

NEW

THE BEST IN SOUL MUSIC

BLACKBEAT

SOUL MAGAZINE No12 OCT 1984



Clarence Reid

50p

Important—Your Blackbeat

Welcome to Issue 29—we've got a new printing machine. Why: 1. We were living above our means, 2. It's a natural progression and will give greater flexibility, 3. It is far cheaper. It's been so successful I've had to start preparing Tax accounts etc, getting it printed commercially would cost £1 + per copy, and that wouldn't hold with spiralling prices. I opted to go it alone and do it myself.

You'll have to excuse the quality this time, it should get better. I've never printed anything before, and when the equipment was delivered before I could say where is the switch the guy had left. So it's been trial and error, and as I've progressed I've learnt.

From next issue print size will be increased by 12.5 percent to give clearer definition of letters. Also the master copy for this issue was prepared for offset printing, not duplication (ie as dark as possible). Not only should the mag's future be guaranteed, but the price can be held at 50p (not bad when you consider last class post on it is 24p!).

The later pages start to reflect improved quality, and all I can say is stick with it. Next issue is our 5th Anniversary to boot (as well as time for Readers Poll 84), I hope you bear with me, while I get used to getting my hands inked!

101, Sevenacres, Orton Brimble, Peterborough, Cambs, PE20LJ.
Subscriptions: UK 2nd class—£3.75 for 6, 1st class £4.20 for 6, Overseas write for quote.

Ad rates: Page £17, half page—£9.00, quarter page—£5. Classifieds are charged at a rate of 4p per word.

Next issue: Published November 15.
The views of contributors do not necessarily reflect those of the Editor.

Coming soon: Salsoul US disco, + discos on—One Way, C.L. Blast, Richard 'Dimples' Fields, Dramatics, Jimmy Hughes, Clifton Lyson, Bridges—Knight—Banton, + + +.

NEWS

Blackpool contributor Pete Haigh is a busy guy these days. Firstly, every Thursday from 9 till late he does a funky mix down at Cassinelli's Motor Hotel, Almond Brook Rd, Standish, Wigan—admission only 50p before 10.30!

Tuesday sees Pete at the Scarthwaite Hotel, at the cutely named Crook-O-Lane, Caton, near Lancaster (on the A683 road). This club is in its fifth year of soul, and funk mix, and class & oldies and runs from 9 till late.

The next 60s and 70s soul Mecca—Wigan revivals at Blackpool's Baskerville Club (near Boots in Victoria Street) take place on Friday September 7, and Friday October 6 (i.e. the first Friday of each month), w/ Pete Haigh and 'Dick' Seawing, fun runs from 9 till late again. Admission £1. Incidentally Blackpool's Bob Blackwood wrote about this club. "Drinks are fairly cheap, music can't be bad with Brice

Coeffield, and Eddie Kendricks played at the last one, with a party from Stoke making the trek up". Bob also mentions another nite just out of Blackpool at a place called Kirkham, the club is known as Runsters 'Alino'. I haven't been there yet, rumour has it that it is not as rare as some people would like, but for a midweek venue it appears fairly successful.

Glyn Thornhill has a new list out now full of modern soul, Northern and cheap albums. He has all the Grapevine product in stock (demos) including Brimstone Ingram. Glyn also has the Donna Thomas LP in (Myrrh) at the cheapest price I've seen £5.50 + 7p p.p. S.M. to 158, Cliff St, Lansdowne, Sheffield, S11 8PA, South Yorks. gets you a copy.

'Slystone' on Portrait of a Legend series recently shown on Central TV. Barbara Lynn 'In still the same' could well be out in a UK by the time you read this.

Malaco have a 'Best of' LP due around Xmas, it will be good I hear. Meanwhile crocstown MCA are planning a series of LPs on their artists (current and past), like One Way, Rufus, Dramatics, Best of Blackbeat etc, they will be round early 85 and will be a cross between Greatest hits sets and From the vaults sets.

Both Drifter and Midnight Express fanzines have gone. Otis Wedding App. Soc. mag 2 is out now, plenty of Otis, Stax, Atlantic, a Z.Z. Hill tribute and loads of tidbits on our heroes. £1 to John Stuart, 53, Ravensglass Rd, Westlea, Swindon, Wilts.

SOB (Sound of Soul) 2 (50p + S.M. to Derek Pearson, 17, Crocke La, Wilsden, Bradford) has articles on Kenny Carter, Barrow Fletcher, Blackbeat, a pic of Clifford Binn and much more rare soul with the emphasis on 60s, deep goodies reviewed by Ed Hubbard. This mag has taken off where M/Express left off. As mentioned some time ago Singing Sam is Sam of Sam & Kitty, but not (surprise) Sam Ward (credit; Soul Bowl).

There's a northern Nite in Newbury (Aland Hall, Cold Ash) 6th October, 7.30-12. DJs Vicar Clayton, Gaz, Dixie, Mark & Cathy (admission £1.50 from Andy on 0635-62418).

I hear oldies fan Gerry Attrick is about to do some guest D.J.ing around. Meanwhile September 21 sees the next Backstreets club nite in Norwich (Moulin Rouge/ Gala Nightclub) near the hospital. York's Recordmania could have gone out of business. Pete Lawson, I got your letter, will print it next issue. It's the most controversial I've ever had, makes Sam look like a Sussex Vicar! Congrats to Adey on 60s fifth—well done, 2Bs fifth is next issue!

Topic Bags (50 Stroud Gm Rd, London N4 3EP) will have the Solomon Burke double on Rouser in + solid Smoke 8006/7/8/9 (see list P 12) and 8012 Steve Parks 'Movin in the right direction', all at £5.50 + 50p p.p. per album, £1 for two or more.

Steve

Tim Ashby, back from Israel, says the Phantom Janitor c/u is not Willie G & Styles—Richard?

GUYS GOODIES

60s Newies Scene

First of all many thanks to all the well wishers who gave me a mention in the August issue. But tut Martin (that is what they call you these days?) attempted character assassination is a pretty low trick, even for you!

Albert Jones—Fifteen cent love (Kapp)

A superb piece of low key early 70s soul from a man better known for his turn of the decade recordings for Tri-City records 'Up to the sun', seeing some turntable action recently courtesy of Dave Thorley. Albert's voice is silky smooth, whilst not lacking that essential gritty quality, so necessary to my mind to add distinction to the more modern type of sound. The backing moves along at mid pace with some great piano and horn work plus some subtle guitar riffs. A great Checker Campbell production and definitely recommended, no matter what type of soul you prefer.

Chuck Holiday—Just can't trust nobody/I still love you (Gloria V 112)

Both sides covered as James Larue

Classic Detroit material this disc, 'Trust' being a big one for me recently, whilst I still have been a floorparker for Dave Thorley, Adey Pountain and Gary Hushbrooke. Lets start with 'Just can't trust nobody', which is the B side. This has an identical backing track to the Four Voices 'Your love is getting stronger' (Voice V 1112) (note Chuck Holiday is on Gloria V 112?). Chuck's disc having production credits falling to Gabriel Garrett Jr and arrangements to Charles Dillard, whilst the Four Voices credit the mighty Popcorn Wylie with production and Larius Moore with arrangement. Confused? Well add to that the fact that Chuck's 'I still love you' and the Four Voices 'With a lonely heart', the other sides, are also the same, and you have one of those great entangled situations, the likes of which even Derek Rowe might have trouble with. Upon finding out that Popcorn's wife is called Gloria, and knowing how he liked to name his labels after his family, I thought I had cracked it. But upon coming face to face with the great man he could shed no light at all upon this particular mystery, other than to say he had never heard of the people connected with the Gloria

recording or the label, and that none of them were members of the Four Voices. He did go on to confirm that this type of thing happened frequently even to the point of one New York studio boss who used to record other labels artists in the studio using a telephone hook up and tape recorder from his office above, and quite often sold the backing tape while the group were still in the studio doing the vocal! Oh, and just in case you haven't heard either disc, they are both worth checking out.

Wilbur Reynolds & Jimmie Lee—Who'll cry (Resist)
Wilbur Reynolds & The Masters—Tenderizer (CB)

'Who'll cry' is better known around the scene as Carol Waller 'I only have myself to blame'. This is a stormer, a 100 mph femme dancer based around organ, bass and lead guitar with some clever drum and cymbal playing fitting tightly in with Jimmie Lee's sharp vocals. 'Tenderizer' is the instrumental backing track to the above and was reviewed by Levine in 'Black music' in 1975/6 I think. The flips to both of these discs, which incidentally are the A sides go under the title of 'Sweetie'n'. The Resist disc as with 'Who'll cry' is a female dancer, but, and I think most people would agree, the Masters with a much heavier thumpy version is far superior when it comes to dancefloor action.

Oscar Wright—Fell in love (Hemisphere & Fairmount)
Covered as Hudson Alexandra 'Is so glad'.

The disc opens with a roll of drums and wailing of horns, and from then on its two minutes thirty two seconds of solid backing and gutsy singing as Oscar pants, wails, screams and howls his way through this 'Little Tommy' arrangement. As with the Jay & The Shufflers disc reviewed in the last issue I would not be surprised to find the odd copy is covered by deep or southern soul collectors. Mind you with this disc also coming out on the Fairmount label I am surprised that it is not wider known in northern circles. This disc must rank among the few northern records to be praised rather than condemned in the editorial of this mag, so that must mean something!!! The flip is great as well, more next time..... Guy Hennigan

Percy Mayfield dies Aug 84.

Mick's Movers

Constellation Orb-Perfect love affair/Dancing angel(Prelude)

I'll review both sides of this because they are equally as good, and surprisingly enough they both have vocals, although I assume the voices must belong to studio back up singers. PIA starts off with pounding bass followed by piano, giving a nice build up to the tune, finally bringing in a crescendo of strings and brass which brings the song up to stomper proportions, far wiser of better words. The intro has the voices telling of their love, which to them is the bees knees and nothing is going to impair it. The midway break has more of the pounding bass and drums followed by intermittent movements for piano and strings, which build up to start off the second half. I have played this at my local events to good effect and it is now a very popular sound-constantly requested it packs the floor.

DA is another pounding beater in quick style, consisting of intermittent bass and strings. Song is really a fantasy thing about a dancing angel strutting around the galaxy-unusual theme but a great tune. Not a lot different orchestration wise to the A side, except the beat, and the fact that the break comes at the end via a synth, which makes me think that this particular piece is a shortened 12". Now I detest 12", but this would be one of the better ones, as I prefer this side of the two. I've yet to play this side, due to the popularity of the A side, but this side could become equally as popular. Both sides were written and produced by Jesse Boyce and Moana Dillard.



Stanley Clarke-Straight to the top (UK Epic 2697)

Now I know most of you know this, and indeed have got it, but late face it the record is ace, but when is it played? One known jock said to me it has been and gone, so have numerous other discs, which still get played (witness the northern scene playing Vibrations, Beverly Ann and Lou Pride). On the rare occasion this does see a turntable there is not a space to be seen on the floor-ironic or what?

Song tells of Stanley's girl, who in his eyes, is the most beautiful thing in the world-a model, a beauty queen, anything she so desires-who is top of the class, and why hot. The way Mr Clarke wails this out to the world you have got to believe that he must be right-soulful perfection. Written by the man himself it came out in 1982, dying a death in most DJ cases.

Eugene Record-Where are you (WS 49660)

Written by Patrick Henderson and Andrae Crouch, this 1979 release has quite a long slow start, hence the reluctance of DJs to play it I dare say. Eugene and the backing singers go through the days of the week, explaining why he has not seen his girl for each day, building at the end to ask "Where are you?". Then off we go into a steady clip clop type of beat, over-ridden by swaying strings and Eugene's immaculate vocals, asking even the Lord as to the whereabouts of his loved one as he cannot live without her. Excellent material for the floor and it's a shame that it is losing out because of the intro at the start. I have seen this for sale in boxes, and it is quite cheap, so no excuses. Buy it you won't be disappointed.

UK Picture discs-future collectors-UK Picture discs
UK Picture discs-future collectors-UK Picture discs
UK Picture discs-future collectors-UK Picture discs
All at £1.00 + 20p p&p. All 7". Cheques/POs to Blackbeat.

Bobby Womack Tell me why Motown
L.J. Reynolds Weigh all the facts/Dont let nobody (Club
Patrice Rushen Feels so real (A&R) one only
Womack & Womack Baby I'm scared of you one only
Send orders to Blackbeat address, marked AB 1.



Sweet Cream-I don't know what I'd do (If you ever left me) Shady Brook 1044

This starts off with thumping percussion and a high pitched synth at a goodly rate of knots before this female group bring in the vocals (one lead, and the others background), telling of their love for their guy, and asking what they would do should he ever leave them. What would they do with their lives-how would they exist? Another dancefloor goodie that not a lot of people know about. It gained a UK release, but copies are very few (I've seen one 12" so far). Written by Robert Roy Barnes and Victor Hall, it came out in 1978.

Jeff Smith & Universe-The hidden secret (Incentive 401)

A 1977 release, also written, produced and arranged by the man himself. Guitar starts off this nice floater and Jeff's sweet mellow voice tells of some special thing that he cannot quite put his finger on, until right at the end of the song when he tells you his secret, which is of course love. Swaying strings and mellow guitar throughout the tune and I would put this in the same league as Walter Jackson's "Touching in the dark"-it is that sought of song, though whether or not it will be as big, depends on whether it will get played or not.

Together-You're just teasing me (Albion 3012)

A semi-unknown song, on an equally unknown label (some copies were imported a couple of years ago). The latter hails from Albany, Georgia. Of the group I know nothing, but stabbing at a guess I would say that they could be a family group, as the song is written by V & E Gordon ??? Funky guitar and piano keeps this tune tightly together as a male singer starts to tell of his mate always teasing and playing about. But he doesn't mind as one line goes "But then I like it too". There is a break after the first verse for a heavy little sax, too squeaky for words, but nice though. Then it is back to guitar and piano for verse 2, at the end of which the beat changes somewhat, going into rap-like proportions with instrumental jazz funk overtones.

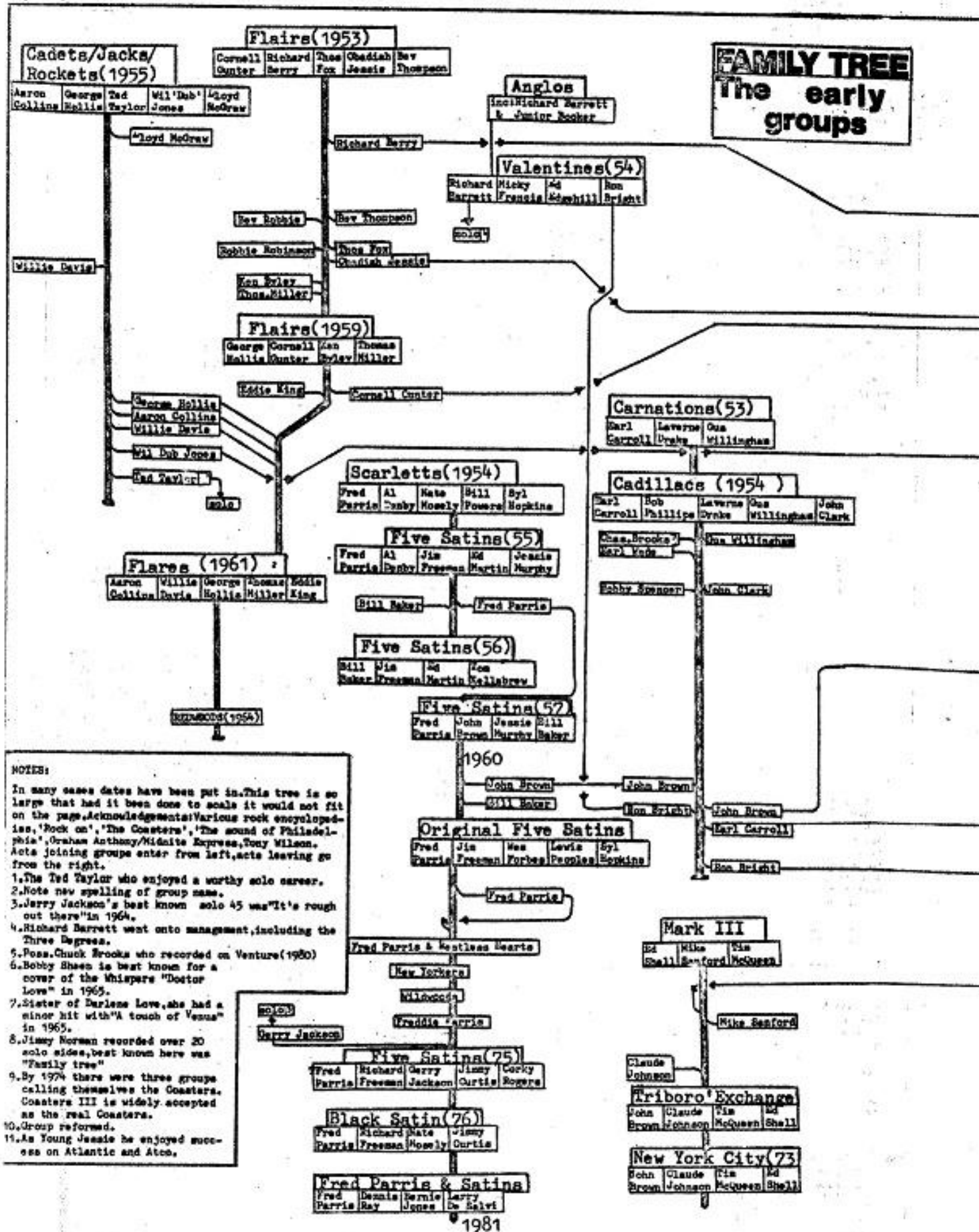
Enchantment-Sunny shine feeling (UK UA 36355)

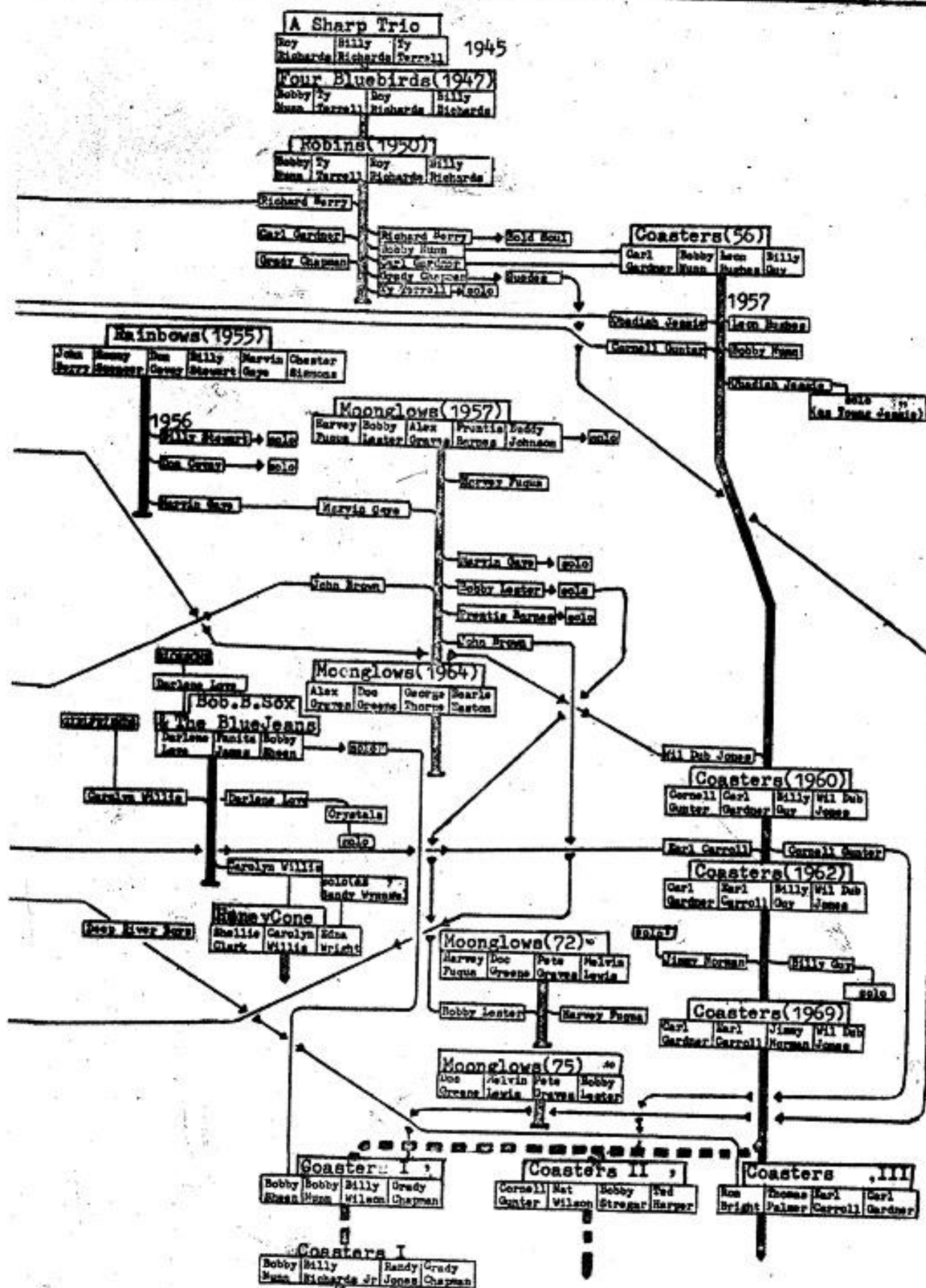
Some of you might not like this, and I admit the chorus line is somewhat sloppy and pure pop really, but I cannot resist the magical way of the verses, and that xylophone at the end of each line really knocks me out. Production (Michael Stokes) and arrangements (Johnny Allen) on this are really A1. The verses more than counter the chorus, to make this a winner in my books. The story tells of how the joys of love bring sunshine into one's life. I do not know if this would go down, but it is worthy of somebody's turntable and certainly danceable. That's it for this ish 'til next time, don't keep the faith-spread it! Cockney Mick.

Pat Brady's list is now fortnightly. Packed with Northern rarities old and new, in demand 70s/80s, obscurities, deep soul, funk, and many classics. Many demos. Soul packs. Send 50p (or £2 to receive the next ten lists) to: Pat Brady, 6, Henley Drive, Rawdon, Leeds. Record bare at all the country's top soul venues. Wants lists welcome.

Bobbi Smith-"Walk into my heart"-£10.20 (Post included). Exchanges considered, anything same value; originals, pressings etc. Richard Dwyer, 9, Highlands Rd, Wolverhampton. Phone 335077 between 6-7 pm.

Northern Soul list 3. 3,500 sounds for sale. Send stamp for 40 page list. Richard Dwyer, 9, Highlands Rd, Wolverhampton WV3 8JG.





A comment about an Ian Clark article in issue 5 (August 83): Clark compiled a list of 45 rpm records with picture covers he saw in Paris. Clark seemed to ignore the fact that every 45 issued in France is packaged in a picture sleeve with artist photo(s).

The interest in collecting such records is in fact in the sleeve itself when it bears original photographs taken when the artist concerned visited our country. Also many old releases received a better mastering in France than in their original country as our editors took care of this aspect then, and our major companies had, in many cases, far better studio facilities than many US companies. However I must say that most of the European countries also print and design specially personalised sleeves for all 45s they release. For instance in Spain they continue to issue most of their US records with titles translated into Spanish on the covers, so sometimes it is difficult to know if it is a specific Spanish version or not. Because, if just a few records were covered in French by US artists (you probably know the French version of 'Gimme' by the Moments, which was a hit in the UK but did absolutely nothing here), many hits were covered in Italian and Spanish languages and the most collectable stuff is in fact in those countries. Until 1968 most 45s came out as 4 track 8 1/2 here.

The French companies finally understood (found out) that this system was ridiculous as they had to wait for the second US 45 to come out to get two extra tracks to release an EP. And so we discovered many months after the American people many significant sides and many hit records were lost, or ignored. Now, most collectors pay about £10 to get these 8 1/2s with picture cover photos, but they will not spend a penny on the original US copy because they have no picture sleeves (most people here can't believe that in these 'far foreign countries' they release records without photo sleeves).

I heard recently on French national radio one so called 'oldies' specialist claim he selects his stock by looking at the thickness of the paper used on the sleeves as for his 'original' releases are those old 8 1/2s, none of which were bootlegged! This anecdote will give you an idea on the specialists we have here!

I was surprised to read Ian Clark say that a publication of soul picture covers is underway, as there are the French collectors? Such a publication effectively exists for old pop/rock records, but is very incomplete.

I, Clark will have to spend a lot of money if he wishes to have all these old soul records as they were very numerous. For instance on Tamla Motown, the series began with the Earl Van Dyke disc you reproduced, and run to 32 8 1/2s, which were released by distributor Pathe Marconi. Pierre Sagnette

Clarence Reid '84

After seeing the Alston listing last issue I thought it may interest readers to know what ex-T.K.M. man Clarence Reid is doing now. First a little background.

As you can imagine he is a very talented man indeed, who played a major role in the evolution of the T.K.M. Miami sound. Reid was the man responsible for bringing to the T.K.M. Betty Wright, her manager and co-producer Willie Clark, H.W. Casey and Nick Finch (K.C.A. Sunshine Band), George & Owen McCree, Little Beaver, and Jimmy 'Bo' Horns.

In addition to working with these he has also been involved with records by such luminaries as Wilson Pickett, Sam & Dave, Big Maybelle, Ella Washington and Helene Smith. I won't bore you with a list of singles he has written and produced, but a few LPs he has done are Betty Wright's 'Danger high voltage' (co-producer), and Timmy Thomas 'The magician' (again co-producer), Paulette Goddard 'Secret lover', and 'All about love' as producer and tunes by radio disc jockey James T. He first appeared as a singer on Alston in 1967, and between other Alston outings he has appeared on Phil-Ls of Soul, Dial, Wand, Scepter, Chess and Checker. As a solo artist he has played all over America, in clubs and concerts, including performances at Detroit's 30 Grand, and New York's Apollo. He was the only male act to tour with Marvin Gaye when 'let's get it on' was released, co-incidentally with his own 'Munky party' single. He has also toured with New Birth and the Ohio Players. In January 1985 he signed with Oco's label. His first LP was 'Fresh Juice' and if you think that Richard Pryor is outrageous, this makes him sound like Ken Dodd! Reid has always made controversial lyrics, but this LP is disgusting! Nearly all the tracks are dancers (of a sort), but the lyrics are something else. I will not bother with a review but with tracks like 'Too fat to fuck', 'That's what your pussy's made for', and 'More than one pussy' I think you will have some idea of what it is like.

Not my cup of tea, but if you are interested write to the address below for the cost. Out of 10 it scores 0 for soul content and 7 for humor. The Miami sound of now is nothing like the sound of yesterday! Write: Oco's records, 13116 N.W. 7th Ave, Miami Florida, 33168.

Incidentally his second release on Oco's was 'Electronic Banana', presumably in the same vein, and he has a new LP due in September. Paul Collinson 2.8.84

Rare Motown

Henry Lumpkin-Mojo Hanna/Break down and sing (Motown 1029) Released 11.7.62.

One of three singles released by Henry Lumpkin on Motown. Both sides were written and produced by Clarence Paul, with 'MH' featuring some soulful vocals from Lumpkin on a rather raucous number where he sings about a lady from Louisiana named Hanna who can operate Mojo charms and who's services he wishes to employ to get his girl back. An excellent number which was later covered by the Underdogs on VIP 25040 in 1966. The tempo slows slightly on the flipside which features some more good soulful vocals with the Love-Tones providing some fine call and response vocals on the chorus line. Both sides are well worth searching for.

Miracles-Everybody's gotta pay some dues/I can't believe (Tamla 54048). Released: 1961

As in the case of the Marvin Gaye record reviewed in the previous issue, this is another of those sides which album compilers always seem to inexplicably ignore. Both sides are excellent, and I personally rate 'Dues' as one of Smokey's finest releases: produced by Berry Gordy, it features typical Smokey lyrics (assisted by Ronnie White) on an up tempo number with some good strings working in the background. The singer recalling his father advising him that he had to learn to accept the rough with the smooth in life. The flip side, also produced by Gordy and penned by Smokey, is one of those beautiful dreary ballads that Smokey excelled in. 'Dues' made both the Billboard pop and soul charts peaking at No. 52 and 11 respectively. Although I have never personally seen a copy I understand that some early issues of the single bore the title 'You gotta pay some dues'.

Hattie Little-Your love is wonderful/Here (Motown 7007). Released 1960

Dominated once by Dave Godin as his favourite Motown side of all time, this record, surprisingly Hattie's only release for the label, is a lovely slow deep soul number. In a review Dave described it as "...Slow, ponderous, and tortured. Miss Little is simply perfect in her emotional and forceful reading of the lyrics that have the aura of spoken day dreams and half formed thoughts..." He went on to describe the record as one which expressed what soul was all about. Personally I don't think I can forcefully add anything to Dave's comments. The side actually got a U.K. release on the compilation album

'Motown Memories' (T.M.L. 11064). Almost as good is the flip side 'HYC', which again features Hattie in fine vocal form on a slightly faster deep soul number where she sounds similar to Martha Reeves. Two excellent sides, it is a pity there were no further releases on the label for the lady, does anyone know whether she recorded for any other labels?

Contours-The Stretch/Punny (Motown 1012). Released: 22/8/61

The Contours second release for the Motown label, prior to their transfer to Gordy label where they had an immediate smash with 'Do you love me?'. 'The Stretch' is one of those dance songs, describing the dance movements of the song title, which were all the rage for a while in the early 60s, and sounds like something from the Cameo-Parkway stable. The real gem is on the flip side with 'Punny' being a beautiful slow atmospheric doo-wop ballad. Both sides were produced by Berry Gordy. Both this and the other Contours single on Motown (1008) are two of the hardest singles on the label to locate, but three of the sides, including the two reviewed above were released on the group's 'Do you love me?' album (Gordy 901) which has been reissued in the U.S.A.

Hit Pack-Lets dance/never say no to your baby (Soul 35010) Released 1965.

A curious one off release from an unknown group. 'LP' is quite pleasant, a midtempo dance number whereas the other



is a rock influenced number with the group sounding like a white group in the Rare Earth vein. Both sides were written and produced by Stanton & Walker, presumably members of the group.

Miracles-I'll try something new (Tama 230/reissue Natural Resources NH 400971). LP released: 1962.

Tracks: I'll try something new/What's so good about goodbye/He don't care about me/A love that can never be/I've been good to you/Speak low/On the street where you love/If your mother only knew/I've got you under my skin/This I swear I promise.

An early album from the Miracles which is a mixture of excellent and dire tracks. The album kicks off in excellent fashion with two of the group's single releases, the beautiful title track being one of my personal all time favourites. These are followed by a pleasant number with Gladys (Smokey's wife) on lead vocals, with the next track featuring one of the male Miracles (other than Smokey) taking the lead on a rather average number. Smokey returns to take the lead on a nice slow number to complete a rather good side 1. The overall standard rapidly declines on side 2 however, although the third and final tracks are both reasonable numbers, the remaining three tracks are awful attempts at 'nor' standards with "Street" and "Skin" rating among the worse sides the Miracles have ever done. Out out copies of the Natural Resources album are currently turning up at some London shops.

Continuing the list of Motown and related labels to make the Billboard soul charts up until 1971:-

Year	Marvin Gaye & Tammi Terrell	Highest Position
1967	Ain't no mountain high enough	3
	Your precious love	2
	If I could build my world around you	2
1968	If this world were mine	27
	Ain't nothing like the real thing	1
	You're all I need to get by	1
	Keep on lovin' me honey	11
1969	Good lovin' ain't easy to come by	11
	What you gave me	6
1970	The Union song	18
	Marvin Gaye & Kim Weston (on Tama)	
1967	It takes two	4
	Holidays (on Golden World)	
1966	I'll love you forever	7

	Mddie Holland (on Motown)	
1962	Jamie	6
	Brenda Holloway	
1965	When I'm gone	12
	Operator	36
1967	Just look what you've done	21
	You've made me so very happy	40
	Ty Hunter (on Tama)	
1960	Everything about you	18
	Isley Brothers (all on Tama)	
1966	This old heart of mine	6
	I guess I'll always love you	31
1967	Got to have you back	47
1968	Take me in your arms	22
	Jackson Five (all on Motown)	
1969	I want you back	1
1970	A.B.C.	1
	The love you save	1
	I'll be there	1
1971	Mama's pearl	2
	Never can say goodbye	1
	Maybe tomorrow	3
	Sugar daddy	3
	Michael Jackson (on Motown)	
1971	Got to be there	4
	Mary Johnson (on Gordy)	
1966	I miss you baby	39
	Mddie Kendricks (on Tama)	
1971	It's so hard for me to say goodbye	37
	Can I	37
	Al Kent (on Ric-Tic)	
1967	You've got to pay the price	22

Finally a recent auction list of early Motown was recently put out by John Manship Records, unfortunately they all went for prices well beyond what I can afford; are there any readers who possess copies of the following singles:-
Motown 1000/1/5/6/10/9/20/5/6/46/7/9.
Tama 54025/6/30/2/43/50/2/67/81. Gordy 7003.
If so would anyone be prepared to put them on

cassette for me, both for my own enjoyment, and so I can review them for this column in due course. I will pay or exchange for a cassette of your wants. Please write to me if you can assist c/o: 226, Montrose Ave, Wellina, Kent, DA 16 2AL.....Pete Gregory.

JAZZBEAT

Jazz to set the foot tapping, ears burning and dance-floors bumping-Jazzbeat returns with four album reviews this time. Hopefully we can instill some interest among the jazz aficionados out there.

Ivan Conti-The human factor (Milestone)

This one will have been stocked for around two months now, but still worth your hard earned notes. Ivan, for those unaware is the drummer and vocalist with Ayazuth (a group renowned for at least four albums on Milestone).

"Mencia" and "You have that" take the cream, the latter being a fast samba Brazilian flavoured rhythm, complete with insidious foot tapping brass. Vocals are controlled to perfection, courtesy of Ivan.

"You have that" is a soft, but effective mellow tune that has potential in jazz funk clubs. By no means an excellent jazz album, but definitely one of the more commercial offerings of late from Milestone.

Paulinho da Costa-Sunrise (Pablo today)

Conflict immediately upon import as retail prices have fluctuated between £7.49 and £11. However, considering the US listing of \$9.98, a £7.49 price tag is a definite bargain.

Probably the best known and frequently admired musician on a whole host of sleeve notes over the past four years. Paulinho now returns to developing a solo career after a five year absence. A whole host of musicians are in evidence; Larry Carlton, George Duke, and Ernie Watts are among the most notable. The high standard offerings on this piece of vinyl create a difficult choice for choosing a winner.

"You came into my life" with lead vocals from Carl Carlwell (stage name?) is a slab of effective mid tempo soul that takes the gooseberry on a jazz LP. Infact this will probably lead to the tune being dismissed by a large audience it thoroughly deserves. The tune has gained exposure on a few soul shows on airwave, namely Richard Beggling's "Soul Sauce".

"I'm going to Rio" tips in a breath of Brazilian breezy jazz with direct snappy vocals from Carl (stealing the show). "You've got a special kind of love" is a beaty affair with heavy dancefloor potential, and repetitive chorus hookline.

Do pick up on this album, I guarantee you won't be disappointed. Paulinho's solo albums are few and far between, but when they hit the decks it has always been well worth the long wait.

Gerry Mulligan presents "A concert in jazz" (Jap Verve)

A snatch from Spinn Inn's throwaway box at £3. This Japanese pressing has retailed at a price far beyond my means. Recorded in the summer of 1961 in New York, the whole album is a listening joy. Well packaged with anti-static sleeves and excellent sound reproduction, the Brits could learn a few tips from Jap pressings.

Gerry Mulligan's third solo offering for Verve, six tracks in all with only two on the top side, "All about Rosie" and "Weep" featuring compelling trombone and sax offerings that maintain a hint of lightness, but are at the same time haunting.

"Summer's over" is an excellent tune, composed by Gerry; a slow haunting introduction prior to a sad wistful offering as Gerry tries to emulate the feelings one has of an oncoming winter. "Israel" is a jerky mover, composed by a new talent of the 60s Gary McFarland.

If you spot this for less than £4 grab it, originally released three years ago, it will never see the light of day again.

Soul Searchers-Salt of the earth (Sunset)

Just one track to review from this LP released in 1974. A strange choice for a jazz column but, "Ashley's reachclip" is a moving piece of instrumental 70s jazz. The chugging repetitive, but strong tune is carried forward by Lloyd Finchback's flute playing, elevating to the fore, light percussion and an insidious beat, definitely worthy of a place on your shelves. Difficult to get hold of, but I have a few limited copies at £3.50 plus post for any connoisseurs of soul and jazz alike.

Incidentally your thoughts on this column would be very much appreciated, stating your preferences on reviews or label/artist features. Finally I have a few jazz LPs in stock including Bobbi Humphrey, Gene Harris LPs on Blue Note, Norman Connors early jazz and a whole host of others. Let's have your S.M.'s, hopefully there will be enough interest to warrant printing a jazz sale list. Keep jazzin' on with the new note-till later Glyn Thornhill.

Atlantic Part 2-

70s Collectables

Key: UK ? or US ? means I don't know the release number
US only means that I don't think it was issued here,
but by all means correct me.
All reviews get ratings out of 10, some of these are
worse than you may think.
Live to follow next time, and there are some highly
collectable items there too!

Jackie Moore-Both ends against the middle/Clean up your
own yard. (US 2989, UK ?) (1973)

Phil Hurtt is amongst the producers, this is a Philly
floater, with the usual excellent vocals from Ms Moore.
This was popular when a new release. B side is OK (8)

Sister Sledge-Love don't you go through no changes on
me/Don't you miss him. (UK K 10551, US Atco ?) (1974)

Produced by Bert DeCoteaux and written by Owen Guterlie,
the A side is an early disco classic in New York. Also
a big Blackpool Mecca sound when new in 1974. B side is
fair, but the A side still sounds good. (8)

Detroit Spinners-I'll be around/How could I let you
get away. (UK K 10241, US ?) (1972)

Produced by Thom Bell, who also had a hand in writing it
along with Phil Hurtt, a classic disc, unbelievably
issued as A and B sides four times since 1972; this Phil-
lippe Wynne sang gem just keeps going. B side is a great
ballad. A sadly missed talent is Mr. Wynne-Philly style
magic (11/10-a must!)

Donny Hathaway-Love love love/Someday we'll all be free
(UK K 10154/US ?) (1973)

Produced in New York by Arif Mardin and Hathaway, and
written by J.K. Bailey, plus Hathaway flaps. A is a great
test ballad also done by J.B. and the B side is an
excellent protest lyric. (9)

Smallwood Brothers-You can't reason with a broken heart/
US Atco 7064 (1977)

Produced by Steals Brothers and Songo (New York?), A side
is an excellent ballad. A very obscure disc. I have a demo
so don't know what the B side is, but it is rumoured to
be a good floater. A side rates (8)

Les McCann-In a upgraded woman/What is it we have to do
to let our children grow. (US 45-3339) (1976)

Written and produced by McCann, Les is Jazz/Gospel and
R&B all rolled into one (he also did a great cut on a
1979 A & M LP with Sam Dees). This is a funny song-the
titles say it all-a strange, but compelling disc (7)

Vasha Thomas-Drinking a gain (B side pick)/Street fever
(official A side) (US 5568) (1979)

A side was rearranged by Richard Tee. Song is the old
jazzier. The official B side is my pick-amongst some poor
New York disco she cut this great jazz soul ballad. This
has some great singing. B side rates (8)

Persuaders-Gone guys have all the luck/Love attack (UK K
10404, US ?) (1973)

Phil Hurtt amongst New York production. A great soul
group (check their Calla cuts and their other Atlantic
gem "Thin line between love and hate"). This is a great
ballad. B is OK. (9)

Jackie Moore-Precious precious/Willpower (UK K 10607, US
?) (1975)

Produced by Dave Crawford and written by Crawford/Moore.
A is a southern gem, while the B side is OK. Jackie is her
usual great self. (7)

Betty Lavette-Your turn to cry/Sos Tamborine (UK 10299,
US ?) (1973)

Produced by Ollie McLaughlin/Brad Shapiro and Mike Lewis.
A side is a gem ballad by a great talent. B is OK (9)

Margie Joseph-Strange I still love you/Words (are impos-
sible) (US 45-3220) (1974)

The A side, written by Norman Harris, Mikal Farrow and
Jerry Butler is a gem Philly ballad, while the B side is
a gussy showbiz tune, produced by the legendary Arif
Mardin (9)

Margie Joseph-How do you spell love/Lets stay together
(UK K 10113) (1973)

A side is the Bobby Patterson/Jerry Strickland southern
slowish gem, while the B side is a good version of the
Al Green standard, produced (again!) by Arif Mardin. (9)

Moving Violation-Spinning top/Wild goose chase (UK K
10516, US ?) (1974)

Produced by Alan Felder and Vince Montana in Philly, the
A side is a nice Philly beater, and the B side is a corny
song. (7)

Next up is Atco, these are all US only releases, except
those marked *. Cotillion will be next as Atlantic
artists often moved to various side labels, as of course
did Motown acts.

Blue Magic-I like you/Grateful (Atco 45-7045) (1975)

Produced by Ron Kearsy and Bobby Ali in Philly for
WMO Productions. A side is a class floater from the
legendary Philly group, while the B side is a nice
ballad (7)

Smallwood Brothers-How many roads/No one (Atco 45-7074
(1977))

A mysterious group, who could be the Philly songwriters
the Steals Brothers, who as usual do a nice lyric. A side
is a harmony beater, while the B side is a good ballad
(8)

Impact-Happy Man (Parts 1 & 2) (US 45-7049, UK ?) (1976)

-Love attack/Give a broken heart a break (US 45-
7056) (1976)

Both discs are early New York/Philly disco classic
edited from long LP cuts. Both rate (7).

Al Hudson & Soul Partners US Atco only.

Now One Way on MCA, four collectors discs from the
Blackpool Mecca days-a group I always knew would do
well, even in 1975-1976. All are (8) ratings.

My number one need/Alone she's gone (45-7011) (1975)

Detroit, Jimmy Roach productions-floaters.

I'm about lovin' you/Almost ain't enough (45-7029)

(1975). Productions same as above

When you're gone/I've been loving you too long (45-
7037) (1976)

New York, Patrick Adams/Arif Mardin productions, "When
you're gone" is a floater while "I've been loving" is an
excellent reading of the Otis classic.

We must make it happen/Love is (45-7044) (1976)

Produced in Detroit by Jimmy Roach, credit to Al
Hudson only, one side is a floater, the other is a
ballad. Atlantic let a talent go to ABC and MCA.

Next issue Cotillion and Atlantic family LPs of note.
Pete Nigh.

Manhattan Blues

As you maybe aware, I recently interviewed Blue Lovett of
the Manhattans for 'Echoes'. Owing to a shortage of space a
number of interesting points did not get into the 'Echoes'
interview, and those follow:

We spoke about Carnival records. 'Baby I need you' sounded
a dead ringer for the Temptations sound, not just in style,
but in the lyrics also, which mirrored the style being used
at the time by Mickey Stevenson and Smokey Robinson.
"In the 60s the Temptations were really the group that we
followed. I think we copied most of our style in those days
behind the five parts of the Temps-base, two tenors, lead
and baritone".

Joe Evans

So what is Joe Evans doing now?

"I still see Joe Evans, he is still around, still doing his
music. I think he has just finished a thing on the Pretend-
ers. I helped him a year or two ago with New Jersey Connec-
tion's "Love don't come easy", with promotion, and I helped
him get airplay for it".

How did the Manhattans get to Columbia?

"Our manager at the time, Hemi Hanlin knew Micky Kischner
who was an executive at CBS. They had been partners at
Jubilee records in the late 50s and early 60s, and Hemi
had also been Teddy Randazzo's secretary. Teddy did "Hurt
so bad" and many many things with Little Anthony & Imperials,
and with "One life to live", our last record with Deluxe
being a big chart record they worked it out".

For their second Columbia LP "That's how much I love you"
they kept with the Philadelphia connection (they had worked
with Bobby Martin on their first Columbia LP), this time
using Norman Harris and Alan Felder.

"Norman and Alan are also very talented people; Norman is



quite a musician, and Alan is a sensational writer. They had
such a tremendous advance knowledge of where they wanted to
go, and what they wanted the song to be like. In fact I
am doing some projects on and off with Alan now."

New album

"We're not complete on our new album now, we are using
Mighty 3 again, and we are doing a few more uptempo things,
about half. We feel we need to gather in some of the younger
people, as we just want to change the sound, to show people
that we are versatile enough to do it all. We are using
Morrie Brown, Skip Anderson and Steve Williams. They have the
sound that Norman Harris and Alan Felder had in the 70s.
They are up to date with everything that's happening in the
music. So far we have done six tracks and we have two to do.
On the last album 'Forever by your side', the Manhattans
used a track written by Sam Dees."

"Yes, two days ago Sam Dees gave us another song, which we
are debating whether to record or not on our new album,
which is really really nice."

Blue Records

So far Blue Records has worked with three acts: Wish, Johnny
Burton and Blue Lovett's daughter:

"My daughter Deal, we are working on an album on her in
August and September; she has just graduated from school.
I have another label Lovelee, with my partner Alto Lee. We
took part of my name and part of his to make the label.
We are going to take on about six artists, three on each
label, and we are just going to work constantly on that

until we get someone out there to launch the record label." The New York sound has changed dramatically in the last couple of years, so hard how hard is it to sell traditional soul records there?

"Very hard, it's a hippy-boy type sound, and there are rappers and whatever. I am considering some people who have sent me some rap records, with a view to possibly cutting them on my own label. I am not really fond of that type of music as we are into writing and harmonies, but if it sells.... it's the music that the kids are buying, so...."

I am also working on a project to record the Manhattans backing band, Little Harlem, who are just a bunch of professional guys, sometime in the future."

Lovett has always been writing for the Manhattans but with all these new projects who would he say his main influences are?

"Slystone was my biggest influence in the 70s. I have always been a Lou Rawls fan, but was most influenced by Sly. He had music in the palm of his hands. I loved his style, I loved his ideas. I think our lead singer Gerald Alston was influenced by Sam Cooke. I also love the stand up groups like the Spiders, O'Jays and Gladys Knight & Pips."

The Manhattans were in England at the end of July for a one off concert at Mildenhall USAF base, and are regulars on the American Forces circuit, a circuit that, in England, has shrunk in size considerably since the days of President Nixon, and his ban on slot machines.

"We were stationed in Germany, so I guess we are a little

sympathetic for the servicemen away from home, because when we were in it we didn't get much. It is a very good scene. We played three USAF and six or seven army bases in Germany before we came here, and we had success when we played on that circuit in this country last year. We play all the bases, after Mildenhall (which incidentally is the wealthiest of all the bases here) we are going to the far east. We do the bases when we are recording, or when times are slow in the States, normally between November and February."

What else have the group been doing, and would they like to tour here again?

"Back home we do a lot of work with Millie Jackson, Bobby Womack and Patti LaBelle, and have done a commercial for Miller's Beer. We would certainly like to tour here again, we loved it here. The tour we did with Harold Melvin and the Blue Notes, when Teddy Pendergast had just left, was one of the most exciting tours we had ever done. We got a chance because they were headlining, and were popular here, so we drew a bigger audience than we would normally get."

Whether or not we will see the Manhattans on tour here again remains to be seen, but two things are certain. On the strength of the last LP, and word on the new one, the Manhattans are back. Secondly with both his work with the group, and acts on his own labels, Blue Lovett, a warm, friendly, articulate chap, has established himself firmly on the management side of the business. Steve

NY labels 4



BROWN DOG

Davie Gordon / Trev Swaine

- 9000 Chocolate Syrup-Just in the nick of time/You've got a lot to give
- 9001 The Last Crusade-Super guy/Playa high
- 9002 Chocolate Syrup-We've got to get together/Walkin'
- 9003
- 9004 Sandra Phillips-Miss Fatback-I need you back home
- 9005 Darlene Jackson-Does she sleep on my side of the bed
- 9006
- 9007 Southside Coalition-Get off your seats and jam/Pt 2
- 9008
- 9009 Roger Hatcher-We gonna make it/High blood pressure
- 9010 Count Willie with Leroy & Duke-I've got to tell you /Double funk
- 9011 Frog-She's a stone freak
- 9012 Southside Coalition-Don't cha wanna get down get down/The power play
- 9013 Faber-My bitches can/wind up toy
- 9014 Joe Ten Thousand-What did I mean say/Part 2
- 9015 Spectrum-Lets fall in love/If you wanna party
- 9016 Super Stu-The great debate/

Venue Report

Loughborough Town Hall-Friday July 6

With Yorkshire now being so close as far as allnighters are concerned, I headed south to the A-Team's new base. The town hall was reached after a seemingly endless drive around the town one way system, but even so by 12.30 we are there. A Town Hall may seem a strange place for an allnighter, but Loughborough's is ideal, the large entrance hall housing the record bar and doubling as the main meeting place. Beyond this is the main dance hall, which can house up to 500 and still have plenty of room for seating. Due to it being the holiday season the attendance was down from the usual 500 + to just over 200, and this affected the atmosphere, particularly early on. The first DJ on was Robin and he was spinning oldies for a largely empty dancefloor. By 12.45, and by moving onto 70's material like Marlena Shaw's "Pictures and memories" plus tracks by Denise LaSalle, Jean Carm and Dee Edwards he had managed to get more people onto the floor. He finished his set with two recent 12"-Johnnie Taylor "Seconds of your love" and the 4 Tops "You're a man the way you love" (a track that is vastly superior in its 7" form in my opinion) and at 1.10 Pat Brady took to the decks. He played a good spot of mainly newies (from all eras) with the occasional established sound also being played. The 60s sounds were mainly studio sessions and the 70s/80s tracks included S.J. Millie's "Blind side", Alan Anthony's "Turn back the hands of time", Bonnie Raitt's "I've been together", and Clarence Jackson's "Wrap it up". To help keep the dancefloor full more well known tracks were used to good effect like Don Thomas's "How can I help but love you" and Lew Kirschen's "Heaven in the afternoon" proving particularly popular. At 2.00 pPat made a quick departure, as he had to be in Newcastle Upon Tyne for a 5.30 a.m. spot there.

Pats

Pats replaced him and although he included a few 60s cover ups his spot was again mainly more modern material, maintaining the good atmosphere and dancefloor reaction that had been established with the help of sounds that

included All Ages "I need your love", Moody's "My lovely lady", Frankie Saunders "Take another look", Kitty Rapwood "Givin' it up" and Mark IV "If you can't tell me something good".

Promoter Steve Croft took charge of the decks himself at 3 am, and the sounds changed from being mainly U.S. issued (and Soul Bowl supplied) singles to neglected UK issued material, both LP tracks and singles. Popular sounds included The Blackbyrds "Street games", Jean Carm's "What on your mind", Flavor "Don't freeze up" and an instrumental - Locksmith's "Blackjack". One cover up was played, "This is the year", and although this was credited to the Pretenders it is in fact the B side to a UK issued 12".

Next on was George Sharpe who's spot of known oldies pleased the 60s fans in the hall, but as there were in a minority the dancefloor was nearly empty for long periods.

A.I.S.

Alan came on at 5 am and by spinning Ronnie Dyson's "Lady in red", Della "Don't want nobody", and Kani Dukes "Can't get enough" he soon lifted the atmosphere again and moving as Harold Melvin started "Playin'". Less familiar tracks played included O'Jays "Cause its you girl", Storm "Can't nobody love me like you do", and Al McCall's "Kare tinas". 6 am soon arrived and Paul took over the decks with a mix of new and old which included the Gethen Flasher's "Try a little tenderness", David Martin "You're mighty right", and following an earlier request from Dave and Mary Wilson Flight's "Playing your games". By now my body was telling me it was time for home, and so unfortunately I missed the last DJ, but all in all it had been a good night at a good venue. My only complaint was that it suffered slightly from trying to please both oldies and newies fans in one room. However Steve Croft informed me that if the numbers attending increased then a second room of similar size is available, so get out and support it, and then both rooms can be utilised to both factions advantage.....John Smith

Funk Oldies

Luther-Its good for the soul Parts 1 & 2 (Cotillion UK K 10781) 1976

Luther of course is Luther Vandross, who also wrote and produced this number. It kicks off with Luther voicing over a midtempo bass line. The backing is just that - a backing! Luther dominates throughout. In the last issue there were a lot of letters about 'quality' and even the most stubborn '60s only' type would have to concede that this is quality soul, what's more someone should be playing it. Part 1 is 3:02 long, with Part 2 being over 5 mins, with slightly more emphasis on the backing on Part 2-another class record from the vintage year of 1976.

Jackie Carter-Treat me like a woman (Atlantic UK K 10720)

From 1976, but I don't know anything about Jackie Carter or the producer P. Diets. The whole thing sounds very slightly European, however don't be put off as this is uptempo (not 100 mph) funk, the vocals are more charmed than anything else, and this was obviously aimed at the dancefloors. It has a very strong backing with lots of things going on throughout the throbbing bass comes almost hammering through. Not too strong soul wise, but very much a funk dance floor sound.

Linda Hopkins-Its in your blood (Columbia US 3-10572)

From 1977 this opens with a throbbing bass line, followed by the horns. After the 34 second intro in comes Linda with the vocals-not as fast as "Checkmate" by Barrabas, but somehow it reminds me of it-it is probably the

similar arrangement on the strings. This never took off for the same reason as any other classic 70s funk

sounds-lack of decent distribution. It didn't sell too well, however if you were a funk DJ early in 1977 and had the good fortune to own a copy you had a floorfiller on your hands. I am pretty sure it was not issued in the UK, however CBS are a bit notorious for issuing records and not telling anyone, so who knows?

Charles Farland-Let the music play (Mercury UK 6167703)

First time I heard this was at the Blackpool Mecca. From 1978 it almost stomps along until the horn section comes in making it sound slightly jazz inclined, with girls chanting "lets the music play" every so often. This is also available on the LP of the same name. Incidentally Charles Farland is a keyboard player so don't expect to hear vocals from him on any of his numerous LPs. However most of his material is aimed at dancefloors. "Let the music play" is probably one of the best examples of his style of (Jazz) Funk.

Lee Garrett-Youre my everything (Chrysalis UK CBS 2087) (1976)

Not really funk, more commercial (or even pop) soul, however, vocally a nice laid back number, in the same category as Len Boone "Love won't be denied". If you didn't buy one when it was released, it should not be too hard to get a copy as it did rather well in the pop charts at the time-it only lasts for three mins. The sought of sound to put on tape for when you are driving in your car. Also on the album "Heat for the fests", a nice soul sound, singalong, almost making it poppy, however worth grabbing if you don't own one. See you all next time, hopefully with a Chris Hill interview.....Mark Sargent.

New Release

Fred Johnson, President of the Mashed corporation out of New Jersey is placing hopes on two pieces of vinyl. IN TOUCH and DOUGLAS BROWN (CITY) have gained their initial promotion through Billboard stateside.

In Touch-Why did you stop loving ME?

A 1984 release, produced and arranged by Gene Risse, and written by the group. In Touch look set to stir interest in New Jersey if they can maintain this standard. The disc is a punchy vibrant, effervescent mid tempo plodding dancer with falsetto lead vocals. Opening with insistent sax and horns blowing frantically, the group moves in with urgent vocals. The power is passed forth on the deceptive haunting mellow hookline. Miss this one at your own peril. A fine example of soul standards for 1984. A punchy dancer complete with modern production, that does not detract from the quality of the disc.

Douglas Brown (City)-Must be love

Produced by Fred and Arlene Johnson and written by Douglas Brown, another new release from the Mashed stable. Lifting along at a semi midtempo pace with almost lazy, but effective production. Douglas Brown's vocals provide three and a half minutes of sensuous soul, with a style that provides similarity with Lou Rawls, Denny Hathaway and the Stylistics. The light percussion backing insists that Douglas controls the tune. Another class record from New Jersey, can it be three in a row?....I wonder.

Doc Holliday & Soul Survivors-Just my imagination (Dream Machine)

A new release for the autumn that has just reached these shores, courtesy of Doc Holliday in person. Dream Machine is based in sunny Florida, and this is a clever update of the early 60s Motown classic that does not detract from the quality of the tune possessed on initial release. What else can one add, with regard to this tune. Soul Survivors look set to entertain the Florida clubs with a seam of 60s classics.

George Leh-I ain't lyin' (Bow)

A piece of mean blues from Boston Massachusetts to end the column. George Leh forms his own label to release blues material for the eighties. The track is a horny driven tune with moody vocals from George himself. Set at around 60 beats per minute, it will never set dancefloors off, or get dancers hearts racing, however unusual enough to interest the fraternity, and more particularly the northern fraternity, in years to come anyhow. Glyn Thornhill.

SM for second soul list out now. Northern, Modern, Cheapo LPs + Grapevine dance. 158, Cliff St, Lanesdown, Sheffield, S11 8PA, South Yorkshire.

SETH RECORDING STUDIO
LET US PUT YOU ON THE AIR

MARSHALL MARLOW
Producer

3075 N. L. ROAD DR.
ATLANTA, GA 30318



BAB is back in style, as the small independent organisations offer their talented black musicians on vinyl against the mighty Stateside

major's black music rosters. Three such labels are discussed below.

Quite often the quality on the small labels is found to be knocking the majors for six. When they can overcome the multitude of promotion problems and gain successive airplay, then they can safely state they have built on a solid foundation.

Broadcast Records: Ben Dixon takes the wing of Way Ahead promotions in the beach area of North Carolina. The initial release is by Carlena Williams "When I'm touching you/When you're near".

Following a decade of providing background vocals for majors, including Donna Summer and Ike & Tina Turner, Carlena now portrays her own vocal talents on vinyl. "When I'm touching you" is set to light the dancefloors when more copies are available.

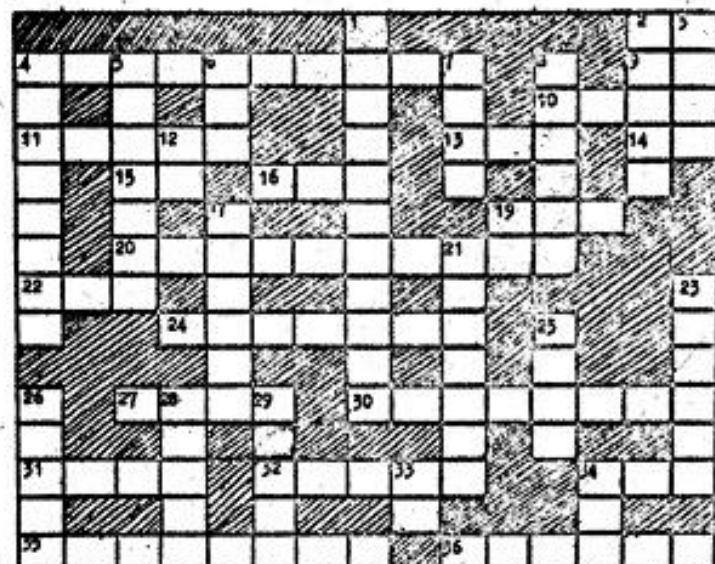
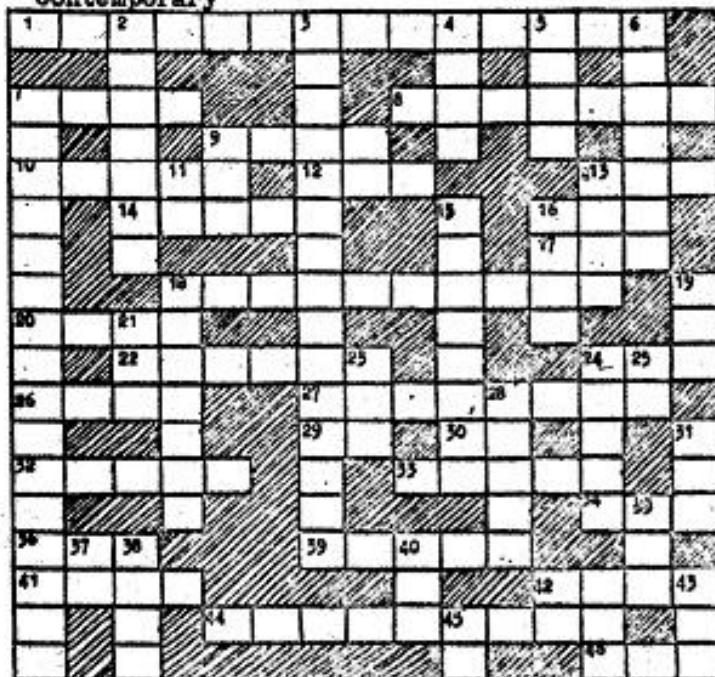


A fusion of R&B on a dance orientated tune, this disc is well produced with crystal clear lyrics to the fore. Cutting the ice is a saxophone laden haunting hook line with a catchy incandescent beat to interest the dance fraternity.

Carlena is assisted by a whole host of musical talent, including Patti Howard, Alfie Silas on background vocals. Such a disc would not be out of place amongst sides by the Jones Girls, Margie Joseph, or Dee Dee Warwick. A raw emotional piece of vinyl with class-watch this one (and this lady) in the not too distant future.

"When you're near" is a slow moving ballad that will keep your burning soul fire alight. This is the side gaining momentum on the adult contemporary stations Stateside.

Contemporary



Northern

ACROSS:

2. Label for Janet & Jays (2)
4. Surprise party holders (10)
9. See 15A
10. Label for Lenny O'Henry (4)
11. Johnny Hampton's " - girl" (3,2)
13. Whose love was in Darrell's pocket (3)
14. Label for Tiffanias (1,1)
15. & 9A. Melba Moore hit "This - " (2,2)
16. Tampa weren't too proud to do it (3)
19. Christian name of singer on Fip (3)
20. Someone to watch out for according to Mr. Kuban (5,7)
22. Mr. Charles (3)
24. Their girl was on top (7)
27. Variety of Detroit apples (4)
30. They'll always love you (8)
31. Laron Baker said you were this (4)
32. Diane who sang "Everything's wrong" (5)
34. Mr. Holden (3)
35. See 33D
36. See 26D

DOWN:

1. They had a little togetherness (5,6)
2. Joe who it made feel funky (5)
3. Believe - - not' said Mahay (2,2)
4. Their girl has changed (8)
5. Rio-Tie Rose (7)
6. Label for Morris Chestnut (3)
7. Speed of Saphires fine (4)
8. Elbie (6)
12. Detroit label going in strides (1,1)
17. & 23. He sung "Just like you did" (6,6)
19. Who asked to be a winner according to Mr. Scott (2)
21. Something Parliaments want to do (7)
23. See 17D
25. Black & Ward's time (4)
26. & 36A. Come see I, then give this guy some help (5,6)
28. 'long - tonight is all over' (5)
29. Neville wanted you to do this to get rid of your blues (5)
33. & 35A. D.D. - alone (2,6)
34. A race the Drifters couldn't win (3)

Crossword Capers

ACROSS:

1. Semi Burks being promoted (6,2,3,3)
7. Cayle Adams was plain out of this (4)
8. See 18D
9. They are ready (4)
10. Mr. Montana (5)
12. MC/CD-Directions of Al's group from Detroit (3)
13. Fatback stooped for this (3)
14. Michael Wycoff asked " - really love me?" (2,3)
16. Some leads on Volt (3)
17. North London reissue label (3)
18. Tyrone Davis in consiliatory mood (4,2,4)
20. Holding producer Johnny (4)
22. & 15D. Maybe you can see her at RCA (6,8)
24. An old Stax title " - you I win" (3)
26. Plural of one half of a Chris Clark LP title (4)
27. Last year she was on the real side (4,4)
29. & 19D. " - of your life" said Arnie (2,3)
30. Who it should have been (2)
32. What Miami wanted to kill (5)
33. Collective name for American military bases here (abb) (1,1,1,1,1)
34. A weight of fun-times two (3)
35. See 44A
37. Roger, a Clinton sidekick, sounding more like a fish (5)
41. See 7D
42. Morank was one (4)
44. & 36A. Dootay's Band expanding (9,3)
45. Vintage label for Miracles (3)

DOWN:

2. Nearly new for Pickett & Moore (7)
3. Teddy P. economizing, or just being romantic (4,3,3,3)
4. Famed Rick (4)
5. Denise LaFelle was too late to check this (4)
6. Nearly omit this NY label (7)
7. & 13D & 41A. Recent deep title for Carol Smith (6,3,2,3,4,4)
9. L.J. Reynolds wished he had one for the world (5)
11. See 25D
12. See 7D
15. See 22A
16. Sir Rios (4)
18. & 3A. Ex friend of distinction, who married Mr. Funk- nation (7,7)
19. See 23A
21. NY Jazz pianist Richard (3)
23. Shots on All Platinum (3)
24. G.L. (5)
25. & 11D & 45D. Lets get it together for this group (2,2,2)
26. Greg Perry took this (5)
31. One third of an Intruders hit (3)
35. Larry Graham sang about a million to this (3)
37. Old label for Brass Construction (1,1)
38. and an old 60s label for a brass instrument (4)
40. Producer Horace (3)
42. Around half a Paul Kiser label (2)
43. Mr. Taylor (3)
45. See 25D



San Francisco based Solid Smoke records are distributed by Rhino records of 1201 Olympic Boulevard, Santa Monica, California, and is in effect the American equivalent of Chisly records here.

Rhino records was started in 1978 by Richard Foss and Harold Newman who had earlier operated their own record store in Los Angeles. The majority of releases on Rhino are rock, pop and comedy material, although there are some albums by Dionne Warwick, The Shirelles, The Olympics, and Slim Harpo on the label. However it is the Solid Smoke label that is of interest to Blackbeat readers.

In many cases master tapes have been used so the sound quality on these records is higher than on most other reissued material, and this access to the original tapes has also enabled the company to include previously unissued tracks on a number of the albums, examples being by the Dells, Spaniels, Capitols and Dean Jackson albums. The labels attention to detail also extends to the packaging of the albums and the extensive liner notes which most include, will prove of great interest to collectors. Unfortunately with a US retail price tag of \$ 8.98 plus p&p and import duty: on top would push the price over to about \$9 if purchased direct from America, however recent have again come to the rescue as they currently have each of the albums on offer at \$5.99 each. So if you are interested in any of the labels any other product, give them a try, and you may be lucky. Here is a list of albums put out by Solid Smoke:

- 8004 The Sheppards-16 dusty diamonds
 - 8005 Johnny & Dorsey Burnette-Together again
 - 8006 James Brown-Live & lowdown at the Apollo
 - 8007 Manhattan-Follow your heart (15 Carnival tracks)
 - 8008 Velons-Come and get these memories (current Washington group rework old soul classics)
 - 8009 San Francisco Blues Festival Vol 1
 - 8010 Vol 2 -Various Artists
 - 8011 Vol 3
 - 8013 James Brown-Can your heart stand it
 - 8014 Barbara Lewis-Hello stranger
 - 15 tracks including 'Baby in yours' 'Make me your baby'
 - 8016 Van Dyke-Pe man is an island
 - 13 of their 16 tracks-includes 'Save my love for a rainy day'
 - 8017 Esquires/Marvelles-Chi-Sound showdown
 - 15 tracks including 'Get on up' 'And get away I do'
 - 8018 Flamingoes-Golden teardrops
 - 8019 Capitols-Their greatest recordings
 - inc: 'Cool jerk' 'We got a thing' + unreleased tracks.
 - 8020 Dean Jackson-His greatest recordings
 - 'Love makes the world go round' 'Ooh baby' + previously unissued tracks.
 - 8021 Detroit Gold Volume 1 (Various Artists)
 - inc: tracks by Dean Jackson, Jimmy Soul, Clark, Popcorn Wylie, Composites, Four Pros.
 - 8022 Detroit Gold Volume 2-Various Artists
 - includes tracks by Capitols, Jimmy Delphs, Velons, Johnnie Mae Mathews, Gambrells.
 - 8023 James Brown-The Federal years Vol 1
 - 8024 James Brown-The Federal years Vol 2
 - 8025 El Dezares-Low mileage/High octane
 - 8026 Dee Clark-His best recordings
 - 8027 Gene Chandler-Stroll with the Daks
 - His VeeJay and Constellation recordings, solo, with the Dukays, Impressions and the Dells.
 - 8028 Spaniels-16 soulful serenades.
 - 'Goodnight sweetheart goodnight' 'I know' etc + previously unissued tracks.
 - 8029 Dells-Breezy ballads and tender tunes
 - 15 tracks from 1955-65 including 7 previously unissued tracks.
 - 8030 Magnificents/Rhythm Aces-15 cool jewels
 - includes previously unissued tracks on both groups.
- Budget Priced series
- 598-1 Velons-Moonlight music
- new reworkings of 7 more soul classics.

John Smith



- 101 Sylvia Thomas-At last/So will I (STSC 127343/4)
- Editors note: a strange release from 1968, as at this time the label was based in St Louis Missouri, over 200 miles from Chicago. Incidentally 'At last' is an a-sa midtempo on the four dancer with some cool singing from Ms Thomas.
- 102
- 103 Velocasters-You hurt me baby/If a woman catches a fool
- 104 Profiles-Got to be love (1005)/You don't care about me (1004)
- 105 Velocasters-How gonna leave you/If a woman catches...
- 106
- 107 Mel & Tim-Backfield in motion/Do right baby
- 108 Profiles-I still love you/Be careful
- 109 Mel & Tim-Good guys only win in the movies/I found that I was wrong
- 110 Lee Charles-Girl you turned your back on my love/I never
- 111 want to lose my sweet thing
- 112 Mel & Tim-Feelin' bad/I've got parades (May 70)
- 113 Velocasters-Dance right into my heart
- 114 Mel & Tim-Mail call time/Forget it I've got it (Jun 70)
- 115 Profiles-A little misunderstanding/Got to be love (8/70)
- 116 Mel & Tim-We've got the groove to move you/ (Nov 70)
- 117 Lee Charles-You can't get away/girl you turned your back on my love (Feb 71)
- 118 Mel & Tim-In the end/Put an extra plus on your love
- 119 Lee Charles-You got to get it for yourself/I got high on my baby's love (Jul 71)

12

800 Mel & Tim-Good guys only win in the movies (Jun 70)

This Chicago based label was owned by Gene Chandler and it was founded in 1966 as an outlet for Chandler's publishing company (Cochand music). Most of the tracks were cut in the Universal sound studios in Chicago, although the 8 Track recording studios were also used. Most of the sides were produced by Karl Farleton or by Gene Chandler himself, and usually Willie Sanders, and/or Tom Tom Washington were used as arrangers. The label lasted for three years and was nationally distributed by Scepter/Wand records of New York.

It began to fade away by the middle of 1970 when Gene Chandler signed with Mercury. Mercury soon allowed him to start his own label Mr Chand, which had its first release in August 1970, and was up to its fifth release in July 71 when Bamboo became defunct.

Bamboo enjoyed two million sellers Mel (Harden) and Tim (McPherson) with 'Backfield in motion', and 'Good guys only win', and 'Backfield' was the only side to gain a British release (Columbia 004). These two tracks were later reissued back to back on the Scepter/Wand forever label. Some tracks on the label were issued more than once, Mel & Tim's first single, 'I've got parades' also being used as the B side to 112, and the Profiles 'Got to be love' as the B side to 115. 'Backfield' is by far the label's best known release, however 'I've got parades' and 'Good guys' are also recommended as they are similar to 'Backfield'. Another good Mel & Tim side is 'Put an extra plus to your love' which was written by Sinter & Wylie, who were by then recording for the Mr Chand label, but had earlier recorded it themselves (Shama 4004-April 1970).

Of the other releases the best known are the Profiles 'Got to be love' and 'I still love you', both northern style dancers and Lee Charles 'Girl you turned your back on my love' a deep soul classic.

Some of the acts on Bamboo were transferred to the Mr. Chand label, Mel & Tim signed to Star, Lee Charles later recorded for Invictus, and the other groups just seemed to fade into obscurity.

Incidentally early releases on the Mr Chand label that overlapped records on the Bamboo label were:

- 8001 Popular Five-Baby I got it (Aug 70)
- 8002 Sinter & Wylie-Everybody's got a part to play (Nov 70)
- 8003 Donny Mann-Leah Mia (Feb 71)
- 8004 Sinter & Wylie-Kverlasting pain (Feb 71)
- 8005 Sinter & Wylie-Gotta get over the hump (May 71)
- 8006 Krystal Generation-Wanted dead or alive (Aug 71)

John Smith July 1984

The first single I would like to spotlight that is currently knocking me out is a relative oldie from 1978. The amutely under rated King Hannibal is the singer and "Ain't nobody perfect" is the song (Miracle US). The lyrics deal with the fact that Hannibal's brother is a 'gay' but "...Don't nobody put him down, cos ain't nobody perfect..." The same guitarist (Herman Watson?) is evident as on his superb Aware LP, and the feel is not dissimilar to the Hannibal written/produced "See what they done done" (Right On) by Delia Cartrell, and we all know the pedigree of that all time masterpiece. Suffice to say the record is a gem, and while you are searching this one out, keep an eye for two of his other recent releases "Instant replay" (Thames US), written by Sam Dees, a good chunky groover, and his latest (?) from 1981 "When it comes to you" (My Record Company US), a fine soulful slowie written by Darryl Carter.

Joe Simon hasn't been at his best for quite a while (though his last album did have a few nice tracks) but his latest on the new Melto-Soun label out of Nashville is a fine record. "Alone at last" is the official top deck, a really nice feel is achieved on this midtempo awayer, and Joe seems really easy and far more comfortable than of late. Its one that really grows on you, but the flip is a real goodie, a gorgeous slowie titled "Stay love". Joe's vocal cooes soul, though never ever reaching top gear. Real class. The album "Loving time" (Moss 5501 S) is due in a few months. By the way John Hichbourg is back in the production department.

One of my heroes Paul Kelly is back with "Makin' love in the night" / "Living in a dream" (Lawrence US). Neither side is his best, mainly due to a few dumb lyrics (rhyming Moon with June!) but I still would not like to be without it, because the production is really neat, and Paul's vocal is quite exceptional. Apparently there is also another Kelly single available, and by the time this goes to print "Soul Bowl" should have copies. Clarence Carter has produced a fantastic new single on Clinton Harmon. Title is "Can't help the way I feel about you" (Harmatone) and the record is a peach of a southern wailer. The whole thing reminds me for some reason of Joe Perkins timeless "Wrapped up in your love". The record is distributed by NWE, the people responsible for the Miss Louistine goodie. More please !!

The forthcoming Shirley Brown "Intimate" album should be a classic if the sensational "I don't play that" (Sound Town) is a proper taster. Obviously this is an attempt to rekindle the feel of her classic "Woman to woman", even down to the Barbara/Shirley rap intro, but the thing still has its own identity, with ace production from Homer Banks and Chuck Brooks, and brilliant Aretha inspired gospel wailing from Shirley. An essential purchase I'd say!!

A really nice grow on you sound on the R & R label is the new release from Jeannette Rudolph. Mike Ward is crazy about this building midtempo plodder, with a really sneaky hookline. The more you play it the more you like it. Take a tip though, don't play the flip side "Come see for some good good loving" as it is appalling!

Howard Everett has a voice which combines some of the charm of Percy Sledge, and a little of the grit of Otis Redding. His first single "Thinking of you" (Blue Town) is the forerunner to an eagerly awaited new album, and for the real soulfans its a must purchase. The delightfully named Reginald Ekridge (the man behind Eddie Mayberry) produced this, and he gets a real clean and soulful sound to wrap around Howard's strong but controlled wailing. Like a breath of fresh air.

To round off the singles I would like to go back to 1979, because New Orleans man Tommy Ridgely had a great slowie on the JBs label entitled "Let him down easy". Senator Jones produced it, Tommy wrote it, and by the sounds of it Johnny Adams inspired it, because vocally Tommy is almost a carbon copy of Johnny at his best. It sounds like Walter Wolfman Washington on guitar too!

Finally (!!!) on the Faces label from 1977 George L Franklin had a superb version of O.V. Wright's "Done for good". Soul searing testifying vocals and an ace weaving sax, for me, even outdo O.V. The flip is called "Someone will take over", but infact it is a chunky version of Otis Clay's "Is it over". No mention of the title's lyrics at all. Funny !

Albums

Loads of good albums about, take L.J. Reynolds "Lovin man" (Mercury) for example. A couple of great ballads, two or three fine floaters, and some very appealing dancers make up a solid set. A couple of tracks "Touchdown", "Lovin man" could have done with a little less DMX for my taste, but L.J.'s roaring vocals easily make up for that.

Aimed I suspect at the same general direction as the Dennis Edwards set, but sadly nowhere near as successful. Strange, because it is ten times as good!

More obscure but currently available from Miracle Music is the Fantastic Violinaires featuring Robert Blair (Malaco imp) Blair possesses an incredible razor blade swallowing, gospel bellowing torturous voice, and even if modern gospel is not usually your bag, I am sure this album will please anyone with an ear for black black music. "I've come too far" is a sensation but for the real killer check "Lord Im coming back" a toute de force of powerhouse testifying. Be warned, it will kill you!

Thanks to John Ridley I have now heard the laura Lee "Jesus is the light of my life" album (Myrrh) and believe me it is great to hear that marvellous voice again. Al Green's subtle production

means the music soothes rather than electrifies, and a very contemporary sound is evident, albeit filled with soul. "Shoes" "I'll fly away" (great Green guitar on this one) and "The greatest story" are my favourites, but the whole thing is a treat. A current Japanese release (and I believe US, because Spin Inn had copies) is the Valentinova great album on P-Vine featuring the Womack brothers excellent 60s material plus five unissued tracks, all from the Chess label.

Curtis, Cecil and Bobby handle the vocals, and the startling array of talent which these guys possessed, even at such an early age, is most evident. All tracks have such a soulful and timeless feel, and the usual superb sound reproduction from P-Vine is a main factor.

The pulsating "Sweeter than the day before" is a real burner, Cecil (?) yells "....play it for me..." before the raunchiest sex you've ever heard takes it all home. Great track for me though is Bobby's previously unissued "I've come a long way" Wilson Pickett did a great version, but the Womack himself does it to death. Womagic !!

More Japanese magic comes in the form of Irene Thomas's superlative "Down at Muscle Shoals" (P-Vine/Chess) which brings together her Chess sessions, together with six previously unissued tracks. These include Otis's "Loving you too long", and Bettye Swann's "Yours until tomorrow", but best track for me is the gutsy "Greater man". You can almost smell the soul: look, whether you like 60s, 70s, 80s, or whatever, if you claim to like soul, it is your duty to search this out. Essential stuff.

The Clarence Mann 1983 LP mentioned last time (Spirit Reels) is a gem featuring original versions of C.L. Blast's recent "Lay another log" and "Somebody shot my eagle" (retitled here "The Eagle") plus "Its only a matter of time" (previously recorded by the Facts of Life). "It ain't fair", a fine slowie (previously recorded by True Image on Juana) and a neat floater "Different kind of love" (previously by Ronnie McKair and Rena Scott on Tortoise Int). Excellent southern soul.

The Freddie North "Is your man" album (Phonorama 1982 release) is infact a reissue of his 1977 Eagle album (Eagle 3139), of which hardly anyone knew of its existence. The record was produced by David Johnson down at Muscle Shoals and tracks like "Do me baby, do me good", "Love has its price" and Bobby Bland's "Its not the spotlight" are classics of the southern soul sound. Again the Muscle Shoals men produce the goods.

Hitochi from Japan very kindly gave me the address to send for these Audiograph/Phonorama/Brylen etc albums, it is: Indigo music, 20, Main Square West, Nashville, TN 37203 USA. Eddie Cornelius (ex Cornelius Brothers and Sister Rose) has two albums from 1982 on the Audiograph label. "My hands are tied" and "For you". Some titles are duplicated, but like I said last time, Eddie has matured into a fine smoky Sam Cookeish vocalist. Recuts of his own "Don't ever be lonely", and "Too late to turn back now" are done a treat, but for the man at his best check the ultra soulful slowie "Still on my mind", a gem of understated soul singing. By the way all the tracks were cut at Sound Of Memphis recording studios and feature the Memphis Horns.

Let more from Japan is the fantastic Maurice & Mac "Lean on me" (P-Vine 6074) Chess collection, featuring seven tracks out in Chicago, and seven cut in Muscle Shoals. Again there are some previously unissued tracks. No need to go on at length really, because if you like Sam & Dave at their best, you will quite simply need this.

The ultra rare Johnny Taylor LP album from 1982 is a bit strange because it features only four tracks and has only 30 minutes playing time. One track "Come out star" is Taylor at his dreamy soulful best, but apart from the title track "Take this heart of mine", which is a good strutting dancer, the other two tracks are disappointing "discofied" numbers, vocally excellent, but ultimately throwaway. David Crawford produced these, but I can hardly wait for his debut Malaco album, it is bound to be the super Taylor back to his gritty soul screaming best!!!

The long awaited Johnny Adams "Rounder" album is now available, but I am afraid I am a little disappointed in the album as a whole. Good tracks are a fine version of "Breaking up somebody's home", Sam Cooke's "Laughing and glowing" a good blues, "If ever I had a good thing" and "Scarred knees" more goodly blues soul, featuring fine Walter Wolfman Washington guitar. Side 2 is very disappointing with only two tracks doing anything for me. "Yours love is so doggone good", a neat horny chugger, and "Head block", probably the best track, with Johnny putting some real force into his singing. The main problem for me is that Johnny himself just does not do himself justice vocally, hardly any of those falsetto shrieks that are his trademark, infact he hardly ever gets out of second gear, which is a shame cos Johnny can really wail when he has a mind to. When I was playing "From the heart" and "Teach me to forget" my wife thought I was playing Tom Jones! "Really nor sounding ballads. Still I suppose we should be thankful he didn't go into the studios with a bass synth and DMX machine, and the good tracks are good !

Currently available from Mike Ward is the fine new Ika Noble album "Angle" (Connovil 1984). "Your love" is an infinitely superior recut from his last album, a classy

soulful slowies. 'Keep me cryin' updates Al Green's Memphis thumper with credit, featuring some great throaty warbling from Ike, whilst 'The best years of my life' is a gem reworking of the General Crook goodie, a pleading slowie complete with rap intro. I don't like the handclapping 'Shake it loose' too much, but 'Lonely people' and 'Angie' are two more superbly produced ballads with a very soulful edge. 'I promise you' was also on his last album, but here I think the remix gives it a far greater impact, probably my favourite of all of Ike's work. One last word - why the hell did he include 'Surf rap'??? Mike tells me Robbie Vincent is playing some tracks - probably 'Shake it loose' and 'Surf rap'! (Please don't edit this Steve!)

One of my favourites is the evergreen Little Milton and his debut Malaco album finds him at his very best. Called 'Playing for keeps', J.J. Williams' 'Murder on your hands' is a superb version all pounding drums, braying horns, atinging guitar, and of course Milton's gospel drenched vocals. 'Fishing in the right stream' cracks of E.L.'s 'Shade tree mechanic', whilst 'The blues is alright' positively swings, its so damn catchy. O.V.V.'s 'The only thing that saved me' is given a more uptempo treatment, but works well, and 'Misty Blue' is to my ears the version. Great tracks for me are the two bluesy slowies 'Nobody's sleeping in my bed', and 'I'll catch you on your way down', with great Milton guitar, and the more typical southern soul of 'Come back kind of loving'. Malaco really are currently the Mercedes Benz of the soul world. More from G.C. Cameron and Johnny Taylor please!!! Final album for this month is the newie from the fatman himself Rance Allen, who along with his two brothers has for a long time been one of the finest voices in black music. His last effort, the superb 'I feel like going on' album for Stax a few years back, sank without trace, so now the guys have taken refuge with the gospel based Myrrh label, who hopefully will market their product better. Album title is 'Hear my voice' (Myrrh 6736) and it is the first time Rance himself has been in total control production wise, and what a great job he does. The title track is set at a snail's pace with hardly any melody, save for Rance's deft piano work, but the man works miracles creating his own melody with every grunt, groan and meaningful vocal inflection. A frighteningly inventive vocalist. 'Come to me' is a killer, a slow false start sets up a swinging finger snapper, with the brothers full bodied back up chanting, sounding great. 'Cease fire', that is my desire, is one of their best ever, with Rance building from a whisper to roaring throat tearing pleading. Check the fine guitar picking solo too. 'It's your time' would be a good single, with its catchy chorus and bubbly beat, or perhaps 'Life is what it is' might be a better bet with the delightful keyboard intro and great trumpet solo this is a real standout. The blockbusting 'God is blessing you' is another treat, featuring some of the hardest brass playing I have heard in years. You're not alone' slows things right down again and Rance grunts and the diversions into falsetto are a bitch. In truth every track is a winner, the whole album leaves the listener feeling good and uplifted long after it is over. This is not deep southern soul, or heavy smokin' blues but believe me soul doesn't come any deeper - essential.

The did you know bit

The Willie Hightower Japanese issue mentioned last time is infact a collection of his 'Fire' recordings (P-Vine 6002) and not his 'Fame' sessions as I first thought, differing quite a lot from his 'If I had a hammer' Capitol album. Tracks like 'I love you' and 'So tired' sound surprisingly like Hi recordings. Can anyone confirm?

The Tony Borders 'Bordering on love' album (Myrrh) is not very good, mainly consisting of corny non soul ballads. The same label has two (!) Clarence Carter albums, I don't know as yet whether they are reissues or not. Maybe next time. Look out for an album by Family Brown 'Imaginary world' (UA 1977 release). The lead voice is not unlike the brilliant Leslie Wilson and tracks like 'I just can't get used to being alone' and 'When I need you' (the Leo Sayer song) are a sensation.

Queen McGhee's latest for the Black Jack label, is not bad, an exciting uptempo cut, though slightly over produced to my ears. She still sounds good vocally though. Title is 'Do you know what I mean'.

The great Lee McDonald had a single release a while back - 'Centre of my life' (Silk City Sounds 1983). Anyone got a copy for sale? Likewise Maggie Alexander has a newie on Startown records. The new Betty Lavette 'Trance dance' does not sound too clever. Hope it is a goodie.

Cole Blast is cutting an LP with Fred Knight in Muscle Shoals - the stuff dreams are made of!!

The release recently of 'Thrill on 2.2.Mill' (Pinnacle) is a straight reissue of the Velvet soul album (Malibu) from a couple of years back. That in turn was a part reissue of the 'Brand new 22' (Excelllo/Mojo) album, which has been reissued in its original form by Excelllo in the States. The instrumental 'Reprise 69' from Velvet Soul has been retitled 'Thrill on 22' for the new album. Interesting to note that when Chris Wells asked Cecil

Womack about the Chess/Valentines reissue, he knew nothing about it. Who is getting the royalties???

The new Robert Gray album is very good. Lots of that old Stax sound about it. I hope the new Willie Clayton single on Compast is as good as his last 'Till me' was. Its currently charting stateside, title is 'What a way to put it'. Richard Seayling played Frankie Sanders' immortal 'Blues time in Birmingham' on the radio the other day. Blues! I don't want to start any letter writing arguments, but I have listened to Robbie Vincent's Radio 1 show a number of times, and I can honestly say that the majority of what I heard was to me tripe. One continuous DMI machine, thrashing handclaps and squealing synth throughout. Truthfully it was a pain to sit through. It is so sad when you consider the amount of soul music currently available (Steve normally edits my views on Mr Vincent's show!!!). Does anyone know the identity of the vocalist on Johnny Adams excellent 'Don't wait too long' (Modern), it certainly isn't Johnny is it?

I was delighted to read that the sides David Porter cut on J. Blackfoot prior to his 'Soundtown' deal have a 'good chance of being on one of his next LPs. Should be good stuff because these two rarely let us down. David himself is back in the production seat for the new Lou Rawls album - sounds interesting.

Chris Wells seems to have improved 'Echoes' greatly with good singles reviews (if its shit he says so) and fine articles on Malaco, Johnny Taylor, Al Green, Valentine Bros etc. Keep it up Chris. Stuart Cosgrove's review of the Bobby Womack concert was superb.

Is the reissued 'Cry to me' from Kokoletta Holloway really a new version, or simply a remix?

All those interested in obtaining those great Japanese albums, try writing to Moruri Do, Morishita Bldg, 3-8, Sakuragoka, Shibuya-Ku, Tokyo, Japan - try pronouncing that lot without refreshment!

Does the Vernon Garrett album on Grenade really exist? Anyone got it? Ring Todeorden 7763.

Fraser Adson and Chris Wells were sitting in Sam Deas living room last year when the man popped over to the piano and sang a song he'd just written! The jammy swines. Apparently Sam has a whole cupboard full of his vocal demos of his tunes. I say take up burglary! Its a crying shame the fools at AM decided to shelve Sam's work with the Valentines Brothers. Hell what do they know. Don't these goons know they are sitting on one of the great vocal talents? When Chris and Fraser asked about Sam's whereabouts in the AM US office, they answered 'Sam who?!!'. Amazing to see the interest in 'Circle of Fire' have it your way? (Stax), when the album was out no one wanted to know. They were of course the backing band for the Soul Children, and lead vocalist and main man David O'Connor also had a solo album on Bearsville, which had quite a few good tracks.

Keep your eyes open for the other release on 'Lava' by the brilliant Arthur Lee Pop Brown. 'Loving you is such a sweet sweet thing' is an absolute blockbuster. Check the final minute of soul screaming intensity, hollered through a barrage of blaring horns. Quite brilliant.

Sailors Delight blues read, is now defunct, but in its place comes 'Blues & Rhythm the Gospel Truth' an equally fine rag, though a bit more serious. Paul Vernon still puts out some excellent record lists too, as well as co-editing the rag.

The Laura Lee Japanese P Vine new release features 27 tracks including the whole of her ace Chess album and lots of unissued stuff, including four versions of 'Dirty man'. Just to show I am not completely alien to what's happening in the clubs I love the latest Bunny Sigler release 'Tight fit' (New Jersey Conn), the beat is subtle, and Bunny is in fine form, thankfully singing in his natural tenor voice, and not the sub-falsetto he has used of late. Tremendous ad libbing inventive vocals.

I've recently heard Bill Cody's 'Right on baby' referred to as a 60s disc. Infact it was his second or third release on Crajon, around 1971, if I remember rightly.

In jumping back to the albums now as I've just got the great 'Into my life you came' set by that master of our music Solomon Burke (US Savoy 1982). Place your order with Miracle Music now, because it contains some of his best stuff for ages. I won't review it at length now, as I'd like to live with it a while, but there is a track on it called 'Miracles can happen' which will blow all soulfests completely away! That reminds me I've never heard a mention for his marvelous 'Does life have a meaning' (from 'Sidekick, fences & walls' album) (Infinity LP). Easily my favourite Burke track.

The Ag 11 issue of Echoes had the news of a Womack/Blackfoot duo collaboration. Hold your breath!

Finally Johnnie Taylor's final single for Beverly Glen is another version of Sam Deas' 'Second' backed with a fine slowie 'Shoot for the moon' (Incidentally Taylor's is the original version of 'Second', recorded some four years ago.) Not to be missed at any cost.

Jan Barker S.S.84

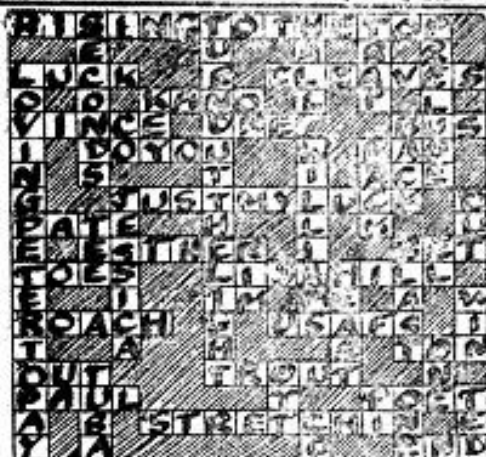
Miami Labels 3 - BLUE CANDLE

The second in our series on Miami labels looks at this TX distributed label which ran between circa 1972 and 1977.

- 1490
1491
1492 George McGraw-Please help me find my baby/Take it all off
Also released on United Artists Soul City label SC KW 456-W)
1493 Ocean Liners-Punky pants/Cuttin' room
1494 All the People-Wish I had a girl like you/A fool in love
1495 Bobby & Clyde-My day is coming (Part 1)/Part 2
1496 All The People-Keep your style/Watcha gonna do 'bout it
1497
1498 Oscar Weathers-Tell it like it is (Part 1)/Part 2
1499 Robert Moore-Jimmie No Charlie/Fears of the world
1500 Snoopy Dean-I can't control this feeling/Be good to me
1501 Willie & Anthony-Selfish lover/I can't leave your love alone
1502 Oscar Weathers-Let this talk/Save me
1503 Willie & Anthony-Groovin'/I'm tired of a one way love affair
1504 J.P. Robinson-Keep me satisfied/Our day is here
1505 Snoopy Dean-Shake and Bump (Part 1)/Part 2
Jamaican artist, who had been around on a few Miami labels, had a minor club hit here with "Shake & Bump", gaining a UK release on Seville.
1506 Frank Ferrer-Hallelujah/Johnny's theme
Perhaps the weirdest of all records on the label, being very abstract modern jazz.
1507 Warren Thompson-You can't hinder me/Dolly dagger
1508 Snoopy Dean-Lady lady/Steppin' Out
1509 Willie & Anthony-Sugar sugar sugar/Its never too late
1510 Snoopy Dean-Your love more as baby/Part 2
1511 Shirley Wahne-Zimmer Martin Luther King
Tom Washington Band featuring Gene Karge-Walking (Inst)
1512 Joann Lewis-Back street woman/Blow for me
1513 The 15th Floor-Lean'n/Oin like sani (What's your name)
1514 Paulette Reeves-Secret lover/Love the hell out of me
1515 Snoopy Dean-Let me wrap you in my love/Wonderful love
1516 15th Floor-Isamin'/Get up I'll wait
1517 Joey Gilmore-If he can do it so can you/What ever it takes
1518 Paulette Reeves-Your real good thing's about to come to an end/
Let me wrap you in my love
1519 Freak-That's what time it is/Life goes on
1520
1521
1522
1523
1524
1525 Jenny Nicholas-Elvis/Daddy gone bye-bye
1526 Paulette Reeves-Jazz freak/Its hard to dance (with a broken heart)
Without doubt one of the biggest sellers ever underground, on the
Jazz Funk scene-still sells well today
1527 Joey Gilmore-Rhythm in my bones/Give me your love

All records are on a light blue label, except 1501/2 (green), and 1509 (yellow)

Richard Watson/Trevor Swaine (Disc pix Steve)



C
R
O
S
S
W
O
R
D

A
N
S
W
E
R
S



Satintones

Links: Goldmine 71 article by Steve Towne; Goldmine May 80
Sonny Sanders interview; Goldmine April 82-Satintones art.

The Satintones: James Ellis (lead), Sonny Sanders, Charles
Chico Leverette, Robert Bateman.

May 1960 Tamla 54026-Motor City/Going to the hop (in my
raggedy jalousy)

Sep 1960 Motown 1000-My beloved/Sugar Daddy (with organ)

Sep 1960 Motown 1000-My beloved/Sugar Daddy (with strings)

Jan 1961 Motown 1006-Tomorrow and always/A love that can
never be (A side with male & female
lead)

Jan 1961 Motown 1006-Tomorrow and always/A love that can
never be (A side with strings)

Feb 1961 Motown 1006-Angel/A love that can never be

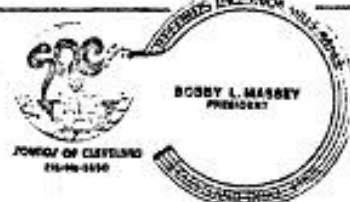
Jul 1961 Motown 1010-I know how it feels/My kind of love

Nov 1961 Motown 1020-Zing went the strings/Faded love

nb: Ellis left before 1010 and 1020, although he does sing
backup. Lead on the final two singles is by Vernon Williams.
Vernon Williams, Sonny Sanders, Robert Bateman, Sammy Hank
broke up mid 1961

Tamla 54024 Chico Leverette-Solic sender

Davis Gordon



GCS

In the last year one of the labels to have spawned most interest among soul collectors here has been Memphis based GCS records. The fact that a number of people (myself included) confused the label with a smaller GCS label from Florida doesn't detract from the quality so far displayed. In fact GCS Memphis did not even know there was another company with the same name until, the story goes, UK fans started asking them for a release by Peggy Scott & Jo Jo Benson (which was on the Florida GCS label). I understand efforts are being made to resolve this obviously confusing dilemma. Together with its sister labels Blue Town and Belarion, Memphis GCS label has, despite only a handful of releases started a buzz within the fraternity. So who is behind the success of Travis Jones's labels? Here is a run down on three of the main artists:

Gloria Gipson Suggs - Soul with Science!

Gloria started singing as a child, apparently because she had a speech impediment. The components of a Baptist family background and a Catholic and Methodist education gave her her spiritual roots. She has been a teacher in Memphis schools for years, teaching computer programming and physics. In her spare time she writes gospel and country music.

Gloria serves on various computer committees for the Memphis School Board. Her daily schedule may include teaching at Whitehaven High, attending workshops and seminars on computers, filming for a TV series on computers, and recording songs at Galaxy recording studios. At weekends she performs around the clubs in Mississippi, Nashville and Memphis. Married with two children she obviously leads a very hectic life, but to involve her family she has started her own company 'Suggs Productions', with her husband doubling as manager, her son employed as a sound technician, and her daughter as secretary.

Gloria's debut for GCS 'Steep is the stairway to heaven/I feel the presence of God' garnered airplay on over 10 radio stations in the south. Both titles were written by Ms Suggs, who says 'these songs reflect my entire relationship with God'. Both titles are nice examples of modern gospel.

Roy Malone

Roy's debut release for GCS was 'Keep on dancing/Something for the ladies' (reviewed last issue). A new name to most people here, but in fact Roy is a guy with a long history in the business. He started singing in a church choir, performing background and lead vocals. In the early 70s he appeared on local TV shows, and became the lead singer with a band called 'Tringe benefit'. Mr Malone's voice ranges from baritone to tenor to alto; he has been singing for 15 years, and again writes his own product. 'Keep on dancing' was a nice midtempo sound cited in Billboard this year as 'having potential for chart action'.

Eddie Mayberry

Enthusiastically described by his record company as a cross between Otis and Albert King, he started his singing career in the forces. Eddie formed a band originally called the L&B's, and later called the Four Bots and Three Bots. They soon built up a reputation in Europe and Eddie decided to go solo, on his return to America playing clubs in Manhattan, before returning to Memphis. Through tenacity and determination Eddie struggled through the nightclub jungle, and unsuccessful recording ventures (he was involved in the formation of the GTO's according to Stuart Cosgrove). Finally he got a release 'Big Otis blues' on Chris Keys in 1973. He worked at Chris



EDDIE MAYBERRY

between 1973 and 1975, and released other tunes such as 'Fighting a losing battle' and 'break it down to me'. A tour followed, and while appearing at TJ's nightclub with the Fieldstones Travis Jones picked up on him, and signed him to his label. The result was 'I'm a rover', a superlative soul single from last year. When asked why he keeps trying Eddie replied: 'I have a hit-with the good Lord backing me, I can't go wrong. There is too much of myself and what I feel in my music for it not to be a hit'.

Two other acts connected with GCS are Howard Hewitt (see BS 11) on Blue Town, and a Richard Smith, whose debut on Belarion 'If you say you care' is described by Jan Barker as a 'nifty thumper, rather northern style'. Common to GCS product is producer Reginald Lebridge, who has proven to be a considerably talented guy, while the records are recorded at Galaxy Studios Memphis.

Releases

- BS 3201 Eddie Mayberry-In a rover Pt 1/Part 2 (Blue Town)
GCS 3202 Gloria Gipson Suggs-Stairway to heaven/I feel the presence of God.
GCS 3203 Roy Malone-Keep on dancing/I've got something for the ladies
BS 3204 Howard Hewitt-Thinking of you (Blue Town)

Steve (with acks to Jan Barker)

LP

AD

- Intruders-Greatest hits (US Gamble) (Mint) £3
424
I spy for the FBI-Jane Thomas (UK Polyder-mint-1st issue) £2
The Cat Walk-Village soul choir (UK Direction-mint) £1
The Right track-Billy Butler (Mint UK epic) £2.50
Society Places-Corcoran (Mint US Tuff) £1
There how strong my love is-Q V Wright (mint US Goldway) £1.25
Go now-Bessie Banks (mint US Tiger) £2.50
I'll kill a brick about my man-Hot Sauce (mint US Volt) £1

EP

- 2 track-Martin Dave greatest hits US mint Tania 60252
1967 snowflakes, wonderful one, Pride & Joy, Stubborn
kisses fellow, Crazy 'bout baby, Hilton Mike £3
pkp 45- 1- 50p, 2- 40p LP=90p
Make cheques/its payable to A. Wilson, and write to Ad 2,
c/o Blackbeat, 101 Levenacres, Orton, Peterborough, PE2 6XJ.



Ollie Nightingale

Perhaps one of the most gratifying things to us purists of black music was the release in the latter part of '83 of the 'Troubled in mind' LP by Ollie Nightingale on Khetta one of the labels run by Jackson, Mississippi supreme James Bennett. Our man was also responsible for the later excellent offerings of 'I won't be back' from McKinley Mitchell and 'Better days' by Center Davis. Whilst we all may at times like to hear more on James Bennett's productions he does allow the artists and songs to shine through, unlike so much of today's 'kitchen sink and all' US productions.

You will no doubt, via these pages, be aware of the recent 'Stew' 12" by Ollie & The Top Knotch Band, a very infectious track, although tongue in cheek lyrically, the whole thing just comes together as a groove.

Brought up in Memphis he was part of the Dixie Hummingbirds, along with church and school friends Bill Davis, Roy Neal, Nelson Leasure, Quincy Billups and Willie Neal, none of which remain in the business.

1968 and a label change to Ollie & The Nightingales bought their first national recognition via the classic Star outing 'I got a sure thing'. On the strength of this M.C.M. records in Los Angeles acquired the groups signature. There followed two very successful 45s 'It's a sad thing' and 'May the best man win', along with an album 'Sweet surrender'.

Ollie decided to go on his own in 1972 and spent much of his time touring the US, Canada and even Hawaii with such artists as Isaac Hayes, Ray Charles, Dionne Warwick, and the then hot comic Red Foxx's.

Signing in 1983 with J&B records, what better way to conclude this than with the news that Ollie is at the moment putting down tracks for a soon to be released second album. I think we should all give a big shout for James Bennett for allowing us devotees the opportunity and pleasure of listening to black music at its best. Those who have heard the 'Stew' track, that sexy female voice you hear is 6' 3" Lady V, top jock on WKIX in Jackson. I'll tell you she looks as good as she sounds. Any import store requiring 12" copies please contact me for info on how to acquire copies.

Through my corresponding with Ollie over the past year or so I have found him to be totally sincere and outgoing unlike so many of his countrymen, and in a recent letter he related how he would love to tour the UK and Europe. It really would be great if some enterprising promoter would get it all down. Special thanks to the man and to Robert Rosenthal for the assistance. Mike Ward.

INDEPENDANTS

At anytime, armed with love, dedication and knowledge, one can locate numerous good 'indie' labels in the US (the mass appeal scribe sheets and jocks either read these pages or make their weekly pilgrimages to their Mecca, import stores). You may tire of reading the following statement but with the total lack of soul content in many of the major labels output the 'indie' now, more than ever, are carrying the banner of true black music. When we consider that nearly all of our importers obtain their supplies from NYC sources it comes as no surprise when we hear jocks and public say 'where can we obtain this track from?'. For as anyone will tell you who knows the game, the days have gone when NYC would play and break the more soulful tracks. I know from my friends in the biz over there that to have a record of quality added to the market's radio leaders is akin to getting Ronald Reagan to stop using Gremlin 2000. Of course the small labels want those outlets, but it has always been the case with the massive US marketplace these labels do very well without the city with no pity's nod. I would therefore suggest that all importers spread their net a little wider, say to the midwest or midsouth. In doing this the blend of our music here would be enhanced and a wider public acceptance of its many strands would follow along with the UK labels awareness and interest.

As it stands the 'klaps just keep on coming' when the jocks are presented with something out of the ordinary, they seem reluctant to program anything other than the weekly import pick-ups.

Ike Noble

A good case in point is the new Ike Noble LP 'Angie'. Robbie Vincent had the balls to air it and surprise surprise none of the import stores had heard of it upon request-why? Because the distribution of this LP had only reached Buffalo (New York state), and hadn't been picked up in NYC. I highly recommend all who appreciate good soul music to search it out, or contact me for info.

Clarence Jackson

Hobbie V was also a catalyst in activating the capitals attention to one of the most A-listing artists and labels to appear this year-Clarence Jackson and J&B records. Whilst the 45 'Wrap it up' has been out in the US sometime, its the A side 'Do it all over again' that has been gaining

most attention in the US. J&B Records is headed by Robert Hill's management and promotions, and is distributed nationally by KHM, located in NYC. Like so many Clarence's early vocal experience came from the Detroit Baptist Church Choir. Then in 1976 he formed his own gospel group Today's People. Through travelling the gospel circuit he was approached by the Rev James Cleveland to join the spiritual giants back up group. Upon later going solo Clarence became a firm favourite around the Detroit club route, featuring as opening act for the likes of Millie Jackson, Fantastic 4 and G.C. Smith. His only other vinyl outing was in 1972 'Don't fit, don't force it' for Frank Brown's label. Hopefully with the success of the 45 Robert Hill will treat us to an album of this exciting artist, and just maybe one of our labels will have the sense to pick up on the man.

Staying with this new Detroit label keep an eye for their brand new release on 7" and 12" from yet another highly talented vocalist Jeannette Rudolph with the killer 'Come see me' which is a further example of black music at its simple best, vocals/song and production all compliment each other to create a gem.

Whilst a teenager Jeannette sang back up on many of the Detroit records of the middle 70s until her father put a stop to it, as he felt she was too young for this grown up life. Settling her performing dreams aside the lady married, she now has two daughters. With her family life settled once again she trod the club boards and was kept very busy as a demo singer. Back in 1974 she penned the Ronnie Dyson track 'We can make it last forever'. When one listens to the depth and quality locked into her voice, her years of basement self training sure have paid off, once again underlining the wealth of talent that black America holds.

Other Independents

Nice to see an old favourite doing so well again, Mr Nine Pound Steel Joe Simon. He is back with a brand new double header 'Alone at last/Stay love' on the 'Grey City' based Mail O Soul label. John Nishborg (he produced all of Joe's classic 887 stuff back in the late 60s) told me we set up the new label specifically to get Joe hot again. That has certainly been achieved stateside after years of neglect by the Rikind's Spring/Posee set up, there was an LP released prior to man's departing those labels.

Radio and retail response to the new 45 has been excellent and I'm sure we are all looking forward to the forthcoming release of the album 'Loving time'.

From NWK records in Atlanta, the company that has recently bought forth what I personally consider will become a much sought after soul classic 'I don't wanna love nobody but you' by Miss Louise, comes a brand new release on their Barnstorm label by Clinton Harmon. The 45 'I can't help the way I feel about you/lets make a new start' is a must for all southern freaks, both tracks were co-produced by Clint and old friend Clarence Carter (he also has a new release: 'It ain't what you do'). Clinthas been in the biz field for 15 years, mainly involved with his group New Born Funk, who are primarily a backing band for Clarence, but who have also worked with the Isley Brothers, and the Ohio Players. On his own he has had a couple of regionally successful 45s -namely 'I want to get close to you' and 'Get your thing together'. The new 45 is again a double sided-A side being a slow burner of a blues ballad, and the B side being a good midtempo floater, sparse production, but very effective. Yvette Anderson has sent me a 45 of hers which came out in 83 'The Hunter/Lets do it again'. The latter track is the winner, its the Curtis Mayfield/Staples song worked very well by Yvette, both sides being produced by Lee Shot, and arranged by Jesse Butler (the same one that recorded as 2.X.A CO 7-56)/Reuben Fairs, the lady has done many a backing track at Ardent Studios, and for some time was part of Al Green's backing trio. Once again gets a hold of the record, its well worth it. A side by the way is the overplayed S. Robinson/Marvelettes track of the 60s, handled soulfully by Yvette, but to me the song has been played out. I'm eagerly awaiting the new 45 on Yvette Anderson, yet another gorgeous woman.

You may have seen my info a couple of issues back at the re-emergence of the legendary Paul Kelly. Well it really has taken me time and money to locate the label, and his new tracks. I have to say the 45 I mentioned previously 'Making love in the night' is somewhat disappointing, as the song is nowhere near strong enough for Paul's highly distinctive vocals, however in the same package were two 12"s. One on our man 'Holding on/better game', and both are vintage hooked, hogtied and collared Kelly. 'Holding' is my personal choice embracing today's sound, yet retaining the original feel, with Paul's vocals as good as ever. Highly recommended to all Paul Kelly devotees, as is the other 12" on Laurence Records, the tracks written and produced by Paul, and sung by Carol Dennis. She is a lady to watch, her voice is glorious on the tracks 'Bring it on home to me'/'Tired of being on my own'. I'll tell you it would take far too much space to list all the lady has done in the music business, the list is so diverse. Briefly: appeared in Broadway's 'The Wiz'-'TV King', sung on TV commercials, for Datacube/Ole English 800 beer (can we buy that at a

LETTERS TO THE EDITOR

Malcolm edits
the letters.**'White, black, brown, red, yellow'**

Dear Steve,
Mike Howard is right about personal tastes and people's likes and dislikes (letters issue 11/28), and if I may I would like to take one of his points a stage further. The bit about 'interplay' being a floorparker and being flagged to death.

In the last decade and probably longer, I have always maintained a belief that a good northern soul record was one that made me feel good, regardless of who the artist is. So that end it was the stonper variety that appealed to me, and I cannot be alone in liking things like 'Wait a minute' - Tim Tass, 'Nobody but me' - The Human Beins, 'Get on your knees' - Lee Camarico, 'I don't care' - Lee Bravos, to name just a few that come to mind, all of which packed the floor, and have also been slugged to pieces for their lack of soul content. Purists will condemn me for saying that I don't give a damn about soul content, and those who may make the argument that everybody who bopped his brogues to the above records are kids who don't know any better. Maybe. But the point is that they belong to the scene's classic Hall of Fame, alongside all those with soul content.

Again it all boils down to personal taste - I DJ may have a playlist, but it is the dancers who are of primary importance, and it is to them that the records are played, and not the collector. If a record is spun, and the dancefloor empties, it makes no difference if the record has 100 per cent soul content or class, or whatever. Collectors may rave about it, but then that is what the scene is all about, rarity, travelling hundreds of miles to hear records you cannot hear locally, but we are now at a stage where it is almost impossible. It is therefore no surprise that many collectors are now staying at home merchants. If anyone reading this wants to write to me about any aspect of northern soul, all letters will be answered. Best wishes, Richard Donar, 9, Highlands Dr, Wolverhampton.

'Because all of us are sitting at the same table, Ars all of us diners?'

Dear Steve,
I feel obliged to add my comments on some of the letters in issues 10 and 11, finding most agreement with the points raised by Tim Brown as far as 'soulful quality' is concerned, though must add that on all scenes from northern to funk, danceability is as important. The likes of Latimore, Johnny Adams, and other southern soul seem more 'for the front room or car cassette. Incidentally Tim I do not 'condemn 60s records' as such, having kept hundreds of 'oldies', but won't passively accept their all pervading influence on the scene in 1984. Anyone who ignores or condemns the last 14 years of black music cannot surely claim to be a soul fan.... which brings me round to the Mafia's again.

Firstly I emphasise there is no personal animosity between the said Jocks and myself, it was pure co-incidence that in the last Blackbeat, contrary views were expressed by Guy and me. However I am glad that he has put pen to paper as once in print, his views have set with a largely negative response both in Echoes and Blackbeat.

Apparently an anonymous 'Echoes' letter led to Mafia associates putting out a contract on that individual (it wasn't me!). Seriously though a sinister development, suggesting that the natural home for such people is Sicily. At the risk of similar action, I'll turn to Guy's letter.

Firstly his comments on Richard Herring, who is right on the quality of 60s newies? Let your ears be the judge. I have heard Keb/Guy's spots at Stafford a few stand out in an ocean of mediocrity, some have soulful vocals, but most are dinges in rhythm or tone or production, or all three. Nothing approaches 'Cecil Washington', the last 60s newie that sent vibrations down my spine (I have not heard Pat Brady's or Vincent's). John Peel when discussing records talks of first and second division standard to extend his football metaphor, many 60s newies would achieve non-league status!

When Cleethorpes was going most newies, 60s & 70s, were first division, but I'd agree the quality at Vigan was more variable as some Jocks (not Richard) played sub-standard pop. Actually the best 60s newies I have heard recently are the few POKS has acquired from Soul Bowl and John Anderson, a guy whose track record for importing all types of soul is second to none; when he says good new 60s sounds are harder and harder to find, I believe him - yet the Mafia don't buy from that source, preferring old collections, or even rock & roll dealers I've heard of!

Guy seemed to think it sad that Richard had to look back to the past, yet as I read it, he was doing so to prove app-

propriety in his spots through the years. What is more sad is the state the scene is in today casting out its progressive elements.

Finally the comments on my column - admittedly I'm controversial, but is it 'arrogant' to explain why I sever links with something? Actually one is more likely to see things unblinkered, objectively if not directly involved - as Tim Brown's letter proved.

The comments on 'pop mobiles' are out of order. To assume that the punters are soaked lager wallies is naive considering most of the gigs I do are for 15-18 year olds, with no bar on the premises. Guy showed only his ability to jump to conclusions, and make elitist comments about me. Incidentally what is wrong with any type of beer being available? My favourite venue as a punter was Blackpool Hippodrome in the early 70s and our crowd certainly weren't abstainers. I realise Guy was trying to imply that a befuddled brain over-reacts, yet he conveniently sidesteps the noxious substances many take on the northern niter scene - does he seriously contend that they aid soulful appreciation?

Soul Sam, Lightwood Green, Overton, Wrexham.

'No sell out'

Steve,
I've followed the recent arguments over the relative merits of the revitalised 60s newie scene and would like to add a couple of observations. Now I know some of you out there may recognise my name and straight away accuse me of bias as a 60s diehard, but let me assure you that I am a reasonable guy and would not dream of forcing my own viewpoint onto someone who looked like he could beat the shit out of me. So I find it unreasonable that other people should try to do this on me and your other readers.

Sam has used Blackbeat and numerous other magazines to spread the modern soul faith, and yet despite a regular forum he has failed to convert the masses and his modern soul scene hasn't really materialised. OK you gotta admire his commitment, but I just can't take him seriously when he dismisses everything else from Electro to 'The Snake'. I guess he is saying 'like what I like', but he is as musically blinkered as Guy and Keb. The writing is obviously on the wall if he cannot brainwash us in 1984.

Richard says allnighters should feature a wide variety of quality soul music, but if we look at his latterdays at Stafford his 'wide selection' actually boiled down to new album tracks, 12" etc, interspersed with six or so 60s rarities played one after another, and which by then were rather over-exposed. He was bored, and looked it. So where is this wide selection to come from? A lot of different Jocks perhaps? Again looking back at Stafford we had Sam, Pat and Dave, all of whom relied heavily upon modern soul, and after them nothing but oldies.

As I remember very few 60s newies, so a backlash was always on the cards, although it was rather a long time coming. So to Keb and Guy, a pair of wild eyed (or is that wall-eyed) fanatics with one singular aim in mind. Luckily for the scene they are determined to play new 60s records, which was at one time, I understood, what we were all about. I say 'at one time' because I am no longer so sure. Perhaps it was naive of me to assume that everyone was like myself - travelling to allnighters to hear obscure records I didn't have, and then try to get some of them. Besides obvious musical differences people attend an allnighter for a multitude of reasons - to dance, to score, to socialise, to be seen, and some are still looking for Bill from Preston! It is extremely difficult to cater for such a wide variety which means talk of unifying factions such nonsense. Guy and Keb, along with Pat, Dave and Gary are playing to a section of that crowd, but in a revamped Stafford it is a large section. Attendance may not be as high as Morecombe but at least the people look interested again.

Some question the quality or soulfulness of these new 60s sounds, but you only have to go down and hear them to realise that they are as good as anything from the past 15 years. Brook Brothers, Little Carl Carlton, Shirley Mathews, Groovettes, Ringleaders, Johnny Hendley would have set their dancing at the Torch!

At last I think we are back on the right track. There is a definite potential for a strong dedicated following which will fill a club like Stafford and ensure it is financially viable for Dave to carry on. Sure it stands for traditional values, as Guy and Keb's tongue in cheek pasturings have emphasised, but it is not some kinda personal vendetta to erase modern soul. As Malcolm X said:

"They take one little word out of what you say.... and then begin to magnify it.... To make you look like what you actually aren't". Thanks,

Red Sharp, Manton, Scoles, Greater Manchester.

■ FORGOTTEN SOUL LP ■

Soul fans may be forgiven for thinking that in 1981, when Richard 'Dimple' Fields first album for Boardwalk/Epic hit the streets (and charts) that he was a newcomer to the scene. In fact Richard has been both recording and having hits, albeit small rather than huge, for quite a number of years prior to the above album, and the first record to be spotlighted is Richard's first album 'Two are better than one'. This was released on the San Francisco based Jo-Jo label (101) in the late 60s-early 70s (there is no clue to date on cover sleeve, or record). This album was a real solo effort, and as well as being arranger and producer, the album also contained nothing but Richard 'Dimple' Fields compositions.

Two are better than one (Jo Jo 101)

- | | |
|--------------------------------|--------------------------------|
| Side 1 | Side 2 |
| 1. Mr Mail man | 1. Two are better than one |
| 2. Back in tight | 2. Baby its you |
| 3. Gotta keep doing | 3. The handwriting on the wall |
| 4. And then along came Belinda | 4. Honest to Pete |
| 5. One bad habit | 5. Tag along |
| 6. Tears as big as cantaloupes | |
- Several tracks from this album were re-recorded and subsequently appeared on a double album 'Finger Licking

good', one of two which were released on Richard's own label 'Dat Richfield Kat' in 1973.

The album basically consists of ballads, albeit some with a slow chugging beat, in a variety of styles but most containing an obvious 1950s bluesy feel to them. This is particularly evident in the opening track 'Mr Mailman' which is reminiscent of Shep & The Limelights material.

Obviously Richard 'Dimple' Fields was influenced by the different soul styles of the time, as is evident on many Stax-styled tracks, particularly in the case of brass sections.

His voice tends towards falsetto style (again an obvious 1950s trait) as in 'Smookey B' and in fact his big regional hit of 1962 'Tears as big as cantaloupes' reminded me a lot of old Smokey classics such as 'What's so good about goodbye'. When his voice drops and deepens though, there is more than a touch of Sam Cooke there.

All in all an excellent debut album, and one that certainly warrants searching out by all you discerning soul aficionados out there. Tony Wilson

Readers Info Page

DAVID GORDON from GLASGOW is first:

116. Darryl Hall had a solo single early in 68 'A lonely girl' (Paralax 404), then another 45 on Amy (11049) 'Princess and the soldier' issued as by Darryl Hall (sic) & The Cellar Door in December 1968.
117. The Anglos-Davis is certain the Constellation records were issued in the US as by Joe Webster & The Angels: c. June 65 Constellation 153-Joe Webster & The Angels-Incense/Stepping stone
July 65 Fontana (UK) 589-The Anglos-Incense/You're fooling me.
'Somp'lists' Incense'/'Stepping stone' as being originally from a New Jersey label Orbit (201), and that this is the US issue of the Fontana single. Incidentally it was first issued in the UK on Brit (WT 3004), and was later reissued on Island WIP 6061.

118. CHRIS LORIMER from GLASGOW says the Spellbinders did do TOPP, as he was there. But your heart out Derek!
144. David Gordon says the Bell issue of Len Barry was first and Davis thinks all releases on Now were sub leased to Roger St Pierre from Bell UK.
147. Music Factory-Davis has CLUB 1 'We can help you' by The Alan Bown, which is of no interest to soul collectors.
167. PIERRE DAGUERRE from FRANCE has another Alston 45: 4001 Betty Wright-Dolls cant do what the guys do (D186)
-Sweet lovin' daddy (D 187)

Pierre thinks it was probably an older series and also thinks the D prefix may indicate that it was scheduled for release on Dade or Deep City, the label Betty recorded for previously.

168. Tamla listing-Chris Lorimer adds:
246-Miracles-Tears of a clown
While KEITH HUGHES from FIMBLEY, LONDON has an LP showing these five releases:
T220 Hi! We're the Miracles
T221 The soulful moods of Marvin Gaye
T222 The great gospel stars
T223 Cooking with the Miracles
T224 Tamla special No. 1

170. STEVE BRY from LEEDS rates the Unifics ('Which one should I choose', while David Gordon, (1) and DEREK HOWE from MANCHESTER (2) list these other Unific tracks:
Kapp 935 Court of love/Which one should I choose (68) (1)
957 The beginning of my end/Sentimental end (68) (1,2)
985 Its a groovy world/Memories (68) (1,2)
2026 Its all over/Tochi Sumasu (69) (1,2)
2058 Got to get you (69) (1)

Fountain 100-Dawn of a new day/Funky thing (6/71) (1,2)
Kapp LP 'Sitting in the court of love' (KS 3582)
Court of love/Which one should I choose/Tables turned/
Harper Valley PTA/This guys ain love with you/Tochi Sumasu/Its all over/People got to be free/Little green apples/A Hard days night.
LP Produced by Guy Draper. Arranged by Donny Hathaway/
Bert De Coteaux/Richard Rome

172. Davis (1) and Derek (2) are no mean discographers, here are Debbie Taylor's records:

- Decca 32090 The last laugh is on the blues/I get the blues (2)
Decca 32259 Check yourself/Wait until Im gone (68) (1,2)
GMP Grapevine 202 Dont nobody mess with my baby/Stop (2)
501 Never gonna let him know/Late prove then wrong (1)
510 Dont let it end/How long can this last (2)

- GMP Grapevine 512 No brag just fact (Hesitations)/Moms look sharp (Debbie Taylor & Hesitations) (1969) (1,2)
Derek says avoid this one at all costs!

- Today 1510 No deposit no return/200 and to tell (8/72) (1)
Polydor PD 14219 I have learned to do without you/Chesper in the long run (4/74) (1,2)
Arista AS 0144 I dont wanna leave you/Just dont pay (11/75) (1,2)
Today LP 1007 'Comin' down on you'

174. ROBIN SALTER from LOUGHBOROUGH advises Ronnie McNeil's 'Good side of your love' was the B side to his Tortoise International 'Different kind of love' (mine a demo-one sided!)

185. RICHARD WATSON from SOUTHGATE adds these to the Stax UK list:
120b-'Family portrait' 132b 'Wive man'

- Meanwhile Derek Howe adds: 135b 'A J The house fly'
Derek further comments that Cropper and Dunn were definitely still recording with the Markeys in the late 60s

186. Richard Watson has an addition to the Big Deal label:
136-Marty Lewis-Aint nobodys business/I cant do without you

187. Back to David Gordon:
who has some comments on Rare Motown:
He also thinks Bunny Paul may be related to Clarence Paul, and he knows of this disc: Roulette 4101 (5/58) titles 7/7
Brunswick 55003 Buzz me (57)

188. Dave says Hot Wax LP 716 was 'Think of the children' by Satisfaction Unlimited, he thinks were also the Satisfaction on Lionel.

189. PETE GREGORY from WELLING starts that habit of making additions to his own list: Invictus LP 7309 is 'Lucifer' by Lucifer.

190. Davis Gordon throws a little light on Micky Valvano (of the Hornets/Rare Motown feature), he also thinks that they doubled as Mike & Modifiers, and states that Micky Valvano was in the Cypress on Sound (1) in the mid 60s; they certainly had a couple of renowned singles. He was also supposed to be a member of Detroit heavies Frida Pink, but his name does not show up on line ups.

191. GRAHAM ANTHONY from DERBY saw the Volumes run down a couple of issues ago, and asks 'but wasn't Dave Jordan in the Volumes?'
Yes he was, but later, I took the early to mid 60s line up, and he joined in the mid/late 60s, now of course a famed producer my fault-Ed.

192. Pierre DeGuerre adds to the Prelude list:
71102 Bill Brandon-We fell in love while dancing

- 71113 Lorraine Johnson-Feed the flame/Who do you think you're fooling

- 71115 Sticky Fingers-Wastin my love/Party song

- 8013 Franci Joli-This time

- 8015 'nole Vic-Space invaders

- Onto DEREK HOWE from MANCHESTER for his usual input:

193. Rare Motown-The other Gino Parks single on Tamla (54042)
'Thats no lie'/'Same thing' is excellent. The A side is a wailing blues ballad and the B side is wild r&b. A couple of other worthwhile singles by the man are:

- My sophisticated lady/Talkin' about my baby (Golden World 32)
Nerves of steel/Help me somebody (Crazy Horse 1303)

194. Onto P 11, The Solomon Burke live double LP is stocked in HNY Manchester regularly (a plug!) as is the Japanese Willie Hightower LP (Fury material not Fame). Also the Shirley Brown single, C L Blast 45, Johnny Adams LP and lots more things are almost back to normal! More Japanese albums are on their way!

195. The label for Bobby Marchan's excellent 'Love is so good' is B & B 1001

196. Onto the Alston list Betty Wright's 'Shoorah, shoorah' was first pressed and cut by Allen Toussaint and bears no relation to Fat's song, Shu-Rah (penned by Fats and Dave Bartholomew).

- The only common denominator is the New Orleans connection.

- Chris Kenner also cut one called 'Shoo rah' (Instant 3283), penned by T.M. Marshall
197. The flip of Alston 3752 David Hudson 'I never loved a woman is' Scratch my back'.
198. Next, the Bareback label, Cal Brandon's '24 hour love man' originally came out on a small Sheffield, Alabama label Hitman (HM 711)
199. I was checking the Dynamics on my Laurie listing, but it is not listed, but a strange one on Laurie is 3197-Lee & The Leopards 'Come into my palace'/'Trying to make it' a reissue of Gordy 7002-must be scarce.
200. Also from the Popcorn Wylie interview, he didn't mention that Tony Clarke died about 1968.
201. Onto 'Soul Salvation', Rev. Maceo Woods 'Hello sunshine' was previously cut by Wilson Pickett and Aretha Franklin (not together)
202. The 60s reissues reviews, mention was made that the Ballads

- last release was in 1976, in fact they had an excellent double side in 1981:
- Soul Beat 5003-Don't touch that dial/Treat me like your woman. A Chuck Johnson production, Soul Beat had an Oakland California address. (this was reviewed by me in BB two years ago!-Ed)
203. In your 'Gems' LP review you mentioned that Deardrick Malone had written songs for Bobby Bland. The D. Malone on all the Duke, Peacock, Backbeat and Sureshot credits is a ghost. Label boss Don D. Robey used the name for other peoples songs (ie Fenton Robinson's 'As the years go passing by') so he could reap the royalties.
204. Finally the request for the Chi-Lites credits (Clarky's Crackers):
- Blue Rock 4037- Never no more/She's mine. (Matrix YWI-37453/ YWI 37454). Both sides were penned by Eugene Record produced by James Shelton and arranged by Terry Thompson. Derek signs off 'Shake a hand!'

Modern Soul

Very few digressions, as I have had my say in the letters page, and haven't visited any Niteers for months; myself and Arthur were able to play mainly modern sounds at a couple of Hull Alldayers to a generally receptive crowd, just about my only diversions from the local golf course. Still I have received a steady flow of records, mainly from Soul Bowl, starting with:

Paul Garrison-Hold on to love' (Tripple Star AR 7357)

A 1983 midtempo release with synths, bass, percussion, guitar phrases prominent in the backing, while the most noteworthy point is the clear high pitched vocalist who certainly can wail. This has a strong hookline too. The official A side 'Breakaway' is almost as good, with a similar tempo, more synths, and bongos too. Excellent vocals but the song itself is more monotonous.

James Cobbin & Prime Out-Caught in the middle (TM 101)

From 1984, and unknown origins (it looks West Coast from the plastic but doesn't sound like it). Already reviewed in 'Brady Beat', which did not mention that this record could be a monster on the soul/funk scene with its electrofied backing (shades of Shannon) and probably the clearest production I have heard on a 7", with plucked guitars, synths, and rolling drums being prominent. It more than satisfies the soul fan too with a mellow sensuous male lead aided by an incisive chorus, while the memorable tune and hookline make it an obvious winner, the only (slight) criticism being a rock style guitar break towards the end. 'It's music' is almost as good, with the backing less electro, pounding percussion, blasts of brass, great vocals, but unfortunately has somewhat hackneyed lyrics about different music styles.

Joe Simon-Alone at last (Hell-O-Sound) (B001)

From Nashville a lovely lilting piece of modern (1984) soul; an insistent almost plodding rhythm is provided by percussion and bass, sometimes accentuated by handclaps, while the tinkling vibas and string like synths keep the pot boiling on this self produced item, written by Tony Joe White. Joe's distinctive vocals come over clearly on what must be his best release for years (supposedly from an album 'Stay love', a ballad, Joe explores his lady to stay the night in his best bedroom voice.

Jeannette Rudolph-Come see me (for some good lovin') (RX930)

The next release after Clarence Jackson 'Wrap it up' on this label, this B side is a beautiful midtempo song, with guitars brass and bass all clearly evident in the background behind the clear pleading of a much more sincere J.R. who wrings every ounce out of a lyric pleading for her man to return. The sax solo later is an extra delight, perhaps records as good as this could be programmed in clubs along with more uptempo sides. The official A side 'If love don't be forever' is dreadful, as if 'Footloose' met 'Dead giveaway'. Why vocalists of this lady's calibre feel the need to obtain commercial success with imitation white rock junk is beyond me.

Carol Shinnets with Concrete Band-Cyanide love (Zilko-261)

A 1984 California release aimed straight at the dancefloor with its solid uptempo percussion and electro synth effects which somehow keep a west coast feel, the synths making organ like noises in parts. The song itself is strong but the high pitched strident vocals of Carol grate on my ears after a time-definitely more for clubs than home consumption. 'Love is you' is a beat ballad, well produced, a good song too, but again Carol pitches every note so high.

Spellbound-'Satisfied' Great GS 2014

From 1983 a record with sparse info, produced by James Goldsmith, a fast chugging tempo with drums, bass, organ, trumpet and synths evident behind an earthy male vocalist

who is aided by choral grunts and shrieks. The production is slightly muzzy so the lyrics are hard to follow, though the mass feeling of satisfaction is plain enough. An excellent trumpet and bongo break later. 'Under my spell', the critical A side is a weird instrumental with a kitchen sink cacophony of synth effects set at a similar tempo to the last few SCS Band singles.

Carlana Williams-(When In) Touching you (Broadcast 10705)

A 1984 New York release, but not typical of the electrofied-rap product of that city, in fact a quickish clapping beat laid down mainly by percussion, bass, guitar riffs, brass bursts, and subdued synths used like strings, behind a crystal clear lady. The song at first seems jerky, but soon the infectious hook comes in and in later parts sounds altogether more urgent, including sax breaks and rhythmic claps. 'When you're near' is a gospel inspired ballad in structure and vocal commitment, including the wailing chorus Contrast-Sheke it (D&S D 1120)

A decidedly obscure looking item with no info, sounding late 70s in its overall feel, with a fast rhythm and a strange use of synths it is similar to 1-20's 'Love is our destiny'. Considerable harmony singing praising the lady as she dances. While the lyric will win no prizes for originality, the two male leads certainly do, one almost falsetto, the other much lower, complement each other as they sing with great relish about the lady's movements. 'coocha ba-coo' is as meaningless as the title suggests-a heavy funk dancer, with 'Get down' lyrics, which waste the vocal talents of Contrast.

Ike Noble-Angie (Connors 10747)

A new album from Chicago including several of Ike's recent singles, the uptempo 'Keep on crying' and the potential funk club monster 'Shake it loose' that has been re-mixed with added choral backing. For me the standout tracks are the slowies, the title track, 'Lonely people', 'The best years of my life' and particularly 'Your love', a best ballad with Ike in fine vocal form, with emotion wringing from every word, as he tells of his girl, complimented by gentle chorus and subdued instrumentation. The album also includes a mid-tempo bluesy number 'I promise you' and the amazing 'Smurf rap', with suitably odd childish vocals, electro noises etc-a micky take of rapping, or Father Abraham?

Dysons Faces-Dysons faces' BY Richard Records DML 10017

A 1977 LP from Washington DC, and one of the best albums I have been lucky enough to acquire. Hard Times incidentally are the accredited backing band. Side 1 includes two tracks from the 1975 Dimitri album 'Don't worry about the Joneses' and the great uptempo 'Welcome to all this love again' which benefits from a clearer production. Two more strong uptempo tracks on side 1 are 'Till I've got this feeling of love' a little cluttered as so much inventive instrumentation takes place in the background, and 'Working my way to something better', which I reviewed as a 7" several issues back. 'Cry sugar' rounds off side 1, an excellent soulful slowie, the female lead taken by the light yet intense vocals of Gretta Kent floating over guitar and string phrases. Side 2 opens with the best uptempo track 'This time its gotta be love' which has a tune, hook and wailing chorus to match the pounding rhythm; clear high pitched male lead too. Two ballads follow; on the former 'You and me' Gretta shares lead with Clifton on a searing song and performance, while 'Try me baby' is more blues based. The final track is the 6 minute instrumental version of 'Till I've got this feeling of love', certainly the most interesting one I have heard in years-it opens with string bursts, brass, bass and percussion soon join in, and numerous riffs and subtle changes follow as the tune progresses.

I visited Soul Bowl on August 18th to be confronted by a veritable harvest of new recent releases, nine of which are reviewed; I'll review the others next time.

Willie Johnson-What I'm going to do (without your love) Savannah International 1803.

From 1982 already photostated, and reviewed in Jan Barkers column; from Georgia, yet Philly sounding, especially in the use of vibes, strings and its tripping rhythms, while the song itself is memorable, especially the hook. Willie has amazing tonal variety, intense in verses, mellow in the chorus. 'It's me' is soul vocalising at its most effective on a ballad, rippling guitars and strings being the perfect foil for Willie. Next a trio of new Memphis releases, all very different:

Shirley Brown-I don't play that (Sound Town 007) has the lady in her 'Woman to woman' guise addressing and misadvising Barbara Mason on her falling love life, and telling her to keep away from Shirley's man. First part is a semi monolog, slow, while the tempo speeds up later when she sings. 'Looking for the real thing' is a slight remix of her previous single and is her best dance track of recent years as the song and chorus stand out.

Somebody's gonna hurt you by Dan Douglas (Tiv 2345) brings back memories of my Memphis trip with Arthur Penn, and his wife Elaine as it features two people who showed us great hospitality Karl Randle and Dan Greer, on the credits. A bluesy midtempo number about Dan's woman walking out, sung with considerable conviction, while 'I'm gonna run me an ad in the papers' is Memphis soul at its best - a beat ballad with down home vocalising, so laid back, yet still Dan insidiously bites his way through the story-line, definitely this issue's slow burner!

Johnny Danc-I've got the feeling we'll be seeing each other again (Magic Seven records MSR 0484) is part written by Homer Banks, engineered, as was the previous one, by Willie Mitchell, a midtempo masterpiece, including vibes, subdued synths and a flowing melody to which John's rich vocals are ideally suited - yet another record with an instant hookline round which a story lyric is built. The sort of disc that could cross over, even to easy listening Radio 2 - is that such a bad thing if it gives a record of this quality commercial success? Flip 'Just sitting around' is a slowish instrumental, notable for its intricate guitar phrases. Larry Nevilles - This time it's real (Larax 101)

No date/State info, but obviously recent, like a more earthy 'Never too much' with similar bass, guitar riffs and searing vocals. The lead and chorus interact on the title hook while a soprano sax solo is just the cake icing for me! 'Certain-

ly love' has vibes opening a pleading ballad where Larry pledges his undying devotion.

Royal T-You oughta be a beauty queen (Birdie BF 7003)

A label that's produced excellent soul funk dancers for Rick Smith and Bridget Cooper, yet it is largely ignored - as its from Detroit not New York? Various percussive effects a humorous answering vocal start, and thudding baseline, all could set the clubs alight, excellent vocalising too, though the lyric is somewhat obvious. 'Oh what a lady' is actually a better stronger song, with a similar tempo, percussion, bubbling bass, and roof tearing synth break, while the meaningful vocals are also prominent on this 1983 disc.

Paul Kelly-Better game/I keep holding on (Laurence)

A double A side from New York, unlike most product from there, yet quite recent with its bass and synths. BO has a thudding rhythm, hand claps, intricate lyrics concerning unsavoury characters who have met their match playing someone who figuratively has a 'better game'. IKHO sounds more dated, even its use of handclaps at the start suggesting a northern monster-rippling bass, piano and synths and a story line lyric urging us to keep holding on when times are tough. Worthy of being called a 'Double A side', the man in rich vocal form.

Trudy Lynn-Bring the beef home to me (Jan Stone)

The latest release from this Houston Texas label, one of a series of 'beef' lyrics. To this lady it represents money she needs, and she will only take her man back if he supplies it - the female CP. Pounding bass line, and brass riffs dominate the instrumentation behind a deep dirty female lead, the chorus frequently demanding 'Where's the beef?' The flip is the instrumental which does not help my curiosity about Trudy's connection, if there is one, with Barbara Lynn.

Sho-Muff-Hold on to love (Jamilia) (Jam 1001)

The label which produced Willie Dishmona classic 'Work on it' is back in business with a superb sound which like Clarence Jackson, Prime Cut etc is tailor made for the soulful funk clubs with its bass riffs, vibes, brass and guitars, all behind a young high pitched vocalist who wants everyone to 'tighten up, let yourself go' in love relationships, his voice soaring over the production like Prince's dove! 'Don't keep me waiting' is slightly slower, with a similar overall feel, just as good as the top side. When I hear records like these a magnetic urge to spin them at decks returns, as they deserve to be shared on that floor..... Soul on, Spal Sam.

Clarky's Crackers

A real turn up this month is a neat side on Cameo 460 by George Jackson 'That lonely night' quite popular down south with Ion, the only dancing bulldozer in Croydon, and Tony LP in trendy Islington. Composed by George it starts off with a 'hey' and the rousing hoarse voice of George remembering that lonely night! He's a fool for you, take his hand, he wants to be your man. Excellent sax break too - one of the better 60s style dancers to surface this year! Dig it out. Moving onto Norfolk, Virginia - and its our favourite Lenia Queen with 'For all you've been'. I believe it was covered up by some factions - who cares! Rousing trumpets, lots of power here, and howls of delight as Lenia and his backing group are carried along at 75 mph - but with a certain style, this isn't too bad - strange how tastes change these days! Worth a listen and a dance or two.

Back to Chicago and Pat Brady land with the Accents on Overful 4833 'You better think again' arranged by Monk Higgins and produced by Bernice Williams, who also co-wrote it with R. Hill. A lovely intro - crashing drums, and those voices touch the heart. 'I miss you baby' - a real plodder - but with that magical Chicago aka Ringers style - just itches to float your brogues to! Its another tale of woe and heartbreak - amazing! A scream halfway through. The old goosepimple popped out on this - ignore it at your peril - copy supplied by Soul Bowl.

Across to Philly and a label I've not seen before - Salvador, but as Pat said it's a R.L. Martin compo and production - surprisingly enough its good! With a lazy brass intro, but its the voice, its so seductive, and although midtempo, its a real grower. So Miss Gail Anderson (no relation I'm told) really oozes soul, with a class in its own. Its no sin to say 'You're proud you're in love'.

Onto a couple of sides that have been around for years, but recently reactivated - firstly:

Tony Borders 'Love's been good to me' on TCF/Fox. A 2TSP disc, written by Buzz Cason (?), and arranged by Ray Stevens. Stomping introduction and we are off with Tony belting out the title. A no fuss stomper with a neat arrangement - not quite in the A.C. Reed on Cool kind of class, but worth a listen - as is this.....

Back to Detroit and Wingate 002 - old Sam Bowie (thanks Tony) lets forget the Alimo, this is a sit down and cry record - 'Think of the times we had' - and written by good old John

Rhys, and our Hineckley hero Popcorn Wylie - no less. An atmospheric record - a lovely voice, rich in soul and lyrics. A dead slow Detroit backing with some lovely girls 'ooing' and keeping Sam company. Again Soul Bowl might be able to help if you ain't got this slow gem!

Back to Singing Sam, maybe Barndfather, who knows, on Dan-Dy. A sought after cheap disc that lacks all information except that its Wee-Dan music. Its got 2:24 minutes of strident guitar backing and Sam's powerful voice which fits along with some nice girls again. Well known in collectors circles, its now gaining street popularity via the discerning disco jockeys left! A little bit repetitive as Stanley Mitchell's 45, but its 'Got it'!

Back to the Carolinas and we have the Catalinas 'Laughing through tears' on Pagoda. Again an obtuse red blank label - but quite an atmospheric number to boot! A stomping organ and we are off with the lyrics 'Look back and laugh' - its familiar to something else I've heard, maybe off a Tempests album, I'm not sure. Again a great sax break which I love, and although white the main man and his backing boys do give this some credibility. Someday we'll look back and laugh - dedicated to Gerry in Telworth.

Onto the LPs and a compilation from Columbus Ohio, via Bill Moss who had a 45 out here in the 60s, a strange club classic called 'Sack it to em soul brother' on Pama.

Capitol Records started in the early 70s, when a group of musicians got together to rent studio space above a music shop. They then hired two sound engineers from Ohio State University and built a studio and console area. Within nine months the group had put out their first disc. Within three years Capitol was making real progress and in 1973 made it to Billboards Top 100, twice in six weeks. Despite this progress the bank decided to recall a lot of the money and Capitol was forced to close and everything was sold off. So this LP is a sample of the product, the artists, of Cap-soul records.

Side 1 kicks off with the president Bill Moss and his 'Sack it to em soul brother', then we move into 'You ought to be a man' a kind of rocking soul number - I prefer 'Soul Brother', but track 3 is Koal blues with 'I'm gonna keep on loving YOU', which is a good cymbal intro uptempo dancer - with some

beat vocals and brass work from the group. Definitely one of the stronger tracks on the LP. Their next outing is 'I want to be ready' which is a dead slow number and good to boot! You just don't see Capesoul 45s anymore. I've got 'Your loves drawing me closer' by Johnson Hawkins Tatum & Durr, but that's all, so most of these are unknown to me, as is track 5 by Ronnie Taylor 'Without love' which is again slow and with an excellent vocal and organ backing it is quite a heart rendering soul gripper. Rounding off Side 1 we have Elijah & His Ebonyites and 'Hot grits', which besides being a culinary delight is a hot and steamy 60s style, almost 60s style, instrumental, with a Latin feel, that is popular in certain style clubs these days. On to side 2 and its Miss Marion Black and 'Go on fool' - who I have heard of - and this is a top flight vocal - I add it's a man, not a lady-boy! - I bet he had a good time at school

After that's established we have 'Who knows'. Whereas 'Fool' is a long drawn out smoothie slowie, this is a jazzy finger snapper. The last three tracks are by Johnson Hawkins Tatum & Durr. We kick off with 'You're all I need to make it' - which is the best track to me, great strings, lovely vocals, and it is atmospheric, and so soulful with finger snaps all the way. A classic. 'You can't blame me' takes the mood and tempo right down, but still retains those ace vocals. We close with 'A World without you', which is not as strong as the other two, and is the weakest track on the LP. I have now contacted Bill and hope to garner further info on the groups, and the production side. I have also received the Four Mints LP on Capesoul, which I'll review next time round. Watch out for 'Club soul' it's happening now! Ian Clark



Major Harris Update

News comes from Ted Wing, manager of Major Harris and President of Pop Art records in Philadelphia. He says Montage records has gone bankrupt, and no longer distributes Pop Art. Therefore he has moved Major Harris to a new record label called Renaissance Records which will be distributed by Island Records, which is owned by Warner Brothers. The president of this company is Al Richardson.

On September 10th Renaissance issued a 7" called 'The Game' by Major Harris. There will also be an album with the same title to be released on October 1st. It will contain the two prior releases 'All my life' and 'I want your love', plus six new slow songs (which Ted describes as 'the old Major Harris'). The album is co-produced by Dutch Ingram and Laurence Goodman.

Pop Art have two other new releases scheduled for the next couple of months - 'Good enough' by Terri Jeffries, and 'Dance lover' by the Jenkin Brothers. Paul Wilson.

Barbara Lynn

Barbara Lynn started off playing guitar in her teens. Her first release 'Dina and Patrino' became a national hit. She then went on to score with titles such as 'You make me so hot', 'I'll suffer', 'This is the thanks I get to nase just a couple. Over the years she was to score five US hits. She is best remembered for 'You'll lose a good thing', which sold over 2,000,000 copies firmly establishing her in the business. She has since appeared twice on Dick Clark's 'Bandstand' program, toured extensively and shared the stage with a host of acts. One reviewer once wrote: 'In England Lynn is known as the female B.B. King'.

But, Ms Lynn, as a shining star, glided a few light years away until her glow was faint.

January 1983 saw Ms Lynn meet Jerry King, through the efforts of one Mr. P.A. Dixon, onetime CHS promotions man, who got them together.

Late in 1983 Barbara agreed on Jamstone productions producing a song which was to be well suited to her style. The session musicians behind her is the group Hookstarr, who share the spotlight on the instrumental side. Even when Barbara left her home town of Beaumont Texas to go and record the song, she received reviews in local newspapers, one of which said 'Anything Barbara Lynn records is going to be great, you know that, and we all wish her well. She's due another hit'.

Our star has returned to orbit, and the glow is increasing in brightness with 'In still the same' on Jamstone. 'In still the same' was issued on January 25th 1984.

Terry Davis/Steve, with acks. to Jerry King/Esquire Ent.

IMPORT GUIDE A-Z

I have just had in a US Kent LP from Z.Z. Hill titled 'Final appearance'. 12 tracks, 10 of them on the UK Kent 'Dues paid in full' album, plus 'In gonna love you' and 'Please take me back' which it claims is previously unreleased. Full price too! Interesting new Staples 12" is a Talking Heads song, selling very well in London.

Recently arrived mid price sets from the Dramatics, Temprees and Lads, all best of sets (Vols). The new Terri Wells 12" is a very strong dancer, and soulful too!

Recent months have seen two Dutch 12" by the Tramps, both recorded in Holland (!) and seemingly unreleased in the US homeland. The first 'Move' being very average, but the flip 'Truly wonderful' is a pretty strong dancer. The second is a version of Edwin Starr's '25 miles', also being very average but all tracks feature those distinctive vocals.

Deco LP and 45 which was on the streets around Xmas time for a short while, doesn't exist according to WEA (America) as it seems the records were pressed but shelved at least 50 LPs and 25 singles got around though. The duo features Phillip Ingram (brother of James !)

Onto the available 7"....

G.L. Blast - Lay another log on the fire/Somebody shot my sack (Park Place 105). I've nothing to add to the previous comments except to say its classic deep soul is a Latimore, and deserves to sell in thousands now that its more readily available. The only other release I've had on this label was a Keisa Brown 12" which I am afraid was rather poor!

Glen Jones - Show me/On the floor (MCA 13873). When this man first came to my attention with the excellent 'I am somebody' some year or so ago I knew that we would be hearing more good things from him - subsequent releases failed to deliver until now. This is pure class soul music with a lazy swaying tempo and superb vocals. Ignore the throwaway dancer on the flip. Force MDA - Tears/Forgive me girl (Tommy Boy 848). The group's previous outing was hip hop/electro but this is an above average ballad featuring falsetto lead and old fashioned 'shoo-be doo's' in the background. The group consists of five lads in their late teens/early 20s, even though the tune

seems more 50s sounding than anything. The more uptempo flip is pleasant but far less interesting.

Johanne Taylor - Seconds of your love/Shoot for the stars

(Beverly Glen 2016) The fourth version of 'Seconds' to my knowledge in the last 18 months (J. Moore & W. Pickett, Loleatta Holloway, and Gladys Knight). If you know the song (from Sam Dees and Ron Kersey) from any of the versions, you'll find this brisk treatment by Johanne enjoyable, more for his voice than the hurried tempo. Flip finds Johanne stretchin' out a little more to good effect.

Barbara Lynn - In still the same/Inat (Jam Stone 104). As an article in a recent US rock journal confirms the 'good thing' lady returns ('You'll lose a / We got a going' and now 'In still the same (Your)' with an excellent midtempo floater that should please both dancers and listeners alike. We have already sold a fair few of these but I am sure demand will eventually exceed supply, so get it before its too late.

Paul Kelly - Livin' in a dream/Makin' love in the night (Laurence) Lifting reggae styled top side is perhaps a little too poppy for some, flip looks back to his 'Stealin love on the side' style and is probably the better side; vocally he is in fine form and I am just pleased to see that he is still around making records.

Valentine Brothers - Lonely nights/Computer boogie (AMM 2647)

From a rather patchy LP comes the best and the worst of it - top side has an oriental feel to it but is basically a well sung ballad worthy of your attention. Flip is as bad as the title would suggest.

Janet Wright - I can't take it/Inat (Cotillion 99714). Despite a very fast tempo (and I do mean fast) the very soulful lady vocalist lifts this out of the ordinary, and has made it a regular on my playlist. She really starts to get involved from halfway onwards - would love to hear her on something slower, which the instrumental flip fails to provide.

Z.Z. Hill - Hold back (One man at a time)/Put a little love in your heart (Hare Bullet 424). I assume this comes from the Marking sessions with Swamp Dogg from the early 70s. Perhaps not the greatest that the late great Z.Z. ever cut, but the top side is a worthwhile toe tapper driven by piano and horns.

Flip reviews the Jackie De Shannon standard in unspectacular style. Both tracks are from the 'Thrill on the Hill' LP. Shirley Brown-I don't play that/Looking for the real thing (Sound Town 0007). An answer song to the recent Barbara Mason hit, well sung as you would expect, but lyrically nothing special. Flip as on previous releases. Since the label seems to have fallen out with its recent distributors (Alliance) I just hope we get the LP when it surfaces.

Other US 7" singles currently in stock.

Temper-No favours/Inst (MCA 52412)

Bl Chicano-La in love with.../Do you want me (Columbia 04551)

Afrika Bambaata & James Brown-Unity/Pt 2 (Tommy Boy 847)

Bobby Bland-You've got me loving you/Looking back (MCA 52436)

Emotions-Are you through with my heart/You know I'm the one (had 0013)

ZZ Hill-Shade tree mechanic/Someone else is steppin in (Malaco)

Jocelyn Brown-I wish you would/Inst (Vinyl dreams 72)

L.J. Reynolds-Lovin man/Love me all over (Mercury 880-104-T)

O Jays-Let me show you/Love you direct (Phil. Int 04535)
Alicia Myers-You get the best from me/I want to thank you (MCA 52425)

Lillo Thomas-Your loves gotta hold on me/Trust me (Capitol 5357)

Bess Williams-Alvira/I like everything about you (Capitol 5257)

Windjammer-Live without your love/Live inside my love (MCA)

Windjammer-Anxiously waiting/Call me up (MCA 52422)

Carl Anderson-Don't make me wait/Keep it alive (Cap 04526)

Margie Joseph-I want mo' stuff/sig strong man (Cotillion 99737)

Starpoint-A I still the one/Use me (Alextra 69711)

Mtume-You see and he/Inst rap (Cap 04504)

All the records mentioned in this article are currently available at £1.75 + 20 p postage and packing each from Record Corner, 27 Bedford Hill, Balham, London SW 12. If you want to reserve your order phone 01-673-1066 on a Monday morning between 10-12 ask for Terry.

Terry Davis



3200 The Emotions-Shouting out love/Baby I'm through (rel:16/77)

3201 Johnnie Taylor-Just keep on loving me/It don't pay to get up in the morning

3202 Fat Larry's Band-Castle of Joy/Y.L.B. (rel:1/78)

3203 Albert King-The pinch paid off/Pt 2 (rel:5/78)

3204 Fat Larry's Band-Peaceful journey/Y.L.B. (rel:5/78)

3205 Soul Children-Can't give up a good thing/Signed, sealed delivered, in yours (rel:6/78)

3207 Rick Dees-Big foot

3208 Sir Mack Rice-What good is a song

3209 Isaac Hayes-Feel like makin' love/Pt 2 (rel:8/78)

3210 Circle O'Fire-Have it your way/True blue (rel:1/78)

3211 Soul Children-Summer in the shade/ (rel:9/78)

3212 Shal Nuff-I live across the street/Steppin' out (rel:10/78)

3213

3214

3215 The Emotions-What do the lonely do at Christmas (rel:12/78)

3216 The Bar Kays-Holy ghost/Monster (rel:12/78)

3217 Rance Allen Group-I belong to you/Wheel of life (rel:2/79)

3218 Shal Nuff-Punkasize you/ (rel:3/79)

3219 Rhonda-Touch me up/First anniversary without you

3220 Kilo-Satisfy your lovin' (dance) (rel:7/79)

3221 Rance Allen Group-Smile/Security (rel:8/79)

3222 Shirley Brown-After a night like this/ (rel:6/79)

3223 Rance Allen Group-Where have all your friends gone (rel:12/79)

3224 Shirley Brown-Dirty feelin' (rel:12/79)

3225

3226 Rance Allen Group-Some people/In coming back to you (rel:9/80)

3227 Randy Brown-If I had to do it all over/Smoking room.

Ronnie McNeir Discography

By Trevor Swaine, with Ack's to Steve, Robin Salter, Tim Brown

Born in Camden Alabama.

Ronnie McNeir (vo/p) with

2878 A Sitting in my class

2878 B I can't see a pretty girl

Ronnie McNeir (p/vo) with

In summertime

Young girl

Keep your hands off my lady

Extra extra

Daddy's coming home

The tears in my heart

Gone away

Troubles a loser

You better make sure

I'm so thankful

Girl you're gonna lose your groove

* This LP was reissued in 1975 as RCA ANL1-1543

Ronnie McNeir (x/g/b/vo) with Kim Weston (vo)-1, Jim Cho. Inc. Kim Weston-2.

Arr. & Prod. by Ronnie McNeir, co-produced by Obie Benson-3, Harvey Cummings-4, Harvey Morrison-5

PRO 894A Wendy is gone -4

PRO 907 Give me a sign -5

For your love -3

You better come on down

Since I don't have your love

Is your lover

Baby come back home -2

Sagittarian affair

Detroit, 1968

Deto 2878

Los Angeles, 1972

RCA 0777, LP 4723

rel:8/72

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

-

You are everything
 Spirit of love -1
 Nothing but a heartache
 Now she's gone
Ronnie McNeir(p/clav/g/b/d/cga/perc/va)with
 Arr & Prod by Ronnie McNeir,associate producer Clarence Paul
 You're all I need to survive
 Selling my heart to the junkman rel:7/76
 My love is comin'down
 Say you will
 2-1-Loneliness
 Have you ever seen them shake(Shake it baby)
 Funky situation
 It won't be long(when we're all gone)
 Goodbye after sunday
 Mama and Daddy
 Love proposition

Ronnie McNeir and Rena Scott(vo)with
 Produced by Don Davis for Great Lakes productions
 Different kind of love rel:10/78
 Good side of your love

Ronnie McNeir(vo)with
 A mothers love

Ronnie McNeir and Instant Groove,Ronnie McNeir(el-p/org/clav/synth/va),with hca,
 2g,b,d,cga,perc,male cho,handclaps,Arr:R.McNeir,Prod R.McNeir & R.Benson,co-prod
 by G.Reilly,Exec.Prod:Bunky

CR 1201 A Just can't let you go (hca solo)
 CR 1201 B Just can't let you go (inat)

Ronnie McNeir,with Prod by New Horizon Prod.Co.

Come be with me
 Light my fire
 Is this what happens to a love ?
 Keep giving me love

Album titles:RCA 4723,STML 12035,Crossroad GRP 712,Capitol MLP 15015-Ronnie McNeir,Motown 870-'Loves comin'down'.
 Abbreviations in this discography:Vo=vocal,cga=conga,rel=released,arr=arranger,prod=producer,el=p=electric piano,org=organ,g=guitar,perc=percussion,hca=harmonica,clav=clavinet,synth=synthesizer,p=piano,d=drums etc.

Prodigal LP 7,Tamla(E)STML 12035

1976.

Motown LP 870,Tamla(E)STML 12041
 Motown LP 870,

Motown 1410,

Motown 1410,

Motown 1396.

United Sound Systems,Detroit,1978

Tortoise International 11381

Detroit,1981/2

Setting Sun ?

Magnolia Sound,Los Angeles,1983

Crossroad CR 12-2,GRP 712

Los Angeles,1983

Capitol MLP 15015,Capitol(E) ?

NEW FROM KENT

Club Soul

The news is out,Kent get access to Scepter/Wand and Musicor,but wait,Inferno have an LP of the same labels out too-expect there is a mix up somewhere,solicitors will no doubt sort it out.This LP mixes dance sounds with gritty r&b.Two Detroit gems open up-on the four, plucked guitar beat,violins and an ultra soulful vocal must mean'Dearly beloved' Jack Montgomery.Ace-o-Honey & Bees 'Let's get together again' is more of a stomper,with plenty of bass thumping.Nella Dodds'Honey boy'is a superlative version of the Supremes hit,faster with a crashing beat.The Mooda today enjoy success as the Trammps, and were once the Volcanoes,here they are on their 1970 'Rainmaker'side,a midtempo floater.The Philly influence is already here with strings everywhere,they recorded one other disc before changing their name.

Maxine Brown's 'Since I found you'is one of several trax on this LP I was put onto by Wand collector Randy Cozens in the late 70s.A gem floater with minimal backing,allowing Maxine and the girls full movement;rolls along real nicely.'Suffering city'is probably the best known of Johnny Copeland's sides in the north.'It's me'is gritty r&b from West Hampstead.Chuck Jackson's period at Wand was probably his most successful,an early 60s plodder is'Two stupid feet',all about his daft plates which keep returning to his lady.

'Oh Lord what are you doing to me'are words to sum up the listeners predicament on listening to this piece of pure hollering from Big Maybelle.I've raved over this a couple of years ago,no apologies,until people buy things like this instead of John Drevas and Judy Street,I'll keep on about it.So soulful,its her best.A tear will fall.'Hand it over'is Chuck's second on the LP,uptempo r&b, a rocker,coughing up blood vocals,originally the flip of his version of'Since I don't have you'. Over to Chicago and Bamboo for a gem dancer from Lee Charles,late 60s,we love Bamboo.Old friend Tom Tom is on arrangement,now wasting his time with Phil Collins,a dead nice guy nonetheless and key to my tracing Cheryl Bordell and Larry Houston a couple of years ago. Candy & Kisses 'Let love win'is an'81'clone-do-do-do, great if you like girlie thumperettes.Ditto Shirelles 'Too much of a good thing'.Esquies'You've got the power' I've raved on before,how anything so simple could be so effective still baffles me.Repetitive use of the title finger snaps and little else,yet its a real beaut.They are still struggling,last thing I have on then is a 1980

12".Brenton Woods'Mr Scherer'is an organ led ditty,very early,while Diane Lewis'I thank you kindly'is a Detroit floater(she is sister to Pat Lewis).George Tindley(ex of Modern Redcaps)is a neat floater too,late 60s,dreamy, with a good vocal,grab yer partner.One of the best from Kent yet *****

Soul Spin(Kent 024)

76 tracks on this LP,this time from Musicor,so the expected'Thats no way to treat a girl'and 'You lie so well'from Marie Knight are included(in the former case its an extended version).The Toys best known for'Attack' and'Lovers concerto'deliver'I got my heart set on you' and'You got it baby',rolling uptempo r&b,while'YGIB'is an on the four dancer with guitar runs. The Jive Five'You'll fall in love'is similar to'You're a puzzle',frantic in pace,soulful in vocals.SOUL 'On top of the world'has a fastish clip clop beat,snaps of strings(but like the early Detroit Emeralds hits here) Melba Moore delivers an early offering'Don't cry,sing along with the music',a naive young vocalist drowned in an over zealous production,still a good singer, and a catchy tune.Porgy & Monarcha 'My heart cries'will set the old school alight,tortured vocals,girlies,chimes, handclaps and the necessary fast beat. George Stone's'Hall in the wall'starts off side 2(the Packers song),but the quality improves for Sam Ambrose 'This diamond ring',always a turntable fave at home, barely midtempo it spawned a version by(horror!)Gary Lewis & Playboys.Ray Crossen'Try some soul'is new to me,a busy brassy piece of music,danceability again rife. Two Platters sides are included'I love you 1000 times' and'Sweet sweet loving'.J.B.Troy'Live on' is one of those lived in tales of heartbreak,a messy production, but we'll forgive him that as this guys girl has just gone.Jerry Williams'Run run roadrunner'is a slowish piece from the Swamp,its vaguely haunting,but he has done so much better,Don't like the cover on this one, and the whole thing comes across as average.***

On the Up Beat(Kent 020)

As with the last one the cover is puke-o,passé,a dancer in various stages of undancing,flying about the stage, but forget that,this is Chicago soul from Brunswick a la Carte.Before we know it the Cooperettes'Shine a ling' blasts forth,always quite liked it,even if it isn't that soulful.Raining teardrops'The Demures is one of those

unexplained mysteries, its expensive, but how can anyone part with money for it, as its a mediocre dancer, with an out of her league vocalist. I've missed you has the missed Jackie Wilson on his first of two sides featured gritty moving uptown stuff. Next we have Leroy Taylor's 'Oh Linda', a light skippy pleasant sound, good mingling, on another collectors disc. 'You are' by Bobby Reed is more rocking r&b, dreary this time, I found it hard to keep awake, although the vocalist is competent enough. If you suffer the same syndrome, fear not, Barbara Acklins 'Just aint no love' will get you up again. Its 'Love makes a woman' PT 3, so similar its uncanny. Love it with its subtle organ and girls' sss-ssss-ing'. Marvin Smith's 'Have more time' is a hurried plea for more time (!) - it always used to clear the floor but is popular now. Young Holt Unlimited 'California Montage' used to be an ender at Blackpool Mecca, a light skippy instrumental with twinkling vibes (I still prefer 'Soulful strut' tho!) Adams Apples 'Don't take it out on this world' has gained a fresh lease of life through the mods, a curious group and a strange haunting sound, released UK wise in 1976. Im not overfond of Herb Johnson's 'Im so glad', but forget Johnny Jones' 'Purple haze'. I never realized there were vocals until now, being unable to stomach more than the first few bars. With lines like 'Excuse me while

I kiss that guy' I havent missed much. Hendrix song about drugs - pah !
I've already reviewed Erma Franklin's 'Gotta find me a lover', a great crushing stomper, where she sounds like her big sister Aretha.
Jackie Wilson's 'Nothing but blue skies' is another well known classic, while 'The chase is on' by the Artistics is a gutsy midtempo sound, hard hitting, while ex-OKeh stablemate Billy Butler delivers a frantic mover, too fast for me. Billy is still around too.
Album closes on its strongest note - soul all the way - Tyrone Davis 'What goes up' - late 60s even Leo Graham gets in the credits on this slowish senuous, lazy vocalled pearl of a sound. 'In my pocket I don't have a dime' wails Tyrone as the studio technicians turn the rack another turn.
Its nice to see an album where names like Gerald Pina, Carl Davis, Sonny Sanders, Willie Henderson, Tom Tom, Eugene Record and James Mack show up as often as price increases in the local supermarket. ****
(would be ***** if it wasn't for the Demures and Purple Haze)...Steve

TREV'S REVIEWS

Trev Swaine
reviews the
Latest LPs.

Holland Kirk - Early roots (Affinity 121), Booker Little - Victory & Sorrow (Affinity 124), Detail - Okhela (To make a circle) (Affinity 125). Charly's Jazz label offers three interesting sets this time around, on the Kirk album 'Holland theme' is a great be-bop swinging tune, 'Slow groove' lives up to its title with Kirk's smoky born conjuring up images of Tennessee Ford movies, you know those old southern nights with crickets croacking as the barn fill up. 'A la carte' has Kirk on tenor on a rolling r&b tune which, if you are into sax led instrumentalists is great. Trumpeteer Little's final album from 1961 features some fine solos on either swinging numbers or simplistic ballads, ably supported by his five piece band of two horns, bass, piano, and drums. 'Looking ahead' is a fast boopish number with all the six guys taking time out for solos. 'If I should lose you' is a gentle bluesy track with Little supported by drums, bass and piano.
Detail are comprised of Johnny Dyani on bass, Fred Gjerstad on tenor and soprano sax and John Stevens on drums. This is hard to review being just one track spread over two sides, very moody free form jazz is possibly the best way to describe it. Strictly for jazz fans I would say.
Kashif - Send me your love (Arista 206.350) This must be his strongest set to date, though still retaining a lot of the sound he helped create, plus his vocals are a lot stronger than before. 'Och love' sounds like a slowed down stomper, with its heavy drum sound while 'Are you the woman' is a ballad with near midtempo beat ably supported, as he is on most tracks by Lillo Thomas and Meliana Morgan. Whitney Houston also adds her talents to this track. Title track is another soulful beat ballad with newcomer Lula helping out on vocals, and 'Edgartown groove' appears to be the cult track with Al Jarreau scatting over a jazzy calypso rift.
Clifton Chenier - Live at Montreaux (Charly CDX 2), Joe Turner - Jamin' with Joe (CRB 1070), William Bell - Do right man (CRB 1076), Otis Redding - Come to me (CRB 1077), John Lee Hooker - Solid Sander (CRB 1081), The Upsetters - The New Orleans connection (CRB 1084). Chenier is featured on a double set of cajun/zydeco. 'You're just fussing too much' features the man on harp, a good blues number which is a rip off of Jimmy Reed, you can hear 'Honest I do' in there for a start. 'Im a hog for you' is another bluesy track an is 'What are you going to sing for me', this time with accordion on a lazy tune with lyrics in French and English. A fine version of his big hit 'Black girl' is here, a sort of southern soul with accordion which once came out here on Action. 'Money' also sounds fine with Little Buck's great bluesy guitar solo, Jimmy Reed's 'Hush hush' sticks close to the original, with good harp and guitar, while 'Calinda' is supposed to be an original, its really 'Fannie Mae' with different lyrics.
The final installment of Charly's Atlantic repackages features Turner on tracks cut between 1951-58, classic 50s r&b ranging from hard hopping numbers and jump blues roared out by his powerful voice.
Bell's tracks are from 1961-8, 'You dont miss your water' through to 'A tribute to a king', all classic tracks which prove what a fine underrated singer he was, and still is.

King Otis is covered by the 1963-5 era, his first real tracks for 'olt, and includes two tracks from the Saturday night at the Apollo live album which are nice to hear again.
Another fine set of Hooker's blues on what is virtually the 'Travellin' Vee Jay album plus four other tracks, two of which are making their first ever appearance on record. As usual its that guitar and stomping foot of Hooker which shine plus of course those gravelly menacing vocals. 'Hobo blues' proves that point while 'Run on' is much in the style of 'Displea' so should reach the ears and feet of 60s r&b dancers as will 'Dusty road'. Of the unissued tracks 'I left my baby' is moody and rambling with the subdued harp of Jimmy Reed and good guitar solo. 'Sadie Mae' is again slow, menacing blues with just the voice and guitar of Hooker.
Eight honking tracks of 'ee Diamond & The Upsetters of vintage Crescent City r&b cut in 1958 after they had left Little Richard's employ. Diamond handles the vocals on four tracks while the other four are instrumental. 'A girl in every city' best sums up that famous sound of rolling horns and second line drums. 'Wake up' unissued before is a storming inst. mental featuring Nathaniel Douglas on guitar in chicken scratch style, while 'Upsetter' has wailing sax over a walking bass rhythm which means at last I can store away my old 78 copy. The final cut 'Upsetter rock' is another frantic rocker with great guitar. Side 2 features four tracks apiece from Leonard 'Chick' Carbo and Nashville based Larry Birdsong. Carbo's 'Pigtails and blue jeans' is well known to N.O. collectors a Bo Diddley styled chugger even down to the guitar sound. 'So tired' is a bluesy ballad with fine guitar fills and backed horns. Birdsong's 'Im pleading just for you' has some great Little Richard influenced piano and a Lee Allen sax solo, and 'Time' has an almost waltz tempo and sounds like something Clyde McPhatter would have recorded.
Freedom - All for you / Its you (Malaco MAL 1227). 'All' is a very commercial dance track with slight electro rhythms on a midtempo track with good soulful vocals though it does sound very British, even though its not, plus a touch of 'changing for you' by the Chi-lites. Flip is a doo-wopish ballad with powerful lead vocal. Strangely both sides are produced by Benjamin Wright, ex Chicago man now with Motown. Johnny Copeland - Proven time / Love prayer (Ranco 632). Thanks to Andrew Wauder for sending me this, Houston label, cut around 1972, and not known to many disc. 'Proven' is a funky dance track with Copeland's rasping voice and the horns sounding a dead ringer for Junior Walker singing 'Clean up woman'. The flip is a great gospel/deep soul track with good guitar over an organ and piano while the horns are pure 'emphis, hard to find this but well worth tracking.
Laura Lee - Rip off / Two lonely pillows (HDS 45-3), Honey Cone - Want Ada / Is it aint easy (HDS 45-4), 100 Proof (Aged in soul) - Somebody's been sleeping / Not enough love to satisfy (HDS 45-5), Holland Dozier - I cant leave / Dont leave me / Brian Holland - Im so glad (HDS 45-6). All classics of course, the best is Laura Lee's deep soul dancer - listen to the bitching lyrics, if they aint deep I dont know what is. 100 Proof isn't the 45 single issue, it may even be an

unissued take as the album version is slightly different. The Holland-Dozier is the vocal version never before issued in this country, best to check the 12" for both parts plus Brian Holland's full length version of his best dance track, it makes you wonder why he didn't record more, especially with that David Ruffin like rasping voice.

Clarence Carter-Soul Deep (Edsel ED 125), The Clovers-Five Cool Cats (ED 126), Don Covay & Goodtimers-Mercy (ED 127), Dr John-I been hoodooed (ED 128), John Hammond-Spoonful (ED 129), Albert King-Laundromat blues (ED 130), Ben E. King-Here comes the night (ED 131), Clyde McPhatter & Drifters-Bip Bop (ED 132), Sam & Dave-Can't stand up for falling down (ED 133), Rufus Thomas-Jump back (ED 134), Chairmen of the Board-Salute the General (ED 135), Freda Payne-Bands of gold (ED 136). It would take a complete issue to review this little lot, the Edsels are from Atlantic and Stax with the underrated Carter on a superb collection of southern r&b ranging from gritty dancers to deep soul, including the overrated 'Patches', and the sadly neglected 'I'd rather go blind'.

The Clovers trax cover the period 1952-8 and are fine vocal group sounds of doo-wop and jump blues. The Don Covay set shows another underrated artist, this package covers 1964-6, including the hits 'Sookie sookie' 'Mercy mercy' 'The Boomerang' 'Take this hurt off me' etc some great stuff here. Dr John's set comes from two LPs 'In the right place' and 'Deatlyvely bonnaroo', his funky period with the Meters used as rhythm section. John Hammond is a white guy heavily into r&b and blues, though it doesn't do much for me. Albert King is on 1966-8 Stax trax, Memphis blues at its best, especially the title track and 'I love Lucy'. Ben E. King covers some of his Atco hits bar 'Spanish Harlem' and 'What is soul' plus a few misses, not really soul, his voice was never strong enough, but good black pop nonetheless.

Clyde McPhatter was one of the first black superstars, and this collection proves why. Whether its doo-wop, the ballads or rocking r&b his voice is always the focal point. Sam & Dave were the best of the soul duos, great gospel voices on ballads or brash dancers. 'Wody Ryder got killed' is a gem as is the title track revival of a couple of years back by Elvis Costello. The grand old man Rufus Thomas is featured on a bunch of novelty tracks 'Walking the dog' 'Chicken scratch' etc, but you will be pleasantly surprised by some of the more bluesy trax or the knockout 'Memphis train'.

On the EDH logo, virtually the greatest hit of the Chairmen and Freda, great Detroit music that needs no introduction. There will be a second Chairmen set shortly so some of General's voice can't be bad.

Gil Scott Heron-Re-Ron/R Movie (Arista 12573), Barbara Roy-With all my love/Dub (Arista 12578), Thrust-Put your body to it (Arista 12581), Alec Kheola-You are the one (Cool Tempo CHS 12 2814). Over a great electro groove Gil verbally murders Raygun in fine style, it needs no description, just go buy it. Flip is another classic, again anti Reagan, funniest bit on here has to be the remix of Re-Ron titled 'The missing brain mix'. Ex Barbara & Brenda, Ecstasy Passion & Pain singer returns with a duff one as the heavy electro backing all but drowns out her vocal. Thrust used to be known as Final Edition, this has electro backing, though not as pronounced as the last one, a midtempo dancer with slight jazz feel, and very soulful vocals. It seems to sound better the longer it goes on. Alec Kheola has an Afro disc with strong funk leanings and good vocals, especially the girl chorus, the most commercial Afro record I've heard, which could go all the way.

Brothers Johnson-You keep me coming back (Remix)/Dub/Deceiver (Tokyo/ASH AMX 209). Wicked bass opening is followed by the alltime chat up ever heard on record. 'Typical Solar track with plenty of keyboards and superb bass. Deceiver' is a fairly non descript midtempo jogger which leaves the cream track from the latest album, jazz all the way on this instrumental, still the slapping bass but with horns and flutes weaving in and out of the lazy oriental rhythms.

Jocelyn Brown-with the Bad Girls-Too through/Short/Inst (Malaco MAL 1226). Electro drums and heavy bass aid

funker over which Jocelyn roars her bitchy vocals in gospel style. Reminds me of Yvonne Fair's 'Walk out the door', and interesting that it is written by Keith Barrow.

Little Milton-Playing for keeps (Malaco MAL 7419). Taking over the mantle of Z.Z. Hill with a fine set of r&b opening with 'You're gonna have a murder on your hands' a Phillip Mitchell gem with plenty of banked horns and Milton guitar on a funky blues. 'Nobodys sleeping in my bed' is a slow brooding blues with throbbing bass and churchy organ, it reminds me of 'Everybody knows about my good thing'. 'Fishing in the right stream' is a strutter in best Chicago style with amusing lyrics. 'I'll catch you on your way down' although self penned borrows in feel from Buster Benton's 'Spider in my stew', a lovely slow groove with banked horns and superb guitar solo. 'Come back kind of loving' is a nice southern ballad with soothing strings, sounds ideally suited to Z.Z.s albums and will make a good single. 'The blues is alright' was the title cut on his Isabel album last year, strutting blues with clavinet, banked horns and nice guitar, shame the lyrics are so cliched. 'Misty Blue' is a great version on par with Joe Simon, soulful vocals from Milton and gospel chorus. 'The only thing that saved me' is a cover of Darryl Carter's TTC disc taken at a heavier pace, its almost singalong now. 'Don't you know' has strings and a very commercial feel, midtempo and catchy it sounds like a country song. The album closes on 'Goodnight my love', the standard, this is Milton in a 50s ballad style with just strings horns and electric piano, it is quite a surprise to hear him try something like this.

One Way-Lady (MCA 5470), East Coast Offering (MCA 5494), Windjammer II (MCA 3231). One Way are probably the best self contained group around now and this is the usual mix of class ballads and dance floor sagies. By now you should all know the two hits, so I'll mention the other highlights. 'If only you knew' is a wispy ballad with Dave Robertson on acoustic guitar, silky sax from Leroy Byler and heartbeat paced bass. 'Don't stop' is another ballad featuring the new One Way trademark, a drum sound that sounds like a tambores on top, a nice vocal from Kevin McCord. 'Smile' is a heavy bass led funkier as is 'Dynamite' which features backing vocals from the Ridgways. Candyce Edwards joins Al Hudson on the funky duet 'Can't get enough of your love' with clipped guitar and keyboard thrusting the insistent beat. Any album that stays at No.1 in the US really should get better support over here. Wake up soulfane, this group are band.

ECO are a jazz fusion group led by Tim Eyeran. The opener 'Don't take your love away' features the vocals of Jass, Ex 20th Century group, including Al Johnson, a great jazzy ballad with funky bass line, out on UK 12" (MCAT 902). The Windjammer set is patchy, the best tracks being 'Live without your love' a gentle wistful ballad with a strong Chi-Lites feel, 'Anxiously waiting' is also a ballad, this time with an EM&F vocal which should have sounded better with horns. 'Stay Pt 2' is a gorgeous sweet soul ballad with piano and string synth, but what happened to Pt 1? If you're a fan of the Melfonics or Moments you'll love this, and the final ballad 'I'll always love you' has that very good piano featured throughout.

Alicia Myers-You got the best from me/I want to thank you (MCAT 914). This is great from its opening gospel verse ala Jocelyn Brown, only better through the heavy midtempo groove.

McCord's guitar chips in every now and then over the deep bass, and then there's the voice. Flip is well known, as it was on her first and third albums, pure gospel lyrics on a midtempo funkier, its hard to believe this is her UK debut apart from the early One Way albums.

LTD-Stop on by (Buz Int Vibe ST). A Commodores style ballad with piano and strings on a very poor song, but worth getting for the great vocal of 'eslie Wilson, while 'Stop' is a heavy mid pace funkier, only vocals and the wicked bass saving it from the trashcan.

Ingram-Night stalkers (Other End OELP 1). Fourth album from the talented family and surely their best. Title track is funky as is the mini hit 'With you' with its great percussion sound and tricky guitar parts. The killer track for me is the ballad 'Just for you' which is a cross between Maze and the Isleys, a hypnotic shuffler rhythm over which the group harmonise while John pours his heart out on the soulful lyrics. 'I like it' is a strong modern dancer, while 'Fantasy' is the best produced track, very different from anything else I've heard this year.

DUE TO LACK OF SPACE TREV'S REVIEWS CONTINUE NEXT ISSUE.

Just identify the song title and singer(s) from where these lyrics come: **COMPETITION-WIN £5**
'Want this love to last forever, never ending, keep it coming on'

Send to 101, Sevenacres, Peterborough, PE2 0XJ by 18.10.84, when the draw will take place. Winner receives £5.
 Next issue: £10 prize X-word, you have been warned!

Back issues in stock @ 50p +S&S each! Old BB 15/17, New Blackbeat 7/9. Hurry, stocks limited now.

Sad to report the death of long time north west collector Cliff Rowbottom, an avid Blackbeat reader, he will be missed by his many friends.

List 2

List 2

SOUL BOWL

SOUL BOWL, P.O. BOX 3, KINGS LYNN, NORFOLK. Telephone: 0553-840895 (10-5pm)

Soul Packs

Northern soul pack	100 all different 45s	£25.00
Demo soul pack	100 all different demo 45s	£15.00
Soul Pack	100 all different soul 45s	£12.00

For the above three soul packs prices include post & packing

Northern

Postage & Packing 36p for the first disc, 10p additional for each subsequent disc.

Singing Sam	Move it baby	Dandy	£7.00
Monroe Taylor	Proud guy	Chesapeake	£5.00
Debie Gray	Out on the floor	Charger	£2.00
Casinos	If I told you	Del-Vel	£5.00
Joe L	I'm not gonna be worried	Clissac	£3.00
Tony Clarke	Landslide	Chess	£4.00
Lew Kinton	Heaven in the afternoon	Alston	£2.00
Oscar Perry	Tessin' me	Red Sun	£3.50
Sister Sledge	Love don't go through no changes on me	Atco	£2.00

Recent Soul Releases(45s)

Post & Packing 36p for the first disc, 10p additional for each subsequent disc

Walter Jackson	It's cool	Chi Sound	£2.00
Barbara Lynn	I'm still the same	Jan Stone	£2.00
Ike Noble	Angle	Connolly	£2.00
Lynn Daye	Jesse	Boss	£2.00
Paul Kelly	Living in a dream	Lawrence	£2.50
Paul Kelly	I keep holdin on	Lawrence	£2.50
Trudy Lynn	Bring the beef home to me	Jamatoe	£1.50
Chick Willis	Stop doggin' me	Stoop Down	£2.50
Chick Willis	First rule of cheating	True Soul	£2.50
Milwaukee Slim	Cleo	Star Town	£2.50
Tony Troutman	I am going to show her	T-Main	£2.00
Joe Simon	Alone at last	Hell-O-Sound	£2.50
Sir Henry Ivy	You must be gravity	Brian Manor	£2.00
Shirley Brown	I don't play that	Sound Town	£2.00
Eugene Blackwell	Holding on	Seaside	£3.00
Brenda Vaughn	Ready or not	Pashlo	£2.50
Piney Brown	She's super bad	New Worlds	£2.00
Mighty Passions	I'm so lonely	Bridge	£2.50
Ted Taylor	I let you hurt me too long	Solpugite	£2.50
Jesse James	I got a feelin'	Moonlite Hope	£2.50
Paul Garrison	Hold on to love	Tripple Star	£2.50

Soul Albums

Postage and packing: 1st LP-85p. Add 10p for each album after that.

Roy C	I want to be where you are	Three Vans	£8.00
Clarence Carter	Love me with a feeling	EC	£8.00
Mutiny	A night out with the boys	J-Romo	£8.00
Bronner Brothers	Bronner Brothers	Neighbor	£8.00
Z.Z. Hill	I'm a blues man	Malaco	£3.50
Joyce Lawson	Joyce Lawson (inc: 'Love uprising' etc)	Matt & Jeff	£8.00
Utopians	I love America	Sunny Fla.	£8.00
J. Blackfoot	City slickers	Sound Town	£5.00
Charlie Jones	Songs of life love and reality	Summa	£7.50
Zingara	Zingara (inc: 'Haunted house', 'I surrender' etc)	Wheel	£5.00
Barbara Lynn	You'll lose a good thing	Jamie	£7.50
Chris Clark	G.C. Rides again	Weed	£8.00
Denise LaSalle	Unwrapped	MCA	£3.50
Al Johnson	Peaceful (inc: 'It's not too late' etc)	Marina	£3.50
Controllers	Next in line	Juana	£3.50
Controllers	In control	Juana	£3.50
Facts of Life	A matter of fact	Juana	£3.50
Maceo & All The	Sometimes	Juana	£3.50
Kings Men	Doing their own thing	House of the Fox	£5.00
David Hooper	Believe in me	De-Cloud	£7.50
Tyrone Davis	Without you in my life	Dakar	£4.00
The Escorts	The Escorts (inc: 'Sing a happy song')	Knockout	£6.50

WEEKLY LISTS OF ALL TYPES OF SOUL MUSIC
 Dance Sounds, Deep Soul, Detroit, Northern, Funk, 60s, 45s & LPs
 Send SAE for one list, or £2.00 to receive the next ten lists.