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SOUL NITE
FRIDAY AUGUST 29

Ashford & Simpson's new album will be out by the time you read this....

Also Virgin Books have recently published a book 'Sweet Soul Music', which runs to about 350 pages and focuses in on the soul of the south. I have not read it yet, but there seem to be plenty of pix of the likes of James Carr and the backroom boys like Dann Penn and Spooner Oldham. Looks a good buy at £8.95 from any bookshop.

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The floodgates open

The Floodgates open...The unissued sound of young America...

I think we're all agreed that Motown issued lots of remarkably good records in the 60s-yes? Good, that's an argument. Motown provided most soul fans with an introduction to the music we all love to listen to, argue over, sell our grannies for and such like, i.e. the sound of black America. Show me a man who disagrees and I'll show you a liar. And who amongst us hasn't yearned for a week or two in the Hiteville tape vaults, sifting through the several thousand tapes that have lain unissued for up to twenty five years?

As a youth it wasn't just flat books and Madeline Smith on 'Up Pompeii' that kept me awake at night tossing and turning, I can tell you. Motown's continual repackaging of its known hits, while ignoring totally its stockpile of unreleased masters has been frustrating to say the least. Did Frances Nero really only make two sides for the company? Did the Supremes ever make anything not written by N-D-H. Where do lights go when they go out? (apologies to Swamp Dogs). These questions are more have baffled vinylists everywhere for the longest time. To make matters worse Motown's occasional glimpses back over their corporate shoulder have ranged from scintillating (the marvellous 'From the Vaults' of five years back, the then 'new' Mary Wells material on 'Vintage stock', the Isley Brothers MFP album) to silly ('Motown superstars sing Motown superstars' of 1983, an almost complete waste of time).

When 'That Tape' appeared a couple of years ago and wiped us all out with murderous material like 'Lonely lover', 'It's too late' and so on, the old pulse rate quickened, like living was going out of style. Great gosh almighty, if stuff this good was still lying fallow, why weren't there albums worth of it in catalog? And these were just the dancers-wotahabt the ballads, the instrumentals, the one-offs, the second rank artists? When was Motown going to put its loyal supporters out of their collective misery by comprehensively working through its archive?

Well, as if by magic, the chaps over there have finally gotten off of their corporate groove butt and tossed a few crumbs of comfort our way recently. By their standard it is a veritable landslide of sounds- an all new Marvin Gaye-spanning 1963-73, two 25th Anniversary sets from the Temps and Supremes, another Michael Jackson (no previously released stuff here either), and what will probably prove to be best of all, another various artists round-up. (As I write I have neither artist or track listing for the latter, but it will be on release by the time you read this). I vaguely recall having to be revived by my workmates waving a picture of Wendy (from Prince's group) under the ol' proboscis when I was presented with the sleeve..... Anyhow as the Temps set is a double, the Supremes a treble, and they're both quite pricey on import, I thought I'd offer a few words of wisdom to any prospective buyers. I've a few words of warning for those of you who will be buying the Marvin, but more of that later.....

Both Supremes and Temptations albums are "25th Anniversary" presentations (for once Motown hasn't mucked about with the facts- it is indeed 25th anniversary year for both these teams). They mix all the important hits with generous helpings of unreleased clobber (seven on the Temps and a staggering 20 on the Supremes!), and presentation of both sets is very attractive (with recording dates, biography and lots of nice pix). Dealing with the records individually and in order of importance, the Temptations 25th Anniversary set is a must.

Even allowing for the fact that everyone should have at least one Temps hits compilation, this one is soooo comprehensive that you jus'gonna have to gitten agin' thar bo'l! It literally does go from first hit ('I want a love I can see') to last ('Treat her like a lady'-lets hear it for T.N.L.- A.L.'one of four or five all time great records, and a fitting peak to a long career). And these 'newies', cor, I'm telling you 'A tear from a woman's eyes' is worth the admission price alone! The cuts range from the primitive 'So much love'-very similar to things like 'Isn't she pretty', and 'Check yourself' to the exquisite 'Come to me' a beautiful Rich Cason ballad, with Otis Williams and Damon Harris duetting and coming over like the Stylitics with knackers. The three cuts that will interest us boys most though, are the aforementioned 'Woman's eyes' a 1965 Eddie Kendricks led midtempo finger snapper, which is NDH at their very best, and the re-run on 'Wherever I lay my hat'(1965), and 'Truly yours'(1966). Paul Williams leads on 'Hat', and the pace is slightly more relaxed than on Marvin's cut very nice indeed. The Temps version of 'Truly yours' is stunning. It knocks the eternal Spinners version for six, and David Ruffin, has, for my money seldom sounded more intense. The recording quality is a bit ragged, but the music is just sensational. The fuzz guitar player from the Isleys 'Why when love is gone' is in there thrashing away like mad, and the whole thing captures a time when you could go into a record shop, and know what you were going to be getting on a Motown record without even opening the sleeve. Perfection is an over used word in our circles, but this very nearly is. You do need this record.

The Supremes set doesn't really come up to this but is still a nice buy if you have the cash to throw around. Three sides again of all the essential hits, intelligently (but not chronologically) presented. The three sides of unissued gear range from totally dispensable versions of chicken-a-la-basket standards like 'Who can I turn to', to some ultra campy versions of dimesy songs, all of which really has very little to do with black music, much

less soul. (I have to admit that I do like 'Heigh-ho' but it is so unbelievably gross that it is impossible not to!) Mind you along side these we have some truly fine Motown originals, like NDH's 'It's all your fault' (which seems to be a prototype/hybrid of the girlie own 'Mother dear', and 'I can't help myself'); the very early and totally terrific 'Those DJ shows' (like 'Buttered Popcorn' and so typically early Smokey), and some very good stuff from the sessions in 1967 that produced 'the Composer'. The hard to find George Alexander label interview single is included and some niceties like the 'other' Coke advert (sung to the tune of 'Baby love'), and the Berry Gordy tribute 'We couldn't get along without you'-new lyrics to 'My world is empty without you'. The absolute pearl in this oyster though is the unbelievable dancer from the 'Come see about me' period called 'Oooowee baby'. Other than the fact that it is a Smokey song and NDH had the prerogative on Supremes A sides, I can see no reason why it was not released in sequence after 'Baby love' and before 'Come see'. A truly classic Motown on the fours beat combines with some snappy Smokeyisms like 'Come on baby kiss me quick, Come and smear off my lipstick', and Diana Ross seldom sounded so beguiling as here. It is inexcusable that this one was left to rot for 21 years- Motown this could be hit material now! I would buy this LP for only this one track, but I am a mug, and don't think everyone should do such silly things just because I don't know better. I do insist that you hear, borrow, tape and treasure this 24 carat classic though, especially, if like me, you are not ashamed to admit your allegiance to one of the all time great popular groups. The Swan Silvertones they ain't, but I'm proud to have 'em in my collection right next door to Rev Jeter and his colleagues.

Finally the Marvin Gaye set-on dear- the sleeve is great, very tasteful, and Motown are to be congratulated on holding back on their Marvin material for this length of time and not rushing out any 'Dream of a lifetime' type abortions. The songs look to be mostly promising, and the prospect of hearing 'Lonely lover' at the right speed and in full stereophonic sound is enough to make even the hardest heart skip a beat. Regrettably some of- actually Hal Davis, he bears the mantle of producer, has, in his infinite stupidity, decided to remake parts of the backing tracks on all the cuts. To this effect he and something called William Bryant II have added synthesizer and vocoder overdubs to just about every track. This is OK for the two dispensable 70s tracks, 'The world is rated X' and 'I'm going home', neither sound as if they were completed anyway), and something like 'I'm going home' is painfully embarrassing. ("I'm going home to see my dear old dad" is not a line I feel too kindly disposed to, especially in view of what Dad gave Junior as an early birthday present two years ago). All the 60s cuts sound like finished masters, and they should have been left as they were. 'Lonely lover' is a great record in its undubbed state- one of the best Marvin ever made- and adding lian drums and wind chimes cannot detract from it's beauty. (It has to be said that this is the most sensitively re-arranged cut on the album). With

other potential goodies- it is like putting a moustache on 'Mona Lisa'. The raucous handclapping shuffle of 'Just like a man' disappears under a wave of what sounds like Hal Davis cat plugged into the wall. In other parts of the album the new technology is less obtrusive, but it is impossible to completely blot it out, and I think Marvin 'is probably up there muttering to old Sam or Otis or someone about how Motown always nussed it up while he was with them, and why should they break the habits of a lifetime now? As long as you can take the rough with the smooth, and the mixture of new technology and old records this set will appeal overall- BUT...

Really I should recommend all these records anyway, if only to make Motown aware that WE care about Detroit, and all the great tunes recorded there. I hope that sales of the various artists unreleased cuts album will encourage them to make regular dips into the vaults. They could do worse than put out the other cuts from 'THAT TAPE' in clean sound and on the right speed- we didn't all buy the Vandellian on 'Tamotown' or the 'Suspicion' pressing you know, Mr Frewin! Keep 'em coming please Motown, it's your 30th Anniversary for the Miracles next year, after all! (20 album boxed set with 150 unreleased cuts maybe).

Tony Rounce

* references to 'That tape' refer to a tape of unreleased Motown tracks which circulated the rare soul scene about three years ago.

Oscar Perry disco

Oscar Perry discography
1957-1986.

LPs:

They sell the sunshine (Crazy Cajun 1972)
Mood of the man (Crazy Cajun 1973)
Bobby Movements (Gamma 1978)
Unreleased albums (Jetstream 1980)
(Jetstream 1982)
(Quasar 1984)

45s:

True confessions (Lee J 1957)
I've found true love (Lee J 1958)
Bow your head (Lee J 1958)
Goodbye my love (Lee J 1959)
Poor me (Spinner 1959)
A thousand years (Lee J 1959)
Your direction (Lee J 1959)
Do the Duck (Ivory 1960)
Big Sam (Lee J 1960)
Face reality (Feron 1961)
Long red cadillac (Sophie 1962)
Something to write home about (Peritone 1965)
Just above a whisper (Spinner 1965)
He started no riots (Lee J 1968)
Treat me like your only child (Hackbeat 1968)
Fool from the sticks (Hackbeat 1969)
Lay your love on me (Peritone 1971)
I'll take care of you (Crazy Cajun 1972)
Playboy side of town (Jetstream 1973)

Anybody seen her (Mercury 1973)
Once in a while (Mercury 1973)
He sent me you (Mercury 1974)
Mother can your child come home (Mercury 1974)
Can't send a broken heart (Mercury 1974)
Just what you ordered (Yellow Horizon 1974)
Bionic man (Peritone 1974)
Don't leave me for a stranger (Peritone 1974)
Heaven sent angel (Peritone 1974)
You didn't mean it (Peritone 1974)
We came a long way (Peritone 1975)
Come on home to me (Peritone 1975)
I was right (Peritone 1975)
Gimme some (Phil-La / Peritone 1975)
Main string (Peritone 1975)
I've got what you need (Peritone 1975)
Four corner get down (Peritone 1976)
Do it until your satisfied (Yellow Horizon 1978)
Body movements (Gamma 1978)
Can't hold a good man down (Blue Horizon 1978)
Teasin' me (RedSun 1978)
Wind me up (Yellow Horizon 1979)
Love all night long (RedSun 1979)
Disco Ruby (Gamma 1979)
Love everything about you (Jetstream 1980)
Danger zone (Jetstream 1980)
She needs love (Jetstream 1982)
I didn't plan it this way (RedSun 1982)
I wanna thank you (RedSun 1983)
Rock me baby (RedSun 1984)
Then you can tell me goodbye (RedSun 1984)
We're gonna make it (Quasar 1985)
Snap your fingers (Quasar 1985)

By Glyn Thornhill
(Acknowledgements
to Oscar Perry)

Jimmy Lewis / Deeper side

Jimmy Lewis discography 'Additions welcome'

Goodbye sorrow/Teenage sister	Cyclone C 123
Wait until spring Pts 1 & 2	Four J 503
Feelin' in mah bones/Don't leave me	Four J 508
darling	Four J 512
Don't let 'em/I have love (for you)	Ern 3158
What can I do now/One love	Minit 921-922
Where is my baby/Turn your damper	Minit 878-879
down	Tangerine 994
Girls from Texas/Let me know	Tangerine 987
I'm steppin' out/Lets call the whole	Tangerine 1000
thing off	Tangerine 1005
Two women/We can make it	
I can't get no lovin' nowhere/I quit	
you win	
I'll be here/Finger licking good	

That's a girl for you/I just want to
talk about you
String bean/I'm just doing to you
what you done to me
Stop half loving these women/Where
were you

Tangerine 1012
Buddah 255
Volt 4091

With Ray Charles:-

If it wasn't for bad luck
(On album 'Doin' his thing' ABC 695)

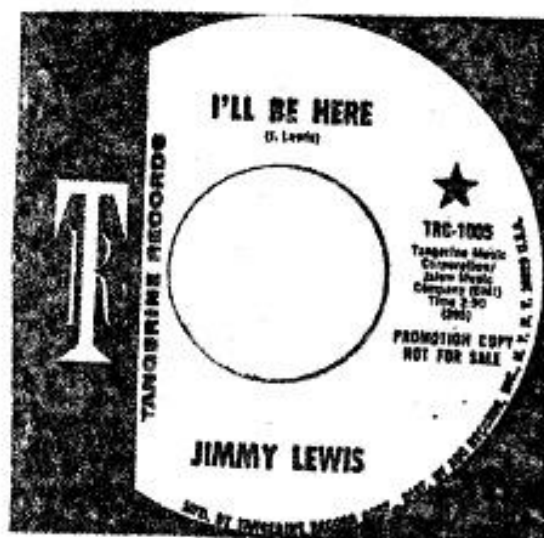
Tangerine 389

Album:-

Totally involved

Hotlanta 50000
(1974)

Compiled by Jan Barker with additional help by
Derek Howe



It has been rather perplexing recently to catch the name of Jimmy Lewis, linked as co-producer on the generally appalling Rose Brothers/Formula 5 albums, when the music for the most part can be considered pop trivia. That is compared to the 'real deal' the man has proved himself capable of. As a songwriter he has credentials as long as your arm. A never ending string of soul classics, stretching from the 'On right through to the present day. Johnnie Taylor's 'I'm changin' is his current hot one, running Solomon Burke's 'Don't tell me what a man won't do for a woman' a close second. As a producer and singer one need only sight his monumental 'Totally involved' album cut for Hotlanta records in 1974. It is hard to imagine any soul fan of sane mind, not rating this at least in their top 10 of all time. Rarely has such blazing unabashed soul power been committed to vinyl. Thanks MUST go to the likes of David T Walker, Wilton Felder, James Carmichael, and not forgetting the dynamic drumming of Ed Greene, for creating the fresh and electric 'feel of 'live' music in the studio. As always, though, the main ingredient is Lewis himself. A thoroughbred of the soul singers art, a pot-pourri of the likes of Pickett and Cooke, but at the same time treating his own songs with such comfortable ease, you KNOW not even Sam himself could hope to match him. At times the listener is taken so far down it hurts. On the track 'How long is a heartache supposed to last' he hollers in a voice close to breakdown. ... "Back and Basie used to be my thing, 't since my baby left, I all I play ya'll is... B.B. King'.... When he takes the mood upward, one of his best is 'Is that anyway yto treat a lady', a track possessing an almost hostile-able atmosphere, and the

most marvellous carefree dance feel. Jimmy himself gets so caught up, he slips in the ad-lib... "This song reminds me of Sam (Cooke).... Let me do it for ya'.... before offering a peach of a Cooke impersonation, 'ha cha cha's' et al. Beware of the 45s of this track, because 'Sam's' hit is cruelly edited out of the mix.

Background singer Gloria Jones (yes THE Gloria J) plays a major role in making 'Help me understand you' the classic it undoubtedly is, teasing the man to new heights of screaming lunacy, whilst the lady herself takes it all back to church, tearing down the chapel walls - with some magnificent testifying. It really is a major misdeed, why, a man who so obviously loves to sing with a passion, should have been left on the recording shelf so long. It is obviously another case of a super talent being held back, Sam Dees, Paul Kelly, Phillip Mitchell, D.J. Rogers (the list is endless) are others who know the feeling well. Like Jimmy, these are guys who have had to peddle songs to make a living, but the artist in them must surely surface soon.

Jimmy on 45 has become a very collectible (and expensive) pastime, anything bearing the man's name is worth checking, except maybe his Cyclone and Four J singles, which do sound very dated now, and do come very pricey. All his Tangerine and Minit sides (often with production assistance from Jimmy Holiday) and Cliff Chambers) are superb airties southern soul, plus his handful of 70s tracks like the delightful 'String bean' (Buddah 1971) or his marvellous 'Stop half loving these women' (Volt 1973) are essential.

Never having read, or even heard of an interview with Jimmy, it would be interesting to hear the views of the great Ray Charles, because it has been Ray who has recorded I guess, more of Lewis's songs than any other artist. His superb 'Doing his own thing' album (ABC/Tangerine) for instance, contains ten Lewis originals, including the loose bluesy 'If it wasn't for bad luck', a jamming duet with Jimmy himself. In more recent times the equally good 'Love and peace' set on Ray's own Cross-Over label, boasted some Lewis originals, in fact most of Charles' 70's work included a heavy sprinkling of JL tunes, right up to the recent excellent 'Love me or set me free', and his recent cover of 'String bean' on his country album.

I'll say one thing, if one of the r&b greats like Ray Charles rates the man so highly, where's the sense in a label like Malaco (who he writes heavily for) refusing to take him into the studio to cut some of his OWN classics! Lets face it, no one can sing 'em like he can. Over to you Messrs Couch and Stephenson.

Album of the issue:-

Solomon Burke- A change is gonna come (Rounder Europa UK)

It was going to take some album to beat Johnnie Taylor and Irma Thomas for top honours this issue, but I have to say that I am totally knocked out by this classic album. Solomon is one of the greats, and boy can he still cut it! Check his magnificent new version of Sam's 'Change' and Percy's 'When a man loves a woman', no carbon copies for Sol, he does them his way. Paul Kelly hands in two slices of perfection with 'Love buys love' and 'Let it be you and me', giving the man room to double track his way to the very bottom of your soul. He handles Jimmy Lewis's 'Don't tell me' with just the right amount of grit and flamboyance that the song demands. What can one say about the old school of Dann Penn and Spooner Oldham, and their duo of 'Love is all that matters'/'It don't get no better'? This is what soul music is all about, listen to it, digest it, this is soul! Solomon's own contributions are the chunky gritty tunes of 'Money' and 'Here we go again' both do nice things to me, as Sol gargles and screams his way to the bridge. The super band really cook on these two. Now if this album were to hit, we'd really be getting somewhere. Absolutely essential, without reservation.

Album:-

From the same source as Solomon comes the superb fresh and vibrant Irma Thomas with 'The new rules' (Rounder Europa UK). Irma has always insisted that she feels more comfortable recording live in the studio, so that is exactly what producer Scott Billington has allowed her to do, and the results are the best things she has ever recorded (over a full album's length), except maybe for the classic 'Down at Muscle Shoals' Jap LP. She even takes a second shot from two songs from those sessions 'I gave you everything' and 'Yours until tomorrow' and both come out sounding just fine. 'Hero' is a heart felt tribute to her husband and manager, whilst 'Gonna cry until my tears run dry' is slightly torchy, reminding me of Dorothy Moore at her best. My favourite has to be the Paul Kelly penned title track, a compulsive horn laden mid-pacer, and the superlative doomy version of Ann Peebles 'I needed somebody'-ooh those horns, ahhh that sax! Look stop reading and get spending!

UK Malaco have finally released Johnny Taylor's brilliant 'Wall to wall', so it gives no one any

excuse whatsoever for not owning a copy. Johnny has long been one of my very favourites, but he has never had his voice recorded so perfectly as the Malaco men have managed. So crystal clear, the man could almost be in the room with you. Favourites for me are 'When she stops asking', the perfect slowie, 'I'm changin'', the perfect midpacer, and '383-nak for Doctor J.T.', the perfect uptempo stomper. !

I really did fear the worst when I noticed that my most favourite reformed group, The Dramatics, had been undertaken under the wings of a DMX duo of DMX drum machine programmers named Pittman and Claytoren. Thankfully the boys are back in peak vocal form (particularly L J and Wee Gee) and the four ballads are exceptionally good, spotlighting the unique harmonies of the group, and the searing gravel tones of the lead men. On 'One love ago' Wee Gee is stunningly soulful, and L J pulls out all the stops of on the Winans 'Days of yea and nay', making the song his own in the process. The medley of oldies is superbly done, and brings the memories flooding back- but who needs memories when 'When love is over' is playing, and L J and Ron are singing together again. Sadly with the exception of the pulsating and invigorating 'Dream lady', the up-tempo cuts strive to be too contemporary, and although the vocals are never less than excellent, the drum machines do their best to drown them out! 'Razor blade' and 'Luv's calling' are the worst affected, what would have been great tracks are ruined by what sounds like a thousand crashing dustbin lids.. 'She's wild' almost suffers the same fate, but the machine gun drums are overshadowed by a sensational yelping vocal performance from the excellent Wee Gee. L J's solo 'Show me what you got' has touches of the Temps 'Treat her like a lady' and is held together by L J's marvellous voice. The man really does revel in a group atmosphere. This is an album containing some brilliant music, but with a little more respect from the producers, could have been the best album they've ever done. Now that would have been a Dramatic re-union! Welcome back though boys!

Southern soul man CP Love has a very rare album available (Spinn Off distribution) will have copies when this goes to press)-'Moods of New Orleans' (Polka Dot 1982 release). Side two is particularly good with the tracks, mainly uptempo, capturing the essence of N.O perfectly.. If you get off on Tommy Tate's 'Crescent City USA' you'll love this. He even does a version of Latimore's 'Let the door knob hit'cha', taken at a completely different tempo,

but still sounding good. A first ever photo of the man on the back sleeve too!!

Joey Deas has a new album on release 'Music is my life' (Mazell XPress) containing all his great singles plus six new tracks, including knockout new versions of 'Funny how time slips away' and 'Bring it on home to me'. At present I only have this on tape, but hopefully copies will turn up soon in quantity.

Following his recent 45 goodie Ray Brooks has an album just out 'I'll take care of you' (Castle). Great soulful blues, containing a really nice new version of 'These arms of mine'. Rather scarce, but again copies should filter through via Spinn-Off and Soul Bowl.

I must recommend the two volume set of 'Ollie McLaughlin's 'Detroit gold' (Solid Smoke). Both albums are packed with oodles of 60s and 70s Detroit classics from the likes of Jimmy Soul Clark, Leon Jackson, Betty Lavette, Belita Woods and Jimmy Delphs. The packaging is excellent with liners on each

artist by Otis himself, and some rare photos of the artist. It is a real joy to hear them all in crystal clear stereo too! Available at £6 a throw from Blackmail records of Grimsby- phone 0472 43568

A most pleasant surprise has been the Z Z Hill compilation of the sides he cut with Miles Grayson and brother Matt Hill, for the Audrey/MH/MHR/Hill labels. Some excellent music is to be heard throughout, not least Jimmy Lewis's masterful 'Mr nobody's somebody', a true classic. For the collectors this also includes two previously unissued tracks, fine versions of 'Turn back the hands of time' and 'Nine pound steel'. The album sleeve actually claims there are four unissued tracks, but we all know better! 'One way love affair' the oldest track on display also dates from 1964, and not 1968 as stated on the sleeve. Quibbles apart, this is a must.

Maxine Brown has never been a real favourite of mine, but all that has changed now I have gotten an earful of her fine 'Like never before' album. The two previously unavailable Otis Redding productions were the ones that had my temperture rising, both of 'Baby cakes' and 'Slipping through my fingers' were recorded at Fame Studios in 1967. It really does leave one pondering what Maxine and Otis would have got up to if he hadn't been so cruelly taken from us. The rest of the tracks are more uptown productions, that have stood the test of time remarkably well. Maxine can sing a bit too! Hats off to the guys at Kent records for making the twelve previously canned tracks available.

Track down if you can the first album from the now popular Robert Cray Band, because 'Whose been talkin' (Tomato 1980 release) is easily as good as his last two highly acclaimed albums. Again production is handled by Bruce Bromberg and Dennis Walker, and the same blues/soul fusion is evident. Outstanding are OV Wright's 'I'm gonna forget about you' and 'Nice as a fool can be', a gem of restrained southern bluesy balladry. But drop the stylus anywhere and good music abounds. This is pretty rare at the moment, but I feel sure copies will turn up soon, considering his current popularity.

Texas man Johnny Copeland has a very interesting new album release on Rounder with his 'Bring it all back home'. I say interesting because the album was cut in Africa, with a complete African rhythm section. It is unanny but the whole thing works very well, with Johnny's hoarse r&b sound merging well within its new surroundings. I particularly like 'Kasavula' a horny track which reminds me a lot of 70s Swamp Dogg.

Singles:-

Hardly my favourite at the moment is John Anderson's recent turn up 'Back up train' by Charles Beverly (Vanessa Records). Charles has proved on previous recordings ('Hollywood'/'Stop and think a minute') what a sensational soul voice he possesses. Here he injects Al Green's already classic, with some striking sax (presumably from producer Oliver Sain) and comes out with a clone tunner to Al's unrepeatable version. The man's previous single is also available 'Body heat/Takin' a chance' (also on Vanessa), the top side is a good dancer with clean production, whilst the flip is a 60s style duet with one Renee Smith, a skipping mid-pacer with rippling piano and fine complimentary vocals.

The love man from Carolina Bird Rollins is back with a couple of real goodies. On 12" is a brilliant re-run of his classic 'Here he comes drunk again' (Calla early 70s) this time re-titled 'Drunk again' (Rocal 12"), and extended to a marvellous 6 minutes plus tout de force of

screaming soul/blues, with added sax solos and knockout soul rapping. Also on Rocal, but this time on 7" is his fine new version of the Bobby Womack oldie 'Remember I been good to you', which retains the simple guitar figure from the original and comes out sounding fresh and new. The flip is another variation on his drunk theme, entitled 'Drinking again'. This time the pace is slackened to an atmospheric snail pace, with the Bird in peak vocal form. Get these and others from the man from Spinn-Off distribution now!

Bunny Sigler has returned with his best for years with the beautiful 'What would you do without love' on Star Island, a Miami label for the ex-Philly man. The deadly slow approach is haunting, getting the best of a Marvin Gaye-ish vocal out of Bunny. Yes, very soulful, which is more than can be said about the awful handclapper (or should that read dustbin lid basher?) on the flip.

Rather disappointing is Billy Always 'I do don't you' (Waylo) because for all its simple catchiness it cannot be mentioned in the same breath as his previous 'Ain't nothing but a heartache'. Bloody instrumental on the flip side too.

Southern duo the Katterson Twins (who rumour has it had a very rare album released a few years back) have a great little dancer on Kon-Kord records with 'They're playing our song on the radio'. Nicely contemporary in a soulful kind of way, so more a pity that the title's implications are a pure pipe dream in this country. An album named 'Baby work out' is mentioned, but as yet it has not surfaced.

The great Willie Clayton got a bum review in Echoes recently, but to my ears his latest is really good, having the feel and allowed flavour of the Staples 'Let's do it again'. Willie sings real soul and 'Happy' (Big City) is another feather in his cap. Rumour has it he may return to his former label Compleat Records out of Nashville.

L V Johnson follows his fine cover of 'Let's straighten it out' with a very pleasant midtempo Philly flavoured item, again produced by Bunny Sigler, 'Take a little time' (Sunny View). This time L V sounds like Jerry Butler at times, but still throws in some of his falsetto squeals for good measure.

The David Sea missing T-Jaye release 'Destiny' turns out to be a choppy brew of uptempo southern soul, with plenty of riffing horns and David's usual vocal gymnastics. Not in the same class as 'Angel' but still one to search for.

Jesse James has followed his fine 'Love vibes' with a super 12" of 'She's a winner' (Mid Town Recs). Very hard to get, but it is worth the try, because at times it sounds like the great Joe Tex. Does anyone out there have a spare copy of Jesse's 20th Century album for sale or tape?

Charnissa has a most pleasant ballad with a beat, penned by Phillip Mitchell 'Starting from scratch' (CRP). The numero uno drummer, Roger Hawkins produced the thing, at the Muscle Shoals Studios, and their special touch is in evidence. Charnissa is a solo female with a touch of rawness to her otherwise high and clear vocals.

Another smoothie is 'I'm the man for you' from King Johnson & The Jeffrey Liberman Band (Suzie Q), a well produced building item, featuring some neat bluesy guitar and a smokey laid back vocal. There are some smart lyrical touches to on this Allen Toussaint-ish performance.

I was thinking of emigrating to Japan recently, because the lucky gods will be having the pleasure of hearing Clarence Carter, Bobby Womack, Johnny Taylor, and Denise LaSalle in concert in the coming months. Doesn't it make you sick?

Pyrid Sound in Japan will soon release lots of Invictus/Hot Wax material, including 8th Day, Glass House etc. Special news is a proposed Barrino Bros LIVE set! That is exciting news!

A recent Hitachi find has been a rather rare Full Force LP on the Castle label (current home of Ray Brooks) containing a fantastic Dramatics styled slowie 'A long way together', a real classic of wailing group soul.

The Bobby Moore & The Rhythms Aces P-Vine album is not a straight re-issue of their 'Searching for my love' Chess set. In fact it is a stunning 60s southern soul compilation of oodles of never before released tracks. Included is an alternative version of the title track, and stunners like 'Don't make me cry', 'Can't get away', 'I wanna be your man'. Please don't miss this gem.

Two more goodies from Japan/P-Vine are Volumes 1 & 2 of the Southern Soul Stock albums. Volume 1 features Min Anderson and Willie Walker on a magnificent collection. Willie is featured on his Checker sides (plus one unissued), and Kip's is a super collection of many labels. Essential for deep soul enthusiasts. Volume 2 is worth the asking price for the sheer Sam Dees Chess recordings alone, but other goodies are there from Billy Young, Barbara & The Avengers, William Bollinger, and The Entertainers.

Another Hitachi discovery is an LP named 'Street scene' (JCM Ringer/New York label) from the Village Choir. This group features two females plus the roaring lead of Lee McDonald, who himself has a great but scarce album of which I have already written. One track 'This summer feeling' is a peach of uptempo dance soul.

It turns out (according to our Japanese connection) that the Ernie Johnson of recent Ronn LP and Steph-Nice/Roman/Duplex/Wide fame is NOT one half of Ernie & Ernie. This is a different guy who had 'You need love'. Talking of Ernie & Ernie what about Derek Howe's super rare 'Found a love where its at' (20th Century Fox) by the New Bloods. This gem is none other than E & E!

Ex Malacca songstress Dorothy Moore has a new gospel/soul album just out 'Giving it straight to you' (Rejoice. Dist. A&M). The lady has apparently put on an awful lot of weight, but have no fear because the voice is better than ever. The track I've heard 'Jesus is love' is remarkably reminiscent of Laura Lee. Laura herself will feature in a superb interview in the new edition of the excellent soul glossy 'Soul Survivor'. The current edition before it featured an amazing Swamp Dogg story, written by the man himself! Do yourself a favour subscribe now, and pick up all the back issues too!

Other current reading matter essential to all soul - fans are Shades of Soul, Sweet Soul Music, and the great French mag 'Soul Bag', and the new edition of Blues Unlimited which features great interviews with David Dee, Fontella Bass and my favourite Bobby Moore. An interesting point that is brought to light is that Bobby Hutton did a lot of dates with Fontella at the time of the Moore duets, due to the commitments of Moore at the time!!

John Gilford's 'Time to get with it' is in fact a new more contemporary version of his 'Bound Sound' song. Still bloody great though!

Nice to see that Clive Richardson reads my humble scribbling, but I must insist that Allen Toussaint, can, to my ears, sing, no matter what the man himself says. After all the legendary Joe Tex once stated that he didn't have a good singing voice. Joe was right in a way, but boy, was he soulful! Another good example is Rogell Anderson, who is a pretty poor singer in the conventional sense, but commits pure soul to disc.

Trevor Swaine made my day the other week when he revealed that the great Bill Coday is currently recording an album with Denise LaSalle producing. Bill is apparently her opening act on tour. I wonder if the Japanese will get an earful of Mr. Coday too!

On the way from Malacca are new sets from Latimore, Little Milton, and Denise LaSalle. That's another L20 I'm gonna need!

Don't forget the delightful full voice of Aaron Neville, who has two albums available 'Make me strong' (Charly), and 'Orchid in a storm' (Passport UK release), both great examples of his personal vocal style.

A thousand thanks must go out to Edsel records for again making available Bobby Womack's monumental and in demand 'Home in where the heart is' Muscle Shoals LP.

A trio of real goodie re-issues come from Tepline, with Don Covay a fine 'Different Strokes' Janus LP (here retitled 'Sweet thing' after the super single), Z Z Hill - 'A man needs a woman', which is in fact his Swamp Dogg produced Mankind LP, and more Swamp with Ruth Brown's 'Sugar Babe' LP, previously on President in the UK.

L V Johnson has a new album recently available from Soul Bowl. L V is a super singer so lets hope he doesn't get electro'd out of things. Full review next time.

The essential (for new fans at least) Roy C collection is in fact an ace collection of past glories (not re-recordings) plus three new tracks for good measure. Word is that Roy has another new LP in the works too, for his own Three Gems label.

Johnnie Morrisette who once recorded with Sam Cooke has returned with a rough and raw bluesy album 'Hell all the way' (Chronicle). Johnnie's screaming vocal style is a real turn on on tracks like 'Treat me right' and the suggestive sexual groover 'Bite all over you'.

Billy Price the blue eyed sculman who I was muttering on about a few issues ago, has a studio LP to go with his live set 'They found me guilty' (Green Dolphin). The album is dedicated to O V Wright and includes his versions of Tyrone's 'I had it all the time', O V's 'Nickel and a nail', J.T's 'Hijackin' love', Tramps 'Hold back the night' and a knockout medley titled 'The jury of love'. Release date was 1982.

Finally a few oldie tips.....

James Govan has made a lot of friends with his Envelope single, but his Fame singles are just as good. 'Wanted lover' is the Laura Lee song, with Rick Hall and the Muscle Shoals men cooking up a real storm, but best of all is James' sensational treatment of George Harrison's 'Something'. Otis himself could not have done a better job. Almost as good as Bobby Womack's version! One of Leroy Hutson's very best productions is for the totally unknown Arnold Blair. His 'I won the big deal' (This Time) on Gemiso records from

1975 is a true classic. Obviously cut at Curtom Studios and featuring a vocal performance of rivetting soulfulness. A snip at a couple of quid from the Bowl'.

Finally does anyone have a spare copy of the first Vanessa Bell Armstrong album. Even a tape would help?

Jan Parker.

US Visit Pt 1

Firstly time constraints meant I didn't have much time for looking for records. The singles I ended up buying all came from Florida, sleepy St Pete, and cost be 20c(13p) each. One shop in St Pete had about 150,000 singles, but I didn't have a chance to look through them, concentrating my time as I was on the #1 albums, of which there were many also. In fact one evening I had dinner at 8, and was still in the shop at 19.30, 3 miles from my hotel, in jeans and T-shirt. Anyone who has been to St Petersburg can tell you it is a quiet town, no hint of a public phone anywhere. Fortunately the two girls in shorts behind the counter offered to call me a cab from the shop, this offer was gratefully accepted and I got back to the hotel at 7 minutes to 8, did my 'Quick change artist' routine, and was picked up at 8.00.

Of the 150,000 alleged singles, from what I could see there were plenty of Tyrone Davis's, and Miami labels, like Glades, Drive etc, anyway in my rush I managed to pick up a few 20c bargains:-

Shotgun-Stand up & reach for the sky(Montage 1221)
Above average midtempo dancer with Shotgun's horns to the fore, a DMX beat, but a pleasant tune which drives up to a peak, then free wheels downhill to the chorus. Can't remember if this ever got plays when new on the club scene-fairly good though.

7th Wonder-Living my life just for you(Parachute)
You get their awful recent effort, this is the sort of thing 7th Wonder will always be remembered for. A tasteful ballad with a beat, and the emphasis on group vocals. The group were in the middle of their Egyptian period when they made this, a couple of years after 'Captain of my ship'. The only female member of the group, Deborah Mathews comes in on vocals, and towards the end of the song the whole thing becomes very dramatic and intense, great stuff.

Owen McCrae-Like yesterday our love is gone/Lead me on(Columbia 45214)

Early 70s, late 60s sounding, the A side is a wailing slowie, well enough known in deep circles, Owen's hoarse vocals complimented by piano, and percussion backing. The flip is a midtempo dancer, ideal for dark corners and 60s newie fans, sounding obscure and raw. Some great singing here.

Gangsters-I feel you when you're gone (Heat)01978
From 1979, the Chicago Gangsters on a self penned number. This is a classic Gangsters ballad, with monolog intro, and a sharp vocalist on a tune that is memorable, and has well selected sensitive lyrics. A great ballad with dramatic build ups and some lovely vocal wailing, if only the production was a little better. A gem!

Angelo Bond-I never sang for my baby/Reach for the moon poor people (ABC)

A pair of goodies from 1975, the A side with Angelo's razor sharp cutting falsetto vocals used on a catchy tune, verging on what you'd call a sweet soul number, except that it is too rough and harsh and lacking in lush to be so called. The B side though is something else, sounding

like an early 70s dancer with shades of Invictus after a powerful intro, in wades Angelo. The vocals are unbelievable, actually leading the instrumentation, which is merely there to fill behind our man, as Angelo talks of his deprived upbringing. Jan was raving about this guy not so long ago, and he was right!

Mark IV-I fell in love/Not to get back(Mercury)

A gem swaying midtempo sound again with some super vocals and strong southern undertones. There is 'cooing' in the background and a pleading vocalist. The flip is a lilting swinger, and the lead vocalist obviously thinks nothing of screaming and hollering every so often "aahhh". What a great SOUL double sider.

Other 45s purchased were a selection of Johnnie Taylor's, Tyrone Davis's, Otis Leavill's, Randy Brown demo's (which were individually priced at \$1.75- still a bargain though), Latimore's and a few unknown's which weren't so good.

Onto the 12's and here virtually all were purchased in New York from a selection of shops, about 90% though from a shop I found when walking back from a meeting on John Street at the bottom of Manhattan, to my hotel on 42nd Street. As fate will always have it, I became late again, and had to catch a cab to get back to the hotel in time. Having driven two blocks we drove past a fairly large soul shop...maybe next time! The good shop was like a junk shop, just selling records, very tatty and dusty. However they had several boxes of 12s at 5 for a dollar (20c each) so being me, I just stocked up on the obvious bargains like Lew Kirton 'Talk to me' (Demo), 8th Day, Pescho Bryson's and some nice Vernon Burch 12's (incidentally 90% of the 12's were demo's too!), and unknowns. Of the unknowns as usually happens they're not known because they're garbage and several of the 12's I picked up and carted round turned out to be a heap of shit, like Detroit on Tabu, with reasonable vocals drowned out by a DMX, J Griffin on Tashamba ('Rock it' Pt2) West Phillips etc; these now reside in the bin.

Jones's-Sexy Motion (DJ) Silver Bird SC 26

Just saved from the bin, it is pretty disappointing, with the poor Jones's drowned out of the whole thing by DMX's. Producer Glenn Dorsey could not have been happy with this.

Morgan-Wanna love 'ya (Clockwise 80920)

Think this came in and got a few plays here (I may be wrong), after an unusual clip clop intro (more like crunch-crunch), it breaks into a Kashif style dance sound, except the vocals are not as good. The song is average, nothing outstanding though, but certainly better than some of today's product.

Dunn & Bruce Street-Shout for joy (Devaki004121222)

Quite nice to get this on 12" promo, one that will be quite well known, and for those that don't know it it is a well delivered midtempo song-a funkier with good vocals that fairly chugge along for over six minutes, and heralded, and endorsed the arrival of Mirus Music as an innovative source.

Jazzbeat

I recently felt forced to protest through the 'Backchat' column of Blues & Soul, the source of my discomfure being the ageing but erudite columnist Frank Elson, and what I considered to be an offensive and patronising attempt to run up the relationship between soul and jazz music. What started out as a legitimate concern soon deteriorated to the point where jazz artists and the aficionados were being rubbished in rather short order, with Mr Elson merely parading his musical prejudices before all.

My view is simply this, whilst being entirely different scenes in their own right, there is, and there will no doubt continue to be a special relationship between soul and jazz music. With a lot of soul fans, and indeed many U.S. soul artists, most notably Chaka Khan, Jean Carne, Angela Bofill and Anita Baker professing a deep affinity for jazz music. From a jazz standpoint in a dance sense there is plenty to enjoy where the soul scene in this country is concerned, and certainly not excluding instrumentals (as I am not forget it is difficult to describe instrumentals as soulful, although I did have a most interesting discussion on this point with Brian Rae only recently). Over the years many U.S. soul artists have contributed to the work of jazz instrumentalists, a classic example being the coalition of Bobby Womack and Wilton Felder on the latter's 'Inherit the wind' album. Many more recent examples abound, evidenced by Corky Hale's 'I'm the one' and Rosie Gaines scatting beautifully on 'Good times'. All that's really needed is a sense of proportion (as such examples provide only an overlap) and a definite sense of discretion. With the level of taste and professionalism of most D.J.'s there should be relatively few problems on this score, and only a general enhancement of what we currently enjoy.

I will continue to make specific efforts when in the process of album reviews to highlight those tracks which are of special interest to the soul fan, an opportunity presents itself, as it does in this particular issue's reviews.

Corky Hale - Harpbeat (UK Affinity AFP 150)

At the turn of the year I was told about this curious piece, now out in this country, curious in as much as many of you, no doubt, I'd never considered the harp as a jazz instrument. So despite acres of print that have already been attributed to this, I am going to review it in order to accentuate and bring it to your attention it's intended black sound.

The guy responsible to raving to me about this in the first place was that discerning devotee of real soul Dave (adopt the deep voice) from Dewbury, and following on from Jazzbeat's opening comments, there hasn't been a more typical example for ages. For a start production is easily carried through by Susan McLusker (who also handles Marc & Monk) and ex-O'Jay band member Dennis Williams. Providing vocals on a couple of tracks is former Persuader and ex member of True Perfection Joe Coleman, known to modern soul fans for his M & E (I think) release 'Lady love', who on 'So much love' captures one of the candlelight melodies in a way that makes you wonder why he is not doing this full time. Robin at allnighters across the country has been plugging the dancer 'I'm the one' where the jazz harp takes a lesser role and allows Eltina Weatheraby to take full control of a powerful soul vocal.

Having said all that this is a bona fide jazz album featuring a lady who has played with them

all, from Chet Baker to Mel Torme, and from Nina Simone right back to the late great Billie Holiday. In the main the album is pervaded by a lovely harp sound which if not immediately accessible certainly grows on you. Among the session men helping out are Dave Tofani on soprano sax, and one half of the Brecker Brothers in Randy. As to the jazzier tunes Al Jarreau's 'Roof garden' gets an instrumental covering, which although it lacks the punch of the original, comes across rather well. The first track 'Nothing higher' should have been hidden at the end, with its dreadful Shakatak overtones, it gives no hint of the treats in store. One of those treats is the instrumental dancer 'Up in smoke' with its almost haunting intro, which even now still sends the proverbial shivers up the spine, demonstrating as it does that the harp can still live in any company when it comes to producing cool jazz.

Mark Winkler - Jazz life (Japanese Morning)

One of the more popular albums of recent months, has been this nice cut, all vocal set and that's despite its huge price tag. Well now after putting in a call to Ave Spilshy at City Sounds I am beginning to understand why. So apart from the smug value of the lantern handwriting down the left hand side of the sleeve, what does this have to offer.

On first play basis not a lot, that is not to say there aren't moments here. But if you are used to more classier exponents of the vocal jazz art, you might find this a little shallow, as Mark seems to only scratch the surface in a superficial sort of way where the art of jazz singing is concerned. The beat cuts cool when he finds a faster pace, as he does quite a lot, of which 'Play to win' stands out in similar style to that of 'en Sidran. Then there is the finger snapping and highly infectious 'Be hop' which has found its way more than once on to the dancefloors down south. Mind you the lyrics do occasionally tend towards the banal, as on the title track, but he is joined on this by Beth Lawrence of whom I would have loved to have heard more. Other worthwhile efforts are the softer 'scatting in the moonlight' and 'Coolcats', the latter being a toe tapper with some smart guitar licks which are very reminiscent of Eric Gale.

Master Winkler is a supper club kind of singer and on this showing does not possess the depth of an Eddis Jefferson or the dexterity of a Mark Murphy. But after playing this a few times it becomes clear that he does indeed have something, which no doubt accounts for the interest and sales which have been engendered. As for myself I shall not be holding my breath, waiting for his next outing.

Laurel Masse - Alone together (US Pausa 1984)

The expression 'real jazz for the folks who feel jazz' has rarely been more appropriate, than when evoked to capture what is, in essence the spirit of this truly excellent album. Introducing as it does, for the first time, an artist in her own right, and an artist more familiar for her previous participation over several years with Manhattan Transfer. As she smiles lazily up at you from the album's beautifully photographed front cover, you can hardly imagine what lies in store.

From the first track Laurel tears into the lyrics, of Richie Cole / David Lehms co-composition 'Harold's house of jazz', in a way that gives immediate credence to my opening sentiments. Rapidly moving into 'Theme for Lester Young' a mournful tribute to this late great tenor sax player, after that is a stirring opening solo, so fine, that close your

eyes and you can almost hear him playing himself. Representing incredible value for money, Pausa have provided 11 opportunities for this lady's talents to be enjoyed, with more than one chance for standards to be tackled. On 'Paper moon' she carries a bird like quality, similar to that of Janet Lawson, although perhaps not so frenetic. Then on 'Gee baby' and 'Our love is here to stay' there is a rich lushness about her approach, although perhaps a little too lush at times.

Other tributes go forth on Horace Silver's upbeat tune 'Doodlin', Laurel taking various vocal roles with some very clever phrasing, but the most curious is the a cappella title track 'Alone together' with all 16 vocal parts being played by herself. With this being American released some time ago, and not getting released over here, I suggest you contact one of London's specialist import emporiums if you fancy a copy, such as Bluebird or City Sounds, of which the latter is very good where jazz is concerned, and what's more they are very helpful with such enquiries over the phone.

Gary Bartz 'Bartz'

I came across this on a recent record buying expedition to Manchester, locating it in that always

interesting record warehouse that is 'Yanks', where many cheap US jazz funk and soul albums can be had at prices upwards from a few pennies. Released in 1980, and never over here it has Reggie Lucas and James Mtume sharing production duties with guest appearances (not surprisingly using hindsight) from Tawatha Agee, of which more later.

I am not that familiar with Gary Bartz, but he does play a mean horn consistently through the album's 8 tracks. As this was released towards the end of the jazz-funk heyday it is very much in that vein, with the funk coming through on 'One eyed jacks' and 'Rocking all night'. Most of the tracks are aimed at the dancefloor but there are a couple of exceptions in 'L'was prelude' and the blissful reworking of the EWF OLDIE 'After the love has gone'.

Of special interest to the soulfan are the efforts of Tawatha Agee, on the throbbing, dancer 'Need your love', fusing as it does jazz and soul in such sophisticated fashion. This is followed by the even better 'Keep goin' on', so suitable for clubs like Rock City modern soul sessions with Tawatha unleashing the kind of soulful delivery of which over the years we have become enraptured to.

Neil Salter

North Carolina goes deeper

Under the guise of Butch Kelly's Kam executive label comes a superb slab of deep soul music. LA Stars '13 Years' was given release at the rear of 1985. By spring of this year it had gained radio play in the whole of North and South Carolina and Virginia.

Distributed through Bibs distribution company in North Carolina, the group have become a local act of some recognised distinction. LA Stars are Dennis Jones and Cleophus White. Sharing the same ambition to make the grade in music, they teamed together five years ago. Two years hence they signed with Butch Kelly, to handle their initial product. Much of this early packaging has been centered around their first release '13 Years'. With the disc taking off locally the duo have earned their chance to appear at local clubs, tightening their act together.

'13 Years' is a record tailor made for deep soul aficionados of Great Britain. Set around a pulsating percussive backing, Jones and White handle vocal delivery to a crescendo of mellow harmony.

The success of the single should enable LA Stars to record an album. Butch Kelly informed me that they have already recorded twenty songs. 'I think they are star material' commented Butch. As an outsider I wholeheartedly agree with this rash statement, taking the initial product as evidence.

Kam Executive hit the music scene with Wylie's 'Fantasy' during 1984. A dated feel with late 70s style backing, the disc has a left field leaning, over smooth and individually catchy vocals. A great rhythm and the potential shown via the female lead carry the song through. Not in the same class as LA Stars, but Butch Kelly's organisation looks set to produce some interesting black music in the future.

Scintilla productions.

Eloise Furrell is one of the hottest female singers to emerge from Texas this decade. 'Cream always rises' signalled Eloise's second release for Greg Stephens Scintilla.

'Cream always rises' is a fusion based r&b/jazzy vocal offering, if any of that makes sense. Eloise delivers in a Billie Holiday mould, but far outshining the raved 'shit' a la Sade, and other less noticeable British 'jazz/soul' ladies.

Art Neville had a hand in 'Cream' so the jazz shadings are not unexpected, but it is the haunting chorus and anthemic feel that make one pay attention.

Still holding a full time job as director of black arts, Eloise sings for pleasure. Eloise: 'My number one priority is the black arts, but inspirationally music is what I enjoy'. She has blues, jazz, r&b roots, what else could the lady need.

'I sang both jazz and blues when I started' states Eloise, 'I am trying to get away from the jazz image'. Eloise feels the jazz tag creates a secular experience, however in mid 1974 she sang lead jazz for Cool Breeze a Texas based jazz band. Including an r&b based style, Eloise will be able to reach a wider audience than with traditional jazz. She has all the ingredients to reach a wide audience and Austin had better hold on before she breaks away.

Thanks to Greg Stephens of Scintilla Productions for the information. If there are any enterprising UK labels interested in either giving release to the deep soul odour of the LA Stars, or a mix of r&b/jazz, they should contact me on 0742-22124 for information, likewise all you DJs/connoisseurs.

More independent news next time round, be seen 'ya'.

Glyn Thornhill

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Rare Motown

Valadiers-Because I love her/While I'm away (Gordy 7003) Released 1962.

The Valadiers follow up to 'Greetings'(This is Uncle Sam) which was a minor hit on Miracle. BILK which was written and produced by Berry Gordy is a nice midtempo number with the lead singer sounding remarkably like Eddie Holland. In fact Eddie had previously recorded the number on United Artists 191 in 1959. Clarence Paul and Andre Williams take over the production credits on the flip which is a rather average number.

Posse-Feel like giving up/Take somebody like you (VIP 25269) Released 1971.

I believe this single was the final release on the VIP label, and is an attractive offering from a group which was discovered by Eddie Kendricks. Both sides were produced by Eddie, who shares the production credits with a certain R. Hittcock. The semi falsetto lead even sounds like Eddie on FLOU, a midtempo number which builds to a climatic ending. It entered Blues & Soul mag's US charts in 1972, peaking at No.78. The tempo increases slightly on the flip, which is another good number.

Golden Harmonizers- I am bound/ Precious memories (Motown 1015) Released 1961.

Enjoyable one off release on the label from a male gospel group. IAB is a mildly raucous up-tempo number featuring some good call and response vocals from the group, as the lead singer sings how he is bound for the promised land. The tempo slows considerably for the flip, but this number fails to reach the high standard of the A side. Unusually for the early Motown releases no production credits are given on the label.

Temptations- I want a love I can see/As the further you look the less you see (Gordy 7015) Released: 1963

The Yeps fifth release which still left them looking for that elusive hit. The A side, produced and composed by Smokey Robinson features David Ruffin in fine vocal form on a soulful midtempo number which was probably too uncommercial to succeed at the time of its issue. The flip was also composed by Smokey with assistance by Norman Whitfield, who also takes production credits. This is another nice soulful side which features good vocal harmonizing from the group on a slow number. Five years later Whitfield was to produce another version of this song by the Monitors (VIP 25046)

Eddie Holland-I'm on the outside looking in/ I couldn't cry if I wanted to (Motown 1049) Released: 1963

After 'You deserve what you got' (Motown 1026) this is the hardest of Eddie's Motown singles to locate. The A side composed by Eddie and produced by brother Brian with Lamont Dozier, is a good up-tempo stomper with Eddie in fine voice as he laments losing his girl, whom he could have treated better when she was his. The flip is a slow atmospheric number which was composed by Eddie and Norman Whitfield who also produced it. This appears to be the only time the pair worked together. Copies of this single rarely seem to turn up, and it is still one of my major wants.

Shades of Gospel soul- Various artists (Motown 701) Released 1969

Gospel Stars-Give God a chance/Have you any time for Jesus; He lifted me; Lamb at the altar. Wright Specials-Pilgrim of sorrow; Ninety nine and a half; I won't go back. Rev. Columbus Mann-Hush children hush; I'll never turn back no more; (They) Shall be mine.

During the early 1960s Motown ran a short lived subsidiary label named Divinity which was devoted entirely to gospel music. This album contains many of the tracks that originally came out on that label. It is an excellent album which I highly recommend to anyone with any taste for gospel sounds, the Gospel Stars are the pick of the acts, and also had a single and ultra rare album (Tamla 222) released on Tamla. If the quality of the material on this album is anything to go by this album must be worth acquiring. The Rev. Columbus Mann's final track is a different longer take to that which was issued as a single on Tamla 34047.

Continuing our list of Motown records to make the Billboard pop charts:-

Date of chart entry	Group/ Title	highest position	weeks on chart
2.11.74	Dynamic Superiors Shoe shoe shine (Motown)	7	88
	Easybeats		
15.11.69	St Louis (Rare Earth)	1	100
	Elaine (All on VIP)		
19.2.66	Put yourself in my place	4	92
19.3.66	Darling baby	8	72
22.10.66	Heaven must have sent you	8	50
29.2.67	It's been a long long time	1	92
	Yvonne Fair		
24.4.67	It should have been me (Motown)	5	85
	Fantastic Four		
21.9.68	I love you madly	9	56
	Four Tops (All on Motown)		
15.8.64	Baby I need your loving	12	11
28.11.64	Without the one you love	5	43
6.2.65	Ask the lonely	8	24
15.5.65	I can't help myself	14	1
31.7.65	It's the same old song	9	5
13.11.65	Something about you	7	19
19.2.66	Shake me wake me	9	18
28.5.66	Loving you is sweeter than ever	8	45
3.9.66	Reach out I'll be there	15	1
17.12.66	Standing in the shadows of love	10	6
11.3.67	Bernadette	10	4
20.5.67	7 Rooms of gloom	8	14
15.7.67	I'll turn to stone	5	76
19.9.67	You keep running away	8	19
3.2.68	Walk away Renee	8	14
27.4.68	If I were a carpenter	10	20
20.7.68	Yesterday dreams	6	49
5.10.68	I'm in a different world	6	51
10.5.69	What is a man	7	53
6.12.69	Don't let him take your love	7	45
25.4.70	It's all in the game	13	24
29.8.70	Still water (love)	14	11
23.1.71	Just seven numbers	8	40
3.7.71	In these changing times	4	70
11.9.71	McArthur Park (Part 2)	8	38
29.2.72	A simple game	3	90
9.9.72	Nature planned it	9	53

I've just finished reading David Ritz's biography of Marvin Gaye, it is an interesting read although I am always a little sceptical of scandalous allegations which appear after the subject has died. Nevertheless if only a small portion of the book turns out to be true, it appears Marvin had a far from happy life.

A further batch of vintage reissues has been put out by Motown in the USA, mainly featuring the Temptations, and also the 'Meet the Supremes' album; it is a pity that they still do not do collectors a favour by putting out the Eddie Holland and Amos Milburn albums. Until next time.

Pete Gregory.

Soul's Mr good guy

Sam Dees soul's Mr Good guy

Sam Dees was born in Birmingham Alabama, on December 17th, 1945, and while still young moved to the New York area where he later made his first attempt to break into the entertainment industry. In 1965 he returned to Birmingham where he continued his efforts and was rewarded in 1968 when he cut his first record 'I need you girl/Lonely for you baby' in Nashville. This was released on the SSS International label. 'Lonely for you baby' was incidentally recently made available to British record buyers as it has been included on the Charly Compilation 'Rare soul uncovered Volume 2'. In 1969 two singles followed on the Lolo label, 'It's all wrong', 'It's alright', and 'Easier to say than do', and in 1971 two further records for Chess, 'Can you be a one man woman' and 'Maryanna'. Most of these tracks were recorded in Memphis. It was at this time that Sam first got into record production work, both on his own records, and on those by the likes of Bill Brandon and Lorraine Johnson. But it was for his songwriting talents that he was first recognized with Tyrone Davis, Sylvia, Frederick Knight, The Persuaders, Z Z Hill and Clarence Carter, all recording his songs over the next few years.

In 1972 Sam signed with Clintone records and a single 'I'm so very good/Claim jumping' (both tracks being self written and produced) was released. These tracks coupled with Sam's growing reputation as a writer and producer prompted Atlantic Records to pick up Sam's contract and release the record nationally. Further singles followed on Atlantic over the next three years, with all the tracks being recorded in Birmingham with Sam himself handling production duties. 'Worn out broken heart' (1974) and 'The show must go on' (1975) met with chart success, as did the Sam Dees written and produced single 'Cry to me' by Loleatta Holloway (1975). The success encouraged Atlantic to gather together ten of Sam's tracks, all of them self written and release them on the LP 'The show must go on' (US Atlantic SD 18134).

This is regarded as one of the greatest soul albums ever released. More acclaim soon followed as Atlantic released another single 'Fragile, handle with care' in the summer of 1975. This time however the track was recorded in New York, with Tony Sylvester and Bert De Coteaux handling production. This was to become Sam's first single release in the UK. At the end of the year Sam was to appear in the studio again, this time in Chicago to record some duets with Bettye Swann, which gained a single release on Big Tree in the States, and Atlantic in the UK. Sam continued his travels across the USA for his next visit to the recording studios when in 1977 he laid down some tracks in the Malaco studios in Jackson, Mississippi. Two tracks from this season 'Gay yeah/My world' were released as a single on the New London International label, and this was picked up for national distribution early in 1978

by Polydor. Sam's expertise as a writer had not gone unnoticed in this period, with a growing number of artists continuing to record his songs. These included Ben E King, Barbara Hall, Windy City and Bill Brandon. Sam had however been going through a bad period both personally and professionally, and so in 1978 when Bobby Martin asked him to work on an album by Tavares he took the opportunity to move to Los Angeles.

During the 1980's Sam has continued to be much in demand as both a composer and producer, and his songs have been recorded by Atlantic Starr, Rockie Robbins, Larry Graham, Beau Williams, Wilson Pickett & Jackie Moore, Valentine Brothers, Jeffrey Osborne, Gladys Knight & Pips, Temptations, Willie Clayton, The Manhattan, Carl Carlton, Denise LaSalle and Colonel Abrams. Although Sam has been unable over the last eight years to get his own records released, he has featured as a backing singer on some of the projects he has worked on. Further proof of the quality of his vocals has been illustrated by the fact that some artists have asked Sam to participate in the production of their own versions of his songs, to ensure that they sound as close to Sam's original demo tapes as possible. Indeed Sam's fall from grace as a recording artist since 1978 has not been due to a reduction in the quality of his work, in fact the reason has been exactly the opposite. Sam has resolutely refused to lower his musical standards throughout the disco and electro dominated periods of the late 70s and early 80s, as he has a great pride in the achievements of black songwriters over the last three decades, and he has not wanted to participate in the erosion of this heritage.

Sam is however still coming up with the goods as both a writer and a singer as illicit copies of a tape of seven tracks he laid down last year has shown to everyone who has got to hear it. Indeed Richard Searling of Red Rose Radio's 'Soul Sauce' shows has even described one of the tracks 'Lover for life' as the best song ever, and he has always been a good judge of quality soul music. Two further tracks, one recorded late in 1983, and the other even more recently have again re-affirmed Sam's prodigious talents.

Now that the traditional values of soul music are beginning to re-assert themselves there has never been a more opportune time for Sam Dees to make the major breakthrough he has so long worked for. Back in the 70's Sam wrote a song called 'Good guys don't always win' which was recorded by the Chicago based group Windy City (Sam had earlier recorded it himself under the condensed title 'Good guys'). I hope that in this instance Sam is proved wrong as he is definitely one of soul music's good guys, and no one deserves to win more than he does. John Smith

Jamilla Records update

Whilst listening to Richard Searling's Radio Hallam show a few years ago, a record was played which made me sit up and listen more intently than usual. The record in question was Nathan Williams 'I'm sure that you can make the grade' (cover up). It was uncovered months later and turned out to be Willie Dishmon, entitled 'Work on it', and a modern soul classic was born. The label Jamilla records out of Jackson Mississippi has gained attention again recently as Sho-Nuff still fill dance floors all over the UK with the infectious 'Hold on for love'.

Sho-Nuff are a five piece band comprising Lyn 'Sky' Chambers from New York a Bronx district, who is the group's leader and bassist. Freddie Young is from Compton California: he plays keyboards, arranges vocals, sings, and takes time out to arrange the stage costumes worn by the group! James 'Hot Dog' Lewis was the drummer before switching to keyboards and horns as well as the role of lead vocalist. Bruce 'Teddy Bear' Means is from Birmingham, Alabama, and is the new drummer while Taj Shahid makes up the quintet. They came together in 1975, the idea of Young and Lewis. Prior to their joining Jamilla they were with Stax, and then Malaco, where they had an LP release in 'Tonight' and singles in the form of 'You got me working' and 'What am I gonna do'.

The group have had several successful tours of Japan, the most recent was late last year, and they have shared the stage with such notables as Peabo Bryson, Con Funk Shun, The Manhattan 5, The Barkays, Maze and many more.

Their last release confirming their popularity in Japan was 'Yakki Yakki' (written by Piggy Eggchild!) coupled with 'With you is where I'm gonna be'. As you can probably guess from the title the A side is not up to much, despite having a great backing track. I just can't seem to get into the Japanese lyrics! The B side is a lovely ballad, which shows the group's diversity to it's fullest. I was sent a tape of, as yet, unreleased material, which could signal the arrival of an LP. Seven tracks are offered, six are worth a mention, whilst one sounds a dead ringer for Mousse & The Vanshens, and is best forgotten. Most of the tracks have rock-ish guitar breaks, which tend to spoil them somewhat, but these may not be the final mixes, and so may be altered.

There are two versions of 'Do you believe in love at first sight', the group's next single I believe. One has the group doing a questionnaire among themselves, asking if they believe in love at first sight. The second version has a guitar break midway through, and is nice, but not outstanding. 'You're place or mine' and 'Move that sexy body' are a couple of good dancers, with the former which is slightly faster than the latter- having the edge. These could do well if put back to back as a single. 'Slip away' lyrically is great, but the group's use of vocaders and the lead sounding a bit too much like Rod Stewart it is a non starter for me I am afraid.

'Gypsy lover' is the best track on the tape, dual tracked vocals with a male and uncredited female lead over a guitar and synth backing, and not a handclap in sight either. The guitar is slightly rocky, but the song itself is great. The lady has a fine voice, the backing is simple but adequate, and the song has good lyrics; what more could you ask for? I just hope it gets a single release.

Willie Dishmon is the oldest of six children and has his roots in gospel, singing as a child in the church and school choirs. As he grew older so did his love for singing, and in High School he was a member of a group called the Four Stars, who sang in local talent shows in and around Jackson. After two years in the army, he returned home, and by the early 70s he could be found singing in various clubs in the area, backed by a group who are now known as Sho-Nuff.

In 1977 whilst auditioning for a talent show he met Fred Howard, boss of Howard Enterprises who recognised Willie's potential and led to their merging and the forming of Jamilla records. In 1980 he appeared in the Jackson Music Award Show and with the Controllers in a local club in October of that year. In April 1981 he played in the 'Miss WJHI Pageant' with Sho-Nuff.

Also on Jamilla is a gospel LP by Vergia Dishmon, called 'Jesus and I', featuring eight tracks, which is nice and will appeal to lovers of this music. It was co-produced by Jamilla Howard along with Fred, which may explain the company's name. Anyone wanting these write to 5 Westfield Avenue Selby, N.York YO8 9DW.

Paul Collinson.

Bernie Milton by Andy Whitmore

Bernie Milton, songwriter, record producer, disc jockey, and foremost- consummate soul artist was encouraged by his mother who was a music teacher at an early age. Bernie soon became the lead singer for the Calvin baptist church in Ithaca, New York.

At the tender age of 11 he performed at the Apollo Theatre in Harlem, and whilst still at high school became lead vocalist in a group called Bernie and the Cavaliers. A local music entrepreneur noticed the group and promptly signed Bernie to his first recording contract.

In 1961 Bernie recorded his most recognised hit - 'The Waddle'. As his popularity grew Bernie could be seen touring with such acts as- The Isley Brothers, Persuasions, Shirelles, Martha & Vandellas, Junior Walker & Allstars, and Chubby Checker, just to mention a few.

Then in 1976 'Barefootin' was recorded for the Sphinx label. After taking a leave of the music business, due to illness, Bernie with the support of a music dealer and entrepreneur George Chacona, returned to the recording studio.

Out of these 1985 sessions has come two tunes: '60/40' and Bernie's version of Al Green's 'Take me to the river', with more cuts to follow.

'60/40' with Bernie's backing band, The Soul Patrol, is a catchy uptempo track with some nice sax and piano work on it, tailor made for today's soul connoisseur and dance floor- not to be missed.

Bernie now has his own soul show on Radio Station WISB based at Ithaca College, upstate New York. Ithaca, New York, a truly fortunate community, for Bernie Milton lives there, his roots, his spirit, and his talent.

Andy Whitmore

Note: Some of you have been complaining that the crossword is too simple....OK-you've asked for it!

1. Opening chat up line for a fabulous artist (5.4.4)
7. Quincy's bit of sparkle (11)
- 9 & 11 D. L J Reynolds testimony to independence (4.3.6.4.3.4)
10. Fantastic times 4, lies divided by ? (4)
12. A bear who puts out lights and shuts doors (5)
13. Probably India as far as Luther Vandross is concerned (5.4.2.3.5) (1 34, 36)
14. Supremes heading down for the 3rd time (5)
16. It grows with heat (3)
18. See 2D
20. See 22
21. Platinum shots on edge (3)
22. Moore & Winbush (4.6) (220)
23. Capitol Collins (6)
25. An ex-Temptation suggesting you close your eyes (4.4.3.7)
26. You may have once found this songstress in the middle of a book (5.5)
28. Letimore wanted you to be hit by this (4.4)
29. See 16D
30. Cut and polished group from Paradise (5)
31. This album marked the end of Major Lance's journey to Gordy (3.8)

1.HHO- You left it running on a stone (5)
2 & 18A How long Tyrone Davis had it (3,3,4)
3.Genuine article for the Brown's (4,5)
4.Group live from New Orleans to Hampton Ct. (4)
5.Who was getting it according to Johnnie Taylor(8)
6.Paulette Reeves clandestine guy (6,5)
8.One half of a singing/writing duo, his name may
imply he is somewhat drab (4,4)
9.Starpoint's rebellious cry (2,4,3,5,2)
10.Sounds like a single digester Curiel in Hot (7)
11.See 9A
15.When you give it up (4)
16 & 29A Denise LaSalle sinzin' (2,2,3)
17.See 32
19.All for the one or everyone (4)
20.Sounds like a British Brown from the 70s (5,5)
24.Phillip Mitchell in the pool (4,3,3)
27. IHHHHH.....Marvel (6)
32 & 17 You are this according to George Frye(3,3)
33.Wu!!!!!!! (5)
34 & 35 See 13A

Answers next issue

VENUES

venue report

Jazz/Funk/Independent soul alldayer- The Studio Leicester

I had originally made extensive plans to visit the Bournemouth weekend, held as it was over the easter weekend, but unfortunately I was struck down with a heavy dose of flu, and as such, any possibility of travel was precluded. By the time I had recovered sufficiently it was too late a stage to get involved in my younger brother's plans, who along with Richard Searling, Soul Sam and Arthur Penn aimed to continue the success story- that is the recent series of modern soul alldayers at the Buckhall Miners Club in Burnley. All was not lost however, as from the wreckage of my easter weekend came one of the most satisfying soul sessions I've attended in all my years of travelling.

Taking place on easter monday 'The Studio' featured a smart little two room set up, located in central Leicester. The emphasis was on quality, the music on offer being on two levels, the downstairs and larger room catering for the more mainstream elements of the soul/funk spectrum, and the smaller upstairs room providing a continuous diet of independent/modern soul and classics from the dancefloor of yesteryear (post 1970). Both of the rooms came under the watchful eye of that bespectacled purveyor of the real McCoy- Kev Edwards.

I must admit when I arrived in the early evening, I wondered where all the people were, as whilst the downstairs was busy, the upstairs room was desolate.. This begged the question what do people want from a venue, and why do they not turn up when it is provided? The facilities whilst not sumptuous were certainly not basic either, and I was well pleased to hear stuff like 'Love me anyway' by WBBC throbbing away as I walked in courtesy of southern DJ Bob Jones. Mind you, rescue was at hand in the shape of some 50 or so Scottish folk who arrived a little later after an arduous ten hour coach journey (including a breakdown), all eager to enjoy themselves. One of Scotland's finest soul DJ's Tom Jackson took to the decks a short while later playing records like Bill 'Space lady' Larry Wedgeworth's 'No more games', and with more requests for WBBC in such a relatively small room things were definitely getting better as the place really started to buzz.

Tom was followed by another Scot in Billy Davidson, and a more friendly and informed guy I've yet to meet, who continued with variations on the central

theme featuring such gems as Jean Carne/Glenn Jones dance duet 'Sweet and wonderful', Rhysse 'It's bizarre', and other such quality tracks from the 70s like Dramatics 'Come inside', and the Main Ingredient's 'Rolling down the mountainside'.

Colin Curtis, a name known to most, followed on with 100% soul all the way, in a fashion almost akin to his legendary efforts at the long since forgotten Blackpool Mecca. Many of the cuts I was sure I had never heard before, and like as not, won't again. Two stood out as especially good Jerry Butler's version of 'Ordinary Joe' from the US album 'You & me' from 1975, and Anthony White's 'Stop and think it over' also from 1975. I did ask him for a comment to explain what was an extraordinary performance, but modestly he would only say how he likes to vary his spots now and again.

During this time it was great to make a whole lot of fresh acquaintances, with folk from a long way off who are definitely on the same wavelength (Hi-Pete, John). I was also able to talk at some length to the aforementioned Billy and Tom in order to understand their influences and aspirations. It became clear that they don't seem to suffer from the hang-ups, ego problems, insecurities and conservative attitudes that continue to blight and fragment our own soul scene, and have a passionate desire to link up with their southern contemporaries. They were only disappointed that this event did not provide that opportunity, although shining through was a determination that one day it would happen.

With all this going on I omitted to check out what was going on downstairs, but I am sure a good time was being had by all, especially as when the third Scottish DJ Bob Jeffries went downstairs to do his stuff, the drop in the crowd upstairs was certainly noticeable. After a while Bob Jones returned upstairs (which was by now full again) to a packed floor to do a spot consisting of dance classics like Breakwater's 'Work it out', favourites like Jerry Bell's 'Please stay don't go', and the marvellous Chi-Lites 'Try my side of love'. We then got to appreciate Bob Jeffries for ourselves with everything from imaginative older material a la J Reynolds 'Key to the world', to the bang up to date sounds of Anita Baker 'Caught up in the rapture', which rather succinctly sums up how looking back I felt about the whole event.

Neil Salter.

Venue report-Newton Le Willows Cricket Club
Friday April 25th.

A fortnightly event featuring that dynamic duo from Harrington of Kev Edwards and Billy Wildman, and occasional guest spots by the likes of Ray Rose, Richard S, Bob Jeffries, Keni James and myself. In recent months well over 200 have crowded into the one upstairs room, with a comparatively large dancefloor, and one of the best mobile sound systems I've heard- essential- for the music policy is a combination of the latest import LPa/12", popular oldies from recent years like Phyllis Hyman, Colores, Keni Burke, and more immediate independents like PIZZ, WBBC and Verdict.

Commencing at 9 pm, that dance floor is normally busy from 10 onwards, with Newton's own line up of music for the most popular sounds. As the bar is open the local custom is to stock up at

been extended by the Scottish crew of five, who brought back over 30 pints to their table! On the night I was there punters included, not only Tom Jackson and his mates, but Arthur Penn and the Selby crowd, many from Manchester, at least one from Carlisle, as well as all the local soul-funkers who certainly know their sounds, and travel to various days on coaches organised by the one and only Kev.. What particularly pleased me on the night was the readiness to absorb new sounds. I've never had such a response to the likes of Glenda McLoud, Mother Fox, and the outstanding Mark IV 'If you can't say anything good about my baby'. Meanwhile Kev's last five of the night were all newies, like Lew Kirton, a Lou Rawls LP cut, and the customers wanted more.

A gig I can't recommend too highly, but get there early, as I can see the time coming when there just will not be the room for latecomers!

Connoisseurs Jazz / Funk Club first all dayer on
Whitsun Bank Holiday Monday, 26th May 1986, at
Chilford Hall, Linton, Cambs.

An excellent venue in the remotest location for
an alldayer I've ever found. Having successfully
negotiated the ring road at Cambridge, when we
got to Linton, we had to travel 2 miles down this
twisting lane, guided only by signs stuck to trees
along the way, planted by Max and the boys, saying
things like 'Keep.....Going.....For.....Soul...'
Anyway there was a small turning on the left, with
a couple of suited bouncers at its head, so we had
arrived. About half a mile down this single lane
track lied a complex of barns and function rooms,
where the event was being staged.. Several coaches
had negotiated this route, and when we arrived,
about an hour after kick off, there were already
about 300 in. The main hall, an imposing old barn,
was the mainstream funk room, also containing a
varied food bar with good food (not 25p dog
burgers like so many venues serve), and the bar.
Only problem there was that it didn't sell Tenn-
ants extra, or Posters, but as it was hot, and I
had become accustomed to the likes of Piccolo,
Miller, Bud, and real Heineken (actually quite
nice suprisingly) I wasn't bothered.

The second room, to become the easy listening/
anything goes room also housed the Max Rees
record bar, extending for about 15'. Just across
the courtyard was another barn which was to
double as the jazz room, 60s room and indie
room.

The variety of sounds heard during the day was
very broad, with oldies like 'Wicky wacky' up
to the latest funk imports and a selection of
early 80s tracks like Breakwater, along with some
go-go. Biggest sound in the go-go area was Chuck
Brown's 'It don't mean a thing if it ain't got
that swing'.

DJ's for the day were Martin Collins, Bob Jones
(Essex answer to Ian Clark), Danny Fisher, Dave
Malone (he was the guy who wrote Bobby Bland's
hits, no that was a joke, this one is from Sud-
bury), and a crew of locals from Cambridge.
I must say I was somewhat disappointed with Martin
Collins spot, too many records mixed in, and I
felt the overall quality of his sounds was medio-
cre (maybe it was an off day?); although spinning
'The house of Bamboo' caused a few laughs.

Max Rees did a 60s soul hour later in the third
barn, which was very well received, followed by
Bob Jones, and after some jazz influenced numbers
Bob got into some independents. Bob was raving
about a 45 by N'Cole on Millenium with some great
vocals. By now the mainroom had everyone enjoying
themselves judging by the volume of whistle blowing.

All in all an excellent alldayer, well organized,
good food, a friendly crowd, and a varied selection
of music. I also added to my 12" collection with a
UK 12" of 'Boogie to the top'-something rather
scarce, and a snip at £5, which is shown below.

Steve

MODERN SCENE

The signs recently have been more healthy for a new
soul scene with the coming together of people like
Kev Edwards, Tom Jackson, Arthur Penn, Richard Sear-
ling etc to blend major/independent releases at
various venues. If the AYR alldayers are anything to
go by, the flood gates are about to open-Rock City's
attendances are improving, thanks to recent publici-
ty and look out for future events in Scotland and in
the Manchester/Eccles area, with the above mentioned
team plus others.

Also at last we have a UK record company-John Ander-
son's EXPANSION RECORDS, with the knowledge of what
records should occasionally be released, like WQBC,
through a good distribution network, PRT...so onto
the reviews of sounds bought since last December (the
reasons why some will seem belated), starting with a
few slower items. = on Soul Bowl lists.

*Joey Gilmore-Time to get with it (LC 1701)

A Clarence Reid song with monolog intro, a la Clar-
ence Carter, to be beat ballad which has a modern
production, including guitars, percussion, and synth-
strings, while Joey dominates all with his achingly
soulful delivery, pleading that his lady should
finally make it with him. I find it incredible that
the B side should be wanted on the instrumental
backing track.

*Charlene-Will it take magic (CPP Records 0711)

A new release, recorded in Muscle Shoals, written by
Philip Mitchell and released by a North Carolina
company- an excellent midtempo floater, especially
in its flowing melody, crystal clear production;
guitars, vibes and sax riffs alternating effective-
ly, while the lead singer sounds like an early Diana
Ross. Also a subtle pace increase enables the record
to build into a sporadic sax break. It is the B side
and 'starting from scratch' which is similar in feel

and instrumentation, slightly slower, and the song
not as strong.

Phil Flowers-Stay awhile (ICI 1806)

A well constructed midtempo song produced by Al
Johnson, with gently rolling drums, subdued strings,
brass and guitar riffs, behind the mellifluous tones
of Phil who urges his lady to stay that little bit
longer, aided by an expressive female chorus, jazzy
piano break and later an answering female, to evoke
a candle-lit dinner mood. 'If you really love him'
is slow, similar instrumentally, Phil adopting a
more forceful style as he informs his girl, reluct-
antly, that she can go.

Lyn White-Get your lie straight (Waylo 3003)

Yet another goodie from this consistent label, a re-
working of the Bill Cody hit, with solid chunky
bass line and percussion, injected with brass, while
Lynn grittily attacks the lyric. 'Baby for you' is a
must for anyone into her slower sultry side, the whole
thing sounding as if it was made in the bedroom.

David Diggs-Playing the fool (TBA 707)

From the 'Street shadows' album, and urgent mid-
tempo jazz/funk track that was surprisingly overlook-
ed on the club scene. It has a slow start, guitars
and synths gradually winding up to herald bass and
percussion that provide a solid tempo to a memorable
song. Mr D successfully weaving his way in and out
of that instrumentation-instrumentation.

*Verdict-That's where I come in (Nuance 746)

One of several good releases in the last two years
on this label, both the Next Movement tracks '745
(All I do) and '741 (More love) well worth

cracking out, while this is outstanding, not least for its start- footsteps, wind noises, doorbell ring, inane laugh, leading into a solid bassline, synth riffs, while the male lead creates a magic swirl swooping and wailing through a lyric which divulges how he'll help his lady. Dramatic synth guitar and percussive break further enhance its chances on the dancefloor. 'Mr Wizard' is faster and rockier, like a major label LP cut- not a recommendation!

*Influence-Magic in the night (Chance 00-2)

A recent release full of modern techniques, guitar riffs, swirling synth runs, and percussion laying down a jerky rhythm, that later becomes more regular in parts, while a forceful male lead really makes the record. A memorable hook too, but I am less sure about the strident guitar break.

*Mickey Dee-I just can't hold back (Masterson Music)

A new release and a weird one- strong driving rhythms, almost high energy, especially the clapping effects, but also a solid bass line, while a male lead is over-the-top, if somewhat flat, like a young Johnny Guitar Watson. It sounded great on first play as the production is so great and dynamic, but on reflection the song is less good than its components.

*Thomas & Taylor-You can't blame love'(Thom/Tay 1021)

Generally available on 12" and already well loved on the funk scene, but I must endorse it as one of the best new sounds I've heard with its flowing midtempo, harmonic riffs, and intense vocalists who have a superb sense of rhythm and instantaneous hook. Could well chart when released if general radio jocks can surmount Five Star and get into the real thing(not the group!)

Unique Blend-Waiting for you baby'(Clique CLR 001)

A New York 7" obtained from Kev Edwards, that has a powergour production, especially its thudding bass and percussion, unison wailing of the chorus before a deepish male lets rip, later answered by an equally committed lady- all adding to an excellent track for dancers and soulfests alike. Blasting synth break later!

Allen Carrier's Universal Vision 'I gotta get off' (Eye 20614)

A very obscure looking 1985 track with programmed drums and obvious heavy funk rhythm, plus repetitive use of the chorus- it towers above the pack owing to a convincing tenor lead who makes the whole thing into a song, not merely a monotonous rhythm track. Inventive guitar and swirling synth breaks further add to an atmospheric disc.

Also among recent releases, several 12" and LP's are well worth checking out!

Among the 12" the new Crown Heights Affair 'Make no the one' (Release MB 12123) is a revelation- chunky mid tempo with bass, percussion and guitar riffs evident, while I've never heard the lead vocalist more soulful, on a memorable song too- so much better than their 70s disco tracks!

Another established artist Lew Kirton also comes up with a winner 'Don't wanna wait' (Twecside 001)- a driving dance track, with programmed percussion, synth, and a bubbling bass weaving a web of sound behind those rich vocals which benefit from a strong song, surprisingly B side to the more mid tempo 'Stuck in the middle' which is similar in concept, but lacks dynamism.

And in the 12" is Modern-Niques 'Loves gonna get you' (West Coast 90040), another uptempo pounder, with driving, boogie and brass much in evidence behind

the ethereal Mr Larry Wu, while the song has a hook which grabs your vitals! Next a real oddball by one Darnell Owens 'No more slack' (Jew/Tal 012), this side being a ballad with sensual sax behind Darnell, who alternatively almost talks, then wails that he will no longer hold back. 'For only heaven knows' is an uptempo dancer, with a complicated rhythmic pattern percussive, brass and bass riffs behind more expressive vocals- the production is somewhat messy, but the song is better and deserves spinning at modern venues. The 12" are completed by Sugar 'Can't fight this feeling' on Blue 100016, a more typical soul funk dancer complete with choral chanting start and thudding bass, synth riffs, while a leading lady swoops and soars above to deliver a catchy if rather repetitive song.

The albums are probably even better, firstly the new Controllers 'Stay' (MCA 252-055-1)- preferable to their previous LP, mainly as production, including, all sorts of modern devices, is not cluttered and allows the vocals to dominate, especially on excellent ballads like the title track, 'Break out the love' and 'Deeper in love'. 'My secret lover' is an equally well made mid tempo song, benefiting from several climaxes when percussion, brass and the lead vocalist all move up a gear. Of the uptempo tracks 'Got a thang' is a new version of a 1984 7" by One on One (Kee Wee 8449)- The Controllers take it slightly faster, programmed drumming in the front line but I prefer the bubbling bass line and more earthy feel of the original. 'So glad' is a really vibrant track, vocally and instrumentally, definitely the one I'm using, the song itself soon sinks into the memory cells. 'Bad bad Jama' is similar, and much better than the title would suggest, while the LP is completed by one straight ballad 'Distant lover'.

Also excellent the Willie Collins Capitol LP- 12442 'Where you gonna be tonight', very much in the Freddie Jackson mould, the title track is probably the best dancer, tumbling bass, precise percussion being perfect foils for Willie who is alternately subdued then really rips into the title hook. 'Determination' despite the addition of McFadden and Whitehead is less effective, especially in its overloaded bass drums and rocky guitars- a case of production mania- yet all three vocalists are excellent. 'Sticky situation' a mid tempo song is better, although bass drums still intrude, while I've no reservations at all about the quality of all the four best ballads- 'Ain't no woman', 'First time making love' and 'Let's get started'- for candlelit soul folks everywhere.

The Dramatics get back together for 'Somewhere in time' (Fantasy 9642), an album that is a great disappointment, L J Reynolds solo efforts being much better. Two very fast tracks 'Dream lady' and the dreadful 'She's wild' are instantly disposable, and 'Razor Blade' with its exaggerated stuttery percussion is not much better- all three beg the question- where are the tunes? 'Loves calling' is better despite being a dead ringer for 'Systematic', while 'Show me what you got' is the one shining jewel- an uptempo song which yet allows L.J.'s vocal range full scope on the first real song. The album is completed by two slowies 'When love is over', and a medley which gives every member of the group an opportunity to show off his undoubted talents. Overall I'd have expected a more 'dramatic reunion'.

Finally two less readily available LP's from the West Coast that I'll look at in depth. Firstly Linda Tillery 'Secrets' 411 Records 736. Side one kicks off with 'Special kind of love', a melodic mid tempo song, notable for its changing moods, quiet to surging power, Linda suitably altering her vocals as well. 'Secrets' is a mid tempo masterpiece, ideal for any funk or soul club, with its flowing bass line and its instantaneously remembered hook; 'I suppose' is similar, but neither rhythmic nor the song are as strong, while 'I'm so thankful' is a heat

believed that really needed a more urgent approach... than the light airy one of Ma T. Side 2 opens with the uptempo 'Rain Street', that rhythmically and lyrically is like bland pop. 'Count on me' is more like it, uptempo, while both instrumentation and Linda attack the song with more conviction - clear precise phrasing and perfect rhythmic timing adding up to possibly the best track on the album. 'The chosen one' is a beat ballad with message lyrics that don't really suit Linda's voice, while the final song, the standard 'Fever' reveals her affinity to Jazz-very similar to the original, but not something I want to hear, concluding an uneven session, that achieved definite high points!

Secondly, Chas 'No better love' (Lovejoy 8002). From 1985, I first heard it at Soul Bowl a few months ago, and could not get over the number of quality uptempo tracks, and fortunately more copies came in. Chas has a light flowing voice that floats above the instrumentation, convincingly on the faster songs, but less well on the two ballads, 'Don't walk away' and 'Stay'. Of the others 'No better love' is complete with brass riffs, and motors along, but I could have done without the vocoder; 'It's no secret' is similar, synths more prominent, while 'Just say you will' has an on the four tempo with brass and guitar injections to the fore, and a memorable hook that still leaves three outstanding tracks. 'I wanna be loved by you', has a chugging tempo, both chorus and hook Chas swept along on a wave of sound. 'For your love' is brilliant- bass, subdued synths, guitar riffs, and string quivers all working and cooking eagerly as Chas lets us know he is waiting at home for his lady- excellent thudding bass guitar break too. The LP is completed by 'I'm gonna give you all of me', that is the obvious soul/funk dancer, especially its bass, brass and guitar pattern while both Chas and the chorus climb majestically above it all, reminding me of a similarly titled track by Gary Glenn in the early 1980s.

A few more recent UK issues are: an excellent 7" by Eddie Cornelius on G&B Records (001) 'That's love making in your eyes'- a beat ballad of the highest quality from its simple piano, and bongo start, to the intense pleading of Eddie on a memorable song too, while 'Hurry up' raises the tempo, but is too rock, especially its percussion-good brass and vocals though. Even more surprising is 'Heaven 17' featuring Jimmy Ruffin (Virgin VS 859) on a cover of Vandross's 'My sensitivity'; both the backing of brass and strings and Jimmy who leads all the way through, give a more than sensitive rendition, unfortunately relegated to the B side of a much less inspired jazzy slowie 'The foolish thing to do'.

Move into Soul Volume 6 is essential for one track, Jimmy Green 'Secret admirer', apparently not issued in the UK, so only available on this album-set at a jaunty uptempo rhythm, laid down by percussion, synths, and solid bass behind a soulful male lead. There is a wailing chorus, and subtle rhythm changes all adding to a little gem. It is a pity it wasn't available on single, as all the other tracks by Ernesta Dunbar, Frankie Seay, Roy Malone and Bobby Rowens will have already been brought by many from Soul Bowl.

Of the recent LPs, the Willie Collins on Capitol 19447 is of course essential, but too well known for a belated review, while equally interesting is Choice Reunion's 'Free and easy' (Lea Wea 10001). The title track is a midtempo masterpiece, with prominent percussion, with bass and vibes also evident, while various group members take the lead (including one who looks like a sumo wrestler) very much in the style of the Temptations in the early 70s, on social conscious lyrics- I am surprised it didn't gain more

plays, being on single as well. Also on side 1 in the excellent uptempo 'Take a chance on love'- perhaps too much programmed percussion at the start, but once the vocals arrive, we are in business; once again there are three leads of different pitch who try to outdo each other, over the fast tripping rhythm. These two tracks stand out, though the rousing, if old fashioned gospel inspired 'Stand up for love' is a good vehicle for their voices, but I could do without the instrumentals of it and 'Free and easy'.

One 12" stands out like a glistening diamond amongst the rap and go go dust - Beau Williams 'Give me up' (Capitol 15228). This has driving drummin' behind a semi-monolog start, when Beau talks to his lady, before swooping and soaring as he tells her she can leave him, hurtling out the words in perfect timing. Included is an amazing long high note, the song is strong too, but nothing surpasses those vocals.

As of now I am awaiting new sounds from John Anderson on his return from the USA, but things not to miss from recent Soul Bowl lists include Kevin Johnson 'You walked out on me' (Family Star 4314). A light airy vocalist with a jazzy feel, while the synths, bass and percussion work overtime to produce a dancefloor cert. Charles 'Now we're together' (Bro Feel 3486) has a bongo/percussive start, soon joined by a mellow sax, while the high pitched vocalist tells of his love life, a somewhat poppy feel to his voice, and the tune is compensated by a soaring sax break. Patterson 'Wine' (They're playing our song on the radio' (Kon Kord 10002) has a lovely lazy midtempo rhythm, and convincing vocalists, but the lyrics leave me completely cold- apparently already massive in Scotland.

Finally six mind blowing obscurities, three new to me the others from Poke s collection

Thief - She was a hooker (Antic 24291)

A 1985 release, simple in conception with its dominant guitar, subdued bass, and percussion while a lead vocalist tells an amusing tale of a less than virtuous lady, the title followed by suitable choral 'yeah's. This is well sung and produced and an inventive guitar break, in which that instrument almost talks. 'I'm so glad we're through' is similar but lacks the potency of side one.

Levy Davis - Are you ready for love (Good Go 002)

From 1983, a track most notable for its original backing- drums roll, soon joined by bongos, bass, brass riffs, flutes, and a soaring tenor sax above it all, before a comparatively low key vocalist demands his lady's attention and more! On this occasion the instrumental flip is as good.

Larry Dee - It's no wonder (L&S 42385)

A 1985 solid centre 7" that is one of the top Rock City sounds, and deservedly with its flowing mid-tempo, vibes, percussion and guitars gelling well behind one of the most expressive male leads I've heard, bemoaning the loss of his lady. Part 2 commences with intricate vibes solo before more of the same from Larry.

Poke really had acquired some brilliant sounds in recent years- now divided up between yours truly, Robin Salter and Arthur Fenn, so virtually exclusive to Rock City, Nottingham where both the atmosphere and attendances have trebled in recent months.

King Moses - I've got this feeling (Pat 1010)

Bustling bongos, bass, guitars, strings, and brass herald one of the most notable 80s offerings, especially its clear committed vocals, which details his feelings so decisively. I've even got into the strident guitar break which precedes Moses' emotion-

of crescendo 'I forgot to say I love you', the A side is an equally good ballad, our hero adopting a preaching style in praise of his lady.

Horizon-They don't make 'em like you (AAA)

From 1982, the famous former 'Three way split' Cover up, most notable for its awaying rhythm, and powerful punchy brass much to the front, an incredibly catchy song, especially the title hook, while both the production and lead vocalist are sheer dynamite. Horizon are actually a half black/half white group (as I saw from a photo) article I saw at Soul Bowl), who have the only two releases on AAA, the other 'Feel the Funk' reviewed in Blackbeat three years ago!

RECORD OF THE EIGHTIES

The Mark IV- If you can't tell me something good
Brite-Lite 2001

This has been top of my wants list since I heard it at a Mull alldayer two years ago- from 1982, an incredibly together record, production, instrumentation and vocalists blending to perfection, which does not happen on many discs (independents often under produced, while the majors are swamped with effects) - just above midtempo, with rolling drums, bass, brass, tinkling effects, strings and a chorus behind one of the most expressive male leads I've ever heard; the song itself is a minor epic of loyalty to the group special lady- if there's no good news 'Don't tell me nothing at all'. Even at over 5 minutes it never drags on, and includes a brilliant break, guitar runs, bass and vibes while our hero raps with a gossiping-ness- I could write the whole article on this disc- do yourself a favour and get to Rock City! Actually B side of 'Take this love' a beat ballad of the highest quality, mainly owing to that lead vocalist- when will another record as good turn up?

....Soul Bowl late additions.....

Eric Dennis-The next best thing to love (P-Cola 101)

A relaxing midtempo rhythm, percussion and bass mingle well with the piano and harmonica riffs, as a decidedly high pitched singer tells of his indecisive nature, able only to dream of his lady. Flip is another version of Willie Clayton's disc, here titled 'Too many love pains', a more laid back version vocally, but there is a solid chugging tempo provided by the piano, bass and percussion.

Tom Sanders-Tell me what you want (Portra 006)

Banishin aware of this turbo charged production. It has a chanted start, thunderous programmed percussion while both the singer and the chorus have an urgent conviction, though I could do without the daft phone rap (leave that to Roxanne), and screechy guitars near the end- a case of throwing in everything when there is no need. 'Sweetman DJ' is a fast rocky ecchophony.

Paris-Love makes the world go round (Sweet Track 72652)

A good reworking of the standard, still set at it's rolling pace, with understated percussion, while the guitars, vibes and sax are given much more prominence. The light airy tones of Paris are ideal for this song, while the excellent sax break is a positive addition, though the instrumental B side is not.

Epicenter-(featuring Sandra Love)-'You can't come up here no more (Araia 1212)

From 1986 an intriguing item with its staccato mid-tempo rhythm, percussion vibes and guitars most evident behind this very soulful lady who directly informs her man he is wanted no more. The lyrics and melody more than compliment these excellent vocals. Unfortunately there is an instrumental flip.

Eric Teap-Nadan I love (RMC Records)

The A side is a ballad that has major label production quality- so smooth- in fact overdone, diluting the vocals to those ears! 'What's it gonna take' has kitchen sink production, and synth riffs, but the hook is strong; here the singer wails more effectively

on an uptempo song- some nifty sax (synthesized) work too.

Mike Jemison-Congratulations (Geneva GE 600)

A reactivated label? A 1986 release with real percussion, bass, plucked guitar riffs, and strings on a midtempo song as Mike, in a most intense style, offers his congratulations to a certain girl- what soul singing is all about, as he wails majestically in places above the strings; sax break too. 'Ain't no way' written by Carolyn Franklin, with similar instrumentation and vocals is just as good a ballad.

Johnny Dean-Call on me (Magic 7 202)

Apparently from a forthcoming LP, the flip is the previous release 'We can make it work'. This side has a phone call start, his girl demanding some action, and Johnny only too willing to oblige. A light toe tapping tune that has similar instrumentation to earlier records, but the song is better.

Terry Ganga-Gonna be there (Genkha Khan 119)

Actually the B side to the uptempo 'Shape that body' (that has excellent bass, and brass work but inane lyrics). This side is much better- an intricate guitar announces the arrival of percussion, brass, bass, laying down a rollicking rhythm. Terry's voice rises dramatically above it all, as he says he will be there when needed- probably the best new release for Rock City.

Attractions-You can have me (Main attraction MA 101)

Written and produced by Wilson Williams, a meaningful ballad well sung by this female group, especially its energetic lead. 'All in all' is more uptempo and dated in feel, with its fast tripping percussion, bass guitars and 'do-do' chorus. There are some clever rhythm changes, an excellent tempo and guitar break while the singers are so incisive too- deserves to be heard.

Bernard Walker-I must be falling in love (Pay Day 19829)

A reworking of his 1981 release- a much better mix, less messy with a blistering bass line, and synths and percussion are crystal clear, really driving along those joyful lyrics. Bernard's tenor tones are ideally suited too, while clever tempo changes, and piano riffs later add variety to the excellent production.

Chuck Strong-So good to be home with you (Powerhouse 2002)

A Leo Graham written slowie that has perfect clarity of production, vibes, percussion, guitars all adding atmosphere to a story line song that gives plenty of scope for Chuck's almost lacy down home vocals that are so totally involved with the lady. 'Can I change my mind'- a class reworking, programmed percussion, and bass line actually adding a new dimension to the song, which is an ideal vehicle for Chuck and his female chorus- definitely up to the standard of his Invasion releases.

Finally three new 12" from the Bowl (more obscure records, some crackers too, next time!).

Jesse James-She's a winner (Midtown 009)

From 1984, a soul electro backing, especially in its drumming and bass pattern, but the insidiously drawn out vocals of J.J. dominate all as he extols the virtues of his lady. Even on 12" it never drags with its clever rhythm changes and strong hook.

Willie Clayton-Turn you on (Kirtree 5151)

His most modern sounding release- female chorus chant they'll 'Turn you on', soon joined by pounding percussion, bass and synths, while Willie hits some incredible notes- generally good lyrics- though the hook is competitively weak, but nothing can stop it being a dancefloor monster!

Chaz (not Chaz)-You know I love you (Promise 32000)

Produced by Warren Shatz and actually the B side of a predictable dancer 'We want to rock you'. However this is something else- a flowing midtempo song

Sam

All Platinum

Label list by Wolfgang Weinbrodt & Steve

Platinum records started in 1968, in Englewood New Jersey, by Joe and Sylvia Robinson. Over the next few years they were to build a small empire of soul talent. Platinum soon expanded to include 5 group companies, with many of the more famous records being released on Turbo, Stang and Vibration. After the demise of Platinum records, the Robinsons bounced back with SugarHill records and became instrumental in the growth of rap and hip-hop music.

The first record was released on Platinum records, but Joe Robinson once said that the name was soon changed to All-Platinum due to complaints from a company of the same name in Miami (which was very shortlived, its only main claim to fame is in its releasing an ex-indemander by Jackie Forrest 'Show me how to love'); and that distributors paid the record companies in alphabetical order, so a company starting with 'A' was more likely to be paid, and would be paid before a company beginning with the letter 'P'.

LIST & NOTES

2300 The Dixie Drifter-Hands across the table/
Dear John Letter
This was actually New York Disc Jockey Enoch Gregory, and the record appeared on Platinum.

2301 Sylvia-I can't help it/Its a good life
2302 From 1968, the A side is a strange almost Motown sounding beat ballad, while IAGL, co-written by Rex Garvin is a powerful horn backed dancer. This record was released on UK Soul City.

2304 Leslie Valentine-I won't do anything/I've got to keep loving you

2306 Mickey & Sylvia-Love drops/Because you
2307 Sylvia Robinson and Mickey Baker. Sylvia was born Vanderpool in New York on 29.5.43. She started her recording career as Little Sylvia on Savoy in the early/mid 50s as a teenager. Mickey Baker started recording duets with Sylvia in the late 50s on Groove/RCA. In 1961 they moved onto Willow Records, a label co-owned by Sylvia. Sylvia, around this time also played guitar on Ike & Tina's 'Its gonna work out fine'.

2308 Leslie Valentine-Love on a two way street/The cowards way out.
This was the original version of a song later to be praised when recorded by the Moments, a heavy and emotion packed ballad.

2309 Willie & Mighty Magnificents-Funky 8 corners/
Pt 2



Actually the tune which was used also for New York DJ Frankie Crocker's Turbo release 'Ton of Dynamite'. The original lacks some of the rawness of Crocker's B side, which wasn't really by Crocker at all.

2310 Mickey & Sylvia-Anytime/Soulin'with Mickey & Sylvia

2311 The Equations-Oh you sweet darling/Have faith

2312

2313

2314

2315 Willie & Mighty Magnificents-Make me your slave
Willie and group became the first group to be called The Rimshots. I believe they only recorded one or two records as the Rimshots before a new group took over the name

2316 George Kerr-Mey girl/Back lash

2317 Equations-You were no good/

2318 George Kerr-Mey George the masquerade is over

2319

2320 Bobby LaCour-If I had my life to live over/
Daddy wants you home

2321

2322

2323 Billy Guy-Hug one another (1971)

2324

2325 George Kerr-Love is a hurting thing/I'm so glad you stayed

2326

2327 Little Betty Baker-Stop boy, what you're doing is wrong/Just what the doctor ordered.
Betty Baker had been hanging round the New Jersey scene for some time, her most known other release being on Quicksand, with the slow ballad 'Love show some pity on me'b/w the old northern dancer 'Marching out of your life', which came out around 1974 and by Betty Baker & The Jaxxis.

2328

2329

2330 Donnie Elbert-Where did our love go/Whats if you love me
Elbert was bought to All-Platinum by Sylvia Robinson. After cutting an album he left for Avco-Embassy

2331

2332

2333 Donnie Elbert-Sweet baby/Cant get over losing you
Issued on a mauve label All Platinum, the A side is a typical Elbert uptempo side, while the flip is a fairly good ballad

2334

2335

2336 Donnie Elbert-If I can't have you/Cant get over losing you

2337 Donnie Elbert-A little piece of leather/

2338 Donnie Elbert-Whats if you love me/

2339 Dave Baby Cortez-Funky robot Pt 1/Pt 2
Cortez was another act that had been hanging around for many years, best remembered over here for his early 60s outing 'Rinky dink'

2340 Prophecy-Rain in my life/Let me keep on walking

2341

2342 Dave Baby Cortez-Unaddressed letter/Funky robot

2343 Dave Baby Cortez-Someone has taken your place/
Born funky

2344 Prophecy-Lady devins

2345 Dave Baby Cortez-Well St Junction/Part 2

2346 Donnie Elbert-This feeling of losing you/Cant stand these lonely nights

2347 Dave Baby Cortez-Soul walking/

2348

2349 Prophecy-Everybody walking together/NYE

2350 Sylvia & Moments-SureSho'nuff boogie/Part 2

2351 Donnie Elbert-Love is strange/Inat

2352 Harry Ray-Ride your pony girl/Beat thing for me

2353 Spookie & Sue-Swingin' on a star/
On most of Spooky & Sue's All Platinum related material All-Plat producers were used.

- 2354
2355 Retta Young/Sending out an SOS/More SOS
2356
2357 Chuck Jackson-Love lights/Inst
An uptempo disco thumper from Chuck, who is in good vocal form, on a song that is in the same bag as the Moments 'Nine times'
- 2358 Derek Martin-Beautiful Woman/Inst
Martin had also been around since the early 60s. His dreamy 'You better go' on Roulette 4631 is a gem; also he recorded for All Platinum on the Vibration label. Amongst the string of tasteful ballads he has recorded, a Vibration side 'How ehn I get away' sticks out (526) recorded in 1975
- 2359
2360 Chuck Jackson-I'm needing you wanting you/Shine shine
Chuck had joined All Platinum in 1974 from ABC, when he joined All Plat he had already notched up an incredible 16 million record sales, the vast majority of them from his productive days at Wand.
- 2361 Retta Young-You beat me to the punch/Maybe its the best thing
The old Motown song re-worked
- 2362
2363 Chuck Jackson-If you were my woman/Inst
2364 Brook Benton-Can't take my eyes off of you/
Weekend with feathers
By now we are up to 1976, Benton did a deal and made one album for Platinum before moving on
- 2365 First Class-Me and my gemini/
Group never really made it, but did have an album of note a few years later with the Softones (Parkway 1001)
- 2366 Chris Rilla-Ian't it a dream come true/Till the last thrill is gone
- 2367 Donnie Elbert-Will you love me tomorrow/What do you do
- 2368 First Class-This is it/Filled with desire
- 2369 Mother Freedom Band-Beautiful summer day,
/A flick of the wrist
Whilst the B side is a funky instrumental, the A side is a midtempo dance sound, very reminiscent of Flame N King's 'No happy day'(NYCS), but for the fact that the lead vocalist here has a pretty powerful voice.
- 2370 Chuck Jackson-One of those yesterdays/Love lights
- 2371 Bobby Patterson-Right place wrong time/I got a suspicion.



Patterson's contribution to the label was this all time classic. Born Dallas, Tx, 13.3.44 he started a school band called the Royal Rockers. At school was the son of the owner of Abnak Records. Bobby joined Abnak's company in 1962, hitting with 'You've just got to understand', thereafter Abnak decided to run a soul subsidiary of his label called Jetset. Many hits

followed for Patterson and his band The Mustangs like 'TCS or TYA', 'My thing is your thing', 'Good old days', 'Broadway ain't funky', 'I'm Leroy/Book some loving at me' and 'The Knockout power of love'. In 1970 he signed with Stan Lewis Jewel/Ronn/Paula set up and after 'If you took a survey' hit with 'How do you spell love'. Incidentally Patterson rerecorded both sides in 1981

- 2372 First Class-Come back at you/This is it
2373 Chuck Jackson-I fell asleep/One of those yesterdays



It's ironic that the labels best ever product was to come at the end. Here we have another Patterson written absolute gem in the deep soul stakes, suitably garnished with big helpings of Jackson's rich vocal sauce. Classic tale of waking up in a motel room having overslept with ones loved one, returning home to find your wife has given up and left. Donnie Elbert-You should be dancing/What do you do

- 2374
2375 Retta Young-My man is on his way/Really really

If anyone can fill in the gaps please drop us a line, for example I think there was a Bernard Smith release on the label ✓

Have

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Kayvette

Kayvette label listing by Richard Watson with
acknowledgments to Trevor Swaine

5122 Jackie Moore	"Make me feel like a woman Singing funky music turns me on (Released 1975) Uphill peace of mind If you give you can get (The A side was penned by Frederick Knight) Puttin' it down on you Never in forever Its harder to leave The bridge that lies bet- ween us Released in the early part of 1976, the A side was penned by Clarence Reid, the B side by Jackie and Phill Hurtt Caught in the act Lo-O-V-E Banks and Hampton penned the A side Disco baby-shake it to the east shake it to the west Tired of hiding Sometimes/Love is the final truth (March 1977) Make me yours Somebody loves you
5123 The Gospel Truth	
5124 Jackie Moore	
5125 Jackie Moore	
5126 The Facts of Life	
5127 Jackie Moore	
5128 The Facts of Life	
5129 Jackie Moore-	

5130 Otis Clay	A side was a remake of the Betty Swann classic All because of your love Today my whole world fell. A hundred pounds of pain Givin' me your love In fact a remake of the "Sonny Welch" stream stream
5131 The Facts of Life	Wheels I can't understand Let me in Sweet woman's love (Released 1978) Looks like we made it Lost inside of you I've tried it all Body power can't hide it anymore Dr Feelgood (Released August 1978) Did he make love to you Part 2 (Released 11.78)
5132 The Meadows Brothers	
5133 Otis Clay	
5134 The Facts of Life	
5135 The Meadows Brothers	
5136 The Facts of Life--	
5137 The Facts of "Life"	
5138 ?	
5139 Jackie Moore	"Heart be still Singing funky music turns me on (Released April 1980) Who's next, who's now Singing funky music turns me on A side written by Allen Toussaint. Released May 1981
5140 Jackie Moore	

Albums

801	Jackie Moore-Make me feel like a woman	4.76
802	The Facts of Life-Sometimes	4.77
803	The Facts of Life-A matter of fact	6.78
804	The Meadows Brothers-Do.	

The Kayvette label was owned jointly by Brad Shapiro and Millie Jackson, the latter's presence explaining

why her protegee group the Facts of Life were given a first class service by the label. Distribution went through Henry Stone's TK set up down in Miami and the label lasted some six years, although in that period there were some lengthy times when nothing was released, and then some times of fairly hectic activity.

motown part 4

1261	G C Cameron-Let me down easy/Time	
1262	Charlene Duncan-Relove/Give it one more try	
1263	Devastating affair-That's how it was/Its so sad	
1264	Puzzle-Lady/You make me happy	
1265	Riot-God bless Conchita-Song of long ago	
1266		
1267		
1268	Commodores-Are you happy/Theres a song in my heart	
1269	Diana Ross & Marvin Gaye-My mistake/Include me in your life (R (Released 1964)	
1270	Michael Jackson-Doggin' around/Up again	
1271	Diahann Carroll-To a gentler time/Can't give you back the love	
1272	G P Spencer-Still holding on /Say it like the children	
1273		
1274	Reuben Howell-When you take another chance on love/You can't stop a man in love	
1275	Sisters Love-My love is yours/You've got my mind	
1276	Edwin Starr-You've got my soul on fire/Love (The lonely peoples prayer)	
1277	Jackson Five-Let it together/Touch	
1278	Diana Ross-Last time I saw him/Save the children	
1279	Franki Valli-The Scalawag song/Listen to yesterday	
1280	Diana Ross & Marvin Gaye-You're a special part of me/I'm falling in love with you	
1281	Tell Black-I'd hate my self in the morning/ Take my word	
1282	Willie Hutch-Sunshine lady/I just want to make her happy	
1283	Puzzle-Mary Mary/On with the show	
1284	Edwin Starr-Ain't it hell up in Harlem/Don't it feel good to be free	
1285	Charlene Duncan-All that love went to waste/ Give it one more try	
1286	Jackson Five-Dancing machine/It's too late to change the time	
1287	Willie Hutch-If you ain't got no money/Part 2	
1288	Franki Valli & The Four Seasons-Hickory/Charisma	
1289	Michael E Campbell-Roxanne-(You sure got a fine design)/Roll it over	
1290	Tell Black-I been had by the devil/Confession (Gotta get back to myself)	
1291	Bottom & Company-You're my life/Gonna find a true love	
1292	Willie Hutch-Theme from Foxy Brown/Give me some of that old love	
1293	Dan the Banjo Man-Dan the banjo man/Londonderry	
1294	Martin & Finley-White bird/He still plays on (Very rare indeed on British release)	
1295	Diana Ross-Sleepin'/You	
1296	Diana Ross & Marvin Gaye-Don't knock my love/ Just say just say	
1297	Syreeta-Come and get this stuff-/Black maybe	
1298	Dickey & The Poseidons-Where were you when the	

ship went down/Tidal Wave

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1300	Edwin Starr-Big papa/Like we used to do	
1301	Matrix-Streakin' down the avenue/Commercial break	
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1304	X-It-I need your love/Movin' from the city	
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1306	Ivonne Fair-Funky music sho'nuf turns me on/ Let your hair down	
1307	Commodores-Machine gun/Theres a song in my heart	
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1316	Thelma Houston-You've been doing wrong for so long/Pick me the week	
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Pete Gregory

Blackbeat Soul Magazine
101, Severnacres,
Orton Brimbles,
Peterborough, PE2 0XJ.
CAPBS
England

Articles to appear in Blackbeat between issues
001-12 (Old Blackbeat), and Issues 1-20 (New
Blackbeat) Part 2

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* CONTINUED NEXT ISSUE *

Eugene Blacknell and the New Breed

Eugene's long recording career started in 1962. He recorded his first hit record entitled 'Me self / Jump back' at the ripe old age of 16!

Other recordings made by Eugene were not as successful, but did help his musical career expand and grow over 20 years into a very versatile guitarist happy to play anything from country and rock'n'roll through to Top 40 and easy listening, although r&b is his specialty.

During his career he has used his unique brand of guitar playing and versatility to work with many great artists, Marvin Gaye, Joe Simon, Wilson Pickett, and Johnny Taylor to name but a few.

In 1975 Eugene launched his own company entitled 'Gen Side records' for which he recorded. Amongst many the memorable catchy 'Holding on' is a neat instrumental which displays his unique style, and is certainly a record appreciated by DJ's and dancers alike. The New Breed is Eugene's backing band, and also includes his son Geno.

Mick Godfrey

Mel Carter

Mel Carter was born in Ohio in 1939- his early years spent working with local jazz and gospel groups.

In 1960 he moved to California and by 1964, two recording contracts, and three albums later, he was regularly appearing on national TV, with the likes of Ed Sullivan, Johnny Carson and American Bandstand. For 22 of his 24 year musical career Mel has been managed by Zelda Sands.

His style has been likened by many to that of Johnny Mathis and Sam Cooke, the latter of whom had signed Mel to his Derby Records set up in 1962, and released his very first album a year later.

Best remembered for his 60s chart toppers like 'Hold me thrill me kiss me' and 'Band of gold'- Mel certainly hasn't been idle since. He has persuaded another natural talent-acting! With guest starring roles in many TV series like 'Quincy' and 'Chips' and 'Trapper John' to name but a few. Mel also landed a significant role in the box office hit film 'Angel'.

Mel came back to the recording studio with Airwave International- a company well known to modern soul enthusiasts for their quality cuttings from artists like Delia Renee, Bobby Belle and Michael McGloir. 'Love test' is the first single from his tenth LP and is currently enjoying a good deal of popularity on the modern soul scene, thanks to the efforts of Malcolm Haggarty, who secured a unique deal with 'Airwaves' Tom Deparrie shortly before he sadly passed away.

Copies of this record are available from:
Mick Godfrey
22 Shrivensham Cl OR 2 Greenville Cl
Camberley Surrey GU15 4EA Rothwell, Northants.



MEL CARTER



CAESAR
VALENTINO



BOBBY GAINES

MAUVE STAX ALBUMS

Randy Brown-Check it out (Stax 8512)

I was going to leave this album till last on my review of mauve Stax albums, but as that won't be for another 9 years on present calculations I decided not to wait.

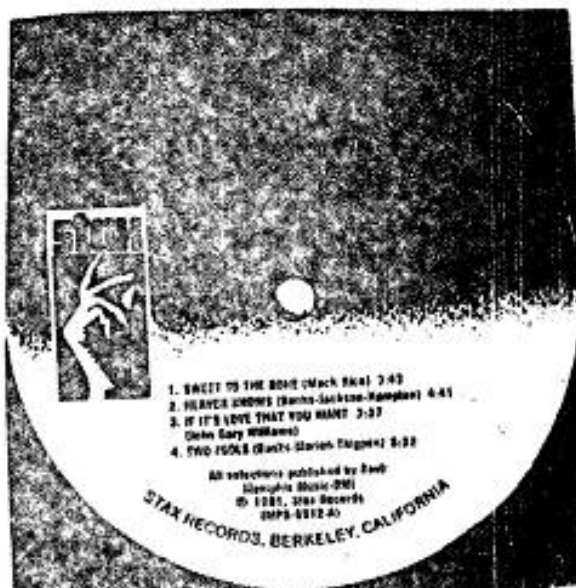
Currently all of Brown's post 76 work has mini-cult status attached to it, and I may not about doing an article just reviewing his Parachute and Chocolate City albums. When Blackbeat did its Randy Brown discography in 1981 this album was not even out, again if there's a demand we may re-run it. The mini-cult status isn't surprising really, when looking at this masterpiece. The album is special in two ways, firstly it marked Brown's return to Stax in 1981, having last recorded for the company as one of the New-

comers, and secondly by my reckoning this must positively be the last record ever released by the legendary Stax. This was issued as the already reborn company was collapsing again, and it may not be a coincidence that the album has no recording, production or back up details at all. The cover true to Stax tradition (post 78) has no picture of the artist, and a budget cover. It contains seven ballads and one dancer. 'If I had to do it all over' needs no comment, an unusual version though, while 'Thank you for the happiness' is a nice gently swaying ballad, with synth backing, on a flowing tune, aided by girl background singers and fender-rhodes piano. Here Randy manages some of those incredible tones.

The token dancer 'If its love that you want' is equally superb in its own way. Sticatto guitar runs, an instant hookline and one which didn't get enough attention on the modern scene when new. An immediate record that just begs to be danced to.

From last album on mauve Stax, to one of the first, released in 1978. There are only 5 tracks on this album, which like so many of Hayes's albums tries to verge on creating a concept. This album relies heavily on Hayes trying to put his hot buttered soul fingerprints onto other peoples songs. Some of his versions work well, but others don't.

'Feel like making love' does Roberta Flack to death being heavy and yet laid back, an excellent version. However, the original song was quite short and after the superb remake of the song, Hayes goes into one of his extended heavy bits- about 10 minutes of semi instrumentalization, with Hayes rapping while femme background vocalists repeat 'feel like making love to you', seemingly ad infinitum. It gets just a bit boring before this 13:36 (one of the longest album tracks ever!) mega-version comes to a end. After that there is just time for one short self-penned instrumental to use up one whole side of the album. 'Hobbes & me' is very nice, and easy listening with a pleasant tune. Lester Snell is used on keyboards.



Bill Withers 'Use me' doesn't come across too well and is certainly not as good as the original: Hayes still manages to put his HEAVY trademark on this too. The other two tracks comprise two ballads, one 'I'm gonna have to tell her', the Banks-Jackson-Hampton song works very well, relying on Hayes's vocals and the bare minimum of backing on a tremendous song. His rendering of 'The ten commandments of love' is pretty good also, with string, piano and guitar accompaniment. Here Hayes raps on about faithfulness, and how a couple should behave in a relationship, before delivering the punch line.... 'How happy we would be if we just kept to the ten commandments of love'.

The more I play this album, the more most of it grows on me; Hayes own albums have often been patchy, often meddling in pseudo-film scores and boring endless instrumentals. In his time, credit where it's due, he has also delivered his fair share of classics, and this album, although not quite reaching that status, is faring pretty good. A few interesting facts- did you know the whale is an insect- no seriously, this album was remixed by William C Brown III, and mastered by the infamous Larry Nix- how many records do you have in your collection with 'L.Nix' etched in the run out grooves?



New KENT'S

Jackie Wilson-The soul years Volume 2 (Kent 054)

Basically the soul years for Jackie Wilson were all the years he was recording. Aside from the opener 'Whispers' the rest of the LP is a mix of better known and lesser known Wilson waxings culled from a series of LP and 45 releases for the Brunswick label but encompassing the period for which Jackie is best remembered over here.

Strong tracks include 'You can count on me', with its full backing and propelling beat. 'Hard to get a thing called love' is from the LP 'You got me walking', and is the perfect vehicle for Wilson's vocals. 'Don't you know I love you' from the LP 'Jackie Wilson' is a great soulful builder, a tribute alone to include such a marvellous song. Some of you may be more familiar with the Major Lance version of this song, or indeed the instrumental version of this song which was released on the Contempo label some eleven years ago.. Wilson could even make a good job out of a Motown cover version, adding that unique Jackie Wilson stamp to the Supremes 'You keep me hanging on'. 'Nobody but you' has our man at his most deep and intense, with full choral backing. In truth this album contains no duds- go fetch today!

Vare-Smart (Kent 056)

A mix of classic- Leon Haywood doing his Pickett bit on 'Mellow moonlight', 'You better move on', 'Can't satisfy'- a song which got Curtis Mayfield into some trouble with Motown over alleged copyright infringement as I recall. The Shakers thumper 'One wonderful moment', and 'Take me for a little while', and lesser known items. Among the latter is Steve Alamo's almost cha cha (or ska) 'I don't know' and Len Barry's unreleased version of Bobby Bebb's 'Love love love', not as good as the Bebb version, but you have to admire Barry albeit grudgingly, I mean is there a 60s song he didn't cover? Candy & Kisses 'Someone out there' is fairly good, while the late Earl Grant's version of 'Stand by me' is unusual and being sax led is fairly pleasant. Of course 'Great Googa-Mooga' by Tom and Jerry O trailblazed a 60s dance craze. (Steve)

Mick Derry's Soul List

Northern oldies and newies, deep 70s, 80s soul. Send SAE for list too Mick Derry, Hillview, 19, Hill Lane, Chase Terrace, Walsall West Midlands WS7 8LS.

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MOVING WITH THE TIMES

Remember Disco? How it was the dominant sound in the late 70s? How it was a short lived fad to be replaced at any time by a return to basics? Personally I always felt disco was clearly more integrated into the mainstream and much more widespread than any mere gimmick and a return to basics was never on the cards- at least not on a large scale.

The truth was that disco music was very very successful, and as such always likely to turn the head of the majority of black acts. Soul has been lied to, cheated, ripped off and debased throughout its short lived history, but it has also borrowed and imitated in return. Soul has always had an eye on the main chance, and has always reflected the best selling style of the day. It always amuses me when indignant cries of 'sell out' are heard, as however galling a poor record is to us as die hard fans, we in turn would nearly all lower certain of our standards, beliefs etc if given the right temptation. Unpalatable this may be but it is realistic, and on a variety of levels, defensible.

Think how imitated Motown was in the mid 60s, think how the late 60s/early 70s saw the likes of the Temptations, Curtis Mayfield, Isaac Hayes, Bill Withers, and yes even Bobby Womack show undeniable signs of homage to the dominant white culture of the day. Songs became infused with political and social awareness, that had previously been much less overt, in soul, although certainly not non-existent.

The years between 1972-74 saw the peak of the soft/sweet soul style, and the Blues & Soul chart of August 2-16 1973, is a good example of the proliferation of this type of music. Seven of the top ten are sung at a snail's pace and include the likes of 'Let's get it on', 'It's forever' and 'I was checkin' out'. All this was OK, however since we all loved this sound, anyway. (Yet it is interesting to note that even these records offended the sensibilities of those long term fans who had grown alongside Stax/Sue/Atlantic etc).

By the late 70s times had changed and as stated earlier, disco was the sound of the day. The July 79 issue of Black Music had a top 10 entirely composed of records with those ubiquitous dancefloors in mind.

Now we find ourselves in the mid 80s and an atmosphere entirely dominated by a play it safe, digital disco audience/industry. Probably the easiest targets ever to sneer at and even further away from the spirit of soul than disco was. Yet this is largely the soul music of today, and any album purchase is almost guaranteed to involve the listening to a screeching guitar solo and a thump of drum machines. Atlantic Starr recently gave a laughable interview when they appeared to truly believe that their traditional audience was unable to accept their new sound at first, but then eagerly responded together with a brand new set of fans. The point is that whatever you or I may think about Atlantic Starr's decline is irrelevant. They have attracted a new audience and have reaped huge benefits. I just wish they would at least just come clean about it all. After all, as I hope I have showed, they are hardly alone in adopting to the best selling style of the day in order to prosper.

John Dias.



LETTER

Dear Steve,

I would like to thank the readers of BLACKHEAT for voting for me in your recent readers poll, and on behalf of Ed Stokes and myself, many thanks for voting the Royal Oak-Mondays the number one independent gig.

The Oak is the No.1 because of its music policy, which is the best in pure soul, and that includes presenting the music to the fan/punter in a non-pretentious manner. Ed and myself just play what we consider good music, and we don't necessarily play for a dance floor- we spin deep soul alongside floor fillers- something rare in most so called 'soul clubs'. Also unlike some DJ's who have something to 'hide', we TELL the punters what they are listening to, and we don't cover up.

This brings me on to some stick I've received lately from so called eminent DJ's north of Watford, who seem to get annoyed at the fact that I'm playing acetates in my music program. Just to set the story straight, I only possess one acetate in my collection, and yes that one acetate is a recording of Glenda McCloud's 'No stranger to love', and yes I've got no scruples about spinning it, and yes I tell them what they are listening to instead of covering up the sound. Surely no playing the sound holds more credibility than some ego-maniac halting the progress of soul music by refusing to tell people who or what they are listening to- no wonder the scene up north didn't progress like it should have- it seems the independent scene up there is controlled by egoists who don't want the music played. I wonder if the artists themselves had that idea when they recorded the song in the first place- ('oh sorry, you can play my record, but don't tell anyone who it is by- I don't want to get myself known, or make any money'-stupid, pigheaded attitude, something which never has, and will not happen at any of the 'real soul' gigs down south. And so I play Glenda McCloud because it is a brilliant modern dancer, and if I cannot obtain it on release and somebody gives me the acetate I play it because it deserves a hearing.

So there you have it, you either agree or not, but one thing is for sure the Oak is No.1 because of our free music policy and Ed and myself do not hide anything- we just play soul.

Thanks, yours soulfully,

Bob Jones, Romford Essex.

Firstly I have received a catalog of available GCS material. I reckon John Anderson should have these in stock, from day 1 to day now here goes:-

Code B=Blue Town. D=DeLaRon, all others GCS.LPs, 45s and 12s.

- 3201 B Eddie Mayberry I'm a rover /Pt 2 (7)
- 3202 B " " " " " " (12)
- 3202 Gloria Suggs-I feel the presence of God/ Steep is the stair to heaven (7)
- 3203 Roy Malone-Keep on dancing/I've got something for the ladies (7)
- 3204 B Howard Everett-Rainbow love/Thinking of you (7)
- 3205 Cheryl Fox-Early morning man/Spending my time (7)
- 3206 Richard Smith-Devil in disguise/If you say you care (7)
- 3207 D Southern Nightingales-Lord send your power down/Jesus will answer your prayer (7)
- 3208 Lee Moss-Across the miles/Please dad (7)
- 09
- 3210 B Eddie Mayberry-Strings of my heart/When you come back for love (7)
- 3211 D The Townsend Singers-In a witness/Jesus will never change (7)
- 3212 D The Harmony Aires-Jesus is alive/Take time to thank the Lord (7)
- 13
- 14
- 3215 Bell Singers-We are the Bell singers (Gospel cassette album)
- 3216 D Odessa Alexander-In trying to make it fr/The Lord is on your side (7)
- 17
- 4418 Johnson Singers-Trouble is in my way (LP)
- 3219 King Saul-Sweet sexy thing/Baby its you(?)
- 20
- 21
- 3222 B HiLites-Bad situation/My world (7)
- 23
- 3224 D Benson Singers-Let me lean on you/I want to be more like Jesus (7)
- 4425 Stars of Nightingales-God is coming soon (LP)

Coming soon are promised albums by: Eddie Mayberry, Rufus Thomas, Joe Thomas.

I have received two 45s from Memphis recently, both should be available from the Bowl.

Johannie Dean-Call on me (Magic 7 202)

A good liting southern dancer with traditional backing, starting off with a telephone rap with the young Shannon Jordan, before breaking into a chugging down home-ish song as Dean pleads to be called anytime, by his lady. A subtle guitar adds to that classic Memphis feel this song possesses. The whole thing works rather well and Johannie's voice is as good as ever. A high point is the bridge three-quarters of the way through. The flip 'We can make it' is in a similar style, only a little more subdued, using again the high tones of Ms Jordan, aided this time by quick fire bursts of syndrums. Both sides are self penned compositions.

Hi-Lites-Bad situation (Blue Town)

The latest release from this label which is rapidly establishing itself as one of the top Memphis staples is an interesting outing; a deep hollerer, with fine group harmonies, and a lead with a very clear and crisp soulful voice. Again these Memphis guitars add to the effect; excellent vocal delivery on a gentle tune. Flip 'My world' (not the Sam Dees mega-gen) is uptempo, but with light backing, almost veering towards scapella with a doo-wop tint. The whole thing just slips along very easily and is very palatable, another goodie from this consistent label.

Steve

SOUL



GLYN THORNHILL 158 Cliff Street Lansdowne Sheffield S11 8PA S YORKSHIRE.

Note of this type on my regular sales lists. SAE for sample copy.

POSTAGE :45s, 38p first one, then add 10p each.

LPs, 88p first one, then add 40p each.

CODE : D denotes demonstration copy.

7" USA COLLECTABLES:

Gene Van Buren - You Got Me Where I Want You	(Motown D)	£2
Jean Carn - If You Dont Know Me (classic)	(Motown D)	£2
OC Smith - I Betcha /Love Changes	(Motown D)	@ £2 each.
Alfie Silas - There I Go	(RCA D)	£2
Steve Arrington - Dancin In The Key Of Life	(Atlantic D)	£2
LE Reynolds - Touchdown	(Mercury D)	£2
One Way - Dont Stop	(MCA D)	£2
OT Sykes - My First Love	(Fun City)	£2
Penita Jordan - I Don't Want To Think About It	(Top Priority D)	£2
Muance - Love ride	(4th & Broadway D)	£2
John Mitchell - Love On The Phone (A classy slab of deep Southern Soul).	(Alston)	£2
Jessie Gomez - Baby Im Comin At Ya'	(Mankind)	£2
Moise Laws - 1000 Laughs	(ABC D)	£2
Temptations - Aiming At Your Heart	(Gordy D)	£3

7" UK COLLECTABLES :

Doni Burke - Let Somebody Love You	(RCA)	£1.50
Arthur Adams - You Got The Floor	(RCA)	£1.50
Change- Glow Of Love (popular Morecambe biggie)	(ATLANTIC)	£1.50
Bobby Womack- Check It Out	(U.Artists)	£3.00
Soul Children - Can't Give Up A Good Thing	(Stax)	£2.00

12" COLLECTABLES:

Windjammer - Live Without Your Love	(UK Mca)	£1.50
D Train - Music (remix)	(Dutch Rams Horn)	£3.00
Womack/Womack - Love Wars	(Elektra)	£2
Gayle Adams - Plain Outta Luck	(Epic)	£2
Ashford/Simpson - Outta The World	(Capitol)	£2
Harold Melvin - Prayin	(Source)	£3

LPS:

Peabo Bryson - Peabo Bryson (inc, 'Go For It')	(Capitol US)	£4
Grey /Hanks - You Fooled Me	(UK RCA)	£2
Larry Graham - Just Be My Lady	(UK Warner Bros)	£3
Walter Jackson- Good To See You	(U Artists US)	£4
Jaisun - Jaisun (rare modern LP)	(Jett Sett)	£5
Sterling Harrison - Sterling Harrison	(Real World)	£3
Ubiquity - Starbooty	(Elektra)	£3
Denise La Salle - Guaranteed/Unwrapped	(MCA)	@ £3 each.
Chocolate Milk- Blue Jeans	(UK RCA)	£2.50
Sadane - One Way Love Affair	(UK Warner Bros.)	£3
Sunrise * Sunrise	(Boardwalk)	£3
Ohio Players - Ouch'	(UK Epic)	£3
Richard 'Dimples' - Mr Hook So Good	(UK Epic)	£3
Cliff Dawson - Cliff Dawson	(Boardwalk)	£6
Prince Phillip Mitchell - Top Of The Line		
(inc, 'Im So Happy')	(Atlantic)	£4
Perry Callier - Fire On Ice	(Elektra)	£3
Slave - Bad Enuff	(Cotillion)	£3
Kenny Doss - Movin On A Peelin (W Mitchell production)	(Bearsville)	£3
Kwick - Lets Get Together (inc, 'Let This Moment Be Forever' superb deep Soul)	(EMI International)	£5

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W/D = White demo. * = Regular demo/promo. ml = mid-tempo. ALL RECORDS ARE MINT/EXCELLENT U.S. ORIGINALS UNLESS STATED.....

NORTHERN (PLEASE LIST ALTERNATIVE CHOICES)

ACCENTS. U better think again	1-DERFUL	5
ADMIRATIONS. Don't leave me	*	5
ASCOTS. Miss heartbreaker	RBS	10
ARRIVALS. Woman & child	L.TONE	12
LINDA BURNS. The reason why	TYTEX	8
BLUESBUSTERS. I've gotta get there	CAP	8
GARRELL BANKS. Somebody somewhere	REV	3
RAY CHARLES. Don't need no doctor	ABC	6
JAMES CARR. A losing game	GOLDWAX	4
OTIS CLAY. Got to find way	1-DERFUL	3
BILLY CARR. It's mad	* CAPITOL	8
CHANDLERS. You're love drawing me	B. ROSE	8
PATTI DREN. Stop & listen	* CAPITOL	6
MINNIE EPPERSON. Grab your clothes	P*COCK	5
BOBBY FULLER. Magic touch	MUSTANG	5
FUGITIVES. Love u more than anything	PATH	10
FORUM. River is wide	MIRA	5
FINNEGAN'S WAKE. Stay with me	VAL	15
1ST GRADE. Please come back	TROG	20
JANIE GRANT. My heart, your heart	W/D P*WAY	15
LAURA GREEN. Moonlight music in u	W/D RCA	15
GLORIA GAYNOR. She'll be sorry	JOCIDA	5
ROY HAMILTON. Ain't it the truth	W/D RCA	16
JIMMY HOLIDAY. Shield all around	KT	7
INTRIGUES. In a moment	YEW	4
INVITATIONS. What's wrong with me	baby DYNO	8
INCREDIBLES. Crying heart	AUDIO	3
INTENSIONS. She's my baby	B. LITE	7
IVORHS. Please stay	DESPENZA	20
JIMMY JONES. I find no fault	FURY	6
JAMMERS. Where can she run	W/D LOMA	4
GEORGE JACKSON. That lonely nite	DOUBLER	12
EUGENE JEFFERSON. Pretty girl	OPEN	20
LIMITATIONS. I'm lonely	BACONE	5
ERNIE LUCAS. What would I do	W/D OKEH	8
RUDY LEE. I believe in you	POPTONE	8
LOU LANTON. I am searching	CAPITOL	5
GARNET MIMMS. Prove it to me	UA	5
MACIBUS. Just can't stand it	* DUKE	10
WILLIE MITCHELL. Secret home	HI	4
MICHAEL & RAYMOND. Man without woman	W/D RCA	16
GENE PITNEY. She's a heartbreaker	MUS	3
LOU RAWLS. My ancestors	CAPITOL	4
RUMBLERS. Boss soul	* DOWNEY	20
SOUL SISTERS. Think about good times	SUE	3
SHORT KITS. Your eyes may shine	PEPPER	4
SPECIALS. Baby u need me	SATCH	6
STAGMASTERS. Baby I'm here	W/D SLIDE	3
SUPERS. Only for lovers	W/D ALTEEN	20
SOUL GENTS. Wonders of love	FROSRAY	8
PATTY STOKES. Good girl	MIRADON	20
TIM. I need your love	CELTEX	4
TEMPESTS. Would u believe	SMASH	16

POSTAGE RATES INLAND

Singles: First record 45p, each extra record 8p. Although a certificate of posting is obtained we cannot be held responsible for mishandling by the post office.

Post Office compensation cover = £1.25 extra Overseas customers. Postal rates will be given on receipt of your order.

THEE CHECKERS. Lack of love	LOOK	8
PAT THOMPSON/ARCHIE POWELL. Darling darling	MIRADON	12
TWILIGHTS. You're the one	AQUA	15
VICTORS. Hurt	W/D PHILLIPS	15
MARY WELLS. Such a sweet thing	ATCO	3
" " Me & my baby	"	3
NANCY WILSON. Don't look over your shoulder	CAP	7
RUDY WINTERS. Sweetheart thing	* DIA	4
UNLIMITED 4. I wanna be happy	CHANSO	12
LENNY WILLIAMS. How can I forget	GAL	10
<u>NORTHERN SPECIALS. BARGAIN PRICE OF £2.50</u>		
<u>EACH PLUS POST. ORIGINAL U.S. PRESSINGS</u>		
BILL BLACK. Little Queenie	HI	
BRENDA/TABS. Hay boy	DIONN	
J. J. BARNES. I'll keep coming back	REVILLOT	
" " Hold on to it	"	
CLASSIC IV. 24 hours of loneliness	IMP	
GENE CHANDLER. After the laughter	CHECKER	
" " Such a pretty thing	"	
ACE CANNON. Sea cruise	HI	
CHUBBY CHECKER. Hey u boogaloo	PARKWAY	
SHIRLEY ELLIS. Soul time	COLUMBIA	
5 STAIRSTEPS. Ain't gonna rest	WINDYC	
LARKS. Mickey's east coast jerk	MONEY	
RON MOODY. New breed	COLUMBIA	
WILLIE MITCHELL. Check me	HI	
NEWBEATS. 2 sweet 2 be forgotten	HICKORY	
PACKERS. Hole in the wall	PURE SOUL	
PARLIAMENTS. Don't be sore at me	REVILLOT	
BOBBY PATTERSON. Such some lovin	JETSTAR	
POETS. A sure thing	SYMBOL	
MITCH RYDER. Come see 'bout me	NEWVOICE	
GOOGIE RENE. Smokey Joe's lala	CLASS	
SPIRAL STAIRCASE. No 1 for me to turn to	COL	
MARLENA SHAW. Let's waltz in the water	CADET	
GLEN HARBOROUGH. Gonna be fine	RCA	
BUNNY SIGLER. Let the good times roll	P*WAY	
GRASSROOTS. Glory bound	DUNHILL	
" " Temptation eyes	"	
NANCY WILSON. End of our love	CAPITOL	
TREDOIE HUGHES. As long as we go together	"	
" " Don't let me down	VJ	
MIRETTES. Take me for a little while	REVUE	
REFLECTIONS. You're my baby	GOLDENWORLD	
EDWIN STARR. Back street	RICTIC	
BETTYE SWANN. Lonely love	MONEY	
KENNY BERNARD. Ain't no soul	COMPASS	
CHRIS BARTLEY. Sweetest thing	VANDO	
BOBBY PATTERSON. Wonderful nite	* J*STAR	
BETTYE SWANN. Closed for season	CAPITOL	
PEGGY SCOTT. Soul shake	SSI	
BETTY WRIGHT. If u leave me	ALSTON	
ADLINS. Appreciation	SHARE	

Yet another batch of soulful goodies for you to ponder over.

P & P LP/12" £1 first item 10p thereafter
 " " 7" 35p first item 10p thereafter

Please make cheques payable to M. Rees and send to:
 114 High Street, Cherry Hinton, Cambridge CB1 4HT.

Many thanks to you all for putting me in the charts last issue. I pledge to keep the good stuff coming in '87. For the best possible service please submit a detailed wants list to me and I'll do my best to deliver.

MAX

7"

THE Horns - Lady shine (4th Broadway)	
Eugene Record - Where are you (W.B.) Demo	£3
Clay Hunt - Keep me on fire (Polydor) Demo	£3
Sam Dees - The show must go on (Atlantic) Demo	£5
Sam Dees - Signed Miss Heroine (Atlantic)	£4
Sam Dees - Just out of reach (Atlantic)	£3
Sam Dees - Worn out broken heart (Atlantic)	£3
Gil Scott Heron - Shut em down (Arista) Demo	£3
Street People - I wanna spend my whole life with you (Vigor) Demo	£2
Aquarian Dream - Phoenix (Buddah) Demo (Pic Scene)	£4
Circle City Band - Magic (Circle City)	£3
Terry Huff - I wish/Come On (Circle City)	£4
Jesse Boyce - Bluer than blue (Complete) Demo (Great version)	£3
Tony Comer - Don't give up/Stay with me (Vidcom)	£2
Reddings - Where did our love go (Polydor)	£3
Bobbettes - Oh boy (Sunnyview) Demo	£2.50
Kenny G - One night stand (Arista)	£1.50
Real to Reel - Love me like this (Arista)	£1.50
Rockie Robins - I Believe in love (A & M)	£1.50
	£1.50

12"

Tierra - Your in love/Mind games (Tierra)	
Earth, Wind and Fire - Got to get you into my life/L'll write a song (Columbia) RARE	£2
Eloise Laws - Love goes deeper than that (Invictus Promo) RARE	£5
Glen Jones - Everlasting love (RCA)	£5
Isley Brothers - Disco Night (T. Neck Promo)	£4
Smoke City - Dreams (Epic)	£5
Rockie Robins - I've got your number (MCA Promo)	£4
L.J. Reynolds - Tomorrow/Look what love has done (Fantasy)	£4
Formula 5 - Never let you see me cry (Malaco) Promo	£4
" - Cleaning House (Malaco)	£4

Prelude 12" Special

Jeanette Lady Day - Come let me love you (Prelude Promo) Ace Dancer)	£5
Gayle Adams - Love Fever (Prelude Promo) Great	£6
" - Your love's a life saver (Prelude issue)	£4
Express - Dyin to be dancing (Prelude Promo)	£3.50
Unlimited touch - I hear music in the streets (Prelude Promo)	£3.50
Lax - All my love (Prelude Promo)	£8.00
" - Possessed/Fight back (Prelude Promo)	£3.50
Vicki Sue Robinson - Not summer night (Prelude Promo)	£3.50
Bobby Thurston - Is something wrong with you (Prelude Promo)	£3.50

LP's

Coffee - Second cup (De Lite)	
Jessica Williams - Queen of Fools (Polydor)	£5
Cecil Parker - Curpin (WMOT)	£5
Mandrill - Gettin in the mood (Arista) (incl. "My kinda girl")	£6
Evelyn Thomas - I wanna make it on my own (Casablanca)	£6.50
The Nights - Same (ABC) (incl. "Love knocks you down")	£4.50
Ren Woods - Out of the woods (Columbia)	£6.00
The Waters - Watercolours (Arista)	£7
Goodie (Whitfield) - I wanna be your man (Total Experience)	£8
	£6



THE SOUL SOUND FROM

DIAL 070 681 6789
WEEKDAY AFTERNOONS

T. BROWN
10 Woodhouse Grove
Todmorden
Lancs. OL14 6AH

POSTAGE:-
45's 1st 0.50, thereafter
0.10 each

EXCLUSIVE EIGHTIES DEEP ALBUMS! - price incs post.

1. George Banton - If you don't love me - LOVELIGHT 9.50
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4. Aubrey Mann - Tribute to the man - SCORPIO - 8.50
5. Aubrey Mann - Feeling good - SCORPIO - 8.50

Large shipments of all types of soul 45's arriving regularly, to receive my new computerized list send SAE.

Sample listing:-

1. BILL CODAY - I don't want to - EPIC W.D. 2.00
2. LATIMORE - Goodbye Heartache - GLADES W.D. 3.50
3. JIMMY LEWIS - I'm stepping out - TRC 2.50
4. MICHAEL JULIUS - Street Love - BRENTWOOD 2.00
5. OSCAR TONEY - Working Together - CAPRICORN - 5.00
6. CHICAGO PETE - Look Up and Smile - LANDY BUG - 5.00
7. NELSON SANDERS - Tired Of Being Your Fool - LABEST 4.00
8. MAURICE LONG - I Don't Love You Any More - CYCLONE W.D. 4.00
9. GEORGE E SMITH - Don't Find Me Guilty - CONCLAVE - 2.00
10. JERRY COOMBES - Get Yourself Together - W.Bros W.D. 2.50
11. JOE VALENTINE - One Night Of Satisfaction - RONN 2.50
12. HEYWOOD CASH - Give It Up - EPIC 3.50
13. JOHNNY SOUL - I Almost Called Your Name - SSS INT 2.00
14. BEVERLEY & DUANE - Glad I Gotcha Baby - ARIOLA 2.00
15. BENNY LATIMORE - I'll Be Good - DADE W.D. 3.00
16. WEBSTER LEWIS - Let Me Be The One - EPIC W.D. 3.50
17. CAROLYN CRAWFORD - Just Got To Be More Careful - PHIL INT W.D. 2.50
18. ELOISE LAWS - 1000 Laughs - ABC W.D. 2.50
19. JOHNNY ADAMS - Don't wait Too Long - MODERN 5.00
20. DOUG GIBBS - Cloudy Day - OAK 3.00
21. JIMMY LEWIS - Girls From Texas - MINIT D. 4.50
22. CHUCK BYNUM - Marathon Lover - W. BROS D. 2.50
23. LEW COURTNEY - Man With The Cigar - IMPERIAL 2.50
24. MASTERS OF SOUL - I Need You OVIDE 2.50
25. DON VARNER - Handshakin - DIAMOND 2.50
26. JESSIE ROGERS - One Monkey Don't Stop No Show - PYRAMID 12" 10.00
27. PAM NIVENS - It's You I Love - SUN VALLEY 12" 5.00

NORTHERN SOUL:- I sell lots of unknowns, oldies, etc. original U.S. labels only recent sales have included JAMESVANELLI C/U, ANN PERRY (Detroit Label), DEAN COURTNEY (MGM), EARL WHITE JR and many many more. JUST SEND SAE.