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Soul Sauce

BEST NEW RECORD
OF THE WEEK:

"ALWAYS DAVID"
RUBY WINTERS
(Diamond)



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By ED OCHS

SOUL SLICES: So you're a record sign the Delfonics. You've heard that for them a Philly Groove, while the n but smoothed over the traces of one somebody offers half a million dollars Phil Chett strikes back, "the Delfoni It's a very old story. Sides have be will be released, we're told, until he Meantime, the production company Scepter with "This Is the House," for business. Recently, Jamie/Gu Brenda & the Tabulations, bega Goes Up") and Swamp Dogg Pre other labels only know of se blues-rocking "Straight From My ra the more they are the same! . . . Next Are

SOUL SLICES: What Del Shields has diagnosed in frustration is that not only does NATRA suffer from without, but also from within. He also discovered the importance of being financed. "We are expected to operate on a ghetto budget and yet measure up to the high standards of the radio industry," Shields told a Billboard reporter. "I can't even get together a premium album to raise money for NATRA because of the lack of commitment from the pseudo liberals and the record industry." The record industry must "make a commitment and stand behind NATRA. But there has been no commitment. The record companies may produce protest songs but it doesn't mean anything except dollars in their own pockets." That same lack of commitment from within NATRA has rallied the group back to a club again. The glue of organization is commitment—and purpose, and NATRA's internal ambivalence has blunted the vanguard of social progress through black capitalism with division and disunity. NATRA must tear off the million masks and show one face. Added Shields, "Too many of our radio personalities are only interested in becoming record men," while black radio stations often fail to inform and serve the black listener by the "implied censorship" of their own indifference. Confronting the monolith of the white record establishment with a ramshackle army of soldiers more interested in the jazzy uniforms than the battle can only strengthen the industry's upperhand. Without an organization—or the commit-

ITS: Carol Franklin, ang t No Way," will solo for Atlantic, latter retha's brother, the Rev. Cecil Franklin he soul queen's management duties from atlantic could lay claim to "The First F Erma Franklin was wooed over from Sh overdue with a new disk. . . . Scepter Records wi all distribution for the Pepper label in Memphis. Firs the new agreement will be "Soul Strut," by John Ph makin' smoke across the country. . . . King Colem and promotion man for All-Platinum Records in Ne the label for the ministry. Meanwhile, All-Platinum's is touting "Not On the Outside," by the Moments label, now gathering picks. . . . Congratulations to ex r&b editor Ted Williams, Atlantic's new publicity ma John Sippel, Mercury's publicity director since 1965 product manager for Mercury. Sippel, a 24-year vete

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to soul scholars and 1 the disk titles of Marvi composing-production towners forget about Commuting between Ashford & Simpson ha and Tammi's sweet soul topped the charts. After penned "Let's Go Get S Motown and are now All I Need" LP. They are currently tearing up the charts with the hit duo's "Keep On Lovin' Me, Honey" and the Marvelettes' "Destina- tion: Anywhere." The team tips Soul Sauce on a new Motown discovery, Blinky Williams, who debuts soon with "(I Wouldn't Change) The Man He Is." . . . Dave McAleer writes from England that the Marbles' disk, "Only One Woman" on Cotillion, is makin' fire. The British soul duo has yet to score heavily in the States. McAleer also mentions the publicity that greeted the marriage of ex-Orlon Rossetta Hightower and ex-Ikette P. P. Arnold. Big British