# Recording Details
## (in alphabetical order)

CD1, Track 16: JAMES ANDERSON & THE ANDERSON HARMONEERS
Unknown group personnel, with guitarist thought to be Joe Hill Louis
Unknown location, September 1955

CD1: Track 9; CD3, Track 19; CD4, Track 22: ANDERSON, QUEEN C.
REV. WILLIAM HERBERT BREWSTER & THE BREWSTER SINGERS OF MEMPHIS
Brewster Singers: Queen C. Anderson, Gurice Malone, leads, Dorothy Ford, tenor, Hessie Ford & Nancy Jerome, altos
Brewsteraires: Sol Austin, lead, Nathaniel Peck, 2nd tenor, Odell Rice, baritone & Henry Reed, bass, Dorothy Ford, piano & organ
Memphis or Philadelphia, 1950-1953

CD3: Track 24: ANDERSON, QUEEN C. & THE BREWSTER SINGERS (only)
Queen C. Anderson, lead, Dorothy Ford, tenor, Ella Clark Williams & Nina Jai Daugherty with Dorothy Ford, organ
Memphis, June 9, 1956

CD1: Tracks 12, 15: ANGEL VOICES
Burner Dene Jorgan, Cliffie Mae Spike--vocal duet with unknown accompaniment
Memphis, Summer 1954

CD2: Tracks 11, 12: BETHEL QUARTET
Norman Chestang, W.W. Coleman, tenor, B. McCants, baritone, & Robert Joseph, bass
Memphis, Friday 21st September 1928

CD1: Track 6: BREWSTER SINGERS
(Personnel same as Rev. William Herbert Brewster & the Brewster Singers of Memphis or Philadelphia, but without Queen C. Anderson, lead soloist)

CD1: Tracks 20, 21: REV. W. HERBET BREWSTER & HIS CAMP MEETING CHOIR OF THE AIR
(Personnel as Rev. William Herbert Brewster & The Brewster Singers of Memphis or Philadelphia, but not Queen C. Anderson)

CD2: Track 22: BREWSTERAIRES
(personnel as above)

CD1: Track 24; CD2: Track 23; CD3: Tracks 13, 14; CD4: Track 26: BREWSTERAIRES
Solomon Ouston, lead vocal, Nathaniel Peck, 2nd tenor, Odell Rice, baritone, Henry Reed bass. With added D.K. Rogers, baritone & Melvin Lee, guitar
Memphis 1952-1953

CD1: Track 5; CD3, Track 26; CD4: Tracks 12, 13, 25: BREWSTERAIRES
(Personnel as above without Melvin Lee)
Memphis, April 28, 1955

CD2: Track 13: DIXIE NIGHTINGALES
Ollie Hoskins, lead, Rochester 'Roy' Neal, tenor, Willie Neal, baritone, Bill Davis, bass. With Nelson Lesure & Willie Horner, guitars
Memphis, late 1958

JSP Records PO Box 1584 London N3 3NW England

Sleeve Art: aitkendesign@mac.com Cover: The Spirit of Memphis Quartet (l to r): Jed Bledsoe Silas Steele, Fred Howard, Robert Reed, Earl Malone

# MEMPHIS MARVELS

## MEMPHIS GOSPEL 1927-1960

QUEEN C. ANDERSON
BLIND MAMIE FOREHAND
ANGEL VOICES
SUNSET TRAVELERS
SPIRIT OF MEMPHIS
REV. W. BREWSTER
& HIS CAMP MEETING of the AIR
and More

What you have in this box is the best of the best from gospel's Golden Age as well as a few items of special interest. This first-time 4-CD Memphis Gospel collection is made up of artists who were born in the city and/or recorded there.

The city of Memphis is in the southwest of the Volunteer State. Located in Shelby County on the 4th Chickasaw Bluff, south of the confluence of the Mississippi and Wolf Rivers, it is the second largest metropolis in the state, home to over 700,000 Memphians. Although the Mid-South city is the location of Graceland, Beale Street and the Stax Museum at 9267 McLemore, it is often overlooked by big-brother Nashville to the north-east.

When cotton was king, riverboats laden with bales steamed up and down the Mississippi from New Orleans. Memphis then housed a major cotton trading exchange at 65 Union Avenue. Cotton commerce provided a good deal of laboring work for African Americans.

The great W.C. Handy is commemorated on the Memphis Walk of Fame, despite the fact he was born in Florence, Alabama and studied at Kentucky Music College. Handy is perhaps best known for his composition *Memphis Blues* (originally titled *Mr. Crump*). Tagged 'The Father of the blues,' Handy died in New York in 1958.

To us older record collecting folk, Memphis is thought of as the home of blues and jug-band artists like 'Furry' Lewis, Will Shade and Memphis Minnie (who incidentally was born in Algiers, Louisiana and moved from Memphis to Chicago in 1934). Alongside the country blues singers playing on the streets were a rag-tag bunch of country gospel singers. One such act was the exciting Blind Mamie Forehand and her husband A.C. who sang and played guitar in a style somewhat akin to the Delta region. He also augmented on harmonica. Mamie sang and played triangle or 'hand cymbal.' The Forehands were fortunate to record for Victor, who, along with Vocalion, had established recording facilities in Memphis.

Memphis also was the home of two major independent record companies - proprietor Sam C. Phillips (who incidentally recorded his own gospel soliloquy) at Sun Records and Memphis Recording Service on 706 Union Avenue and Lester Bihari of Meteor at 1746 Chelsea Avenue. Lester was an older brother of the Bihari Brothers at Modern Records in Hollywood. This did not seem to aid any kind of leasing arrangements that might have generated profit for the two businesses. In fact, it was Phillips who enjoyed exclusive leasing arrangements with the Hollywood Biharis.

The first significant Memphis indie was Duke Records set up in early 1952 at 3136 North Lafayette Circle by WDIA Radio program director David Mattis and music sales co-employee Bill Fitzgerald. But by the fall, under surreptitious circumstances, Duke had been 'acquired' by Don D. Robey at Peacock Records on Lyons Avenue in Houston. Gospel artists, some of whom enjoyed radio exposure at WDIA, also recorded radio transcriptions at WDIA studios at 2074 Union Avenue. WDIA was set up in 1948 and soon became the nation's first all-black 50,000 watt station.

*Black DJs had already broadcast, but WDIA was the first major station to serve African Americans.*

*This was partly a reflection of the community's increasing economic power and partly a matter of simple social justice.*

*Ironically, among the keenest listeners were white teenagers - Elvis is known to have been a fan.*

One of the best-remembered WDIA gospel programs was the live, on-air 'Hallelujah Jubilee' hosted by Brother Theo (Wade) whose catch-phrase was 'Bless my bones!' Wade at one time broadcast from three in the morning until eight at night. Wade's biggest show was aired on Saturday night whereat every gospel quartet with talent fought to get on the airwaves.

# Recording Details (in alphabetical order)

CD3:Track 23: DIXIE NIGHTINGALES
(Personnel as above, without Willie Horner)
Memphis, early 1950s

CD1: Tracks 10, 11: CD4: Tracks 3, 4: A.C. FOREHAND AND BLIND MAMIE FOREHAND
A.C., vocal, guitar & harmonica, Mamie, vocal & finger cymbals
Memphis, Fri 25th, Mon 28th February 1927

CD3: Tracks 8, 9: FOUR STARS
Male vocal group - personnel unknown
Memphis, 1959

CD1: Tracks 1, 2: GOSPEL TRAVELERS
Eugene Walton, lead vocal, Ray Hurley, tenor & guitar, John Spencer, baritone, Troy Yarborough, bass
Memphis, 1952

CD3: Track 10: GOSPEL TRAVELERS
(personnel same as above)
Memphis, 1955

CD4: Tracks 15, 16, 27, 28: HUNKI-DORI
(Believed to be D.J. Chester McDowell, unidentified male quartet)
Memphis Recording Service, 1958

CD1: Track 13: I.C. GLEE CLUB QUARTET
C.H. Evans, tenor, R.S. 'Red' Saunders, second tenor, Elijah L. Rhodes, baritone, L.S. Brown, bass
Atlanta, GA., Monday March 18, 1929

CD3: Track 25; CD4: Track 20: I.C. GLEE CLUB
(personnel as above)
New York City, Thursday, October 23rd, 1930

CD4: Track 21: I.C. GLEE CLUB QUARTET
(personnel same as above)
New York City, Friday, October 24th, 1930

CD2: Track 6; CD 4: Track 14: JONES BROS
Jake McIntosh, lead, Eddie Hollins, 2nd tenor, John Allen Prye, utility, Charles Jones, tenor, William Gresham, baritone, James Edward Rayford, bass, with Charles Edward Bishop, guitar
2.6: Memphis, Dec 1953; 4.14: Jan 1954

CD2: Tracks 3, 9; CD4, Track 7: PRISONAIRES
Johnny Bragg, lead tenor, Ed Thurman & John Drue, tenors, William Stewart, baritone, Marcel Saunders, bass, with William Stewart, guitar and Marcel Saunders, piano
Nashville, Tennessee State Prison, Aug 1953

CD2, Track 20; CD3, Tracks 6, 7: SILVERTONES
Unidentified personnel
Memphis Radio Station WHBQ, 1950

CD1: Track 19; CD3: Track 16: SONGBIRDS OF THE SOUTH
Mary Louise Reddick (aka Thomas), first lead, Cassietta Baker (aka George), second lead, Elizabeth Darling, bass & piano, with Ernestine Whitehead & Evelyn Broadnax
Memphis, June 20, 1953

JSP Records PO Box 1584 London N3 3NW England

Sleeve Art: ailkendesign@mac.com Cover pic: Southern Wonders: (l to r): Artis Yancy, Jack Franklin, Sammy Lee Dortch, James Darling, R L Weaver

# MEMPHIS MARVELS

## MEMPHIS GOSPEL 1927-1960

SOUTHERN WONDERS
PRISONAIRES
SONS OF JEHOVAH
SOUTHERN JUBILEE SINGERS
BETHEL QUARTET
DIXIE NIGHTINGALES
SILVERTONES
and More

B

Outside of Sam Phillips' Memphis Recording Service facility there were those aspiring acts who chose to go the cheaper route and produce and promote recordings themselves. One such was Frank Perkins (founder of the Sons of Jehovah) who set up Perkins discs to record not only his own group but others like the Silvertones. Then there was T. Wesley Puckett who founded the Hallelujah Spirituals label out of Birmingham, Alabama in 1949 to record the Spirit of Memphis who he soon lost to David and Jules Braun at De Luxe Records in Linden, New Jersey. When the Brauns sold their discery to Syd Nathan at King Records in Cincinnati in February 1951, the Spirit of Memphis were carried over to the label.

The most important black church in both size and architectural design is the Mason Temple Church of God in Christ at 938 Mason Street, founded by Bishop Mason. It is the international flagship for the COGIC. Second in importance is the First Baptist Beale Street Church, founded in 1953 and built by African Americans specifically for African Americans. It is the first all-brick African American-built multi-story type church constructed in the US. The African American Mississippi Christian Church on North Bellevue Boulevard ranks third.

Most African American gospel units were semi-professional and often sponsored by their local ministry. Rev. Herbert Brewster's East Trigg Baptist was probably the most favored venue for many to concertize. Having families and jobs, singers could not afford to travel out of the Tri-State area for more than an extended weekend. Restricted travel prevented most from acquiring long-term recording contracts. Label promoters were unable to set up touring engagements that would allow for the most lucrative financial return. Most vocal aggregations played not too far away suppers, tent shows (schools such as the all-black Clay Street School), small halls, private parties, and parish churches.

Memphis was responsible for nurturing gospel's most skilled and highly regarded concert baritone Dr. J. Robert Bradley, born in 1920 (note: Bradley is not included on this collection.) Bradley started out as a child singer on Beale Street.

Memphis also boasts the one-time residence of two world-renowned gospel songwriters. One of these was Lucie Eddie Campbell, born in a caboose at Duck Hall, Mississippi on April 3rd 1885 and raised shortly thereafter by her widowed mother in Memphis. Campbell wrote thirty-five widely popular gospel songs and died in Nashville in 1963. Then there was singer, composer, arranger and minister William Herbert Brewster Sr, born in Somerville, Tennessee in 1897. Brewster grew up inspired by the great poets Longfellow and Shakespeare and the blues divas of the 1920s. Brewster relocated to Memphis and wrote many gospel songs in the style of a biblical scholar. Many of Brewster's songs are included here, sung by his own singers, the Brewsteraires.

Gospel group singing dates back to slavery. Professional quartets came up in the 1930s when outfits from the North West Alabama and Virginia tidewater area seemed to make the most impact in both style and development. By the 1940s quartets from Mid-South and Gulf states had 'hardened' gospel singing from what had evolved as a rather conservative Jubilee style into what became a personal and somewhat more dramatic form of expression. Sanctification was added and 'shout' gospel evolved. All this came to a glorious apex during the Golden Age of the 1950s.

Back in the 1920s, even railroad companies sponsored quartets. The I.C. (Illinois Central) Railroad Company sponsored the I.C. Glee Club Singers who were fortunate enough to be recorded by OKeh who came up from Atlanta for the Glee Club's first session in February 1928. Memphians included a porter, laborer, springman and pipefitter's helper. The group played the company shop as well as local churches and lodges.

*Mason Temple Church of God in Christ, Memphis*

## Recording Details (in alphabetical order)

CD3: Tracks 17, 18: SONGBIRDS OF THE SOUTH
Cassietta Baker (aka George), lead vocals, Elizabeth Darling, bass & piano, Mary Louise Thomas (aka Reddick), Irma Lee Jefferson
Memphis, July 24, 1952

CD1: Track 22: SONS OF JEHOVAH
Frank Perkins with unidentified personnel
Memphis, April 10, 1952

CD2: Track 19; CD3: Track 28: SONS OF JEHOVAH
Frank Perkins with unidentified personnel
Memphis, March 28, 1956

CD3: Tracks 11, 27: SONS OF JEHOVAH
Frank Perkins with unidentified personnel
Memphis, 1957

CD2: Tracks 5, 18; CD4: Track 24: SONS OF JEHOVAH
Frank Perkins with unidentified personnel
Memphis, unknown date

CD1: Tracks 3, 4: SONS OF JEHOVAH
Frank Perkins, first lead, Melvin Rodgers, 2nd lead, Jessie Macklin, tenor, Aubrey Lee Smith, baritone, Willie Harrison, bass, with William Farris, guitar
Unknown location, 1957

CD3: Track 12; CD4: Track 5: SONS OF JEHOVAH
(personnel as above)
Unknown location, June 6, 1958

CD3: Track 20; CD4: Track 6: SONS OF JEHOVAH
(personnel as above)
Unknown location, 1959

CD4: Tracks 18, 19: SONS OF JEHOVAH
(personnel as above)
Unknown location, April 7, 1960

CD2: Tracks 7, 8; CD3: Track 29; CD4: Track 17: SOUTHERN JUBILEE SINGERS
Jose Lee, Dan Taylor, tenors, James Sanders, baritone, Eddie Henderson, bass, plus LaVavorne Smith
Memphis Recording Service, Dec 19, 1951

CD1: Tracks 7, 8, 25; CD2: Tracks 1, 2: SOUTHERN WONDERS
Rev. Ernest McKinney, Henry Jack Franklin, tenors, R.W. Weaver, Sammy Lee Dortch & James Darling, baritones, Artis Yancey, bass, with Louis Blair, guitar
Houston, June 1952

CD2: Track 2; CD4: Track 23: SOUTHERN WONDERS
Rev. Ernest McKinney, Henry Jack Franklin, tenors, R.L. Weaver & Ernest Moore, baritones, Artis Yancey, bass, with Louis Blair, guitar
Memphis, February 17, 1953

JSP Records PO Box 1584 London N3 3NW England

Sleeve Art: aitkendesign@mac.com Cover pic: Songbirds of the South: (l to r): Dorothy Murff, Elizabeth Darling, Julia Pruett, Cassietta Baker (George)

# MEMPHIS MARVELS

## MEMPHIS GOSPEL 1927-1960

SUNSET TRAVELERS
SILVERTONES • FOUR STARS
GOSPEL TRAVELERS
BREWSTERAIRES
SONGBIRDS OF THE SOUTH
QUEEN C. ANDERSON
I.C. GLEE QUARTET
and More

The legendary Spirit of Memphis Quartet came together approximately two years after the I.C.s recording debut. Founders included James Darling, Burt Perkins, Arthur White and Arthur Wright. The group encountered much competition during the 1930s and 1940s. The fiercest at first came from the Middle Baptist quartet but by the mid-to-late Forties they were battling against competition from the Dixie Hummingbirds of South Carolina and the Swan Silvertones from West Virginia and most of all the Fairfield Four from Nashville. With two of gospel's finest soloists, Jethroe 'Jet' Bledsoe and Silas Steele, the Spirit of Memphis prevailed. By June 1954, after WDIA had upped its power to 50,000 watts, the group who regularly broadcast over the station soon became a national success.

They signed with Peacock Records and enjoyed considerable popularity over a period of six years. In 1958, with Joe Hinton at the helm, the Spirit of Memphis played at Mason's Temple on Walker Avenue and met with resounding acclaim.

Little seems to be known about the Sons of Jehovah, a group that seems to have risen on the coat-tails of the Spirit of Memphis. Memphis gospel scholars seem to have sidelined the quartet. This is probably due to the fact that they were never a part of the Memphis 'gospel community' fabric. Their early recordings consist of dubs cut either at Frank Perkins' residence, WDIA or the Memphis Recording Service. Frank Perkins managed, sang first lead and recorded the group until 1957 at which time they signed with Ernie Young at Nashboro in Nashville. Apart from the Memphis dubs, the Sons of Jehovah recorded more effectively in Nashville.

The Sons of Jehovah are an exciting 'hard singing' outfit that never seemed to get the breaks they deserved. They were never signed to Don Robey or to his Buffalo Booking Agency (as were many of the best Memphis groups). This put them at an enormous disadvantage. However, they survived in one form or another up into the late 1960s.

The Dixie Nightingales were formed out of the Gospel Writers' Junior Boys dating back to the late 1940s. While enjoying regular broadcasts over WDIA in the mid-1950s, they changed names to the Dixie Nightingales. Although they were beloved by many around Memphis, they never quite made it commercially on record, either at Pepper or Nashboro Records. In 1965 they switched to Chalice (Stax Records' short-lived gospel subsidiary) along with other significant under-recorded Memphis aggregations such as Rev. Charles J. Patterson's Pattersonaires and Jubilee Hummingbirds who originated back in the late 1950s. It is thought that Don Robey and Sam Phillips recorded dozens of Memphis gospel groups during the 1950s but most of the material languished unissued in a tape vault.

We know this is true of Jack Stepter's Gospel Tones who waxed for Sun in December 1951. They are thought to differ from the Gospel Tones who recorded for Peacock Records. The group disappeared without trace.

The Gospel Travelers are not that much better off either. Eugene Walton's excellent quartet is thought to have recorded for Modern in June 1950, which supposes that they may have recorded at the Memphis Recording Service before becoming part of a deal with the Biharis. They certainly waxed the dramatic *God's Chariot, Parts 1 & 2*, the most impressive gospel recording on the Duke imprint. They supposedly recorded for a second time in 1952 before moving over in 1955 to the Chariot label which, I suspect, bears some connection to Frank Perkins who originated the initial test pressing used in this collection.

*The Dixie Nightingales, after a mixed Gospel career, had - as Ollie & the Nightingales - some success on the secular soul charts. Leader Ollie appeared in the 1993 film 'The Firm.'*

# Recording Details (in alphabetical order)

CD4: Track 9: SOUTHERN WONDERS
(personnel same as above)
WDIA, Memphis 1953

CD4: Track 8: SOUTHERN WONDERS
(personnel same as above)
WDIA, Memphis, September 1, 1953

CD3: Tracks 4, 5: SOUTHERN WONDERS
(personnel same as above)
Unknown location, June 1955

CD3: Tracks 21, 22: SOUTHERN WONDERS
(personnel same as above)
Unknown location, August 1955

CD1: Tracks 17, 18: SPIRIT OF MEMPHIS QUARTET aka MEMPHIS GOSPEL SINGERS
Robert Reed, tenor, Jethroe 'Jet' Bledsoe, Silas Steele, James Darling, baritones, Earl Malone, bass
Birmingham, Ala., May 1949

CD2: Track 10: SPIRIT OF MEMPHIS QUARTET aka MEMPHIS GOSPEL SINGERS
(personnel same as above)
Birmingham, AL, 1949

CD2: Track 16: SPIRIT OF MEMPHIS QUARTET
Robert Reed & Willmer M. ìLittle Axî Broadnax, tenors, Jethroe Bledsoe, Silas Steele & James Darling, baritones, Earl Malone, bass
Cincinnati, December 16, 1949

CD4: Track 10, 11: SPIRIT OF MEMPHIS
Willmer M. Broadnax & Robert Reed, tenors, Jethroe Bledsoe, Silas Steele & Fred Howard, baritones, Earl Malone, bass
Memphis, 1954

CD3: Track 15: SPIRIT OF MEMPHIS
Joe Hinton & Robert Reed, tenors, Jethroe Bledsoe, Fred Howard & Bobby Mack, baritones, Earl Malone, bass, with Louis Blair, guitar
WDIA Test, Memphis, June 4, 1956

CD2: Tracks 14, 15: SPIRIT OF ST. JAMES
Unknown personnel
Unknown location, 1957

CD1: Track 14; CD3: Tracks 1, 2, 3: SUNSET TRAVELERS
Sammy Lee Dortch & Sylvester Ward, tenors, McKinney Jones, Rev. Lumpkins & Grover Blake, baritones, Robert Lewis, bass, with McKinney Jones, guitar
Houston, January 20, 1953

CD4: Tracks 1, 2: SUNSET TRAVELERS
Tommy Tucker & O.V. Wright, tenors, Grover Blake, baritone, unknown bass (probably Robert Lewis) & guitar
Unknown location, 1960

JSP Records PO Box 1584 London N3 3NW England

Sleeve Art: aitkendesign@mac.com Cover pic: Sons of Jehovah

# MEMPHIS MARVELS

## MEMPHIS GOSPEL 1927-1960

O.V. WRIGHT
BLIND MAMIE FOREHAND
SONS OF JEHOVAH
PRISONAIRES
SOUTHERN WONDERS
SPIRIT OF MEMPHIS
QUEEN C. ANDERSON
and More

D

The all-male Gospel Trumpets (unidentified personnel) are another Perkins endeavor. They cut their three known songs in 1957 but these have been excluded here for lack of a good source.

But we did manage to find some of the excellent Perkins Silvertones tests, made at Radio Station WHBQ. This was where Bert Ferguson, co-founder of WDIA, got his start in radio. Nothing specific is known about the Silvertones. WHBQ is recalled today for 'Red Hot & Blue,' the R&B program fielded by Dewey Phillips.

The Songbirds of the South were one of the most significant pioneer female vocal quartets in Memphis, dating back to the 1930s. James Darling, baritone with the Spirit of Memphis, was related by marriage to Elizabeth Darling, the Songbirds basso. The Songbirds of the South started as the Gospel Writer Junior Girls. By the late 1940s, they had switched names and had cut a series of tests at WDIA. Their first WDIA broadcast was in 1949. Only WDIA test recordings from 1952 and 1953 survive. The late, great Cassietta George of the Caravans sang lead on the 1952-1953 dubs.

The Four Stars are a reincarnation of the Four Stars of Harmony, one of the old Memphis quartets dating to the late 1930s. Little is known of the later group.

The Southern Wonders' initial 1942 members were Jack Franklin, tenor, James Harvey, Bill Jones, Andrew Black and James Darling, baritone. The later Southern Wonders were organized after World War II when some of the founders went over to the Spirit of Memphis. The Southern Wonders regularly packed the Clayborn Temple and Mount Olive Baptist Church. They first recorded in Houston for Peacock Records in 1952 and between 1952 and 1955 cut test records at WDIA. As the Southern Wonders toured extensively, they were unable to record regularly at Peacock for over two years.

They disbanded in late 1955. The group was almost as well regarded on WDIA during the 1950s as the Spirit of Memphis.

The Sunset Travelers were another leading Postwar Memphis quartet who toured as far as the West Coast with the most seasoned outfits. For this they utilized four large limousines which they drove into the ground. Unlike most of the other top Memphis professionals who relied solely on the Buffalo Booking Agency, Grover Blake, the unit's baritone singer and manager, set up many of the outfit's tour dates. WDIA's gospel and R&B program director, David James, regularly booked the Sunset Travelers throughout the 1950s.

The Prisonaires qualify here only in as much as their early recordings were issued by Sun Records. They were recorded remotely at the Tennessee State Prison in Nashville where some were serving lifelong sentences. Arrangements were made through the good graces of Tennessee Governor Frank Clement, who thought they were good men with special talents. More research needs to be done on the artists not mentioned in these note.

It is sad that proprietors such as Joe Cuoghi at Hi Records on Poplar Avenue did not pick up the torch when Sun and Meteor went down. We should be thankful for the good work done by Dr. David Evans of High Water Records at Memphis State University and to Rev. Al Green's part in keeping some form of traditional gospel song alive at the Full Gospel Tabernacle at 787 Hale Road.

Additional Gospel Memphians can be found on other JSP collections. The Sunset Travelers are also included on JSP77126 Nuggets of the Golden Age of Gospel along with cuts by the Jones Brothers, Dixie Nightingales and Prisonaires. Both the Gospel Travelers and Dixie Nightingales are featured on JSP 77135 Powerhouse Gospel. The Spirit of Memphis can also be found on JSP2304 - the Gospel Alive collection. Early gospel Memphians Rev. Sister Mary M. Nelson, Lonnie McIntorsh, Rev. Johnny Blakey, Bro. Williams, Memphis Sanctified Singers and Bessie Johnson can all be heard on JSP 7733 Spreading the Word (Early Gospel Recordings)

OPAL LOUIS NATIONS
September, 2011