

**North Philadelphia's Francisville Groups:
The Belltones, Thrillers, Royal Demons and Madison Brothers**

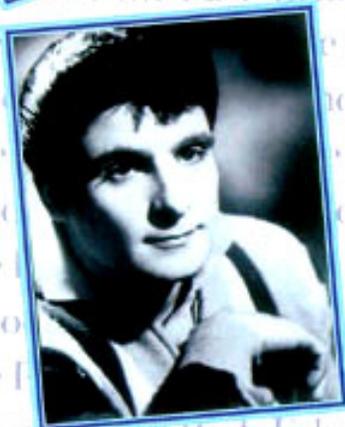
by Charlie Horner with Contributions from Pamela Horner

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**ECHOES
OF THE PAST**



**Nay Plays
The Groups**

**Larry Stidom's
Record Report**

**In This Issue: Dale and the Cashmeres, Windsor's/Ronnie King and the Passions,
North Philadelphia's Francisville Groups and Billy Galante.....and more.**

North Philadelphia's Francisville Groups: The Belltones, Thrillers, Royal Demons and Madison Brothers

by Charlie Horner
with Contributions from Pamela Horner

While North Philadelphia produced numerous R&B vocal groups during the 1950's including the Dreamers, Universals, Dreamlovers, Revels, Buccaneers, Marquees, Blue Notes and Tymes, North Philly was a collection of neighborhoods. Each neighborhood had its own churches, schools, recreation centers, clubs and even vocal groups.

In the heart of North Philadelphia, there's an area around 17th Street and Ridge Avenue, stretching from Fairmount Avenue to Girard Avenue, between Broad Street and Corinthian Avenue, which has long been known as Francisville. Only six blocks from center city, Francisville was once the vineyards of William Penn but in more recent times has been a hub of African American culture. At a time before Philadelphia completed the Schuylkill Expressway in 1959, Ridge Avenue was a busy commercial street, lined with stores and small shops. It had been a thoroughfare leading from the northwest suburbs through Philadelphia to the Ben Franklin Bridge to New Jersey.

Francistown had an active entertainment scene, most notably Lou Church's *Blue Note*, a large 400+ capacity jazz club at 15th & Ridge that during the 1950's hosted such notable artists as Cannonball Adderly, Art Blakey, Miles Davis and Charles Mingus. Francisville also had its share of vocal groups, both spiritual and secular. In fact, North Philly's Blue Notes took their name from the club. They never sang there; only in a smaller club across the street.

In the later 1950's Francisville was also in close proximity to a couple of record labels. On Ridge Avenue, about five blocks north of Francisville stood Donald White's *Don-El Records* and Buddy Caldwell's *V-Tone Records*. Across Fairmount Avenue to the south was Barry Golder and Jocko Henderson's *Mainline Records*.

One of the earliest Francisville R&B groups to record was the Belltones. The Belltones started as five young men who got together on the corner to sing. The original group consisted of Freddy Walker (lead), Irvin Natson Jr. (tenor, falsetto and alternate lead), Donald Burnett (falsetto), Harry Paschall, Jr. (baritone) and Hardy Hall (bass). "We were all friends," recalled Irvin Natson. "We practically grew up together as kids. In our early years we might not have known each other but by the time we got into our teens we had gotten together as a group." Irv Natson lived on Edwin Street and attended Fleischer and then Dobbins Technical High School. By the time the group came to record in 1953, all the guys were between 17 and 19 years old.

The group began calling themselves the Belltones and drew inspiration from the Orioles, Flamingos, Dominoes and Clovers. "I think that Sonny Til and the Orioles were the most impressive group," said Irvin. "They inspired a lot of young singers. There could have been better groups but I think Sonny's was the most balanced and outstanding at that time."

As the Belltones practiced and improved, they were accompanied by Irv Natson, who played the piano by ear. Irv was not the only musician in the group; Hardy Hall played saxophone and Freddie Walker played drums. In trying to distinguish themselves from the other local groups, the Belltones began looking for a girl lead singer. "The fellows intro-



The Belltones' "Estelle" on blue *Grand* label, in red vinyl (courtesy of Val Shively)



Belltones' "Estelle" on yellow label. Label from the *Gotham Records* files, courtesy of Jerry Greene.



Treegoobs record store, 49th & Lancaster Streets.
Photo courtesy of Jerry Greene, *Gotham Records*.

duced me to Estelle Powell,” said Irv and after hearing her sing they incorporated her into the group as an alternate lead. Estelle was younger than the rest of the group, maybe about 14 at the time.

The Belltones tried to establish themselves, hoping to get a recording contract. “We were doing small parties and we did a talent show at the Uptown Theater,” remembered Irvin. “We didn’t have much exposure before that. We’d occasionally do a small night club act. I remember one time we were up in Coatesville, PA. We played a small club there for very little money or no money at all. We were trying to get publicity. But at that time young people as a whole had very little access to clubs. You had to be over 18, or 21, so we didn’t have that much experience in entertaining.

The song “Estelle” has an interesting origin. I’ll take credit for writing the melody,” said Irvin.. “Fred Walker and I were both attracted to Estelle and as most young men are, they want to impress a young lady. We more or less collaborated on the lyrics and this is how the song ‘Estelle’ came about.” [Irvin and Estelle would eventually marry.]

The song “Estelle” featured Fred and Estelle alternating leads with Estelle answering Freddy’s “love letter”. In a tradition common to many Philly vocal groups, the Belltones headed to a center city penny arcade studio to record a demo of “Estelle”. The arcade studio had a piano for Irvin and Hardy brought along his saxophone, so the demo had instrumentation.

“At the time I think the procedure was, if you had a particular group you had to have something to present to a producer,” said Irvin. “To give an idea of what you sounded like. The fellows and I chipped in. I think it cost us approximately \$12 for the whole [demo] recording session.”

In the meantime, someone introduced the Belltones to Georgie Woods, a rising star on the Philadelphia black radio scene. Georgie Woods took the young group to Treegoobs Furniture Store, 4095 Lancaster Avenue, in West Philadelphia. Treegoobs had just started the *Grand* record label and had already recorded “My Girl Awaits Me” by the West Philly vocal group, the Castelles. Like the Belltones, the Castelles had walked into Treegoobs with a penny arcade demo, impressing Treegoobs’ owner Herbert Slotkin and his partner Jerry Ragavoy enough to go into the music business. Slotkin and Ragavoy were now trying to sign up any promising black acts.

“At that particular time they were producing anything and anybody,” recalled Irvin. “And that’s how we were

3758—GOTHAM

4101

Record No.
45-102
45 R.P.M.
Pub: Slotkin

ESTELLE
(Walker-Natson)

THE BELLTONES
Accompanied by
The Three Rockets

4102

Record No.
45-102
45 R.P.M.
Pub: Slotkin

PROMISE LOVE
(Walker-Natson)

THE BELLTONES
Accompanied by
The Three Rockets

4103

Record No.
45-103
45 R.P.M.
Pub: Slotkin

THIS SILVER RING
(Pagovoy-Epstein)

THE CASTELLES

4104

Record No.
45-103
45 R.P.M.
Pub: Slotkin

MIDSUMMER'S NIGHT
(Vance)

THE CASTELLES

Printers proof from *Gotham* who pressed *Grand* #102 and #103. Note the intended flip of the Castelles’ “This Silver Ring” was supposed to be “Midsummer’s Night”. All known copies have “Wonder Why” as the flip.
(From the *Gotham* files, courtesy of Jerry Green)

introduced to the *Grand* label.”

While Herb Slotkin handled the business end of *Grand* records, Jerry Ragavoy was responsible for the recordings. “Jerry Ragavoy!” remembered Irvin. “He was somewhat of a musician. I know he played the piano. He would take our music and convert it into notes and apply the lyrics. And I assumed that he was working for Tregooobs. I only knew that when we were ready to record ‘Estelle,’ ‘Promise Love’ and maybe several other songs, that they had to be copyrighted and this was his particular role. This was the only person that we were in touch with and he was responsible for taking us to the recording studio. That’s the last I saw of him after we recorded those particular songs.”

Ragavoy took the Belltones into the studio and made professional recordings of “Estelle” and several other songs. “At the recording session, I thought that I was going to play the piano,” said Irvin, “but by then they had converted everything to written music. And we they a combo backing us [the Three Rockets] that included a bass, guitar and piano. They were professional musicians.

The Belltones had only one recording session. At it they recorded “Estelle” (Freddy Walker and Estelle Powell sharing the lead) and “Promise Love” (Freddie Walker leading) which were paired for the second release on *Grand* (#102). Asked about a demo of a song called “Carol” that reportedly exists in the hands of a private collector, Irvin replied “I had forgot about that tune until you mentioned it. My memory’s vague but it could have been recorded at that particular time.” Irvin also recalled a song called “Crying Blues” which he insisted he’d seen as the flip side on a 78 RPM copy of “Estelle”. He specifically recalled that song because he sang lead on it. [No copies of “Crying Blues” have ever turned up, and it is likely the unreleased song existed only on a demo.]

Prior to the record’s release, the Belltones did a brief interview on Randy Dixon’s radio program. Dixon, one of a handful of black radio personalities in Philly, promised to play the Belltones’ record when it came out.

Grand label records were being pressed at *Gotham Records* pressing plant at the time. Going through the ledgers in *Gotham*’s files some years ago, we noted that they pressed 3000 78 RPM copies and 4000 45 RPM copies of “Estelle” between October 12 and November 6, 1953. Of the 45 RPM’s, the first 2500 copies were pressed on blue labels (a few in red vinyl), while the remaining 1500 copies were pressed on the yellow *Grand* label. This seems unbelievable in view of the extreme rarity of the record now. Of course there is no indication how many copies were sold and it is likely that only a small percentage of these records ever made it to record stores.

“We were questioning the people who were producing the record because we were concerned with royalties,” said Irvin. “Georgie Woods may have been the only one playing it in Philly. We heard so little of our record that we asked ‘Is Philadelphia the only place that this record is being played?’ And they said, ‘No it’s being played in Baltimore. And in Delaware it’s selling pretty well. This is all we heard.’” By 1954, the Castelles’ ‘My Girl Awaits Me’ was doing well and *Grand* was signing numerous other groups. “There were only so many groups they could push,” said Irvin. Irvin reported that the six Belltones received royalties amounting to only about \$4 per group member. Contrast this with the fact that a single copy of “Estelle” on red vinyl might fetch \$10,000 from a collector, today!

“A lot of the groups in that era would have been more popular if they had had more publicity,” reflected Irvin. “If their records had been pushed and they’d had someone to direct and lead them. I don’t think the people producing them were that interested in the groups at that time. They were

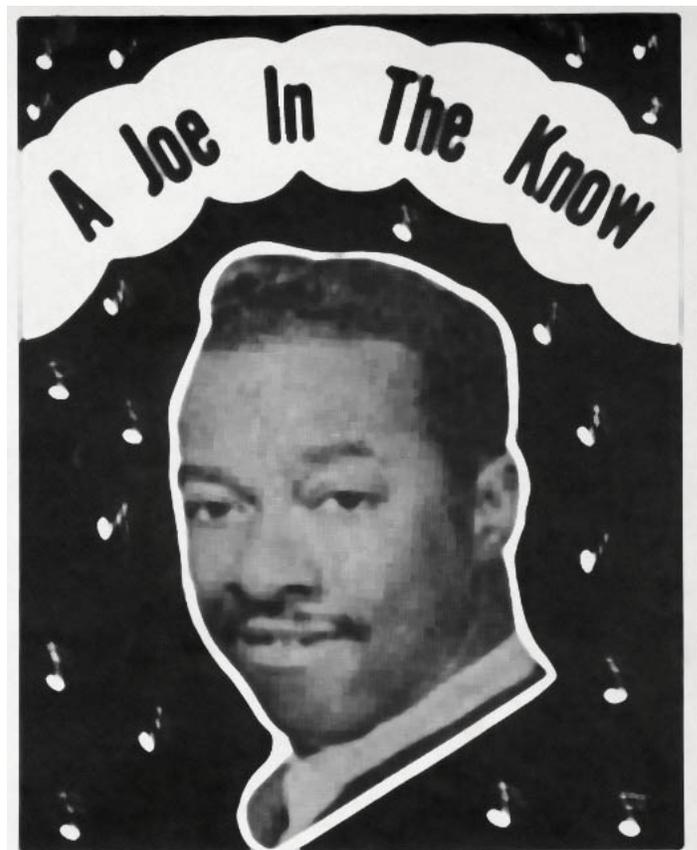
more interested in their songs and lyrics.”

On August 3, 1954, *Atlantic* recording artist Carmen Taylor recorded a record called “Freddy,” backed by a vocal group called the Boleros (supposedly the Cues). While it is clearly a different song than “Estelle,” the notion of two female vocalists would mournfully warble about Freddy within nine months of each other, both having eerily similar melodies and background harmonies, is stretching the definition of coincidence.

When the Belltones’ only record failed to click, the group gradually became inactive. Irvin and Estelle got married and didn’t sing professionally again. Hardy Hall worked as a musician around Philly and would eventually resurface singing bass with former Flamingos’ Terry Johnson and Nate Nelson in the Starglows on *Atco* (1963).

The rest of the Belltones continued singing on the street corners of Francisville. Then about a year later, they were re-discovered by noted gospel singer, Joe Cook.

Joseph Cook was born in South Philadelphia on December 29, 1922. Joe’s mother was a blues singer who sang with Bessie Smith, Ethel Waters and Big Maybelle. Joe’s grandmother was a preacher who raised him and several of his cousins. Joe Cook started singing gospel in his grandmother’s church when he was very small. His first group, The Joe Cook Quartet included himself and cousins Amos Bell, Sam Bell and Leonard Bell. All four lived together. By the time Joe was 12 or 13, this same group was called the Montgomery Gospel Singers and singing in other area churches. In the early 1940’s the group moved to North Philadelphia and evolved into the Evening Stars, consisting of Joe Cook, Sam Bell, Amos Bell,



LITTLE JOE

Fan magazine ad for Little Joe Cook
(From the Classic Urban Harmony Archives)



Little Joe Cook (front) and Thrillers (back row, left to right) Harry Paschall, Farris Hill, Richard Frazier, Donald Burnett.
(Photo courtesy of Val Shively)

Leonard Bell and Jimmie Coleman.

World War II interrupted the Evening Stars, as several group members entered the service. After the war, the group reunited as the Evening Stars Quartet, actually a quintet consisting of Joe Cook (lead, first tenor), Sam Bell (second tenor), Leonard Hampton (third tenor), Romy Mines (baritone) and Jimmie Coleman (bass). This group recorded for Ivan Ballin's *Apex* label in 1949. It is believed the Evening Stars were living in the Francisville area at the time, as evidenced by their manager, Mrs. A. Williams' business card, listing an 1840 Popular Street address.

Joe Cook continued singing with the Evening Star Quartet throughout the early 1950's, though except for himself and Sam Bell, there were personnel changes. The Evening Stars recorded a couple of records for *Gotham* in 1951, the more successful being "Let's Say A Prayer For The Boys In Korea".

By 1954, Joe Cook had thoughts of moving into secular music but it was against the wishes of his mother, who had by now abandoned blues singing for the church. So, while continuing to sing gospel himself, Joe Cook started looking to train and manage Rhythm & Blues/Rock & Roll vocal groups. It was at this time that he happened upon some street corner singers in Francisville. Joe Cook started working with the singers on the corner, teaching them harmony, choreography, how to perform on stage. Initially there were seven in the group, including Harry Paschall and Donald Burnett from the Belltones. The group also included tenor Richard Frazier and a recent addition to the neighborhood, baritone Farris Hill.

"I had just come here from down South," recalled Farris Hill. "And I heard Donald Burnett and Harry Paschall.

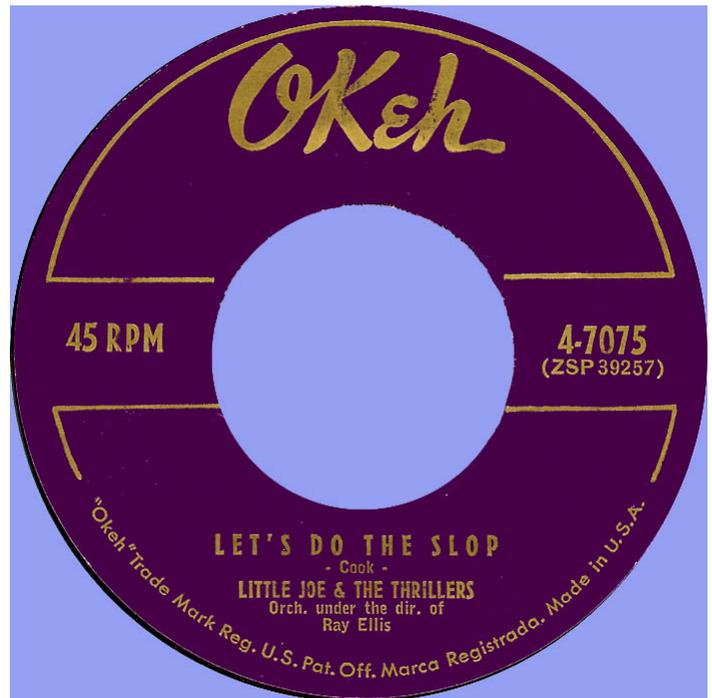
These guys had a little group here and it fascinated me. I'd never even seen anything like this before. I used to like to sing but I knew absolutely nothing about singing harmony. Donald asked me if I'd like to join the group and that's how it all started. I think a friend of mine introduced us to Joe Cook and he decided to start training us. We didn't really have a name. We used to listen to groups like the Orioles and the Clovers and we just liked them. At that time we were just singing on the corner and Little Joe was singing with a gospel group. We went out to his house and he really taught us. I give him credit for that. We really didn't know anything. He was a good teacher."

Eventually Joe Cook reduced the number in the group to the four best – Farris Hill (lead), Donald Burnett (first tenor), Richard Frazier (second tenor) and Harry Paschall (bass). While still singing gospel, himself, Joe was writing songs for the group, now titled The Thrillers, and getting them gigs in clubs and parties. In 1954, Joe Cook's mother passed away, but for a while he still continued singing gospel. Joe reportedly rehearsed the Thrillers for close to two years, finding them work in local clubs. All the while, he continued singing with the Evening Star Quartet, a group that by 1956 also contained future recording star Garnet Mimms.

Joe had written several songs for the Thrillers, including "This I Know," "Let's Do The Slop," "Peanuts," and "Lilly Lou". Arnold Maxim, A&R man for *Columbia Records* heard about the group and came down from New York City to a rehearsal at Joe's house. Maxim listened to the group sing and liked the songs. But when, Joe Cook began showing Farris Hill how he wanted the lead done, Maxim insisted that Joe do the leads. Joe insisted that he only sang gospel, so Maxim suggested that Joe Cook do the leads on the recordings and teach Farris to do them when the group performed live.

With Joe Cook busy with the Thrillers, the Evening Star Quartet added Howard Tate as a replacement. This group would eventually evolve into the Gainors and then after a short spell reunite as Garnet Mimms and the Enchanters.

Meanwhile, Arnold Maxim wanted Joe Cook & the



First record as Little Joe & the Thrillers
(From the Classic Urban Harmony Archives)



Little Joe Cook (center) & the Thrillers.
 (Clockwise from top left) Richard Frazier, Harry Paschall,
 Farris Hill, Donald Burnett and an unidentified Thriller.
 (From the Classic Urban Harmony Archives)



Royal Demons' first record in 1959. Flip side, "Baby Don't" would be issued later in the year on *Sure Records* as by the Madison Brothers, paired with "Give Me Your Heart". (From the Classic Urban Harmony Archives)



Promotional copy of "Peanuts" by Little Joe & the Thrillers.
 (From the Classic Urban Harmony Archives)



The Demons (prior to changing their name to Royal Demons) (Front) Farris Hill. (Back row, left to right) Harry Paschall, Richard Frazier, unidentified fifth member, Donald Burnett. (From the Classic Urban Harmony Archives)

Thrillers in New York City immediately to begin recording. Short on cash, Joe Cook pawned everything he could find, including his wife's sewing machine so the group would have the money to get to New York. Arriving in New York at the *OKeh* studio on the evening of October 5, 1956, Maxim had Joe Cook sing two songs for arranger Leroy Kirkland to tape and write arrangements. The two songs were "This I Know" and "Let's Do The Slop". Maxim gave the group \$500; \$100 a piece and told them to get lost for awhile and come back at 1 AM. When they returned Kirkland was ready with a band of three guitars, a bass and drums.

"Let's Do The Slop" was a song written by Joe about a dance he'd invented. Joe was always a great dancer. The record was released in November 1956 and caught on immediately. The booking agent wanted the group on a weeklong show at the Apollo Theater beginning February 22, 1957. Joe had a manager, former bandleader Jimmy Gorham, who took the group to the Apollo. Farris Hill was reluctant to sing the leads Joe had done on record, so Little Joe was persuaded to go out on stage and sing Rock & Roll. The show was a Dr. Jive show that also included the Drifters, Mickey & Silvia, Big Maybelle, Chuck Willis, the Teenchords and fellow Philadelphian, Solomon Burke. Little Joe and the Thrillers started out as an opening act but soon were moved down to a more headlining position. The show was so popular it was held over another week, with the Drifters and Teenchords being replaced by the Flamingos, Channels, G-Clefs and the Love Notes.

The gig at the Apollo was followed by an appearance on Dick Clark's *Bandstand*, most likely before the show went national in August 1957. Joe & the Thrillers lip synced "Let's Do The Slop".

Joe Cook & the Thrillers were back in the studio on May 6, 1957 to record "Peanuts," "Lilly Lou," and two other sides that were not released. Joe led the group through "Peanuts" which was perfect on the first take. "Lilly Lou" was written by Joe for his wife, Lillian Louise.

OKeh paired "Peanuts" with "Lilly Lou" and Joe Cook's falsetto lead made him an instant star. "Peanuts" was



Madison Brothers (Top) Richard Frazier, (Bottom left to right) Harry Paschall, Farris Hill, Donald Burnett. Note the same suits as in the Thrillers' and Demons' photos. (From the Classic Urban Harmony Archives)

getting heavy airplay in Philly from dj's Lloyd Fatman, Georgie Wood, Jocko Henderson and Kae Williams. The song broke national later in 1957, reaching number 22 on the Pop Charts.

While "Peanuts" was climbing the charts, Little Joe Cook and the Thrillers parted company, supposedly over money issues. Joe continued as a solo, billing himself on his next record as "Little Joe, the Thriller". Farris Hill, Harry Paschall, Richard Frazier and Donald Burnett regrouped, changing their name to the Demons. [Some photos of both the Thrillers and Demons show an unidentified fifth member.] Joe Cook and the group did remain on friendly terms and Cook used the four on occasion when he needed a group. The original Thrillers were called back in 1960 when Joe needed a group to record "Stay".

[For more details on Joe Cook's extensive music career, see Bob Bosco's article in *Echoes of the Past* # 84 (2008).]

"After we left Little Joe, we decided we had to keep on trying and we picked up a couple of managers," recalled Farris Hill. Luckily we recorded a few songs that made a little bit of noise and we just went on after that."

The Demons were performing in local Philly clubs and were very much in demand. A local radio disc jockey was managing the group at that time. "He came and listened to our rehearsal and he liked what he heard," said Farris Hill. "And he decided to record us. We called ourselves the Demons at that time. But this disc jockey was married to a very religious lady and she didn't like the name 'Demons'. So she said, 'Why don't you put 'Royal' in front of your name?'" The Demons then became the Royal Demons.

The first record by the Royal Demons was "What's a Matter Baby" b/w "Baby Don't" on the *Rhythm* label. Rhythm was owned by Len Rosen, a veteran of the music industry who



Madison Brothers on the Sure label. (Courtesy of Val Shively)



From the Classic Urban Harmony Archives

had been connected with the *Rollin* and *Tone Craft* labels in the past. It was released in May 1959.

Later in 1959, "Baby Don't" came out again on Len Rosen's *Sure* label. This time, the flip side was "Give Me Your Heart and the group's name had been changed to the Madison Brothers.

"Everybody said we looked like brothers," said Farris Hill. "Two looked like brothers, the other two looked like brothers so we said, 'Let's say the Madison Brothers.' The name Madison came from their next manager, Bill Scott.

In June of 1960, the Madison Brothers recorded a smooth ballad called "Trusting In You". Writer credits on the record include Richard Frazier, manager Bill Scott and Beth Meryl who was associated with Len Rosen's *Tone Craft* publishing company.. The record came out on another Len Rosen label, *Cedargrove*. For a flip side, Rosen pulled out the previously released "What's a Matter Baby". "Trusting In You" gathered enough initial sales to be transferred to a major label, *APT*.

One odd release is the 1961 recording of "Trembling Hand" b/w "Kiss Kiss" on *Pek* 8101. *Pek* Records was owned by Leon Fisher and Jim Myers. The group only recalled recording songs and it's likely their manager peddled the sides to interested labels. "Trembling Hand" was released as by the Royal Demons and may have been recorded back when the group used that name. Alternately, Royal Demons might have been used so as not to interfere with the group recording with Len Rosen.

By 1962, the Madison Brothers were still going strong. "We were just hanging around on the corners and there was a gentleman named Buddy Caldwell and he began managing us," said Farris. "He listened to us and liked us and this song we were singing. He thought it would make some money for us. So he recorded it."

The song was "Did We Go Steady Too Soon" and Caldwell released it on his *V-Tone* label as by Farris Hill & the Madison Brothers. By now the Madison Brothers were working quite a bit. "We did the Apollo Theater, the Uptown Theater and the State Theater in Hartford," said Farris Hill. "We also did clubs."

Much of the Madison Brothers later career is sketchy. Farris Hill and presumably some members of the Madison Brothers recorded the Midnighters' "Sexy Ways" on Len Rosen's *Cool* label in the mid 1960's. In addition Donald Burnett and possible other Madison Brothers recorded "Cross Fire" as the Creators on the *Epic* label, a song Donald Burnett wrote. After the breakup of the Madison Brothers, Farris Hill sang for a short time with the Cruisers, but never recorded with them.

In March of 1989, former manager Bill Scott called all four members of the Madison Brothers in an attempt to get them singing again. The group reunited and began rehearsing. Three members, Farris Hill, Donald Burnett and Harry Paschall dropped down to WXPN where they were interviewed by Charlie Horner and John Moore. Unfortunately, the Madison Brothers never did make a comeback. Farris Hill may have done some singing later with a Dreamlovers group.

The Belltones' Hardy Hall continued in music as a sax player and singer. The early 1960's saw him with Chur-chill and the Radars, a self contained vocal and instrumental group that included Howard Churchill (vocals & bass), Thomas Langely (guitar), Ray Davis (drums) and Hardy Hall (sax). At times, the radars also included as vocalists, Billy Taylor and Clarence Scott who had previously sang with the Castelles. The Radars recorded briefly with Melron Records. Hardy Hall also recorded with Terry Johnson and Nate Nelson's *Starglows* in 1963. "I was looking for a sax player in Philadelphia," recalled *Flamingos'* great Terry Johnson. "I hired Hardy to play sax and he also sang bass. He was a really nice guy." Hardy Hall died in 2009.

Little Joe Cook is living and performing in Boston. Farris Hill, Harry Paschall, Richard Frazier, Hardy Hall and Irvin Natson are all feared deceased. The whereabouts of the others is unknown.

The "Groups of Francisville" is yet one story in the rich musical culture of North Philadelphia. Yet it is a legacy that should never be forgotten.



Royal Demons on *Pek* label, 1961 (Courtesy of Val Shively)

References & Notes

1. Charlie Horner & Don Leins interview with Bell-tones' Irvin Natson, live on WXPB, 14 Aug 1976.
2. Charlie Horner & John Moore interview with Madison Brothers' Farris Hill, Donald Burnett and Harry Paschall, live on WXPB-FM 10 March, 1989.
3. Charlie Horne's correspondence with Terry Johnson and Theresa Trigg of Terry Johnson's Flamingos
4. Thanks to John Moore for his recollections of conversations with the Madison Brothers.
5. Thanks to Val Shively for label and photo scans.
6. Thanks to Steve Applebaum and Don Leins for help supplying copies of interviews.
7. Thanks to Jerry Greene for access to *Gotham's* files.
8. Thanks to Dave Brown for info and the obit on Hardy Hall.
9. Ray Funk interview with Joe Cook, 1984.
10. Bob Bosco, "Cook's Tour," *Echoes of the Past*, Issue No. 84, 2008.
11. Dan Kochakian, "Little Joe Cook: The Original thriller," *Whiskey Women And...* No. 15, 1985.
12. Joseph Tortelli, "Little Joe Cook," *Goldmine*, No. 189, 1987.
13. Robert Pruter, "Garnet Mimms: Enchanting Soul," *Goldmine* No. 337, 1993.
14. Jim Bakay interview with Garnet Mimms, WRDVF-M, 18 Sept 2004.
15. Jason Gross interview with Howard Tate, *Perfect Sound Forever*, on-line magazine, 2001.
16. Tom Merkel, "Little Joe," *Bim Bam Boom* No. 12, (1974).
17. Recording dates in the discography from Fernando L. Gonzalez' *Disco-File*, 2008.

HALL



HARDY HALL JR., Feb. 7, 2009. Funeral Services will be held Thursday Feb. 12th, 11 A.M. at Enon Tabernacle B.C., 230 W. Coulter St., Viewing 9 to 11 A.M. Int. Mt. Peace Cemetery.
SAVIN FUNERAL HOME

Obit for Hardy Hall
(Courtesy of Dave brown)

18. For more articles photos, features, news and concert listings of vocal harmony groups, see Charlie & Pam Horner's

www.classicurbanharmony.net



(Left) Madison Brothers at WXPB-FM, March 1989
(Left to right) Harry Paschall, Donald Burnett, Charlie Horner, Farris Hill
(From the Classic Urban Harmony Archives)



Madison Brothers at WXPN-FM, March 1989
 (Left to right) Harry Paschall, Farris Hill, Donald Burnett
 (From the Classic Urban Harmony Archives)

Belltones & Madison Brothers Discography

		<u>Recorded</u>	<u>Released</u>
<u>The Belltones</u>			
Grand 102	Estelle	9/53	10/53
	Promise Love	9/53	
Grand (unreleased)	Carol	9/53	
	Crying Blues	9/53	
<u>Little Joe Cook & Thrillers</u>			
OKeh 4-7075	This I Know	10-5-56	11-19-56
	Let's Do The Slop	10-5-56	
OKeh 4- 7088	Peanuts	5-6-57	7-1-57
	Lilly Lou	5-6-57	
OKeh (unreleased)	I'm Comin' Home Dear	5/6/56	
	I'm A Fool	5/6/56	
Epic 5-2206	Peanuts	5-6-57	7-17-63
	Lilly Lou	5-6-57	
OKeh 4-7136	Please Don't Go	8-16-60	9/5/60
	Stay	8-16-60	
<u>Royal Demons</u>			
Rhythm 5004	What's The Matter Baby	5-18-59	5/59
	Baby Don't		

Recorded Released

Pek 8101 Kiss Kiss 3/61
 Trembling Hand

Madison Brothers

Sure 1002 Give Me Your Heart 59
 Baby Don't

Cedargrove 314 Trusting In You 6-14-60 6-60
 What's The Matter Baby 5-18-59

APT 25050 Trusting In You 6-14-60 11-60
 What's The Matter Baby 5-18-59

Farris Hill & Madison Brothers

V-Tone 231 Did We Go Steady Too Soon 62
 The Twirl

Creators

Epic 5-9605 Cross Fire 5-13-63 6-7-63
 Crazy Love 5-13-63

Farris Hill & Friends

Cool 501 Sexy Ways
 Slopplin' Around [instrumental by "Friends"]

Starglows (Hardy Hall, sings bass)

Atco 6272 Let's Be Lovers 6-10-63 6-63
 Walk Softly Away 6-10-63



Farris Hill & Madison Bros. on V-Tone, 1962
 (From the Classic Urban Harmony Archives)