**Jimmy Ruffin Press Release.**

Compare Dalkeith to Detroit and most normal people will look at you like you are a little crazy, although to the more informed local they may compare Woodburn miners club Saturday night battles to a Saturday on 8-Mile road, However, most committed soul fans rarely fit a classic definition of normal, coming over as obsessed about their hobby and compulsive about their record collection and any information and memorabilia around the music they can find. Indeed, a little dig within the Dalkeith business phone book will find a record company, North Broad Street. Keep digging and you find there is a whole lot of Detroit spirit in this record company, not least from the two directors who have had a lifetime obsession in collecting this music, and in finding out more about the artists who make the music. This has led them to their current mission in life, a passion to make as much great previously unreleased soul music available, just like the multitude of companies that sprung up almost weekly back in the day in Detroit. So maybe the comparison is not so crazy. The artists involved now love and celebrate the idea of music making its way from Detroit to Dalkeith.

NBS are on their 4th sell out release. Their mantra is simply good soul music, which undersells their product to date, which has been nothing short of sensational soul music. Their previous release, the first going under the banner of Detroit Soul Renaissance releases is gaining worldwide acclaim, bringing exposure to Cynthia Girty and Arenita Walker who until now had been unsung heroes to all but the most knowledgeable soul fans, their lineage only relatively recently been exposed by some of the best soul sleuths out there, a great example of these crazy collectors. This next release, the second under the Detroit Banner, now moves from unknown names to a name known worldwide, mostly for one song, and one that most people will associate with Detroit instantly. It is an unreleased 80’s double sider from non other than Jimmy Ruffin, whose star shone amazingly brightly, albeit briefly, at Detroit’s biggest music factory, Motown Records back in the 60’s. Jimmy was not a native of Detroit, like so many of that time having migrated North with his family from Missippi, including his younger brother David. His early recordings for Motown were strong, enough to get him recommended for joining the Temptations, but the place was taken instead by his brother David, however he carried on and released some great music for Motown. His smash hit, Farewell is A Lonely Sound, led him to success in the UK and Europe, leading to him later making a life on this side of the Atlantic. Like many his star shone briefly, but he continued to make some good, and even some great music. It has been suggested that Berry Gordy implied he suffered due to comparisons with his brothers amazing talent, so its ironic that for me his best music for Motown came on a duet LP with his brother, his last outing for the label, which also spawned an exceptionally good 45. The LP showed that he may not have the same roaring vocal style as his Brother, one of the all-time greats unquestionably, but that he had his own immensely soulful vocal style that worked brilliantly together with David. .

After Motown he had a bit of a Nomadic life, moving labels and also locations it would appear. He released some great stuff on Chess/Polydor, his assumed biographical piece Boy From Mississippi showing his talents as writer and singer, with possibly his strongest performance to date, and he also managed a couple of LP’s. He also had a fantastic 45 on Atco that appears to have been just a one-off deal. At the end of the 70’s it appears he was recording in Philly, resulting in a good 45 on Epic, and some unreleased tracks to surface much later. After this he was still wanted by major label, winning good deals, with RSO in States and then EMI in UK investing heavily in him, but the quality of music was poor and his direction was now miles away from the soul world, it looked like Ruffin’s soul star had been extinguished after the failure of these Philly sessions.

Until now that is, when one of Ruffin’s finest performance has come back to light, 4 great sides recorded in a small Detroit recording studio, a studio used by various artists for its value for money, desperate talents seeking that break, full circle for Jimmy in many ways. With little details available on the tapes, but thanks to some great sleuthing by the guys at NBS using their expanding contacts they are now able to release the first two tracks as their next release, a double sider of Make Me A Winner and Take Me Back, lovingly remastered by the label, with the production input of Scottish legend, the talented Greg Kane at his studio. It is destined to sell out as always, so get ready for this, Make Me A Winner has an instant dancefloor appeal as Jimmy pleads to a mystery female to turn this loser into a winner, every artist’s great hope for their music too. Great old school Sax work on this throughout and it should be a winner on all progressive dance floors over winter. Take Me Back is probably even more dance floor friendly and more up-tempo with a slightly more contemporary feel, for the 80’s anyway, with more great vocals from Ruffin now pleading for possibly the same female to Take Him Back as she has moved on. This just builds both in tempo and vocal performance as it goes on, with some great backing vocals. A real double sider for all those Collectors and DJ’s out there, so get ready to snap this up when available, the 45 will be the usual high-quality product with pic sleeve and a full Jimmy Ruffin bio. Another winner for NBS, no question about it.