THE FOUR ACES

1946-1955

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THE FOUR ACES

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THE FOUR ACES OF FORT WORTH, TEXAS

by Opal Louis Nations

It all started with The Mills Brothers back in the late 1920s. Brothers John (who died in 1935), Herbert, Harry and Donald borrowed from an instrumental singing style that dates all the way back to the close of the nineteenth century and the work of a concertizing aggregation known as The Bell Quartette. This human orchestral sound or 'imitation-of-a-band' phenomenon which The Mills Bros. developed incorporated the mimicking of wind instruments through the use of cupped hands and pinched noses to attain a variety of brass and string timbers.

A second group, one which started out as The Peanut Boys around the time The Mills Brothers first got off the ground, developed a close-harmony swing rhythm style (which developed for them into the use of four stringed instruments) and incorporated balladry and some of The Mills Bros. vocal embellishments. This group evolved into The Ink Spots who profoundly influenced a burgeoning movement of mostly male quartets. Prominent among these were The Four Vagabonds and The Cats & the Fiddle from Chicago, The Golden Gate Quartet from Norfolk, Virginia and The Delta Rhythm Boys out of New Orleans.

Most of the country's high schools during the Pre-War period taught, encouraged and promoted music, not only in the form of the prerequisite traditional high school band but tutored the complexities of singing and vocal harmonies. One such learning institution, the I.M. Terrell High School in Forth Worth, Texas, had engaged the services of L.B. Williams to teach the art of vocal consonance. Williams, principally an English teacher, taught the rudiments of barbershop quartet. It became part of school tradition to have the I.M. Terrell Quartet sing at assemblies, and Williams

had more than one set of singers going to fill such a slot. Group practice was held in the "club room," in reality a makeshift cloakroom.

The Four Aces, formerly The Four Bunnies and Four Numbers, came together through Williams' barbershop class of 1935. Founding fellows included second tenor Algia Pickett, who had formerly sung in a group called The Futuristic Four and was the oldest and most experienced of the bunch, James Reuben Franks, first tenor and later on guitar, George Smith, baritone and down the line pianist and musical arranger, and Otha Jackson, bass and later bass-fiddle. Algia had quit high school earlier on because of family commitments but had returned after his twentyfirst birthday to finish up. The boys were totally unaware of the earliest Four Aces group who recorded for Champion Records in 1933. This aggregation first recorded "Rhythm is our business," a song which for awhile existed in many arrangements and is best remembered today in the

Jimmy Lunceford version on Decca. "Rhythm is our business" was put out just as The Four Aces was coming together. Another interesting development at this time was a singing-band group out of Great Britain called The 4 Aces who sounded exactly like The Mills Brothers in action.

Pickett lead The Four Aces of Fort Worth group and made many of the decisions. Smith served as vocal coach and purchased Jackson's first bass fiddle (he had always rented). The group practiced and perfected spirituals and the popular songs of the day. "We developed a very close harmony and sang acappella," says Jackson. The group first played high school auditoriums and on fifteen programs at the Elks, Kiwanis and Rotary clubs. Smith evolved into an invaluable member of the group. Not only did he eventually formulate arrangements on the piano, he could chord guitar and choreograph the odd comedy routine. (Smith later attended the Conservatory of Music in San Francisco).

The group's early engagements netted between five and ten dollars, split four ways. This hardly covered cab fares. During this time the group billed themselves as The Four Bunnies or Four Numbers. They were at a loss to decide on a permanent moniker until they hooked up with a Mr. Gallagher, a KFJC radio announcer. KFJC enjoyed financial support from Franklin D. Roosevelt's son whose wife was crazy over the quartet. It was Gallagher who named the fellows The Four Aces. The group's contract specified that the boys would air once a week for fifteen minutes over a period of three months, but they were so well liked that they eventually came on five days a week for the monthly rate of sixty dollars each, with no commercial sponsorship. The contract was also extended beyond the three months.

The show was an opener on what was to become the Texas State Network.

Singing cowboy Gene Autry headlined the weekday program. According to Fowler and Crawford in their book, "Border Radio" (Texas Monthly Press, 1987), Autry often combined the spell of western skies with the romance of radio and other marvels of modern technology. Autry invested in the Texas State Network. The boys went over big around Taylor, Austin and San Antonio. Bass and piano were added in 1939, and the group became fully professional.

L.C. Tolan was auditioning and signing acts for the next Beckman and Garrity Show, a vaudeville roadshow, and wanted The Four Aces along. The Beckman and Garrity Show existed throughout the 1930s and was a circus type organization akin to the former Rabbit's Foot Minstrels. Peter Dempsey in his liner notes to "Sweet Harmony (ASV CD 5216), describes the phenomenon best by stating "Out of vaudeville and burlesque, in a process which blended the best characteristics of 19th century American negro and "blackface" minstrelry with ragtime and jazz, the popular harmony ensemble in all its diversities of rhythm and syncopation gradually evolved."

Rev. Dwight "Gatemouth" Moore was one of the better known black blues and gospel performers ever to travel with the show and share stage time with conjurers, acrobats, dancers and comedians. The Beckman and Garrity Show toured by train with each artist comfortably sleeping in their own berth. The performers were well looked after, by comparison with others of their profession, and traveled extensively throughout the nation.

The Four Aces performed in Michigan, Mississippi and Missouri singing the songs of the day by The Mills Brothers and others. Pickett was particularly adept at cupping and blowing. During this time the group enjoyed a year's tenure on WAOI in San Antonio. This came about when

the Beckman and Garrity tour had reached the city of Houston. Jackson tells it this way. "When we reached Houston, a dancer by the name of Wynn took us to the Froggy Bottom Club. We worked the Froggy Bottom, then went on to play private clubs and army bases. Our reputation spread. We went to WAOI and they took us on."

The Four Aces, having relocated to San Francisco, continued on until the outbreak of World War II, at which time Pickett, Jackson and Smith went into the service. There they served under the command of E.R. Shipp, chief of staff assigned to the Armed Forces Entertainment Committee (Twelfth Naval District). Franks moved to L.A. where he hooked up with Jack Carrington on piano and Bill Davis on bass. As a swing combo, the Carrington band played the local club circuit. Franks did, however, play on one of The Four Aces' Armed Forces gigs, the January 1944 appearance on the Navy show at the U.S. Naval Hospital on Treasure Island, located midway between San Francisco and Oakland. Other enlistment activity took place on the Army show at Camp Stoneman Hospital (California) and a Navy bash held at the Naval hospital on Mare Island (California).

During furloughs the group (billed as The Aces) played various San Francisco club dates. One such venue was The Vagabond Club on Geary Boulevard, owned by the Italian-American comedy harmony and instrumental group, The Four Vagabonds. The Aces replaced The Four Vagabonds at The Vagabond Club when the latter went off to star in movie musicals.

Back with Franks as a quartet again, the group gained from referrals, especially those garnered by Saunders King. King, born in Staple, Louisiana, moved to San Francisco and spent his youth being raised by parents who were both ministers. As a member of The Southern Harmony

Four, King became well versed in quartet singing. Later on when he had mastered guitar, King formed his own blues combo and built a sizable reputation through gigs and excellent waxings on Dave Rosenbaum's Rhythm label. Thus King was able to break into the upscale, smart supper set. Through King, The Four Aces were able to play the same plush night spots and the same high society watering holes.

The boys found themselves booked at the El Capp, the Say When Club, Fax (run by George Andrew on Market Street) and the opulent Fairmont Hotel atop Nob Hill. it was at one of these night clubs the young Johnny Mathis came and watched the group.

After Algia Pickett's discharge from the service, he moved into Franks' old

house in North Berkeley with Smith and Jackson. Both Smith and Jackson went back to school on the G.I. Bill. They signed up to take rudimentary music theory classes with Ken Dell at the Kendell Conservatory of Music in Oakland. The boys still found time to play the swank night clubs in the evenings. They went out wearing an assortment of sharp evening suits, sometimes blue, sometimes grey or maroon with grey pants and black bow ties. At one fancy nightery (it is not remembered which), Smith was pulled aside after a Four Aces set by Rene Lamarre, head of the "futuristic" looking Trilon label at 3123 San Pablo Avenue in Oakland. Rene's partner (name forgotten) owned the Val Theatre in Oakland. Trilon put out the gamut of popular music from white pop, R & B and gospel through to jazz. The Four Vagabonds were also under contract to Trilon.

At this point in time, Bob Geddins, record company owner (Big Town) and Oakland record manufacturer, handled A & R and sales for Lamarre. In my article on Geddins (Real Blues, August/September 1997, #8), I explain that Trilon came to the rescue when Geddins had problems pressing his own material. Trilon offered to help produce and distribute Big Town in exchange for artist referral, advice and sales. Problems arose when Geddins, on a Trilon sales trip to Texas, found himself stranded. Lamarre had failed to keep sending salary checks plus an agreed regular sum to cover Oakland family expenses. Geddins, due in part to the poor management of his own affairs, wound up owing money to Lamarre which ended with Trilon seizing control over an unknown quantity of Big Town masters and test recordings. More on this later.

The Four Aces' first Trilon session resulted in six sides being recorded. The first song, "I wonder, I wonder, I wonder," was waxed by the group in both vocal and instrumental form. This Daryl Hutchins chart, as far as I can

ascertain, was recorded months later by Louis Armstrong for RCA Victor. Trilon artists The Four Vagabonds also took a stab at it, as did The Four Lads and Patti Page later on. The Four Aces give the vocal version a folksy sounding, blues shaded feeling. "I wonder, I wonder, I wonder" is a sentimental ballad, reminiscent of material cut by Willie Dixon and The Big Three Trio on Columbia who were certainly very popular at the time. The song also evokes the spirit of soundtrack footage from early black or "darkie" movies. The instrumental version found on the flip is a pleaser, with Smith's fancy piano fingering and sessions organist Benny Butler's adroit handling of the melodic thread. This is topped with Jackson's and Franks' solid rhythm patterns.

The outfit's second, almost immediate release was "Garbage man," a piano-driven, jivejumping novelty presented in scat style with Smith enjoying a high old time animating the clever and engaging lyrics. The underside is an early blues song called "Put your cards on the table." The chart's bass and piano parts muse along behind Franks; lush high tenor sounding like Saunders King, as the group chirps closely and sweetly in the foreground. The third rapid-fire release contains a lovely ballad ornamented with pretty blues shadings entitled "There's a rumor going around." Pickett leads the song with warmth and feeling. The song has a pleasing melody and a brief flurry of light-hearted piano triplets at the bridge.

Lamarre saw fit to put another instrumental on the reverse. This time, "St. Louis Boogie," loosely based on W.C. Handy's 1914 over-recorded vocal standard "St. Louis Blues" first popularized during the 1920s. The song is rendered matinee-organ style in jump time, with Smith's piano-jamming weaving and dodging around the refrain. All three 78s were released

during the 1946 Christmas season, but few found their way onto holiday gift lists. A second Trilon session was set in early 1947. Jackson states that studio sessions were held all over the Bay Area, but locations have been long forgotten.

The second session netted two songs. Both capitalized on Jack McVea's enormous February 1947 hit recording of "Open the door, Richard." The tune, a novel comic drama based on a Dusty Fletcher routine waxed for National Records, was recorded by an endless variety of black entertainers during the late Forties. The Four Aces first met up with McVea when he played the Jade Club in San Francisco. Rene Lamarre came up with a sequel called "Richard ain't gonna open that door" and, to take things a step further, coupled it with an ensemble instrumental labeled "Richard's Jam."

On The Four Aces' sequel, Smith takes McVea's part, and Richard, played by John "Red" Kelly on the original, is enacted by Franks. The song is infused with a pleasant, bluesy atmosphere, some smoochy sax fills and great, humorous lyrics, every bit as funny and compelling as the original. The record sounded like part two of the McVea opus, yet the platter failed to sell. This was due, in part, to Lamarre's limited distribution, a situation which improved only a year later when Trilon signed a pact with Herman Lubinsky of Savoy Records in New York to distribute Trilon product down the East coast. But by then The Four Aces had quit Trilon.
"Richard's jam" is a jazzy riff with nimble fingered piano, honking tenor sax played by J.P. Patterson and great gutsy guitar, culminating in a frantic Jack Harris drum solo near the close of the number.

The last Trilon session took place the summer of 1947. Again, six songs were recorded and issued simultaneously on three 78 rpm discs with

Four Aces Have Stardust Jumping

The Four Aces have been in the Stardust Room only one week now, but already they are packing the place every night. Their reputation preceded them from San Francisco, and everyone in Long Beach is clamoring to get in the Stardust and dig their fine jive.

The foursome consists of James Frank on the guitar, George Smith on piano, Otha Jackson on the bass, and Algia Pickett handling the drums and vocals.

This quartet has been together ten years, and as a result blend with each other to make perfect harmony. Their routines are great, especially such numbers as "Cherry," "Red-Light," "I'll Never Let You Go," and "Garbage Man." The Four Aces have made over thirty records, the best of which are "Some Other Time," and "Lazy Navajo." A new hit soon to be released, "You Are Always Mine," was composed by this combo.

Anyone from around Detroit or Toledo will recognize the boys as having appeared very often with stations WXYZ and WSPD.

The Stardust, long known for its high standard of entertainment, has certainly conformed to its policy in procuring these boys from Frisco, as Long Beach and vicinity is already buzzing over the music of the Four Aces.

brightly colored (blush pink or scarlet) labels. The first of these, "Cherie" (Cherry), dates all the way back to 1928 when the first sepia recording of it was waxed by McKinney's Cotton Pickers on RCA Victor. The Four Aces' arrangement is based on the Erskine Hawkins 1944 Bluebird rendering which enlivens the song, changing it from a ballad to a jump. The Four Aces' version finds Franks' sweet, high tenor lead crooning away in front of a blend of cool,

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almost quiet, harmonies. The reading is beautiful and should have sold in quantity. The Four Aces' interpretation was surely the model used as a blueprint for The Jive Bombers' version on Savoy in 1957. The reverse, "I'll never let you go again," is a sultry, romantic ballad closely and cleverly sung for the young and in love.

The tear-stained "I'm crying all the time" is a weeper in The Ink Spots' vein, with Franks' tender bleetings and the group crooning in the background like extras at a wake. "This little chick went to market" puts us back at the sock-hop. A jump-jive novelty, "Little chick" finds Smith camping it up as only he and Fats Waller know how, with the group lavishing encouragement. "Ain't it a crying shame" is yet another beautiful ballad, rendered slow and bluesy. Velvet voices blend in vocal splendor. Too bad the record-buying public was not ready for it. Or perhaps too many artists tried to emulate Louis Jordan in all his zaniness and the public was confused by the outcome. Jordan dominated the black blues and rhythm culture when self-contained vocal quartets seemed a dime a dozen.

The last recorded song, "Gumbo," a jump vehicle, places us squarely in the Cats & a Fiddle idiom, with its neat culinary lyrics, clever guitar runs and games all 'round. The song must have wowed the crowds at the supper clubs. None of The Four Aces' efforts charted. Like many acts, The Four Aces gave live, quality performances second to none. A high standard of professional excellence prevailed. The singing, the music, the presentation were always such that the foursome was nearly always asked to give return engagements. But their records were another matter. On the commercial market they had to compete with Savannah Churchill and The Four Tunes, The Mills Brothers, The Three Flames, Ink Spots and Charioteers who all

had sizeable best sellers during this time.

"We were pretty upset with the way Lamarre handled us," says Jackson. "He was always a guy who wanted something only for himself. He didn't really care about us at all." The Four Aces were fortunate in having two first class local booking agents, Hal Morris and Dick Reinhart (sp.?). Meanwhile, a white vocal group calling themselves The Four Aces came together. Newfoundland navy buddies Al Alberts and Dave Mahoney, through the assistance of Marty Caruso, a Chester, Pennsylvania music shop proprietor, teamed the Canucks up with Louis Silvestri and Rosario Vaccaro.

Like The Four Aces from Fort Worth, the Chester aggregation was a selfcontained unit. Lead singer Alberts played piano, tenor Mahoney fingered tenor sax, baritone Vaccaro blew trumpet and bass singer Silvestri sat in on the drums. By 1949, The Four Aces from Chester were signed to Irv Ballen's Music Master label, a freshly invented subsidiary of Gotham Records. It did not seem to worry the music establishment that confusion might come about due to there being two recording Four Aces groups. Our group from Fort Worth seemed to be aware of this, and they were concerned. On the other hand, the Chester boys did not seem to care one way or the other. They did not need to. In August 1951, the lads from Chester shot up the pop charts with their version of George Haven and Chester Shull's "(It's no) Sin," a song later and better rendered over in "Bronzeville" by The Four Buddies, Four Knights and Savannah Churchill, respectively. The Chester boys no longer had to worry about the existence of the original Four Aces and their efforts to make a buck out on the West Coast.

We mentioned earlier a group called The Four Aces on Champion

Records (1933). Quartet researcher Marv Goldberg dug up another black Four Aces, found in newspaper articles from 1944. This group played for our troops out in the Far East during the War. The Four Aces groups on Merion and Flash evolved in the 1950s. Through good representation, The Four Aces played the Elbow Room on Solano Avenue in Berkeley and the Fax Club on Market Street in San Francisco with Nellie Lutcher, the Stardust Room in Long Beach and at Billy Birds with Louis Jordan at Sunset and Vine in Hollywood.

In early 1949, The Four Aces, during their stint at the Stardust Room, were approached by Cliff McDonald (co-proprietor with Bill McCall Jnr. of the 4 Star / Gilt Edge indie record company) with a recording deal. There is a strong probability that Bob Geddins, who enjoyed a loose business arrangement with McCall, brought The Four Aces to McDonald's notice. In all likelihood, Geddins, with or without Lamarre's involvement, sold unissued Trilon and/or Big Town variously dated Four Aces masters to Bill McCall for release. The Four Aces never recorded for McCall at their Pasadena headquarters or any place in Southern California. McCall purchased at least eight Four Aces masters, releasing them on three 4 Star 78s and one 16", six-tune electronic transcription for radio use only, over a period of twelve months.

The first release, "Lazy Navajo" / "Aces Swing" filled the record racks in April 1949. "Lazy Navajo" is a country & western tune masquerading as a novelty cabaret number, with Franks sailing around in falsetto and the boys singing like a happy bunch of cowhands squatting at a glowing campfire. Just the sort of song that would have passed muster on their former Gene Autry radio program. "Aces Swing" is yet another jumping dance boogie with an upbeat ensemble in chorded harmony. A jazzy

instrumentation adds verve to the end result. This first release is clearly aimed at a popular music market. The second try gives us "Too late" / "Jumpin' out." "Too late" is another delicate love ballad lead by Pickett and probably inspired by Savannah Churchill. The group sweetly round-mouths in the background while Franks sails like a swallow in high tenor to add charm. "Jumpin' out" is what one would expect, a hand-clapping, loosen-up lesson in jumpin' jitterbug swing with crazy piano spiderings and fancy fretwork. Scat-singing and high jinks put The Cats & a Fiddle in the shade.

The final 4 Star release gives us "Who is there to blame," a lazy summer day ballad sung without frills, lead by Jackson, with an odd but brief jazzy double-time piano segment on the bridge, and "Because I'm in love with you," an Algia Pickett-lead song. I have not been able to find a copy to audition. "Lazy Navajo," "Aces Swing," "Too late," and "Who was there to blame" (or "Who is there to blame") appear on the electronic transcription along with "Till I go dreaming of you," a tender ballad lead by Franks with a perfect Bill Kenny imitation plus the group warbling as close as lovebirds, and "Katie May," a perky, jerky novelty with Smith hamming it up with his customary Fats Waller impersonation. Franks' outstanding guitar fills on the bridge seem almost out of place, and nice, cool harmonies come through at times to remind one of how well each singer knows the others' voices.

Live engagements took The Four Aces to the Band Box in Redwood City, the Burma Club on Golden Gate Avenue in San Francisco, the Paradise on Broadway in Oakland, and the Say When on Bush Street in San Francisco where they were often asked to return. Bob Geddins had held back four songs from an early 1950s session, and these he issued on two of

his own Big Town releases, one in February 1954, the other precisely a year later. Both records were marketed as by the "Original 4 Aces." The earlier release contains the original sepia version of "Release me" (Release), recorded with greater success by Little Esther Phillips on Lenox in 1962 and Johnny Adams on Watch six years on. Patti Page heralded a pop version.

Originally a country song recorded by Ray Price on Columbia and Kitty Wells for Decca, "Release me" found its strongest sales in the Englebert

Humperdinck cover on Parrot in 1967. The song is copyrighted to Eddie Miller and W.S. Stevenson, but Otha Jackson states that it was The Four Aces who originally came up with the final arrangement. Their touching version is sung as a tender ballad, ensemble fashion, without the frequent use of chorded harmony. The flipside revealed "Whose arms are you missing," a song penned and sung by Otha Jackson in the Herb Jeffries school of cathartic crooning plus the group assisting with much vim and vigor in open harmony. You can tell that the boys were making a conscious effort to stay hip and conform to the prerequisite needs of the R & B buying public.

The group's final waxing featured "I can see an angel" (a ballad closely matching the arrangement on "You were my first affair"), highlighting a strong lead performance and impressive harmonic background. The aforementioned "You were my first affair" is the flip, a walking-tempo ballad sung in The Crew-Cuts mode, registered with a heavy, leaden rhythm accompaniment.

Marv Goldberg indicates that "I can see an angel" was released a second time, on an unnumbered deejay issue, with different artists tinkering with the tune. Although this may have marked the end of The Four Aces' recording career, their live performances continued to keep them earning a reasonable standard of living. During the Fifties, the quartet played the 13th Street South Pacific Club in Oakland, the Travis A.F.B., Tino's in San Francisco, The Bamboo Room in Modesto, John's Ron-de-voo in Richmond, Cal, Tommy Tucker's Playroom in Los Angeles, The Trophy Room at Falls River Mills, and The New Sage Room at the Wagon Wheel Saloon in South Lake Tahoe. Out of state, the quartet left their mark at the New Auditorium in North Dakota and the Sinbad Lounge at the Dunes

Hotel in Las Vegas, to name just a few.

Hal Morris and Dick Reinhart had connections with booking agents up the West Coast and in turn links with agents in Canada. One tour took The Four Aces from California into Nevada and from Nevada into Oregon where they played the Balboa Empire and the Del Rogue at Gold Beach. From Oregon, they traveled north into Washington where they appeared at the Stillman Hotel in Spokane, the Big "Y" Tavern in Kennewich, and the B.P.O.E. in Wenatchee. The Canadian leg of the trip took the group into British Columbia (Izzy Waters Cave Supper Club in Vancouver), Alberta, Saskatchewan, and back into Montana.

The Four Aces traveled by airplane wherever they could and took chartered private buses to outlying locations. "We played private mansions and supper clubs where we were always paid," says Jackson. The group's only advertising came in the form of advance radio publicity and occasional handbills. "We always headlined," states Jackson, "and we were frequently invited back at least once a year."

The Four Aces' last tour came about in 1957, when Franks left the group to permanently reside in Los Angeles. His place was taken by a guitarist friend of George Smith. Smith had gotten to know the man (whose name is forgotten) through his attendance at union meetings in San Francisco. When the group broke up toward the close of 1957, Smith, followed by Jackson, went to work at the post office. Pickett worked for the City of Berkeley at the Department of Public Works. Smith is deceased; Franks, Pickett and Jackson are retired and still living healthy lives.

Opal Louis Nations
August 1998

with thanks to Otha Jackson and Marv Goldberg

Four Aces Discography (by Mary Goldberg)

TRILON

143	I Wonder, I Wonder, I Wonder, Part 1 (instrumental) I Wonder, I Wonder, I Wonder, Part 2 (ALL)	12/46
144	Garbage Man (GS) Put Your Cards On The Table (JF)	12/46
145	There's A Rumor Going Around (AP) St. Louis Boogie (instrumental)	12/46
153	Richard Ain't Gonna Open That Door (GS) Richard's Jam (instrumental)	47
178	Cherie (JF) I'll Never Let You Go Again (AP)	7/47
179	I'm Crying All The Time (JF) This Little Chick Went To Market (GS)	7/47
180	Ain't It A Cryin' Shame (GS) Gumbo (GS)	7/47

4-STAR

1292	Lazy Navajo (ALL) Aces Swing (ALL)	4/49
1324	Too Late (AP) Jumpin' Out (JF)	49
1408	Who Is There To Blame (OJ) Because I'm In Love With You (AP)	1/50

ET-20 (Radio transcription disk - a 16-inch disk with 6 tunes; for radio play only)
Till I Go Dreaming Of You (JF)
Lazy Navajo (ALL)
Aces Swing (ALL)
Too Late (AP)
Who Was There To Blame (OJ) [note change in the verb]
Katie May (GS)

BIG TOWN (as "Original 4 Aces")

112	Release (JF) Whose Arms Are You Missing (OJ)	2/54
118	I Can See An Angel (AP) You Were My First Affair (OJ)	2/55
---	I Can See An Angel - Original 4 Aces (Unnumbered DJ copy with different artists doing the same song) I Can See An Angel - Pete Pike	

LEADS: GS=George Smith; JF=James Reuben Franks; AP=Algia Pickett; OJ=Otha Jackson