



YVONNE VERNEE,
Vocalist, Recording Artist

CORREC-TONE RECORDING CO.
8912 Grand River
Detroit, 4, Mich.

MIDNITE
EXPRESS



50p

No 1

MIDNITE EXPRESS.....FOR RARE SOUL PEOPLE.....ISSUE ONE.....EDITORIAL.

Welcome to this the first issue of Midnite Express, I hope it provides informative and interesting reading. Firstly, may I offer my thanks to all the contributors and all the people who helped sell the magazine, or promote it in any way. Thanks.

Special thanks to Chris Savory and Siz who advised me on the legal side of things, I'll see you in Strangeways lads! Also special thanks to my long-suffering wife, Lorraine, who did most of the typing, hers being the pages without the mistakes.

Editor is a rather grand title for simply the guy who puts it all together, and whilst it's been hard work and cost me many a sleepless night, it's been well worthwhile. For too long the Rare Soul scene has lacked a successful magazine that deals in fact and not fiction. Hopefully Midnite Express will fill this gap.

I hope to hold the magazine's price at 50p for as long as possible, but only the Post Office and printing costs can ultimately decide this. I am not taking subscriptions at present, but may do so at a later date if the mag proves successful. We, and I speak for all contributors now, have some very good, and very interesting projects lined up for future issues, so watch out for those.

Cliff White of Charly records is considering releasing a compilation album with in-demand tracks from the following labels; Ronn, Jewel, Paula, Constellation, V-J, and Canterbury. Please nominate the tracks you would like to see released and send them to me at the mag's address. I'll forward them to Cliff.

Trevor Swaines is very busy compiling a book on label listings of most soul labels, large and small, but has several gaps on most listings and would like anyone willing to trade label listings to get in touch with him. The book would prove invaluable to any serious collector, so get in touch with Trevor at: 19 Clarkson House, Maysoule Road, Battersea, London. SW11 2BP. Tel 01-350-0663. Every little helps.

I need reports of any and all Rare Soul clubs, be they oldies or newies, so the next time you visit your local club, take note of attendance, sounds played etc. I'll feature these in later issues.

Rod Dearlove (Editor)

MIDNITE EXPRESS IS REGISTERED AS A MAGAZINE AND COPYRIGHT EXISTS.

TRACKDOWN RECORDS

Tamla Motown vintage issues on UK Fontana, Oriole, Stateside red/white, green/white, black demos. Over 500 titles, 150 demos on Set Sale List No. 10. Also records purchased, Soul, Tamla, Pop, Rock n Roll singles and EPs. SAE to:- TRACKDOWN RECORDS, 34 VERNON ROAD, BREDBURY, STOCKPORT, CHESHIRE.

ONE SAE ENSURES 5 LISTS.

DAVE WITHERS, FLAT 35, GREENSIDE COURT,
MONTON, ECCLES, LANCs.
FOR OBSCURITIES, OLDIES & NEWIES.

Return of the Legendary
YATE ALL-NIGHTER
at the
STARS AND STRIPES CLUB,
YATE NR BRISTOL.

25th/26th April 1 AM-9 AM.

DJs - NICK MCAVOY, IAN CLARK,
DAVE THORLEY, TONY ELLIS,
ADEY POUNTAIN, MICK GODFREY
and HIPPO.

ADMISSION: £2 members; £2.50
guests.

YOUR SUPPORT IS ESSENTIAL

THE DETROIT SCENE

RIC TIC RELICS

Part One

The Ric Tic label was originally formed in 1964 by Ed Wingate, who duly appointed himself President. The label's initial address was 4039 Buena Vista, Detroit, also the home of another Wingate owned label, Golden World. Ric Tic later moved to 3246 Davison West, Detroit. Another label also shared this address, Wingate, which was, not surprisingly, owned by Ed Wingate. None of Ed Wingate's labels have issues on 13 or 113 due to his superstitious nature, a practice some labels use even today.

The first single on Ric Tic was by Gino Washington, entitled "Gino Is A Coward" and the flip "Puppet On A String" (RT - 100). Gino is, of course, the well known 60's club favourite, who, along with his Ram Jam Band had 'em stomping and screaming for more at the end of his act. Even today he is still touring and whipping them up into a frenzy. The label colouring on the first Ric Tic single was white with black lettering, although a rarer light blue issue does exist.

Freddie Gorman had come to Ric Tic via his brother, Al Hamilton, who is better known over here as Al Kent, who helped Freddie get an audition with Ed Wingate. He was signed as a singer, but had previously proved his worth as a writer by co-penning with Brian Holland "Please Mr Postman" for The Marvelettes, which sold over a million copies. Freddie had met the Holland brothers through Berry Gordy, whilst delivering mail to the Gordy household. The Hollands, Brian and Eddie and Gorman, plus the unknown Cackie, had formed themselves into The Fidelatones, but met with no success. Gordy later signed the Hollands and Gorman to his aspiring Motown set-up as staff writers, but no more hits

ensued and in 1965 Freddie went to Ric Tic.

His first release was "In A Bad Way"/"There Can Be Too Much" (RT - 101), which was promising enough, but the follow up was far superior. "Take Me Back", whilst being relegated to the flip of "Can't Get It Out Of My Mind" (RT - 102), was a killer. A classic piece of Detroit dance floor action, with Freddie's deep and often stark vocal pitted against the free flowing bass line, pounding brass and strings, a real gem. No more releases followed, and Freddie returned to his writing. Over at Golden World, away from the pressures of recording he wrote "Just Like Romeo & Juliet", which The Reflections recorded (GW - 8), it was a smash and made the national charts. This prompted Freddie to write for other Golden World artists, The Adorables, Patti Gilson, The Debonaires and Barbra Mercer all benefitted from his talents.

However, singing was in his blood and he left the Wingate stable to join The Voicemasters. They had three discs issued on Anna, but didn't fare too well, and in 1969 after various line-up changes, including Ty Hunter and David Ruffin leaving, they changed their name to The Originals. The Originals are of course a well known name to most soul fans for their hits "Baby I'm For Real" and others too numerous to mention. Freddie Gorman is still with the group today.

Next issue: Edwin Starr, Laura Lee, Rose Batiste and Little Ann.

RD.

LISTS OF RARE UK SINGLES:-

SAE TO:
22 Croyden Close
Lordshill
Southampton
SO1 8GW

LILLIE BRYANT - SECRET AGENT?

Discovered singing Jazz in her native New York by Billie Ford, Lillie Bryant 'changed codes' and moved to Philadelphia, where she joined The Thunderbirds. Ford, who had in his time been everything from session musician to talent scout, knew a good voice when he heard one and had little difficulty in persuading Lillie to make the move. She slotted into the group's line-up and cut several sides with them on Swan.

This fact has prompted some collectors to believe that Lillie is the voice behind the mysterious vocal to The Guys from Uncle, "The Spy" on Swan. If this is fact, and it's a hard job confirming this I can tell you, it throws light onto a side that has haunted several collectors for years. It's rumoured the vocal is called "Agent For Love", and was issued on Swan. Whether it was issued or merely demo'd is unconfirmed, but several people have sworn to hearing it at Cleethorpes several years ago. Lillie Bryant is, of course, more famous for her Tayster outing "Meet Me Halfway", which is still much sought after, but if "Agent For Love" does exist, what a rarity it must be! Anyone with a copy please get in touch with me at the magazine's address, thanks. I'll keep you posted.

Writing the above article prompted me to delve into the question of vocals to well-known instrumentals, and it raised some interesting facts. The most infamous vocal is supposed to be Tony Turner's "6 x 6", which is the vocal to Earl Van Dyke's stomping instrumental of the same name. Apparently the lyrics are about a guy serving a very long prison sentence, and make reference to his cell, "I'm living in this lonely room, my world is six by six". The label is unknown, but thought to be of Detroit origin. I'd like any details of this too, especially a photostat. Watch next issue's cover for some ultra-rare Detroit demos, they'll make your mouth water!!!!

IAN CLARK'S LATEST - PRECISIONS "SUCH MISERY" USA WHITE DEMOS - ORIGINALS ONLY £5 EACH - POST FREE - PLUS SAE FOR QUARTERLY RARITIES & CHEAPIES LIST INCLUDING ARIN DEMAIN, LARRY SANTOS, NICCI BLU, TONI BASIL (ISSUE), MICHAEL AND RAYMOND, RAIN, VELVETONES AND BRITISH SECTION - CANDY & THE KISSES, JACKIE DESHANNON - STATESIDE; .CHESS; PYE INT; 60's R&B - EVERYTHING REDUCED. SEND SAE TO: TOP FLAT, 24 ECKSTEIN ROAD, LONDON. SW11.

SOUL BOWL

Regular weekly lists of Rarities, Demos, Detroit, Northern, LPs, General Soul.

SAE TO: PO Box 3,
15 Portland Street,
Kings Lynn,
Norfolk.

JOHN MANSHIP RECORDS

£1.50 guarantees ten consecutive lists.

WEEKLY LISTS OF TOP RARITIES FROM:

29 Nottingham Street,
Melton Mowbray,
Leics.

PICTURED OPPOSITE - THE INSPIRATIONS



70's SOUL SCENE -
INTRODUCTORY ARTICLE

In my first article for 'Midnite Express' I'd like to explain how I became involved in more recent up-tempo soul music, where to obtain such sounds, venues where they're played and conclude with a brief mention of some current personal favourite tracks.

I've been into black music for longer than I care to remember - since the early 60's, and, while my tastes have probably changed over the years, one thing has remained constant - my enthusiasm for listening to new sounds. For years in the late 60's and much of the 70's this led to an almost fanatical interest in what became called "Northern" Soul, not only because of the atmosphere but because of the seemingly endless supply of great, often obscure soul tracks. In the mid 70's, as is well known, I didn't go along with the introduction of 70's disco product, mainly as much of what was programmed was of the computerised 12" disc variety, and I wrongly assumed the rest must also be like this, so while buying some new releases, I wasn't really committed to programming them. On reflection I made a serious error of judgement, partly in overlooking potentially great records, but also because the split then, meant many of the more progressively minded people went over to what has become known as "jazz funk", and it is now almost impossible to get them back into a modern soul scene. Virtually from that time on, the Northern (or Rare Soul) scene went into slow, but steady decline, partly because of the ever-increasing percentage of "oldies" played (I'd be a fool to knock the records as such, but this policy of living on past glories is a very unattractive one)

and also because good new sixties sounds became harder and harder to find, leading to the inclusion of inferior material, either too "poppy" or lacking atmosphere. I was guilty as any with MINDLESS STOMPERS like "Village of Tears"; "Marching"; "Tough Girl" but I'd better not mention any other examples as certain DJ's might feel personally insulted!

I allowed myself to drift along, (playing oldies too!!), until over 18 months ago on a visit to JOHN ANDERSON'S "SOUL BOWL", I heard a tape with records on it like "OVER THE TOP" - ROY DAWSON; "BABY PLEASE HAVE SOME SYMPATHY" - COURT DAVIS; "GET READY FOR THE GET-DOWN"; "LET'S SPEND SOME TIME TOGETHER" - LARRY HOUSTON (disguised as TOP CAT). I was overwhelmed, completely hooked by the incredibly soulful quality of the vocals which came over so well with the aid of modern production techniques, and they were atmospheric dancers too. After several months, I managed to obtain these records and since then have accumulated more virtually every month, many of almost equal quality. This led me to take a much closer look at the more readily available imports on major labels. I regularly visited "DISCOUNT-DISCS" in Wolverhampton run by IAN PERIERA (PEP) who took at least one copy of every title coming into "RECORD CORNER" (BALHAM, LONDON) so I picked up as new releases, ALFIE DAVIDSON "LOVE IS A SERIOUS BUSINESS"; PRINCE PHILLIP MITCHELL "I'M SO HAPPY"; CHARLES HOHNSON "NEVER HAD A LOVE SO GOOD"; SKIP MAHONEY "JANICE" and others too numerous to mention. Johnny Manship and Dave Raistrick have also, in the past year brought in many good modern titles so for anyone wishing to obtain the sounds I would suggest the

following - for rarer items and demos SOUL BOWL has the widest choice, for general new releases JOHNNY MANSHIP has a regular column on his lists, with good advice, and some rarer items, DAVE RAISTRICK has a nice selection of 7" demos, 12" demos and LP's - of the more soulful artists!

As far as venues are concerned, matters are in a state of flux. As I programmed more and more modern sounds into my spots I encountered a mixed reaction - a keen minority who danced to and then bought the more readily available items, and a large proportion bewildered by the "crusade" (as another DJ put it!!) I was embarking on. Unfortunately, as the crusaders failed to take Jerusalem, so I received my marching orders from Wigan, other venues closed resulting in less modern sounds having been played recently. I've no idea whether in time the Northern scene will prove more adaptable, but certain features like the oldies domination, the excessive amount of cover-ups, the obsession some DJ's have for playing one-offs (both of which must frustrate any collectors) are not exactly hopeful signs. Fortunately at certain gigs I've done recently, THE OAK, SHREWSBURY; BIRMINGHAM LOCARNO enthusiastic punters have travelled considerable distances to hear modern soul - not being worried whether it's a one-off or a new release so long as a soulful dancer is being played - this is more like the scene I joined years ago. With some LOCARNO (BRUM) nites planned (MARCH 14th IS THE FIRST ONE), and venues as far apart as LANCASTER and CAMBRIDGE in the pipeline, things could soon be looking up. Finally - a few recent mindblowers to look out for:-

- 5 "Forever and a day" - Numonics (Hodisk)
- 6 "It takes more" - Phil Phillips (Hard-boiled)
- 7 "Just let me love you one more time" - Kalyan (RCA)
- * 8 "Paradise" - Jewel (Jewel Productions)
- 9 "You've got to like what you do" - Shirley Brown (20th Century)
- * 10 "That's love" - Bill Merriweather (Fee)

Till next issue, when I'll review some of these and others; Soul on into the 80's!

SOUL SAM

SOUL RARITIES - for regular lists of rare (and not so rare) soul records of all styles - send SAE and wants lists to:-

JOHN FARRELL
GEM RECORDS (M.E.)
4 WINDSOR AVENUE
ST. JOHNS
WORCESTER
WR2 5NQ

DETROIT SOUL SPECIALISTS

US & UK ISSUED RECORDS

- * 1 "Keep it up" - Timothy Wilson (H&L LP)
- * 2 "Let me do it till you're satisfied" - Oscar Perry (Horizon)
- 3 "Don't squeeze the sherm" - Leon Peterson (Fire Mt.)
- 4 "Make love to you" - Scarbrough (E J Scarbrough records)



Pictured above is Mr Mickey Lanay, whose 'I'm Gonna Walk' on Vulcan records is at present a very indemand sound. Grapevine hope to release this cut along with tracks from Eddie Holman, Cecil Washington, Fuller Brothers and Tomangos soon.....

CAMEO-PARKWAY (UK)

Of all the labels ever issued in the UK, Cameo-Parkway must be amongst the most appealing to UK soul label collectors. Although a lot of the earlier releases were very ordinary, if not a waste of vinyl, towards the end of its life, the releases were excellent and are now sought after. However Cameo-Parkway, the UK label for the originally-based Philadelphia labels Cameo and Parkway, wasn't the first label to have these American labels produce. That started some years previously. To give you a proper insight into this label, you have to know a little of its early roots, both in the States and over here.

Cameo was the first of the two labels to appear in the States in 1957. It became essentially a teen-beat label, catering for the teen and pre-teen markets, although the first releases weren't in this bag. They were by artists like Charlie Gracie, Timmie 'Oh yeah' Rogers and Dave Appell and the Applejacks (not the UK group on Decca, CBS etc). Due to their success in the States, Cameo naturally looked for a company over here to release their records.

Due to the first releases on Cameo being successful, they probably accepted the first company to approach them, which turned out to be EMI. The first two Charlie Gracie singles appeared on Parlophone but they were the only ones that did. With his third release they changed company to Decca, and then for the next 12 UK singles, they all appeared on London. This was probably due to most American companies putting their faith in the London label, as at this stage, there were only really two majors regarding American products. All were Cameo recordings, because at this time Parkway was not yet into being.

Parkway was formed in May, 1959. It was around this time that the Cameo/Parkway labels left the London label and moved back to EMI and on to the Top Rank briefly. First release was Chubby Checker with 'The Class', a pre 'Twist' recording. This was even issued on a 78 as I saw to my amazement the other month. Also issued on Top Rank was Bobby Rydell's first big seller 'Kissing time', with his follow up coming soon after, along with a release by the Applejacks. These were the only four before moving labels, this time Columbia, although still EMI.

Here they had a handful of releases of interest to early soul fans and also more by Bobby Rydell. Also to appear were releases by artists that were unknown to UK record buyers, namely Dee Dee Sharp and the Orlons. Dee Dee Sharp had two releases, 'Mashed potato time' and her follow-up 'Gravy (for my mashed potatoes)', The Orlons had just the one, 'Wah-watusi', a great record, even played in the film Quadrophenia, during the ball-room scene. However it was Chubby Checker that we can really thank for having ourselves the Cameo-Parkway label in this country.

Chubby Checker was to change a lot of peoples' way of life regarding music. With his version of Hank Ballard's 'The twist', he stormed the charts both in the States and, to a lesser degree, over here. Due to appearing on Dick Clarks Bandstand, his version was screened to millions of viewers and dancing became a way of life to people throughout the world. It was considered the 'in' thing to do the Twist and from pre-teens to middle-aged mums and dads, everybody was dancing. And to catch on of course, Cameo-Parkway kept releasing the dance-craze records. Next up was 'Let's twist again' which was again wildly popular. In fact all through his recording career with Parkway he recorded many dance-connected records, several of which became popular on our Rare Soul scene.

The last Cameo-Parkway release on Columbia was by Chubby Checker and is is 'Dancin' party' and issued in July 1962, and we were about to witness the start of the Cameo-Parkway label it its own right.

The reason why the American company departed from EMI, I'm not certain, but it was a very quick transfer over. Anyway, no matter what the reason, they moved over to Pye International, Pye's main label for American products. Having been with Decca and EMI there really weren't many other labels to go to. Besides, Pye probably agreed to distribute their products on their own logo, which of course they did.

Pye were swiftly becoming a major force in taking over UK distributions of American labels, no doubt due to their willingness to allow the American company to have their own logo. Labels like the Argo/Chess/Checker group moved from London to Pye Int., before eventually getting their own label, Chess, in '64. Hickory moved on to it's own label, distributed by Pye, having been on other labels previously. Colpix and Kimension had products on a Pye distributed label, and so did Red Bird. Along with Cameo-Parkway, these three labels were very teen-beat oriented, no doubt something Pye had in mind.

Probably due to a sudden transfer of companies, Chubby Checker's 'Dancin' Party' also appeared on Pye Int. 25160. It was the only Cameo-Parkway single to appear on the Pye Int. label, just a stop-gap before they had their own label, Cameo-Parkway (UK).

The UK was graced with the Cameo-Parkway label late on in 1962/early '63. As they did with a lot of their US labels, Pye gave their UK releases the same numbers as the US catalogue. This might have been a simple means for the company then, but nowadays when it comes to sorting out what came out, it can prove to be difficult. However, there were two basic numbering systems used here, the US Cameo releases had a C prefix, while the US Parkway releases had a P prefix. It got a little more complicated later on, more of that later. Basically, the series started with Bobby Rydell C 228, and the Dovells with P 845. There were 5 other releases with earlier numbers than these, but were likely to be re-issues or just back-catalogue records. Chubby Checker had a re-issue with 'Let's twist again/The twist' on P 824, although of course, there's no US equivalent.

Regarding the rarer soul releases, it wasn't until the end of '64 that we saw Candy and the Kisses with the great 'The 81'. Written by Gamble/Ross, it's very much borrowed from 'In my lonely room' by Martha and the Vandellas, but what's wrong with that? Very much in the Vandellas style, a rousing uptempo record that will long be collectable. Like many of the Cameo-Parkway records, it's either ordinary and fairly easy to pick up, or else, great and hard to find. However, nothing gives more pleasure when piling through piles of old records than finding that beautifully designed red and black label with the Cameo-Parkway heading on its side in the black part, along with the cameo head. Not that much different from the US Cameo design from 1960/61 to the middle of '67. The main difference of course being the addition of the word Parkway.

Around the same time as Candy and the Kisses, comes another great re-release. This time it is the Tymes with 'Here she comes'. Different from most of their early releases, this one is a dancer, whereas the others tended to be sweet sounding and in some cases, rather dull. Really, 'Here she comes' is similar to their early records only they have started to move with the times, as Motown by now was becoming big business and the dancers were becoming the norm. The Tymes also had an LP released here, pretty obscure as Cameo-Parkway released very few LPs here. Only one other of note was the Orlons with 'All the hits', basically some of their own hits along with those of the Crystals, Little Eva, Four Seasons etc.

Just after this, Chubby Checker released one of the first of his more collectable singles, a B side called 'The weekend's here'. From here on, all his records were worth having. The next one, 'At the discotheque' followed on his dance-craze style, although little did he realise the effect it would have in the UK years later. It could be considered one of the first big sounds on the rare soul scene, as it was then. It was the sound that people really wanted, on UK or US, and was very difficult to find. This was in the days when most people were pretty naive about records, before imports were common and so prices on records like this were quite high.

His next release was equally good although not as collectable. It was 'Everything's wrong/Cum la be stay', the latter being a revamp of an old classic. However, the next single was destined to become a real gem. Always wanted, but not as much as 'Discotheque' in the early days, it was the B side of 'Two hearts make one love', and is 'You just don't know.' This was believed to have only ever been out in the UK. I've been told that it was actually recorded in London on one of his trips to this country, although, I don't know for sure. However, that might have been the reason why it's so rare on US Parkway, only one or two demos known to exist. His final record over here was 'Hey you little boogaloo', okay as far as it goes, but nothing worth shouting about.

There were only three other US Parkway releases over here, Eddie Holman's 'This can't be true/A free country'. The A side is a beautiful slow song, while the flip is a rather dated dancer. Next was Len Barry with 'Hearts are trump'. Len was formally with the Dovells until splitting to go solo, recording just one other record before this one, which is a pleasant enough dancer. Of course, Len later went on to Decca (UK Brunseick) with several big hits.

Lastly was an extremely popular record with a medley of 'Let the good times roll/Feels so good', by Bunny Siglar. This was amongst the last of the Cameo-Parkway releases over here, and as such I've never seen any demo copies of this one. Whether it was because they weren't getting many sales or because it was a rush release, I'm not sure but I've had several copies with the date of issue stamped on an ordinary issue copy.

The above were all US Parkway releases and therefore carried the P prefix. The following were all Cameo recordings and so have the C prefix.

After Candy and the Kisses, the next good release here was Dee Dee Sharp. Despite having had so many ordinary releases previous to this, here she showed the class she has. Normally sought after for the B side, a brilliant dancer 'Standing in the need of love', it's the A side that I now play the most, 'I really love you'. This is an emotional ballad, full of strings and emotion. Excellent record and the best double sider for me on the label.

Although often asked for by collectors, her follow-up in the States, 'It's a funny situation/There ain't nothing I wouldn't do for you' this very unfortunately, didn't appear over here, because the flip is a great dancer. While on the subject of great dancers that didn't come out over here, The Orlons 'Envy' is one I should mention. Played for a short while at Yate by Tony Ellis, it's a typical Cameo release, slightly faster than mid-tempo girly sound. Again, it's brilliant.

The last truly great Cameo side released here was by the great Evie Sands. Although white, she's a true soul artist in so far as she puts everything into her songs. Previously she recorded the now standard 'Take me for a little while', and even had it issued here on Red Bird, a rare record on a great label. Well, on Cameo-Parkway she had the great 'Picture me gone'. There are several other versions of the song, but this is by far the best,

and one of the more rarer singles to find over here.

Well that sums up the output of the USA labels of Cameo and Parkway. However, because these labels were so succesful in Philadelphia and nationally, they distributed a lot of local labels. This of course meant that in some cases they had the rights also to distribute them outside of America. Because of this UK collectors had some more really interesting items to choose from under the Cameo Parkway logo. For some odd reason though when they came to release them here they gave some releases the same number, just making the prefix different. Anyway a number of releases came out with a C prefix.

The first two to appear over here had originally appeared in the States on the Calla label, perhaps this prompted the C prefix. The first release was Little Jerry Williams, a well known name to soul fans, also now known as Swamp Dogg. The record was a self penned song called 'Baby You're My Everything', a deeply moving ballad full of emotion and class. Next up was the great 'I'll Do Anything' by Doris Troy. Really this needs little mention as I doubt if many people reading this article won't already know it. It was even re-issued a further three times since first appearing, such is its popularity. Truly one of the great oldies of our scene, if not a little overplayed at times.

The remaining one of interest is by The Soul City called 'Everybody Dance Now', a frantic dancer, although there was also a version by Little Caesar & The Romans on US Parkway, which leads you to wonder why they would release another labels output against their own.

Two other interesting singles came out with the P prefix, with the numbers out of sequence with the rest. The first one is the brilliant Jerry Jackson with 'It's Rough Out There'. I'm not sure why this should have the number it has, as it came out on Parkway in the States, so perhaps there was a local label before it. Anyway it's one I consider to be the rarest of all the Cameo-Parkway and amongst the best. The best way to describe it would be as a beat-ballad, a term often used for these kind of records in music papers in the mid-sixties. With the popularity of records like Ray Pollard, Gene McDaniels and Jimmy Beaumont, this one should be even more sought after. Word just ain't enough to describe this gem. Real class.

The other one of note is the great 'The Sweetest Thing This Side Of Heaven' by Chris Bartley. Released in the States on Vando, this record is similair in style to early Delphonics slowies (or later day Stylistics at their best) with sweet soul as it should be. Written and produced by Van McCoy, this is a slow but moving sound, and one you don't come across too often nowadays. Also like the Bunny Sigler record I've only ever had date stamped issues, and no-one I know has ever had a demo copy.

Well that just about sums up the great Cameo Parkway label over here. There were other interesting releases, although not strictly soul, that came out and these are always worth picking up. One oddity that I've not got a number for is Don & Deway with 'Soul Motion'. It's a real weirdo record which was very odd for a Cameo-Parkway release and its commercial chances would have been nil. Also why it was released over here I don't know because its a Rush recording, even being re-issued on Sue some three years later. I used to have a knackered copy a few years ago, but I got rid of it, so if anyone knows the number please tell Rod so he can pass it on.

Besides the more obvious sides by Dee Dee Sharp, Orlons, Don Covay, etc other oddities are The ? and the Mysterians, which is 60s punk, Terry Knight & Pack, which I think is good, Hermione Gingold with 'Does Your Chewing Gum Lose Its Flavour (On The Bedpost Overnight) ?' for those with a sense of humour, The Swans with a Beatles tribute, The Tip Tops, a nice girly offering, Billy Abbott and loads more besides.

Don't forget when you're looking through those piles of singles in your local junk shop, that red and black label could be an Evie Sands instead of the more likely Bobby Rydell.

More Interesting Cameo-Parkway Singles.

- C 100 Baby You're My Everything / Just What Do You Plan To Do About It
Little Jerry Williams
- *C 101 I'll Do Anything / But I Love Him Doris Troy
- C 103 Everybody Dance Now / Know Knows Soul City
- *C 336 The 81 / Two Happy People Candy & The Kisses
- *C 375 I Really Love You / Standing In The Need Of Love Dee Dee Sharp
- C 413 Picture Me Gone / It Makes Me Laugh Evie Sands
- P 100 It's Rough Out There / I'm Gonna Paint A Picture Jerry Jackson
- i P 101 The Sweetest Thing This Side Of Heaven / Love Me Baby Chris Bartley
- *P 153 Let The Good Times Roll...Feels So Good / There's No Love Left
Bunny Sigler
- P 924 Here She Comes / Malibu Tymes
- i P 936 Lovely Lovely / The Weekends Here Chubby Checker
- *P 949 (At The) Discoteque / Let's Do The Freddy Chubby Checker
- i P 959 Everythings Wrong / Cum La Bes Stay Chubby Checker
- i P 960 This Can't Be True / A Free Country Eddie Holman
- P 965 Two Hearts Make One / You Just Don't Know Chubby Checker
- *P 969 Hearts Are Trumps / Little White House Len Barry
- *P 989 Hey You Little Boogaloo / Pussy Cat Chubby Checker
- Soul Motion / Stretchin' Out Don & Dewey

More from Pete Chester next issue, when he'll put another UK collectors label under the microscope.



LORRAINE CHANDLER
RCA Victor Recording Artist

Personal Management
GERARD W. PURCEL
Associates, Ltd.
NEW YORK - NASHVILLE - HOLLYWOOD

THE ENDERS

A FITTING FINALE

All-night and all-day soul sessions have always ended on a slower note, with the deejays spinning an ultra soulful side like Jimmy Radcliffe, Ray Pollard, or Gene McDaniels, something akin to putting icing on a cake, these sides seem the perfect finisher for an afternoon or night spent grooving to those rare dancers for which our scene is rightly famous. The sides reviewed below are all slow to midtempo, and collectors who own, or rate such items as those already mentioned, would do well to check these out.

"You Better Go" Derek Martin USA Roulette / UK Columbia

Nice femme intro, with the backing group wistly repeating the title, then in comes Derek Martin, and what a voice this guy has, so soulful it hurts ! A wailer of the highest order, and whilst it does'nt have a beat as such, it's a very atmospheric side and will no doubt bring memories flooding back for older collectors who remember his Sue sides with affection. Worth about £4 - £6, depending on which label you prefer, but how can you put a price on this 22 carat gem ?

"Hands Of Time" Bobby Adeno USA Backbeat / UK Vocalion

I first heard this spun three years ago now, although it was a big club sound during the sixties, and it brought the house down ! Small midweek venues are ideal for playing items like this, as the dj's are often locals too, and can get away with throwing in the odd 'unknown' without emptying the floor, as time is tight and dancers are less likely to give up precious soul time (sic). The club in question was about to close when on comes this little gem, in an instant the floor was packed, even the two middle aged drunks had emerged from their corner to clap and lurch about the place. Such was the effect on the dj he played it again, and the last time I heard cheering like it was when "What Can A Man Do" by The Showstoppers got a spin at Wigan, and thats going back a bit.

"It'll Never Be Over For Me" Baby Washington USA Sue

Jeanette 'Baby' Washington for me can do no wrong, and this slow and haunting piece of soul has only served to re-affirm my belief that she has one of the pair of lungs in the business. Her vocal ability is shown off to a fine degree on this waxing, soaring above the almost barren backing, just a bluesy harmonica and everpresent drum roll, creating a totally compelling side that suffers only from the fact copies are very scarce. Perhaps a little too deep for some, but an erstwhile addition to anyone's collection.

"I've Got To Find Her" Kenny Carter USA Rca

Little is known about Kenny Carter, and aside from his superb "Don't Go", which is also on Rca, his only other credits are co-penning Spyder Turner's "Get Myself Together" with Nate Evans on Goodtime records. "I've Got To Find Her" is little short of brilliant, and after only one airing I was hooked ! The production work, by noted Rca main men Paul Robinson & Gary Sherman, combines a hypnotic plodding beat, which whilst quite not getting out of second gear, with Kenny's plaintive and soulful overtones, is a winning combination. Do yourself a favour, buy this and stomping will never be the same.....

More enders next issue.

R.D.

ALL-NIGHTER REPORT

The Marryat Hall is Dundee's last and longest running niter venue and on Friday, 27th February added another date to its six years as probably the most popular Scottish all-niter venue. Although originally billed as a 60's/R&B night featuring a top Scottish group Mafia, who had to cancel due to other engagements, it reverted to Northern.

The attendance was about 200. The first DJ to hit the decks was Little Ackie from Aberdeen who always goes down well with the crowds. His playlist included; L.Allen, "Can't We Talk It Over", plus items from Mel Britt, Ambers, Bullet, and a sound he has covered-up as "East Side, West Side" by Charlie Romans, but this didn't go down too well. Next on was Soul Mac who stuck to the crowd-pullers like Curtis Mayfield, Soulful Strings, Roscoe Shelton, Sheila Anthony and Otis Smith, all Salls sounds. The floor was packed for all of his spot.

Irvi took over and did a reasonable spot, but tried to break too many new sounds in his allotted one hour. Some already well-known sounds he spun included Helen Shapiro, Montclairs, Cobblestone, Sue Lynne (which is played out), but a good spot all the same.

Illustrious DJ and Promoter Tony "TC" Cochrane appeared next and played safe by sticking to established records as Mac had done previously. Scottish Soul fans have a lot to be grateful for from Tony as he has broken a lot of sounds in Scotland and is the driving force behind the all-niter scene north of the border.

Ackie re-appeared for his second stint, having spent the previous hour drinking beer and watching "The Blues Brothers" in the Video Bar with Mac. He stuck mainly to the same format of well-known sounds, as did the DJs that followed.

Record sales were very low, I don't think there are many collectors left. All in all, an average niter, but the best it's been for a while. My only complaint is that Edinburgh niters and Dundee seem to clash, thus halving the crowds.

Admission to the venue was £2.50.

DANNY FEENEY, DUNDEE

TOP 10 SOUNDS (BASED ON DANCE-FLOOR REACTION)

L.ALLEN	CAN'T WE TALK IT OVER	(GREEN DOLPHIN)
DEZRO ORCH	WITCHUNT	(DEZRO)
MONTCLAIRS	HUNG UP ON YOUR LOVE	(PAULA)
BURNING SPEAR	SOULFUL STRINGS	(CHESS)
AMBERS	LOVE YOU BABY	(VERVE)
DONNA COLEMAN	LOVE'S TOO STRONG	(AVIN)
BRENDA HOLLOWAY	WHEN I'M GONE	(MOTOWN)
PATRICK BRADLEY	ONE MORE CHANCE	(DECCA)
ANN DANDREA	DON'T STOP LOOKING	(JAMIE)
DELLTANETTES	TURN AROUND BABY	(UPTOWN)

PAT BRADY'S RARE SOUL ORIGINALS

70s/80s SOUL DANCERS

SOUL COLLECTORS LPs

FOR THE SOUL RECORDS YOU WANT -

SEND LARGE SAE TO:-

PAT BRADY

26 COWPASTURE ROAD

ILKLEY

YORKSHIRE LS29 8SS

STILL WANTED - LARRY CLINTON

At the age of eleven the aspiring Larry Clinton ran away from home with a group called The Swallows. His insight into life on the road lasted only a matter of weeks before he was brought home and promptly returned to school. Born in Baltimore on the ninth of July, 1939, it was apparent from an early age Larry's only interest in life was singing.

His first big break came in 1955, when he joined The Honeyboys. The group consisted of Dixon Stokes, John Billie, Raymond 'Big Boy' Jackson, Larry Clinton, and the curiously named Cackie. Together they cut just one single, and it was called "Never Lose Faith In Me"/"Vippity Vop", it appeared on the Modern label, Modern 980. The number was cut in New York, but it did nothing saleswise. The group drifted apart.

In 1962 Larry replaced Tommy Hunt in The Flamingos line-up. Tommy had split to go solo, and in stepped Larry. But the group broke up soon after Larry joined, and four members of The Flamingos formed The Starglows.

A recording session for Viscount, a small Pittsburgh label, spawned "Let's Be Lovers"/"Walk Softly Away", which flopped, surprisingly Atco re-issued the disc years later.

After only a smattering of success, using his Ex-Flamingo title, Larry went solo in 1965, and cut an uptempo mover in the famed Harthorn studios in Philadelphia, "She's Wanted"/"If I Knew", it was issued on the small Dynamo label, but did nothing chartwise.

Years later on Britains rare soul scene a mysteriously named record entitled, "Wanted In Three States", by 'Eddie Seaburg' starts to cause ripples amongst collectors and dj's alike. Within weeks it's a smash, and is un-covered to reveal it's true identity as "She's Wanted" by Larry Clinton. Although now available on Grapevine, the Dynamo issue, incidentally not the Stanley Mitchell one, is a much prized collectors piece. The tinkling piano is no one less than noted Philly session man, Luther Randolph, and the bass line is his sidekick, Johnny Styles.

RD.

BITS & PIECES

The Gerri Grainger cover-up is really "Don't Come Running To Me" by Cissie Houston on Kapp.

Watch out for bootleggs of "When I'm Gone" Brenda Holloway on Ric Tic 109 you can even hear the needle being placed on the original, Edwin Starr's "S.O.S" appears on the flip.

Two tips from Steve Foran of Stockport, Sonny Craver with "I'm No Fool" on Mussette and from the LP "Welcome To My Fantasy", a track entitled "Where Are You" by Eugene Record. Steve runs a very good list from 217 Stockport Rd., Cheadle Heath, Stockport. SAE's please.

Neil Page of 17, Barlborough Rd., Clowne, Chesterfield has lots of modern 70s & 80s discs for sale. Drop him a line, and SAE for a list. Neil wants "Ecstasy" Patrice Holloway on UK Capitol, plus The Royalettes on MGM and The Chandlers on Col Soul. Ring 0246 810922.

"Blackbeat", a very good 60s/70s and Northern orientated magazine is available from Kev Griffin at 8, Norton Cres., Tonbridge, Kent. Price....35p. Subs available if required.

SOUTHERN SOUL

IAN CLARK

DJ'ing down south has always been difficult in keeping up with the latest and hottest dance floor fillers, yet at Yate we did our best and that venue was unique in it created a scene to rival any top northern venue for atmosphere, facilities and sounds played by the hardworking jocks !

Today it's interesting to note the different reactions to the contrast of say Swanage, and a good 6T's night in London. The sounds are both overlapping, and different beats are being accepted.

Swanage ran regularly for 4 or 5 months, and the attendance and atmosphere just grew, although being obscure in location, it was indeed a hard place to find, hidden behind Corfe, and the hotel functions room overlooked Swanage Bay ! A sight to rival Wigan Pier !

Facilities were top notch and although the sounds were a goodly mixture, oldies were what the crowd liked. Yet they warmed to Andy Pountains and Dave Thorleys more modern items by Lee Howell and Will Collins, and to the Cashmeres and Paris discs spun by myself ! A full floor still for Frankie Beverley and Joan Courcy, cheers Nick !

The Cashmeres, written and sung by lead Jeff Jefferson, is a haunting disc. A drum roll, "I don't need diamonds and pearls - Oh ! No ! - I just need one girl....Showstopper". Exceptional vocals indeed that just stand out over a simple dance beat. Dave Withers obtained this direct from Jeff, who had two spare copies, who incidently only located this disc for himself this year. Linked with the Cashmeres is another 45' on Ninandy, "Finally waken up"/"I'm a bashful guy", which is very good both sides.

Paris, a strange name for a group, but Richard renamed it 'Gene McDaniels' and "Sleepless Nights". Written by Pipkin, Gordon, Pipkin, its taken off in a big way. It hails from Pennsylvania, and is a Jobete stable item. A crazy drum beat starts it off, burst of trumpets, lazy vocals, "I wish I could dream about you baby...Pain makes me weep thru' Sleepless Nights", heart rendering stuff indeed. I got a copy from a mate of mine in the USA, yet I know a lad who paid a lot for a copy, then I heard Dave in Skegness had a few copies. But its never been seen on a list for sale to my knowledge, so it's quite hard to find.

Those credits lead us onto an old Levine 45', neglected, yet still around for £10, less if you're lucky, that's Tate "Loveshop", on Cloverstreet. Cloverstreet is an obscure, and information less label from the West Coast. Written by Pipkin, Jesse, Pipkin, a neat hollow drum beat and familiar clip clop beat, coupled with Tates soulful piercing voice about his 'Loveshop'. Sounds a bit like Carl Carlton, which can't be bad at all, a brilliant tempo is kept up all the way through with equally soulful lyrics. Dave Raistrick had a copy for sale, Nick in Swanage and Mick in Northants also both rave over this snappy item, the word is out.

The Magnetix is a group well known by all, and courtesy of Chris Fletchers magazine a two liner put us onto a great slab of soul. I believe it's the same group, who knows ? Obtained from Steve Cooper, and Rod Shard picked one up, it's on RA-SEL, written by Lakey & Peterson, I've never seen the label before. A stab of brass, male lead, "I have a girl", vocals in the background going, "Yeah, yeah" ! The beat just carries on, with lovely harmonies and warm vocals that just ooze with soul. Probably as obscure, and definatly worth as much as the elusive Utopias on LaSalle, or what ?

Dave Thorley has been spinning a neat 45 on and off for the past two years, it's covered up as the Del-Larks, and has been received really well and packs floors for him. It's midtempo beat fits in really well with today's scene. Guitar and roll of drums, brass and "Ooh! Ooh! There's a dance", male lead, "And made for romance ... Got to get with it in order to get it". Light organ work backing, and trumpets, girl chorus, "Oh! Oh! You can do it", and lots more. Obviously 60's club soul sound, "C'mon everybody", "Clappin' hand", with Arthur Wright at the helm it's on a generally well known soul label, but very early, and by a man that would go down well with Jimmy Carter! Almost as bad as The Times cryptic clue that!

"The Dance", by Leroy Barbour on the great label, Frontiersman, this was tipped by Budgie and Dave Greet. I was lucky enough to get one off John Anderson at Soul Bowl, and what a label design - Davy Crockett and a Red Indian - amazing! Produced by Philip Mitchell, written by Leroy, it's well known and is best described as a modern item in the mode of Oscar Perry's great sides. Good backing, and "You say you're no good", lovely chimes and a skipping beat. Brisk vocals, "I ain't going nowhere, I ain't going to leave you", chimes again. Never got a great deal of exposure, like Shelley Fisher on Dayla, a brilliant side.

Lastly to close this small section, a cover up, as they are too popular up north, we might as well throw one in. "Mel Britt", "I'll Do Anything". Starts off with car horns tooting(!), then "Tell me you love me girl, tell me you need me girl, I'll do anything you want me to... Give you happiness untold", and the beat progressively quickens up over a simple bass line and builds up again to the chorus. "I'll do anything", haunting echo of a crowd, hollow as if in a tunnel, a void, aches to be danced to, great brass break and in comes that voice again... "Treat me anyway you please... Why don't you try to understand". Emotional stuff, a veritable monster if given the right exposure.

Right, that's your lot! Next time I'll check out the London 60's Soul/R&B scene for you. A club scene that is unbelievable, and such sounds as; Nina Simone/Cobra Kings/Bob Kuban/Spooners Crowd/O'Jays (on Imperial) Vontastics/and loads more, from Soul to R&B to Rockin' Little Richard and James Brown. All with a run-down on those loveable jocks too.....

Wait! Two weird UK tips. Sam Ambrose sound-alike, Bubba Lou & The Highballs, now out on Stiff, "Over You", originally on Highball! And the great Mary Wilson & The Imaginations "Loveman", and "If That's What You Want". Uptempo bashers from Wembley on GTO 274. Brilliant picture cover!

See you around - Keep on - Ian

Editor's Note: I recently found a Cashmere's line-up which reads; Eddie Gibbs (Vocal), Don Edwards (Tenor), Freddie (Surname unknown) (Piano), Buzzy Smith (Guitar), Baby Henderson (Drums), Herman Lowry (Bass). It seems Jeff Jefferson must have joined the group after this line-up was compiled.

RECORD SALES - The ONLY Soul/Northern/R&B magazine that has nothing but records for sale/auction etc. No articles, label lists etc., but thousand upon thousand of records for sale. 50p a sample issue or a special 1981 sub of £2 to Midnite Express readers. Send to: 67 Albert Terrace, Wolstanton, Newcastle, Staffs.

SEE OUR SOUL STALL AT THE BURSLEM LEISURE CENTRE RECORD FAIR, STOKE - 30.5.81

MITCHEL
PARKIN

F
S
S
N
T
E



Fee Records
19025 W. Grand River
Detroit, MI 48223
(313) 838-8100

CAROL ANDERSON

Garling Publishing Co.
Essie Anderson - George Anderson
Detroit, MI 48215
(313) 824-6355