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THE VOLCANOES

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Space is tight this issue due to the ever spiralling cost of printing so I won't waste any more, let's get down to business. In order to keep the price of the mag down I've had to axe two pages, the articles which would have appeared in this issue will now be in issue three, out in late October. Also, Clarkie will be back, plus Steve Foran on the club front, and Ron Pedley has put together a great piece on Philly, all this will be in three.

People keep asking about a subscription rate, well all I can say is if you want to send in advance for the mag (50p & SAE), I'll send you one as soon as it comes out, but I'm still not accepting subs, sorry.

I received confirmation of the Tony Turner single, it's on Musicor, and the only known copy is reputed to be in the hands of 'Blue Max', Ex-Catacombs dj, are you out there? Nobody seems to know anything about Lillie Bryant on Swan. Whilst on the subject of very rare singles, at the bottom of the page there should be a photostat of "If Only You Knew" Mike & Ray (Giant), which is the only known copy and was being featured by Gary Rushbrooke at all his gigs. Gary had to return the single to it's owner (Tony Coleby) due to unforeseen circumstances, so it's up for auction. All bids to me at the mags address, final bid end of September, but if you get the mag late give me a ring to see if it's still for sale.

Before I move onto news about singles, etc, I would like to thank all the people who sold the mag, or promoted it, cheers, also, special thanks to Jean Foster and Norma Anderson at the printers, many thanks. I'll just dust the dirt of my Knees, and onto the sounds.....

GIANT

SH-108
A Pied Piped
Production
Time: 2:15

Polaris Music
(B.M.I.)
Arranged By
Mike Terry

IF ONLY YOU KNEW
(R. Monette-M. Campbell)
MIKE & RAY
G-706-A

Richard Searling has been playing some excellent stuff lately, two in particular stand out, both of which should be massive by the time you read this. Firstly, Chris Bartley "I Go Out Of My Mind", an unreleased Blue Rock cut, produced by the late Van McCoy, a stunning mid-tempo outing. Another to watch for is Alice Sanderson, a cover-up, which has the same backing track as "Ain't That Peculiar", Marv Gaye!

Detroit collectors take note, I'm now compiling 'A Collector's Guide To Detroit', which will be a special publication tracing the history and listings of as many Motor City labels as possible. It's a mammoth task, as you can imagine, so please get in touch with me if you would like to help. I would rather have details of Tri-Sound, Riley's, Dotty's etc than the usual, which are too well covered really. If you think you can help, drop me a line or ring me on the above telephone no.

Well, that's about it, hope you enjoy the mag, please let me have your comments on it, we live and learn, but only from each other! The Deep Soul feature will become regular, hopefully, or if Trev can stay of the bottle long enough! Sorry mate, honest. By the way Trev is still compiling his book of all Soul labels, if you can help give him a nod, via the mags address. Lastly, Roly's tips: "If You Can't Say Anything Nice" John McEnroe (Sport?), "It Should Have Been Me" Bjorn Borg (C/U), "The Spy" Guys From Moscow (Un-Issued KGB cut - great tortured vocal!), "Baby Love" Oliver Reed, and lastly an ender, it makes me wanna leave the room, "Rip Off" KRP Orchestra, nuff said.

DEEP

and then some! TREVOR SWAINE

Soul music in the UK is generally divided between two sets of people, dancers and/or collectors. I for my sins have been into soul music since 1963 and after a short while I came to the conclusion I couldn't dance so I took up deejaying. Nothing elite and probably with not too much ambition to become a 'name' dj. With the soul boom dying to some extent in the mid 70's and the cost of records soaring in price I decided to call it a day.

"Okay, so what's that got to do with this article?" I can hear you ask, well I discovered that after so many years on the scene I had unknowingly become a collector. Although my thoughts on soul music are, that if it's good soul it's good music, with my preference going to Southern soul (American south as opposed to British southern) and this article and future articles if you decide you like them will be to that effect. As I feel that the two factions i.e. Deep & Northern run a close parallel, this first article although about Deep soul labels is also of interest to those of you who like to collect UK labels. The labels involved are unfortunately off the market but still available to anyone interested.

In 1978 Garry Cape, long time soul fan and owner of the mail order set up Black Grape, set-up his own label issuing trax that no big company in England would chance to do. The first single is by Eddie Giles which came from Alarm Records in 1973, it's a great storyline ballad using sympathetic strings and a great female backing. The 'B' side again used a good lyric, a chunky Memphis style beater with strong use of the horns and a nice sax in the middle of the disc.

The second release was by Garry's main man, the aptly named Mighty Sam which was a very rare single on Malaco. One of the best slipping around songs ever, if you liked Don Covay's "Checking Out" you'll go for this. There's also a great version by Bobby McClure out here on Polydor many yonks ago. The other side of Mighty Sam could possibly get plays on the Northern scene as it's a good mid-tempo dancer. "Charlie Myers is never too busy for your business" being a great line, it could qualify as a near instrumental with the piano very prominent.

The third and final release is my favourite. George Perkins with an uncredited Frank Turner create a great atmosphere, George has one of 'The' voices which is loaded with soul. There's a great little rap towards the end and finally both guys bring their voices and the record to a thundering climax. The other side is very funky being a cross between Clarence Reid and the Fatback's, it's a very amusing number especially the 'Cookie Man' lyrics. Unfortunately because a reggae label used the name Hitrun Garry had to change his logo's name.

Before Garry's next venture fellow soul freak Paul Mooney launched his label in July 1979. He put out a Sir Ted Ford single, Sir Ted is known to most of you for his Sound Stage 7 sides and this is another good sound, the title "Disco Music" may be a turn off, but it's good. A skipping flute carries the song along with Ted's own guitar, although the horns use a sound I have heard before it's still a good record. As a soul side the flip is much better, with Ted's voice put to better use on slower sides like this.

SOUL RARITIES - For regular lists of rare (and not so rare) soul records of all styles - Send S.A.E. and wants lists to:-

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

DETROIT SOUL SPECIALISTS

US & UK ISSUED RECORDS

About six months later Garry tried his luck again with Special Agent Records. The first thing you notice is the amazing label design of a black guy with a bunch of flowers under one arm and holding a gun in his other hand. A mention must be given to Geoff Marston for his artwork.

The first release was by Jewel Bass, who's spent most of her career as a session singer, her offering is not unlike "Misty Blue", but Dorothy Moore couldn't sing this good. The other side is a funky beater written by Eddie Floyd which uses a good bass line.

April 1980 brought forth four singles and the first album. Ohio Players do a slow number with Dutch Robinson as lead singer and it's good enough. The 'B' side starts a bit like "Tracks Of My Tears", a mid-tempo sound with burping horns and Dutch again in fine voice. Next up is the gruff voiced Herman Hitson. Organ kicks off this side, his screaming pleading voice really feeling the strong lyric. The other side uses the idea of "Sweet Soul Music" which mentions artists and Herman sings he's got the will to last and he'll make it to the top just like them. The next side features one of the greatest vocalists ever, Johnny Adams, here he double tracks his own voice to perfection, forget the O'Jays version this is one of the best deep soul tracks ever to gain UK release. Flip is the old Aretha tune done New Orleans style.

Charles Brimmer completed the singles with Jerry Butler's classic, recorded again in New Orleans, Charles pleads his case very well, a good track but the other side is better. Al Green's version was good but this is the tops. He's in great form and a churchy organ adds to the feel. I love the way he sings the word "Our" from the title, really stretching it out to the full.

The album by Sandra Phillips has long been sought after, a Jerry 'Swamp Dogg' Williams creation with the same class as his productions on Doris Duke and Irma Thomas. Charly Records will be putting this out early next year so grab this copy now.

If you're interested in these records, Hit & Run 5001, 5002 and the Special Agent singles cost £1.10 (including post), The Album is £4.95 (inc post) from Black Grape Records, 26 Bond Street, Wakefield, Yorkshire, WF1 2QP. George Perkins and Sir Ted Ford can be obtained from Advent Records 5 Hunter Road, Newton Aycliffe, Co. Durham, DL5 5PB, again at £1.10, mention where you heard about them. For those interested demo copies were not made although Garry's label had rubber stamped 'Promotional Copy' on them. Advent again had no demo's but a sticker on the sleeve.

HIT & RUN Listing

5001 Eddie Giles Married Lady / Are You Living With The One You're Loving
released 18-11-78 With ?

5002 Mighty Sam Mr & Mrs. Untrue / Never Too Busy
released 18-11-78

5003 George Perkins Keep On Trying / What The Deal Is
released 18-11-78

5004 Eddie Giles Losing Boy / While I'm Away

5005 Dee & Don How Much It Hurts Me / I Can't Stand It

5006 Sir Ted Ford I Wanna Be Near You / Ridin' Too High

Note: The final 3 singles were never released. I have label's of them all so the information is correct.

ARDENT Listing

ADS 9001 Sir Ted Ford Disco Music / I've Got A Goal
released 20-7-79

SPECIAL AGENT Listing

SPY 9001 Jewel Bass Overflowing (For You) / I Don't Trust Myself
released 3-80

SPY 9002 Ohio Players Bad Bargain / Here Today And Gone Tomorrow
released 22-4-80

SPY 9003 Herman Hitson You Are Too Much For The Human Heart / I Got That Will
released 22-4-80

SPY 9004 Johnny Adams Stairway To Heaven / Baby I Love You
released 22-4-80

SPY 9005 Charles Brimmer I Stand Accused / God Bless Our Love (Part 1)
released 22-4-80

SPY 100 Sandra Phillips "Too Many People In One Bed" LP

Side One : Rescue Song/I've Been Down So Long/My Man & Me/To The Other Woman/Now
That I'm Gone(When Are You Leaving)/Someday We'll Be Together/

Side Two : After All I Am Your Wife/Ghost Of Myself/If You Get Him(He Was Never
Mine)/She Didn't Know(She Kept On Talking)/Please Don't Send Him Back
To Me/Some Mother's Son.

More Deep Soul from Trevor next issue, also, Trevor is compiling a book of label listings and would appreciate help from anyone of a similar ilk. So, if you're interested drop him a line c/o the magazines address. Every little helps.

LEEDS CENTRAL, - Saturdays 9 - 2

The country's longest running Saturday night scene (16 years) has seen many changes in the dj line-ups and over the years most of the Northern heirarchy have worked at the club - Ian Levine, Martyn Ellis, Richard Searling, Soul Sam, Arthur Fenn, Alan Rhodes to name a few, Ian 'Frank' Dewhirst has just departed recently for an 'Electric Rock' disco down the road.

The deejaying on a Saturday night now is shared by local lad Steve Luigi and Swish from York, who has been around that long it's rumoured he played soul to the Romans in York!

Guest dj's are featured regularly and on this particular night it was Paul Temple, well known from Scarborough's Rudies club (formerly The Four Seasons). Paul opened with Wally Cox "This Man", and did a good ninety minute spot playing stuff like Martha Starr "No Part Time Love For Me", Gene McDaniels "Walk With A Winner", Billie Davis "Just Walk In My Shoes", Jackie Wilson "I'm The One To Do It", and "Nothing But Blue Skies", Apollis "Mr Creator". Steve Luigi followed with Frankie Valli "The Night" to start his hour, the last hour is given to Swish for a Torch and Wheel revival spot. With the bar open until 2 am, most people are fairly well inebriated and the atmosphere is just right for those records not heard in ages, Rose Batiste "I Miss My Baby", Gene Chandler "Such A Pretty Thing", Contours "It's So Hard Being A Loser" being the ones featured that night.

The skinheads seem to have stopped going on a Saturday night, so without the aggro it's back to a very good, friendly, Saturday night scene.

Report dated 4-4-81.

Tony Coleby

This page will be a regular feature in future issues, basically it's for all the 'retired' collectors/stompers, who, keep in touch with the scene through specialist mags like this. So pull your rocking chairs a little nearer the fire, give your cocoa one last stir and hope your arthritic hands can hold the page still long enough to read.....

ROLY'S RARIES

I Did It Again - Bobby Cutchins (Lasso) - It's a sobering thought that a few years ago this would have vanished without trace, but in today's changing scene it fits in perfectly. Originally covered as J.R. Bailey & Smooth Sounds this is a really classy floater from Philly. Neat production from Cutchins and Edwards, a subtle set of lyrics with a killer of a hook line. Superb.

Strange Neighborhood - Imaginations (Fraternity) - Very in-demand, this is a real throwback 60's sound, teenage trauma at dance pace. Unusual vocal pers-ist's throughout paired with a plodding backing track. Great, I love it!

Like My Love For You - Fantastic Four (C/U) - Okay, I know there isn't much point in reviewing the dreaded cover-up's, but like it or not they, along with this little gem, will be with us for a long time to come. "Like My Love" for those unlucky enough not to have heard it, is another mid-tempo offering very much like the real Fantastic Four on Ric Tic. Will get bigger.

I Need My Baby - Jackey Beavers (Revilot) - Straight from the intro you know it's going to be good, so rare too. Who would have thought the years would have held this back for so long? I couldn't believe it, especially the label, this is really soulful and just get a load of them vibes - aaaahhhh !!!

You Can't Stop A Man In Love - Reuben Howell (Motown) - Another turn up for the book! Frank Wilson came as something of a shock, but this, from '73 too! A very laid back vocal that tells how Reuben will do anything to get back the love of his life, heart rendering stuff.

I Don't Need You - Edie Walker (Mew)

Must admit I was never very keen on 'Good Guys', but this is great, a real girlie type record that is instantly danced to. Great intro: "Go ahead and be untrue", this is currently whipping 'em up a treat.

Love Is Serious Business - Alf Davidson (Mercury)

'Tis a pity Mercury don't put this out over here as everyone I know likes it. A 1979 recording from a New York DJ, this is a real floor packer, just let 'em hear the classy guitar riff and - whoosh! Soul Bowl had it in bulk, but try and get one now. Scarcer than a running movement in rugby union, I kid you not.

Can't Find Love - Eula Cooper (C/U) - Well Pat Brady insist's it's an un-issued item from Golden World, or thereabout's, but all the Detroit collectors claim it's Pat Lewis on Solid Hit 107. I've heard both on tape and can't make my mind up, certainly they're very alike. However, a real powerhouse of a side with a stunning set of lyrics that 'Eula' wails out over the cookin' vibes. Already established, could be around a long time due to it's rarity.

MOTOWN

SIDE 2
Publisher:
Muscle Shoals
Sound
Publishing Co.,
Inc. (BMI)
(61984-5)
Time: 2:40
In Album
"REUBEN
HOWELL"
M 771L

STEREO
M 1274F

Strings
Arranged By
Mike Lewis &
Charles Chalmers
© 1973
Motown Record
Corporation
Trademark
Motown Record
Corporation

PROMOTIONAL
NOT FOR SALE

"YOU CAN'T STOP A MAN IN LOVE"
(T. Woodford, G. Soule)
REUBEN HOWELL
Produced By Clayton Ivey &
Terry Woodford For
Wishbone, Inc.

Slowly Turning To Love - Johnny Barnes (C/U) - "Cad ! What's this Sir Lancelot ?"
 "Another of ye dreaded cover-ups sire, Johnny Barnes, 'tis thought to be of Detroit origin". "Gazooks ! I want one, get Merlin to work at once!" "If I were you sire, I'd stick to Holy Grails, they're a damn sight easier to find".

You Should 'O Held On - Frankie Karl & The Chevrons (Philtown) - A stompers
 delight, this is one of two versions, the other being The 7th Avenue Aviators on Congress (which is identicale except the lead is slightly more falsetto). Both keep up a fine head of steam all the way through, though for me Frankie just tips the scales thanks to the production work of Dave Chackles and Joe Renzy, who just manage to 'lift' the vocal above the careering beat.

Come Back My Love - Jackie Beavers (Nation) - Not to be confused with Jackey,
 this charming girlie-type dancer is a real charmer, "There goes a sad girl, I wonder why she cries", backing is nice and bouncy. A 'Dena Barnes' in the making, after you with the cold shower, phew !

Well, there you go, a quick run-down on some of the current monsters. Other records breaking include "I Go Out Of My Mind" Chris Bartley (C/U), which is going down great guns for Richard Searling, a really good lilting sixties sound. Gary Rushbrooke recently forked out £60 plus for the ultra rare "If Only You Knew" (Giant 706), which is too much, it uses the same backing track as Lorraine Chandler's "What Can I Do", which is mind boggling enough, but wait until you hear it. ! I'll close now, but don't do too many backdrops at the next Darby and Joan All-Dayer, cos next ish I'll be back with the big 'uns.

Groovesville
 BM
 Time: 2-42
 TISC-121582

YATE

Roly

Produced by:
 George Clinton

- 1 am. Doors open as usual, and as usual a melee of soul fans converge on the paydesk, this heralds the start of the 3rd Yate All-Nighter. On the decks is Ian Clark who's main objective is to get the crowd warmed up, this he does admirably and by the time 2 am comes the floor is well packed. Now it's the turn of Hippo (a Yate favourite for years), as usual a great selection of Oldies comes blasting from the speakers and soon the whole building is alive with atmosphere and sweat.
- 3 am. Dave Thorley's turn to blow their minds and this he does with a good combination of 60's and 70's sounds ranging from his own discovery's, "The Dance" The Del-Larks, to 70's classics and a fair sprinkling of new sounds.
- 4 am. Nick McAvoy's turn to do his best. He kicks off with Micheal and Raymond's classic outing on RCA "Man Without A Woman" - the floor has been packed since 1 am, now it's overflowing - for the next hour a mixture of unplayed oldies and such new items as Otis Smith's 'newie' "Lean On Me" fills the room, and happily the floor stays as full as ever as well !
- 5 am. Adey Pountain takes to the decks, the standard of music stays as high as ever - Jimmy Mack - L.Allen - Freddie Williams are just a few of the greats he spins, the hour spot passes off all too quickly.
- 6 am. Chris King is guest DJ for the night, his format is an out and out oldies spot. The floor, needless to say, stays as packed as ever, the temperature in the club is well into the 80's from 7 am to 9 am, when on comes Nick and Andy, who, keep the floor packed by playing as many requests for the last two hours. The end of the night comes for too quickly and another great all-nighter at Yate is over. The attendance was just under 500, 250 down on the last two, but this was due to 'Black Echoes' forgot to place the ad. Yate is back in business, the word is out, so get yourselves down there if you're into real Northern Soul, Nick McAvoy (S.E.S.C.)



DISC JOGGER

Distributed by
 Revlon Productions, Inc., Detroit

Produced by Duke Browner

LET IT BE REAL - GEORGE HOBSON

At the tender age of 5 George Hobson's singing career took its first step as a member of the Golden Sunlight Singers. They performed spirituals and did so before one of the members quit and the group just faded out. George was now in his teens and attending Merry High School in Jackson, Tenn. It was here that he formed his very first band, The All Stars, for George this was his first taste of R'n'B. Unfortunately they broke up after a short time and each went their separate ways.

George continued his schooling and went on to Lane College, after 1½ years he left school and his hometown of Jackson and headed north. He settled in Beloit, Wisconsin and eager to continue the career he had chosen for himself became a

member of a group from Rockford, Illinois known as 'Jerry Brown & The Soul Crusaders'. It was at this time George found himself deeply into R'n'B and after gigging locally for about 8 months the group started traveling nationwide, performing alongside many of the big acts of the time. After 2 years on the road and his first marriage George left the band and moved to his wife's hometown Fulton, Kentucky. It was now '65 and things musically were very bad for George so he took a factory job. But after only 6 months of no gigging he realized music was a big part of his life so he quit his job and formed George Hobson & The Matadors.

They performed locally and managed to get an audition at Berry Gordy's Motown studios in Detroit. Although Motown liked them they were not the act they were looking for, so disappointed they returned to Fulton. George also now found himself separated from his wife, and without money he took on a day job in a trouser pressing store.

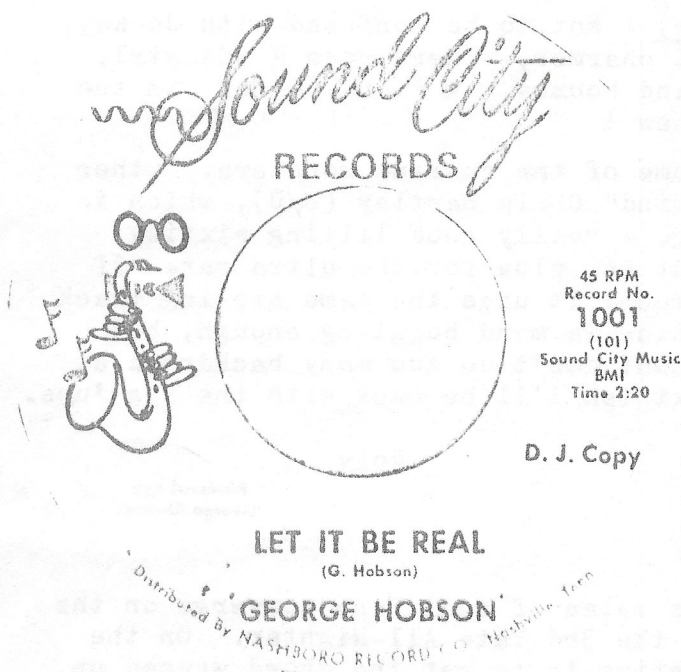
It was at this time he met a young female entertainer who was later to become his 2nd wife, and it was from this relationship that "Let It Be Real" was created. George would be hard at work pressing trousers when he would have to stop work and find a piece of paper to write down the lyrics, sometimes a line a day, sometimes even a line a week! After 2 months the song was complete, George then sent it to Jimmy Exum, who owned Sound City Records of Jackson, Tenn.

Within a month George quit his job and returned home to sign for Exum's Sound City label and on a very special day in 1968 those magical words of "Let It Be Real" - a song dedicated to his new found love - were put to plastic, "I've been around the world, had my choice of the prettiest girls". The song gained local airplay and even netted Record World's 'Pick Of The Week', but sadly like so many other great soul sides never really smashed and in the end was left to gather dust.

Yet 13 years later on Britain's Northern scene George Hobson's "Let It Be Real" - Sound City 1001 - has become one of the most respected and in demand 60's sounds. When George was told of the popularity of "Let It Be Real" in England, in his own words he was 'Taken off his feet'.

George still performs with a group in the Tennessee area and is now seriously considering going back into the studio to cut some new material, if he does I'm sure everyone involved in the Northern Soul Scene would like to wish him every success for the future. Hopefully the 1980's will 'Let It Be Real' for George Hobson.

Dave Raistrick.



SOUL SAM

MODERN SOUL SCENE

Time to board the "Midnite Express" again and this time take a further look at the venues playing modern up-tempo soul, plus reviews of current favourite play-listed sounds (not covered up!)

At the present time, 'Birmingham Locarno' is firmly established, the upstairs room being used every fortnightly all-dayer for modern sounds. The same thing happens at the less frequent niters. What I have found encouraging is that regularly travellers have come from such widely scattered places as; Bolton, Derby, Selby, Nottingham, Cambridge and Shrewsbury, plus the more local people. While numbers are not large, they are increasing and there is great enthusiasm from the crowd, not only on the dance floor, but to find out more about the records being played. This I put down partly to a more knowledgeable crowd, and partly to a much smaller percentage of cover-ups. Recent venues at Shrewsbury, Sheffield (Tiffanys) and Lancaster (Scarthwaite Hall), which is the second Monday in every month, also bear out my above comments.

Although I've not personally attended Wigan recently, reliable sources have informed me that Richard Searling has, if anything, increased the percentage of modern sounds he plays, and Pat Brady has also bought and programmed things like Oscar Perry - "Let Me Do It", and the Court Davis - "Have Some Sympathy" c/u. Good news, but it makes me wonder what (or who) possessed the management to fire me! At Rotherham (Clifton Hall) which regularly attracts large crowds, reputedly over 600, both Richard and Poke play some recent sounds. Most reports I've had indicate they're accepted by the dance floor - if interspersed with oldies - though why the hell that should be necessary is beyond me as they have 'Oldies' jocks at that venue.

Now a look at recent singles and albums I've been able to acquire from either John Anderson, Johnny Manship or Ian Periera - some great stuff actually, starting with the singles:-

OSCAR PERRY - "LET ME DO IT (TILL YOU'RE SATISFIED)" (Yellow Horizon 242)

When has this guy made a bad record? This one begins with a strong bass riff, after which a pounding rhythm helped by tight brass playing keeps the whole thing boiling. The title really says it all lyrically with very direct words put over in inimitable Perry tones (no label pun intended)!! On the flip "Let's take a rain check", Oscar's voice simply oozes soul as he talks to his lady. It was very hard for me to choose between this record and another of his on the same label "Wind me up" which is just as good, and getting as many plays. I think it's a reflection of the high regard many of us have for Oscar that his name was used as the cover for "Getting ready for the get down". This record is in fact by Z.Z and Company on Columbus and still rates as the best thing I've heard in years.

RUFUS AND ROOTS - "CAUGHT UP" (J-JAYE 777)

Incredibly, this record comes from Nashville, Tennessee and is an 80/81 release, yet has a real 60's feel to it - especially the clopping mid-tempo rhythm laid down by brass and percussion. The modern production magnifies the light yet insistent quality of the male lead vocalist who tells his girl he's "caught up in your sweet lovin'". The sax break in the middle is an added bonus and in my opinion, excellent well made records such as this should definitely be played along with the more obvious 70's/80's product. Flip "Do love you" is a slow beat ballad featuring great vocal wailing - in parts reminiscent of Billy Stewart - and moody sax work.

NUMONICS - "FOREVER AND A DAY"
(Hodisk 000)

A 1980 release, probably on a Californian label, this reminds me of the best of the mid-70's Blackpool Mecca sounds, with light almost airy vocals over a steady mid-tempo backing that features very tight bass riffs. The other side "Time brings about changes" has a jerky start before breaking into a slow ballad, the lead singer sounding like Smokey Robinson in parts.

SUPERBS - "IN AND OUT OF LOVE"
(D.T. 107)

One of several excellent records from a minor Detroit label, it begins at almost beat ballad pace, with a light rather high-pitched lead vocal, but the tempo increases as the song reaches a very memorable 'hook' line, after which the tempo slows somewhat to include great wailing vocals, before once again the chorus is repeated. Could be a 'surprise' success. The flip "Party together" is typical funk as the title suggests. Probably my favourite release since the first on the label, Emmanuel Lasky - "I'd rather leave on my feet" (D.T. 100) which is mid-tempo sensuous soul at its best.

PERSUADERS - "I'M SO GLAD I GOT YOU"
(Brunswick 55553)

The first new release I've heard on Brunswick for ages and what a stormer! It begins with thudding bass into which strings and horns soon mingle to provide a full solid sound. Like so many modern soul releases the lead vocalist sings really powerfully without sounding as if he's been given a very painful injury when reaching the high notes. An overall feeling of happiness pervades this record, almost seeming to leap out of the grooves. The flip "Another time, another place" is a typical late-night listening ballad.

CHARLES BEVERLY - "DON'T YOU WANT A MAN LIKE ME" (Venessa)

Out of St. Louis, this has recently appeared on 'Soul Bowl' lists for £2 and anyone acquiring it certainly will get value for money. A slightly above mid-tempo record beginning with a semi-talking intro - Charles suggestively telling his lady she needs "A man like me". His voice then flows over, yet blends superbly with the precise backing track, and as an extra treat there is an excellent tenor sax solo near the end. The official 'A' side "Hollywood" is a slow semi-rap about moving to that part of the USA.

BRAFRA - "LIVE IT UP, GIVE IT UP"
(L.B. Productions)

No indication on the record where it comes from but is written and produced by James Bradford - does anyone know who he is? So much energy is generated in the grooves, they demand you to get up and dance. After opening with high-hat drum effects, it breaks into a fast pounding rhythm over which the lyrics, delivered in a light yet insistent tone tell us to "Live it up, give it up", and I'm sure dance floors would react from Wigan to Washington DC (if they had the chance to hear it)! On the other side is "Disco train", officially marked as 'A' yet a very ordinary, uninspired dancer with rather flat vocals.

Finally, three really outstanding albums on comparatively obscure labels.

TIMOTHY WILSON (SAME TITLE) (H&L 69034)

On this album there are so many strong tracks in various styles, all enhanced by Tim's mellow tones. Disco items like "Sugarland Express" and "Red Dress"; ballads and up-tempo items of which "It's love" is especially strong, and finally one of my current favourite tracks "Keep it up" which is not particularly fast, but on sheer perfection of vocal/instrumental

balance, memorable tune, somewhat off-beat lyrics comparing his girl to a race horse (filly!), unusual electronic piano break, it is a sure fire winner.

GARY GLENN (SAME TITLE) (PPL Records 0201)

Again, an excellent variety of styles, "Don't stop the music" being a fast yet very interesting disco track - not the same as Yarborough & Peoples! "Got you on my mind" a powerful mid-tempo track which I considered using, several beat ballads all interesting to listen to as the backings, vocals, instrumentals are so well arranged and finally the sheer brilliance of "Gonna give you my love" which is made for modern soul fans - fairly fast, excellent bass line, light yet also forceful voice which breaks into a unique scat solo towards the end. I find it difficult to believe that this must be the Gary Glenn who, with his "Soul Set" did an awful version of "Just walk in my shoes" years ago.

SOFTONES and FIRST CLASS - "TOGETHER" (Parkway International 1001)

A really odd-ball album out of Baltimore produced by George Kerr featuring the two groups together on some items, separate on others. The standout for me is "Candy" by First Class which is so unusual; a modern, almost uptempo rhythm and instrumental track, yet almost 'do-wap' backing vocals over a floating lead singer. Towards the end, sax then drums feature on separate breaks, the tune is very strong and this deserves to be a monster. The higher-pitched vocalising of the Softones on "Can you feel it" help to make a very atmospheric record, if the tune is rather less strong, and together the groups have a ball on "Just had to dance". Slower tracks, strongly 60's in vocal style, complete a memorable album.

Till next time, Soul On,

SAM

stretch

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(BMI)
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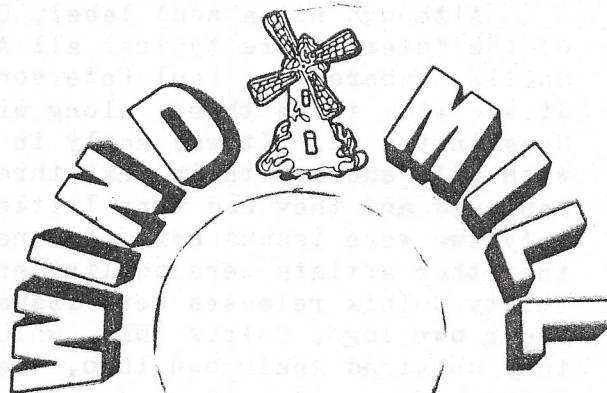
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AIM

MY HEART JUST CAN'T TAKE IT
(Denise Waters - Eddie Jones)

ESSEX IV

Strings Arranged by Jack Perricone
Produced by Bob Yorey
Arranged by Rich Rome

PYE INT.

by PETE CHESTER

Following on from my last article on Cameo Parkway, I thought I'd turn my attention to it's parent label, Pye International, a label that contained many soul records during the early and middle 60's. Although not too many rare releases, there were a lot of varied and interesting releases. However before going into details, first a bit of information on the labels beginnings.

Pye International itself was introduced by the main Pye label for all non UK records, or at least that was the intention. There were several UK recorded releases at the very beginning but these were far and few between. It was set up to be a rival to both Decca, who had the extremely successful London label, and EMI, who's policy was slightly different, instead of having one main label for what was mainly US, they would have various labels putting out various US companies. Columbia had some of the US Atlantic catalogue, Parlophone had the King/Federal set up, HMV had US United Artist amongst others, and so on. All of which were mixed in with UK products. Top Rank had yet to come into existence, although when it did, it mainly replaced the various labels system. It was against this competition that Pye decided to branch out, and so began the Pye International label.

It was in November 1958 that the Pye Int. label was born, the first release being Ritchie Valens with "Come On Let's Go" with the catalogue number 7N 25000, the 7N being the prefix number. The mainstream Pye label already had the prefix 7N but the numbers starting 15000. A later label, Picadilly, also had the 7N prefix but the numbering starting with 35000.

The policy tended to be licensing American companies who had got a hit with the idea of having it released over here. This was a good idea but it often meant that they had to outbid any other company who would also be interested in a hit. However, when they obtained the rights it often meant that they had to release the companies other non-hit material, and that's usually why you sometimes see records which you wonder why was ever issued.

The company started slowly with no real big sellers. However that was until they obtained the rights to the Colpix (US) label, and particularly the Marcells. They had a huge hit in the States with a gimmicky, but catchy, revival of the Rogers/Hart standard "Blue Moon" and it sold a million. This had probably prompted Pye Int. to secure the rights to distribute the label and it became a big hit in this country, giving the label it's first really big hit.

Also around this time Pye Int. secured it's biggest scoop, this was the right to distribute the Argo/Checker/Chess group of labels, which had previously been put out by Decca's London label. However, more of that group later, as I thought I'd run through the American's products in sections.

Although not a soul label, Colpix was an interesting label. The majority of the 'stars' were typical all American white boy/girl singers, the likes of Shelley Fabares and Paul Peterson, along with the actor/singer James Darren. It was with these three, along with the Marcells who dominated US Colpix's releases in the UK. It was early in 1961 that "Blue Moon" (25073) charted, flushed with it's success their next three US singles were issued here. But the usual happened and they had very little success. Then, of the next nine US releases only two were issued here, and neither of them did anything saleswise. However the other artists were selling enough, especially Shelley Fabares, and around thirty Colpix releases were issued on Pye Int. So in 1963 they were given their own logo, Colpix (UK), which carried on until 1967. However by the time they obtained their own logo, there were plenty of other US labels to replace them.

With Pye Int. obtaining the Chess Group of labels, Pye Int. became a force to be reckoned with. As far as soul/blues collectors were concerned, it then became a very desirable label. Although Chuck Berry and Bo Diddley were to dominate the releases, especially EP's and LP's, there were a wide range of artists to appear on the label. Clarence Frogman Henry was the first to appear with "But I Do" (25078), along with Etta James "At Last" (25079). Clarence

Frogman Henry had a total of 7 releases on Pye Int. between '61 and early '63, one of the better known being "You Always Hurt The One You Love" (25089). Other obscure artists at the time were issued and people like Slim Harpo (25098), Howlin Wolf (25101), Sensations (25110), Chuck Berry (25100) and Tiny Topsy, with "After Marriage Blues" (25104). This record is brilliant, a storming R&B number. Tiny Topsy is, or was to become, Ko Ko Taylor, more well known for records like "Wang Dang Doodle" and "Hen Or The Egg". She had previously recorded for King, released over here on Parlophone, and like this one it's pretty obscure. The Sensations had one further release, "Let Me In" (25128) and featured Yvonne Baker, who later went on to record several northern numbers.

During this early period there were other one-off deals and records like "Daddy's Home" (25090) by Shep & Limelites, along with their follow-up, and James Ray with "If You Gotta Make A Fool Of Somebody" (25126) which was covered by Freddie & The Dreamers. However the original version is really good. From the US label, Caprice, came his follow-up, although this failed to make any headway. Other artists had releases like the Skyliners (who featured Jimmy Beaumont), Jimmy Breedlove, Don Covay & The Goodtimers and The Vibrations. None of these did anything and are quite obscure nowadays.

Anyway, during '62 the Chess group of labels came to the fore with releases on Pye Int. Dave Baby Cortez had a great organ led instrumental called "Rinky Dink" (25159), a very popular number. Also Steve Alaimo had his first of 3 releases, although it was his second release "Everyday I Have To Cry" (25174) which is popular at the moment as it's a good dancer, quite unusual for such an early release date. Also out were Etta James "Stop The Wedding" (25162) along with Bo Diddley (25165) and Billy Stewarts "Reap What You Sow" (25164). The flip to this was "Fat Boy", a very popular nickname for a very large man. A bit later on was the Dells and "The Bird" (25178) a typical dance craze record. The Dells were to stay on with Chess for a further 12 years or so, notching up massive sales with some excellent records.

Very shortly afterwards came one of my favourites on the label, "Mama Didn't Lie" by Jan Bradley. Coming out in the States on Formal before being picked up nationally by Chess, this is an excellent mid-tempo dancer, similar in style to the Major Lance dancers of the period.

The Chess group were beginning to take up large sections of the label's release sheets. It was also the start of the Pye Int. R&B series. These were all Chess group of records, although not all were attributed with the insignia, stamped in the centre of the label. The first 4 releases to have this were Sonny Boy Williamson (25191), Howlin' Wolf (25192), Bo Diddley (25193) and Cyril Davis All Stars (25194) with "Country Line Special". However slightly later on a Etta James single, "Pushover" (25205) didn't have this design, why I'm not sure. This was her 5th and last release on Pye Int., and no more of her recordings were issued until late '67.

More Chess group releases were issued, particularly by Chuck Berry and Bo Diddley, all of which were credited with the R&B tag. These were pretty much the best sellers for the label so it's no wonder they had so many issues. However there were still other artists and there were releases by Guitar Red (25219), Slim Harpo (25220) a re-issue of one of his earlier releases, another Cyril Davis 45 (25221) and Billy Stewart (25222). Of these just the first 2 had the R&B tag, I suppose they considered Billy Stewart to be too soulful. It was just after this release that Pye Int. obtained the rights to the Sceptre/Wand US labels, having previously been out on Stateside and before that Top Rank. They were to stay with Pye Int. for a further 7 years, more of that later.

The only other soul releases were one by Chubby Checker, which I explained in the last article. There was releases by Claudine Clark with "Party Lights" (25157) and my preference "Walk Me Home From The Party" (25186) a typical girlie sound, very bouncy. It bombed unfortunately, I would imagine it just got caught up with all the other releases.

Styles were beginning to change, although this was really reflected in the output of the Pye Int. label. It still relied heavily on the Chess group outlet, these being the main source of revenue. However outside of Chess, black music was becoming soulful, especially Motown, who were making inroads on the charts, even to a lesser extent in this country.

Besides the more obvious sides, Tommy Tucker had a couple of singles released one soon after the other. The first was the great "Hi Heel Sneakers" (25238) much covered by British R&B groups of the period. For some reason again this wasn't tagged with the R&B tag, although the follow-up "Long Tall Shorty" (25246) was. Both were very bluesy, but contained more soulful feeling than any previous male Chess recording.

Just before his second issue of Tommy Tucker, the label obtained the rights to distribute the US Red Bird label, which was mainly black, like the Chess group, but it was a million miles apart, but more of this at a later date.

However even at Chess things were changing, instead of being mainly a male blues domain, they started having more soul and girlie 45's, and more importantly having them selling and so issued over here.

Sugar Pie DeSanto's "Soulful Dress" was one of these records (25249) and despite being very bluesy, it was an excellent dance record, something which the label had been lacking in. Her follow-up, "I Don't Wanna Fuss" (25267) was similar in style, although slightly slower and not so rough sounding. I would prefer it of the two, I feel it's lasted the years better, it doesn't sound quite so dated. Johnny Nash had a brilliant double sider released shortly after Sugar Pie's first release and it was "Love Ain't Nothing"/"Talk To Me" (25250). Johnny had previously had releases on WB and before that HMV, although this was an excellent record. A mixture between old and new, old style lyrics with a more modern shuffling beat. The B side is good too, a nice deep soul side.

However the next release really brought it up to date with Tony Clarke and "Ain't Love Good, Ain't Love Proud" (25251), although tagged with the R&B sign, this was nothing to do with it. Sounding more like the Miracles "I Gotta Dance To Keep.....", this was an excellent uptempo dancer.

A few more R&B releases followed, John Lee Hooker (25255), Chuck Berry (25257) and Bo Diddley (25258), although there was another one which was completely different and it was the great "Selfish One" by Jackie Ross (25259). This is a mid-tempo soul sound that oozes soul and then some that still sounds great today. However Pye Int. certainly weren't giving up with the blues and they reissued Little Walters "My Babe" (25263), which had previously been out on London. The Pye cut is a different version to the London one, and is more collectable as it sounds better. Also out was a new name, Little Luther (25266) and so followed Sugar Pie, Sonny Boy Williamson, Howlin' Wolf, Willie Dixon and Chuck Berry, all except the Sugar Pie being the R&B series.

Next Issue : Maxine Brown, Chuck Jackson, Nella Dodds and all the other great 45's from this logo.

PETE CHESTER.

STOP PRESS...STOP PRESS...STOP PRESS... STOP PRESS...STOP PRESS...STOP PRESS...

Cover ups...Doni Burdick "Clouds" is really Peter Hamilton "Hey Girl" on Jamie.. Fantastic 4 is 4 Tracks on Mandango...Pat Brady's Tony Middleton c/u is Rick Randell "When I Was A Kid" on MGM...Next issue "The Dealers", a guide to all the big suppliers, if you run a list send one to the mags address for it to be included.....Anyone out there with any old soul mags for sale/trade? Please get in touch.....A copy of Yvonne Vernee recently went for £100...whatever happened to the recession?...I know how it feels to be broke to matedon't worry!...Wonder when MGM's compilation album will be out?...It's supposed to be a double LP.... Jimmy Thomas (Mirwood) recently bought several copies of "How Will I Ever..." Hmmm....Len Jewel originals at Soul Bowl for £2.50!!!!!!Hope my order doesn't get lost in the rush....Forthcoming articles in Midnite Express include Yvonne Vernee, you'll be amazed at who she is, plus a run down on the Coopersettes & a picture of 'em too!!!!...Possible Tower listing next ish, also Sixth Avenue listing, once tipped to be the 'Ric Tic' of the 70's....Good tip:Don't try to type after a night on Hull Brewery Mild, it makes this typewriter sound like the Terra Shirma Studios!...Issue 3 out in late October, but advance orders taken now. please don't send cash through the post, it gets 'lost'...Black Echoes losing loads of trade due to their poor coverage of Rare Soul...don't say you haven't been warned...