

**DOO-WOPP
RECORDS**

Juicy Music
Co.-ASCAP

Time: 2:12
RBKA-101
D. J. COPY
NOT FOR SALE

AIN'T GONNA WORRY ABOUT YOU
(G. Tinley & The Modern Red Caps)
GEORGE TINLEY &
The Modern Red Caps
A. G. Tinley Prod.

DW-101

DETROIT, MICHIGAN

**GOLD
SOUL**

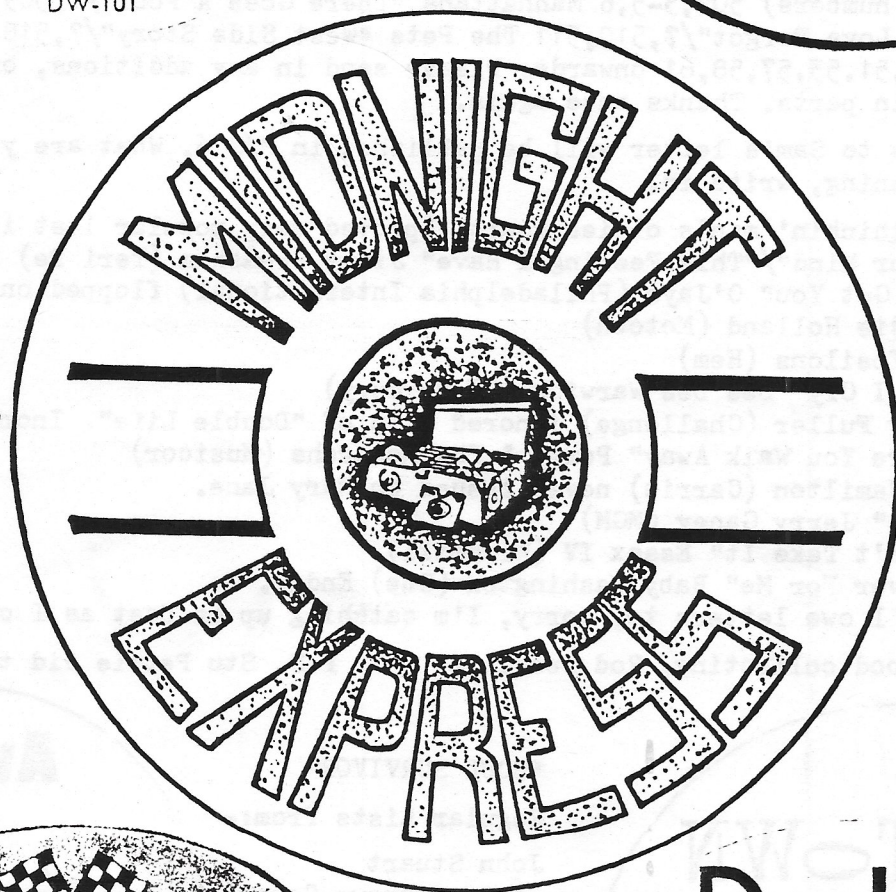
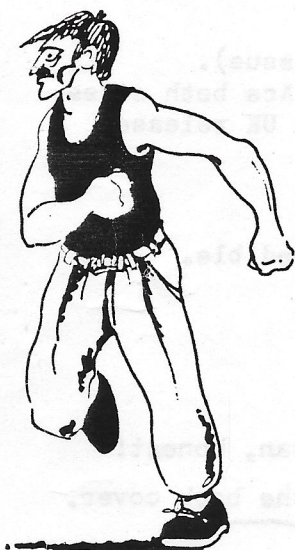
Arranged by
Bill Lemons
Gold Soul Pub.
Inc.
(BMI)

No 5

Produced by
Roy Lemons, Jr.
James Miggins
Time - 2:10

VOCAL

**FASCINATING
GIRL**
(Roy, George, Bill Lemons)
GEORGE LEMONS



**WHEELSVILLE
U.S.A.**

Mah's
Groovesville
BMI - 2:37

50p

MW - 518
Prod. by
Don Davis

DID MY BABY CALL

(Clyde Wilson - Don Davis)
Arranged by Sony Sanders
STEVE MANCHA

102

**De-Lite
RECORDS**

Stephanye Music
(BMI)
A Redd Coach
Prod.

Mfd. by
De-Lite Records
520-0
Time: 3:06

I SAW YOU THERE
(B. Moore-G. Redd)
THE APPOINTMENTS
Arr. & Prod. by Gene Redd

As the more observant amongst you will have noticed already, I've changed the name of the mag, albeit slightly. I simply grew tired of swimming against the tide and have opted for the more accepted spelling of Midnight (ne Midnite) Express. Having cleared up that point I would like to thank this issues contributors, namely Keith Rylatt, Bob Foster, Graham Anthony, John Vincent, Dave Hitch and George Sharp. Martin Scragg will hopefully be back next issue (out during early September). 90% of the artwork in M/E was very kindly done by John Fiddler, many thanks John. Neat eh?

A bigger blow to me than Hull Kingston Rovers not picking up any trophies last season was Bob Foster selling The Antiques to Keith Rylatt. Some people have all the luck (see how grovelling gets you nowhere?). Incidentally, The Antiques was covered up as "Frank Wilson" in London by Keb Darge. Next issue I'm hoping to run BLUE ROCK & CARNIVAL listings. Here are my gaps, please endeavour to send in any details, thanks.

BLUE ROCK (missing numbers) 4004,5,6,8,9,12,13,16,18,19,21,22,24,25,28,30,34 Dellettes "Look At Me"/?,35,37,38-50,59,61 Renaldo Domino "Just Say The Word"/?,4064,69,73 Pic & Bill "Soul Of A Man"/?,78,79,84,86,91,93 onwards.

CARNIVAL (missing numbers) 502,3-5,6 Manhattans "There Goes A Fool"/?,509 Manhattans "I'm The One That Love Forgot"/?,510,511 The Pets "West Side Story"/?,518,23,25,31,32,34,35,36,38,44-49,51,53,57,58,61 onwards. Please send in any additions, or the listings will look sparse in parts. Thanks once again.

All of the replies to Sam's letter will be published in M/E 6. What are your views? Don't just sit there moaning, write in.

Midnight Express thinkin' man's oldies chart. (proved very popular last issue).

"Put It Out Of Your Mind"/"This Feeling I Have" Jimmy Greasham (Teri De) Ace both sides.

"I'm So Glad I've Got You" O'Jays (Philadelphia International) flopped on UK release.

"Leaving Here" Eddie Holland (Motown)

"Mind In A Bind" Epsilons (Hem)

"Worth Every Tear I Cry" Dee Dee Warwick (UK Mercury)

"Turn To Me" Jerry Fuller (Challenge) ignored flip of "Double Life". Incredible.

"Think Twice Before You Walk Away" Porgy & The Monarchs (Musicor)

"Call Me" Edward Hamilton (Carrie) never issued on Mary Jane.

"You Don't Love Me" Jerry Ganey (MGM)

"My Heart Just Can't Take It" Essex IV (Windmill)

"It'll Never Be Over For Me" Baby Washington (Sue) Ender.

To all the people I owe letters to, sorry, I'm catching up as fast as I can, honest!

Best wishes and good collecting, Rod Dearlove.

P.S. Stu Petrie did the back cover.



The First Motown LP design.

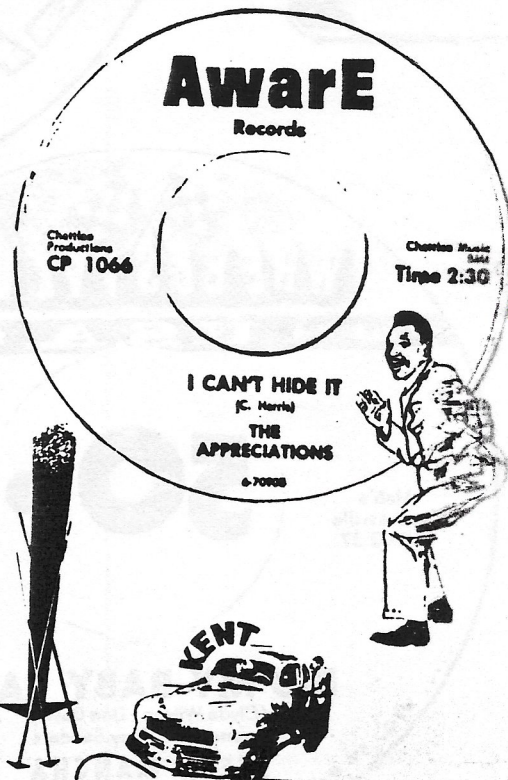
SOUL SURVIVOR

Regular Lists from:-

John Stuart
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WROUGHTON
Wiltshire
0793 813468



=FOR'DANCERS'ALSO=



DIST. BY PINNACLE (0689) 73144

I read issue 4 of M.E finding much of it interesting, informative intentionally 60's slanted - a good thing as this complements the 70's bias of "Black Beat"; much better than 2 carbon-copy mags! I did feel though it was somewhat clogged with venue reports, and I can't see the point in reviewing cover-up's as no essential information can be given to a potential collector. It is really the venue reports I wish to comment on, at least the ones by Martin Scragg.

While agreeing everyone is entitled to his own choice on the quality and style of records, I wonder what the dance floor response would be at Stafford if 80% of newies played were 60's. Ideally I'd prefer the percentages reversed (as at Cleethorpes) but on reflection I'm sure Dave and Keith have got it right when opting for a 50/50 selection of 60's and more Modern sounds with their dj line-up. Fortunately this usually produces a good dance floor response and none of the Wigan hassles. In fact I've had plenty of chats with Guy H., Tim's F. & A., and the legendary Tommo - no animosity either; they're just as enthusiastic and I can respect anyone who's really into his music, prepared to lay out considerable sums as Tommo did for my copy of The Admirations "You Left Me". He's not yet in Keith's "thousand pound a sound" class, and talking of the latter, I wonder whether he, single-handedly, will cause the inflation rate to rise!

This last remark could be constructed by some as 'political', which brings me on to the points of issue with Martin Scragg's. Firstly he accused me of being 'political' for referring to a record as 'best' I've heard for two years, and dedicating another to 'real soul fans'. Both comments were made out of enthusiasm for the records, especially their vocals, and while they may owe something to advertising techniques, they certainly aren't political. IF I was to say "All 60's fans are conservative reactionaries" or Modern fans "haven't got the dedication or patience to 'keep the faith' that would be political. Now I don't happen to believe the former and it was Mr.Scragg himself who wrote the latter!

Secondly he attempted to insinuate some kind of antagonism between Gary Rushbrooke and myself. Even at the time of the Wigan turmoils, I never had a cross word with Gary, nor have I since. He was not "out of place" alongside myself, Colin Curtis and Neil Allen; we were all talking, nor did I notice "an unimpressed" expression on his face when my last record was playing. This kind of slur/backbiting turned dj's against each other at the Casino - it won't happen now at Stafford. I've talked to Gary about Scragg's comments - he was amazed as I was, and has nothing against modern sounds. His total 60's playlist is as much to achieve the right balance, as anything else at Stafford. Also any "expression" which crossed my face earlier was in response to requests for over-played oldies, not 60's newies. I should have thought Martin S. could have worked that out. After all 60's newies fans, most of whom are knowledgeable on both sounds and dj's, aren't going to ask me for them, are they?

Thirdly while I can understand him not liking some of the records I played, his general comments lacked logic. I agree that it's important for a record to have a memorable catchy intro, yet the one that fulfils this most obviously and incidentally is one of my most requested sounds, with best dance floor response is the the one he slated most - the Alfie Davidson 12" remix (requests being specifically for this version). I'm less certain whether sound effects are needed as well (still don't like Saxie Russell!); it was the overall driving tempo, laid back vocals and great guitar break that hooked me on Luther Davis "You Can Be A Star", not the amplified 'pew' drums.

Fourthly I've never stood for 'obscure' Modern soul, rather for the best of rare and more generally available product of the last few years. I found his remarks about Richard Searling particularly unpalatable. So he plays some tracks also played on the funk scene - the ones with uptempo rythm and soulful vocals not electronic garbage or the jazz. He is promoting a renewed interest in what soulful music is made today - how many fans at recent Stafford/Cleethorpes niters not only danced to but bought Glenn Jones "I Am Somebody" & Booker Newbury III "Love Town" - yet Mr.Scragg's only comment will be "it was played while No.... in the UK charts". I don't play more simply because Richard is already doing an excellent job, leaving me scope to explore the rarer sides.

Finally in my letter, I'd like to mention a completely different point - acetates which seem to be on the increase again - is this a good or bad thing? I'm not referring to genuine US acetates like Richrad's 'Chris Batley', Herman Hitson or my Image "Tripping" which are studio jobs made by the artists themselves, intended for release on some label, but not making it - they deserve an airing. I'm considering instead the proliferation of EMI's made in this country of Motown tapes which somehow found their way over here. Do

Motown know about this? If so, do they eventually intend to release them? (To the latter question, I'd virtually guarantee the answer is NO as the sales wouldn't be enough). What value are they to record collector's? They're certainly highly profitable to whoever did the EMI's (which cost around £7) and have been flogged off at £20 a time. I've even heard rumours (reliable too) that some of the tracks were speeded up when EMI-ed - so what's the point of them? Is it a sinister plot to prolong the 60's scene with sounds (not records) which are in general superior to most sixties newies apart from "Aeroplane Song"? I'd welcome enlightenment on these points.

Soul On - SAM. (23/5/83)

Before replying to several points in Sam's letter, I would like to explain to everyone the incidents which arose from me circulating half a dozen copies, and the circumstances why I sent them out. When I received Sam's letter my only source of printing for M/E looked 100% like folding for good and as there is nowhere else I can have the mag printed for anything like the cost its done for now (the tape sales subsidise the mag - Steve at Blackbeat still can't fathom out how I do it, now you know!), I frantically tried to get one last issue out. All the contributors will bear me out on this as I had to make several frantic phone calls asking for articles well before the deadline I had previously set. My intention was to tie up all the loose ends as the last time M/E went under some points carried over into other mags, which isn't really on. Bearing this in mind, I read Sam's last sentence literally and sent 6 copies of his letter, which after all was intended for publication, to noted collector's for their viewpoints on the EMI's - I didn't know they would be hawked around at venue(s). Looking back I now regret my actions and should have just let everything go, but I didn't and I carry the can for M/E. I considered the points made by Sam to be the most important issue on the scene at this point in time, regardless of my own viewpoint, and merely wanted a cross-section of opinions on the validity of said EMI's. I was not trying to be under-hand and certainly was not trying to stir up a hornets nest. The next thing I knew was an irate Soul Sam phoning me on the Saturday night after Wigan Tiffs (11.6.83) demanding an explanation as to why he had been accosted by a person, who shall remain nameless, but is free to give his viewpoint through the pages of M/E, and a verbal rucas had ensued. Needless to say I wasn't exactly at the top of Sam's Xmas card list. Therefore I feel I owe Sam an apology. Should M/E fold in the near future (and I Hope it won't) I will just let it go down with any unfinished views/articles unsaid Rod Dearlove.

Having hopefully offered a reasonable explanation as to why your letter was 'leaked', there are a number of points I would like to take you up on. Firstly, venue reports, as you know for various reasons I stopped travelling to venues some time ago (I don't know how I'd fit the mag in again if I did) and therefore club reports are certainly of prime interest to me, and I know from phone calls and letters a lot of readers hold a similar point of view. I thought we'd obtained a good balance in number 4, with record reviews, listings, articles and club reports all evenly balanced, I certainly didn't think the mag was "clogged with venue reports". I consider venue reports an essential part of any specialist soul mag as a proportion of the readership probably don't travel anymore and are unaware of what is being played. This nicely leads me onto reviewing cover-up's.

Yes, it is rather pointless reviewing them if it is purely information that you wish to give out, but I was again trying to give the non-club going collector some form of guide as to what the 45's sounded like rather than simply listing a series of titles. I don't particularly like sitting next to a tape deck with simply a list of covered up titles and trying to review them. But I feel it is better than being completely in the dark. After all Sam, have you not reviewed Cover-up's yourself?

And so onto the Motown EMI's. Personally on the aspect of collecting records I think you are splitting hairs. After all as a collector of records ALL the acetates currently being played are equally out of reach to me. Take Searling's Eddie Holman's, both cuts have been played for years now, and still no sign of any form of legitimate release. I also think that the Motown cut's are far too good to be left dormant forever, I wouldn't like to deprive any Detroit/Motown buff from hearing them. What are other people's views on this? I would appreciate as many letters as possible on the subject as next issue I would like to run "The Great Motown Acetate Debate" - closing date for letters, last week in August. OK, get 'em in. I also take it Sam, that the 'sinister plot' you mentioned was in fact tongue in cheek as everyone realises that 60's unknowns don't turn up in the quantities that they used to, but a high standard of good 60's unknowns are there. The quantity is small yes, but the quality is high. And if you want examples how about: "We Could Be So Happy" The Premonitions(Jade), "I Really Love You" Bobby James(Karol), "Walk On Into My Heart" Bobby Smith(American Arts), "Come And See" Casanova Bennett(C/U- and the best sound I've heard for 6 months), plus Jimmy Dotson(Arrowdot), Excuses(Vivace), Chandlers, Al Williams, Big Joe's Ivory Brass, Johnny Cole, Gordon Keith, Bobby Lee - sadly all covered.....

Rod Dearlove.

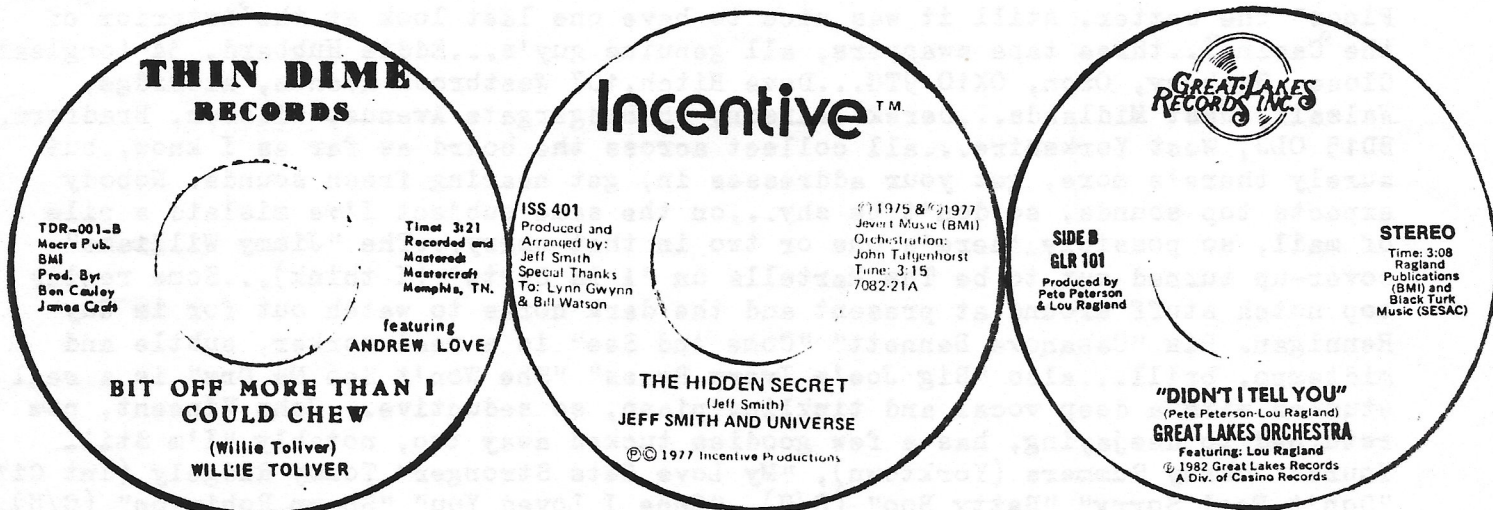
MODERN SOUL REVIEWS by DAVE HITCH

For this issue I would like to review records available on specialist soul lists, i.e SOUL BOWL, DAVE RAISTRICK, JOHN MANSHIP, PAT BRADY etc. All records reviewed below are highly recommended and won't cost you a second mortgage!!

JEFF SMITH & UNIVERSE "The Hidden Secret" (Incentive). Like a lot of 'Modern' sounds this needs a couple of spins to sink in and be fully appreciated. Set at midtempo with a slightly faster fade, full of great harmonies from the male back up group, natty guitar breaks, darting strings, shaking tambourines. It appears that the "hidden secret" is what makes the world go round, you've guessed it, 'Love'.

GREAT LAKES ORCHESTRA (featuring LOU RAGLAND) "Didn't I Tell You" (Great Lakes Records). Lou comes up with a classic every 8 years, hope we don't have to wait till 1990 for the next one!!! Great uptempo cracking beat, throbbing bass lines, jingling tambourines; but the feature of this record is the classic guitar playing throughout. Lou is really in fine voice and tells of new love, second time around. I'm sure even staunch 60's fans will like this, please give it a listen.

JERRI RICHARD "Going Away" (Royal Shield). A great atmospheric start with bellowing train hooter, then in comes the heavy beat, and off moves the train. In comes the strings and full back up chorus singing "Going away". Poor Jerri is heartbroken - she even breaks down in tears in the middle - her vocal talents are really used to the full, with plenty of wailing and soulful soaring. In come more train effects, magic, then back to the chorus and more wailing from Jerri. This needs playing at full volume for total appreciation (never mind the neighbours). It was cut in '79 and shouldn't be too hard to find.



TYRONE BARKLEY "Man Of Value" (Midsong). Another classic from '79 and a big sound a couple of years ago, now available at a deflated price. The song has strong morals: "You've got to be a man of value, remember that the lord is watching everything you do". A nice use of classical piano, uptempo beat, bubbling moog and strong vocals from Tyrone. It has a very nice rap just before the fade, over cracking beat and chirpy back up femme singers; with that piano still tinkling away; a case of get it or regret it?

WILLIE TOLIVER "Bit Off More Than I Could Chew" (Thin Dime) (featuring Andrew Love). I think it would be fair to say that the 'Modern' scene is a bit thin on the ground as far as instrumentals go. This is about the only one I've bought over the last couple of years, apart from the 'B' sides of records which happen to be instrumentals of vocal sides. Back to the record and a great bit of sax playing from Andrew, with plenty of string support, over a steady beat, with the title repeated by a chorus for good measure. I've just remembered a sound played by Pat Brady a few years back he called "SAX IN THE NIGHT", again a superb bit of sax playing, a real late night groover with slow passages, building into a crescendo, then slowing down again. It also has a magical shimmering strings effect, with full string support at its peak. Both should be available from SOUL BOWL, the title of Pat's record being "IT'S OVER" by DONALD HOBSON on the ROYALTY label.

BARBARA JEAN ENGLISH "Dancing To Keep From Crying" (Zakia). "Ain't it a shame, that love is a hurting game", this song lyrically reminds me of "JUST HOW LOUD" & "GOTTA DANCE TO KEEP FROM CRYING", classics from the 60's, this being the modern equivalent. Barbara sings

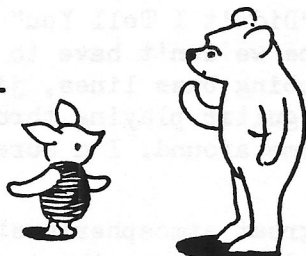
MODERN SOUL cont.

her tale of woe over a shuffling beat, bubbly bass, with femme back up singers, nice use of strings and chime effects add charm. This has recently appeared on SOUL BOWL list's.

For new comers and armchair collector's, other sounds not to be missed are Z.Z. & CO/LARRY HOUSTON/TOMMY TATE/OTIS CLAY/4TH DAY/DUSTIN WILSON/LARRY BROWN/ALEX TAYLOR/MAURICE JACKSON/CURTIS/JOHNNY SCOTT/GEORGE FREEMAN and LADY (the "Donna Washington" cover up from last issue.

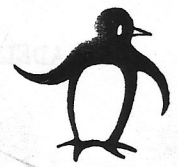
Happy Hunting....Dave Hitch

NO, STRAIGHT UP...



Richard Searling's "Kenny Gamble" cover-up is thought not to be a one-off as first thought, more copies are rumoured to be on the way...Is Pat Brady's "Sam Coltraine" cover-up really Don Crawford on Verve?...Millie Jackson more than disappointing on her recent TV special, relying heavily on smut and innuendo rather than her obvious vocal talents...the less said about BBC 2's "Out On The Floor" the better, still it was nice to have one last look at the "interior" of the "Casino"...three tape swappers, all genuine guy's...Eddie Hubbard, 34 Longleat Close, Banbury, Oxon, OX10 9TG...Dave Hitch, 107 Westbrook Avenue, Aldridge, Walsall, West Midlands...Derek Pearson, 18 Badgergate Avenue, Wilsden, Bradford, BD15 0LJ, West Yorkshire...all collect across the board as far as I know..but surely there's more, get your addresses in, get hearing fresh sounds. Nobody expects top sounds, so don't be shy...on the same subject I've mislaid a pile of mail, so possibly there's one or two in that-sorry...The "Jimmy Williams" cover-up turned out to be The Martells on 'A La Carte' (I think)...Some really top notch stuff around at present and the dark horse to watch out for is Guy Hennigan. His "Casanova Bennett" "Come And See" is a real corker, subtle and midtempo, brill...also "Big Joe's Ivory Brass" "She Won't See Me Cry" is a real stunner with a deep vocal and tinkling piano, so seductive...John Vincent, now returned to deejaying, has a few goodies tucked away too, notably "I'm Still Yours" Johnny Summers (Yorktown), "My Love Gets Stronger" Tommy Ridgely (Int City), "Don't Feel Sorry" "Betty Boo" (C/U), "Once I Loved You" "Shawn Robinson" (C/U), "I'm So Sad" "United 4 (C/U) - a repetitive, almost Doo-Wop item, that is pretty mindless - but great, "You're Mighty Right" "Lamont Dozier" (C/U) which is very classy, a great 70's side, "How Did That Happen" Sheila Ferguson (Landa) and is all set to revive(!) the incredible "Girl I Love You" Temptones (Arctic) which deserves to be massive on content...The Seven Soul consisted of Ivory Hudson, Bob Welch, Henry Moore, Henry Thompson, Buzzy Cooper, Tony Lytle and Fred Murphy... They were managed by John Daniels. Buzzy Cooper often toured with Martha & The Vandellas and led the accompaniment...George Smith who's "I've Had It" (Turntable) was recently covered as Ray Pollard/Gene McDaniels is almost certainly the guy who fronted for The Manhattans on Carnival...Onto list's...John Manship, who has had a lot of stick lately, really came up with the goods on his June list with some really classy pieces including Virginia Blakely on Mojo (£50), Brice Coefield (Omen) (£20), Bobby Womack "Nothing You Can Do" (Him) (£20), Lord Luther "My Mistake" (Schriek) (£15-a bargain) and loads of good obscurities, Modern, UK demo's, Motown, Deep. John's new phone number for mail order is 066468223 - tell him who sent you...Dave Raistrick is getting his new list together very soon and it promises to be a corker - so don't blow all your savings on your hols!!! Soul Bowl still entrenched as the top weekly list (probably as its the only one!) and John Anderson always has something to interest everyone, from Detroit to Deep, from stompers to Modern...A guy who regularly turns out high quality lists is Dave Withers. Dave always manages to turn up something a little bit special and his tapes are ace...I'm still on the lookout for venue reporters, big or small (the venues) so how about getting off your backside and getting a report in?.....

PHILADELPHIA GEMS



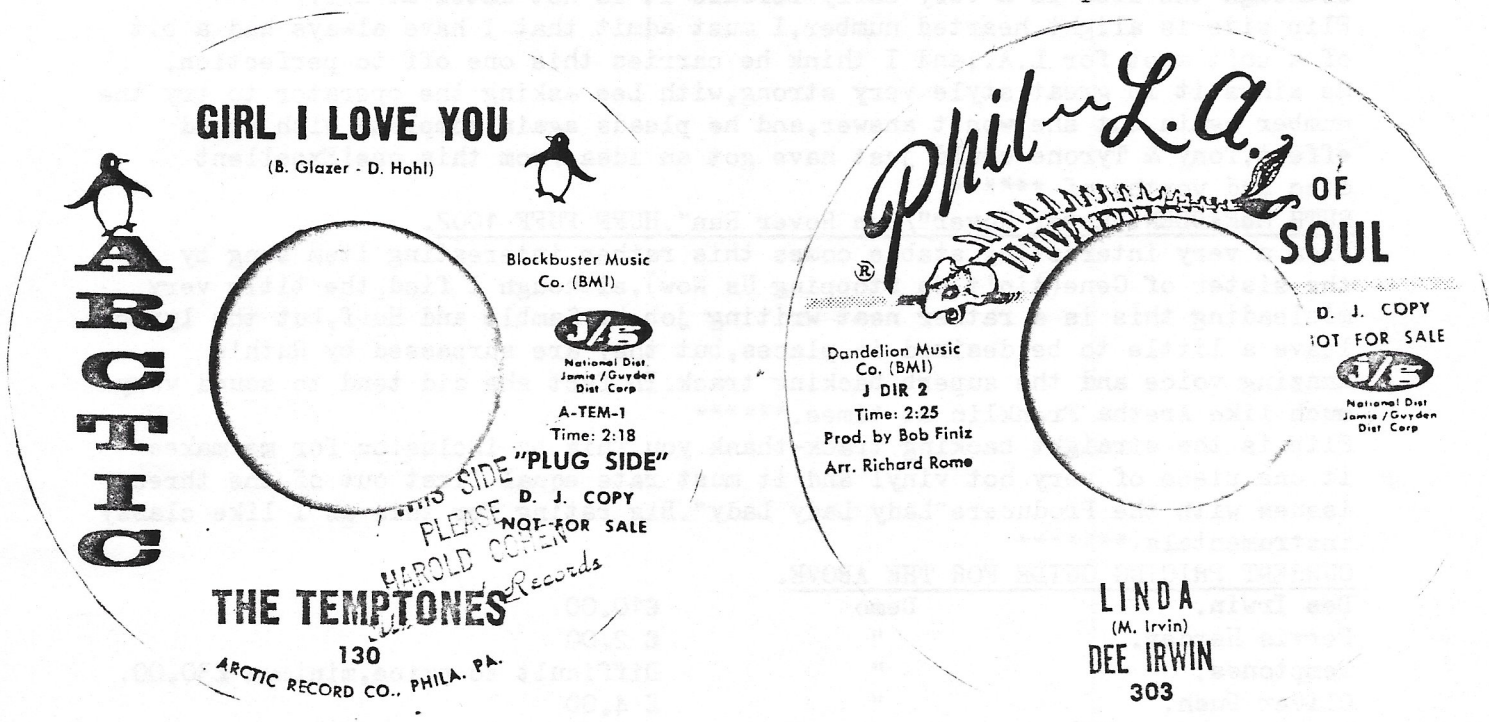
John Vincent.

DEE IRWIN. "Better To Have Loved And Lost"/"Linda". PHIL LA 303.

I originally bought this off John Anderson sometime ago for the princely sum of £10 and for my mind worth every penny.

The top side finds Dee in great voice as he sings in despair about the love he has lost. Sung from the heart in a deep smoky voice this reeks of sheer class, as the song plods along at funeral pace, great female chorus. Certainly one for deep soul collectors, this must be a definite *****

Flip side is directly into the Northern vein, this can only be compared to Bobby Paris "Night Owl" as the beat is virtually identical. This truly pounds along with Dee belting out the lyrics "Linda Ooh Linda, My Sweet Sweet Linda, this begs to be danced to. Several who have heard this on tape have asked me



about the disc. If you see this then well worth buying, as it is very obscure Philly, early catalogue, and just watch the price soar when it gets played, definitely ***** in the Northern grading.

PERVIS HERDER/LEON HUFF "Soul City"/Inst. JAMIE 1254.

Interesting disc as the flip instrumental side is credited to the legendary Leon. The top side which is the vocal is very dated and for me too organ dominated!! (sorry Ed) Instrumental flip is far more interesting, unsuitable for the Northern scene, this fairly motors along and you can just visualise the Orchestra in the VIRTUE Studios, definitely for the historical Philly purist. A side *** B side ****

TEMPTONES "Girl I Love You"/"Good-bye". ARCTIC 130.

From my all-time favourite label, this was purchased from JA at Soul Bowl some years ago for £2.00 unheard. What a shock when I realised that this was the identical backing track to the Ringleaders "Baby What Has Happened". The lyrics are certainly an improvement on that outing, and for me the record is far superior in all departments. It has remained very obscure for the last seven years, but as collectors will know, that the majority of discs on this label are very difficult to obtain. Very highly rated by many, snap this up if you see it for sale as once again it is gaining dance floor popularity. ***** Flip has brilliant piano intro, moving into mid-tempo song with lead singer reminiscing about the do's and don'ts of a love affair, singing good-bye to his baby.

TEMPTONES.Continued.

This is quite an ace side too!Must rate *****

Overall one of my top six fave discs on the label,has anybody seen an issue copy?

OLIVER BUSH/O.B.ORCHESTRA."I'll Make It Up To You/"Soul In Motion"GAMBLE 234.

This is certainly one for deep soul collectors.A beautiful song,sung by Oliver from the heart,promising to make it up to his girl,a definite tear jerker as he promises to go down on his knees.*****

Flip is a mixture of styles,Tijuana intro,Latin and Detroit touches throughout giving a quite weird overall effect.Is this a backing track for something else? Forget this just concentrate on the mind blowing top side!!! ***

LEE ANDREWS."Looking Back"/Operator"PARKWAY 866.

Top side is in a serious vein as Lee looks back over his life.All the pain and anguish of his past deeds.He promises not to make the same mistakes again and in general terms he gets to grip with the song very well indeed,and although the disc is a very early release it is not dated at all.****

Flip side is alight hearted number,I must admit that I have always had a bit of a soft spot for L.A.,and I think he carries this one off to perfection. He sings it in great style very strong,with Lee asking the operator to try the number again,but she won't answer,and he pleads again complete with sound effect,Tony & Tyrone could just have got an idea from this one!Excellent disc and worthy of *****

RUTH McFADDEN."Rover Rover"/Run Rover Run".HUFF PUFF 1002.

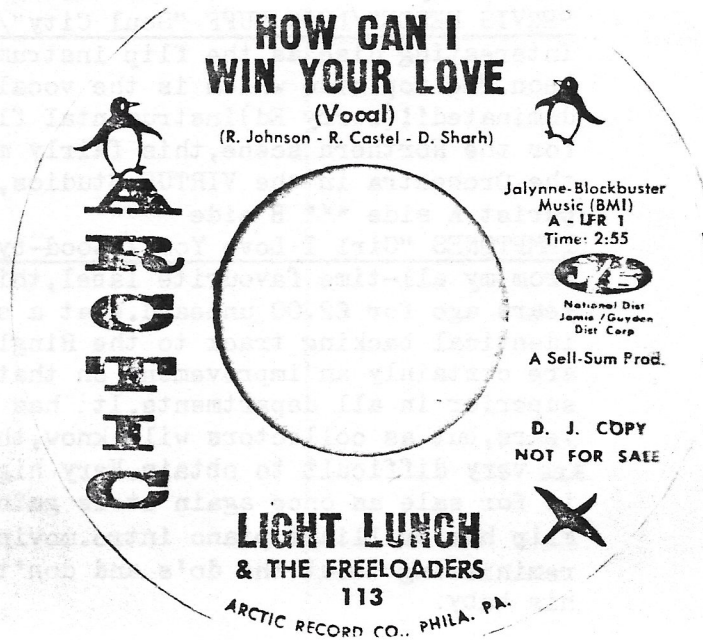
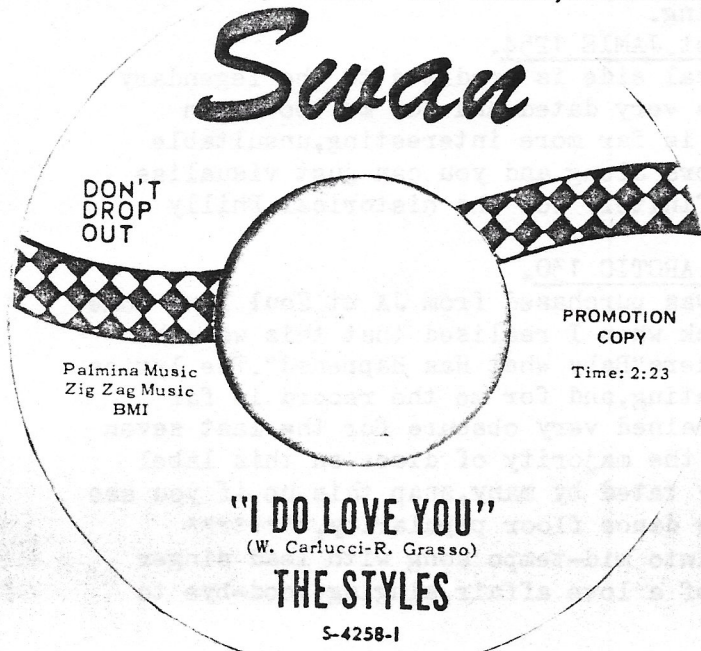
From a very interesting stable comes this rather interesting item sung by the sister of Gene(Ain't No Stopping Us Now),although I find the title very misleading this is a rather neat writing job by Gamble and Huff,but the lyrics leave a little to be desired in places,but they are surpassed by Ruth's amazing voice and the superb backing track.In fact she did tend to sound very much like Aretha Franklin at times.*****

Flip is the straight backing track-thank you.This by inclusion for me makes it one piece of very hot vinyl and it must rate equal first out of the three issues with the Producers"Lady Lady Lady".Big rating for this as I like classy instrumentals.*****

CURRENT PRICING GUIDE FOR THE ABOVE.

Dee Irwin.	Demo	£10.00
Pervis Herder.	"	£ 2.00
Temptones.	"	Difficult to price,minimum £30.00.
Oliver Bush.	"	£ 4.00
Lee Andrews.	"	£ 2.00
Ruth McFadden.	"	£ 4.00.

More Philly sides next issue,meanwhile keep on.....John.5/83.



In 1965 The Steinways were signed to Oliver Records, an ABC distributed label that was partly owned by Denny Randall. The group consisted of Frances Yvonne Gearing (Lead), Mickey Goody (1st Tenor), Earl Marcus (Baritone) and his brother, John, who was the groups tenor.

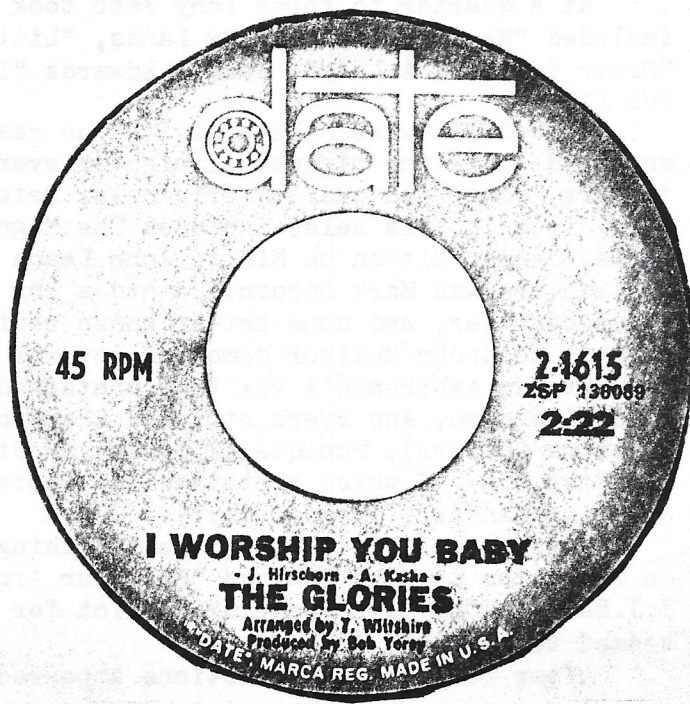
Frances Gearing was born in December 1944 at Daytona Beach, Florida. It was in Florida that Gearing built up her reputation as a vocalist, fronting her own group, The Coeds. The group progressed onto the local club circuit and it was whilst doing the rounds that she met local music-head and producer, Bob Yorey. Yorey saw the possibilities and advised Gearing to go to New York, where there was an abundance of work. At this point in time new groups were springing up over-night and before long Gearing was in the same line-up as Mickey Goody, an Ex-Drifter (one of many) who had appeared on just one Drifter's recording, "There Goes My Baby" (Atlantic).

Denny Randall as well as part-owning the logo also did much of the arranging and it was under his watchful eye that the group cut their first single "My Hearts Not In It Anymore" (Oliver 2002), this coupled with the reverse, "You've Been Leading Me On", has seen its fair share of spins on the old type Northern scene and is hailed as a 'classic' in some quarters. Another single followed, "Call Me"/"Don't Wonder Why" (Oliver 2007), but by this time the group looked destined for total obscurity. Despite being distributed by ABC, who must have had more artist's on their books than they knew what to do with, the singles flopped. In fact at least one track, "One Angel Less In Heaven", was left un-issued.

Undeterred, Frances Gearing stepped into another group, this time an all female trio, The Glories. The other members were Mildred Vaney, originally from Georgia, who like Gearing had been around the R'n'B circuit, but never found success and Delores Brown, who had previously worked as a receptionist at the Medical Centre Hospital in Manhattan. Brown originally came from Charleston, South Carolina. So, after an audition in Bob Yorey's off-Broadway office the trio were signed to Date Records. The first 45 was an absolute scorcher, "I Stand Accused (Of Loving You)" (Date 1553), with Frances Gearing wailing away like siren over the Yorey influenced backing. The record made the American Hot 100. Flushed with success, other singles in the same vein followed.

"(I Love You Babe But) Give Me My Freedom" (Date), with its off-beat rap intro, and "I Worship You Baby" (Date) didn't fair as well as their debut 45 however, and before long the group simply disbanded and faded away...

...Cut to the North of England several years later and The Glories and The Steinways are well known names. Particularly The Glories rarest release, "I Worship You Baby" (Date 1615), with its uptempo, driving backing and the cutting, tortured lead vocal of Frances Gearing pleading away. Even now the single still changes hands for £15.00 a time, not that will do Frances Gearing any good...



(Quote) "The biggest all-nighter of all time?"

GEORGE SHARP

We arrived in Manchester City Centre at approximately 11.40 pm. As we neared the heart of the city, the heavens opened up on us and torrential rain came down. The Mancurians must have had their monthly share of rainfall in the space of three-quarters-of-an-hour. After managing to park, we hurried along Oxford Street clutching various record containers (with records), in the direction of Rotter's.

We sheltered in a doorway on arrival at Rotter's, a large queue of circa 150, or so, having formed outside. With the time at 12.07 and the doors not open, and with the queue getting ever longer, we decided to make a tactical withdrawal to the coffee/beefburger bar across the road. Twenty-five past twelve came and went, and still the doors didn't open. Then, one of the biggest laughs of the night (and there wasn't much to laugh about I can assure you), Richard Searling, co-organiser and supposedly the first dj on at 12.00, was locked outside the front door with records looking very embarrassed. All of this $\frac{1}{2}$ hour after the night was supposed to start! The heavies on the door didn't want to know and Mr. Searling ended up queuing with everyone else for a further five minutes.

The doors opened at twenty-five to one. By one O'clock I went in after paying £6.00! admission and being frisked for guns, bombs, explosives and exocet missiles. As I made my way to the record room The Professionals was playing. Apparently Richard Searling was the first dj, at last. Because nearly every record played that night was an oldie I won't go into too much detail, but Richard's spot included: Bobby Paris "I Walked Away" (Capitol), The Four Perfections "I'm Not Strong Enough" (Partytime), Shane Martin "I Need You" (CBS UK demo), Herb Ward "Strange Change" (Argo) and Shaun Robinson on Minit with "My Dear Heart". During this spot I went to get a drink, and almost had to get a second mortgage on a glass of lemonade. A 2" glass of pop was 45p and a glass of water (same size glass) was 10p!!!!

By about half past one there was a pleasant atmosphere and the dance floor was full most of the time. At 01:45 J.J. Barnes came on stage, he took a few people by surprise because it was still early. Anyway, J.J. sang the following - "Daytripper", "How Long", "Sweet Sherry", "My Girl", "Higher And Higher" and "Can't Shake It Loose". A very uptempo "Please Let Me In" was included in his set, which ruined a very good song, and was followed by "Our Love (Is In The Pocket)". He ended with a medley. After this Mr. Barnes departed and the live act(s) were over. Really I thought he was disappointing, still, most live acts are. Most of the songs were performed too fast and this spoiled them to a large extent.

But what happened to Edwin Starr? For that matter, what happened to Simon Soussan, Jackie Lee, Shirlie Matthews, Sidney Barnes etc? All of these people were advertised at one time or another by Richard Searling and Bernie Golding to appear. Should we pay as much notice of S.A.S advertsing as John Manship's condition coding in the future?

At a quarter to three Tony Jebb took over at the decks. His spot of all oldies included "Next In Line" Hoagy Lands, "Little Queenie" Bill Black's Combo, James Bountry "Prove Yourself A Lady", Jackie Edwards "I Feel So Bad" and Phillip Mitchell's "Free For All".

Recordsaleswise, the activity was really quite light bearing in mind this was supposed to be the biggest allnighter ever. However, there was a fair scattering of dealers, some with quality originals. Pete Lawson had a couple of boxes with some nice discs in. His sales included The Magnificents (Dee Gee) issue, Ronnie & Robyn issue, Herman Hitson on Minit, John Leach on Lawn, plus Willie Hutch Dunhill demo. Next to him was Mark Dobson. He had a box of nice looking, and probably nice sounding, US obscurities, and some better known stuff like The Miracle Workers, Anne Byers, Porgy & Monarchs Musicor demo and several Ric Tic white promos. Keith Minshull had brought Tim Ashibende's box that contained Jackie Beavers on Revilot, Vontastics on Satellite demo, Ann Byers etc. Rod Shard had a few goodies for sale including The Classics (offers), Monique (£30) and an Otis Blackwell dj. There were small boxes up and down, one of which contained the Lester Tipton acetate which seems to be constantly changing hands. (I wonder why?).

During the night I bought a few things including The Sophisticates "Back Up Baby" on Sonny for £3, The Sherrys "Put Your Arms Around Me" (J.J. white demo) for £10 and J.J. Barnes "Our Love" on pink Revilot for £3. I didn't sell that much however, nobody seemed to have any money.

After Tony Jebb's selections appeared the infamous Ian Levine. His spot included

The Velvet's (20th Century), Maurice Chesnut (Amy), Major Lance "You Don't Want Me No More" (Okeh), Frankie Valli "You're Ready Now" (Bell), Fred Hughes "Baby Boy" (Brunswick), Sandi Sheldon (Okeh), Jackie Lee "Temptation Walk" (Mirwood) and The Sapphires "Slow Fizz". By this time a few people were wondering where these dj's, who had sold all their 60's discs, had got their records from?

At a quarter to five Kev Roberts relieved Ian Levine and played an hour of oldies. Sorry, I'll correct that, he played $\frac{3}{4}$ of an hour of oldies and a $\frac{1}{4}$ of an hour of his voice! The records I presume were his own as he still collects, unlike the others. His spot included The Velvets (again), The Velvet Satins (General American), Connie Clark "My Sugar Baby" (Joker), "K-Jee" on RCA, Barnaby Bye on Atlantic (so much for the all 60's allnighter) and The Adventurers "Easy Baby" on Compass. By 6 O'clock I had lost complete interest in the sounds, who wouldn't? At this point my wife and I decided to leave. Several other people were looking a bit disgruntled with things by this time also, so I can't have been alone in my feelings. Speaking personally, this had been one of the worst all-nighters I had attended recently - and I can assure you I wasn't the only one feeling this way. I felt conned at paying £6.00 to be so let down. It must be said however that there was a lot of people who I spoke to afterwards that said they had really enjoyed themselves and had a brilliant night.

It must also be said that it was surprising to see Richard Searling, the stalwart of a progressive Northern scene, promoting such a negative event, digging up clapped out dj's, who are dead and gone as far as the Northern scene is concerned. I hope in the future the S.A.S. concentrate more on the fresher side of the scene, breaking new dj's, who will play something different.

GEORGE SHARP.



And so onto the reviews. Last issue's tape scheme got a good response, and this issue it is carried over. All tracks that are reviewed in this section are available on a C60 from the mag's address at the cost of £3.25 (includes P & P). So, without further a do.....

"Did My Baby Call" Steve Mancha (Wheelsville 102). As a Detroit collector (I keep the worthwhile releases, not every 45 on every label) I consider Mancha to be almost untouchable outside of Motown. "Did My Baby Call" is an excellent example of Mancha at his best, though strangely enough he gets no mention on any of the credits at all. Penned by Don Davis and Clyde Wilson, its a steamy little number, barely midtempo, but so soulful. The production is exceptional, with every note and nuance plainly audible. The flip, "Whirlpool", is more typical (?) of the Motor City, fast and torrid, but paling next to the flip as a - frontroom - collector's side.

"Let's Get Back Together" The Honey Bees (Garrison 3005). A worthwhile label, with The Traits and The Just Brothers worth seeking out, though some of the 45's are not strictly Detroit. Written by Mancha and Edwin Starr, produced by Mancha, Mike Terry and Jack (The Lad) Montgomery - phew! What a collection of Motor City talent. Strictly femme fatales only, with rattlin' tambourines, bass and percussion - "Oooh..Together, Let's Get Back Together" - it's two and a half minutes of sheer class, though the single's pinnacle is the end with the lead just wailing away... "Whoah..whoah...whoah...". An excellent recording, and still quite rare. The flip, "Never In A Million Years", is the vocal to the vibes laden instrumental on the reverse of Jack Montgomery's "Don't Turn Your Back On Me". (Barracuda 101). A real pedigree side that shouldn't set you back more than £3.00.

"Not A Chance In A Million" Jock Mitchell (Impact 1023). Stuttered percussion intro, with brass and bass and then in comes Jock's superbly raw and strident vocals. Always threatening to rise above midtempo, but never quite getting there its still a real powerhouse of a side. This has been around a long, long time and Soul Bowl used to have it in large quantities, but they've all since disappeared into collections. I was a bit taken aback at seeing this for £20+ recently but when you consider the inflated price of The Professionals I suppose other high calibre were bound to follow suit. Incidentally, Duke Browner, who produced this, was last heard of driving a taxi. How the mighty have fallen...

"When The Music Grooves" Otis Leavill (Blue Rock 4002). For me, the highlight of the sprawling Atlantic catalogue was his immortal "I Love You", which he later re-cut, but pales alongside the untouchable original. This charming, lilting piece of Chicago soul is another favourite. Based upon the various dance crazes of the day, Otis wades his way thru' the watusi (!), Jerk and other nimble exercises for the torso, though surprisingly it doesn't sound too dated. Produced by Major Lance (who?) and arranged and conducted by Riley Hampton. Male support and vibes compliment Otis's vocals and everything adds together to make a really memorable side. I'm hoping to run a full BLUE ROCK listing next issue.

"Keep Loving Me (Like You Do)" Silky Hargreaves (Dearborn 563). One of three 45's I have by the aptly named Silky Hargreaves, though a lot of releases on Dearborn leave a lot to be desired and include C & W (!), pop and polish polka's. So be warned. "Keep Loving Me" is an old Dave Godin rave and rightly so, stunning vocal darting, fluid strings, vibes, excellent production. This will come back with a vengeance one day.



"Nothing Sweeter (Than You Girl)" Eddie Hill (M-S 207). From 1968, and capturing all the old magic of the early Temptations sides, comes Eddie Hill's finest waxing. This is a vinyl paradise for vibes freaks, with its infectious midtempo backing and Eddie's smooth vocal. M-S is a really under-rated label and other sides of note are Tony Clarke, Lonette, Strides ("I Can Get Along" being their best) and Louis Curry. "Nothing Sweeter" usually changes hands for about £5.00.

"The Way Of The Crowd" Dan Folger (Elf 90004). Without doubt my favourite ender, and I usually kick off all my home sessions with this too. Simply a classic 45 that I would have thought some enterprising dj would have picked up on by now. Dan Folger's lyrics are easily related too and so atmospheric. Faultless discs are few and far between, but his is one for anybody's collection. Produced by Bobby Russell and Buzz Cason, it's 3.01 minutes of perfection. "Girl..You say you gotta move on down the line...cos you don't want me...but that's a lie..." all blended against a set of subtle strings and smokey horns, if this was spun at a collector's venue, it would bring the house down.

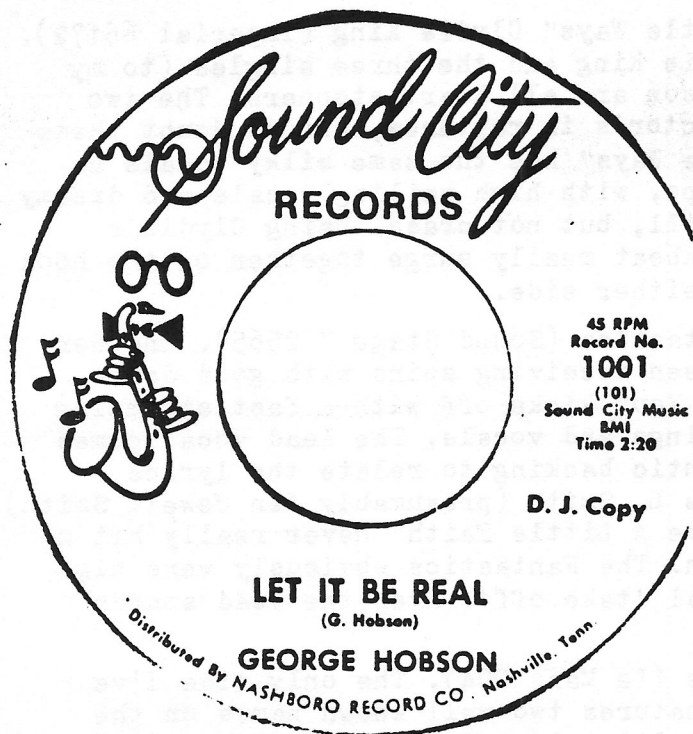
"He Always Comes Back To Me"/"Soft And Gentle Ways" Clydie King (Imperial 66172). Imperial pulled out all the stops for Clydie King and the three singles (to my knowledge) that were the result of the liason are all heart-stoppers. The two cuts I reviewed last ish had several collector's in raptures, and no doubt these will have the same effect. "Soft And Gentle Ways" has the same silky vocals as "Missin' My Baby", but slightly more uptempo, with high wailing vocals and dreamy string support. "He Always.." is faster still, but not crass. Using Clydie's able vocals as a foil, the strings and backbeat really surge together on the hook line. I simply cannot fault any aspect of either side.

"Me And You"/"Have A Little Faith" The Fantastics (Sound Stage 7 2565). Another good double-header that I understand has been receiving spins with good dance-floor response via Keith Minshull. "Me And You" kicks off with a fast strumming guitar and then in comes the backbeat, strings and vocals. The lead vocal comes across well, rising just above all the frantic backing to relate the lyrics - which incidentally come from the pen of one L. Smith (presumably Len Jewell Smith) and a R. Strain - a spinner's delight. "Have A Little Faith" never really hit me at first, but after a few spins it sinks in. The Fantastics obviously were big Impressions fans as the whole side is a real 'take off'. Even the lead sounds uncannily like Curtis Mayfield!

"(Please) Take A Chance On Me" The Arabians (Le Mans 004). The only side I've seen on this very attractive logo, which features two well known names on the credits, James Hendrix (Producer) and the multi-talented McKinley Jackson (on arrangement). The lead vocal is none other than Edward Hamilton, whose superb Mary Jane waxings are a must for any collector. This 45 haunted me for years as I knew it by sound only (from a tape) and it wasn't until about 3 years ago that I realised who it was! Worth about £5 - £6, but one I wouldn't (couldn't) be without, mellow and pedestrian by Northern standards, it just chugs along with that unmistakable tortured lead "You may not want romance...but if there should be a chance...P...l...e...a...s...e...take a chance on me..". Clip clop backing and a neat horn too. Another for my all-time top ten, sheer class.



"This Heart These Hands" Billy Wells & The Invaders (Sweet Soul 003). Dark-ish blue label, with silver lettering, but no indication of where it's from. Really powerful intro, with the drummer hammering out the tempo and everyone else just managing to keep up to the frantic pace. Comparable with Maurice Williams and Danny Monday, it's refreshing to know that sides like this exist outside of the predictable and lack lustre oldies playlist's. The most frustrating thought though is that any dj who could spin the likes of this alongside modern items would be keeping both camps happy, to a large extent. For me, dj's who spin 45's exclusively from one era are just as narrow minded as the Caswell/Shane Martin clones.



"Let It Be Real" George Hobson (Sound City 1001).

A connoisseur's delight, and one of the few records that ever tempted Dave Greet onto the dancefloor (Hi Dave!). Lazy and laid back, with neat brass and a clipped percussion backing, George Hobson relates his own lyrics in great fashion. For a more complete rundown on the man, check out Dave Raistrick's account of Hobson in issue two of "M/E".

"You're The Guy (That Put Tears In My Eyes)" Argie and The Arketts (Ronnie Records). Once a sought after sound, fetching £15 one night in Wigan record bar, but now sadly neglected. Hailing from Washington, D.C., but with no record number or any from of matrix stamp, save for the title being scratched in. The two most significant features of this 45 are Argie's vocal and the plodding bass line, which sounds as if its been lifted from any given number of Detroit 45's. Which brings me onto.....

"Fascinating Girl" George Lemon (Gold Soul). Again no number, though 1024A is scratched into the run out groove as if someone had an after thought. Probably one of the most talked about Motor City records at present due to its inclusion on Soul Bowl's list for 'a considerable sum'. I recommended it to Dave Hitch, he snapped it up, and hasn't stopped raving over it! Mine came from Tony Coleby - Detroit collector, retired - and he got it from Chris Fletcher (of "Soul Source" fame), who, in turn obtained it from Soul Sam. Sam, how didn't this go??? So good its untrue, and on a parallel with Lester Tipton, Al Williams, Sam Ward etc, etc. "Fascinating girl...Ooooooh...that's what you are..." its a family effort too, as the brothers Lemon (Roy, George and Bill) penned it, and share production with James Miggins. Flip is an instrumental of same by 'The Lemon Bros Orchestra'!!!!

"How Can I Say I'm Sorry" Jimmy Ruffin (Soul 35016). Well my wife doesn't like George Lemon (!), but this is one of her current favourites. Unmistakably Motown, but ignored for too long, though Gary Rushbrooke did spin this at Stafford. Classy 'ringing' guitar intro and its soulsville all the way, what a voice this guy has, so under-rated. This puts a smile on my face driving to work, but gets me many a funny look from other motorist's! Superb, and cheap, £3 from most dealers.

MIDNIGHT EXPRESS - TAPE TWO

Dan Folger "The Way Of The Crowd" (Elf)
 Jock Mitchell "Not A Chance In A Million" (Impact)
 The Fantastics "Me And You" (SS7)
 The Honey Bees "Let's Get Back Together" (Garrison)
 Silky Hargreaves "Keep Loving Me" (Dearborn)
 Billy Wells "This Heart These Hands" (Sweet Soul)
 George Hobson "Let It Be Real" (Sound City)
 Barbara Jackson "Big Man" (Warner Brothers)
 George Lemon "Fascinating Girl" (Gold Soul)
 The Fantastics "Have A Little Faith" (SS7)
 Cydnie King "Soft And Gentle Ways" (Imperial)
 The Charades "Key To My Happiness" (MGM)
 Gerry & Paul "The Cat Walk" (Fat Back)

Steve Mancha "Did My Baby Call" (Wheelsville)
 James Bounty "Auction On Love" (P-d Fog)
 Clydie King "He Always Comes Back To Me" (Imperial)
 Bonnie McKeir "Sitting In My Class" (Deto) Rare mix.
 The Arabians "(Please) Take A Chance On Me" (Le Mans)
 Argie & Arketts "You're The Guy" (Ronnie)
 Jimmy Ruffin "How Can I Say I'm Sorry" (Soul)
 Eddie Hill "Nothing Sweeter" (M-S)
 Robby Fortson "Are You For Real" (Pzazz)
 Spencer "Searchin' For Love" (Midtown)
 Otis Leavill "When The Music Grooves" (Blue Rock)
 Master Five "Say It To My Face" (Tyler)





After their initial explosion onto the soul scene in Autumn 1967 The Incredibles have never really been an established soul force in Europe. In the USA they enjoyed reasonable success, but once again never really won the acclaim they deserved. The line-up was a two boy, two girl arrangement; Cal Wayman, Carl Gilbert, Jean Smith and Alda Denise Edwards (who replaced Denise Erwin).

Cal, originally from Houston, was born in 1942 but raised in L.A., the home base of the group. Carl Gilbert was also an out-of-towner, having been born in 1943 in Toledo, he also moved to L.A. at an early age. Jean Smith - the group's founder - was born in 1945 and moved to L.A. from Arkansas. She knew the boys from school and formed the group in 1964, although they didn't record until 1966.

I suspect that there was an original girl member called Denise Erwin, who was supposed to have the lead vocal on "There's Nothing Else To Say" (according to press hand-outs), released in 1967. She was apparently replaced shortly after by Alda Denise Edwards, who had a more established musical background. Alda was a member of two previous groups The Millerettes and The Vi-Dells. I think there must have been a period inbetween the girls changing when the group was a trio as snap-shots I've seen of them at a night club in L.A. show only one girl and two men.

They were a very competent, soulful group and I recommend you buy, or listen to any of their records.

KEITH RYLATT.

Discography:

AA 60001A I'll Make It Easy (If You Come Home)
B Crying Heart

AA 60006A There's Nothing Else To Say
B Another Dirty Deal

AA 60007A Heart And Soul
B I Found Another Love

AA 60009A Standing Here Crying
B Without A Word

AA 60010A I Can't Get Over Losing Your Love
B (I Love You) For Sentimental Reasons

AA 60014A Fool, Fool, Fool
B Lost Without You

AA 60016A All Of A Sudden
B Miss Treatment

AA 60018A Fool, Fool, Fool
B Stop The Raindrops

AA 60028A I Can't Get Over Losing Your Love
B There's Nothing Else To Say (Audio Arts Strings)

AA 701 A I Can't Get Over Losing Your Love
B Crying Heart

AAS 7000 (LP) Heart And Soul



Notes 1) The Stateside release in the UK incorporated two US sides, "There's Nothing Else To Say"/"Heart And Soul".
2) There were two main label designs; Green background, Black graphics and type, and Black background, Silver type and coloured graphics.
3) Values and availability. The LP fetches about £5 and is reasonably easy to obtain. The singles go for around £2, with "Miss Treatment" and "There's Nothing Else To Say" at circa £5. All are fairly scarce, but not impossible.

After a short but arduous journey from Monton to Wigan, we arrived in the Tiffanier car park at around 11.40. The next 20 minutes was spent in verbal banter with one Rod Shard (you mean there's more than one?), only stopping to go to the toilet (this is real reporting as it happened - RD). By 12.00 we were outside, joining the small queue that had formed and it looked like being a quiet night.

We paid our £2.00 and made our way upstairs to the sound of "Temptation Is Calling My Name" Lee David (Columbia), spun by Dave Thorley. His records played that night included Norman Johnson & Showmen "Our Love Will Grow" (Action UK), Doni Burdick "I Have Faith In You" (Sound Patterns), Popcorn Wylie "Rosemary" (Karen), Danny Monday "Baby Without You" (Modern bootleg), Kenny Smith "Lord, What's Happening" (Gold Spot), World Column "So Is The Sun" (Tower). During the period from 12.00 to 01.00 quite a few people had gained admission, and a good night looked to be in the offing. Co-organiser, Richard Searling relieved Stafford Top Dog Dave Thorley and started with a couple of well known oldies, Frankie Beverly "If That's What You Wanted" (Gamble) and Art Freeman "Slipping Around" (UK Atlantic), followed by the brilliant "Arabians" "Angel Doll" (C/U), one of several supplied by Rod. Richard continued doing, what I thought, a good spot, including Eddie Holman's unissued "Hurt", Maurice McAllister "You're Love Is Slipping Away" (C/U), Cheryl Berdell "Giving It All To You" (EMT), David & The Weirdest "Can't Get Over These Memories" (Tie), Rose Valentine "When He's Not Around" (C/U), Will Hatcher "Lonely Lover" (C/U), Don Varner "Tearstained Face" (Quinvy), James Lewis "That's The Way" (C/U), Damien Fox "Packin' Up" (Fairmount), Chris Bartley "Out Of My Mind" (unissued Blue Rock?), Jackie Beavers "I Need My Baby" (Revilot), William Powell "Heartache Souvenirs" (Powerhouse) - Keith Minshull recently purchased a copy from Tim Ashibende, rumoured price £150 - and his "Kenny Gamble" cover-up.

Meanwhile recordsaleswise, activity was brisk and getting brisker as the place filled up. People didn't really seem to gain admission in quantity until after 01.00. Pete Lawson had a box with various originals including Donna King "Take Me Home" (Hot Line) and a pink Chalfontes demo on Mercury. Dave Byaell from Leeds and a friend had a couple of large boxes with lotsa goodies. A few examples: Alfie Davidson "Love Is Serious Business" (Mercury) £4, The Pretenders "Just Be Yourself" (Carnival) £20, Joey Heatherton (Decca demo), Cautions "No Other Way" (Shrine) £20, Honey Bees (Garrison) £20. Keith Minshull was as usual on good hunting form, to my dismay! He was standing but one yard away, when some local took a record box from his bag. No sooner had I said "What's that?" than Minsh was thrusting a wad of notes into his hand. I was a bit pissed off to say the least when I saw it was Damien Fox "Packin' Up" (Fairmount), a record I want badly. Has anyone got one for sale? Anyway, it turned out that Keith had paid only £30 for it, a bargain at half the price, this only added to my heartbreak. Rod & Dave, as always, had a good selection of 45's for sale, including The Twans classic outing on Dade, "I Can't See Him Again". Mr. Minshull was also seen to put in a firm three figure bid for that!

At 02.00 Pat Brady took his turn on the decks. His records included the following: Bobby James "I Really Love You" (Karol), recently covered as "Duke Browner", The Chandlers "Gonna Take A Chance" (C/U), Al Willaims "You're Love Has Got Me" (C/U), Sam Coltraine "Watch Out For The Heartache" (C/U), Gene McDaniels "Stop Tearing Me Apart" (C/U) (this is not the record I reviewed last issue - RD - must lay off this homebrew when typing!!!), Frank Dell "He Broke Your Game Wide Open" (Valise), Dean Courtney "Love You Just Can't Walk Away" (MGM) and The Twans "I Need You Baby" (C/U). Yet another good spot and really nice to hear some fresh 60's sounds like the excellent 'Chandlers' cover-up going down so well.

Otherdj's that night included Gary Rushbrooke, Keith Minshull, Jolly, Soul Sam and Guy Hennigan. Watch out for Guy's 'Big Joe's Ivory Brass' "She Won't See Me Cry" (C/U) and 'Bobby Lee & The Crash Sound' "Hook Line And Sinker" (C/U). Unfortunately I had to leave at 03.00, so I didn't catch any of the other records played that particular night. The impression I got from the three hours I was there, was a good one, a 100% improvement on "Rotter's". Rare and new 60's records, backed with oldies, seemed to be going down well and new and up'n'coming dj's were well represented by Guy Hennigan.

GEORGE SHARP.

REGULAR SOUL LISTS

NORTHERN-MOTOWN-DEEP-CHEAPIES

SAE'S TO:- SOUL FOR SALE
35 GREENSIDE COURT, MONTON ROAD,
ECCLES, LANCs.....



Rod asked me to review my current sounds on this page. As this tends to get a little difficult to do I shall try and provide a description only and keep off airing my own views. Meanwhile.....

Not in any particular order!

THE EXCUSES. "Trick Bag"/"Keep On Climbing". VIVACE 4501.

When I first heard this one at Kings Lynn I thought it was a Mirwood disc. The similarity is uncanny, the lead singer is a virtual take off for Jimmy Conwell, hence one of the reasons I've had it covered for the last few months. Flip is another Mirwood style dancer and this sounds like Jackie Lee!! A very big record in Lancs for me at the moment, this is now making inroads at Stars Sheffield. Think Ian Clark got the other copy.*****

JOHNNY SUMMERS. "I'm Still Yours"/"Prove It To Me". YORKTOWN 1008.

Very classy West Coast disc, this one obviously slipped through the net some years ago. Sounding like Morris Chestnut's "Too Darn Soulful" this I think is one for the purists. Certainly not instant but look around at some of the better sides and remember how long they've been around. Recently covered as Miles Grayson, he produced it.*****

BOBBY JAMES. "I Really Love You". KAROL 3727.

Current monster Detroit item for both PB and myself although I play the Instrumental more. A few wonderful people thought this was off a tape!!! So for those see pic elsewhere. Otherwise read Ed's review on this in last iss.*****

WALTER & SISTERS. "How Long"/"Do Your Best". STUDIO 10.

No number on the record probably because it was a studio limited press. For me this is one of the best Seventies records ever!! Even our kat likes this. Took me several years to get hold of a copy, eventually my old Sam's sidekick obliged, thanks Ian.*****

TOMMY RIDGELEY. "My Love Gets Stronger"/"Fly In The Pie". INTERNATIONAL CITY 7102

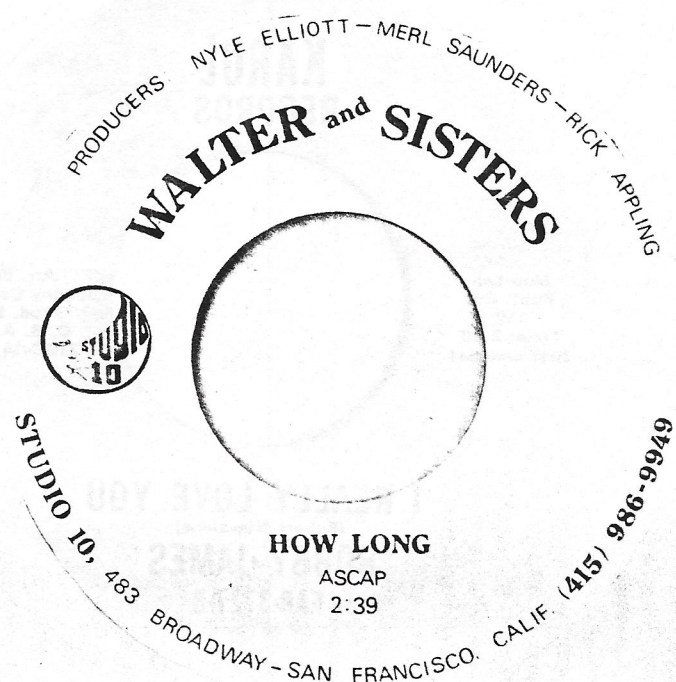
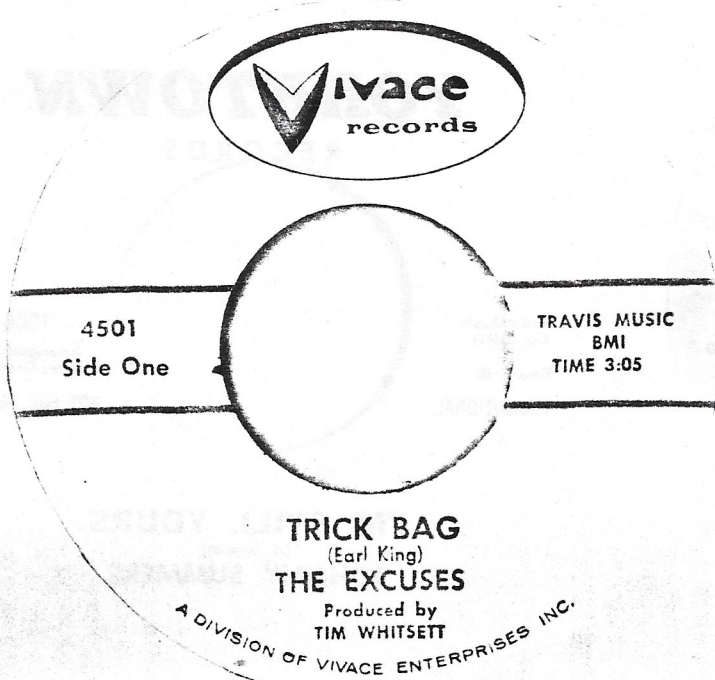
Originally covered as Bobby Robins, this little gem was found in Ian Levine's collection and has done the rounds with a few dj's. Only now is it getting the credit it deserves. Mid Tempo very soulful haunting sound.*****

MICHAEL & RAYMOND. "If Only You Knew"/"Private World Of My Own". GIANT 706.

Ultimate Detroit rarity, you either love or hate this. Me I just think M & R really hit it off. This one landed at Soul Bowl at Xmas and I spent my Xmas box on it, don't ask how much as my wife reads this. Great***** Stomp.....

DETROIT SOUL. "You Get Your Kicks" COVER UP.

Okay but this is the first cover! Great version of big oldie dance tune by the awful Mitch Ryder, this is much better overall, I can smile while I play this. Hot dance vinyl this is destined to be a summer monster.****



HERB WARD/HERB WARD ORCHESTRA."I'm Goin' Home"/"Let's Get It Goin'".

ALL BROTHERS 121269.

A nice little item that was found around the same time as "Bird Walkin", this has remained hidden on the shelves since last summer. Top side is a great ballad in true Herb style, flip is a storming instrumental in the mould of the Marketts "Stirring Up Some Soul", great dance material this should prove to be a biggie with a little more exposure.*****

RICHARD ANTHONY."Keep On Livin'On"/A Dirty Old Town".VIRTUE 189.

Classic early Virtue catalogue this is custom made for the scene, earthy vocals, the whole thing has that unique raw feel about it that we all love. Recently covered as Kenny Hamber, probably one of the very best cuts on the label, which in itself is a monument to Philly music.*****

HERB JOHNSON."Carfare Back"/"Gloomy Day".ARCTIC 109.

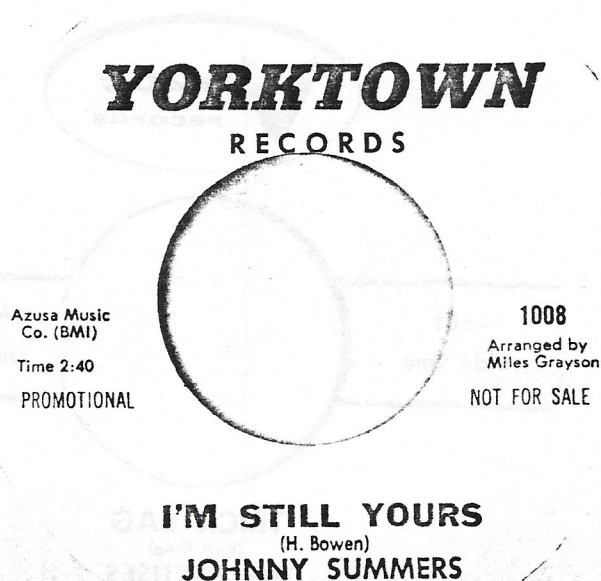
When I started jocking again last summer the first disc that Richard Searling showed me was this great cut from Northern stalwart HJ. As this was one of the eight titles I had not got on the label I was at the time extremely green with envy. But my patience was rewarded as I finally managed to purchase another copy (are there only 2?). This record is what the northern scene is all about, why this single has remained so rare always amazes me, as both known copies are on issue (the majority of rare sounds on the label are on demo) it must have been pressed in reasonable quantity at sometime or another. Definitely worth a grading of *****

Well that's it my current ten most played sides at the moment, hope you enjoy them as much as I do.

**NB: All gradings listed are on a scale of one to ten.

CAN ANYBODY HELP, I URGENTLY NEED THREE TITLES ON THE ARCTIC LABEL:

103	VOLCANOS.	BABY/MAKE YOUR MOVE.
104	CINDY GIBSON.	STEP BY STEP/WHISPER YOU LOVE ME BOY.
127	KENNY GAMBLE.	CHAINS OF LOVE/KEEP ON SMILING.



Continuing our look at Motown affiliated label's, this issue see's the start of the SOUL label listing.

35001	Shorty Long	Wind It Up Devil With The Blue Dress	1964
35002	Jimmy Ruffin	I Want Her Love Since I've Lost You	
35003	Jr. Walker	Satan's Blues Monkey Jump	
35004	Sammy Ward	Bread Winner You've Got To Change	
35005	Shorty Long	Out To Get You It's A Crying Shame	
35006	Earl Van Dyke	Soul Stomp Hot'n Tot	
35007			
35008	Jr. Walker	Hot Cha Shotgun	
35009	Earl Van Dyke	All For You Too Many Fish In The Sea	
35010	Hit Pack	Never Say No To Your Baby Let's Dance	
35011	Freeman Brothers	My Baby Beautiful Brown Eyes	
35012	Jr. Walker	Tune Up Do The Boomerang	
35013	Jr. Walker	Cleo's Back Shake And Fingerpop	
35014	Earl Van Dyke	How Sweet It Is To Be Loved I Can't Help Myself	
35015	Jr. Walker	Shoot Your Shot (I'm A) Roadrunner	
35016	Jimmy Ruffin	As Long As There Is Love How Can I Say I'm Sorry	1965
35017	Jr. Walker	Cleo's Mood Baby You Know You Ain't Right	
35018	Earl Van Dyke	The Flick (Part 1) The Flick (Part 2)	
35019	Frank Wilson	Sweeter As The Day Goes By Do I Love You (Indeed I Do)	1965
35020	Frances Nero	Keep On Loving Me Fight Fire With Fire	1966
35021	Shorty Long	Function At The Junction Call On Me	1966

Beyond this point my files on SOUL are very incomplete, can anyone help me out? Does anyone have a copy of 35007 as most Motown collector's I know seem to think it was never issued, does anyone know different? (Questions, always questions!). I would appreciate all and any letters and additions on the subject. Thanks.





It is ironic that Al Kent came to fame through someone else's efforts, having given so much un-acknowledged success to so many others. I am of course referring to "You Got To Pay The Price", a Denis Coffey guitar led instrumental flip to an Al Kent vocal on Ric Tic 127. Denis, a competent session guitarist and now successful star in his own right, must have watched 'his' record climb the charts in envy!

Under his real name, Al Hamilton, he has been responsible for many hits and dozens of lesser chart entries, including "Soul Galore" for Jackie Wilson, "Headline News" and "S.O.S" for Edwin Starr and "Tell Him No" for The Bell Brothers.

Al was born in 1938 in Detroit, one of three brothers - Bob, Al and Ronnie. As teenagers they moved to Chicago in the early fifties where the boys formed a group along with Freddy Price called The Nitecaps. The group had a few releases on Chess and Checker, two of which made the charts.

When the group split at the end of the decade the boys drifted in different directions; Ronnie became Ronnie Savoy and was the most successful having several big pop hits; Bob Hamilton went mainly into session work and his name can be found on several Detroit releases.

Al, like Ronnie, went onto a solo career, having at least one release on Checker, before leaving Chicago and going to music college in New York. In 1961 he returned to his native Detroit and joined Ed Wingate's thriving record company, Golden World. He worked mainly with Ed's white act, The Reflections, but later dealt with almost every Golden World - Wingate - Ric Tic artist.

On the demise of the Wingate empire Al was now faced with the new challenge of the changing sound of the 70's.....

(To be continued!!!)

U.S. Discography.

Nitecaps	"Jelly Bean"/"Haunted Sax" (Chess 1964 Chicago)
Nitecaps	"Bamboo Rock & Roll" (Chess ? ")
Nitecaps	"A Kiss & A Vow" (Chess ? ")
Al Kent	"That's Why I Love You So"/"Am I The Man" (Checker 881 Chicago)
Al Kent	"Country Boy"/"You Know I Love You" (Wingate 004 Detroit)
Al Kent	"The Way You've Been Acting Lately" (V/I) (Ric Tic 124 Detroit)
Al Kent	"You've Got To Pay The Price"/"Where Do I Go From Here" (Ric Tic 127 Detroit)
Al Kent Orch	"Ooh! Pretty Lady"/"Finders Keepers" (Ric Tic 133 Detroit)
Al Kent	"Bless You" ('B' side to Flaming Embers) (Ric Tic 140 Detroit)

*The only true Al Kent releases are where he uses vocals, the others are session musicians led by Al.

Notes:

- 1) It could be possible that Al Kent played guitar on "Pay The Price". John Abbey (Blues & Soul) reports Al as claiming to be a guitarist, also, in a Detroit Emeralds interview they recall him as being a good guitar player.
- 2) Shortly before 1970 Al was reported to be working at Motown on A & R.

RECOMMENDED READING!

"BLACKBEAT" @ 50p & Postage from Steve Guarnori, 101 Sevenacres, Orton Brimbles, PETERBOROUGH. PE2 0XJ

"THE DRIFTER" @ 60p & Postage from Gary Evans, 7 Linstock Avenue, Riverdale, COCKERMOUTH, Cumbria. CA13 9ES.

THE COMPLETE AL HAMILTON (aka AL KENT) by BOB FOSTER

- 1) Part wrote "Please Don't Say We're Through" Debonaires - Golden World 26
- 2) Co-produced and part wrote "Sweetheart Darling" - Rose Batiste - Golden World 33
- 3) Part wrote and co-produced "Hungry For Love" - The San Remo Golden Strings - Ric Tic 104
- 4) Part wrote and co-produced "Holding Hands" - Rose Batiste - Ric Tic 105
- 5) Part wrote and co-produced "Real Humdinger" - J.J. Barnes - Ric Tic 110
- 6) Part wrote and co-produced "Headline News" - Edwin Starr - Ric Tic 114
- 7) Part wrote and part produced "As Long As I Live" - Fantastic 4 - Ric Tic 130. Also co-produced flip, "To Share Your Love".
- 8) Part wrote and part produced "Ooh! Pretty Lady" and "Finders Keepers" - Al Kent - Ric Tic 133
- 9) Part wrote and part produced "As Long As The Feeling Is There" - Fantastic 4 - Ric Tic 134. Also co-wrote and co-produced flip, "Goddess Of Love".
- 10) Part wrote and part produced "Showtime" - Detroit Emeralds - Ric Tic 135
- 11) Part wrote and part produced "Win Or Lose"/"I've Got To Have You" - Fantastic 4 - Ric Tic 139
- 12) Part wrote and part produced "Bless You (My Love)" - Flaming Embers - Ric Tic 140. 'B' side in instrumental version by himself.
- 13) Part wrote and part produced "(I'm An Ordinary Man) Take Me The Way I Am"/"I'll Keep On Coming Back" - Detroit Emeralds - Ric Tic 141
- 14) Co-wrote and co-produced "Bingo" - Dynamics - Wingate 018 (Also issued as Dramatics)
- 15) Part wrote "S.O.S" - Edwin Starr - Ric Tic 109
- 16) Co-wrote "You Gotta Pay The Price" - Gloria Taylor - Silver Fox (Also issued on Glo-Wiz)
- 17) Wrote "Tell Him No"/"Throw Away The Key" - Bell Brothers - Sure Shot (Action - UK)
- 18) Co-wrote "Baby I Need You" - Dramatics - Wingate 022
- 19) Part wrote and part produced "Let's Have A Love-In" - Flaming Embers - Ric Tic 129/132
- 20) Part wrote "Baby Boy" - Ja Neen Henry - Blue Rock 4010
- 21) Co-wrote and co-produced "Love Game (From A - Z)" - Royal Jokers - Wingate 020
- 22) Produced and co-wrote "I'm Falling In Love (I Feel Good All Over)"/"I Believe In Miracles (I Believe In You)" - Fantastic 4 - Eastbound 620
- 23) "Baby Boy" also recorded by Juanita Williams - Golden World 18 (see 20)
- 24) Co-wrote and co-produced "Shades Down" and part produced "Ode To Billy Joe" - Detroit Emeralds - Ric Tic 138
- 25) Co-wrote "You've Got To Pay The Price" and part wrote "Where Do I Go From Here" for himself - Ric Tic 127
- 26) Part wrote and part produced Romeo & Juliet's "I Don't Wanna Live Without You (Play)"/"You Gave Me Something (And Everything's Alright)" - Fantastic 4 - Ric Tic 128
- 27) Part produced "Hey Mama (What 'cha Got Good For Daddy)" - Flaming Embers - Ric Tic 132
- 28) Co-produced and part wrote "You're My Mellow" - Edwin Starr - Ric Tic 120
- 29) Wrote "Soul Galore" for Jackie Wilson - Brunswick
- 30) Part produced and part wrote "No Love Like Your Love"/"Man In Love" - Fantastic 4 - Ric Tic 137
- 31) Co-produced and part wrote "The Way You Been Acting Lately" (Vocal & Inst) for himself - Ric Tic 123
- 32) Part wrote "I Love The Life I Live" - Tony Micheals - Golden World 41
- 33) Co-wrote "Strong Foundation" - The Debutantes - Standout 601
- 34) Part wrote "A Little Too Long" - Debonaires - Golden World 17
- 35) See "Ric Tic 131"
- 36) See "Golden World 44"
- 37) See "Ric Tic 101"
- 38) See "Wingate 004"
- 39) See "Ric Tic 109"
- 40) See "Ric Tic 127"
- 41) See "Ric Tic 136"
- 42) See "Ric Tic 122"
- 43) See "Prime 10001".



DETROIT STREET SERVICE

This issue I thought we'd look at some Detroit records issued with good 'A' and 'B' sides. If you have any of them, try flipping them over and giving the other side a spin. You might wonder why you've never played them before.

Ge Ge 502 Eddie Hill-I can't help it/I can hear you crying

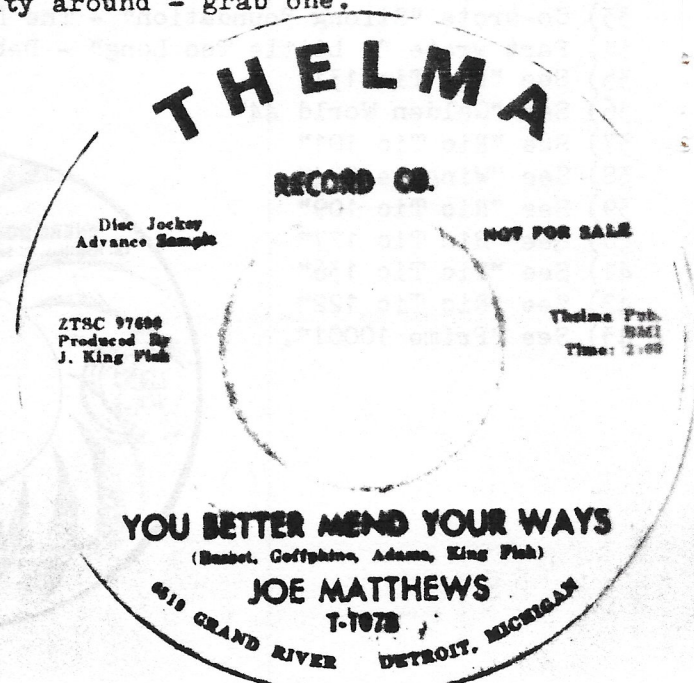
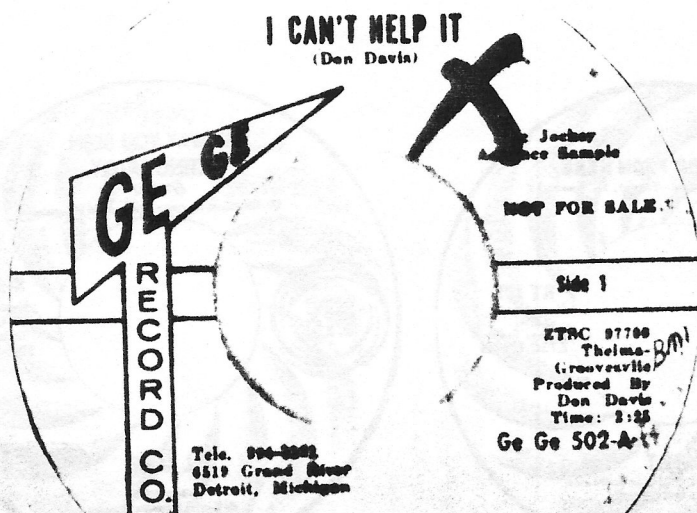
Topside is an early Don Davis composition and production. Sax and drums intro then Eddie's voice wails "Yeahhhh, Mmmmmmm. I can't help it said I'm in love, in love with you." Simple lyric of how he loves his girl so much and can't stand being without her. Prominent mid-tempo beat and good vocal backing probably by The Peps. "I can hear you crying" is the better known side and is a little more up-tempo with its slapping beat and swinging horns. No vocal back-ups on this one but, Eddie makes up for that by belting out the fine lyrics "I can hear you crying. Please forgive me for making you so blue. I can hear you crying just as plain as the raindrops falling, falling on my window pane." Good value at around £2 - £3 for an issue though Demos are scarce.

Thelma 107 Joe Mathews-Sorry ain't good enough/You better mend your ways

Two great sides from this Detroit stalwart and both in contrasting styles. "Sorry" sounds very similar to Marvin Gaye's "Try it baby" with its roll along rhythm, finger snapping beat and cool backing harmonies. Bass intro, blast of brass then Joe's soulful vocals "Well you say you're sorry for breakin' my heart. Yes, you say you're sorry you played a bad part. Well sorry baby you may be but still the hurt has been put on me. So your being sorry baby ain't good enough." Flip is a very frantic belter with Joe chasing the backing all the way. Lots of brass again, pounding piano and complete with dirgy sax break. Nice 'yeah yeahs' in response to Joe's lead as he sings of how his girl has lied and cheated and left him alone, so he tells her "You better mend your ways." Suprisingly got issued in U.K. around 1967 on Sue (WI-4046) and you're sure to like one side or the other, if not both, whatever your taste in soul dancers.

Mala 12,009 Melvin Davis-Love bug got a bear hug/Faith

Written by the ever consistant Mr. Davis himself and produced by the renowned team of Mike Theodore and Dennis Coffey. First heard "Bear hug" on one of John Manships tapes and had to get a copy. Intro sounds like a harpsichord (?) and is featured throughout this infectious dancer. Melvins' in fine vocal form especially on the belting chorus "Love bug, ohh got a bear hug. You won a heart baby and it's holdin' on, holdin' on." Lots of strings darting in and out of the song and a good thumping beat. Usual story of how much he loves his girl and he doesn't want to lose her. "Faith" is almost as good, and was quite a surprise finding this on the flip. Maybe better to dance to as the beat is more mid-tempo and less erratic than the 'A' side. Excellent production again featuring mainly strings, organ and female backing. Melvins vocals are in top form, once again as he sings "Say man you're lookin' down hearted. Tryin' hard to make it and you just can't seem to get started. Faith is the answer to your problems. Faith, have a little faith and surely you can solve 'em." My copy only cost £1.50 so there must be plenty around - grab one.



D - Town 1051 Lillian Dupree-Hide and seek/Shield around my heart

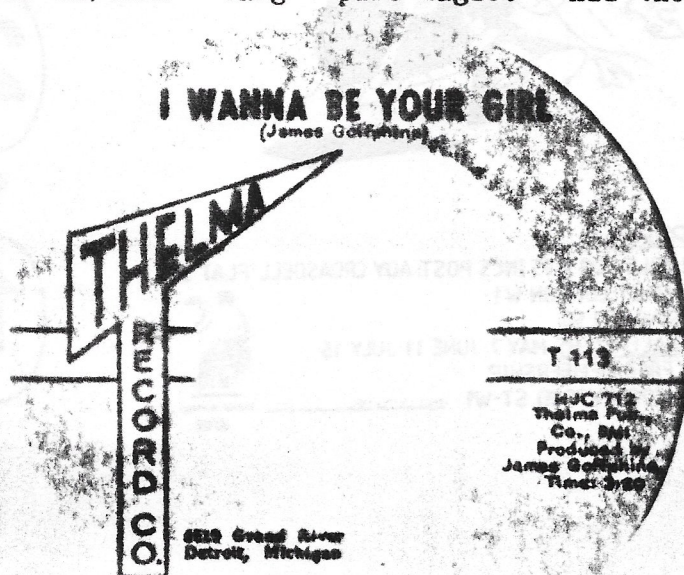
This is the only release I know of by this very talented young lady. Why she wasn't given any other releases is beyond me as she has a good soulful voice. Maybe she recorded under a nother name-anyone know? "Hide and seek" is a superb moody dancer, typical of many mid-sixties Detroit sounds. Spot on production work from Mike Hanks who owned the label and also co-composed the disc. Solid drums and bass backing and lots of echoing ooh ooh oohs then Lillians voice "I'm gonna hide where you can't find me baby, gonna cry and you won't see no tears." Similar vocals to Donna Colman as she tells her man she wants him to hide and seek with her and not play around with other girls. "Shield" is not quite as good but well worth a few spins and definately not a 'Throwaway' flipside. A less moody feel but excellent vocals yet again with nice male/female backups interjecting with 'do do do do' behind Lillians lead. Good dance beat and mainly organ backing a song of how her heart will have a shield around it until she knows that love is for real. Should be able to pick up a copy for £3 and you won't be dissapointed.

Whip 347 Carol Anderson-Taking my mind off love/I'm not worried

From an unknown female singer to one of Detroit's best loved recording stars. Label is a subsidiary of Dotty's records and has a picture of a whip which is great for flagellation freaks. Carols voice is well known and simply oozes class on these two fine songs. Both sides have an early 70's feel as they are in glorius stereo and are a little more subtle in the production. First sides glides along at a nice easy pace with a lovely brassy arrangement and tinkling piano. Plenty of ooh oohs as Carol sings of how she's had enough of man since the last one treated her so badly so "I'm taking my mind off love, I'm giving up yes I am". On the flip side she has apparantly changed her mind as she tells us "It might take me baby just a little while. But on the other hand my dear it might take me a long, long time. But I'm not worried, I'm in no hurry. I'm gonna take my time and make you mine." Similar to the topside but with a slightly faster beat and the same brassy arrangement and soulful vocals from Miss Anderson. A couple of quids worth of sheer class.

Thelma 113 Martha Star-Sweet Louie/I wanna be your girl

Both sides written and produced by James Goffphine and what a fine job he did to. This is the last known release on this consistent label and for some reason they returned to the early label design only in a light blue colour. Still, down to the songs. "Sweet Louie" has a rather dated arrangement especially the horn section which is a little early sixties style but doesn't make the record any worse for it. Martha is in excellent form putting plenty of guts and emotion into the lyrics as she tells a sad tale to her love "Sweet Louie" about how much she loves him and how he promised her he wouldn't go astray. Usual story but well sung with lots of "Bah bah bah" from both the horns and the girl backing with a mid-tempo beat. On the Flip Martha really belts out the words on one of my all time fave Detroit sounds. She is in brilliant vocal form on a song with an easy paced but, prominent beat and subtle horns and backing vocals. "Ooh, now I know that you are a playboy and that a womans heart is your playtoy. But I don't care baby, what you are - cos I wanna be your girl, I wanna be your girl, cos you been so good to me". One that takes a few spins to sink in, then - bang - pure magic. All the best Graham Anthony.



"Lay This Burden Down" MARY LOVE / "If I Could Turn Back The Hands Of Time" VERNON GARRETT / "You Just Cheat And Lie" Z.Z.HILL / "Beauty Is Just Skin Deep" THE SWEETHEARTS / "My Baby Needs Me" YVONNE BAKER / "Good Taste Of Love" DANNY MONDAY / "Can It Be Me" MEL WILLIAMS / "Wanting You" JIMMY BEE / "Take Your Shoes Off (Part 2)" BOOKER T. AVERHART & THE MUSTANGS / "Hole In The Wall" THE OTHER BROTHERS / "Talkin' Woman" LOWELL FULSOM / "Everybody Needs Love" WILLIE GAUFF & THE LOVE BROTHERS / "Running Out" VERNON GARRETT / "Country Girl" THE JOHNNY OTIS SHOW / "That Kind Of Man Are You?" JACKIE DAY / "I'm In Your Hands" MARY LOVE.

Side one opens in fine style with Mary Love tearing out her lungs on "LAY THIS BURDEN DOWN". High pitched, teeth chattering wailing set against a wall of brass, vibes and heavy backbeat. There can't be many (any?) readers who aren't aware of this uptempo gem. Vernon Garrett follows where Mary Love leaves off and another all-nighter classic "IF I COULD TURN BACK THE HANDS OF TIME". This was later revived by Tyrone Davis on Bakar and picked up plays at Clifton Hall, Rotherham. One of two Vernon Garrett cuts and a worthy inclusion. "YOU JUST CHEAT AND LIE" by the earthy Z.Z. Hill is the standout track on the album. Midtempo and so crisp, this is quite hard to pick-up, so this alone is worth the cost of the LP. Simply brilliant. The Sweethearts has a nice piano dominated intro before the chanting backing cuts in. Nice lead vocal and more chirpy back-ups, though the lyrics are very predictable (this isn't the Motown number), nevertheless, a good track. "MY BABY NEEDS ME" Yvonne Baker adds a touch of class, with her anguished tones, cutting thru' in fine style. Her phrasing on this cut is very similar to Martha Reeves. I particularly like the clear bass, very crisp and audible. Danny Monday's "GOOD TASTE OF LOVE" is the flip to his heartstopping "Baby Without You" and is indeed penned by the same duo, Ford & Vegas. It's a more than capable track, downtempo, with femme backing and Danny's able vocals. Mel Williams "CAN IT BE ME" is more well known, and I have fond memories of standing on the balcony at the Casino watching the masses mash up the floor to this (sigh...). A sea of gyrating bodies churning up the tiles and Mel musing "There's a million fish in the sea...I wonder...can it be me?". Such a gritty performance and a sax break that defies description! Ace. "WANTING YOU" is not the April Stevens number, but Jimmy Bee doing his best to burst as many blood vessels as possible in the allotted time. Ultra-fast and with plenty of scope for spins, splits and back-drops, older bastions of the scene will remember this cut with affection. Jimmy Bee closes side one.

...Side two kicks off (literally) with Booker T. Averhart & The Mustangs (great, eh?) and "TAKE YOUR SHOES OFF (PART TWO)". Reeking of stale beer and cigarette smoke it's a prolonged riff (eat your heart out Bert Weedon), sax and some neat percussion, and it goes on and on and on...The Other Brothers perform "HOLE IN THE WALL", aptly enough from The Hole In The Wall. This is the vocal to The Packers and is pretty crass, my least favourite cut. "TALKIN' WOMAN" is good 'ol Lowell Fulsom, and a real spinetinger. Sleazy brass, bluesy vocals, this is R'n'B! If you're into early outs, look no further. Willie Gauff & The Love Brothers is a solid piece of churning 6T's dance action with rasping vocals and sweat drenched pleas, raw but good. "RUNNING OUT" is more of the same though more downtempo, but it still hits a groove. Great vocals from Vernon Garrett once again, ominous backing and a taunting set of femme fatales chanting out the title over and over again. Johnny Otis's "COUNTRY GIRL" is no relation to Vickie Baines as this one is "wider in the legs than a hog" (sounds like a nice girl). "What's her name?" someone asks, "38 - 24 - 38" is the reply! Back to sanity with Jackie Day and "WHAT KIND OF MAN ARE YOU?". Slow and appealing, Jackie sure can pick 'em - this one sounds meaner than a prop forward with a sore head. Mary Love brings this steamy little set to and with the charismatic "I'M IN YOUR HANDS". This is simply divine, mock Motown, though still original enough to make it in its own right. This cut further enforces my view that the Northern scene has still not exhausted the 1000's of obscure 60's soul singles that were left behind over the years in the search for frantic one-offs. Hey, Ady, when's the next one?

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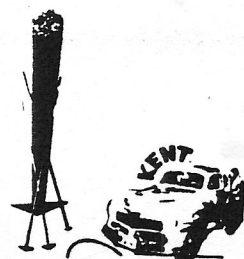
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SWEETHEARTS

Z. Z. HILL

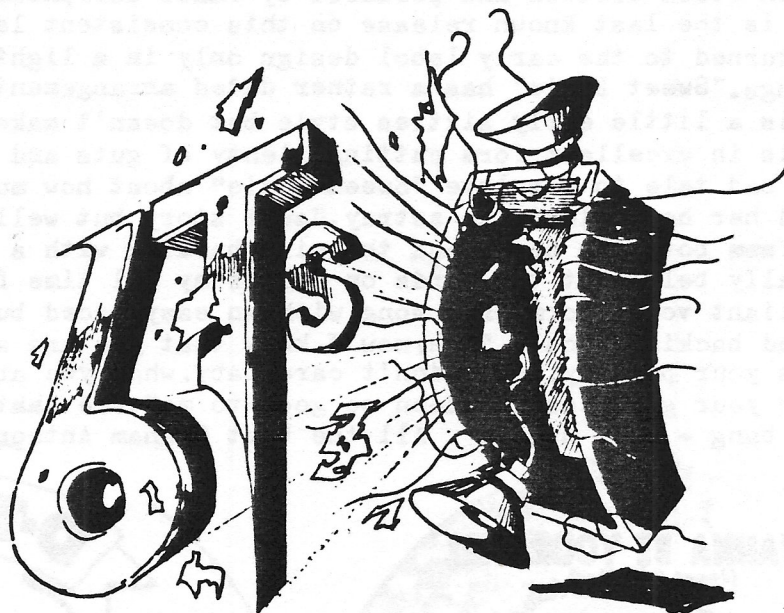
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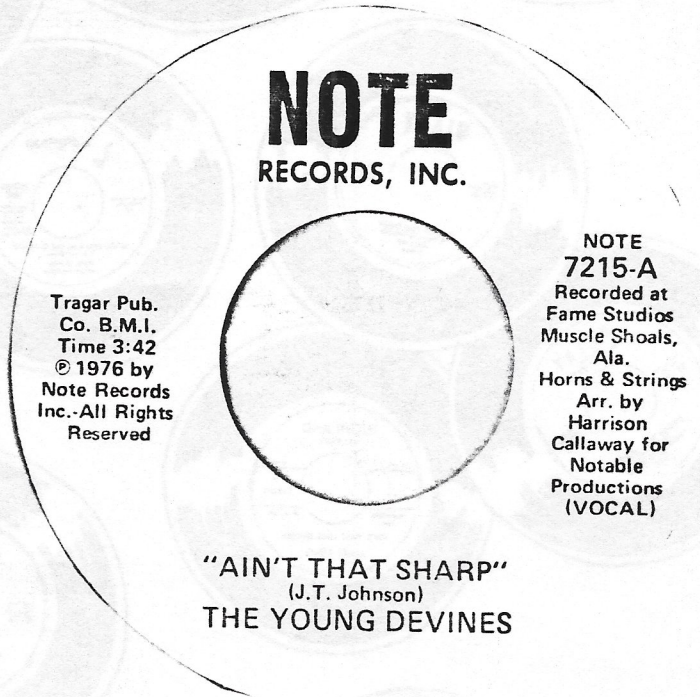
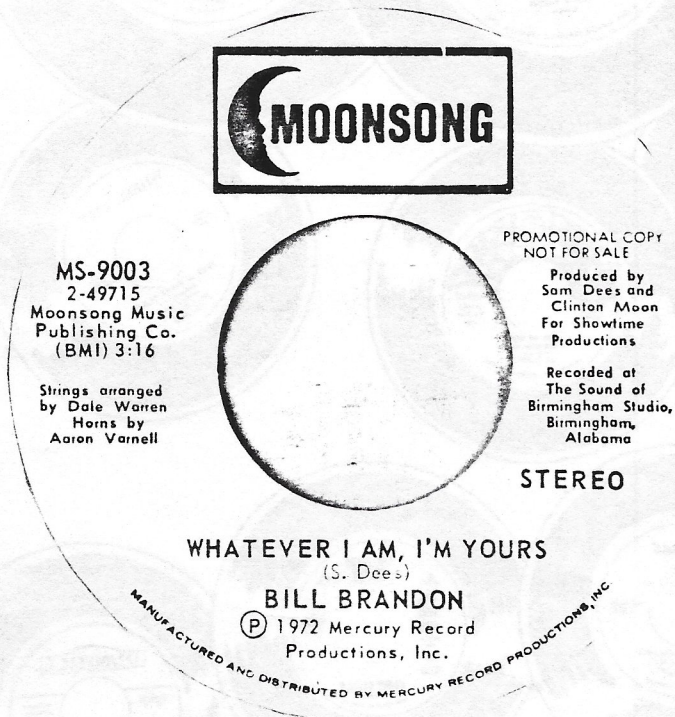


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Two nice discs from the seventies worth looking for are Bill Brandon, "Whatever I Am, I'm Yours" and The Young Devines "Ain't That Sharp", the latter is a very interesting disc as it was issued twice on NOTE. Initially on 7215 with an instrumental flip, and then on 7216 with a top side titled "Do It The Right Way". Definitely a classy record. The Bill Brandon had a little exposure from Ginger in 1975.



For instrumental fans there is an interesting disc on MAYFIELD by the Fascinations "Lucky" No 7711, in actual fact this was issued as a vocal on 7711 again as the 'B' side of "Say It Isn't So". The instrumental is the top side of the above mentioned "SIIS". Quite easily to spot the difference as the inst states "Lucky", and the vocal lists the title as "I'm So Lucky", is this clear ed? See pic for inst. version. Finally another nice item is by Phil Colbert on Philips "The Edge of Heaven", this can only be described as a classic ender, beautiful record, and one that you should be able to pick up reasonable.

