

[illegible]

...to the United States.
must conform to the three essentials
of Northern Soul: the artists must be
black, the records must be rare and the
beat must be fast enough for dancing.
Soul, essentially, is a
ecuphemism for the black
music that used to be
known as R&B when
the Mods started de-
ing to it in the first English
theque 15 years ago, and in
of the disco boom in
national teenage
rcent dancing

As the night wears on
m., four a.m., the dan-
comes more intense, and
kids go out for a Ques-
dumpled against a wall.
One little fella, the
ight blue bowling shirt
lancing ten feet from
stage. A dee-jay puts
record on. The kid stop-
ping. He stands, express-
out for a hint of pete
hands on hips. The
gather, is not

Where he stands w
and him bodies
girl, flop and leap. You
ance to something you
ig.

Behind the curtain
dee-jays congr-
to friends. Russ W
another podgy m
Dee-Jay of Wig
as worried about
rialisation as the Bl
erators. He reckon
cene will be under clos-
ine "until about June o
there'll be a couple mo
then the fuss'll die
something like the
a few years back.

Dave McAleer,
man up for the nig
time of the e
when he hands
angle to be play
the needle hi
groove. There's a loud

6
50p

50p

the people who make the scene. There may be leeches who feed off their blood, cashiers and bootleggers and other vermin, but the scene is firmly based on workaday dancers who just want to dance, to be on the scene. The hall fills up. The dancers crowd closer together. The music is based on the same sound structure as the latest Motown records — that distinctive, fast-shipping beat — though the colour of the artist singing the beat is, at the moment, increasingly immaterial.

Above the dance floor, around the wall of the hall, is a balcony. Up there kids hang through to the "pog" area, a smaller hall though less crowded, or stand in a row of booths.

The kids, apart from small pockets of activity dancing. It takes time to get a reaction and any unusual sound is approached with certain suspicious timidity, dance or not to dance.

In the end, it's the reaction which will decide the Javells record played — that goes for any new sound, no matter how rare, how black or how white. That, says Winstanley, is the way it should be.

And then you notice the kids sitting and alone on the stage. One staring out at the dance casually, her left hand tapping recorder's microphone the shuddering speaker.

The centre of activity swiftness between dee-jay and dancer. Faces turn to the stage on record ends. A new one begins and the punters pick up the beat. Some jog like it is steady, others more sold on the particular sound being played this time, fly with an effortless, often quite graceful, ease into a smooth series of flicks, spins, jumps and squats. Gone are the suits and ties, now all is baggies with vest or bowling shirt. There are some blacks at Wigan than at

Before venturing any further, I would like to thank all of this issue's contributors, namely: (roll of drums...) KEITH RYLATT, JOHN VINCENT, DAVE HITCH, GRAHAM ANTHONY, GEORGE SHARP, MARTIN SCRAGG, JOHN FIDLER (Artwork), GUY HENNIGAN and ROB HUGHES. Special thanks to STU PETRIE, GRAHAM COATES and PAUL DICKINSON for their help with the SOUL listing. SOUL 35007 is The Merced Blue Notes "Do The Pig" (Parts 1 & 2) by the way, before I forget. Thanks too to the ever expanding sales team. If you're interested in selling "M/E" at clubs, or to friends, let me know, I'll pay you a commission, but don't make any plans about early retirement.

On a more personal note, putting this issue together has been a bigger rush than normal as I'm right in the middle of selling/buying houses, which if any of you have experienced will no doubt agree, is a very hectic, daunting time. The property we're buying needs a lot of work putting into it and so the next issue of "M/E" won't be until early next year. If anyone wants to get in touch with me for back orders (I've had a limited number of 1 - 5 re-printed @50p each plus postage) or tapes, etc. you can reach me at 25 BACK LANE, BURSTWICK, NEAR HULL. Please mark all mail for my attention care of this address.

I've managed to hold the price of the mag down up until now to 50p, the same as when I first started (when I was fresh-faced, reasonably well off and didn't wake up in the middle of the night sweating and mumbling "printing bills") in 1981. However, I way overshot the budget on this issue and as from next issue (7) the price will be 60p.

THE MIDNIGHT EXPRESS THINKIN' MAN'S OLDIES CHART.

Without A Doubt - The Lovers (Frantic)
 My Kind Of Girl - Mandrill (Arista)
 He Sent Me You - Oscar Perry (Mercury)
 I Can't Leave You - Rose Batiste (Thelma)
 So Glad You're My Baby - Beverly Warren (B.T. Puppy)
 Love Is Dangerous - Frank Polk (Capitol)
 Don't Wanna Be Your Fool - Luther (Cotillion)
 It's Been A Long Time - Ruby Yates (Hit Productions)
 What A Wonderful Night For Love - Bobby Paterson (Jetstar)
 Long Time - Black & Ward (RCA)
 I'm Doing The Best I Can - Patti Williams (Forward)
 Don't Leave Me - Holland-Dozier (Invictus)
 Don't Go - Kenny Carter (RCA)

I'd also like to plug "THE DRIFTER" from GARY EVANS, 7 Linstock Avenue, Riverdale, Cockermouth, Cumbria. Issue 3 out now. 60p & SAE. I particularly liked the Editorial (you know the bit at the front where I ramble on, but other people make sweeping political statements!). Also "NEW BLACKBEAT" from STEVE GUARNORI, 101 Sevenacres, Orton Brimbles, Peterborough @ 50p & SAE.

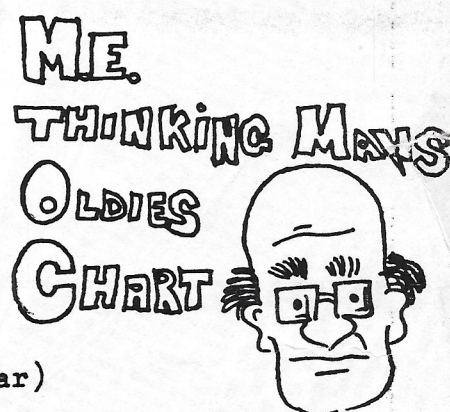
Well, thats about it. Apologies for anybody who I've missed. I've 'lost' another pile of mail (due to packing!). So until the new year,

MERRY XMAS, HAPPY NEW YEAR (!) Best wishes and...

P.S. The Carnival listing will appear next issue.

GOOD COLLECTING!

Rod Dearlove.



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Where
soul
begins..



Our latest Sound on the blossoming Kent label is the in-demand 60's Rhythm 'n Soul track 'Don't You Just Know It' by Huey 'Piano' Smith and the Clowns.

It was last released in the U.K in 1958 on the Columbia label, and as these copies cost £10 when you can find them, and the U.S import is £5 and almost as scarce, we thought we'd give Mr. Smooth E. Groover another bite of the cherry.

We've coupled the early 60's party atmosphere of Brother Huey with two slick slabs of 60's soul; Mary Love at her tortured best and Danny Monday storming away on a Wigan floorpacker.

These tracks are going to sell to the dedicated club dancers, hopefully with a bit of exposure they'll get the airwaves humming too.

SLOW 'N' MOODY, BLACK AND BLUESY - VARIOUS ARTISTS (KENT 003). : Z.Z.HILL "NOTHING CAN CHANGE THIS LOVE"/CLAY HAMMOND "YOU MESSED UP MY MIND"/JIMMY HOLIDAY "I CAN'T STAND IT"/LITTLE RICHARD "DIRECTLY FROM MY HEART"/IKE & TINA TURNER "I DON'T NEED"/ARTHUR & MARY "LET'S GET TOGETHER"/JEANETTE JONES "DARLING I'M STANDING BY YOU"/MARY LOVE "BABY I'LL COME RIGHT AWAY"/JACKIE DAY "IF I'D LOSE YOU"/TAMMI YOUNG "I DON'T WANNA LOSE YOU"/LITTLE HENRY & THE SHAMROCKS "(BABY) COME TO ME"/B.B.KING "AIN'T NOBODY'S BUSINESS"/JOHNNY COPELAND "EVERY DOGS GOT HIS DAY"/LITTLE RICHARD & HIS BAND "BABY WHAT YOU WANT ME TO DO".

Well, KENT RECORDS seem to coincide at least one release with every issue of Midnight Express, and as the sets are of a very high standard, invariably containing many previously 'unknown' tracks, I eagerly await each release. After all the frantic "gotta - gotta" dancefloor activity of the previous two volumes, this compendium comes as something of a welcome respite.

Z.Z.Hill is, perhaps, the archetype soul singer personified. Gritty voice, slick suit, Hull Kingston Rovers season pass, he seems capable of taking the most banal of songs and delivering it in such a manner that its hard not to hail it as a classic. "Nothing Can Change This Love" is far from banal, and combined with Z.Z.'s earthy talents its an absolute gem. I find myself now scanning the track listings of KENT LP's for this guys name. CLAY HAMMOND's rendition of "You Messed Up My Mind" is a worthy inclusion. Hammond possesses a mid-range vocal, an excellent foil for some of the more bluesy cuts on show. "You Messed..." is a pleading ballad, executed to perfection and the way he soars thru' the slightly 'heavier' backing is real classy. Can they keep this standard up? Yes! JIMMY HOLIDAY is now almost a cult name in the Dearlove household after "I Can't Stand It", which is firmly in the Gene McDaniels/Dan Folger bag. Really atmospheric, with dreamy girlie backing and strings, combining to make an unforgettable outing. That's three in a row. I must admit to approaching the first LITTLE RICHARD cut with no uncertain amount of trepidation as there is little by this guy I like. However, "Directly From My Heart" is a fine opus, almost straight blues. IKE & TINA TURNER are next up with "I Don't Need" and as usual Tina gets centre stage. Still, there's some nice pieces of 'axe' weilding by hubby Ike. Particular points of note include the femme backing bitching "She don't need...", and Tina leaving you in no doubt as to what she "don't need" (an away draw to Widnes). ARTHUR & MARY seem like a nice couple, a little too clean perhaps, but they get it together for "Lets Get Together". It's a pleasant enough little item, but alongside the first three tracks seems pretty tame. JEANETTE JONES sounds, lyrically, like the forerunner to "Stand By Your Man", and bears more than a hint of C & W. Still, she can rasp, and she endeth the first lesson...

...MARY LOVE has shot up in my estimation since these KENT compilations were first put out, what a versatile vocalist she was. Aside from churning pieces of Motownesque dancers, she's more than at home on the slower, intensified, clamy 'Southern' wailer. As the sleeve notes point out, by the mid 60's deep soul had overtaken gospel as black America's most popular source of emotional outlet. This was probably due to the fact that the 'deep' 45's were slightly more commercial, arguably better produced, but more importantly the lead wasn't having to relate to the listener on a purely religious basis. Anyway, "Baby I'll Come Right Away" is a sultry little piece of soul that lirts along with Mary urging her lover to call her and "she'll come right away". JACKIE DAY is another Northern heroine who can turn on another facet when confronted by the rigours church-type ballad. Great rolling piano and rising strings provide a suitable backing to Ms. Day's climatic performance. An excellent track, with an accapella ending. TAMMI YOUNG commences with femme backing chanting out the title with vibes and piano, then in with the lead. Slow and sensuous, you should be able to get off to this. If you can't I've got news for you, you just passed away. I didn't know quite what to expect from the rather strangely titled LITTLE HENRY & THE SHAMROCKS "(Baby) Come To Me", but I wasn't disappointed. Each track seems to get more and more bluesy from this point, get into home-brew and this, stopping will never quite be the same!!! "Come To Me" sounds very early, but its still a fine wailer, pure emotion. "Ain't Nobody's Business" is the old standard, but B.B. KING manages to add a dash of intensified pleading amongst the percussion, drunken piano player and kitchen sink(s). This track proved very popular with my wife. Great ending on this cut, with good 'ol B.B. wailing away against the mocking brass. JOHNNY COPELAND has a voice lower than a snakes belly and grittier than coarse gravel, and when he cuts loose on "Every Dog's Got His Day" its earthy! But how! I've found myself drifting into this gritty R'n'B type sound of late, especially when they're early. Ace. LITTLE RICHARD & HIS BAND bring this fine set to a close with a walking piece of Blues, "Baby What You Want Me To Do", which has a nice line in femme call and response. Sleaze isn't the word to describe this - great guitar solo - its a killer cut. And sadly that is it. A fine compilation which I thoroughly recommend. After all, variety IS the spice of life.....Rod Dearlove.

MORECAMBE-AN ANSWER.

As many of you know this venue has been running a monthly oldies only ALL NIGHTER on the Central Pier at Morecambe.

Now the good news is: that from SEPTEMBER (possibly the 10th) SEAN GIBBONS the founder will run a WEEKLY ALLNIGHTER on the style of Wigan Casino. The main room will programme 60s-70s-80s with a strong leaning toward 60s obscurities (about 70%) It will also feature the occasional oldie in this room, then in the starlight room OLDIES will be programmed ALL NIGHT. Regular DJ's for this event in the main room are:

RICHARD SEARLING; JOHN VINCENT; GARY RUSHBROOKE; SEAN GIBBONS; BRIAN RAE; MARC FARLEY & GUESTS.

In the Starlight room DJ's are:

STEVE WHITTLE; STU BRACKENBRIDGE; DEREK SMITH; KEITH BRADY.

This All Nighter will be open every week from 11.00 am-9.00pm, with a licensed bar until 2.00 am.

It has got to be the most reasonably priced All nighter in the country at £2.00 for members, it has been averaging a gate of 200!!!!!! every time the doors have opened.

SHE'S WANTED

(J. Solomon - E. Holmes)



LARRY CLIXTON

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Cecil Orlando Lyde

REMIX ENGINEER

Bernard Perkins

I'LL MAKE IT ON MY OWN

(C. Lyde/J. Stephens)

CECIL LYDE

THIS HAS GOT TO BE THE BEST NEWS EVER FOR THE NORTHERN SCENE as it desperately needs a leader.

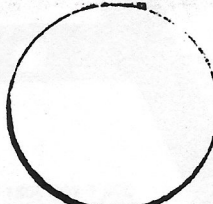
The fourth Friday of every month will be an all oldies All Nighter, so an excellent choice is offered, already the word is out that the PLACE is open weekly from September. Membership is free so if you feel that you want a piece of the action then send a SAE to: Sean Gibbons 28, Beaumont Place, Lancaster. Tel: 39230.

An interesting note for record dealers is that there are many opportunities for wheeling and dealing as this venue.

SEE YOU THERE.....J VINCENT.

I CAN'T LIVE WITHOUT YOU

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CURRENT PLAYLIST: JOHN VINCENT: CENTRAL PIER: MORECAMBE.

1. THE EXCUSES. "Trick Bag" VIVACE.
2. DONI BURDICK. "Ya Gotta Take A Chance" UNICAL.
3. KING MOSES. "I've Got This Feeling" PET.
4. TOMMY RIDGELEY. "My Love Gets Stronger" INT. CITY.
5. JOHNNY SUMMERS. "I'm Still Yours" YORKTOWN.
6. MARSHA GEE. "The Dance Track" VIRTUE.
7. WALTER & SISTERS. "How Long" STUDIO 10.
8. HERB JOHNSON. "Carfare Back" ARCTIC.
9. BOBBY JAMES. "I Really Love You" KAROL.
10. BROOKS BROS. "Looking For A Woman" TAY.

HUBBLING UNDER:

RONNIE & ROBYN: PIECES OF EIGHT: PROPHETS: RICHARD ANTHONY: SEVENTH WONDER.

STOP PRESS: THE NEWIES NIGHT LOOKS LIKE BEING A FRIDAY - WATCH THE MAIN BLACK MUSIC PRESS FOR MORE DETAILS.

35022 Jimmy Ruffin What Becomes Of The Brokenhearted
Baby I've Got It

35023 Gladys Knight Just Walk In My Shoes
Stepping Closer To Your Heart

35024 Jr. Walker How Sweet It Is
Nothing But Soul

35025 The Velveteens These Things Will Keep Me Loving You
Since You've Been Gone

35026 Jr. Walker Money (Part 1)
Money (Part 2)

35027 Jimmy Ruffin I've Passed This Way Before
Tomorrow's Tears

35028 Earl Van Dyke Six By Six
There Is No Greater Love

35029 The Originals Goodnight Irene
Need Your Lovin'

35030 Jr. Walker Pucker Up Buttercup
Anyway You Wanna

35031 Shorty Long Chantilly Lace
Your Love Is Amazing

35032 Jimmy Ruffin Gonna Give Her All The Love I've Got
World So Wide Nowhere To Hide

35033 Gladys Knight Take Me In Your Arms And Love Me
Do You Love Me Just A Little Bit

35034 Gladys Knight Everybody Needs Love
Since I've Lost You

35035 Jimmy Ruffin Don't You Miss Me A Little Bit Baby
I Want Her Love

35036 Jr. Walker Shoot Your Shot
Ain't That The Truth

35037 The Messengers Window Shopping
California Soul

35038 Barbara Randolph I Got A Feeling
You Got Me Hurting All Over

35039 Gladys Knight I Heard It Through The Grapevine
Its Time To Go Now

35040 Shorty Long Night To Last
Night To Last (Instrumental)

35041 Jr. Walker Come See About Me
Sweet Soul

35042 Gladys Knight The End Of Our Road
Don't Let Her Take Your Love From Me

35043 Jimmy Ruffin I'll Say Forever My Love
Everybody Needs Love

35044 Shorty Long Here Comes The Judge
Sing What You Wanna

35045 Gladys Knight It Should Have Been Me
You Don't Love Me No More

35046 Jimmy Ruffin

35047 Gladys Knight

35048 Jr. Walker

35049 The Monitors

35050 Barbara Randolph

35051 Abdullah

35052 Fantastic Four

35053 Jimmy Ruffin

35054 Shorty Long

35055 Jr. Walker

35056 The Originals

35057 Gladys Knight

35058 Fantastic Four

35059 Earl Van Dyke

35060 Jimmy Ruffin

35061 The Originals

35062 Jr. Walker

35063 Gladys Knight

35064 Shorty Long

35065 Fantastic Four

35066 The Originals

35067 Jr. Walker

35068 Gladys Knight

35069 The Originals

35070 Jr. Walker

Don't Let Him Take Your Love From Me
Lonely Lonely Man Am I

I Wish It Would Rain
It's Summer

Hip City
Hip City (Part 2)

Step By Step
Time Is Passing By

Can I Get A Witness
You Got Me Hurtin' All Over

I Gonna Zimba Zio
Why Them Why Me

I Love You Madly (Vocal)
I Love You Madly (Inst.)

Sad And Lonesome Feeling
Gonna Keep On Trying

I Had A Dream
Ain't No Justice

Home Cookin'
Mutiny

We've Got A Way Out Love
You're The One

Didn't You Know
Keep An Eye

I Feel Like I'm Falling In Love Again
Pin Point It Down

Runaway Child Running Wild
Gonna Give Her All The Love I Got

Farwell Is A Lonely Sound
If You Will Let Me I Know I Can

Green Grov The Lilacs
You're The One

What Does It Take To Win Your Love
Brainwasher

Nitty Gritty
Got Myself A Good Man

A Whiter Shade Of Pale
When You Are Available

Just Another Lonely Night
Don't Care Why You Want Me

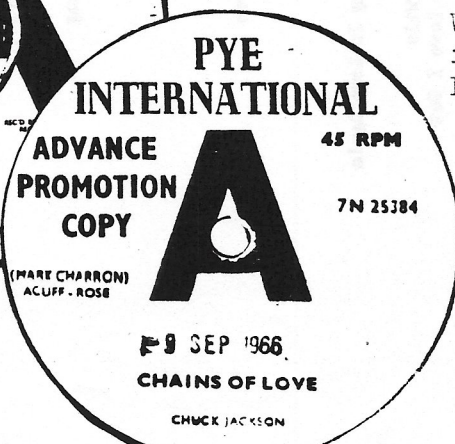
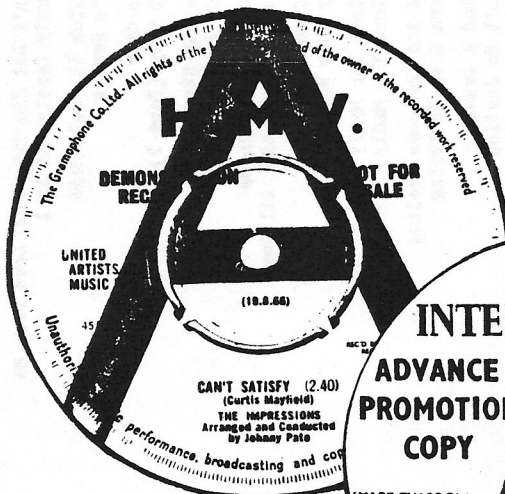
Baby I'm For Real
Moment Of Truth

These Eyes
I've Got To Find A Way

Friendship Train
Cloud Nine

The Bells
I'll Wait For You

Clinging To The Thought
Gotta Hold Onto This Feeling



By the time this issue is in your hands Mick Smith will have presided over one of the finest British label soul auctions I have seen for some time. The Formations on English MGM will probably go for £20 - others much more, and if that particular MGM disc is going to replace an American copy the owner will be lucky to get £1 for the US original. To take this stupid situation one step nearer insanity, should the new owner live in say Folkstone a very short 20 miles away on the continent (or anywhere else in the rest of the world for that matter) the values would take a sharp about turn, I doubt if he'd get more than a couple of quid for the UK issue.

British label collecting is a deep biting habit and a trap that is difficult to get out of, I know because I went through a period a couple of years ago of frantically exchanging perfectly good, mint US records for UK copies - usually in poorer condition - utter madness! Are we soul music lovers or vinyl and paper collector's?

Having thought over the opinions of such people as Rod Dearlove, Eddie (a pal in the states) and a local collector, Keith, on the futility of British records and label collecting in general I certainly have reviewed my situation over the last couple of years. If only I could turn back the hands of time I would certainly opt for US pressings only. The USA is the home of the music so isn't it more logical and honest to collect the native product?

I often imagine in seedy bedsits around the world: some collector in Barcelona gleaming over his latest Spanish 4 Tops demo (to add to the glory it's on a pink & green label!), then over to the Punjab - a collector has just mortgaged his house for a lime green label Drifters demo. They're all kings in their own country but become worthless beyond the customs barrier. The only true, universally accepted product is the original 'currency' - the US original.

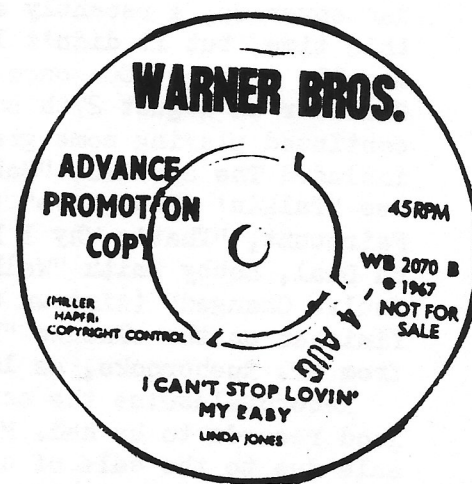
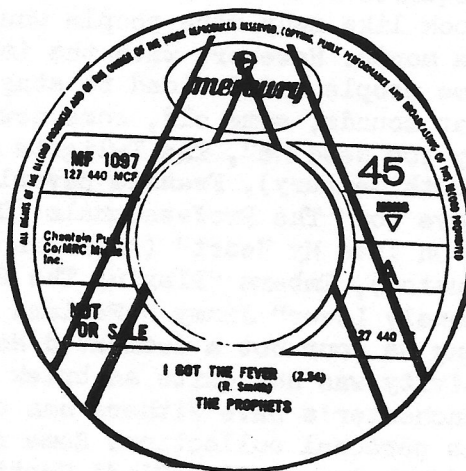
Recalling when US imports first came to the UK in any quantity (around 69/70) they aroused such interest and were such a novelty that people were snapping them up. F.L. Moore, a dealer in Leighton Buzzard, shipped over tens of 1000's of Chess/Checker/Cadet 45's, the majority of which were pretty ordinary Dells, Laura Lee, etc., but we bought them by the dozen, often at a £1 a time! I also recall a lad at Leeds Central who exchanged his entire English collection for their US counterparts. The first import I bought was by Bunny Sigler "Let The Good Times Roll" - it was a cut-out, but it had such an impact that I patiently sat and burned holes thru' the labels of my British collection!

Why then do so many respected soul music fans have such an obsession for the British label rarity? Undoubtedly it is to do with ego - a white demo on a DJ's turntable looks more the part than a Ronco LP track. Also, a good English collection may superficially reflect the image of an old-hand. The root I suspect, especially with the genuine soul lover, stems from the fact that

they had already established a basic British label collection some time before Imports were even heard of. In the 70's 100's of excellent imports were 'discovered', the UK issue was either non-existent or virtually unobtainable, and so people bought imports or pressings and to keep the continuity of their already 'English' collections going they sought out the British original. Supply couldn't feed demand and prices steadily rose (remember that some of the 45's were 20 years old) and it is not uncommon for a UK demo to fetch £25.

I said earlier that I had reviewed my own position as a collector, indeed I have sold around 25% of my collection over the past 18 months - but I sure wish I was the new owner of the Formations record for every last one of those bad reasons!

KEITH RYLATT.



As several people have asked for full track listing's of the MIDNIGHT EXPRESS tapes, here is a full rundown. All tapes are £3.25 each, this includes postage. The sound quality is excellent.

Tape 1 (issue 4) "My Love Goes Deeper" Clydie King(Imperial), "Across The Street" Lenny O'Henry(Atco), "How Can I" Charles Perry(Mutt & Jeff), "Masquerade" Don Varner(South Camp), "I'm Losing You" John L. Brown(Like It Is), "Twinkle Little Star" The Parisians(Demon Rot), "You Got Too Much Going" Jimmy Beaumont(Bang), "Isn't She A Pretty Girl" Ronnie McNeir(Deto), "That About Me" Sonny Herman(Utopia), "Missin' My Baby" Clydie King(Imperial), "Don't Ever Leave Me" Tony & Tyrone(Ston Roe), "I Never Loved Her Anyway" Jimmy Beaumont(Bang) @@@ "Tell Me" The Vows(VIP), "Now That You've Gone" The Metros(Ra-Sel), "Girls Are Against Me" The Utopias(La Salle), "You Really Made It Good To Me" Ty Karim(Senator), "True Love" The Revels(Jamie), "My Baby" Fabulous Impacts(Bomb), "Ah, You Are My World To Me" Linda Carr(Ranwood), "I Want To Go Back To My Dreamworld" The Utopias(La Salle), "Love Ain't Nothin' Johnny Nash(Argo), "Don't Make Promises" Uncredited Instrumental(Yorkville), "Does She Care About Me" B.K.Marcus(Gamble), "Something Ain't Right" Ron Alston(Philips).

Tape 2 (issue 5) "The Way Of The Crowd" Dan Folger(Elf), "Not A Chance In A Million" Jock Mitchell(Impact), "Me And You" The Fantastics(SS7), "Let's Get Back Together" Honey Bees(Garrison), "Keep Loving Me" Silky Hargreaves(Dearborn), "This Heart These Hands" Billy Wells(Sweet Soul), "Let It Be Real" George Hobson(Sound City), "Big Man" Barbara Jackson(Warner Bros), "George Lemon" "Fascinating Girl" (Gold Soul), "Have A Little Faith" The Fantastics(SS7), Clydie King "Soft And Gentle Ways"(Imperial), "Key To My Happiness" The Charades(MGM), "Cat Walk" Gerry & Paul (Fat Back) @@@ "Did My Baby Call" Steve Mancha(Wheelsville), "Auction On Love" James Bounty(Red Dog), "He Always Comes Back To Me" Clydie King(Imperial), "Sitting In My Class" Ronnie McNeir(Deto), "(Please) Take A Chance On Me" The Arabians(Le Mans), "You're The Guy" Argie & The Arketts(Ronnie), "How Can I Say I'm Sorry" Jimmy Ruffin(Soul), "Nothing Sweeter" Eddie Hill(M-S), "Are You For Real" Lobby Fortson (Pzazz), "Searchin' For Love" Spencer(Midtown), "When The Music Grooves" Otis Leavill(Blue Rock), "Say It To My Face" Master Five(Tyler).

Tape 3 (issue 6) "Oh How I Love You" Little Johnny Hamilton(Dore), "I Care About Detroit" Smokey Robinson & The Miracles(Standard Groove), "It's A Weakness" Joe Murphy(Vivid), "Cry In The Arms Of Another Love" Andre Scott(Sunflower), "Get It Baby" Stanley Mitchell(Dynamo), "Lovin' Good Feeling" The Lollipops(Impact), "Fragile, Handle With Care" Sam Dees(Atlantic), "So Blue(Without You)" Joe Murphy (Vivid), "My Dear Beloved" Jack Montgomery(Scepter), "Darkest Days" Jackie Lee(ABC), "Nothing You Can Do" Bobby Womack(Him), "Money Boy" Nella Dodds(Wand) @@@ "That's Why I Love You" The Professionals(Groove City), "I Just Got To Have You" Nella Dodds (Wand), "Never Will I (Make My Baby Cry)" Magnificent 7(Dial), "To Be Your Lover" Jimmy Dotson(Aar-O-Pot), "Quit Twistin' My Arm" Stanley Mitchell(Dynamo), "Gone, Gone, Gone" Jimmy Dotson(Aar-O-Pot), "Did My Baby Call" The Professionals(Groove City).

TAPE TRADES !!!!!

ROGER NICHOLLS
50 LOWRY CLOSE
WILLENHALL
WEST MIDLANDS

DAVE HITCH
107 WESTBROOK AVENUE
ALDRIDGE
WALSALL
WEST MIDLANDS

DEREK PEARSON
18 BADGERGATE AVENUE
WILSDEN
BRADFORD

After a long drive via the M6 and M62 we arrived in Stafford at 01.30. Admission was £2.50, which is about average these days. On gaining admission I could hear what I took to be a current Modern soul track, it was infact the music from the nightclub next door. Does this show the state of the Modern soul scene at present?

We made our way upstairs, past several record sellers and into the main room. The room looked somewhat empty in comparison to normal monthly Stafford's (i.e. without being affected by live acts). At that moment in time one of the organisers, Dave Thorley, was at the decks. Dave usually plays a mixture of 60's/70's/80's, as was the case that night.

By the time I had got a drink and settled down it was about 01.45 and Dave Thorley had only about ½ an hour left. During that time he played Honey & The Bees "Dynamite Explodes", which is absolutely brilliant, The Empires "You're On Top Girl", The Detroit 4 "The Rat Race" (same backing track as Gino Washington "Like My Baby" on Atac & Mala), James Lewis "That's The Way" (cover-up), which he obtained from Soul Bowl's last trip Stateside. Dave finished with The Moments "Nine Times" at 02.15. Overall not a bad spot, something for everyone.

Gary Rushbrooke relieved Dave behind the decks starting with his brilliant Jimmy Rae cover-up, a recently acquired sound. One or two people were still drifting in at this time, but it didn't look like many more people would be coming in. Keith and Dave usually average 500+ once a month. However, with the imminent appearance of Gene Chandler on August 27th some people had decided to stay at home until then. Gary continued playing some great sounds, some old, some new, but all sixties. His records included The Specials "Baby You Need Me", The Twilights "You're The One" (Aqua), Jimmy Bee "Talkin' 'Bout Love" (20th Century), Frankie Beverly's double-headed gem on Fairmount, "That's Why I Love You" The Professionals (Groove City), The Magnificent 7 on Dial, Bobby Smith "Walk On Into My Heart" (American Arts), The Vondells "Hey Girl You've Changed" (Airtown Custom), Embers "Playing The Part Of A Fool" (Cover-up) and finished on the classic "Lonely Lover" Jimmy McFarland (RPR). An hour of great sounds from Mr. Rushbrooke, as long as your not a dedicated Modern soul fan that is.

Recordsaleswise the activity was not quite as brisk as usual, but still plenty of good records to be had. Manchester's Dave Withers has some excellent US originals for sale due to the sale of his personal collection. Some of the 45's he had on sale were as follows: Sandi Sheldon (Okeh issue) £20, Cindi Scott (Veep) £18, Leroy Taylor (MGM DJ) £8, Thelma Houston (Capitol issue) £12, Sweet Things issue £12, Willie Hutch DJ £20, etc, etc. Ady Pountain from Gloucester had a box of UK & US 45's, from which I obtained Sissie Houston on Kapp and her 1978 Private Stock LP, which is great for armchair listening. Mick Godfrey from Northants as usual had a box of good records including Willie Tee on Gatur "Trying To Win Your Love", plus John & The Weirdest double-sided gem on Tie for £100. Keith Minshull had a good selection, as did the guy next to him, Tim Ashibende. After looking through a few boxes of records I returned to the main room to observe London's Keb Darge trying his own brand of 60's soul on the punters.

Keb tries to play 90% sixties newies, many of which are exclusives to him. Keb started with the Maurice Williams cover-up "Got To Look Ahead", which is actually Gordon Keith on Calumet, an old Dave Withers sound. His other featured sounds on the night included Tommy Frontera "Leading Lady" (Hi-Lite) (the T.D.Valentine/Kenny Gamble cover-up), The Embers "Playing The Part Of A Fool" (C/U), International GTO's "Think Smart" (C/U), Jack Montgomery "Make Your Mind Up" (C/U), James Jefferson "Baby I Want You" (C/U), Monique on Maurci, Winfield Parker "Being In Love With You" (C/U), The Fennways "Open Your Heart" (C/U), Lou Pride "I Wanna Know" (C/U), Kenni Smith "You'll Never Know" and The Desires "Help Me Baby".

DAVE HITCH, 107 Westbrook Avenue, Aldridge, Walsall

"WANTS"

0922 54850.

Jackey Beavers "I Need My Baby"(Revilot), Jimmy Mac "My World Is On Fire" (Palmer), Melvin Davis "I Must Love You" (Grooves ville), Silky Hargreaves "Keep Lovin' Me" (Dearborn), Clydie King "Missin' My Baby" (Imperial), Bobby Taylor "There Are Roses" (Sunflower), Artisticks "This Heart Of Mine" (Okeh), Leroy Taylor "Oh Linda" (Brunswick), Garland Green "Ain't That Good Enough" (Revue), Sonny Herman "What About Me" (Utopia).



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At 05.00 Keb finished his spot and Ady Pountain took over. At this point I had a wander upstairs where Chris Plant was the man behind the decks. Chris is usually one of the dj's downstairs, where he plays new and rare sixties. However, that night he had been asked to do an oldies spot in the upstairs room. The room was quite full and there was a good atmosphere, infact more of an atmosphere than the main room. Anyway I stayed up there or about an hour. Chris Plants records included the following, Ann De Andrea, Stanley Mitchell, Sharon Scott, Cecil Washington, The Classics "So Glad I Found You" (ex-Richard Searling), The Dells "Voice Your Choice" (Chess UK), Lou Johnson "Unsatisfied" (London UK), Willie Tee "Walking Up A One Way Street", Jimmy Beaumont, Bessie Banks "I Can't Make It" (on a beautiful looking UK purple Verve Demo), The United Four "You're Puttin' Me On" (Harthon) and Marvin Smith on UK Coral. It was nice to hear a dj trying to be a bit more imaginative when being restricted to playing oldies, i.e. Bessie Banks & The Dells etc. It was a pity however not to hear Chris's rarer 60's sides, Soulettes on Scope, Ray Agee, Norma Jenkins, to name a few.

Chris Plant finished his spot at 06.00. Unbenowing to me, Guy Hennigan had started his spot in the main room and I didn't get down until 06.35 as I had been talking and looking at records. One lad had bought a Billy Floyd "My Oh My" (Arctic) for £20. As I got downstairs into the main room Guy was about $\frac{3}{4}$ of the way through his spot, but I did manage to catch Big Joe's Ivory Brass (Cover-up) and Minique, the old Martha Starr cover-up, all ixed together with lots more good 60's obscurities. At 07.00 I decided to leave what had been a so-so all-nighter at Stafford's Top Of The World.

GEORGE SHARP.

NO, THIS IS NOT THE 'SAS SOUL CLUB', AND I CERTAINLY AM NOT MAJOR LANCE!!



Big Joe's Ivory Brass "She Won't See Me Cry"(Cover-up). A more dramatic piece of rare soul I've yet to hear. Deep horns announce the beginning of what for me will be my biggest record this year, followed by a tinkling piano, add to that some subtle cymbol play, guitar for beat and then the rich, soulful voice of "Big Joe" comes along with some great backing harmonies - and you're got! To put on paper what you get from a record is always difficult, with this record even more so, any description would seem inadequate when reading. So if you haven't heard it, check out the better All-Nighters and do so.

Jimmy Gresham "Heartbreakers Law"(Cover-up). Same backing track as Kell Osbourne's "You Can't Outsmart A Woman" classic on Loma. But, and I think most people would agree, this is the better disc. A pounding, strong "Atlantic" style beat as you know. "Jimmy's" raw vocals singing out in earnest that there should be a law to protect him from this heartbreaking woman. Packing dancefloors at last.

Clifford Binns "I Walk Alone"(Cover-up). Early stuff by the scene's standards, this being from 1963. A midtempo sound with guitar providing the rythm. The voice is a dead ringer for Mr. Binns, or for that matter Edward Hamilton, I can tell you however that this disc does not originate from anywhere near Detroit. After only a few plays at clubs this record is starting to attract a lot of interest. A simple production but ever so catchy. Constant drum rolls as "Clifford" shouts "Stop!" make this sound one of those that is hard to forget.

Shep & The T.N.T Three "Hang On In There Baby"(Cover-up). A direct contrast to the record above, nearly as many instruments in this as the "Wall Of Sound". Despite the host of session men that must have been packed into the New Jersey Studio, there is no hint of that messy, noisy effect which all too often has been the product of such grandouise productions. You can almost picture the tearstained face of the singer, head above the microphone, face muscles straining, as he puts pure emotion onto black vinyl. This record never lets up from start to finish.

Sonny Daye "Long, Long Road To Happiness"(Power Records 008).

To a certain extent I'm preaching to the converted with this one, as I suspect there's more than one collector got a copy of this stuck away awaiting the right moment to put it in his sales box and say those immortal words"I've had it for years, mate". A superb feeling that, although such situations are ones that lovers of other types of music would put down as elitist, or something. At this point I suggest we all happily nod our heads and turn to the other music types and say "Yes we are elitist - and by hell aren't you envious!". Back to the record. Produced by the man, Frank Wilson, who is also co-writer with Sherlie Matthews. Strong credits these. Sonny sounds about 16 years old, but he wails like an old master. Main points for me are Sonny's vocals and the horns, which persist throughout. This should go big. Anyone got anymore records/info on this guy?

Guy Hennigan.



IAN CLARK REGULAR (!) LIST'S OF
RARE SOUL 45's

SAE's to 302B TRINITY ROAD, LONDON

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Since my last contribution on the mag.⁺ I have decided to re-title the column from "Philly Gems" to "RARE VINYL". The reason for this is quite simple that the majority of discs I play at venues are not Philly. Anyway here go's.....

BROOKS BROTHERS. "Looking For A Woman"/Two Great Lovers":TAY 501.

Two or three copies of this disc turned up earlier this year from the usual Kings Lynn source. Personally I think one of the best sixties discs to come from J Anderson in the last couple of years. As far as I know a complete DETROIT unknown this like the BOBBY JAMES disc has to be heard to be believed. The people who wander around and mutter that there are no more quality sixties records should sit down and think again. The record is an epitome of the music we all came to love and worship in the halcyon days of the CASINO. With an obvious built in pedigree this just begs to be danced to, I would tag this as perfect "EVVY SOUL", a phrase I used to see emblazoned on a teeshirt at Wgan in the seventies. The disc opens with a great guitar twang and then the brothers come straight in with some exceptionally earthy vocals singing about looking for a woman. The lyrics describe their search for the skirts in the ghetto (presumably paid) and the reaction they receive on accosting the women, everything a NORTHERN record needs in the backing, sax break plenty of wailing brass plus a well contrived break at the back end of the record contribute in making a disc comparable to several well known classics that spring to mind-Morris Chestnut, Lou Courtney. This we think will be a MONSTER of classic proportions this winter!

THE BONNETS. "Ya Gotta Take A Chance"/Inst. UNICAL 3010.

A record I believe has been around for a couple of years, I think there are only a couple of copies in circulation. A disc that I've been playing covered as DONI BURDICK. The instrumental side is for me the one to play as this is typical of the discs played on the scene in 74/75. A heavy drum intro followed by some absolutely amazing strings (which leave me weak at the knees) make this a record custom built for the scene although not many DJ's promote this type any more-why? This is what the scene needs some storming instrumentals slotted in between some of the more soulful vocals around at the moment. This is the type of disc that should be programmed to avoid those monotonous samey type of spots that some so called progressive DJ's put together. On a final note it interesting to find that the vocal is an absolute take off of PHIL SPECTOR, was this an attempt to emulate the RONNETTES, sounds remarkably like DARLENE LOVE at her best!



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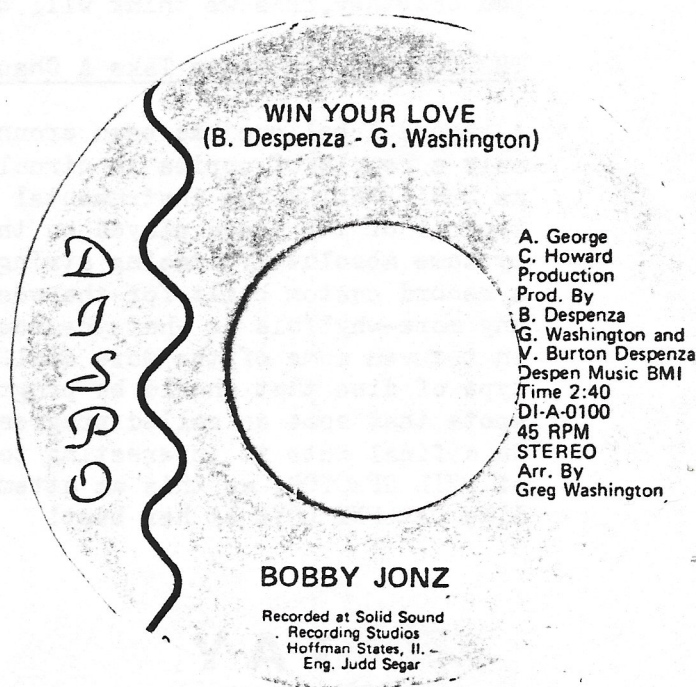
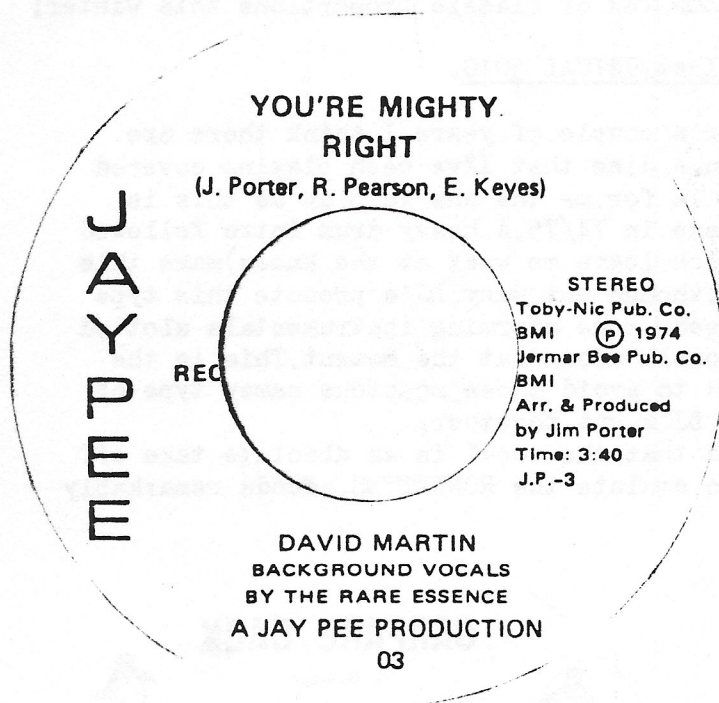
DAVID MARTIN."You're Mighty Right"/"If You Ever Change Your Mind"JAYPEE 04.

Interesting disc from 1974, this has been played very sparsely by R.Searling for some time now. When I managed to acquire a copy we found that it was a different version to the one that Richard has. The copy I have is a more NORTHERN beat as opposed to the slightly more funkier backing on Richard's copy. Also there are two different numbers, my demo (see pic) is 04 whilst Richard has an issue copy number 01?

The disc itself is a take off of the MOMENTS (it has their overall feel), lead vocal is reminiscent of LAMONT DOZIER hence the cover title of same. Arranged and produced by Jim Porter, co written by same, Pearson and Hayes. David Martin (where are you now David?) really gets this one off perfectly backed with vocals from the RARE ESSENCE.

The disc itself starts with a walk in intro with David talking about his girl, and then straight into a great midtempo beat, excellent backing with strings and rare essence adding their bit, this record makes some of the modern crap that gets programmed look silly, and before any SIXTIES ONLY FAN jumps up, let me tell you that this is on a par with the ANDERSON BROS, and the CARSTAIRS!!!

It is just a matter of time before this one takes off, now it's uncovered we'll see just how rare it is, but if you see this then snap it up, hard to price at the moment but when you think of some of the things that go for £15 and £20!!!!



BOBBY JONZ."Win Your Love"/"You Don't Know What You've Got".DISPO 0100

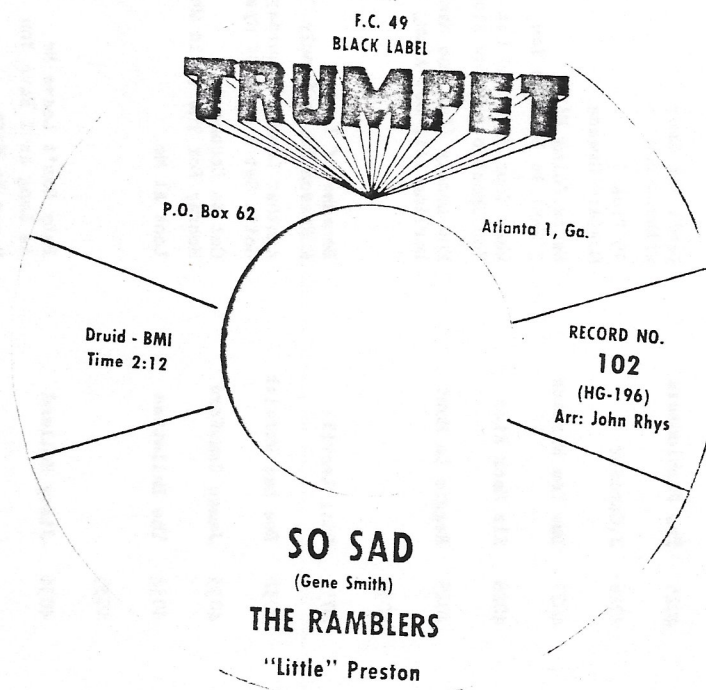
Covered late last year as Milt Mathews played by all the top modern jocks since then, this record is difficult to date but I would put this about 1980? This style of disc must be the essence of MODERN NORTHERN although like the sixties new obscurities there are not a great deal of them around (Anybody want to take me up on this one), consequently in both cases inferior discs are programmed. This style should be programmed more heavily until a replacement disc (equal in quality-preferably not a jazz funk reject) can be programmed in its place.

The record itself, by now very well known offers a brilliantly conceived endpiece, super vocals and backing track give it that Northern feel, with some

Cont'd 3.

BOBBY JONZ.

comparability to many of the MODERN discs that were played on the scene as new releases in the early seventies.
Worth getting although I think you would probably have to pay in excess of £20.00 for this item, presumably the only release on this label?



THE JAGGED EDGE. "Baby You Don't Know"/Deep Inside. RCA VICTOR 8880

A record currently been programmed by GUY HENNIGAN, this is yet another disc from this famous stable, how many does this make ED?
The disc itself moves off at a frightening rate, with a guitar intro, falsetto vocals with a heavy amount of guitar dominated backing this is reminiscent of some of the TORCH classics. Certainly a great dance record, will this remain one of the more obscure ones from the label? A warning though keep clear of other discs by them on this label as they are bloody awful!

THE RAMBLERS. "So Sad"/"Come On Back". TRUMPET 102.

Rod recently described this as a repetitive, almost Doo-Wop item that is pretty mindless-but great. And to be quite frank I agree totally, what happens is that this record sneaks up on you after a few plays, it has instant recognition which on our scene is a great start.
The record itself arranged by the immortal JOHN RHYS, lead vocals by "Little Preston" issued on the TRUMPET label, which states that it is a BLACK label (see pic) originating from Atlanta, all make this a weird a wonderful effort by this little known group.

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BLUE ROCK RECORDS.

Blue Rock Records were the R'n'B subsidiary of Mercury Records, operating largely in and around Chicago. The label colouring was, in most cases, a light blue background and black lettering.

| | | | | | |
|------|------------------------|---------------------------------------------------------------|----------------------------|--|--------------------------------|
| 4001 | Johnnie Mae Matthews | Baby What's Wrong Here Comes My Baby | YWI - 33174 YWI - 33175 | | |
| 4002 | Otis Leavill | When The Music Grooves Let Her Love Me | YWI - 34506 YWI - 34507 | | |
| 4003 | Little Rose Little | Lie To Me Get A Hold Of Yourself | (Nov 1964) | | |
| 4004 | | | | | |
| 4005 | | | | | |
| 4006 | | | | | |
| 4007 | The Chi-Lites | I'm So Jealous The Mix Mix Song | YWI - 33108 YWI - 33109 | | |
| 4008 | Dee Dee Warwick | Do It With All Your Heart Happiness | (Jan 1965) | | |
| 4009 | Dizzy Jones | Unexplainable Come On And Love Me | | | |
| 4010 | Janeen Henry | Baby Boy Love Is What You Make It | YWI - 34677 YWI - 34678 | | |
| 4011 | Johnnie Mae Matthews | Can't Live Without You My Man | | | |
| 4012 | | | | | |
| 4013 | | | | | |
| 4014 | Sir Mack Rice | Mustang Sally Daddy's Home To Stay | | | |
| 4015 | Otis Leavill | To Be Or Not To Be Boomerang | YWI - 35351 YWI - 35352 | | |
| 4016 | Joyce Kennedy | I'm A Good Girl Does Anybody Love Me | (March 1965) | | |
| 4017 | Kris Peterson | Got My Mojo Working Land Of 1000 Dances | YWI - 35353 YWI - 35354 | | |
| 4018 | Chuck & Cleo | There Goes My Baby Baby | 35308 35307 | | |
| 4019 | | | | | |
| 4020 | The Chi-Lites | Ain't You Glad Winter's Over The Monkey | YWI - 35397 YWI - 35398 | | |
| 4021 | The Lancers | Doing The Snatch | (April 1965) | | |
| 4022 | | | | | |
| 4023 | Joyce Kennedy | Does Anybody Love Me The Hi-Fi Albums And I | | | |
| 4024 | | | | | |
| 4025 | The Fashioneers | Don't You Know Without You | | | YWI - 36171 |
| 4026 | J.Cardner | 99 Plus 1 Mustard Greens | | | |
| 4027 | Dee Dee Warwick | We're Doing Fine I Want To Be With You | | | |
| 4028 | Sir Mack Rice | When Your Down And Out You Shouldn't Throw Stones | | | |
| 4029 | Reggie La Mont | How Lonely (Can One Man Be) Darling I'll Get Along Somehow | | | YWI - 36565 YWI - 36566 |
| 4030 | | | | | |
| 4031 | Otis Leavill | Because Of You A Reason To Be Lonely | (Sept 1965) | | YWI - 35451 YWI - 35395 |
| 4032 | Dee Dee Warwick | Another Lonely Saturday Gotta Get A Hold Of Myself | | | |
| 4033 | James Crawford | Got No Excuse Hooray For The Child Who Has His Own | | | |
| 4034 | The Delletttes | Look At Me | | | |
| 4035 | | | | | |
| 4036 | Jimmy Holland | Baby Don't Leave Me As Long As I Have You | | | YWI - 36602 YWI - 36603 |
| 4037 | The Chi-Lites | Never No More She's Mine | | | |
| 4051 | The Shirelles | Sweet Sweet Lovin' Don't Mess With Cupid | | | YWI - 42520 YWI - 42521 |
| 4052 | Junior Wells | You're Tuff Enough The Hippies Are Trying | | | |
| 4053 | Johnny Moore | Without Your Love Such A Wonderful Feeling | | | YWI - 41944 YWI - 41945 |
| 4054 | Kenny Carlton | Lost And Found Wait Till I Get You In My Arms | | | YWI - 42491 YWI - 42492 |
| 4055 | Bobby Hutton | That's How Heartaches Are Made Ooo Baby | | | YWI - 41900 YWI - 41901 |
| 4056 | The Commotions | We'll Make It Someday Handy Man | | | YWI - 41705 YWI - 41706 |
| 4057 | Brothers Of Love | Yes I Am Sweetie Pie | | | YWI - 42504 YWI - 42505 |
| 4058 | Johnny & Jake | It's A Mess I Tell Ya! Driftin' Heart | | | |
| 4059 | Shirley Wahls & Spouse | Prove It Everyday Cry Myself To Sleep | | | |
| 4060 | The Leaders | You Are The One I Love It's Funny How Fast | | | |
| 4061 | Renaldo Domino | Don't Go Away Just Say The Word | | | YWI - 42195-1 YWI - 40656-4 |
| 4062 | Junior Wells | It's A Man Down Here Girl You Lit My Fire | | | |

| | | | | | | | | |
|-----|---------------|-------------------------------------------------|--------|----------------------------|------|----------------|-------------------------------------------------|----------------------------|
| 063 | Otis Leavill | It's The Same Old Me Let Me Live | (1968) | YWI - 42570 | 4088 | Junior Parker | You Can't Keep A Good Woman Down Easy Lovin' | YWI - 44233 YWI - 44234 |
| 064 | Junior Parker | Lover To Friend I Got Money | | | 4089 | Roy Rytovner | I'm In Your Corner Undertaker | YWI - 44126 YWI - 44129 |
| 065 | Tony & Lynnn | I'm Hip To You Baby We're So Much In Love | | YWI - 42647 YWI - 42571 | 4090 | Timothy Wilson | Are You Really Happy Cross My Heart | |
| 066 | The Shirelles | Call Me There's A Storm Going On In My Heart | | | 4091 | | | |
| 067 | Junior Parker | Reconsider Baby Lovin' Man On Your Hands | | | 4092 | Cat Key | I've The Same Life Too Some People | |
| 068 | Alcon Shades | All Is Forgiven Midnight Light | | | | | | |
| 069 | | | | | | | | |

As Blue Rock was a subsidiary of Mercury it is feasible that some of the missing numbers were actually issued on the parent label. No-one came up with any issues for the numbers 4038 - 4050.

Several of the sides have very strong Detroit connections, indeed both of the Cynthia & The Imaginations tracks are definite Detroit recordings. These were laid down at Ernest Burt's Magic City studio in 1968/9. "Love Is Real" (BR 4074) was produced by Dale Warren in '68, "My Weren't You There" (BR 4082), was aided by the guiding hand(s) of Leroy Duckett and Ernest Burt. This track was also cut on Thelma Lindsey (Magic City) and Barbara Jean & The Lyrics (Big Hit). All are excellent versions, though Thelma Lindsey's is the best for me. Reggie La Mont is the same as Tony Daniels on Sport, and Timothy Wilson's cover of the Supremes "Love Is Like An Itching" caused such a demand that it was bootlegged.

Johnnie Mae Matthews has numerous recordings on numerous label's, including Big Hit and Audrey (both Detroit). Kris Peterson is probably better known for her "Top Dog outting, "Just As Much". The Fashioners, Dellettes, Jimmy Holland, Leaders, James Crawford, Chi-Lites etc. have all had 'Northern' exposure, if not on Blue Rock, on other label's. Joyce Kennedy also got spins with "Could This Be Love" on Fontana.

Because of the high standard of releases I would imagine that this label is more widely collected than most people would assume. Several of the releases are quite hard to get hold of, including The Fashioners, The Dellettes and Kenny Carlton.

I would like to thank and acknowledge JOHN BENSON, TREVOR SWAINE, MIKE STIRLING, GRAHAM COATES, GEORGE RAMONIS, DAVE SIMPSON, EDDIE HUBBARD and GUY HENNINGAN for their help in compiling this listing.

Rod Dearlove.

| | | | | | | | |
|-----|------------------------|--------------------------------------------------------------|--|----------------------------|--|--|--|
| 070 | Johnny Moore | That's What You Said Lonely Heart In The City | | YWI - 43302 YWI - 41946 | | | |
| 071 | The Adventurers | Nobody Can Save Me Something Bad (Is Happening) | | YWI - 42799 YWI - 42800 | | | |
| 072 | Keanya Collins | It Ain't No Secret I'll Get Over It | | YWI - 43355 YWI - 43339 | | | |
| 073 | Pic & Bill | Soul Of A Man Gonna Give It To You | | | | | |
| 074 | Cynthia & Imaginations | Love Is Real Hey Boy (I Love You) | | YWI - 43405 YWI - 43406 | | | |
| 075 | Junior Wells | Leave My Woman Alone I Can't Stand No | | YWI - 43483 YWI - 43484 | | | |
| 076 | Festivals | My Girl Checkin' Out | | | | | |
| 077 | Benny & Tina | This Love Is Real Over My Dead Body | | | | | |
| 078 | Chino Feaster | Grown Man Cry | | | | | |
| 079 | | | | | | | |
| 080 | Junior Parker | I'm So Satisfied Ain't Gonna Be No Cutting Loose | | | | | |
| 081 | Joyce Dunn | (You're Givin' Me) The Push I Need Party Power | | YWI - 43974 YWI - 43975 | | | |
| 082 | Cynthia & Imaginations | The Love You Forgot Why Weren't You There | | | | | |
| 083 | Brenda Duff | Love Ain't Never Hurt Nobody Left In Love Alone | | | | | |
| 084 | Johnny & Joe | My Baby Is So Sweet Crying To The World | | | | | |
| 085 | Junior Wells | Another Mule Kicking In Your Stall Party Power | | | | | |
| 086 | The Sons Of Watts | When You Love, You're Loved Too Can't You Tell I'm Lonely | | YWI - 44788 YWI - 44808 | | | |
| 087 | Timothy Wilson | Love Is Like An Itching In My Heart | | | | | |

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FRED PARRIS ~ ~ SATIN SOUL ~

The first time I saw the name Fred Parris on disc was when I picked up that excellent dancer on Birth "Dark at the top of my heart" in one of Soul Bowls famous northern soul packs. Most people know the record but how many know that his recording career goes back a long way, to 1954 in fact. I for one thought his disc on Birth was just his brief moment of glory as with many soul singers.

Fredericke Lee Parris formed his first recording group, THE SCARLETS, in 1954. Their line-up at this time consisted of Fred Parris (lead), Al Denby (baritone), Nate Mosley (tenor), Bill Powers (tenor) and Silvester Hopkins (bass). This group recorded four discs for Red Robin Records in the years 1954 - 55 and although only local hits in the Connecticut and Massachusetts areas they gave the public a hint at what was to come. All four records are now quite rare especially as 45's (78's were far more common in those days). The first of these discs was Dear one/I've lost (Red Robin 128) followed by Love doll/Darling I'm yours (133), True love/Cry baby (135), Kiss me/Indian fever (138) and can be picked up on a number of compilation albums featuring early Doo-Wop.

Not disheartened by this lack of immediate success, Fred Parris formed his most well known and lasting group THE FIVE SATINS in late 1955. The 5 Satins at this time consisted of Fred Parris, Al Denby, Jim Freeman, Ed Martin and Jessie Murphy (on piano). Fred was however, in the army in Japan during this time but, while on leave managed to record with the group two singles for Mart Kugells Standord label. The first of these was a fine acapella recording "All mine" backed with "Rose Marie" (Standord 105) but yet again was only a small hit in and around New Haven. The follow up was to become The 5 Satins biggest and most consistent seller.

Recorded in a church basement in New Haven, Connecticut in the winter of 1955, "I'll Remember (In The Still Of The Night)" has become an R&B vocal group standard. Originally issued on Standord 106 the record rapidly reached the No.1 slot in the New England area by the end of April 1956. Increased local radio airplay promoted the records popularity throughout the summer of that year and by June the president of Herald records bought the masters for "In The Still Of The Night" (as it was now known as) and issued it on Ember (1005). With a larger record company now behind it, the disc got into the Billboard R&B top ten by August and whilst it never became a huge pop hit the discs enduring qualities have seen it re-issued and bought right up to the present day. I even heard it played a few times on Radio One's D.L.T. show about a year ago!

Unfortunately for Fred Parris he was still in the army in Japan and wasn't able to capitalise on the success of his group. Another FIVE SATINS was formed for the follow up with Bill Baker on lead, Jim Freeman, Ed Martin, Tommy Killebrew and Jessie Murphy. Issued in October 1956 Wonderful girl/Weeping Willow (Ember 1008) was not the National hit the group had expected and it wasn't until the summer of 1957 that the 5 Satins enjoyed the big time with "To The Aisle" (Ember 1019). This disc has also become somewhat of an R&B vocal group standard and was issued in the U.K. on London 8501. Throughout the rest of 1957 and early '58 the Bill Baker lead 5 Satins tried for another large hit and even had an album issued on Ember 100 which contained The 5 Satins first five Ember singles plus four other good tracks. I would imagine this album to be extremely rare as most black R&B albums at this time were compilation albums with tracks by other groups.

Upon his release from the army Fred Parris decided to re-form his original group The Scarlets and they teamed up for one single with Klik Records (owned by Marty Kugell), She's gone/The Voice (Klik 7905). Despite being a good disc, it didn't take off and Fred and the rest of the group signed with Ember Records once again in the spring of 1958. Fred Parris, Richard Freeman, Wes Forbes, Lou Peebles and Sylvester Hopkins were billed as The Original Five Satins (Shades of the Drifters here) for the single "A night to remember/Senorita Lolita" released in July (Ember 1038) but it failed to be a hit. In spite of an Oldies Revival (yes they have them there to) in the States in 1959 which brought The Five Satins back into the limelight none of the groups subsequent sides for Ember right up to 1960 achieved any success. They were all excellent Soul singles on a par with the hits The Impressions were having at that time but, somehow The 5 Satins once again, missed out. One single during this time was also put out in the U.K. "Shadows"/"Toni my love" on Top Rank 239 but didn't chart. Top Rank had

tried earlier for a hit here with "Wonderful girl"/"Weeping Willow" (199).

Fred continued recording throughout the sixties as The Five Satins, Fred Parris and The Restless Hearts, The New Yorkers (not the Tac-Ful group), The Wildwoods and solo as Freddie Parris. Despite keeping up with the times by recording deep soul, beat ballads and Motown style stompers and having the backing and promotion of big record companies (R.C.A., Roulette, Warner Bros, CuM, Atco, Checker etc.) Fred and the band couldn't get that elusive big hit.

During the late sixties and early seventies Fred + The 5 Satins appeared in several Rock and Roll Revival shows and their energetic performances received great reviews. They have also made cameo appearances singing in films the first of these being 'Sweat Baby' in the late fifties and more recently in 'Let The Good Times Roll'. The Satins 'To The Aisle' was also featured in the film 'American Graffiti' which was shown (again) on B.B.C. T.V. a few weeks ago. Also in the early 70's there were several 5 Satins tracks issued over here on various Doo-Wop compilation L.P's on the Joy and D.J.M. labels.

In late 1976-77 Fred had his biggest hit since those heady days of the 50's with the New York disco monster on Buddah "Tears, tears, tears". Issued under the name 'Black Satin' from an album of the same name, the track reached high positions in both the pop and soul charts. This single was also released here on Buddah 452 in 1977 and reached the soul charts having been 'Black Music' magazines pick of the month. The album featured Fred Parris, Richard Freeman, Nate Marshall (Mosley) and James Curtis and was co-produced by Marty Kugell who you may remember launched Fred's recording career with The Scarlets.

Fred and the band once again failed to consolidate their position and seemed to fade into relative obscurity. Until 1982 that is, when I was reading 'Black Echoes' import soul reviews by Clive Richardson and to my delight there it was - a new Fred Parris and The 5 Satins single! The record, an excellent medley of fifties Doo-Wop hits including "In the still of the night", was 'Memories of days gone by' on Elektra 47411. There was also another disc issued on Elektra 69888 last year by Fred Parris and The Satins a superb update of the timeless Delfonics smash "Didn't I blow your mind". This disc also states that it is from the album "Fred Parris and The Satins" and I am eagerly trying to get a copy.

That brings the story of the now legendary Fred Parris up to date. As next year, 1984, sees Fred celebrating 30 years as a recording artist I am expecting him to come up with something special. Who knows even an appearance over here.

RECOMMENDED LISTENING BY FRED PARRIS AND THE FIVE SATINS

ALBUMS: THE FIVE SATINS GREATEST HITS VOLUME 1 EMBER 5008. An excellent album containing most of their early soulful Doo-Wop recordings such as 'In the still of the night', 'Shadows', 'Wonderful girl', 'The Time' and 'A night to remember'.

THE FIVE SATINS GREATEST HITS VOLUME 2 EMBER 5013. This album includes commentary from Fred Parris in between some of the tracks and contains some hits and some of the groups more obscure recordings from the late 50's e.g. "She's gone with the wind", "The Voice", "To the aisle", "A night to remember".

THE FIVE SATINS (What might have been) GREATEST HITS VOLUME 3 RELIC 5024. This album has alternative takes of some hits and some original cuts which have never previously been issued from Fred Parris' private collection. Excellent out takes of "The Jones girl" and "In the still of the night" and some brilliant unissued cuts such as "Lovers hill" and "Silver waters".

The above three albums are the best and cheapest way of collecting The 5 Satins early tracks and are obtainable from Blackmail Records in Grimsby.

BLACK SATIN feat. FRED PARRIS BUDDAH 5654. An excellent 70's album containing the two singles "Tears tears tears" and "Hey there pretty lady" plus other good disco and beat ballad tracks including a seventies rendition of (you've guessed) "In the still of the night".

SINGLES: The Satins 60's and 70's singles are quite easy to pick up cheaply.

Fred Parris + The Restless Hearts - "Walk a little faster" CHECKER 1108. A brill early 60's dancer with a lovely clip clopping beat and handclaps. Could be big if played on the soul scene here with Fred's soaring lead and good back up harmonies.

Fred Parris + The Restless Hearts - "I'll be hangin' on" GREEN SEA 107. This is my fave single by Fred and the lads. Brilliant soulful pleading lead by Fred and the best back up vocals I've heard. A record to be heard as words can't really describe it.

Fred Parris + The Restless Hearts - "Land of broken hearts" ATCO 6439. A good soulful pounder that deserves a few spins in the clubs. This also came out on GREEN SEA 106 under the title 'Blushing Bride', flip of this one is an ace ballad 'Bring it home to daddy' and

is strikingly similar to GREEN SEA 107.

Freddie Parris-Take me as I am R.C.A. 9232. Fred goes solo on this one and they tried to turn him into a pop balladeer but his soulful vocals rise above the rather poppy middle of the road backing. Would make quite a nice 'ender' with its mid-tempo beat and deep baritone vocals.

Freddie Parris-There she goes R.C.A. 9571. Would make an even better 'ender' than the above. Fred's voice is deep and rich in contrast to the slightly corny girly backing. Would have sounded better with The Satins doing back-ups. But, don't let that put you off as this is a grower all the way.

Five Satins Feat. Freddie Parris-Dark at the top of my heart R.C.A. 0478. Probably Fred's best known single in the North of England but how many knew it was issued on R.C.A. as well as BIRTH (101)? Not that easy to dance to but the vocals as usual are as superb as ever. The flip 'Summer in New York' is fine example of harmony group soul, harking back to The Satins 50's ballads.

Also check out the two singles issued in 1982 as mentioned earlier, especially their stunning version of 'Didn't I blow your mind' I hope it will! Although I am obviously a great fan of Fred and The Satins, I think I can honestly say that you shouldn't be disappointed by any of their product, from any era.

Next issue, hopefully, THE MASQUERADERS. Graham Anthony.

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SOUTHERN,
MODERN.....

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PROPRIETORS: SANDBURNE ENTERPRISES LTD.

6 WHITWORTH STREET
MANCHESTER M1 3QW

Telephone: CENTRAL 1179

25th November, 1970

Dear Member,

The date of the appeal against the restriction by the Corporation, namely that the Club cannot open between 12 midnight and 12 noon, has now been set for Monday, December 14th.

Whilst the petition of members' signatures has been satisfactory, the number of letters in support of the Club from both members and parents, has unfortunately, been disappointing, and we urge you to do your utmost in this matter.

The last date for receiving any correspondence and petition signatures to this effect will be Friday, December 4th.

Any parent willing to act as a witness in court in support of our appeal, please contact me as soon as possible.

Should the appeal not be successful, the last all-night session of the Club would be Saturday, December 12th.

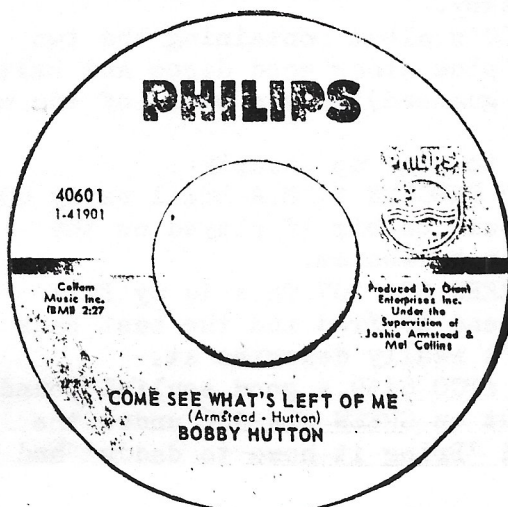
The Club would have the right to appeal again to the Crown Court, but throughout this period the Club would probably have to close at 12 midnight.

I need not remind you of the urgency of your support in this matter.

Looking forward to seeing you at the Club,

Your sincerely,

Ivor Abadi.



CAMEO-PARKWAY

ADVANCE
PROMOTION
COPY

45 RPM
P 565 B

(MILLER)
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YOU DON'T KNOW
(WHAT YOU DO TO ME)
CHUBBY CHECKER

WHEN OLDIES WERE NEWIES - THE CLUB SCENE.

On a recent visit North I happened to pass near two city streets; Whitworth Street in Manchester and White Horse Yard, Leeds. They are of no particular significance now, in fact they're very ordinary, but 15 or so years ago they were the meeting place for 100's of young soul fans. On the long drive South many memories of those days came to mind.

Whitworth Street was of course the location for the famous Twisted Wheel club and White Horse Yard, the lesser known but equally as good Bee Gee club (formerly known as the Blue Gardenia). These memories prompted me to recall a few more clubs from that era '64 - '69. By now most of the clubs will all be forgotten and may seem of little relevance today, but I think that if it were not for these milestones the interest in soul music today would be no different to any other European country - a minority interest.

The majority of these discotheques and clubs up and down the country were pretty similar, this is not surprising as everyone drew their ideas from such influences as "Ready, Steady, Go", or the reports from such 'Meccas' as Stevenage Locarno, The California, Dunstable or The Flamingo. The three big clubs in the North were the Mojo in Sheffield, the Twisted Wheel, Manchester and the Bee Gee, Leeds. There were besides 100's of smaller clubs, each of local importance and all would have been at one time or another THE place to go. All of the bigger clubs would run early sessions (7.30 to 12.00) before the all nighter and it was at these that us younger ones would go to.

To be "in" however you would have to visit as many clubs as possible. Here then is a rundown on a few clubs in the West Riding area: Leeds. The Bee Gee, the nearest rival to the "King" Mojo, a coffee bar upstairs and a dancefloor downstairs. The record decks were in a small hardboard cubicle in the corner and such records as "Tightrope", "Harlem Shuffle", "Three Time Loser" and "Al Capone" were spun by (I think) Les Cockell. There were two Meccas in Leeds, the New Mecca which held its soul night on Mondays spinning Cliff Nobles "The Horse", "Midnight Mover" and "Going To A Go Go", but the main one for our music was the Spinning Disc. A smaller place but this was the "in" place. Here I saw many groups including James & Bobby Purify, Edwinn Starr and Ben E. King. Popular sounds included Folks Bros. "Carolina", Barbara Acklin "Love Makes A Woman" and The Impressions "You've Been Cheatin'". The upstairs housed a smaller club,

6592

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Signature
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Date elected

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23/11/68

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D.J. ALL SESSIONS - OWLIN' ROBIN
ALL-NIGHTER, SAT., SEPT. 2nd

THE TEMPTATIONS
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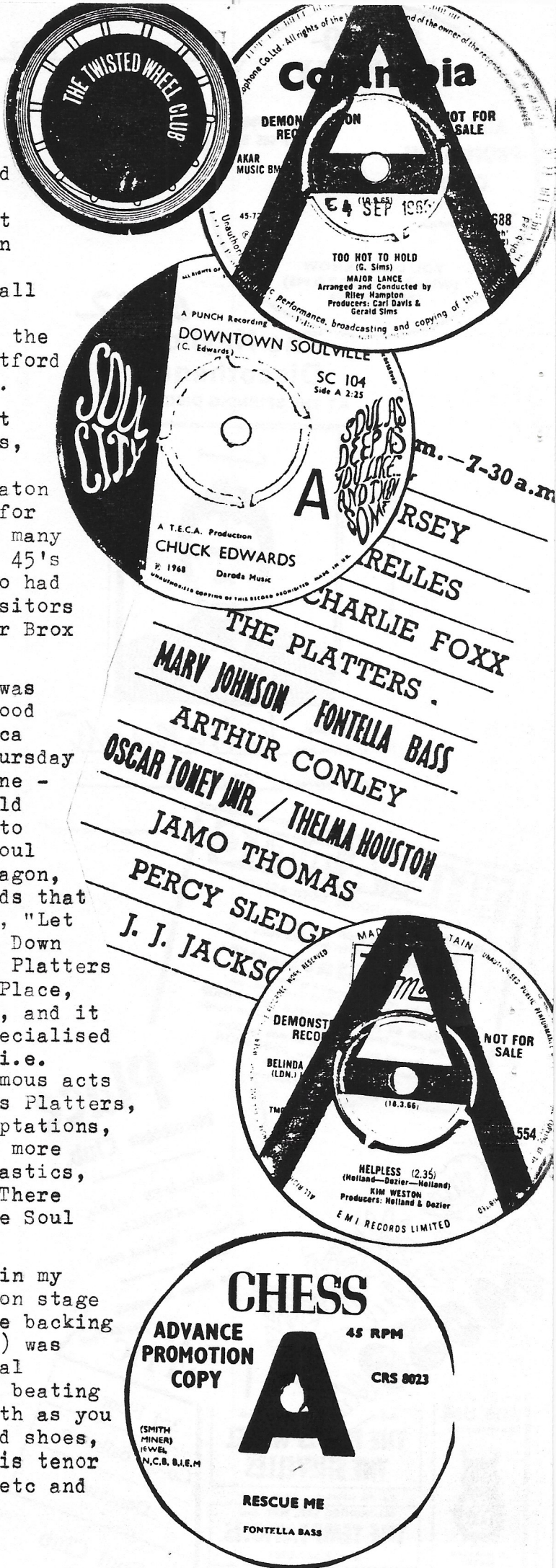
the Keyhole, while outside long rows of scooters lined the streets. Other clubs were the New Marquee and Hernies.

Bradford had a few good clubs, the String 'O' Beans, Hole In The Wall and the La Ambassador. Huddersfield had Lord Jim's, Halifax Big Daddy's, and near Tadcaster I recall one good all dayer at the Boulevard Club. The stage was hidden by a large blind and the main act Jimmy James & The Vagabonds was supported by all people Elmer Gantry's Velvet Opera - a flower-power hippy group! Doncaster was the home of the Attic, Barnsley The Hub, Retford The Broken Wheel and Hull The Starlight.

Although Dewsbury is a small place it was the unlikely home of two good venues, the Bin Lid, which hosted some big name groups and a large Youth Club. Earls Heaton was possibly the top place in the area for a couple of years around '64 - '65 with many good sounds:- "I Spy", most Impressions 45's and lots of Stax/Atlantic/Tamla. It also had good British R'n'B bands and popular visitors were Root & Jenny Jackson and The Victor Brox Blues Train.

The place I spent most time however was Wakefield which for its size had some good soul venues, the main one being the Mecca Locarno. There were two soul nights, Thursday and Sunday - the latter being the big one - people from all over West Yorkshire would attend (even Bob Foster used to ride into town on his Bantam!). Here I saw many soul acts, Bob & Earl, Jr. Walker, The Bandwagon, Ronettes, Crystals, Drifters etc. Records that were popular included "Karate Boogaloo", "Let The Good Times Roll" (Inst.), "Boogaloo Down Broadway", "Baby What I Mean", plus any Platters or Impressions. Wakefield also had The Place, which was smaller but nevertheless good, and it held all dayers and all nighters and specialised in the then infamous 'Imposter Groups', i.e. smaller US groups impersonating more famous acts (who were we to know!) like The Fabulous Platters, The Original Drifters, The Fabulous Temptations, etc., Often these groups were possibly more attractive in their own right; The Fantastics, or The Invitations are prime examples. There were also legitimate acts, including The Soul Sisters and Garnett Mimms.

One fantastic night that stands out in my mind was at The Place, Sam & Dave were on stage (I doubt if it was THE Sam & Dave!), the backing group paused in mid-act, the place (sic) was dripping with sweat and had an electrical atmosphere - they then continued with a beating riff - a middle-aged white guy, as smooth as you like, blazer, white Ben Sherman, platted shoes, began a medley of soul dance tunes on his tenor sax - The Duck, Jerk, Hitch Hike, Swim etc and



"Sam" & "Dave" treated us to a breath taking dancing exhibition - everything that was big in the USA.

A move to Manchester in 1969 made the Twisted Wheel a weekly pilgrimage. Both Dave Godin in "Blues & Soul" and John Smith in "Okeh - Northern Soul" magazines give excellent accounts of the club - a maze of archways, rooms and alcoves. There was little or no trouble there and the 'crowd' was very friendly - we all had our own particular territory - those from Carlisle, Cheltenham or Burnley. The records had to be the best in the UK. I recall the week that Soul City Records folded, the DJ, Les Cockell, played most of their catalogue on the night. If you want a 'top 20' of Wheel Sounds look out for the early Bootlegs 'Soul Sounds', the brainchild of Jeff King, Speldlow Gardens, Leicester. At first he would simply visit the club each Saturday night and sell legitimate imports, but on the closure of the club he pressed every big sound of the time.

Manchesters Ralph's Records was going to be the main outlet and I remember John, Doreen and Ralph spending all night chopping the centres out of 1000's of Soul Sounds pressings ready for the big push on Saturday - giving them the appearance of imports - at £1.25 each, probably the equivalent of about £3.00 nowadays, they sold like hot cakes.

As stated at the beginning of this article, it was the dedication and fanaticism of these early clubs, discotheques, etc., that has enabled the UK to be second only to the USA in its appetite for soul music. And I'd go so far as to say that we lead them for knowledge, appreciation and collecting of soul oldies.

KEITH RYLATT.

Saturday - Forthcoming Attractions 11p.m. - 7.30a.m.

| | Admission | |
|------------|-----------|--------------------------------------------------|
| 21st March | 30/- | JUNIOR WALKER and THE ALL STARS |
| 28th March | £1 | LUCAS and The Soul Sounds |
| 4th April | £1 | FONTELLA BASS |
| 11th April | £1 | THE PLATTERS |
| 18th April | £1 | HARRY J & the All Stars |
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WHAT'S WRONG WITH ME BABY?
(Lizner-Randall)

"MOTOR CITY MADNESS"

IN THE WORDS OF THAT OLD DETROIT STOMPER "SING SOMETHING SIMPLE"
WE PROUDLY PRESENT "OLD ONES, NEW ONES, LOVED ONES, FORGOTTEN ONES....."

THE VOLUMES - "That same old feeling" IMPACT 1017

This is the flip of the better known "The trouble I've seen" which is a nice sing a long dancer but this is the side for me. I rate this alongside the two brilliant American Arts sides. Written by John Rhys and Peter Saputo with the production by the legendary Barney 'Duke' Browner, this is 3 minutes and 10 seconds of sheer perfection. Starts with drum rolls and a lovely acoustic guitar then straight in with the achingly soulful lead "It's that same old feeling, I get every time. That same old feelin' baby that still makes me cry. What can I do I break down and cry, I sit in the corner and tears fill my eyes." Then the backing singers come in with "Baby, baby, baby come back to me. Woah oh oh oh baby. I love, I love, I love you so." All set to a lovely lolloping mid-tempo beat, zipping piano breaks and very subtle horns. This wouldn't have stood a chance a few years back but now who knows? So Soulful, it hurts and that lead "And I get that same old feeling baby you're no longer mine. That same old feeling baby drives me out of my mind."

JAMES SHORTER - "Ready for the heartbreak" / "Modern day woman" LA BEAT 6604

"Heartbreak" got a few plays a couple of years or so but I feel it didn't get the action it deserved with Lester Tipton and Al Williams around. Starts with a bluesy guitar and then in comes the rumbling backing of drums and Lou Beatty's famous bongos! Ace vocal backups by The Masqueraders with their impeccable harmonies and then it's topped off by James' excellent lead as he tells how he's not gonna be caught out by his ladies heartbreakin' ways. The flip to my mind is a stunner. Written by those Detroit stalwarts Fred Bridges, Robert Eaton and Richard Knight it simply oozes class. Taken along at a gentle pace with a sparse backing of mainly bongos and brilliant crystal clear guitar breaks, James' vocals are the business as he sings "The modern day woman no matter what society. The modern day woman no matter what nationality just wants to be loved, just wants to be loved in an old fashioned way." Male and female backing on this one with plenty of ooh ooh oohs and doo doo doos. I can't see this ever being played anywhere but, give yourself a treat and play it at home. A superb collectors sound.

LEE ROGERS - "You're the cream of the crop" D-TOWN 1041

One of several good dancers on this and associated labels from Lee Rogers. This is straight from the Motown songbook with a frantic on the fours beat and early Marvin Gaye style vocals. Produced by Mike Hanks himself this has a really weird intro consisting of a twangy guitar which sounds like the songs going to be some blues ditty - then WALLOP! "Man man. I never thought that it could be, a love like yours, would come to me, a love so sweet and tenderly. Woman took my heart baby right on away from me. I been round the world and back again, shared a whole lotta love with all my friends, played the game and I ain't ashamed. Baby. You're the cream, you're the cream of the crop." Organ, drums and guitar backing never lets up. Real sweaty dance floor stomper this. Great for clapping to and raucous soulful vocals from Lee, who must've been knackered after recording this.

JOHNNY LYTLE - "The Snapper" TUBA 2007

This instrumental may not be to your taste as it's one you'll either love or hate - I love it so there. The backing on this is in a jazzy vein with a bit of a Rumba feel to it but oh those vibes. Very classy. Similar in style to "Soul Sauce" but not quite as good. Excellent dancer with some ace echoing runs on the vibes from Mr. Lytle who gets a bit carried away at times. I know of one other instrumental on this label by him but it's not as good as this. Should only cost you a couple of quid so it's well worth "Snapping" up - ho ho ho. The flip isn't bad either.

THE SNAPPER

(Lytle)

JOHNNY LYTLE

2007



Mah's Pub
BMI
Time 2:54

185
Produced by
M. Hanks

**YOU'RE THE CREAM
OF THE CROP**

(M. Hanks, P. Hall, R. Craton & C. Bell)

LEE ROGERS

1041

... MP3 BY D-TOWN RECORDS, INC. - DETROIT, MICHIGAN ...

"MOTOR CITY MADNESS"

EDDIE PARKER - "CRYING CLOWN" TRIPLE 'B' 0001

CONTINUED.....

This was also issued on the other side of "I'm gone" on AWAKE and there is also a version by Billy Sha Rae which was issued over here on ACTION. His version compared with Eddie's is very lack lustre and unemotional. This has to be one of my all time favourite soul records and it is hard to put into words what an absolutely stunning piece of music this is. Not a dancer like his other famous cuts, but what a killer vocal. Written by Jack Ashford and Lorraine Chandler the lyrics are on the same lines as "Tears of a clown". I defy anyone not to like this with its late 60's sounding backing of horns, gentle vibes, guitar, femme back ups and plodding beat. Eddie sings his heart out on this one showing what a brilliant voice he's got especially near the end as he pleads "No no no no just can't, just can't baby. Listen to me. I don't wancha, don't wancha, don't wancha to see my face. No no baby, just can't, just can't, just can't. Oh my soul baby. Just can't, just can't, I just can't let you, let you see my face baby....." Makes the hairs on the back of your neck stand on end - pure goosebump soul.

CANDACE LOVE - "WONDERFUL NIGHT" AQUARIUS 4010

Time we had a lady singer for a change. Written and produced by the Bridges, Knight and Eaton team, this is very different to the James Shorter disc. Slow intro with the beautifully named Miss Love saying "This is the most wonderful night" then in come the drums and a blare of horns - "God bless him, I know he loves me" Really classy vocals and production with some superb strings swirling in and out of the song. Typical Detroit backing of crisp drums and bongos that carry the song along at a brisk pace as Candace so soulfully sings the excellent lyrics about the joys of being in love - "He gave me a ring holding my hand. He proposed to me. For this is the most, wonderful night, of my life." Classy dancer that shouldn't set you back more than £2 - £3 quid. I'd love to see what Candace looks like too.....

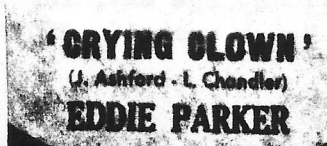
SHARON SOUL - "HOW CAN I GET TO YOU" WILD DEUCE 1001

Excellent little Detroit dancer which was on John Manships last list on a U.K. Stateside demo for £30. Shouldn't cost you more than £2 - £3 on this U.S. label though. A very light wispy vocal from this lady who also had a couple of good records out on Coral which I understand are Detroit productions. Co-written by Sharon and Jesse Herring (they should have written 'Something FISHY going on' ho ho) her voice not unlike Shirley J. Scott. Good dancing beat with a lovely tinkling piano and blasts from the brass section this takes a few spins to sink in as with a lot of discs. The words are about one way love "You're lookin' good in your Continental suit of blue. Ooooh. You got a look in your eyes that's tearing me up inside. You got to me, now, what can I do, to get to you." The 'B' side is more of the same only slightly slower and is worth checkin' out.

NORTH BY NORTHEAST - "PAIN OF CITY LIVING" PROBE 01

From the sixties we move to this beaty seventies item that I feel could do with re-activation. No disco gimmicks on this one as there are on some of the more recent productions being played on the soul scene at the moment. The lead vocalist has a real down home, lived in, soulful voice not unlike the one and only Mr. Jack Montgomery. Memorable intro featuring great bass lines and tapping drums as an organ creeps in just before the lead and handclapping beat. This is a seventies dancer all the way and so soulful too. Song all about a guy who has trouble coming to terms with living in the big city after moving from Mobile up to Detroit. Really miserable lyrics that in a way don't go with the uplifting beat but for some reason the combination does work due to the brilliant production. "Here in the middle of God knows where. Ain't got no money, now that ain't fair. Heads in trouble and my hearts in pain, contemplating suicide and going insane, Rain fallin' down hard on me, I hear the angels call my name. Sidewalk woman took all my money and left me feeling so ashamed. Singin' 'bout the pain city livin' can bring." Not rare at about £1.50 but a lot good sounds aren't. This has all the ingredients of the perfect seventies dancer - good beat, good production, good male and female vocal backing, catchy lyrics and most importantly a brilliant lead voice.

That's it for this issue. Hope that gives you a little insight into some less played Detroit sides before you part with your hard earned money. All the best, GRAHAM ANTHONY.



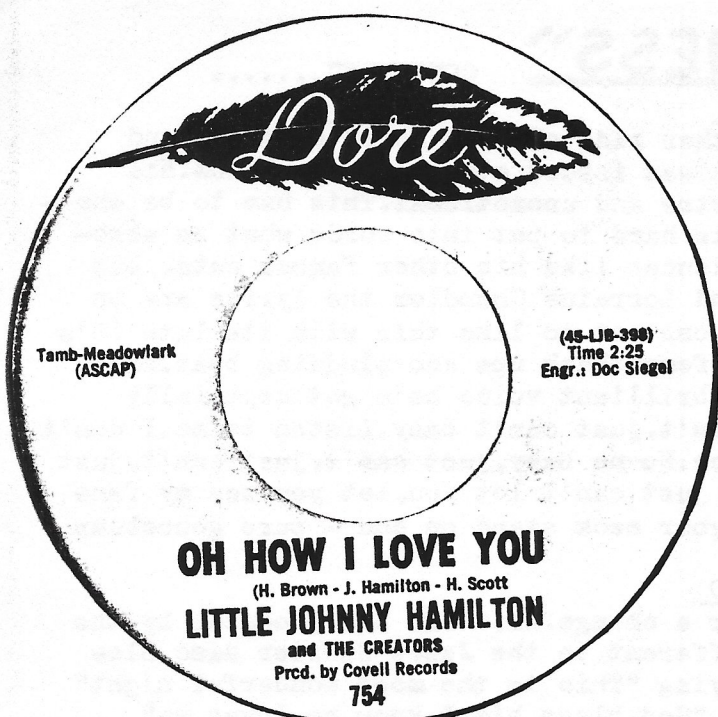
COLLECTOR'S SOUL.

Continuing our look at sides, which for various reasons, carry the tag "collector's soul". Some have been featured by dj's at clubs, others have been left to languish, neglected, but all are definately well recommended...

Little Johnny Hamilton "Oh How I Love You" (Dore 754). Elevated to a record of cult status long before any dj's took any interest in it, though I believe that Pat Brady was the first to persevere with it. Set in the Atlantic/Stax bag, with heavy horns and backbeat, but having a slightly 'empty' overall feel to it, which is an asset rather than a hindrance. Little JH tears into the lyrics with gusto, ably supported by The Creators. Great breaks too, as it storms to a climax.

Andre Scott "Cry In The Arms Of Another Love" (Sunflower 101). A subtle piece of lilting Chicago soul, presumably from circa 72/73, though still retaining many hallmarks from the 60's, crisp drum rolls, shuddering banks of strings etc. Scott's tortured vocals are absolute perfection, straining as he relates to Sidney Barnes's lyrics. The beautiful piano break half-way is stunning, so atmospheric. The label of course also houses Bobby Taylor's immaculate "There Are Roses Somewhere" which a lot of people are still chasing.

Sam Dees "Fragile, Handle With Care" (Atlantic UK K10676). I can't recall anyone who I have taped this for not immediately trying to get hold of one. Penned by the man himself, its a real stunner, set at slightly above midtempo, with an infectious beat and ace girlie back-ups. An immediate flop upon release over here, being too classy for mass consumption, it sounds just right now. The flip, "Save The Love At Any Cost", fair tears along too. Put away any "60's only" prejudices and get a copy.



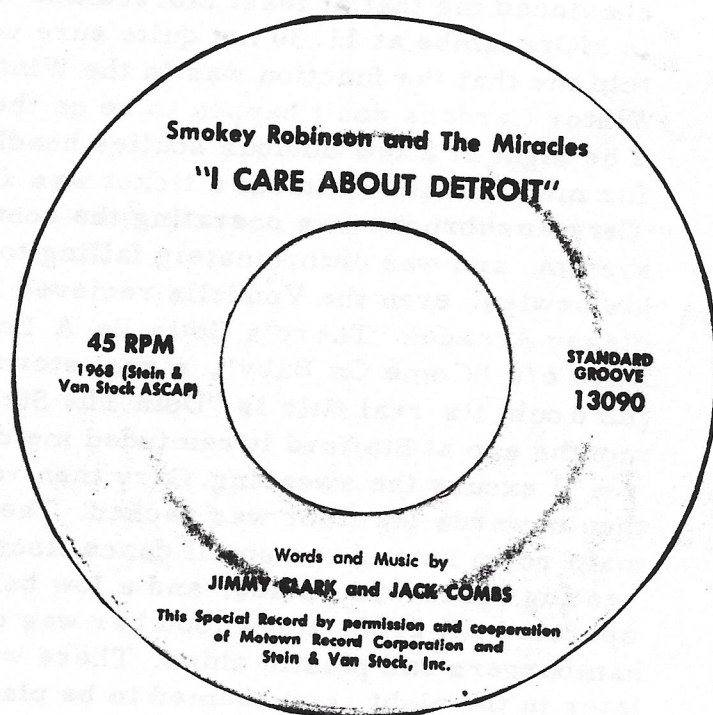
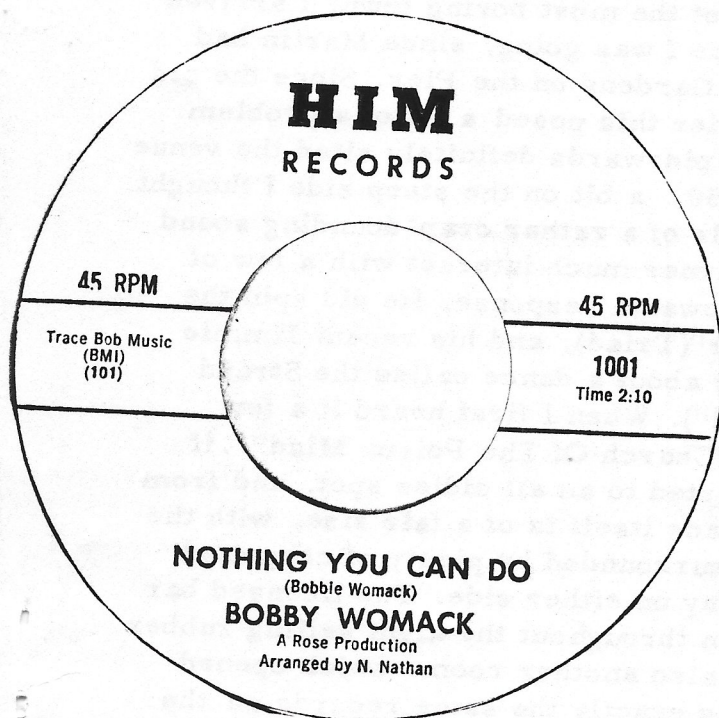
The Professionals "That's Why I Love You" (Groove City 101). Included by demand rather than choice, as I consider this somewhat 'played out'. Nevertheless, an excellent example of the Motor City sound, and probably the most in-demand of all Detroit sides. I hear one went for £45 recently (I turned one down for £20 in Wigan record bar one night, eat your hearts out!). Written by Bruce, Jack & Leon, who presumably are the group, or part thereof, and leased from Groovesville music, this was bootlegged in the early 70's, be warned. A real teeth-clencher, with the raunchy lead belting out the words above a mesh of vibes, backbeat, you-name-it-its-in-there! Please don't pester me for this copy, it's not mine, and it's not for sale.

The flip of this is equally as good, but hardly ever mentioned or played, its the Steve Mancha side "Did My Baby Call" I reviewed last issue. I must confess to committing a faux pas with that particular review, as I said that Mancha didn't get a name check on the credits. As several people pointed out, some with undisguised glee (!) that Mancha is in fact really Clyde Wilson. I really should have known better because I have been working on another project similar to "A COLLECTOR'S GUIDE TO DETROIT", entitled "WHO'S WHO OF DETROIT" (nothing definat yet though) and lo and behold there it was in black & white!!! By the way, for those who have not got a copy of "A COLLECTOR'S GUIDE", I have had one last batch printed, after these have gone that's it. Copies are £3.25, includes P & P.

Jack Montgomery "My Dear Beloved"/"Do You Believe It" (Scepter 12152). "My Dear Beloved" has remained one of my all-time favourites since obtaining it from SOUL BOWL several years ago for £5, half of its current value. Poignantly penned by Marv Jones and Steve Mancha, who also wrote the flip, and collated by a wealth of Detroit talent, including Johnny Terry, Mike Theodore and Dennis "12 String" Coffee. A real classic in the true meaning of the genre, for me this is what rare soul collecting is all about, this guy's vocal, the chink-chink bass, seeping strings. Simply faultless. "Do You Believe It" comes from the 'old firm', though more raucous, propelled along on a fast bass line, fiery tambourines and a heavenly gospel - tinged body of femme fatales.

Jackie Lee "Darkest Days" (ABC 11146). A record a lot of people probably own, but very rarely play. Written by Charles Jones, who also produces with Bob Relf and Fred Smith, and leased from Keyman Music, so presumably its from roughly the same period as his Mirwood/Keyman cuts. This always stood out for amongst stuff like The Triumphs/Sandi Sheldon which were around, though even then under revival, as this. Jackie's vocal is strained and anguished, a perfect foil to the classy backing, and that wailing finale is beyond description. Emotional and frenzied, excellent and not too difficult to pick up.

Smokey Robinson & The Miracles "I Care About Detroit" (Standard Groove 13090). I've always found reviews of this rather misleading, putting this down as purely a "message" song, when in actually a very good mid-tempo, lilting dancer. Obviously, it wasn't intended as such, but there's no getting away from that obvious 'Motown' feel. Bass, clipped percussion, string and more than able vocal support all compliment Smokey's committed allegiance to DETROIT! If you're into the Motor City sound and can't relate to this - there's no hope.



Bobby Womack "Nothing You Can Do" (HIM 1001). Like Little Johnny Hamilton this is a real collector's dream record. A self-penned item from one of the mainmen of the present Black Music scene, I wonder what his current fans would make of this. More raunchy than anything I've heard him do for a long, long time, though his "Poet" LP was ace nevertheless. This is very raw and races along on pure adrenalin, this is a must for any stomper(!), and if you're weekend are still based around a few square feet of paraquet wooden floor, this is for you. Totally out of place anywhere but the rare soul scene, this isn't one that your run-of-the-mill oldies dj will hace, be warned.

Johnnie Mae Matthews "Love Hides All Faults" (Audrey 100). Again a very raw performance, some of her slower cuts are really worthwhile, part penned by Johnnie Mae and Joe Hunter, who also arranges. I suppose you could class this as uptempo blues, with a barren backing and pounding piano. An Ian Levine rave from way back when, though overshadowed at the time by more onvious items. I know several people who are tipping this as a real sleeper, and copies are changing hands for upwards of £5.00.

The Lollipops "Loving Good Feeling" (Impact 1021). Completely the opposite from Johnnie Mae as this is bouncy and lightweight, but with a nice lead vocal and chirpy backing. Vibes, bass and strings, as its obviously Detroit and masterminded by good 'ol Duke Browner and Mike Terry.

NIGHT OWL REPORT - MORECAMBE PIER
FRIDAY/SATURDAY, 26TH/27TH AUGUST 1983

****GENE "MR BIG SHOT" CHANDLER****

LIVE. !!!

"Let's make Morecambe rock", yelled Chris King, as he shouted over the applause at the end of Gene Chandler's barnstorming spot on the Pier at Morecambe. Pun intended or not, Morecambe certainly did rock that night (well, at least a few square metres of it did.) For almost an hour Gene Chandler captivated an audience of at least 400, performing virtually every one of his "northern biggies". The rest of the night was, unfortunately, a very predictable oldies all-nighter.

I was enjoying a few days holiday near Penrith at the time, and was all prepared to go to see Gene on the Saturday, unaware that the show was on Friday. Having visited several newsagents in Penrith, none of whom had even heard of Black Echoes (and they thought Midnight Express was the 11.35 from Carlisle), I had to ring Martin Meyler in sunny Crewe, who gave me the info I needed, and saved me a trip to Morecambe on the wrong night, probably to watch some old codger playing with his organ in the Pier ballroom.

Many jokes are made about Morecambe being the most boring holiday resort in the UK. Driving through a deserted Shap at 10.30 on a Friday night convinced me that at least Morecambe is not the most boring town. I arrived in Morecambe at 11.30 not quite sure where I was going, since Martin had told me that the function was in the Winter Gardens on the Pier. Since the old Winter Gardens don't happen to be on the Pier this posed a bit of a problem. The sight of a few obvious soulies heading pierwards definitely sited the venue for me. Entrance without a ticket was £6.50, a bit on the steep side I thought. Gary Rushbrooke was operating the controls of a rather crap-sounding sound system, and was unfortunately failing to garner much interest with a few of his newies, even the Vondells recieved lukewarm response. He did spin the classy Arcades "There's Gotta Be A Loser" (Triad), and his recent Jimmie Raye c/u "Come On Baby", a real stormer about a dance called the Strand (no doubt its real title is "Doin The Strand"). When I first heard it a few months ago at Stafford it reminded me of "Church Of The Poison Mind", if you'll excuse the swearing. Gary then resorted to an all oldies spot, and from then onwards the floor was packed. The place itself is of a fair size, with the main room having two small dance floors surrounded by plenty of carpetted seating space with tables, and a low balcony on either side. The licensed bar operated till 2.00, and a food bar was open throughout the night selling rubber hamburgers and plastic chips. There was also another room, which opened later in the night, and seemed to be playing exactly the same records as the main room. Here the gambling fraternity congregated later in the night to help Tomo get his entrance money for Stafford. There were several record sales boxes, including big Tim, Dave Withers, and Keith Minshull. I was sporting a rather neat black-eye, gained in a family feud, but which Julie Rushbrooke assumed was the result of a meeting with Soul Sam. DJ's were, in order, of appearance, Gary Rushbrooke, Richard Searling, Russ Winstaley, somebody else who I failed to recognise but was totally unimaginative anyway, and a Scottish DJ called Steve. Mr Searling slipped in Herman Hitson, William Powell, and the Phantom Janitor (or Willie G & The Styles), but was rather predictable otherwise (in fact I didn't notice the change over from Richard to Russ until I heard the Pallbearers "Music With No Soul"). The only DJ who played something different was Stevie, who gave the Thrills "What Can Go Wrong" (Capitol), Dee Dee Barnes "Do What You Wanna Do" (ARctic), and the lovely Kenny Wells track "Isn't It Just A Shame" an airing amidst the played out Curtis Mayfield's and Fantastic Johnny C's of the rest of the night. Russ managed as always to play the worst record of the night - "Salt & Pepper" by Esko Affair. But it didn't really matter because within a few minutes he went off, to be replaced at 3.10 by the band until recently called WKVC, and now known as Fantasy, who acted as an excellent stage band for "The Duke Of Earl".