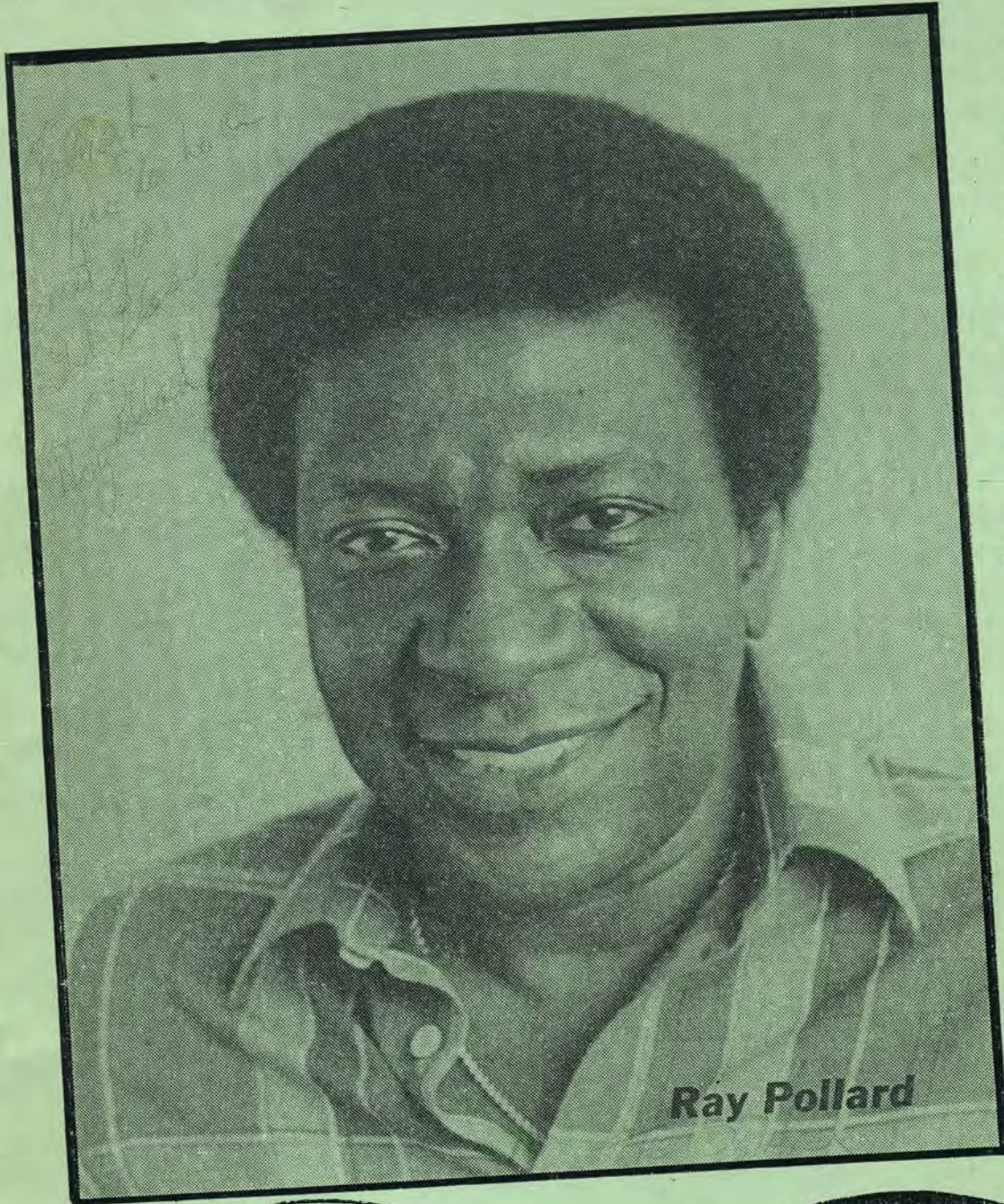


the  
**GOSPEL**  
 according  
 to  
**DAVE**  
**GODIN**  
 part two



Ray Pollard





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# THE GOSPEL ACCORDING TO DAVE GODIN

• P • A • R • T • T • W • O •

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# RARE MOTOR CITY SIXTIES SOUL

## DANCE TIME REVIEW.

Detroit the home of the fabulous 4 beats to the bar dance sound. Which gave us both Motown and Northern Soul. The unknown sounds have been turning up now for 17 year's or more, the quantity has slowed down but like the beat, the quality has'nt. Here are some of the best Motown, Detroit sixties sides to turn up over the couple of months to five years or more ago. None have been played much, if at all, but their undeniable rarity, obscurity, soulfulness, dancibility and overall class, surely must make some of these sides into the Frank Wilsons, suscipions, Yvonne Vernees of tomorrow. And who said sixties Northern Soul was dead, what did you say Sam?.

NELSON SANDERS-MOJO MAN-  
RAMBLER,  
P 3001.

This to my mind is undoubtedly the very best uptempo Northern Soul dancer i heard last year along with Doni Burdick Candel, both being 100% Detroit Northern, This has the beat, plenty of horns, lyrics and what a voice, talk about Soulful, this guy termed the phrase. He has at least one other release on LA beat P6008, 'This Love Is Here To Stay' C/u, 'Tired Of Being Your Fool', 'Mojo Man' is very rare, i was turned onto it by Burnleys Mr Mojo Man Geoff Buckley.

This one has sheer class cut throughout, it's grooves from start to finish. Did this man make any other dancers?.

BRENDA HOLLOWAY-YOU NEED ME-  
UNISSUED.

Slowing the tempo down somewhat, 'You Need Me' is a really classic 60<sup>s</sup> piece of Motown slow mid-

tempo dance magic, from one of the real queen's of Detroit Soul, the sort of sound that would have had your head buzzing and arms breaking out in goose-pimples, at Staffords legendary top of the world niters, lovely sweet girlie vocals, lyrics, backing it's all the ingredients to make a classy slow dancer.

Another unreleased Motown tape sound.

THE BELL JEANS-  
I'VE GOT A RIGHT TO CRY-  
UNISSUED.

One of the best girlie group uptempo dancers i've heard in years. Tight as fuck, and then some more, dig that drumming, is it the legendary James Benjamin ripping those skins apart, girlie vocals, lead and chorus, tinkling piano, and of course crazy drum break, bit's of sax, plaintive lovelorn lyrics make this 100% compulsory dance floor material, if only it was 30 seconds longer. The group also did two other sides on Gordy, with Brenda La Ben 'Camel Walk' C/w Caperone and 'I Can't Help It I Got To Dance' of which all three are very good dancers, 'Camel Walk' is listed on Motown 1033 by the Bell Jeans, but i don't think it came out.

KELLY MICHAELS-  
I NEED HIM-CARLA.

You begin to run out of abjectives, superlatives and basically words you hav'nt used to describe the excellence of these side's, although not quite in the class of Candel, 'Johnny On The Spot', still this side is just midtempo class with a capital C.

Lovely girlie vocals, horns, tinkling guitar, drumming back



beat, girlie chorus makes this a tight midtempo sixties Detroit girl dancer, with very good lyrics.

A very easy going dancer.

JOCK MITCHELL-  
NOMAD WOMAN-  
GOLDEN HIT.

Obviously this is unlike the others reviewed, as it's been known for quite some time, and used to be reasonably easy to pick up, be it as it is, it's still fairly unknown and is now pretty rare, it bears if not the identical backing track to Stuart Ames, 'King For A Day' not far from it.

This is sheer slow midtempo class from the obvious Detroit backing track to vocals, down to the lyrics. The agents do the work on backing voices.

MARVELLETTES-  
JUST CANT LET HIM DOWN-UNISSUED.

Nice hand clapping midtempo dancer here, loads of girlie vocals, tinkling piano, distinctive lead from 'Marvellettes' lead singer 'Wanda', and obligatory sax break, again one to be fully got in to on the dance floor, and not in you're living or bedroom.

THE LOLLIPOPS-  
LOOK WHAT YOU'VE DONE BOY-  
UNISSUED.

From the group who gave us, Lovin' Good Feeling, on impact, as well as other good dancers over the years. A much better dance record than a sitting at home listening record.

A nice sweet girlie midtempo dance side. The girls sound very young on this which is probably the case, as i'd guess the track is pretty early.

THE VELVETTES-  
THAT'S THE REASON WHY-

A nice semi jerky midtempo number here, from the girls who are as usual are fine form voc-

ally, lead and on harmonies typical Motown if there is such a term, loads of your usual backing ingredients, sax<sup>s</sup>, etc.

A really pleasant outing, but obviously to nice to have had the right commercial potential.

EDDIE HOLLAND-  
TWIN BROTHER-  
UNISSUED.

Probably, well in my opinion anyway, the best Eddie Holland dancer i've heard, along with 'Candy To Me', 'Outside Looking In'. Moves along at a slightly less than uptempo beat, good drums, horns, wailing girlie chorus.

Eddie in fine Jackie Wilson style vocal form. Again ideal dance material, makes you think how many more cuts which just got put on the shelf.

A very talented man in every sense of the musical word.

CODY BLACK-  
OUR TIME TO FALL IN LOVE-  
GIG.

Talk of unknown, rare as hell, Soulful Northern dancer, midtempo magic. Well this fit's the bill. Currently doing the circuit as part of a sixties C60 rare Soul tape from who i just can't think, i'll give you a clue who's got the biggest head on the scene, don't ask me, ring Tim Brown on Todmorden and he'll tell you everything that he's done for Northern Soul, Yawn...how boring! why do we put up with such crap?!

Anyway back to something far more important than any one person, The music.

This particular side is midtempo class. Good vocals, steady dance beat. I just can't fault it, ....pity about Tim.

THE METROS-DONT LET HER-  
UNISSUED.

Very Motown sounding, and later than 'Since I Found My Baby', to be honest i didn't like this too much at first. But does it grow on you, like good gear



it creeps up on you slowly, but has a long lasting effect. Lovely harmonizing vocals, equally nice backing, very Soulful lead vocals, again one that is 100% perfect, class midtempo.

There is certainly some great sounds turning up now, one that Colin Law should have made massive, by the time you read this.....If this mag ever get's to print!

SHEPPARD BOY-  
MY ANGEL BABY-  
INTERNATIONAL HITS.

First discovered by Bradfords Mr Soul, Steve Cooper, who told me about this ages ago, long before Tim Brown was selling inflatable dolls of the Sheppard Boy, sixties haunting uptempo Detroit Soul, must be shit rare as it is very unknown.

I know Butch has a copy, which i'm first on,

Opens with hand clap dance beat, Sheppards vocals lifting chorus, sax, the proverbial lyrics singing all about his Angel Baby, Sugar Baby, talking about his baby, he obviously thought as much about the song as he did his Angel Baby.

Records like this restore my faith in what is at times a poor scene.

Somebody play this one.  
One to empty the cards table.

SHERRI TAYLOR + SAMMYWARD-  
I'M YOURS, YOUR MINE-  
UNISSUED.

This one sounds pretty early to me, must be about 60, 61.

As they had one out on U.S Motown in 1960 as Sherrie and Sammy 'Tilted Lover'.

This particular item is a really good duo dancer, well sung vocals with excellent interchange of words between the two over a very dancable yet basic midtempo dance beat.

Sammy certainly had one mean Soulful voice. Definately one for the Dukes of Pablo, Craig etc. But with definite crossover dancefloor potential.

LA FAYETTE-1<sup>st</sup> DEGREE LOVER-  
UNISSUED.

Not your usual type on the fours Motown dancer this one. More reminiscent of your Theo-Coff invasion type sound, well it's the nearest comparison i can make, loads of Richard 'hanky panky' Wylie type piano, midtempo in beat, very good black male vocals. Not every-one's cup of tea, but certainly does the buisness for me dance and Soul wise. If i was D.Jing i'd definately be giving this baby some stick. Why does'nt Steve 't.i.c.' Whittle play this?.

DONI BURDICK-CANDEL-  
UNRELEASED.

I was talking to some clown at a Golbourne Soul night recently, and this person was telling me his very original personal, patented theory, that all the records played at the sixties newies venues were mainly to be found in Soul packs, well if that is the case i said, and looked him over and thought, what fucking gear is he on! or rather time zone. Yes, i smiled, and said can you tell me where you get these Soul packs from, as i could do really good buisness with them as i've been selling these same sounds for up to £50 or more, anyway back to the living. Candel must be the epitome of an on the fours uptempo crashing power-house Torch/Wigan Casino type dancer to turn up since Lord Lucan (ha ha). goosepimples, rushing head, invisible feet, wobbling tablets, tinkling piano, noble prize sax, chameleon vocals, what the allniter is all about, dancing not playing cards, fucking machines, if Anita and me can do this off our heads on blow, so can you! i'd love to have seen Booper dance to this.

HATTIES LITTLES-  
YOU GOT ME WORRIED-  
UNISSUED.



Again another early one here from Hattie Littles, who has such an underrated voice, who was just as comfortable and at home singing slower, bluesy no<sup>s</sup>, as she was on the more mid to uptempo Soul dance sides like this, which as stated, is a very good early midtempo female Soul dancer, which there is plenty of room for on today's more opened minded scene, good consistent beat which makes this one easy on the feet.

DENNIS EDWARDS-  
JOHNNY ON THE SPOT-  
INTERNATIONAL RECORDS.

Already reviewed by Tim 'let's talk about me' Brown, and instantly forgoteen. It's like asking Magaret Thatcher for her views on socialism.

Anyway back to Soul music, if this is'nt an archtypal sixties Detroit rare Soul dance legend in the making then what is?.

This is mid to uptempo 1<sup>st</sup> class, it just leaves all else behind it. This has got the lot and then some more, as deep as you like it with the beat.

There's not many a more perfectly put together sound than this from the Benjamin drum beat 'n' breaks, the Terry sax, the proverbial girlie chorus, to Dennis if words could only describe vocals.

This side is the Liverpool of the first division, the Red Rum of Aintree, what Cannon was to Ball. This will go absolutely fucking massive like T.Bs head, flip, 'I Did'nt Have To' is a lot heavier and Soulful, while losing to an extent the same uptown dancibility of the top side.

None the less very Motownish, loads of horns, hand claps, girlie chorus and of course the beat is still there to make this the best double sider to hit my head and feet in 10 years.

FIVE QUAILS-THIS OLD HEART-  
UNISSUED.

Very early sounding uptempo

dancer here from this unknown group. Again brilliant tinkling piano backing, very soulful vocals, nice bass baritone vocal breaks in the Melvin Frankling vein.

Extremely catchy and reminiscent in parts on the backing of all turned on. A definite dance floor filler and winner, and so Soulful too. And they just keep on coming.

MARVIN GAYE-TRUE, TRUE, LOVIN-

A real double for pride and joy, but with the obvious difference, a fresh vocal track.

Marvin is in fine form on this uptempo slab of dance Soul, he sound's quite loving as well, as do the girlie backing chorus.

DONI BURDICK-  
WHAT YOU GONNA DO-  
UNISSUED.

Doni sounding more like his usual vocal self on this powerhouse horn, driven uptempo Northern stormer, not quite in the Candel class, but still as good as most things played over the years.

Just storms along with the very authentic Rattlesnake injections, shit hot drum action, not for the faint of heart.

THE VELVELETES-  
SINCE I LOST YOU-

The same song covered by Jimmy Ruffin, and also done by Clay Hunt on the flip side to 'In The City Square' on Kapp, Clays version was C/u and spun by Pat Brady at Wigan around 1978/1980.

This could probably be the original version, although that's a guess, whatever it is, it's a nice girlie group slightly slower than midtempo in beat.

MARVIN GAYE-  
GIVE ME A CHANCE-  
UNISSUED.



Mr Gaye in really Soulful vocal form here, on this very catchy mid to uptempo girlie backed basic sixties dancer. No thrills, just straight forward Soul dance but like i said, Marvin certainly sings it with feeling.

The quality of stuff getting cut in the Motown studios then. You can see why they had trouble putting it all out.

OMA HEARD-  
MR LONELY HEART-

This is so good, easily one

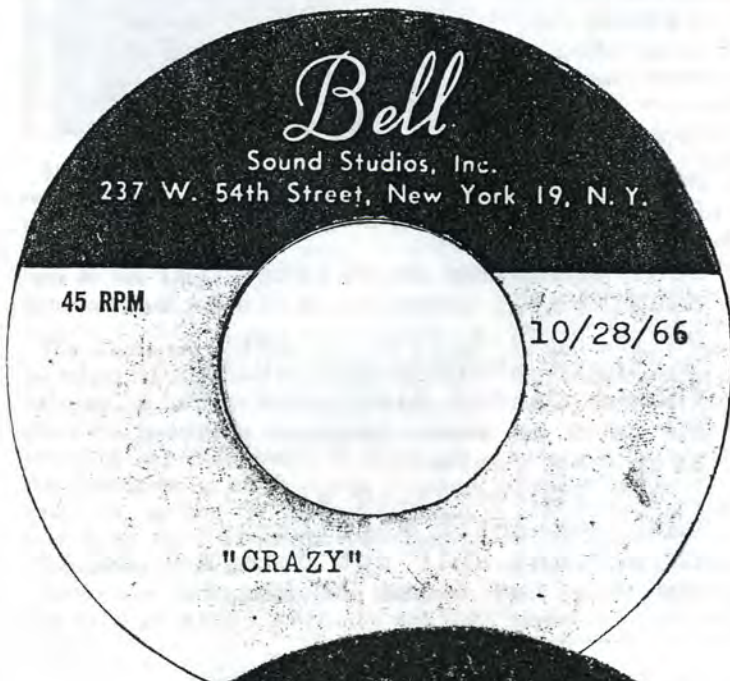
of the best sixties slow mid-tempo dance Soul sounds i've heard for years. And probably the best Motown sound of this particular style, so sweet girlie vocals lead and backing, very basic backing, but very Soulful and moving.

Class stamped throughout it.

All about a girls love for a man, lonely and in need of love, but how she can't show and tell him, singing just how much she feel's, and needs him.

Till the day comes when she let's him know, he'll just have to be Mr Lonely Heart.

And that's class to the last.





# THE QUEST FOR SOUL SATISFACTION

It is ironic that at a time when the Northern Soul scene in Scotland is at its healthiest for some time the actual attendance from 'picts' from North of the wall (Scotland for geographical and historical dolts) is at its lowest for some time-although the January all nighter at Allanton seemed to herald a reverse in this trend.

The Scottish Soul scene has always been cyclical in nature with the life span of a good nighter appearing to be limited. I was lucky, in that my nighter debut also happened to be the debut of Scotland's first really excellent allnighter-Clouds in Edinburgh. Richard Searling was a regular guest at this time, with his quality of newies that in my opinion remains unsurpassed. Most of the rest of the night was oldies popular with the Scottish crowd, but each of the Scottish Jocks always come up with surprises. It was too early in my nighter career to realise how good this was, but with the power of hind sight, I see it had an atmosphere and quality that has been difficult to beat, it was also memorable for the first glimpses of the now legendary Dave and Kim Malloy.

Over the next ten years there have been various great pretenders to the throne in such exotic places such as Glenrothes and Bilston, but in my opinion none matched Clouds, although the Crown Hotel and Bilston Miners Welfare, certainly registered a fair amount of tremors on the richter scale of handclaps.

However their reign was short, and in common with Clouds the majority of the faithful were from Scotland, with Aberdeen and Dundee being traditional strongholds of Northern Soul (as well as frightened sheep).

This has all changed, possibly

ly the most unlikely and out of the way place, Allanton (more commonly called Scotts and sometimes even Scotland) Miners Welfare more used to the shout of bingo callers and the dart scorer than Steve Mancha, but he and the artists of similar quality are the mainstay of this venue once a month, which is proving as popular a draw to the English as a £5 note on the pavement. This nighter has been going on for just over two years now, and although the overall attendance has climbed and fallen, the remarkable thing is the percentage of English people attending. The music policy in Allanton is something that should set an example everywhere with the quality first and the rarity second, most of the sounds played at Allanton are known to the ardent collector, but have seen no dance floor action previously or it was so long ago that Guy Hennigan had real sideburns as opposed to the stick on ones. The D.J line up mainly are not scared to experiment but also cater for the dance floor too. In my opinion the Scottish crowd are the most knowledgeable and 'into it' they have ever been with the large majority aware of quality and the need for progression. The only fear I have is D.Js enjoying this success become scared of progression and stick with their and even worse, other D.Js top sounds, because if this happens the only way is down! As they say, it's in your hand's boys (especially Jim O'Hara's who always has it in his hands!)

Allanton 3.3.90

The Allanton adventure started with the now traditional warm up in the Livingston Village Soul Rooms to the pot-



ential monsters for the future, an earlier break was called and the warm up was resumed among the Greyhound, Rangers fans (some would say there was no difference) and the many travellers from South, including an extremely pissed Roger Banks, who was trying to entice young boys into carrying his record boxes and failing.!

We arrived in the hall around 12.30, where a nervous Jim Tenant was playing. The crowd seemed smaller than usual at this time, although the record bar seemed busy, I was steering well clear on Bank managers orders. Jim kept those listenign happy with Jack Montgomery, 'Baby, Baby', OJays-'I'll Never Forget You', Billy Kenedy-'Sweet Things', Willie McDougal-'Don't Turn Away', by which time the dance floor was getting busy with a noticeable stream of English faces filing through the door, although it was noticeable that the majority of people were standing in front of the juice bar-the smallest space!

Jim succesfully brought more people on the dance floor with Melvin Davis, 'I Must Love You', Brooks Bros, 'Looking For A Woman', Jock Mitchell-Not A Chance', Carol Anderson-'I'm Not Worried', and Emanuel Laskey-'Got To Run'. Mark Wilson all this time was trying to wear a hole in the floorboards and Steve Wallis was trying to increase hi massive income by selling wallpaper on the door.

At 1.30, the ever smiling Mr Mark Linton came on with his "old and worn look" and pulled the punters from their seats with Gene Burks-'You Got It', Lovemasters-'Pushing And Pulling', Big Ella-'Too Hot Too Hold'(especially for Henry Smith!) Silhouettes-'Not Me Baby', Jerry Williams-'Just Ask Me', John Bowie-'You're Gonna Miss Me Baby', which absolutly packed the dance floor, both sides of the Cashmeres Disc-Showstopper and Let The Door, the very popular Bobby Bland -Yum Yum Tree, Cautions-Any Other Way'during which i was talking

to the sparkling Jo, who was telling me details of her amazing trip home to work on Sunday, dedication, this was followed by 4Pros'Just Another Girl' Mell Britt-'She'll Come Running Back', and finishing to a mobbed dance floor with the 4 Perfections-'I'm Not Strong Enough' Mark was followed by Tom 'Mr Beautiful" Jackson, who has now established himself in the modern spot. This hour comes in fof some criticism from some people but i think tom does an excellent job bridging the gap with PRINCE PHILLIP MITCHELL - Im So Happy, an excellent DILLS =Its All Up To You, disc which Dave Molby corrected me on the title, the ever popular Sidney Joe Quails - Run To Me, Invitations - Look On The Good Side, which Max Linton once played, and then an excellent threesome which completely defies any categorisation and also turns the heads of the anti 70s brigade.

Jo Armstead,-It Don't Have To Be That Way, the absolutly excellent Bobby Hutton, 'I Can't Stand A Woman Two Timing A Man' and a Rhetta Hughes disc also excellent but the title escapes me, then a track from the New Sam Dees LP, which is only average and a good version of the Satin Classic, 'Look On Your Face', by John Edwards. Tam then finished his spot with a good track by John Gary Williams. I am open on the question of wether there should be a modern spot, but I certainly think Tam does a good job.

Mr Hennigan took over at 3.30, and proceeded to get an excellent reception, starting with the absolutly magic Calvin Oscar, 'Fight For Love C/u, Robert John, 'Where Love Goes', New Wanderers, 'Ain't Gonna Do You Any Harm', the becoming over played Joe Matthews, 'Nothing You can Do', by this time the dance floor was absolutly mobbed and Guy kept things going with Timi Yuro, 'It'll Never be over For Me', which Louise will one day admit is not as good as Baby Washington,



and another brilliant new disc The Ivories-'Is It Over', which is well liked by the Cyberman and the ex Tommy Cordery<sup>C/u</sup> Eddie Whitehead-'Just Be Your Fool', New Wanderers-'Let Me Render My Services Too You', Thelma Laverne-'Coming Back To You', The Monstrous James Lately-'Love Friends \$ Money' and finally the epitome of Stafford stomping, The Royal Robins-'Something About You', This was one of Guy's best spots for ages as was acknowledged by most and one of the best spots of the night.

At 4.30 Colin 'My Mate' Law, took over and filled the dance floor with Just Bros-Carlena, The Dancers Delight of Doni Burdick-Candle In My Window', which mobbed the dance floor with the editor stomping away, and Joe Matthews again which had Alan Bon throne trying to remember how to dance, followed by the very popular Tony Clarke-'The Wrong Man', Honey \$ The Bees-'Let's Get Back Together' Ty Karim-I Ain't Lying', Edwin Starr-'You're My Mellow', and the great Jnr Parker-Get Ready <sup>C/u</sup> which is receiving well deserved praise at last, and had the privilege of having Dave Molloy and me bopping side by side. Colin then finished a story with the Embers-'You Can Lump It', the superb Tony Diamond-'You're The Sweetest yet', Rotations-'Put Another Nickel On', The Magical Tykarim-'Help Me', which I have been informed is the same as Towana & Total Destruction, but who gives a shit!!!!

and finally 4 Gents-'Young Girls Beware' which had Gilly tapping his feet.

At 5.30 the "youthful" Alan Walls took over with September Jones-'I'm Coming Home' making Cyberman Cyber. A great Ray Charles track-'That's Why I Chose The Blue's', Maxine Brown-Let Me Give You My Loving', a few rather non-descript 70<sup>s</sup> which did include Larry Saunders-'On The Real Side', then the marvellous Chico Lamar-'What (praise to Gary Rushbrook) Inspirations-'Your Wish Is My Command', Edwin Starr-'Way Over

There', Gill Blanding-'Rules', and finishing off with a disc synonymous with the Preston/Bolton men The Hytones-'Bigger And Better'.

At 6.30 Andy Denison took over with his usual youthful exuberance and started off with Eddie Holland-'Outside Looking In', Cookie Jackson-'Do You Still Love Me', which is still massive, the forever fresh Temptations-'Come On Back'; Bonnie Brisker-'So Much Loving You', Eddie Hill-'You Got The Best Of Me', Lorraine Rudolf-'I'll Be Back', Carol Anderson-'Taking My Mind Off Love', and the all time classic Paris-'Sleepless Nights', and keeping everyone happy with Jack Montgomery-'Dearly Beloved', and finally The Volumes-'That Same Old Feeling'.

An excellent penultimate spot which made my job easier for the last hour-modesty permits me passing comment, but some of the records I played, were I hope up to my usual high standard.

EDITOR:-They must definitely were from the Scottish man, who when he dances, talks or D.Js Northern and Soul go hand in hand, a really good last hour to what was an excellent Niter, this venue to my liking is proving to be the number One venue in the country bar none, and it has'nt any big name D.Js on regular.





# SMOKE RECORDS BY PETE LAWSON

Smoke Records was owned by George Blackwell, and operated from, 310, Chadwick Avenue, Newark, New Jersey. Until release Nos, GKP 609, when it moved its headquarters to 116, Market Street, Newark, N.J. It operated as a label from late '66, until sometime in 1969, in that time it had a possible sixteen releases although there are only ten listed, two of these on Smokes Sister Label Pat, which is identical in every way to the Smoke Logo, so that leaves four Nos unaccounted for, which, if they do exist, must obviously be very rare. The label has at least nine different label colours, KB 100 has orange background with bold black print. The next issue KB 200 is the same design but a darker blue colour. The third release KB 300 is the same design again as the first two, but a lighter blue. The design changes on EKG 600 with a green background with Smoke not in a cloud, but with a speckled effect around the labels name. The design stays the same up until 609, with the following colours on the Nos, 601 is orange, 602 a lightish greeny colour, 605, Eddy Lyon is orange, Pat 606, pink, same design apart from label name, 609 is a different design with Smoke in bold black capitals on light green, the last listed release 612 is the same layout as 609, but is a yellow background in colour. Obviously the design and the colour of the unlisted four releases are unknown.

The Smoke label in its short life two and a half to three years, had some talented people involved with it on both sides of the studio glass. From George Blackwells obvious



involvement, not just as a vocalist on his own two releases probably the best one's on the label, he also produced all the sides on the label



with the exception of, 'I Can't Lose My Head' and 'Mr Loser'. Other talents well known and not so well known contributed to the labels output, the like's of Robert Banks, underated singer, writer, arr and cond, known on the Northern scene for his, 'A Mighty Good Way' on Verve. Bert De Corteaux, legendary for his arr + cond on so many Northern Soul sides, which is no exception on, 'I Can't Lose My Head', Eddy (Eddie) Morris, better known for his, 'Come On', Look records, which was a big scene record around the mid 70's. Sammie Campbell, who could possibly be the same guy who had two releases on Queen City, one with the Del Larks, 'Job Opening' and the other, 'I Never Thought', as a solo artist, he also had a spell on Phil L.A of Soul under the name of Tyrone Ashley, were he cut two discs on the label 342- 'Let Me Be Your Man/I Wanna Be You're Man (1969) and 348- 'Love, Sweet, Love/Sing Your Song Sister (1970). He also came over under Ian Levine Banner, around 1977, where he cut some sides for Levines/Danny Leaks Voltafine Production, having a reasonable hit with, 'Feet Start Moving', lesser known members on the Smoke team Kay Thomas, Clarence Lawton, Gino Morese and George Blackwell Jnr, was there a son who followed his father into the buisness, who know's, even less is known about his son than George senior.

If you look at the releases on the label and you can see that all are fairly unknown, and i would guess that Smoke was a showcase for local talent, which is definetely true in the case of the Herbs And Exsaveyons, who played regular dates around the Newark area around the late 60's. The Exsaveyons, were a group with four black males, names unknown. While the Herbs also had four black males who's names were, James Leonard, Joseph Jones, Richard Greene and Teddy, surname unknown. The group, in the words of one of the members of the Upsetters who backed the group on some of their live show's, "they had all the move's of the Temp-





tations and then some besides, the Herbs were phenominal", when i say they were great i do mean every word-they would come on stage in either white or shocking pink or mint green suits with shoe's too match, and just knock the audience flat out", obviously a very talented outfit. All the records on the listing have been heard by most serious collectors over the years, including myself, and all the records range from V.good down to good, the rarest, apart from the missing numbers, must be the Keith Curtis that Guy Hennigan played at Stafford TOTW allnitters around 84/85 C/u as Ernest Blackwell. But without any doubt, the rarest is George Blackwell, which goes for well over £100, and also has the distinction of being the only record to be bootlegged on the label. A label so rich in talent and music, but as is the case with so many small sixties labels run by music lovers first and buisness men last. Most of the 45<sup>s</sup> recieved little or no promotion, as it would seem that the organisation to make a small label into a successful label. Where George Blackwell is today, who Know's, he is supposedly dead, but even so, he has left behind him a legacy of quality sixties Soul dance music represented by the Smoke label.



SMOKE LABEL LISTING

BY PETE LAWSON, THANKS TO GUY HENNIGAN AS WELL

1967

KB-100-A-  
 GEORGE BLACKWELL-MISTER LOSER  
 (J.NORTHERN - R.BAILY)-arr  
 and cond.by Bert De Corteaux,  
 peoduced by Kay Thomas & Clar-  
 ence Lawton,  
 Wellsound Co BMI time 2.15

KB-100-B-  
 GEORGE BLACKWELL-TELL HER FOR ME  
 (D.Bagby-B. Kemp)  
 arr and cond. by Doc Bagby  
 produced by Kay Thomas and  
 Clarence Lawton  
 Wellsound Music Co,Carney  
 Music Inc.

K.B-200-A-  
 GEORGE BLACKWELL-CAN'T LOSE  
 MY HEAD  
 (Kenneth Ruffin)-arr and cond.  
 by Bert De Corteaux.  
 Produced by Kay Thomas

K.B-200-B-  
 GEORGE BLACKWELL-DON'T WANT TO  
 LET YOU GO.  
 (J.Northern)arr and cond.by  
 Bert De Corteaux.  
 Produced by Kay Thomas.  
 Wellsound Music Co.B.M.I  
 time 2.25

MAY 1967

KB-300-A-  
 GINO MORESE AND QUINTET  
 LIVED A GOOD LIFE  
 (But Died In A Miserable Way)  
 (vocal)  
 (Moore - Teat)  
 Produced by George Blackwell Jnr  
 and Gino Morese (part one)  
 Wellsound Music Co-BMI Teamore BMI



KB-300-B-  
GINO MORESE AND QUINTET  
LIVED A GOOD LIFE  
(But Died A Miserable Way)  
(vocal)  
(Moore-Teat)  
Produced by George Blackwell Jnr  
and Gino Morese (part two)  
Wellsound Music Co. BMI Teamore  
BMI

EKG-600-A-  
EXSAVEYONS-SOMEWHERE  
ZTSP-124656  
(C.Blakely-L.Breedon)  
arr and cond.by Eddie Morris.  
Produced by George Blackwell  
Wellsound Music Co. BMI

EKG-600-B-  
EXSAVEYONS-I DON'T LOVE YOU  
NO MORE.  
(T.Nickles)  
arr and cond. by Eddie Morris.  
Produced by George Blackwell  
Wellsound Music Co. BMI

EKG-601-A-  
KEITH CURTIS-MY LOVE I CAN'T  
HIDE  
(Eddy Morris,Thomas Wylie Jnr)  
A+R Eddie Morris.  
Produced by George Blackwell  
Wellsound Music BMI

EKG-601-B-  
KEITH CURTIS-I'M GONNA KEEP  
YOU BABY  
(Eddy Morris)  
A+R Eddy Morris.  
Produced by George Blackwell  
Wellsound Music BMI

EKG-602-A-  
HERBS-QUESTION  
(James Leonard,Joseph Jones)  
A+R Eddie Morris.  
Production by George Blackwell  
Wellsound Music BMI 2.43

EKG-602-B-  
HERBS-NEVER,NEVER(Will I Fall  
In Love)  
(Richard Greene)  
A+R Eddie Morris  
Produced by George Blackwell  
Wellsound Music BMI 2.45

SMOKE (cont)

EKG-603-A- Missing

EKG-603-B- Missing

EKG-604-A- Missing

EKG-604-B- Missing

EKG 605-A-  
EDDY LYON-I WANT YOU TO LOVE  
ME BOY  
(Sammie Campbell)  
A+R Eddie Morris  
Produced by George Blackwell  
Wellsound Music Co. Time 2.50

EKG-605-B-  
EDDY LYON-PLEASE HEAR ME NOW  
(Eddy Lyon)  
A+R Eddie Morris  
Produced by George Blackwell  
Wellsound Music Co. Time 2.48

PAT G.K.P-606A  
BARBARA JONES-TREAT ME RIGHT  
(Eddie Morris)  
A+R Kenneth Ruffin  
Produced by George Blackwell  
Wellsound Music Co. Time 2.35

G.K.P-606-B-  
BARBARA JONES-OUT OF NOWHERE  
(Edgar Kendricks)  
A+R Kenneth Ruffin  
Produced by George Blackwell  
Wellsound Music Co. Time 2.35

G.K.P-607-A-  
GERI SHIVERS-LETS TRY IT AGAIN

Produced by George Blackwell  
Wellsound Music Co.

G.K.P-607-B-  
GERI SHIVERS- ?  
Produced by George Blackwell  
Wellsound Music Co.

G.K.P-608-A Missing



# MR. WONDERFUL LOUNGE

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NEWARK, N. J.

"YOU HAVE HEARD THE REST — COME SEE THE BEST"!!

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## FESTIVAL of SOUL

The Herbs

**IN PERSON**

The Exsaveyons



"Never Will I Fall In Love"  
"Question"

SEE IT TO

ADVANCE TICKET \$2.00

MUSIC BY  
THE YOUNG  
**UPSETTERS**  
BAND



"Somewhere"  
"Running Wild"

BELIEVE IT!

AT DOOR \$2.50

G.K.P-608-A-

Missing

G.K.P-609-A

EXSAVEYONS-RUNNING WILD

(Larry Breedon-E.Westerfield)

arr and cond.by Robert Banks.

Produced by George Blackwell

Wellsound Music BMI Time 2.40

G.K.P-609-B-

EXSAVEYONS-WHERE DO I GO FROM  
HERE

(Larry Breedon)

arr and conducted by Robert

Banks, Produced by George Blackwell

Wellsound Studio Time 2.48

Recorded at Tempo Studios .N.Y.C



G.K.P-610-A

Missing

G.K.P-612-A-

THE HERBS-PUT A HURTIN ON MY  
HEART

(Ronald Blount)

arr and cond.by Robert Banks  
Produced by George Blackwell  
Wellsound Music Time 2.45

G.K.P-610-B-

Missing

G.K.P-611-A-

Missing

G.K.P-612-B-

THE HERBS-THERE MUST BE AN  
ANSWER

(Kenneth Ruffin)

arr and cond.Robert Banks  
Produced by George Blackwell  
Wellsound Music BMI STAMPED

G.K.P-611-B-

Missing

Date Records  
PROUDLY PRESENTS



# THE SWEET THINGS

2-1504

## You're My Loving Baby Don't Come Looking For Me



© "DATE". MARCA REG. MADE IN U.S.A.



# ??????RECORD DEALERS??????

## ...THE GOOD, THE BAD AND THE VERY DODGY

By Nick "45" Pickup Collector  
And Dealer On The Scene For  
Over 25 Years

When buying records through the post off record dealers, the first few encounters can make a long lasting impression on the punter concerned. Unfortunately as is the case with most young or first time record buyers usually through no fault of their own, they are taken in if not by totally dishonest dealers but rather unscrupulous in their behaviour. So what on the surface may appear to be a very good reliable dealer, may turn out to be the opposite. Let's look at the best first, John Anderson, who runs his mail order business, Soul Bowl, from Kings Lynn, Norfolk, he probably is the best all round black music dealer, not only in this country, but I'd reckon in the World as well. He has been dealing with Soul music records since the late sixties when he operated from his home town, Edinborough. Around 1970, he moved to Kings Lynn, where he operated for about two years with Terry Jones as Groove City. Over the years he has probably discovered far more unknown sixties than anyone else on the scene, and even though this man has only ever been into a Northern Soul Allnighter once or twice in his life. Although his list concentrates more on 70s and 80s, and independent releases now. He still turns up the occasional sixties rarities and unknowns each list.

Next is a Mr John Manship, who has been running a regular fortnightly or monthly record list since 1976, when he operated from 25, Baldocks Lane, obviously as far as quality U.K record lists over the twenty years

goes Manships list would come in third position with Soul Bowl first, and the legendary Brian "45" Phillips, Walk, Langley, Middleton, Manchester which ran from 1971 to '74.

John Manship has the knowledge, experience, and contacts and honesty to have helped him establish one of the scene's leading dealers, his selection is good. On the few dealing's I've had with him, I have had no trouble.

The only complaint I can make which is one I can level against most dealers, is that the prices of records on list's are generally too high, and also John is not active on the scene, so none of his taking's are going back into a scene needy of some genuine investment, but may I add that I know John's obvious love for the music cannot be questioned, as you can tell by the work that goes into his list's and catalogues.

Dave Raistrick from Lincoln, who now operates from the Notts area, with his Vinyl Solutions list. Over the years has unearthed many a fine obscure 60s Northern Soul dancer, one of his more recent class discoveries being, Jesse Davis, on ERA, but of recent years the rate of his discovery of sixties sounds has slowed down, probably something to do with the fact that he has concentrated on the more lucrative modern Soul side of things. And with this his overall involvement with sixties has declined. An interesting story concerning Mr Raistrick, was when a well known Notts record collector who will remain anonymous, Jim Weinsiora, went down to Dave's and bought a couple of hundred pounds worth of sounds, not only did he not knock anything off, seeing as he had spent so much money with him. But when he'd been driven



by Dave R, to the train station, so Jim could get off home, Dave in true Northern Soul style turned round and said, "that'll be £? for the petrol money. From around the same area some three to four years ago, up popped two enterprising lad's who started up La Beat Records, run by Andy Taylor, with his good looking assistant Rob Wrigley, who had both been Wigan Casino lads back in the sixties. But due to the usual reasons, excuses, etc, marriage, buisness, dropped off for five to six years. Since their re-appearance, they have turned up some excellent records from the States and from collections. This has mainly been down to Andy's hard work, knowledge and experience with records.

One of the unfortunate effects this list has had on the scene along with one or two others, is that it has been responsible for the steep rise in price's of most records, which has obviously had a bad effect on the record buying punter.

Next list up, although not running at the moment, had four to five good lists out in 1989. It operated from Parker Crescent, Ormskirk. And in a period of a year, had some really good sixties oldies, unknowns at good price's. Peter Lawson, who ran the list, has been involved with records for nearly twenty years, and has reasonable knowledge and good contacts. Although rather irrational with his posting of records and unreliable with dealings on the phone, he is always to be found with something of interest, whether it be oldies, semi-knowns or obscurity's.

Pat Brady, who has been running lists now for quite some time. Pat's list has the full spectrum of Northern Soul on it. From the three hundred pound original to the two pound pressing or re-issue, it has 60<sup>s</sup>, 70<sup>s</sup>, 80<sup>s</sup> on it, over all it is good value for money, but like so many lists, some of the originals are over priced, but Pat has his regular punters, who are happy to spend their cash with him on a regular basis, so they must be happy.

Apart from his list, Pat also does some selling at neters, but this has seemed to decline of late.

Along with his D.Jing activities.

Well it's tounge in cheek time. Who is this man. Talk's like Jim Baines out of crossroads, supports Wolverhampton Wanderers, can be seen sporting denims, smoking a woodbine, waving a rattle, drinking cans of Kestrel lager, while watching the Chain Saw Massacre on video.

Yes, it's Richard Domar, that well known endless source of money to buy whatever type, quality, condition records you bring him, no amount to big. Richard Domar from what i can see, has been involved with Northern Soul for something like fifteen to twenty years, but you can knock a good six to eight years off that, as he has'nt been hardly anywhere for ages. He has a large stock around 20,000+, which consists of a percentage of good sounds, but also there is alot of crap (in my opinion) terrible white dancers, bad records, and even the good records are generally overpriced.

I have sold Richards records on occasions, he is honest and reliable, but unfortunately he tends to have this attitude that he knows alot (and how can he when he does'nt attend neters) in fact alot more than me or you, and he seem's to think he is someone of importance, who should be not just looked up to, but also ran after, and praised. Obviously Mr Domar is totally out of touch with the scene, which is the same as reality, perhaps it's something too do with him staying at home so much

Next for a youth who hardly attends neters, and has only a knowledge that goes back from the demise of Stafford, or from what he can pick from other people's brains. He obviously get's the records, what acts he has to do to get them i don't know. It seem's he is in the bad book's of some dealers for wobbly, dodgey goings on, how



true this is i don't know, will he sell his story to Sunday Sport! As he once told me, he doesn't take the dreaded Billy is it any wonder then when all he can aspire around him is zzzzzzzz. Strong points are, he's good at making money, and recently was voted Britains NO 2 pipe smoker after Freddie Truman, which are both synonymous with having a good time.

Blake Halliwell run's his mail order list from Leeds, i've only seen a couple of his lists, all of which have a good selection of well priced originals from £3-£4 up to £30.

Roger Banks and Andy Dyson, have just had their first list out, Roger is well known apart from his D.Jing, dapper outfits and quick dancing, while finding time to manage a large clothes retailing shop in Blackpool (no free adverts) he has a good knowledge, contacts for sounds and the obvious experience in selling sounds. I can't say i am familiar with Andy as i ain't seen him at many niters over the years. Alan Kitchener, who has just had a good list of U.S originals out, most of them fairly priced, he operates from a Nottingham base. David Horner, run's Soul Seven Record, from Garthforth, in Leeds, and put's out a list through the Fanzine Shades Of Soul, the list contains 60<sup>s</sup>, 70<sup>s</sup> and 80<sup>s</sup> originals 45<sup>s</sup> and L.Ps. the selection is reasonable, well it was last time i saw a list. Also, other occasional lists to appear in the same Fanzine, are George Sharpes and Derek Pearson, neither of which have been awe inspiring and better quality bargains can be found on other lists.

Boogaloo Records, from Leicester, is the front used by Paul Rudzitis, who has been into Northern Soul now for some seventeen or eighteen years, but has not attended all niters on a regular basis since the end of Wigan. Apart from running a shop, which sells everything apart from red and browns. Pop, Rock, etc can be found side by side on the racks with the Soul stuff. Paul has

some very good quality 45<sup>s</sup> on his catalogue, which he put's out four to five time's a year. His prices are generally very high, and i get the impression with him it is Soul with a very small s and profit with a capitol P. He run's very succesful Soul nights in terms of money going through the door, while i believe that this is helped by the fact Paul does'nt pay all or any of the D.Js. A list to be avoided.

Next list up is J.C Orritt, from Croston near Preston. John has for a long time been into Soul music, and has a pretty good personal collection. He does'nt often have a list out, but when he does it has some nice bargains on it. Usually U.S imports from £3 to £20 upwards.

Graham Anthony from Chaddesden, Derby. Does a very good list when he put's one out, which is on an irregular basis, tends to lean towards the Detroit side of things, does however have a good selection of sixties U.S originals for sale, the majority at reasonable prices. He gives very good value for money, and comes highly recommended.

Derek Smith who put's out occasional lists from Ashton, Preston, in Lancs. When he see's a good oportunity to cash in on rising prices. Some good records but at generally high prices. Although phoneing up orders for records can be pretty interesting, as Derek is a keen devotee of the Preston Northend Football Club, and he'll give you a run down on the fixtures so far this season.

Findagroove from Norwich, are well known for their comprehensive label listings. The sales lists contains 60<sup>s</sup> Northern Soul R 'n' B and a large percentage of 70<sup>s</sup> and 80<sup>s</sup> funk/disco/house jazz fusion which i think speaks for itself.

Soul Searcher records from Crewe, is run by a guy off the scene apart from his occasional Keele outings, nothing to set the world allight.

Mick Smith from London, has



been into niters for twenty years or more. His list is always full of quality sixties Northern Soul, usually at good prices, English and imports.

Ian Clarke from Clapham, now hanging out at Guilford, has always got good sounds in stock, but his prices overall seem to be a bit on the high side, and has been known to be slightly dodgy on occasions.

Alan Bonthron, of Corstorphine, Edinburgh. Always has a list or a box at the occasional niter, full of good sixties Northern Soul 45s, at reasonable prices, and also he's a good lad as well.

Rob Pheasant, who also put's out two to three lists a year, has little selection and what he has of quality original wise, is usually on the dear side. Also he is not active on the niter scene.

Soul Seller Records, is a list that is based in Guildford, Surrey. I don't know who run's it and whether he's active on the scene. He sell's single's and styles which include 60s, Latin American, Mod, 70s, 80s, a good all round list veering more to the obscure sides of things, although one or two things, in my mind are a bit dear. What his actual service is like i don't know, as i have not purchased off his list.

Black Grape Records, run by Gary Cape, from Ogden, Halifax, has been in buisness since 1968, has mainly been a seller of the Southern Soul sound of the U.S.A., but which at the same time unearthed loads of sixties dancers over the years at good prices. The occasional bargains and good sixties Northern can still be found.

Next we have Anglo-American fronted with Mr Modest, "I own this", "I have that", "I've done the lot", yet has'nt seriously attended more than three to four niters say in at least five years. That description fit's a Mr Tim Brown, who is solely in the position he is in 'cos he has loads of money, and has the backing of Martin Koppel, who is to be fair, 95%

Anglo-American. It's a pity about all the upfront talk, 'cos, for one it don't impress anyone on the scene, and also Tim Brown does have some very good sounds on his list, a lot of them being top class high quality sixties unknowns, which will just be totally wasted in his hands, it's like football being run by cricketers.

Anyway i would'nt spend my money on his list. Which by the way run's from Todmorden.

The top boy's in Manchester, have to be, Rod Shard and Dave Withers. Who over the last fifteen years or so with the occasional lull, have turned up some really class stuff, at probably the best prices out of all the dealers on the scene.

The reason being that Rod and Dave both have over thirty years of dealing, and collecting between them. Although they mainly operate from a market stall in Aflecks Palace, Manchester they do put out the occasional list of good quality sixties Northern Soul originals

Out of all the dealers mentioned, those who run a tape service are, John Manship, Tim Brown, Richard Domar, Rob Pheasant, Rod Shard and Dave Withers and Rob Lloyd from Wrexham who just concentrates on tapes. Out of the six mentioned, the one's i'd recommend would be, John Manship, Shard and Withers and Rob Lloyd, who all offer value for money with good quality tapes.

So there it is, with the exception of one or two guy's who have slipped my mind or don't do lists and just sell from niters. That is the picture of U.K Northern Soul dealers, make your mind up yourself. But if you want a good deal for your money without the crap and all that jive talk, i think now you'll have a better picture.

USEFUL HINT'S ON HOW NOT TO BE RIPPED OFF IN THE POST, AND WHAT TO DO IF YOU ARE



1/ Get to know the person you are dealing with, either by asking around about him or ringing him up and having a talk with him.

2/ When ordering records make sure that the records are originals (if ordering originals) and make sure you know the true condition.

3/ Make sure that you don't send cash unless registered (not recorded delivery) send either crossed or uncrossed postal orders made out to dealers name or firm or a cheque made out in the same way. Or of course use your Access or similar cards. Or go down and see the dealer yourself.

4/ When ordering make sure correct amount of postage has been paid. And if you require your records to be sent by recorded delivery or registered post make sure you add the extra amount. Details of registered and recorded delivery can be obtained from your post office.

5/ Allow the stated time of delivery stated on the list for your records to come, if it has not come by this time, then phone up the said dealer and ask for an explanation, if the explanation is adequate and your records come soon after, great. If not, and after a few more calls nothing appears, then write a letter explaining that you have sent for records, that you have phoned the person up, received nothing and you are very concerned and you would like an explanation. If you do get satisfaction from this, great. But if not write another letter.

6/ But before writing this letter either go to a solicitor (if you are on the dole, so it won't cost you) or the Citizens Advice Centre for legal advice, although the advice at the Citizens Advice Centre can be wrong at times, so make sure you speak to the right person. They will probably tell you to write one

more letter telling the dealer that you have sent him money for records, that you know he has received the money or cashed the P.O.s or cheque, and asked him repeatedly for your records without any luck. Then threaten him with County Court action, which will cost you nothing if you win, and the chances of that are very good. He will have to pay you what he owes you and all the court costs.

7/ Do remember when writing to have a copy of the letter, and to register it so there is proof of him receiving it.

It is only occasionally this sort of thing reaches this stage, as most dealers are creditable <sup>6</sup> meaning honest these days. As most don't have to rip you off as the prices they charge keep their lifestyle up to the desired level.





# DARYL HALL AND JOHN OATES THAT NORTHERN SOUL TOUCH

By Dave Molloy and Pete Lawson.



The Temptones and the Temptations

Daryl Hall and John Oates go back a lot further than their Man Eater hit days. They were both born in Philadelphia, in a rough part of mainly negro populated Philly.

Nothing much happened to Daryl until 1964, when he met up with the then lead singer of The Clovels, Len Barry, who in turn introduced him to Thom Bell, Three Degrees and the Delfonics. All of these people were going to be famous one way or the other in years to come. With Daryl's introduction to so many people through Len, obviously helped his career immensely. I was around this time that Daryl, along with four Jewish kid's from West Philly and Mountairy, their

names were, Barry Glazer, Paul Fogel, Kenny Halpern and Brian Utain. These people along with Daryl, formed the Temptones, who would be by 1966, be the second hottest white band in Philadelphia, after The Magnificent Men. Whenever on stage at the uptown theatre in Philly, the both tried to outdo each other, in much the same way as the Four Tops and Temptations used too. It was the Temptations who had heavily influenced the Temptones, and whenever the Temptations appeared at a local concert, The Temptones were always around backstage afterwards to try and meet their hero's. Paul Wilson, was one member of the Temps, who was really



kind to Daryl and the Temptones, giving them idea's and sensible advice, and even bought the five lads magenton sharkskin suit's.

Towards the end of 1966, there was a talent show, held by Radio WDAS Disc Jockey, Jimmy Bishop. That night at the Uptown Theatre, the audience saw the white Temptones out class one of Philly's top young Soul acts, The Delfonics. Jimmy Bishop, was so obviously impressed, he asked The Temptones to record a single on his North Broad ST Label Arctic, he ran with Benny Krass. Although only a medium sized label, it did have some national R&B and crossover pop hit's with, Barbara Mason and the Volcanoes. The groups first single on the logo was Arctic 130, 'Girl I Love You', which is supposed to carry the same backing track as The Ringleaders, 'Baby What Has Happened To Our Love', M-Pac, 'Girl I Love You' is an excellent uptempo dancer, it was self penned by Daryl Hall and Barry Glazer. As was the flip side, 'Good-Bye', it was cut at Frank Virtues recording studio, under the actual supervision of Frank. Obviously if you listen to both sides, you can hear the obvious influences from the Temptations records of the time. Even so the song was'nt a hit, although it did get them a guest spot on The Jerry Blavant T.V show, Jerry being not just a well known celebruty, but also heavily involved in the record buisness, and was the name on many Lost Nite record label compilation L.Ps. On the show that night they sang a version of the Detroit Spinners classic, 'I'll Always Love You'.

Towards the end of 1967, they cut their follow up to, 'Girl I Love You', Arctic 136, 'Sat These Words Of Love', C/w 'Some-things Good', top side was written by Daryl Hall and Barry Glazer, while the flip side was composed by Jimmy Bishop and Leon Huff. 'Say These Words Of Love', is a lovely Soulful slow midtempo sixties dancer, 'Something Good', is one of the most underated, unknown, uptempo

sixties Noarthern Soul dancers that i've heard over the years. But again, the disc as in the case of the first one did nothing. This was to be the groups last disc on Arctic and any other label from what i can see. At this time the group were invited to Lip Synch Record Hop, which was staged by W.D.A.S Disc Jockey Joe 'Butter Ball' Tamburro. On the same bill were the 5 Stairsteps, Howard Tate And The Crimson recording artists, 'The Masters', who's lead singer was John Oates, who we all know was to be in years to come John's singing partner. Here they met each other for the first time, it was a friendship social and proffessional which has lasted twenty three years so far.

When the Draft Board broke up John's group 'The Masters' in 1968, Daryl asked John Oates to play guitar in the Temptones, but they broke up shortly afterwards. After this Daryl hung around with Len Barry for some time, who at that time was making a comeback with '1-2-3', helped along with the talented John Madara, he also cut one single on Amy, and one on Parrallax. Around this time, then in the fall of 1968, Daryl joined the white R+B band Pal Raikes And The Prophets, and did four records with them, one on Jamie + Verve, and two on Phil L.A of Soul, he stayed with the band for about a year again having no commercial success. Next stop for Daryl was to become a teacher of music.

For Soul music this is as far as it goes for Daryl and John, although John was still working with Barry and Mandara off and on untill at least the early '70s. And it was the 1970s that would prove to be the most successful part Of Daryl's and John's life, having hit after hit all over the world, one of the biggest U.S disco acts in the time. But it seem's they did not forget their root's, and a couple of years ago lived a long time ambition by appearing on stage



with the Temptations, at the Appolo Theatre's anniversary in Harlem. The two looked every bit the piece, proving that there are some white people who should have been born black.

VERVE-10576-  
Pal Raikes And The Prophets-  
I Can't Deny The Hurt

VERVE-10576-  
Pal Raikes And The Prophets-  
Old Shep

JOHN OATS

DARYL HALL AND JOHN OATES  
DISCOGRAPHY  
WITH THE TEMPTONES, MASTERS,  
PAL RAIKES AND THE PROHETS.

CRIMSON-1008-  
Masters-I Need Your Love

DARYL HALL

CRIMSON-1008-  
Masters-Not My Baby

ARCTIC-130-  
TEMPTONES-Girl I Love You

ARCTIC-130-  
TEMPTONES-Good-Bye

ARCTIC-136-  
TEMPTONES-Say These Words Of  
Love

ARCTIC-136-  
TEMPTONES-Something Good

PHIL L.A of Soul-328-  
Pal And The Prophets-  
I Keep Foolin' Myself

PHIL L.A of Soul-328-  
Pal And The Phrophets-  
Lotta Good Lovin'

PHIL L.A of Soul-332-  
Pal And The Prophets-  
The Whip

PHIL L.A of Soul-332-  
Pal And The Prophets-  
I Keep Foolin' Myself

JAMIE-1382-  
Pal And The Prophets-  
Peace Pipe

JAMIE-1382-  
Pal And The Prophets-  
(unsure if Hall was on This  
session)



*DJ + Eddie at the Uptown*





# THE STAFFORD SOUND.

The Top Dog Soul club all-niters which ran from the top of the world, Newport Road, Stafford, from about the beginning of 1982, up until its closure to change of management which was 1985. It was originally run by Dave Thorley and Keith Minshull, but after 18 months or so they parted company, to leave Dave running it single handed, up until about 6 months from its closure when the outsiders Croft, King, came in through the back window.

In its time such hallowed names as Richard Serling, Dave Thorley, Keith Minshull, Gary Rushbrooke, Ian Clarke, Andy Pountain, Soul Sam, Dave Alcock, Nick Marshall, Pete Widdison, Brian Rae, Budgie, Esh, all D.Js in at least one of the three rooms that were used during its lifetime.

But the D.Js who were to become symbolic of the Staffords 60s sound and to a lesser extent the modern Soul sound in the main room from around mid 83 up until its closure were Guy Hennigan, Keb Dargè, Pat Brady, Dave Thorley, Adam, later to be replaced by Robin Salter playing modern Soul. These men were to break the strangl-

ehold that clubs like the Casino, Morecambe and so many previous niters since their demise of the Mecca in 1976 as a 100% newies venue for 60s rare Soul, had cast over the Northern scene with their boring oldies, second rate newies and modern format. Their incentive being on filling the dance floor, no<sup>s</sup> in, money made at the end of the night. Stafford totaly broke the mould that had been cast firmly as far back as Wigan with the opening of MR M<sup>s</sup> and the introduction of D.Js like Brian Rae and Dave Evison in the main hall, although i never attended the legendary Twisted Wheel in the late 60s or early 70s, i'm quite sure the main room at Stafford perhaps not so for atmosphere? was certainly the nearest thing the scene had ever had to the Wheel for records, since 1971. It played a mixture of uptempo 4 beats to the bar traditional dancers midtempo classics, slow midtempo movers R and B dancers without that regular beat, as well as putting the icing on the Northern Soul cake with a large percentage of unissued acetates being spun, which made it unique from any other niter. In my view and one that is



held by many others of my age, or standing on the scene, Stafford was probably one of the best rare Soul venues on the scene on a par with the Wheels, Torches, Blackpool Meccas of their days. But with the added credibility of 1½ hours of rare modern Soul. In 1980 towards the end of Wigan, i never thought i'd witness 100% underground rare Soul niter, i did it happened all too quickly, it has gone as fast as it came all that is left is a few hardcore followers that persevere continually to re-create that indefinable feeling of visiting a niter and hearing goosepimple sounds for the first time in your life, over 20 years since they were made. These same sounds first played at Stafford. A few household names on the scene, many hardly remembered, all classics, here are some for you to sample.

BILL LUCAS-CAUSE I KNOW YOUR MINE-  
DIONN 502

This along with Moses Smith has to be the best on this label, both produced by Bob Finiz, and both self penned. This is where the similarities stop. Unlike Mose Smith, which is a legendary, got the lot, uptempo 4 beats to the bar classic. 'Cause I Know Your Mine- is a truly a truly all time top 3 slow mid-tempo dancer, from the deceptive slow spoken intro horns, cymbals backing Bill as he opens up with "Although i get jealous at the smile you get from all of the fellers, deep down inside i won't worry, cause i know your mine, all mine, your sweet and your mellow, Chorus "Sweet and your mellow, just the right kind of girl and I'm a lucky fellow, I'm gonna build my world around' and then bursts into a crescendo of male and female chorus vocals, drums, horns, castinets, shit hot lyrics that steady beat, and a pinch of indefinability which gives me a loose head each and every time this record is allowed



to do the buisness.

I first bought this off John Anderson Soul Bowl for £5, sold it to Keb Darge for? amount, he covered it as Jock Mitchell and the rest should be history, but these oldie Jocks no fucking idea.





WALLACE JOHNSON-BABY GO AHEAD-SANSU.

Not to sure who first got behind this particular mid to uptempo Southern Soul come Northern Soul dancer, probably Pat Brady, composed by Wallace, arranged by the multi gifted Allen R Toussaint who also co-produced it with Marshall Sehorn, this is probably one of the best dancers i've heard on the logo along with Lee Calvin, 'You Got Me', but i suppose my favorite is. ever elusive John Williams + Tick Tocks, 'Do You Like You Do Me', which was always floating around but never got the action it deserved. Anyway back to the grooves, that make you move.

A very strong piece of Southern Soul, vocally and musically, starts off with short slow intro, in comes Wallaces strong vocals, horns, drums, guitars build up quickly into a strong beaty dancer, good lyrics appertaining to the usual boy girl relationship, in this case where she's on the verge of leaving him, and he's telling her just what he think's, and what she should do, all to that ever present allniter dance beat.

I've seen this particular side reviewed ina Dave Godin mag as a new release, it humbles you to think that we are 20 years behind with the news, but still people ar'nt into sounds of this quality.

THE TRIBULATIONS-YOU GAVE ME UP FOR PROMISES-IMPERIAL-66416

Originally C/u as The Angelinos by guess who? yes Guy Hennigan. This record is 2.42 long, and the slow intro is down to :12 seconds, but on playing it you soon realize it is more like 25 to 30 seconds long, hence the birth of that all time legendary catch phrase "Wait for the beat, British Rail run more frequently". But seriously it's well worth the wait, talking about the lull before the storm, as it just storms into an on the four traditional 2 minutes 10 seconds of uptempo four beats to the bar black male Northern Soul dance magic, frantic, tight, beaty, backing, lead Soulful vocal, tight male harmonizing chorus, just full of excitement, the flip side 'Mamas Love' is a really classic slow to midtempo 60's dancer well worthy of a play from someone, if they can handle the idea of playing a B side.



WILLIE HIGHTOWER- BECAUSE I LOVE YOU- CAPITOL-5916.

First spun by the one Steve 'A - Z roadmap' Smith, who i forgot to put in the list of names at the begining of this



article, self composed by Willie, arranged and conducted by Robert Banks, who has been responsible for so many fine sides of the Northern scene as well as his Blackpool Mecca classic 'A Mighty Good Way On Us' Verve. This record is so typical of so much stuff played, not played just put on tapes, at the time this is Northern Soul/dance/niter music all in one. A strong midtempo beat, carried along amidst a backing of horns, drums and Soulful girlie chorus, guitars, and the very, very emotional pleadings of Willie, expounding his great love



SONNY DAYE-  
LONG, LONG ROAD TO HAPPINESS-  
POWER-P-008.

The West Coast sound meets Stafford. Composed by Shirlie Matthews and Frank Wilson, a typical standout production by Frank Wilson here, who comes up with the goods and delivers an 80mph strong, tight, powerful production on this Stafford classic first spun by Mr Sixties at the time Guy 'lend us a record' Hennigan, who did more for the Stafford sound than Mrs Wood did for pasties. Classics like this were coming left, right and centre from the Friargate Shrine. Anyway back to the

sound, plenty of horns, carrying this along with backing vocals, steady backbeat, strong drumming, all tightly put together from start to finish, to give you somethings that make you want to dance and that makes you move more than your feet.

EDWIN JOHNSON-  
AIN'T THAT ENOUGH TO MAKE A  
MAN CRY-  
POST P 1A

Some contention as to who actually discovered this one, Ion 'ecstasy' Tsarkalis, i think had the first copy, but whether he did or not, Dave Thorley is the man who first played it, and made it into a floor filler at Stafford, again one that i think would have sounded out of place at the Torch/not traditional enough, and Wigan (to Soulful) but at the same time would have done well at the Wheel and maybe the Mecca. Don't know anything about this artist, label, i would think it's of Southern States origin, as it sounds it, plus one of the first copies came from Black Grape. This is a real uptempo reasonably beaty dancer, loads of horns again, effective guitar break, Soulful male vocals, carries it all along at an easy to dance to tempo which is what it's all about 90% of the time, unless it's Mickey Volcano 'fire' time, again an underrated classic worth around £20 - £25 price.

MR PITIFUL-GIRL CANT HELP IT-  
JOSIE-45-987.

The credits on this are pretty impressive composed by Bobby Troup, APR by Richard "Girl Across The Street" Rome, produced by Brooks O'Dell and Jerry Williams, who i would speculate and put my head on the block is really Mr Pitiful as he's a real hum-dinger for Mr Williams vocal style on most parts of the record.



First played to the best of my knowledge by the very Soulful and a good guy to boot Mr Gary Rushbrooke at Stafford on one of his stints downstairs, or was it upstairs, does it matter, i suppose it does if you were downstairs and it was being played upstairs you'd have missed it. Still never mind this side reflects its credits, Soulful vocals, good steady midtempo beat, complimented with a good varied tight horns, strings, drums, male chorus backing, the guy's singing about this woman who's a real Soul woman and "The Girl Cant Help It" magic 60s Soul/dance music very underrated, a fave of Jimmy from Bradford.

ROY WRIGHT-HOOK, LINE, N, SINKER-MICA-2016.

First ever record played by Guy Henigan at the TOTW niter. Covered up as Bobby Lee and the crash sound has the added bonus of having the immortal James 'I Bought You A Diamond Ring' Robbins, on the flip side although this particular side is not as gritty, earthy as the Jerheart President issues.

The label hailing from Chicago, with at least four other good Northern sides to it's credit, them being, Pur 'SWA' Der-Love Is A Magic Story, Ray and Dave, Wrong, Wrong, Wrong, (also played at Stafford) The Pacesetters 'Like A Ship' and the brilliant very rare Gerri Taylor 'I'm Satisfied With Your Love'. Anyway back to Mr Wright, 'H.L.-N, S'a real uptempo backbeat 60s dancer, a horn laden side with good Soulful vocals from Roy, spasmodic bursts of drumming, which all go to make a very pulsating Northern Soul stomper. Goes for about £8-£10.

SINGING SAM-MOVE IT BABY-DAN-DY D-100.

Supposedly Sam Ward Of Sister Lee Fame i doubt that myself.

But there is one thing certain, he is Sam of Sam and Kitty, 'I Got Something Good, -4 Bros And Sam And Kitty, "Your Money" -"My Love"-4 Brothers. The reason is obvious the flip of "Move It Baby" C/w, "Ooh Baby", features a Miss Kitty Grove. And if you compare the credits to their 4 Bros stuff i.e "Your Money-My Love" and "Move It Baby" composed by Dandridge and Weems, both Fairshake music + one half produced by Dandridge, both Chicago labels plus "Things I Can't See" (anyone throw some light on the duo).

This is what i'd call a real uptempo R and B dancer, one of those that broke the mould, 100 miles away from "I've Got Something Good", but every bit an ideal niter record as any

good vocal over a fast guitar, drums backing with a good Soulful girlie chorus really in good rapore with Sam all along as he asks the chick to move it, good strong thumping backing comes in half way through.

An ideal dance record all about dancing, what more could you want to get you on the dance floor.

ARTHUR ALEXANDER-KEEP HER GUESSING-DOT-16554.

First played by the infamous Keb Darge C/u Johnny Hunicut, the guessing game originated from John 'pale face' Hillyard, negotiated and clinched on a phone call in a bathroom in Crewe, after 3 days up one early Monday morning with the help of the sugar plum fairy. Not everyone's cup of tea, still i feel sorry for



the people who don't know a true Northern Soul record.

Sung by one of the great 60<sup>s</sup> Soul singers, voice, longevity, and amount of releases, now sadly driving a lorry somewhere in the U.S.A. uptempo as can be and then some more 4 beats to the bar more, full of excitement, again some say not the best lyrics in the world, but there's always something if you listen close enough. It's all an education how to handle that girl you are madly in love with, don't be a soft boy, and tell her how you feel straight away, don't open up your heart and tell her all, we all know women like to be messed around, lied to, and put on, so don't be faithful true, just keep her guessing, and how true that is to relationships, obviously they aren't the lyrics, but my interpretation of what is a classic 60<sup>s</sup> beaty dancer.

Full of drums, sax, male and lead chorus vocals, plus the obligatory saxophone break what more do you want, red and browns.



**JUST LOVE ME**  
(Horace Ott-Willy Brown Jr.)  
**SYLVIA ST. CLAIRE**  
PRODUCED BY JOHN BRINDLEE





# MINIT

## A PRODUCT OF LIBERTY RECORDS

MINIT LABEL LISTING.....GREG SHAW

601	MATTHEW JACOBS	BAD LUCK AND TROUBLE	SO 660
		EARLY MORNING	SO 661
602	MATTHEW JACOBS	BAD LUCK AND TROUBLE	SO 660
		EARLY MORNING	SO 661
603	NOLAN PITTS	WHAT IS LIFE	
604	K-DOE	MAKE YOU LOVE ME	SO 674
		THERE'S A WILL THERE'S A WAY	SO 675
605	DOYLE TEMPLET	BETTY JANE	SO 694
		IS IT REALLY LOVE	SO 695
606	BENNY SPELLMAN	LIFE IS TOO SHORT	SO 698
		AMMERETTE	SO 699
607	JESSE HILL	OOH POO PAH DOO PART 1	SO 700
		OOH POO PAH DOO PART 2	SO 701
608	MATTHEW JACOBS	CHANCE FOR YOUR LOVE	SO 702
		LOADED DOWN	SO 703
609	ALLEN & ALLEN	TIDDLE WINKS	SO 704
		HEAVENLY BABY	SO 705
610	DEL ROYALS	WHO WILL BE THE ONE	SO 706
		SHE'S GONE	SO 707
611	JESSIE HILL	WHIP IT ON ME	SO 708
		I NEED YOUR LOVE	SO 709
612	AARON NEVILLE	EVERY DAY	SO 710
		OVER YOU	SO 711
613	BENNY SPELLMAN	DARLING NO MATTER WHERE	SO 712
		I DID'NT KNOW	SO 713



614	ERNIE K-DOE	HELLO MY LOVE	SO 714
		'TAIN'T IT THE TRUTH	SO 715
615	ALLEN ORANGE	FOREVER AND EVER	SO 723
		MIGHTY LONG	SO 724
616	JESSIE HILL	SCOOP SCOUBLE DOOBIE	SO 720
		HIGHHEAD BLUES	SO 721
617	LEE DIAMOND	IT WON'T BE ME	SO 725
		PLEASE DON'T LEAVE	SO 726
618	AARON NEVILLE	SHOW ME THE WAY	SO 730
		GET OUT OF MY LIFE	SO 731
619	ROY MONTRELL	THE MONTRELL	SO 723
		MUDD	SO 724
620	DEL ROYALS	CLOSE TO YOU	SO 734
		GOT YOU ON MY MIND	SO 735
621	AWOOD MAGIC	IT'S BETTER TO DREAM	SO 721
		PRETTY PRETTY WAITRESS	SO 722
622	JESSIE HILL	I GOT MINE	SO 739
		OH ME OH MY	SO 740
623	ERNIE K-DOE	WANTED, \$10,000 REWARD	SO 737
		MOTHER IN LAW	SO 738
624	AARON NEVILLE	REALITY	SO 732
		DON'T CRY	SO 733
625	IRMA THOMAS	GIRL NEEDS BOY	SO 741
		CRY ON	SO 742
626	THE FIVE KNIGHTS	LET ME IN	SO 743
		TIMES ARE GETTING HARDER	SO 744
627	ERNIE K-DOE	REAL MAN	SO 745
		TE-TA-TE-TA-TA	SO 748
628	JESSIE HILL	MY LOVE	SO 753
		OOGSEY MOO	SO 754
629	DIAMOND JOE	MOANIN' & SCREAMIN' PART 1	SO 755
		MOANIN' & SCREAMIN' PART 2	SO 756
630	ALLEN ORANGE	WHEN YOU'RE LONELY	SO 716
		TRUE LOVE NEVER DIES	SO 717
631	AARON NEVILLE	LET'S LIVE	SO 764
		I FOUND ANOTHER LOVE	SO 765
632	THE SHOWMEN	COUNTRY FOOL	SO 760
		IT WILL STAND	SO 758
633	IRMA THOMAS	IT'S TOO SOON TO KNOW	SO 768
		THAT'S ALL I ASK	SO 769
634	ERNIE K-DOE	A CERTAIN GIRL	SO 771
		I CRIED MY LAST TEAR	SO 774
635	LEE DIAMOND	I NEED MONEY	SO 783
		LET ME KNOW	SO 784
636	TOMMY TAYLOR & THE FIVE KNIGHTS	I WANT SOMEBODY	SO 781
		POLLY WANTS A CRACKER	SO 782
637	DEL ROYALS	ALWAYS NAGGIN'	SO 733
		I FEEL IN LOVE WITH YOU	SO 736
638	JESSIE HILL	IT'S MY FAULT	SO 793
		SWEET JELLY ROLL	SO 794
639	AARON NEVILLE	I'M WAITIN' AT THE STATION	SO 787
		HOW MANY TIMES	SO 788
640	ALLEN ORANGE	THE LETTER	SO 779
		MISS NOSEY	SO 780
641	ERNIE K-DOE	COME ON HOME	SO 801
		POPEYE JOE	SO 802
642	IRMA THOMAS	I DONE GOT OVER IT	SO 797
		GONE	SO 799
643	THE SHOWMEN	FATE PLANNED IT THIS WAY	SO 763
		THE WRONG GIRL	SO 803
644	BENNY SPELLMAN	LIPSTICK TRACES(on a cigarette)	SO 808
		FORTUNE TELLER	SO 809
645	ERNIE K-DOE	LOVE YOU THE BEST	SO 810
		HEY,HEY,HEY	SO 811



646	JESSIE HILL	CAN'T GET ENOUGH(of that ooh pooh) SO 772	
		POT'S ON STRIKE	SO 773
647	THE SHOWMEN	I LOVE YOU CAN'T YOU SEE	SO 812
		COM'N HOME	SO 813
648	ESKEW REEDER	GREEN DOOR	SO 814
		I WAITED TOO LONG	SO 815
649	DIAMOND JOE	HELP YOURSELF	SO 789
		FAIR PLAY	SO 791
650	AARON NEVILLE	HUMDINGER	SO 785
		SWEET LITTLE MAMA	SO 786
651	ERNIE K-DOE	BEATING LIKE A TOM TOM	SO 819
		I GOT TO FIND SOMEBODY	SO 820
652	BENNY SPELLMAN	I'M IN LOVE	SO 796
		EVERYNOW AND THEN	SO 817
653	IRMA THOMAS	I DID MY PART	SO 798
		IT'S RAINING	SO 800
654	THE SHOWMEN	TRUE FINE MAMA	SO 821
		THE OWL SEE'S YOU	SO 822
655	CALVIN LEE	VALLEY OF TEARS	SO 823
		I'LL BE HOME(wait and see)	SO 824
656	ERNIE K-DOE	LOVING YOU	SO 818
		GET OUT OF MY HOUSE	SO 827
657	AARON NEVILLE	HOW COULD I HELP BUT LOVE YOU	SO 828
		WRONG NUMBER	SO 829
658	ESKEW REEDER	NEVER AGAIN	SO 825
		WE HAD LOVE	SO 826
659	BENNY SPELLMAN	YOU GOT TO GET IT	SO 830
		STICKIN' WITCHA' BABY	SO 831
660	IRMA THOMAS	TWO WINTERS LONG	SO 834
		SOMEBODY TOLD YOU	SO 835
661	ERNIE K-DOE	BE SWEET	SO 836
		EASIER SAID THAN DONE	SO 837
662	THE SHOWMEN	39-21-46	SO 838
		(YOU) SWISH FISH	SO 839
663	CALVIN LEE	DADDY'S COMING HOME	SO 847
		YOU	SO 804
664	BENNY SPELLMAN	AMMERETTE	SO 699
		TALK ABOUT LOVE	SO 846
665	ERNIE K-DOE	PENNY'S WORTH OF HAPPINESS	SO 842
		I'M THE BOSS	SO 843
666	IRMA THOMAS	RULER OF MY HEART	SO 844
		HITTIN' ON NOTHING	SO 845

N.B.601/602 is often listed as by Boogie Jake. One can suppose this was the name used by Matthew Jacobs. After issue 666 the label stopped issuing until it was re-activated by U.A. and the first issue was on April 16<sup>th</sup> 1966.

32000	HOMER BANKS	A LOTTA LOVE	MN-846
		FIGHTING TO WIN	MN-847
32001	THE PLAYERS	HE'LL BE BACK	MN-848
		I WANNA BE FREE	MN-849
32002	JIMMY HOLIDAY	BABY I LOVE YOU	MN-850
		YOU WON'T GET AWAY	MN-851
32003	JOHNNY SAYLES	DEEP DOWN IN MY HEART	MN-852
		ANYTHING FOR YOU	MN-853
32004	FATHER AND SONS	SOUL IN THE BOWL PART 1	MN-854
		SOUL IN THE BOWL PART 2	MN-855
32005	ALDER RAY	MY HEART IS IN DANGER	MN-856
		I NEED YOU, BABY	MN-857
32006	THE DIPLOMATES	HONEST TO GOODNESS	MN-858
		DON'T BUG ME	MN-859
32007	THE SHOWMEN	39-21-46	SO 838
		SWISH FISH	SO 839



32008	HOMER BANKS	60 MINUTES OF YOUR LOVE	MN 860
		DO YOU KNOW WHAT	MN 861
32009	THE THEMES	BENT OUT OF SHAPE	MN 862
		NO EXPLANATION NEEDED	MN 863
32010	THE GROOVERS	JUST GO FOR ME LSS-002-A	MN 864
		I'M A BASHFUL GUY LSS-002-B	MN 865
32011	JIMMY HOLIDAY	TURNING POINT	MN 866
		MOVE TO THE CITY	MN 867
32012	THE PLAYERS	WHY DID I LIE	MN 868
		I'M GLAD YOU WAITED	MN 869
32013	SHAWN ROBINSON	MY DEAR HEART	MN 870
		FIND LOVE RIGHT NOW	MN 871
32014	JIMMY HOLIDAY	IN THE EYES OF MY GIRL	MN 872
		GIVE ME YOUR LOVE	MN 873
32015	THE O'JAYS	WORKIN' ON YOUR CASE	MN 874
		HOLD ON	MN 875
32016	JIMMY HOLIDAY	EVERYBODY NEEDS HELP	MN 876
		GIVE ME YOUR LOVE	MN 877
32017	JIMMY LEWIS	THE GIRLS FROM TEXAS	MN 878
		LET ME KNOW	MN 879
32018	JIMMY McCracklin	LET THE DOOR HIT YOU	MN 880
		THIS THING CALLED LOVE	MN 881
32019	THE PLAYERS	THERE'S GOT TO BE A WAY	MN 882
		THAT'S THE WAY	MN 883
32020	HOMER BANKS	HOOKED BY LOVE	MN 884
		LADY OF STONE	MN 885
32021	CLYDIE KING &	READY, WILLING AND ABLE	MN 886
	JIMMY HOLIDAY	WE'VE GOT A GOOD THING GOING	MN 887
32022	JIMMY McCracklin	DOG PART 1	MN 888
		DOG PART 2	MN 889
32023	JIMMY HOLIDAY	I'M GONNA HELP HURRY MY	
		BROTHERS HOME	MN 890
		WE FORGOT ABOUT LOVE	MN 891
32024	BOBBY WOMACK	BABY I CAN'T STAND IT	MN 892
		TRUST ME	MN 893
32025	CLYDIE KING	GOOD FOR CRYING OVER YOU DAYS	MN 894
		MY MISTAKES OF YESTERDAYS	MN 895
32026	GENE DOZIER & THE	A HUNK OF A FUNK	MN 896
	BROTHERHOOD	ONE FOR BESS	MN 897
32027	THE TRENATIONS	SOULIN' AND ROLLIN'	MN 898
		SAUCY	MN 899
32028	JIMMY HOLIDAY	BEAUTY OF A GIRL IN LOVE	MN 900
		EVERYTHING IS LOVE	MN 901
32029	THE PLAYERS	GET RIGHT	MN 902
		SO ALONE	MN 903
32030	BOBBY WOMACK	BROADWAY WALK	MN 904
		SOMEBODY SPECIAL	MN 905
32031	GENE DOZIER & THE	MUSTANG SALLY	MN 906
	BROTHERHOOD	I WANT TO TESTIFY	MN 907
32032	CLYDIE KING	I'LL NEVER STOP LOVING YOU	MN 908
		SHING-A-LING	MN 909
32033	JIMMY McCracklin	GET TOGETHER	MN 910
		HOW DO YOU LIKE YOUR NEW LOVE	MN 911
32034	VERNON GREENE	AM I EVER GONNA SEE MY	MN 912
		BABY AGAIN	
		THAT GOES TO SHOW YOU	MN 913
		LOOK AT ME LOOK AT ME	MN 916
32035	MONTAGUE	I TO AM AN AMERICAN	MN 914
		THIS IS SOUL	MN 915
32036	HOMER BANKS	ROUND THE CLOCK LOVER MAN	MN 917
		FOOLISH HEARTS BREAK FAST	MN 918
32037	BOBBY WOMACK	WHAT IS THIS	MN 919
		WHAT YOU GONNA DO (WHEN YOUR	MN 920
		LOVE IS GONE)	



32038	JIMMY LEWIS	TURN YOUR DAMPER DOWN	MN 921
		WHERE IS MY BABY	MN 922
32039	YOUNG HEARTS	OH I'LL NEVER BE THE SAME	MN 923
		GET YOURSELF TOGETHER	MN 924
32040	JIMMY HOLIDAY	SPREAD YOUR LOVE	MN 925
		WE GOT A GOOD THING GOIN'	MN 926
32041	GENE DOZIER & THE	SOUL STROLL	MN 927
	BROTHERHOOD	FUNKY BROADWAY	MN 928
32042	ERNIE K-DOE	REAL MAN	MN 929
		TE TU TE TA TA	MN 930
32043	THE PEACESETTERS	I'M GONNA MAKR IT	MN 931
		WHAT ABOUT ME	MN 932
32044	JIMMY McCRACKLIN	PRETTY LITTLE THING	MN 933
		A AND I	MN 934
32045	THE MIRETTES	HELP WANTED	MN 935
		JOHN'S BIG CHANCE	MN 936
32046	GLORIA JONES	I KNOW	MN 937
		WHAT YOU WANT(baby i want you)	MN 938
32047	THE TURN AROUNDS	CAN'T TAKE NO MORE	MN 939
		I NEEN YOUR LOVIN'	MN 940
32048	BOBBY WOMACK	FLY ME TO THE MOON	MN 941
		TAKE ME	MN 942
32049	YOUNG HEARTS	I GOT LOVE FOR MY BABY	MN 943
		TAKIN' CARE OF BUISNESS	MN 944
32050	POPULAR FIVE	LOVE MAKER NOT HEART BREAKER	MN 945
		LITTLE BITTY PRETTY ONE	MN 946
32051	GLORIA JONES	WHEN HE TOUCHES ME	MN 947
		LOOK WHAT YOU'VE STARTED	MN 948
32052	JIMMY M <sup>C</sup> CRACKLIN	LOVE LOVE LOVE	MN 949
		WHAT'S GOING ON	MN 950
32053	JIMMY HOLIDAY	USE WHAT YOU'VE GOT	MN 951
		I DON'T WANNA HEAR IT	MN 952
		I FOUND A NEW LOVE	MN 953
32054	CLYDIE KING	LOVE NOW PAY LATER UA-2647	MN 954
		ONE PART,TWO PART UA-2645	MN 955
32055	BOBBY WOMACK	CALIFORNIA DEAMIN' UA-2990	MN 956
		BABY!YOU OUGHT TO THINK	
		IT OVER UA-2553	MN 957
32056	HOMER BANKS	I KNOW YOU KNOW I KNOW	UA 3213
		ME OR YOUR MAMA	UA 3214
32057	YOUNG HEARTS	SWEET SOUL SHAKIN'	UA 3236
		GIRLS	UA 3262
32058	JIMMY HOLIDAY	BABY BOYS INLOVE	UA 3402
		IF YOU'VE GOT MONEY(i've got	
		the time)	UA 3400
32059	BOBBY WOMACK	I LEFT MY HEART IN SAN FRANCISCO	UA 3530
		LOVE,THE TIME IS NOW	UA 2552
32060	IKE & TINA TURNER	I'M GONNA DO ALL I CAN	UA 3713
		YOU'VE GOT TOO MANY TIES	
		THAT BIND	UA 3714
32061	POPULAR FIVE	BABY I GOT IT	UA 3929
		I DON'T WANT TO BE WITHOUT HER	UA 3930
32062	THE UNTOWNER	SHE'S MINE	UA 3858
		DOWN THE PIKE	UA 3859
32063	JOHN LILY & THE	ALL I WANT	UA-
	FAMILY	YOUR LOVE IS GETTING TO ME	UA-
32064	JIMMY McCRACKLIN	WHAT'S GOING ON	UA 3325
		DROWN IN MY OWN TEARS	UA 3332
32065	LOVE CHAIN	I LOVE YOU BABY	UA 3510
		LOVE CHAIN	UA 3511
32066	YOUNG HEARTS	COUNT DOWN	UA 3233
		MISTY	UA 3235
32067	THE PERSUASIONS	PARTY IN THE WOODS	UA 2974
		I'TS BETTER TO HAVE LOVED OR LOST	UA 2973



32068	IKE & TINA	I WISH IT WOULD RAIN	UA 4393
		WITH A LITTLE HELP FROM MY FRIENDS	UA 4394
32069	LEA ROBERTS	PROVE IT	UA 4253
		WHEN SOMETHING IS WRONG WITH	
		MY BABY	UA 4404
32070	MAGIC SAM	I'LL PAY YOU BACK	UA 4421
		SAM'S FUNCK	UA 4422
32071	BOBBY WOMACK	IT'S GONNA RAIN	UA 4423
		THANK YOU	UA 4424
32072	HERMON HITSON	YES YOU DID	UA 4465
		BETTER TO HAVE LOVED	UA 4466
32073	GENE TAYLOR	YOU GOT MY NOSE WIDE OPEN	UA 4593
		DON'T GO AWAY	UA 4592
32074	THE CHARMAINES	SMILE	UA 4576
		KEEP ON SEARCHIN'	UA 4577
32075			
32076	EDDIE FOREHAND	CRY ME A RIVER	UA 4500
		CITY OF BLUES	UA 4501
32077	IKE & TINA	I WANNA JUMP	UA 4987
		TREATING US FUNKY	UA 4988
32078	THE MIGHTY GOSPEL	I CAN'T STOP SERVING HTE LORD	UA 4373
	GIANTS	WHAT HAVE I DONE WRONG	UA 4369
32079	JIMMY HOLIDAY	YESTERDAY DIED	UA 5152
		WOULD YOU LIKE TO LOVE ME	UA 5153
32080	LITTLE Jr. PARKER	WORRIED LIFE BLUES	UA 5076
		LET THE GOOD TIMES ROLL	UA 5077
32081	BOBBY WOMACK	HOW I MISS YOU BABY	UA 5161
		TRIED AND CONVICTED	UA 5160
32082	TINA BRITT	MY LOVER'S PRAYER	UA 4799
		HAWG FOR YOU	UA 4798
32083	CAROLYN BASELY	RIVER'S INVITATION	UA 5282
		I LOVE YOU	UA 5283
32084	YOUNG HEARTS	YOUNGHEARTS GET LONELY TOO	UA 5148
		LITTLE TOGETHERNESS	UA 3234
32085	JIMMY BURNS	I TRIED	UA 5521
		DID IT EVER CROSS YOUR MIND	UA 5522
32086	JIMMY McCracklin	I HAD TO GET WITH IT	UA 3328
		YOU AIN'T NOTHING BUT A DEVIL	UA 3324
32087	IKE & TINA TURNER	COME TOGETHER	UA 5638
	& THE IKETTES	HONKY TONK WOMAN	UA 5635
32088	ODD SQUAD	SOUL POWER	UA 5306
		JUST TO SEE YOUR FACE	UA 5302
32089	ROBERT PATTERSON	IT MUST HAVE BEEN THE SON	UA 4658
	SINGERS	TEMPTATION	UA 4657
32090	THE BLUES BUSTERS	LOVE IS THE ANSWER	
		SPEAK YOUR MIND	
32091			
32092	JIMMY McCracklin	STICK TO MY MIND	
		I JUST LIVE BY THE RULES	
32093	BOBBY WOMACK	ARKANSAS STATE PRISON	
		MORE THAN I COULD STAND	
32094	LORENZO MANLEY	KEEP AN EYE	
		LORENZO'S SOUL TREATMENT	
32095	LEA ROBERTS	LOVE ON MY MIND	MN 4254
		STAY WITH ME	MN 4255
32096			
32097	JIMMY HOLIDAY	A MAN AIN'T NOTHIN' WITHOUT	
		A WOMAN	
		I'M IN LOVE WITH YOU	



# T · H · E · PATTI AUSTIN S · T · O · R · Y

Patti Austin was born in Harlem, New York, on the 10th August 1950. Her godfather at her christening was Quincy Jones. Patti was one of three children, the other two being brothers. Soon after her birth the family moved to Long Island N.Y.

Miss Austin was at a very tender age when she first got into music. Her father Gordon Austin travelled around the U.S a lot as he was a musician and through one of these functions he was at he met Dinah Washington, and being impressed with him as a musician, she asked him to join her backing band. Then one night when Dinah and her band were appearing at the New York Appollo he took his wife and daughter to see the show. Before the curtain went up he took Patti backstage to personally meet Dinah. She was very impressed with Patti and on the show that night Patti managed to get on and sing a song. Among the main dignitrys in the Appollo that night was the entertainer Sammy Davis Jnr, he was also very impressed with the young Miss Austin, as he asked her to also appear on his show.

Through the efforts of Miss Washington, Patti gained a recoed release on RCA records, however it was a failure and was not very good. At this time Dinah had taken control of the childs career and she secured Patti a part in the big Broadway musical 'Finians Rainbow' and subsequently introduced her to television. Over the next couple of years she made several T.V appearances usually in childrens choirs. Similar to the Mickey Mouse Club, something that was very popular in the States at that time.

Then around 1962 at the age of twelve she did a one off recording with producer Henry Jerome from A.B.C. with 'Music To My Heart', although this is attributed as a late sixties release it seem's probable that the label did not put it out at first and just sat on it until Patti had commercial success years later on U.A and







released at the time to cash in. If this is the case Henry Jerome was certainly years ahead of his time with this production.

Her next step was to be Coral Records. Also at this time she started to attend Bay Shore High School. Patti signed for Coral at the very tender age of thirteen. She was only to be there for a couple of years.

However over this period of time she consistently turned out more midtempo and uptempo sixties Soul dancers on one label than any other female Soul artist on the Northern Soul scene.

All of her Coral sides apart from being first class Soul and dance sides are also very collectable all fetching on average around £8, the rarest being, 'Pain Stain' which goes for around £60+, it also came out in France and years later got bootlegged on the Sagatarius Bootleg label.

She left Coral and joined with United Artists at the age of sixteen, where she hit with the deep Soul ballad family tree. Her follow up was 'Your Love Made A Difference In Me' with Valerie Simpson on back-up vocals. Patti was popular in the U.S. T.V. ads, and her outgoing charm and sense of humour saw her appear on many New York T.V. chat shows, like the David Frost Show. After one of these shows she was approached by Clive Davis, who was running Columbia Records at the time and asked Patti to join the label. She signed on the dotted line and was to be there for something like two years.

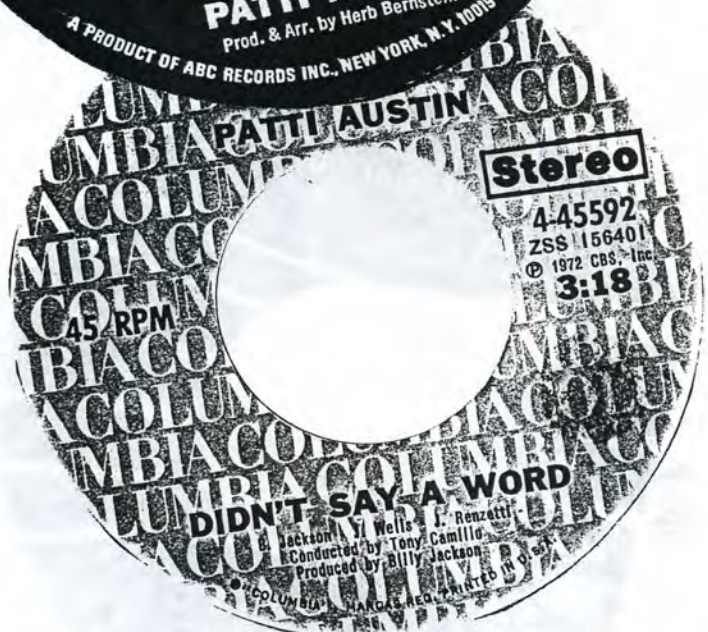
By this time she had left school. The period at Columbia was to be her second coming and saw her turn out some real quality Soul music, during this time she teamed up in Detroit with Billy Jackson, and great side's such as 'You Didn't Say A Word' (slower version of Yvonne Baker) 'I Can't Forget The One I Love, Are We Ready For Love' (also on U.K. CBS) and 'Turn On The Music'. Also at this time, Patti also made an appearance in a film called



'It's Your Thing'.

In 1970 Patti quit Columbia, she decided to leave the U.S and for a time went to work in night clubs and casino's in the West Indies and South Africa. In early '72 Patti came back to the U.S for a vacation, and while back on holiday at home in mid 1972, she was asked to provide back-up vocals on an L.P. Shortly after this she began to pick up loads, and loads of advertising job's, appearing on many advertisements on the radio and T.V, her voice became almost an household name. Through this type of work she got to work with Bob James, Roberta Flack, Esther Philips amongst others. In 1974 she met Randolph McDonald, and the two of them formed The Arista Music Company, through this association she met Creed Taylor. In 1976 saw her reappearance in singing circles with her signing to Creed's CTI organisation. Her debut L.P was issued in November 1976, on CTI titled, 'End Of The Rainbow', both this and the follow up L.P 'Havana Candy' sold poorly, it was'nt until 1980, that she had a small disco hit on the label. The year 1981 got off to a good start with her backing Quincy Jones, 'Razamataz' (A+M) U.S hit in June of that year. She also had a debut single 'Do You Love Me' on her new Quest label. The record got to number twenty four in the R + B charts and stayed in the top R'n'B 60 for eighteen weeks. She was to be very productive over the next five years, turning out quality modern Soul releases consistantly in this period of time. From this time up until 1986, she charted top R'n'B on at least eleven times, the last time being in July '86, with 'Getting Away With Murder' on Quest which only managed to reach position 72. During this same five year spell she also duetted with many big name male singers such as James Ingram on at least two occasions, Jerry Butler and Narada Michael Walden.

Patti has not been heard of



much since 1986, so as to her fate who knows. Probably her talent has succumb to the modern pressures of today's pop world, where good looks, gimmicks and voice machines seem to have taken over, and the likes of Patti are left out in the cold.

But what Patti will be most fondly remembered for, will be undoubtedly be her sixties classics on Coral and ABC.

And even as I write this a Patti Austin unreleased Acetate which has only been getting spun properly for a couple of years is going massive at the 100 club, Blackburn, Scotland, the side in question is another version of the Sydney Barnes Red Bird dancer 'You'll Always Be In Style' which to me perfectly sum's up Patti's sixties Soul dancers perfectly, fads come, fads go, but true talent never goes out of fashion.



PATTI AUSTIN BY PETER LAWSON

PATTI AUSTINS U.S NORTHERN SOUL RELEASES IN RELEASE DATE ORDER

CORAL 62455-A-	PATTI AUSTIN	EARL
CORAL 62455-B-	PATTI AUSTIN	HE'S GOOD ENOUGH FOR ME
CORAL 62471-A-	PATTI AUSTIN	A MOST UNUSUAL BOY
CORAL 62471-B-	PATTI AUSTIN	I WANNA BE LOVED
CORAL 62478-A-	PATTI AUSTIN	SOMEONES GONNA CRY
CORAL 62478-B-	PATTI AUSTIN	YOU BETTER KNOW WHAT YOU'RE GETTING INTO
CORAL 62491-A-	PATTI AUSTIN	TAKE YOUR TIME
CORAL 62491-B-	PATTI AUSTIN	TAKE AWAY THE PAIN STAIN
CORAL 62500-A-	PATTI AUSTIN	LEAVE A LITTLE LOVE
CORAL 62500-B-	PATTI AUSTIN	MY LOVELIGHT AINT GONNA SHINE
CORAL 62511-A-	PATTI AUSTIN	GOT TO CHECK YOU OUT
CORAL 62511-B-	PATTI AUSTIN	WHAT A DIFFERENCE A DAY MAKES
CORAL 62518-A-	PATTI AUSTIN	OH HOW I NEED YOU SEE
CORAL 62518-B-	PATTI AUSTIN	ONLY ALL THE TIME
CORAL 62536-A-	PATTI AUSTIN	A TISKET, A TASKET
CORAL 62536-B-	PATTI AUSTIN	A MILLION TO ONE
CORAL 62541-A-	PATTI AUSTIN	YOU'RE TOO MUCH A PART OF ME
CORAL 62541-B-	PATTI AUSTIN	I'LL KEEP LOVING YOU
CORAL 62548-A-	PATTI AUSTIN	I'VE GIVEN ALL OF MY LOVE
CORAL 62548-B-	PATTI AUSTIN	WHY CAN'T WE TRY IT AGAIN

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ABC PARAMOUNT-11104-A-	PATTI AUSTIN	LOVE 'EM AND LEAVE THEM
ABC PARAMOUNT-11104-B-	PATTI AUSTIN	KIND OF LOVE
COLUMBIA-4-45337-A-	PATTI AUSTIN	MUSIC TO MY HEART
COLUMBIA-4-45337-B-	PATTI AUSTIN	ARE WE READY FOR LOVE
COLUMBIA-4-45499-A-	PATTI AUSTIN	NOW I KNOW WHAT LONLINESS
COLUMBIA-4-45499-B-	PATTI AUSTIN	IS ALL ABOUT
COLUMBIA-45592-A-	PATTI AUSTIN	CAN'T FORGET THE ONE I LOVE
COLUMBIA-45592-B-	PATTI AUSTIN	GOD ONLY KNOWS
COLUMBIA-4-45785-A-	PATTI AUSTIN	DID'NT SAY A WORD
COLUMBIA-4-45785-B-	PATTI AUSTIN	DAY BY DAY
COLUMBIA-4-45785-A-	PATTI AUSTIN	TURN ON THE MUSIC
COLUMBIA-4-45785-B-	PATTI AUSTIN	COME TO ME

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UNRELEASED ACETATE  
A + R DISC            NEW YORK 7.20.65  
PATTI AUSTIN            YOU'LL ALWAYS BE IN STYLE



# PATTI AUSTIN

## ★ ★ ★ ★ TOP RnB 60 CHART ENTRIES ★ ★ ★ ★

YR	POS	WKS	CHR		
12.7.69	46	2		Family Man	Unit Artist 50520
5.2.77	63	6		Say You Love Me	CTI 33
4.2.78	90	4		We're In LOve	CTI 41
28.6.80	45	11		Body Language	CTI 9600
8.8.81	24	18		Do You Love Me?	Qwest 49754
28.11.81	55	11		Every Home Should	Qwest 49854 *
				Have One	
27.3.82	9	38		Baby Come To Me	Qwest 50036
				(with James Ingram)	
14.5.83	6	21		How Do You Keep	Qwest 29618
				The Music Playing	
				(with James Ingram)	
9.7.83	92	3		In My Life	CTI 59
				(with Jerry Butler)	
4.2.84	15	14		It's Gonna Be Special	Qwest 29373
21.4.84	33	11		Rhythm Of The Street	Qwest 29305
21.7.84	49	10		Shoot The Moon	Qwest 29234
16.2.85	39	10		Gimme,Gimme,Gimme	Warner 29077
				(with Narada Michael Walden)	
19.10.85	24	16		Honey For The Bees	Qwest 28935
8. 3.86	13	16		The Heat Of Heat	Qwest 28788
12. 7.86	72	10		Gettin' Away With Murder	Qwest 28059



# Little Anthony Discography.....

## LITTLE ANTHONY DISCOGRAPHY with the DUPONTS

### WINLEY

212- You/Must Be Falling In  
Love 1955

### ROYAL ROOST

627- Prove It Tonight/Somebody  
1955

### SAVOY

1552- You/Must Be Falling In  
Love

## WITH THE CHESTERS

### APOLLO

521- The Fire Burns No More/  
Lift Up Your Head 1957

## WITH THE IMPERIALS

END 1958

1027- Tears On My Pillow /  
Two People In The World

1036- So Much /  
Oh Yeah

1038- The Diary/  
Cha Cha Henry

1039- Wishful Thinking /  
When You Wish Upon A  
Star

1047- A Prayer And A Juke Box/  
River Path 1959

1053- So Near And Yet So Far/  
I'm Allright

1060- Shimmy Shimmy Ko-Ko Bop/  
I'm Still In Love With You

1067- My Empty Room/  
Bayou, Bayou Baby 1960

1074- I'm Taking A Vacation  
From Love /  
Only Sympathy

1080- Limbo Part 1 /  
Limbo Part 2

1083- Formula Of Love /  
Dream

1086- So Near Yet So Far /  
Please Say You Want Me

1091- Travelling Stranger /  
Say Yeah

1104- A Lovely Way To Spend  
An Evening /  
Dream

## ROULETTE

4379- That Lil' Ole Lovemaker  
Me /  
It Just Ain't Fair

4477- I've Got A Lot To Offer  
Darling /  
Lonesome Romeo  
(solo)

## DCP

1104- I'm On The Outside (Look-  
ing In) /  
Please Go 1964

1119- Goin' Out Of My Head/  
Make It Easy On Your-  
self

1128- Hurt So Bad /  
Reputaiaion 1965

1136- Take Me Back /  
Our Song

1149- I Miss You So /  
Get Out Of My Life

1154- Hurt /  
Never Again 1966



VEEP

- 1228- Better Use Your Head/  
The Wonder Of It All
- 1233- You Better Take It Easy  
Baby /  
Gonna Fix You Good
- 1241- Going Out Of My Head/  
Make It Easy On Yourself
- 1248- It's Not The Same /  
Down On Love
- 1255- Don't Tie Me Down/  
Where There's A Will  
There's A Way To Forget  
You
- 1262- Hold On To Someone/  
Lost In Love
- 1269- You Only Live Twice/  
My LOve Is A Rainbow
- 1275- Beautiful People /  
If I Remember To Forget
- 1278- I'm Hypnotised /  
Hungry Heart 1968
- 1283- What Greater Love/  
In The Back Of My Heart
- 1285- My Love Is A Rainbow/  
Yesterday Has Gone
- 1293- The Gentle Rain /  
The Flesh Falure
- 1303- Goodbye Good Times /  
Anthem(Grow,Grow,Grow)

UNITED ARTISTS

- 50552-Out Of Sight,Out Of Mind/  
Summers Comin' In
- 50598-The Ten Commandments Of  
Love /  
Let The Sun Shine In
- 50625-Don't Get Close /  
It'll Never Be The Same
- 50677-World Of Darkness/  
The Change
- 50720-Help Me Find A Way/  
If I Love You 1970

JANUS

- 160-Father,Father /  
Each One,Teach One
- 178-Where Do I Begin /  
There's An Island

AVCO1974/75

- 4614-La La La At The End /?
- 4635-I'm Falling In Love With  
You/  
What Good Am I Without  
You
- 4645-I Don't Have To Worry/  
The Loneliest House On  
The Block
- 4651-I've Got To Let You Go/  
Hold On Just A Little  
Bit Longer
- 4655-Young Girl /  
I'll Be Loving You Sooner  
Or Later

Winley 212- was also issued  
on Savoy - 1552 in 1958.  
End 1083- was also issued with  
two people in the world repla-  
cing dream.  
Many of the End releases also  
appear to have come out on  
U.S Roulette at later dates.  
Also 'Tears On My Pillow' came  
out on Musicor 1950,with a  
different flip.

L.P RELEASESV.A = various artists

New Yorks Cities Greatest Oldies  
Vol 1(va)Winley 100  
History Of Rock - The 50<sup>s</sup> PT2  
(va)Lost Nite 5050  
Oldies By The Dozen (va) Parkway  
Cruisin 1960 (va) Increase 2005  
Rock'n'Roll Jamboree (va)  
End 302  
We Are The Imperials End 303  
12 Plus 3 Equals 15 Hits End 311  
Golden Goodies Vol 2 (va)  
Roulette 25210  
Forever Yours Roulette 42007  
I'm On The Outside Veep 16510  
Going Out Of My Head Veep 16511



Best Of Veep 16512  
 Paying Our Dues Veep 16513  
 Reflections Veep 16514  
 Movie Grabbers Veep 16516  
 Best Of Vol 2 Veep 16519  
 Very Best Of United Artists 6255  
 Out Of Sight, Out Of Mind  
 United Artists 6720  
 On A New Street Avco 11012

LITTLE ANTHONY FAMILY GROUP  
 TREE.

THE DUPONTS

Anthony Gourdine - Lead  
 William Delk - Baritone  
 Dockerty - Tenor  
 William Fracy - Bass

THE IMPERIALS WITHOUT ANTHONY

NEWTIME

503-A Short Prayer /  
 Where Will You Be  
 505-The Letter /  
 Go And Get Your Heart Broken

THE CHESTER AND ORIGINAL IMPERIALS

Anthony Gourdine -Lead  
 Clarence Collins -Baritone(Rep-  
 laced by Keith Williams)  
 Tracey Lord -Tenor  
 Ernest Wright Jnr-Second Tenor  
 Gluster Rogers -Bass

CARLTON

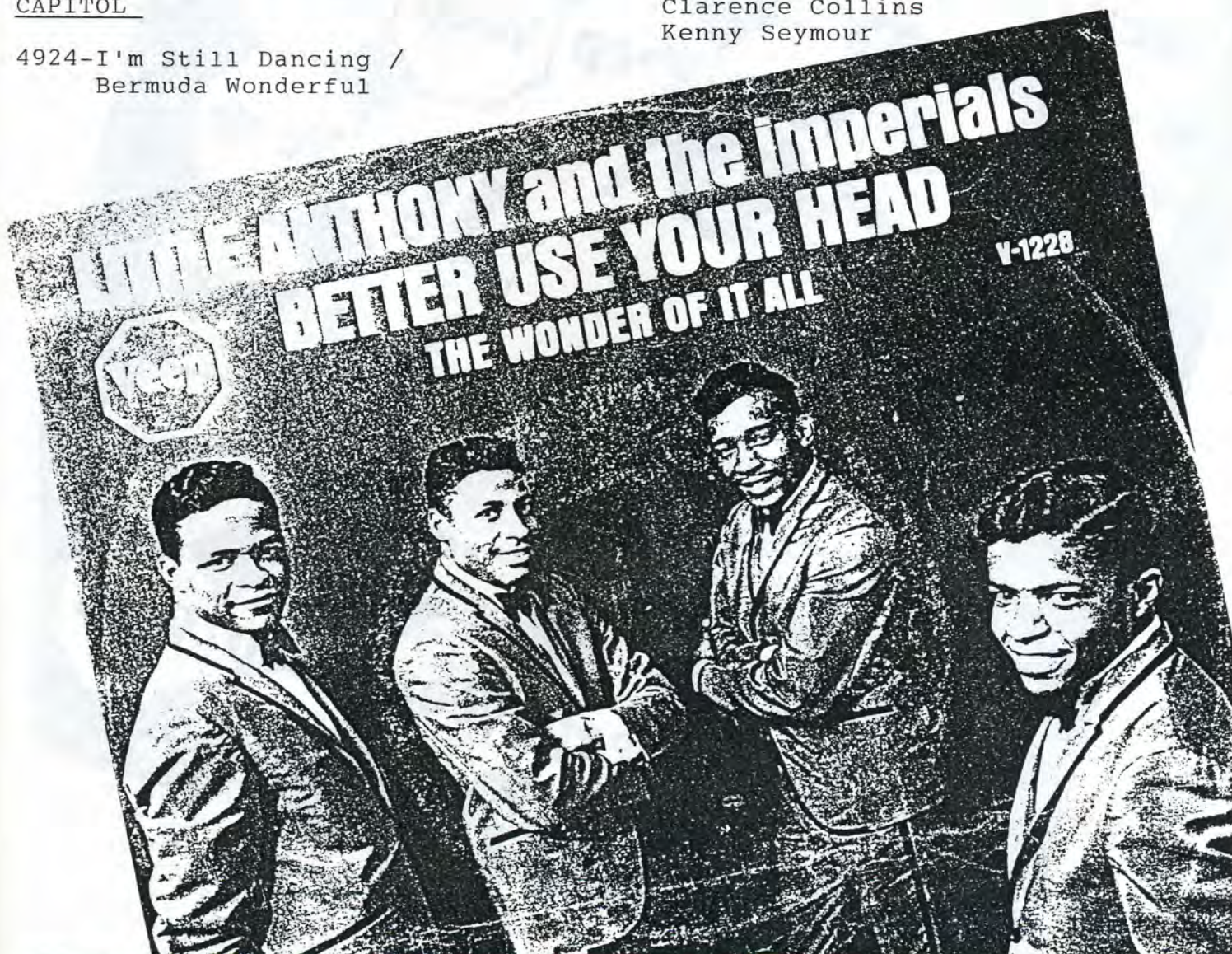
566-Faithfully Yours/?

CAPITOL

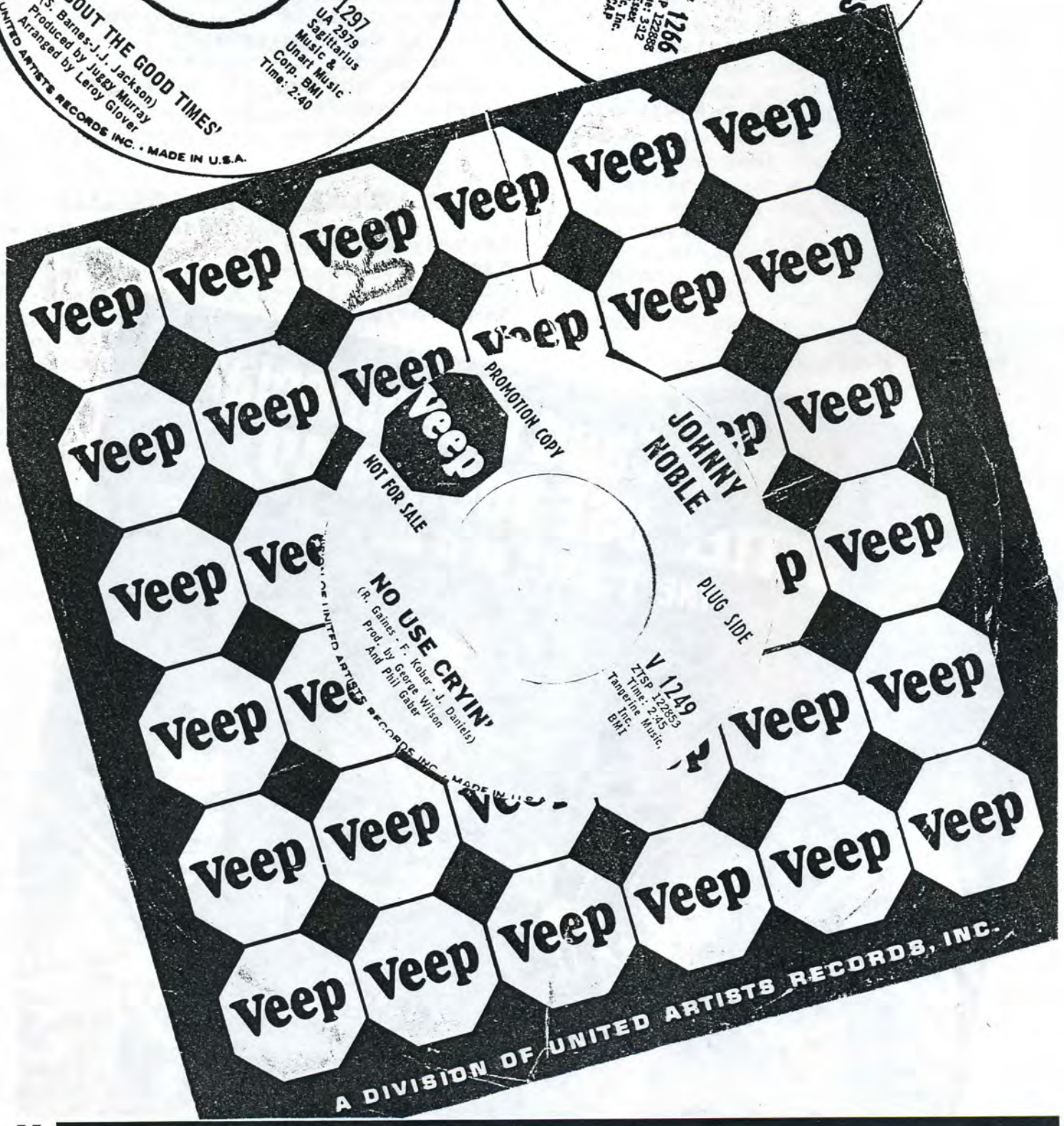
4924-I'm Still Dancing /  
 Bermuda Wonderful

LITTLE ANTHONY AND THE IMPERIALS

Anthony Gourdine  
 Samuel Strain  
 Clarence Collins  
 Kenny Seymour









# VEEP

VEEP LABEL LISTING.....Bob Foster,Chris Savory,Jim Wilson.  
 Label formed late 1964/early 1965 as a subsidiary of the  
 Los Angeles UA/ Liberty Label.All release numbers were prefixed V-.

1200	THE FEATHERS	THE DUMMY
1201	BARRY LEE	THEM ONIONS
1202	WINDSOR STRINGS	MAKE IT
1203	BOBBY LEE SMITH	THINGS GOTTA CHANGE
1204	DUBBY POWER	WOMAN OF STRAW
1205	GERRY GRANAHAM	BABYLON
1206	THE 'D' MEN	NO SURVIVORS
1207	BOBBY GREG & HIS FRIENDS	FORBIDDEN AFFAIR
1208	FIVESHADES	I DON'T CARE
1209	THE 'D' MEN	WHERE AM I
1210	THE TAMMYS	SOPHIA
1211	THE GALAXIES	ALL THE LIVE LONG DAY
1213	TIMOTHY WILSON	DON'T YOU KNOW
1214	FOUR HAVENS	NO HOPE FOR ME
1215	PREVIEWS	THE HULLABALLOO
1216	BOBBY BOYD	CHARLEY BA-BA
1217	DON CARON ORCHESTRA	I'LL GIVE YOU LOVE
1218	G-CLEFS	VICKIE
1219	No Release	JUST DON'T CARE
1220	THE TAMMYS	MOUSING AROUND
1221	VISCAYNES	HOLD BACK THE LIGHT OF DERON GYPSY
1222	ZENA FOSTER	TILL THEN YOU'LL HEAR
1223	TIMOTHY WILSON	LET ME HEAR
1224	LITTLE ROMEO & THE CASANOVAS	HEY GIRL DO YOU LOVE ME
1225	ZENA FOSTER	COME ON HOME
1226	G-CLEFS	WHAT TIME IS IT
		LET'S HAVE A GOOD TIME
		LOVEY DOVEY
		RIDERS IN THE SKY
		MY TYPE OF DANCIN'
		WHERE WERE YOU
		THAT'S MY DESIRE
		ROADRUNNER
		ON THE OTHER SIDE OF TOWN
		I HAVE
		BLUE SIXTEEN
		HIS ACTIONS SPEAK LOUDER THAN WORDS
		PAULINE
		QUESTIONS I ASK
		MAKE IT ME
		BABY LET ME TEACH YOU
		HE WILL BREAK YOUR HEART
		OH HOW I WISH SHE WERE MINE
		REMEMBER LORI
		THAT'S HOW GIRLS BET BOYS
		YOU'RE BITING MORE THAN YOU CAN CHEW
		YOU'VE GOT A LOT IN YOUR FAVOUR
		THIS TIME(I KNOW WERE GONNA MAKE IT)
		ON THE OTHER SIDE OF TOWN





1227	WILLIE & HANDJIVES	GOTTA FIND NEW LOVE	ZTSP 104920
		RUNNIN' GIRL	ZTSP 104921
1228	LITTLE ANTHONY & THE IMPERIALS	BETTER USE YOUR HEAD	ZTSP 104922
		THE WONDER OF IT ALL	ZTSP 104923
1229	EUGENE PITT	ANOTHER RAINY DAY	ZTSP 104924
		WHY WHY WHY	ZTSP 104925
1230	ISLEY BROTHERS	LOVE IS A WONDERFUL THING(8.12.66)	ZTSP 104926
		OPEN UP HER EYES	ZTSP 104927
1231	ROSE ST.JOHN & THE WONDERETTES	I KNOW THE MEANING	ZTSP 104928
		FOOL DON'T LAUGH	ZTSP 104929
1232	GARNET MIMMS	IT'S BEEN SUCH A LONG WAY HOME	ZTSP 104930
		THINKIN'	ZTSP 104931
1233	LITTLE ANTHONY & THE IMPERIALS	GONNA FIX YOU GOOD	ZTSP 104932
		YOU BETTER TAKE IT EASY BABY	ZTSP 104933
1234	GARNET MIMMS	MY BABY (8.12.66)	ZTSP 104934
		KEEP ON SMILING	ZTSP 104935
1235	CHUCK CORBY	MAN LOVES TWO (8.5.66)	ZTSP 104936
		HAPPY GO LUCKY	ZTSP 104937
1236	SLEEPY KING	HELLO MARTHA (8.31.66)	ZTSP 104938
		PLEASE LET A FOOL IN OUT OF THE RAIN	ZTSP 104939
1237	JOHNNY DUNN	YOU'RE HANGING ME UP (10.6.66)	ZTSP 104940
		FALSE PRIDE	ZTSP 104941
1238	THE GENIUS OF FERON QUEENS	YOUR SEARCH IS OVER (9.23.66)	ZTSP 104942
		BOSS MEN	ZTSP 104943
1239*	LITTLE ANTHONY & THE IMPERIALS	TEARS ON MY PILLOW (9.7.66)	ZTSP 104944
		WHO'S SORRY NOW	ZTSP 104945
1240*	LITTLE ANTHONY & THE IMPERIALS	I'M ON THE OUTSIDE LOOKING IN(9.7.66)	ZTSP 104946
		PLEASE DO	ZTSP 104947
1241*	LITTLE ANTHONY & THE IMPERIALS	GOIN' OUT OF MY HEAD (9.7.66)	ZTSP 104948
		MAKE IT EASY ON YOURSELF	ZTSP 104949
1242*	LITTLE ANTHONY & THE IMPERIALS	HURT SO BAD (9.7.66)	ZTSP 104950
		REPUTATION	ZTSP 104951
1243*	LITTLE ANTHONY & THE IMPERIALS	OUR SONG (9.7.66)	ZTSP 104952
		TAKE ME BACK	ZTSP 104953
1244*	LITTLE ANTHONY & THE IMPERIALS	GET OUT OF MY LIFE (9.7.66)	ZTSP 104954
		I MISS YOU SO	ZTSP 104955
1245*	LITTLE ANTHONY & THE IMPERIALS	HURT (9.7.66)	ZTSP 104956
		NEVER AGAIN	ZTSP 104957
1246	ELBIE PARKER	LUCKY GUY (9.13.66)	ZTSP 104958
		PLEASE KEEP AWAY FROM ME	ZTSP 104959
1247	BARBARA BANKS	RIVER OF TEARS (9.20.66)	ZTSP 122849
		LIVING IN THE PAST	ZTSP 122850
1248	LITTLE ANTHONY & THE IMPERIALS	IT'S NOT THE SAME (10.26.66)	ZTSP 122851
		DOWN ON LOVE	ZTSP 122852
1249	JOHNNY NOBLE	NO USE CRYING (10.13.66)	ZTSP 122853
		YOU'RE SO SMOOTH	ZTSP 122854
1250	No Release		
1251	LARRY & THE LARKS	TELL ME (12.1.66)	ZTSP 122857
		THE GIRL I LOVE	ZTSP 122858
1252	GARNETT MIMMS	ALL ABOUT LOVE (12.1.66)	ZTSP 122859
		THE TRUTH HURTS	ZTSP 122860
1253	CINDY SCOTT	I LOVE YOU BABY (1.31.67)	ZTSP 122861
		IN YOUR SPARE TIME	ZTSP 122862
1254	STAR-TREKS	GONNA NEED MAGIC (2.16.67)	ZTSP 122863
		DREAMIN'	ZTSP 122864
1255	LITTLE ANTHONY & THE IMPERIALS	TIE ME DOWN (1.31.67)	ZTSP 122865
		WHILE THERE'S A WILL THERE'S A WAY	ZTSP 122866
1256	THE REMEMBER WHENS	A THOUSAND MILES AWAY	ZTSP 122867
		LOST INLOVE (not released)	ZTSP 122868
1257	No Release ????		
1258	IVORY JOE HUNTER	DON'T YOU BELIEVE HIM (2.8.67)	ZTSP 122871
		WHAT'S THE MATTER BABY	ZTSP 122872



1259	WALLY & THE KNIGHT	UNCLE SAM	(3.27.67)	ZTSP 122873
		I NEED YOU		ZTSP 122874
1260	JOHNATHON CARTRIGHT	I'M WALKING BEHIND YOU	(5.4.67)	ZTSP 122875
		SO TIRED OF BEING ALONE		ZTSP 122876
1261	TENDER JOE RICHARDSON	THE CHOO CHOO	(4.6.67)	ZTSP 122877
		B-side SHINGALING		ZTSP 122878
1262	ANTHONY & THE IMPERIALS	HOLD ON TO SOMEONE	(4.28.69)	ZTSP 122879
		LOST IN LOVE		ZTSP 122880
1263	SHARON REDD	HALF AS MUCH	(4.19.67)	ZTSP 122881
		I'VE GOT A FUNNY FEELING		ZTSP 122882
1264	BILL PINKEY & THE ORIGINALS	THE MASQUERADE IS OVER	(5.18.67)	ZTSP 122883
		I FOUND SOME LOVIN'		
1265	JIMMY CLIFF	GIVE AND TAKE	(6.8.67)	ZTSP 122885
		AIM AND AMBITION		ZTSP 122886
1266	JACKIE EDWARDS	COME BACK GIRL	(6.8.67)	ZTSP 122887
		TELL HIM YOU LIED		ZTSP 122888
1267	CHARLOTTE HUBERT	CHANCES HIS ROUND	(7.8.67)	ZTSP 122889
		FALLING IN LOVE WITH HIM		ZTSP 122890
1268	CINDY SCOTT	I'VE BEEN LOVING YOU TOO LONG		ZTSP 122891
		TIME CAN CHANGE A LOVE		ZTSP 122892
1269	ANTHONY & THE IMPERIALS	YOU ONLY LIVE TWICE	(7.7.67)	
		MY LOVE IS A RAINBOW		
1270	IVORY JOE HUNTER	DID SHE ASK ABOUT ME	(9.8.67)	
		FROM THE FIRST TIME WE MET	(1.22.67)	
1271		WHEN THE LOVE LIGHT STARTS SHINING THROUGH HIS EYES		
		LAYERS & LAYERS		
1272	JOHN THOMAS	LONELY MAN	(11.2.67)	
		WHO COULD EVER LOVE YOU		
1273				
1274	BABY WASHINGTON	WHITE CHRISTMAS	(11.24.67)	
		SILENT NIGHT		
1275	ANTHONY & THE IMPERIALS	BEAUTIFUL PEOPLE	(11.12.67)	
		IF I REMEMBER TO FORGET		
1276	JIMMY CLIFF	THAT'S THE WAY LIFE GOES		
		THANKYOU		
1277	TRUMAN THOMAS	RESPECT	(2.16.68)	
		FUNKY BROADWAY		
1278	ANTHONY & THE IMPERIALS	I'M HYPNOTISED	(11.24.67)	
		HUNGRY HEART		
1279	TIMMY WILLIS	MR.SOUL SATISFACTION	(12.26.67)	ZTSP124224
		I'M WONDERING		ZTSP122225
1280	TINA BRITT	WHO WAS THAT	(4.10.68)	ZTSP 124226
		I FOUND A NEW LOVE		ZTSP 124227
1281	SARI & SHALIMARS	IT'S SO LONELY(Being Together)		ZTSP 124228
		YOU WALKED OUT ON ME BEFORE		ZTSP 124229
1282	JOHN THOMAS	IT SURE IS GROOVY	(4.18.68)	ZTSP 124230
		COME SEE ME(I'm your man)		ZTSP 124231
1283	ANTHONY & THE IMPERIALS	WHAT GREATER LOVE		ZTSP 124232
		IN THE BACK OF MY HEART		ZTSP 124233
1284	SAMUEL DOUGLAS & THE CONTINENTALS	JUST BECAUSE(He Had A Dream)	(5.8.68)	ZTSP 124234
		PART II		ZTSP 124235
1285	ANTHONY & IMPERIALS	YESTERDAY HAS GONE	(5.10.68)	ZTSP 124236
		MY LOVE IS A RAINBOW		ZTSP 124237
1286	THE POETS	THE HUSTLER	(6.12.68)	ZTSP 124238
		SOUL BROTHERS HOLIDAY		ZTSP 124239
1287	SMOKEY BROOKES	SEVEN GROOVES FOR SEVEN MOODS	(7.3.68)	ZTSP124240
		BEAT THE HEAT		ZTSP 124241
1288	TIMMY WILLIS	GOTTA GET BACK TO GEORGIA	(7.1.68)	ZTSP 124242
		DON'T LET TEMPTATION		ZTSP 124243
1289	RICKY J.THOMAS	LITTLE MISS FUNKY SOUL (withdrawn)		UA 2344
		WHY DID I EVER LET YOU GO		UA 2345



1290	SARI & SHALIMARS	NO REASON TO DOUBT MY LOVE(8.14.66)	
		TOO ANXIOUS	
1291	SOUL SISTERS	YOU GOT 'EM BEAT (9.27.68)	
		A THOUSAND MOUNTAINS	
1292	RICKY J. THOMAS	LITTLE MISS FUNKY SOUL	UA 2344
		WHY DID I EVER LET YOU GO	UA 2345
1293	ANTHONY & IMPERIALS	THE FLESH FAILURES (10.4.68)	UA 140917
		THE GENTLE RAIN	UA 140918
1294	MAURICE WILLIAMS & THE ZODIACS	THE FOUR CORNERS (1.6.69?)	
1295	TRUMAN THOMAS	MY REASON FOR LIVIN' AFTER LOVING YOU (11.19.68)	
		MY SOUL	
1296	DON VARNER	MEET ME IN CHURCH (Voided 12.18.68)	
		TEAR STAINED FACE	
1297	BABY WASHINGTON	THINK ABOUT THE GOOD TIMES	UA 2979
		HOLD BACK THE DAWN	UA 2980
1298	TINA BRITT	SOOKIE SOOKIE	UA 3412
		KEY TO THE HIGHWAY	UA 3413
1299	ROBI PATTERSON SINGERS	GIVE HIM A CHANCE	UA 2510
		TOP MOUNTAIN	UA 2514
1300	MIGHTY GOSPEL GIANTS	IT'S A NEEDED TIME	UA 2499
		GOING UP TO HEAVEN	
1301	SWINDELL BROS.	JUDGE NOT	UA 2485
		POWER	UA 2491
1302	JUBILATORS	THE KNOCK AT THE DOOR	UA 2178
		TOGETHERNESS	UA 2179
1303	ANTHONY & IMPERIALS	ANTHEM	
		GOODBYE GOODTIMES	
1304	JOHNNY & LILY	THIS IS MY STORY	UA 3675
		CROSS MY HEART	UA 3535
1305	TRUMAN THOMAS	IT'S YOUR THING (withdrawn)	
		THE WEIGHT	
1306	TRUMAN THOMAS	TWENTY FIVE MILES	UA 3946
		THE WEIGHT	UA 3948





# THOSE INBETWEEN 45S

The scene consist's of two types of D.Js, that fall into the categories of 1) played out oldies D.J. 2) ultra rare one off C/u 60s newie D.Js.

The first, because of usually lack of knowledge, or collection of run of the mill originals and pressing S and A fear of emptying the dance floor and scared of rocking the boat and thus losing an easy source of income, plays all the records that gives us an excuse to take a trip down boring memory lane and keep everybody happy apart from your true purist Northern Soul boy who could do better anytime.

Then there is the other end of the scale, your sixties newies D.J, who strives on over the years also looking, seeking, finding, through hour's of hard graft, looking, playing, buying records, good and bad, and after parting with hard earned cash, coming up with those few elusive quality rare 60s Soul sides. D.Js who fall into this category or capable of doing the buisness on the newies Soul side are Butch, Tony Smith, Guy, Rob Marriot, Ian Clark, Ion, Kitch, Colin Law, Pat Brady, Gary Spencer, Rod Shard, Roger Banks, many D.Js apart from these try, and think they are newies D.Js, but unfortunately don't measure up, either by playing a mixture to dated, to slow, to well known records. These D.Js, while failing to get into the high spots of the newies scene, but at the same time being way above the average standards of the oldies crew, would be far better going the semi-obscure groove, records although which have been around for 5, 10, 15 years and command a price sometimes of only £3-£8, and are known to the record bar collectors, if were to be played at a niter, only 90% of the floor would know them,

these records, usually good staunch, mid-up tempo beatty dancers have become the tape sounds, the forgotten sides of the of the scene, and here i hope to turn you onto a few of those sadly forgotten gems, probably destined to stay forgotten unless a few D.Js start accepting their true vocation on the scene by plugging the gap on the niter dance floor with some of these 45s.



BARBARA CARR-DONT KNOCK LOVE-  
CHESS - 1985.

This is one that Ian Levine played at the Mecca in 1973/74 or whatever year it was, and the dance floor responded by turning round and giving it's verdict with it's feet, too fast to dance to. So if that was the case in those days what chance has something like this now, not much, it takes most punters the nerve to get up the courage or the energy to make it up the stairs to the boring card game at most niters these days. I would have thought that the logical progression for this record was for it to have been picked up at Wigan Casino at that time and hammered to death as it is dancable, no harder than tricky item's like Velvet Satins and others, i have danced to it on my bedroom floor, the testing ground for many a new sound, and gave it the all clear.



Although on a big label, still fairly rare, and quite obscure, ask Brian Rae or Steve Whittle if they know it.

Anyway back to Northern Soul, talk about uptempo, it's not in it, from the word go it's stomp, stomp, your ideal four beats to the bar dancer for those who like to work on that floor, excellent tamborine, piano, Soulful vocals laid down Miss Carr over that frantic beating rhythm, and of course the ever expected obligatory sax breaks, one of the best i've heard on a Northern side. This lady has had other releases including another one on Chess which is only seen on white demo's. Pick this up for £8-£10 and you dance your way into the kitchen.

TUTTI HILL-HE'S A LOVER-  
AROCK-1012-A.

A very crisp, vibrant, midtempo offering from Tutti with her own expressive vocals coming across, a basically tight backing carried along with a pronounced beat with a lovely girlie chorus coming in every few bars with the well harmonized "He's A Lover", how her boyfriend's so good at doing the things that make her feel good, lazy saxophone break halfway through put's the seal on this side as a classic side of 60's dance Soul, if you ever find a guy as good as this girl's you'll be alright. Mick Brown Derbys answer to Des O'Connor put me on to this on a medium sized logo which has seen a few good Northern sides over the years, Diplomats, D.C Playboys, a New York logo pressed at the notorious plant where the Shrine label was turned out hence the similarity in the paper label(s) which peel off, and the familiar X mark on the run out groove go's for about £8. Also by Mary Wells on 20th Century Fox, but this is the version.



THE FIDELS-  
I WANT TO THANK YOU-  
MAVERICK-MA-1008.

This i think is either late sixties or more like early 70's. The West Coast's answer to the Motown sound, obviously due to the efforts of Willie, 'Love Runs Out', Hutchinson, who takes credit for the lot on this side.

The Fi-Dels better known for the recently reactivated dancer on Dore- 'I'm Giving You Notice Baby' which has had a lot of sheep bleating lately.

Not as good as the Dore outing- 'I Want To Thankyou' is a very good midtempo dancer, strong vocals, horns, v-good lyrics, full of feeling and Soul and beaty enough to dance to the overall harmony's are again evident, which is obviously the case the more midtempo records.

The label that gave us Terrible Tom - 'We Were Made For Each Other' and who needed harmony's with a bad cat like Tom in town. A label worth watching as there are a few other releases on the label like, Chuck Bernard- 'Indian Giver', Dee Dee Gartrel, which can be picked up for a few quid if your lucky.





HARRY JAYNES + THE JAYNESMEN-  
ON THIS BUSY SIDEWALK-  
JOSIE-45-933.

One half composed by S. Trimachi who was responsible jointly for writing such classics as 'Heartaches Away My Boy' 'S.O.S Heart In Distress' and 'My Old Mans A Dustman', i bought this off Leicesters answer to Alan Freeman (sorry Alan) Paul Rudzitis who up until me buying Sam Bowie off him in 1984, thought Northern Soul was a type of fish you bought at Fleetwood Market. Still records like this are my gain and his loss.

A very nice semi-obscure outing from a very prolific label. Which has turned out many a semi-obscure over the years this being no exception. Horns bring us into this midtempo groove, tinkling piano, harmonising male chorus, good lead, vocals, girlie backing vocals come in  $\frac{1}{2}$  rd through, one that will probably take a few listens for most people to get into. The flip which is not by coincidence written by Trimachis partner on the Christine Cooper classics R. Cordell, "My Baby's Coming Home" is again an excellent midtempo sixties dancer.

THE ROLEAKS-KEEP ON LOVING YOU-  
45-556.

The Baltimore label which brought us the frantic dance legend Syng McGowan-'That's What I Want' and the slightly less popular-'Loneliness Is A Pleasure', comes up with this slightly stronger than midtempo in vien dancer. I believe this was available in some quantity around the same time as the above two in the day's of Wigan around 1979, so it can't be too rare. Why it was never played beats me, or if it was, why it never reached any sort of proportions i can't imagine. A very good sixties dancer. all round the Roleaks being a very good group really get it together on this one.

A good buy for £6-£8. Composed and arranged by Alphonse Higdon, so beware.



BOBBY McCLURE-  
I'LL BE TRUE TO YOU-  
CHECKER-1130.

Following on from his classic double sider 'Peak Of Love' / 'You Got Me Baby' is this 1966 gem. Set at a slightly slower tempo than 'Peak' which detracts nothing from it's potential as a dance floor filler.

The lyrics are written by Oliver Sain and Billy Davis who also serve as producers and are a pretty standard type of thing-pledging his devotion no matter what.

If you like your Soul gritty, i could'nt recommend this enough.

Flip side, 'I'm Not Ashamed' is good armchair listening material dripping with Southern style guitar licks, and slightly reminiscent of Tony Clarkes, 'Entertainer' although not in the same class, a very enjoyable disc indeed.



RICKY ALLEN-  
JUST ME AND YOU-  
FOUR BROTHERS 402.

Completing this trip of semi-known/obscure records and again one from Chicago. Ricky's second release on the label, although flip, 'Keep It To Yourself' came out on Four Brothers



401 as "I Cant Stand No Signifying". The first thing that struck me about this side is the insistent beat throughout, add a pinch of brass, a sax break and there you have it, a good R 'n' B orientated dancer that you should be able to pick up quite cheaply.



TOMMY SEARS-GET OUT-  
CHALET-CHR-1050.

A very underated storming, gravely vocalled, loads of horns, sixties uptempo semi-obscure oldie. One that was spun for a time at the Mecca and Wigan in the 70s extremely strong beaty drum and horn backed stomper. Singing all about his bird who's been cheating and lieing on him, and now he's telling her to get out, a Nashville label. What an underated gem, how many would know this if it was played. Shows what a sub-standard knowledge oldie's D.Js have, or they'd be spinning it. First turned up by Dave Godin.

THE MODERN RED CAPS-  
NEVER KISS A GOOD MAN GOOD-BYY  
PENNTOWNE-101A.

Co-composed by George Smith and George Tindley under the guise of Tinsley. Although just credited to the Modern Red Caps i would hazard a guess that George is taking the lead vocals as he did on the other outings that are well known on the Northern scene, such as 'Ain't Gonna Worry' Doo-Wop-and 'I Can Hear Them Laughing'-on Ro-Wax, both very good dancers in their own rights.

On this side, as on the above two mentioned, the vocals ability of The Modern Red Caps and George Tindley really come to the fore. 'Never Kiss A Good Man Goodbye', is a steady midtempo dancer with loads of 60s feel to it, which is mainly created by the strong tight horns backing strong drum beat with crisp quick drumming breaks coming in every now and then, and of course the already mentioned true Soul lead vocals backed so well by the harmonising chorus, the lyrics as usual as with 95% Northern sides are well up to scratch with George telling us 'how sad and lonely down he is cos his bird's knocked him back', again obviously speaking of a recent true life experience. It's just as well the sixties male negro had loads of shit with the opposite sex or i would'nt be writing about these sounds now, and we'd all be at acid house do's.



KING COLEMAN-  
GET ON BOARD-  
PORT -45-3017.

About midtempo in beat, one of the few organ backed sounds that i honestly like. Very nice horns, girlie background vocals, shit hot proverbial sax break. Deep gritty vocals from King Coleman. Best thing i have ever heard. All about travelling the roads of the U.S to fulfill his dreams.

One of many fine semi obscure sixties Soul dabcers to be found on this label, look for Big Ray Belle Jets, Carl Fran, Johnny Newbag, Intrigue, Cathy and the Cavenders and obviously others i don't know.





THE SHORT KUTS-  
ONE WAY STREET-  
PEPPER -444.

The same label that gave us the stomping Torch classic, "Just A Little While" by Ollie Jackson, this group being better known under the name Eddie Harrison and the Short Kuts "Your Eyes May Shine"-Pepper 434, which is again in the up-tempo vien and was massive in the early 70<sup>s</sup>, both this and "One Way Street" are Isaac Hayes-David Porter compositions but any similarities end here. As 'One Way Street' is pure midtempo magic, this has been around on the scene in collectors circles for a good ten years, one that is liked by Guy Hennigan which must be a plus for it. Horns predominate this side as is the case with most Hayes-Porter songs, good strong expressive vocals, good harmonising male and girlie chorus's over a good mid-tempo dance beat. Would really sound ideal in any niter.

Flip is a rather poor, funky version of the Marvin Gaye classic-'Stu-bborn Kind Off Fellow', best forgotten about.

ACT IV-BLESS YOU-  
CUB-9150.

This slightly slower than midtempo beat sixties semi-known dancer is very reminiscent to The Brothers of Soul Outings on Boo and also The Creations Footsteps on Zodiac. Obvious Detroit connections

being produced and composed by Valvano-Coleman and Bassoline very strongly orchestrated in parts with full use of the strings section. Although a very good sound. It's not the sort that usually breaks big on the niter scene. Good buy for £5-£6.

LOU D. WASHINGTON-SMOKEY-  
STEELTOWN-101-A.

I've only ever heard or seen one other record by this guy, and that's 'Stay Of Execution' on Steeltown, but comparing the two is like comparing George Sharpe to Dave Godin, the only similarity is that they both live in Yorkshire, anyway back to Northern Soul, I've probably already reviewed this side in some other mag but so what. This particular record is one of my all time favorite records appertaining to this style, i.e a record that would not have seemed suitable on the scene up until 1983 because of it's style or it's tempo. Written by W. Spencer and M. Rodgers which means nothing, produced by Ben Brown and Gordon Keith, who has become a mini legend on the scene via his 'Got To Look Ahead' on Steeltown and Calumet-682-which was originally first turned up by Rod Shard, played by Dave Withers C/u as Maurice Williams back in 81/82. (what exciting day's). 'Smokey' although totally different in tempo to Gordon Keith stands out as one of the truly underrated records of the golden Stafford era. The lyrics alone in this record stand up any day to favourable comparison legends like - Jerry Williams-'If You Ask Me'-Big Dee Irwin-'Satisfy My Needs'-Gene McDaniel-'Walk With A Winner'-Ray Pollard-'The Drifter'-Moses Smith-'Girl Across The Street'-Dells-'Make Sure', the list is endless. I have never heard such subtle, clever, double meaning words in a record in my life. The main theme as always is love between a man and a woman, the love that's



lost, that's no longer there because Lou's woman has left him alone, with that worlds worst feeling, the one feeling that no-one else in the world can fully understand, the one emotion that can drive you either to madness, happiness or suicide. The lonely sad low down emptiness of a burning heart, and Lou's question to Smokie is:- Smokie by the way is the affectionate nickname given to the one of the many Band of Firewatchers who watched over the various Great National Parks and Forests in the United States of America in the sixties and i presume up until the present day, so Smokie being somewhat an authority and expert at preventing fires and obviously even better at putting them out, as obviously he is in the best position to be best at this sort of thing looking at the situation from above, afar outside can give a better view on a blazing fire than anyone else.

So he say's to Smokie, how can you save a man, a man with a burning heart, as the pain and the burning is too much to bear.

So to cut a long story short, Smokie tell's Lou, "She does'nt love you, so many other girl's in the world" so the only way to drown down your old flame is to go and find someone new, and there's plenty of fish in the sea out there swimming, so there's only one thing to do and that's to dive in after one and save my burning heart. The double meaning jumping in the sea after something new literally drowns out the flames of the burning heart, while on the other side of the coin proving the old saying right, there's plenty more fish in the sea and going after one of them will make you forget all about Mr Misery and your last love.

The actual other half of the record has Lou in fine vocals, a really strong drumming rattle snake intro, similar to Honey + The Bees on Garrison, castinets, strong drums, nice xzylophone, steady

midtempo beat, lovely girlie chorus, strings, a really nice tight backing. Like i said what a side, Soul and dance both as strong as each other. If Lennon and M<sup>C</sup>Cartney could have written lyrics like this, perhaps they could have taken themselves seriously, how anyone can honestly not like this record must'nt be a Northern Soul lover. It goes for around £12-£15. First turned up around Stafford 1985. Played by Keb once or twice, but he decided to take the 20 Embassy instead, bought by Tony 'Good Taste' Smith, but never got the justice it truly deserved, that's how it goes, give me records like this any day to crap, over rated raritys like L. Allens 'Cant We Walk All Over It' on G. Dolphin, and other's that belong in the Hamburg red light area that are very catchy as in V.D.

Anyway make up your own mind as it is my "lyric turnon of the month-acknowledgements Dave Godin. Take it away Lou. And the girls taking the part of Smokie. Thanks also to Dave Malloy.

Girls=Fire, Fire

Lou = Man with a burning heart,  
hello there Smokie, what's been happening in the forest today,

I know you been awfully busy my friend,

Trying to keep all those forrest fires away,

I know you can put out a fire before it really start's,

But here's a question i'm asking you concerning my heart,

Oh Smokie,

Girls = Oh, Smokie,

Lou = How do you save a man with a burning heart,

Girls = A man with a burning heart,

Lou = A man with a burning heart,

Girls = Man with a burning heart,

Lou = Yeah, yeah, yeah,

Oh, oh, Smokie,

You say this question has never been put to you before. Well i never would have asked you my friend.



If Mr Heartache had come knock-  
ing at my front door,  
He brought with him a pain no  
medicine cannot cure and it  
burn's eternally in my heart  
and that's for sure,  
Oh Smokie,

Girls = Oh Smokie,  
Lou = How do you save,  
Girls = Save,  
Lou = A man with a burning heart,  
Girls = A man with a burning  
heart  
Lou = A man with a burning heart,  
Girls = What if she does'nt love  
you,  
Lou = Get away,  
Lou = What you say,  
Girls = Get away,  
Lou = What you say,  
What you say,  
What you say,  
Girls = So many girls in the  
world,  
Lou = That's true you see, and  
there's got to be a girl for me,

I thank you Smokie,  
Girls = You're welcome,  
Lou = For telling me exactly  
what to do, when you find  
out your girl don't really  
love you,  
Go out and get you somebody new,  
There's so many fish a swimming,  
Swimming in the deep blue sea,  
I know there's got to be one  
swimming round in there for me,

Oh Smokie,  
Girls = Oh Smokie

I'll drown down my old flame and  
save my burning heart,  
Girls = Save my burning heart,  
Lou = I'll save my burning heart,  
Girls = Save my burning heart,  
Lou = I'll save my burning heart,  
Girls = Save my burning heart,  
Lou = I'll save my burning heart,  
Girls = Save my burning heart,  
Lou = I'll save my burning heart,  
Girls = Save my burning heart,  
Lou = I'll save my burning heart,  
Girls = Save my burning heart,  
Lou = I'll save my burning heart,  
fade  
Girls = Save my burning heart,  
fade out,  
And then some more.

@@





# ◆ DJ PROFILES ◆ DJ PROFILES ◆ DJ PROFILE

# ◆ DJ PROFILES ◆ DJ PROFILES ◆ DJ PROFILES

## TONY SMITH.....<sup>SIXTIES D.J</sup>

Born...30-10-65

Hometown...London

Years been into Northern Soul...

First exposed to N.Soul at Mod Clubs '79/'80,so 10 years

First allniter attended:-

1<sup>st</sup> 100 Club Allniter 1982,

Alltime favourite Soul record:-

Chuck Jackson, 'Any Day Now'  
-Wand,

All time favourite Northern  
uptempo dancer:-

Cecil Washington, 'I Don't Like  
To Lose' Prophonics,

All time favourite Northern  
mid-tempo dancer:-

Marva Josie, 'Don't U/A  
& John Wierdest'

All time favourite Northern  
slow mid-tempo dancer:-

Jerry Ganey, 'Just A Fool',  
Verve,

Favourite Northern Soul group:-

Volumes or Falcons

Views on the scene:-

dwindling attendances at niters  
need to be arrested quickly-  
possibly by embracing the modern  
scene as at Stafford.

Favourite Soul group:-

Artistics

Favourite male Soul artist:-

Marvin Gaye,

Favourite Male Northern Soul  
artist:-

Emanuel Lasky,

Favourite female Northern Soul  
artist:-

Maxine Brown,

Favourite female Soul artist:-

Gladys Knight,

Best ever allniter:-

Stafford, Eddie Parker & Lorraine  
Chandler,

Best ever Soul night:-

Carved Red Lion-London 84/85,

Favourite promoter:-

No-one particular,

Best D.J:-

Butch,

Biggest influences:-

Pete Lawson, Dave Molloy, Guy  
Hennigan, Keb Darge and amphetamine,



TOP TEN NEWIES FROM CURRENT  
PLAYLIST,

- 1..Heartbreak Orch-  
Get Up And Go-Go
- 2..Rita Littles & Sharpettes-  
Tell Me
- 3..Traditions-  
Last Summer
- 4..Gene Toones-  
How Happy(i'd be)
- 5..John Madana-  
Stop The World.
- 6..Five Blind Mice-  
We Want Freedom
- 7..D.C Blossoms-  
A Bit Longer
- 8..Jewel Akens-  
My First Lonely Night
- 9..Tina Roberts-  
One Way Or The Other
- 10..Perfections-  
Am I Gonna Lose You

OLDIES PLAYLIST

- 1..Geogre Lemons-  
Fascinating Girl
- 2..Sharpettes-  
Lost In A World
- 3..Melvin Davis-  
I Must Love You
- 4..John & Wierdest-  
No Time
- 5..Soul Shakers-  
I'm Getting Weaker
- 6..Jimmy Scott-  
40 Days and Nights
- 7..Dee Edwards-  
All The Way Home
- 8..Danny Woods-  
You Had Me Fooled
- 9..Johnny Robinson-  
Gone But Not Forgotten
- 10..Nolan Chance-  
Just Like The Weather

SIXTIES D.J

**ROB MARRIOTT.....**

Born..  
9.11.60

Hometown..  
Mansfield (Notts)

Years been into Northern Soul..  
16

First allnighter attended..  
Wigan Casino

All time favourite Soul record..  
Alice Clark-  
'You Hit Me'(right where it  
hurt) + many more

All time favourite Northern  
uptempo dancer-  
Little Carla Carlton-  
'Hey Little Girl'  
(we're in love)(c/u)

Leo Wright & The El-Be Jays-  
'Baby Don't You Do It  
(Vitue'acetate)

Dave Charles-  
Ain't Gonna Cry No More'  
(Donnie)

Tamala Lewis-  
'You Won't Say Nothing'  
(Marton)

G.Davis & R.Tyler-  
'What Can I Do?'(c/u)  
+many more

All time favourite Northern  
mid-tempo dancer..  
Larry Clinton-  
'She's Wanted'-(in three states)  
Dynamo

Don Gardner-  
'Cheatin' Kind'(Cedric)

Carletta-  
'Lies'(Bell Sound Acetate)

James lately-  
'Love Friends And Money'  
(Temple)

Rose Valentine-  
'When He's Not Around'(c/u)  
+ many more!

All time favourite Northern



slow mid-tempo dancer-  
Magnetics-  
Lady In Green'(Bonnie)

Cleveland Wilson-  
'I'm Shooting High'!  
(audio disc acetate)

Precisions-  
'What I Want'(Drew)

Jerry Ganey-  
'Just A Fool'(Verve)

Magnetics-  
'Count The Days'(Sable)  
+ many more!

Favourite Soul Group..  
Temptations,Dells,Artistics +  
many more,

Favourite Northern Soul group-  
Masquarades,Sequins,Precisions,  
Salvadors,Frank Beverly + Butlers,  
Servicemen + many more!

Favourite Male Soul artist-  
Marvin Gaye,Bobby Womack,Lamont  
Dozier,Jackie Wilson,Walter Jack-  
son,Chuck Jackson,David Ruffin,  
Wilson Pickett,Garnet Mimms,Otis  
Redding + many more!

Favourite male Northern Soul  
artist-  
Darrell banks,Gene Chandler,Eddie  
Parker,Joe Matthews,Emanuel Laskey,  
Spyder Turner + many more,

Favourite female Soul artist-  
Martha Reeves,Dee Dee Warwick,  
Aretha Franklin,Linda Jones,  
Lorraine Ellison,Irma Thomas  
+ many more!

Favourite female Northern  
Soul artist-  
Pat Lewis,Lorraine Chandler,  
Patti Austin,Rose,Ty Karim,Rose  
Valetine,Paula Durante + many  
more!

Best ever allnighter-  
Wigan Casino

Best ever Soul night-  
Blackpool Mecca

Favourite promoter-  
Adey Croasdel(100 Club)  
Tim O'Hara(Shotts'Scotland)

Best D.J-

Butch'(Mark Dobson)  
(present)  
Richard Searling  
(past)

Biggest Influences-  
(older brothers)  
Ivor + Chris + alot of their  
old wrecks!

Richard Searling,Ian Levine,  
'Butch',Tim Ashibende,Tim  
Wensiora,Dave Molloy,Eddie  
Hubbard,all the Cybermen'  
Keb Darge + and all our good  
friends from Scotland!+many  
more friends,D.Js + collectors  
i've met over the years at  
Wigan,Cleethorpes,Stafford  
etc.

#### TOP TEN CURRENT OLDIES PLAYLIST (in any order)

1..Is It Worth It All-  
Joe (Thelma)Matthews

2..I Gotta Be Free-  
Joe Hicks (AGC)

3..Somebody New-  
Danny Moore (Allrite)

4..Love That Never Grows Old-  
Jackie Beavers (Revilot)

5..Give The Man A Chance-  
The Soul Twins

6..Never In A Million Years-  
The Honey Bees (Garrison)

7..Fascinating Girl-  
George Lemons (Gold Soul)

8..Nothing's Too Good For My  
Baby-  
The Springers (Wale)

9..Shy Guy-  
The uptights (Columbia)

10..You Just Don't Know-  
Ty Karim (Romark)

#### TOP TEN CURRENT NEW DISCOVERIES PLAYLIST

(in any order)

1..I've Got A Feeling-  
The Caressors(c/u)

2..You'll Always Be In Style-



Patti Austin(A+R Acetate)

3..It's Not The End For Me-  
(Oh No) Johnny Bragg(c/u)

4..Standing In The Need Of Love-  
The charmaines  
(April & Blackwood acetate)

5..Ain't Gonna Cry No More-  
Dave Charles (Donnie)

6..I'm So Inlove With You-  
The Escorts (c/u)

7..Another Day-  
The Harmonics (c/u)

8..A Hard Way To Go-  
The Informers (Black Jack)

9..You Did'nt Tell The Truth-  
The Celebrities (Boss)

10..Love Friends And Money-  
James Lately (Temple)

Venues D.Jing at-  
(present and past)  
(Blackburn) (London)  
Tony's Empress Ballroom,  
100 Club,  
Shotts' Scotland,  
Twisted Wheel,  
Wigan Tiffany's Herne Bay (Kent)  
Samantha's (Sheffield)  
Queens Hall Bradford,  
and various dayers and Soul  
nights up and down the country

---

SIXTIES D.J PROFILE

## STEVE SMITH.....

Age..  
34

Hometown..  
of origin,Gloucester now Kettering

First got into Soul music..  
1971

First Soul night..  
Torch 8-8

First niter attended..  
Torch

Biggest influences  
Richard Selwood & Wax Machine

Best Soul nite....

Best niter..  
Yate,Stafford

Favourite Soul group....  
(male)O'Jays

Favourite Soul group...  
(female)babara Lewis

Favourite female singer..  
as above.

Favourite Northern male singer..  
Roy Hamilton

best D.J..  
Butch

Bets promoter...  
Thorley

Views on the scene...  
no fun,too serious

### TOP 20 NEWISH

Johnny On The Spot-  
Dennis Edwards

2..Shy Guy-  
bobby Mac

3..I Won't be Coming Back-  
Jay.D.

4..Somebody New-  
Danny Moore

5..Steppin' Out Of The Picture-  
Johnny Maestro

6..Closer Together-  
Eddie Foster

7..Toy Soilder-  
Dramatics

8..You Don't Even Know My Name-  
Hi-Tones



9..Law Against A Heartbreaker-

10..I See You My Love-  
Inez Foxx

11..The Feeling Is Real-  
George Pep

12..There's Room For Me-  
Jesse Davis

13..Let It Be Real-  
George Hobson

14..Let No-body Love You-  
Virginia Blakeny

15..You Left Me-  
Admirations

#### TOP 20 OLDIES

1..Job Opening-  
Del-Larks

2..You Won't Say Nothing-  
Tamala Lewis

3..Girls Are Against Me-  
Utopias

4..Second Hand Love-  
Lyn Vernado

5..Just Like The Weather..  
Nolan Chance

6..I Am Nothing-  
Al Williams

7..Next In Line-  
Hoagy Lands

8..At The Top Of The Stairs-  
Formations

9..Thats Allright-  
Ed Crook

10..I Really Love you -  
Jimmy Burns

11..Love Slipped Thru-  
Sam Williams

12..Meet Me Halfway-  
Lilly Bryant

13..No Right To Cry-  
Mamie Galore

14..Showstopper-  
Cashmeres

15..Go For Yourself-  
Antiques

16..What Shall I Do-  
Frankie & Classics

17..Please Don't Go-  
Willie Tee

18..I'd Think It Over-  
Sam Fletcher

19..Ski-ing In The Snow-  
Invitations

20..Ain't That Love Enough-  
Larry Atkins

#### VIEWS ON THE SCENE

##### Unity Is Strength

Everyone who is genuinely interested, and affiliated with the 'Rare Soul' scene, have, and are very much entitled to their own individual views, ideas and opinions etc. on how things ought to be?

The promoters, D.Js, collectors etc., and most important of all The Punter !all have their own individual taste in Soul music. Even so, many are very similar in preference to each other.

Arising from this we've gradually divided ourselves into several sectors. The 'Rare Soul' scene, is, and has been for a long while categorised.

Myself, along with a lot of other, 'open minded' people, feel the need, (whenever it is possible) for a more regular change in music policy to combat this. Hopefully of more venues, in particular, all-nighters promoting a committed format of blending together a 'fair share' of 60s new discoveries and obscure oldies, 70s and modern Soul. After all the quality of music is there all-round, so we would be getting the best of both, and at the same time develop into a more 'collectively together' scene.



SIXTIES D.J

Name:-

Tim Eshitika Ashibende,

Born:-

7.6.57,

Hometown:-

'Soul'-On-Trent

Years been into Northern Soul:-  
20 Years,

First allniter attended:-  
Wigan casino,

All time favourite Soul record:-  
Four Tops'Ask The Lonely'/  
Manhattans'There's No Me Without  
You'-CBS

All time favourite Northern  
uptempo dancer:-  
Velvet Satins-nothing can compare  
to THIS!!!!

All time favourite northern  
midtempo dancer:-  
Tripps'Love Can't Be Mōdernised'  
Soundville,

All time favourite Northern  
slow midtempo dancer:-  
(whats the difference????)

Favourite Soul group:-  
Archie Bell & Drells,

Favourite Northern Soul group:-  
Tripps(i include in this,penetrations  
exits,who are all one group)

Favourite male Soul artist:-  
Jackie Wilson,

Favourite male Northern Soul  
artist:-  
Len Jewel,

Favourite female Northern Soul  
artist:-  
Sandy Winns/Linda Jones  
Patrice Holloway(could'nt decide)

Favourite female Soul artist:-  
Jean Carn,

Best ever allniter:-  
Wigan Casino(first one i ever  
went too)

Best ever Soul night:-  
all the ones we had at 'The  
Antelope'in Hanley,

Favourite promoter:-  
Adey Croasdel,because he's pro-  
fessional in his outlook to  
promoting and run's sucessful  
and well organised allnighters  
consistently,

Best D.J:-  
Butch,(not because he's my friend,  
but because he's always selective,  
never sacrifices quality for  
obscurity,and keeps his standards  
nigh,unlike some of his contem-  
poraries)

Biggest influence(s)  
Andy Myatt from Stoke,for steering  
me towards lesser known records.  
Motown,for showing the way with  
classy 60<sup>s</sup> dance music and Wigan  
Casino for setting the standards  
for the ultimate in atmosphere,  
unique and truly unforgettable  
nighters!

Views on the scene:-

Don't feel qualified to comment  
accurately on the current scene,



because i don't really attend venues,like i used too,primarily because they don't excite me like .....generally i think that not withstanding the efforts of Butch,Rob Marriott and one or two others,standards have dropped and the scene has given deck space to records which shoul have stayed in their 25 count boxes.The scene has managed to unearth some classic examples of a unique genre;unfortunately it has also unearthed a considerable amount of uninteresting beat-ballad drivel.Still on the negative side,latter years have seen egotistical,selfish,dog eat dog promoting,resulting in so-so venues which have sacrificed atmosphere for 'elitism'(and/or) the 'Big Buck'.

On the positive side,collecting seems to have become a very serious and earnest issue as collection finally realise that in these days they're probably experiencing their last chances of owning certain 25 year old vinyl antiques.Overall,i'd say that there'll always be a scene of sorts,because there'll always be people around who like the music,but as for the allnight er scene,i'm not so sure,it has'nt looked too healthy in latter years,for good quality allnighters to flourish,we need to see more promoter co-operation-monthly board meetings to thrash out dates and so on.

#### TOP TEN NEWIES

recently or currently played which i like.

1..Dave Charles-  
Ain't Gonna Cry No More-  
Donnie(best 60's newie since  
Danny Monday!!!!!!)

2..Speedlimit-  
Can't Say No-(acataate)

3..New Wanders-  
Ain't Gonna Do You No Harm-  
Ready

4..Springers-  
Nothings Too Good-  
Wales

5..Chuck Jackson-  
What's With This Loneliness-  
(acetate)

6..  
Deeper-C/up

7..Kim Weston-  
Absent Minded Lover-Acetate

8..Billy Arnel-  
It's O.K- C/up

9..Ruby-  
Feminie Ingenuity-Gold Token

10..  
Baby I Love You-acetate

#### OLDIES PLAYLIST

1..Mikki Farrow-  
Set My Heart At Ease-Karate

2..Mary Love-  
I'm In Your Hands-Modern

3..Virginia Blakely-  
Let Nobody Love you-Mojo

4..Barbara Adilin-  
I'm Not Mad Anymore-Special  
Agent

5..Tony Hestor-  
Down In the Dumps-(acetate)

6..Jackie Wilson-  
My Heart Is Calling-(1.p track)

7..Keymen Strings-  
Try A Little Harder-(DJM)

8..Dean Courtney-  
We Have A Good Thing-RCA

9..Ambassadors-  
Too Much Of A Good Thing-Pee  
Vee

10..Lorraine Chandler-  
What Can I Do-Giant

Venues D.Jing at:-  
none at present



# AL TNT BRAGGS A SHORT STORY AND U.S DISCOGRAPHY

On the 23<sup>rd</sup> May 1938 Al Braggs was born in Dallas Texas. He was brought up in an environment which has been the platform for all the U.S.A<sup>s</sup> Blues, R and B, Soul singers over the years, well those of greatness and like so many of his predecessors he, with lot's of help from his mother, began to sing with great dedication in the baptist choir of his local church (Salem B.C)

This was just one side of the multi talented Al Braggs. While still at school he was equally at home on the piano, bass, harmonica, guitar, organ and drums, but his strongest desire lay in his soul and the way to that was through his singing. Only a couple of years after leaving school. Al started to use the prefix TNT and formed a band called the 5 Notes. Lots of hard work, some talent show win's later they managed to secure a recording contract with the famed Chicago label. They had just the one release entitled- Part Your Love/Show Me The Way, with Al TNT Braggs on lead vocal. The disc was supposed to have sold 37,000 copies. However for some reason the group were dissatisfied, and changed label and the name of the group. Despite the appearance of them in a movie called 'Rock baby, Rock it' in 1957 success did not come their way. Shortly after the group tired and discouraged with events decided to split. Al joined another band singing and doubling on piano, later moving onto the organ, this move was the turning point for Al. Every performance was a real rave up and lot's of praise followed each show, the demands that he sang and danced with every song increased with every song he did, in the words of Mr TNT himself "It was some-

thing you felt rather than knew" the next stage was to sign for MR Don Robeys-Peacock label in 1960, over the years he was to make something like 12 releases in about a 5-6 year period. Exactly what year he left Peacock is unsure and what he did after that equally unsure. His best Northern dancers are, Peacock 1931 (B-side) 'I Just Can't Get Over You' very good midtempo dancer. Peacock 1936 'Joy To My Soul/Out Of The Pan Into The Fire. Both excellent Detroitish type up-tempo beaty dancers. Peacock 1945 Earthquake, probably his best title describes itself big record at the Twisted Wheel in early 70<sup>s</sup>. There obviously must be one or two others that are good for the dance floor which i hav'nt heard. But worthwhile dancers or not, fast or slow, Mr Al TNT Braggs certainly had a voice that is only associated with 60<sup>s</sup> Soul men.

## AL (TNT) BRAGGS DISCOGRAPHY

### Peacock Singles

Peacock 1693-Chase Em Tom Cat/  
A Little Bit Closer

Peacock 1698 -Listen To Me  
Baby/There

1.699

PEACOCK 1699-I DON'T THINK I  
CAN MAKE IT/AN ANGEL

Peacock 1907-Cigarettes And  
Coffee/We Belong Together

Peacock 1918-You're Something  
Else/Easy Rock

PEACOCK 1928-TAKE A LOOK AT  
ME/DRIP DRIP GOES THE TEARS

Peacock 1931-Hootenanny Hoot/I  
Just Can't Get Over You

Peacock 1936-Joy To My Soul/  
Out Of The Pan Into The Fire



Peacock 1945-Earthquake/How Long(Do You Hold On)

Peacock 1962-I Like What You Do To Me/I'm A Good Man

Peacock 1957-That's All A Part Of Loving You/Home In That Rock

Peacock 1967-Give It Up/Running Out Of Lives  
March 1970

# THE APOLLAS ANOTHER SUPREMES?



family left Louisiana for California when she was young, settling in Pittsburg, California. She attended Diablo Valley College, where she was chosen Ambassador, and won the Norsman Award Show for talent in her college.

Her original ambition - to become a nurse - was frustrated (pleasantly so) when the other two members of the Apollas, then a gospel group, heard a gospel record Leola had recorded with 120 teen-aged voices behind her. They contacted Leola, and the scholarship student left academics to enter show business.

Leola, who is single, has traveled widely throughout the United States. Since most of her time as a performer is spent "on the road," Leola has given up the permanent home she has always known for a three-room modern apartment in Hollywood, where she occasionally cooks up her favorite foods: lemon cake, fried chicken, and potato boats.

A close friend of Barbra Streisand (the two worked together at San Francisco's hungry 1), Leola hopes some day to add acting to her list of accomplishments.

*Ella Jamerson:* Ella, like Leola, was born in the South: Rome, Georgia. She is the eldest of six children, but Ella's the only one to enter show business. Ella was educated at South San Francisco High School

(she currently makes her home in nearby Daly City). She was one of the original members of the Apollas, during the days when the trio was one of the first groups to sing gospel in nightclubs.

Ella's first engagement with the Apollas was at the Sugar Hill club in San Francisco, where the trio worked for \$75 a week. Perhaps it was that gig that gave Ella her current ambition: to some day own a nightclub of her own.

In her spacious south San Francisco home, Ella spends what free time she has tending house, cooking heavily laden cheese dishes, and puttering about the house.

*Dorothy Ramsey:* Dorothy, the third member of the Apollas, makes her home in Cleveland, Ohio, where she moved from her birthplace, Birmingham, Alabama. Dorothy, the only married member of the Apollas, is married to Ralph Ramsey, of Cleveland.

Dorothy was initiated into the singing world by singing in youth choirs "as far back as I can remember." Educated at Central Senior High School in Cleveland, Dorothy's best subjects were math, English and music. First professional job as a singer was at the Corner Tavern in Cleveland, where Dorothy earned \$45 a week for a five-night week. ■

Standing on the edge of an exceptional recording and personal appearance career are the Apollas. This group of three young ladies have perhaps as many allies and fans in the knowledgeable areas of the entertainment world as any other act.

The excitement of the group is based on talent, a soul kind of talent that developed out of their early, gospel-singing basis and grew into a smashing popular recording act. Now based in California, the threesome is on the verge of greatness. Or, as one California disc jockey said when he first heard their record: "Supremes, watch out."

*Leola Jiles:* Leola, a native of Louisiana, was born on April 2, 1942. She and her







® "Bobby Patterson"





KING GEORGE-I NEED YOU-  
AUDIO ARTS

Although this is one of the most obscure releases to hail from the LA based logo, I am pleased to report that the quality is no way compromised.

This is a late 60<sup>s</sup> floater with George Hobson style vocal bumping into a 'tighten up' type track producing sophisticated Soul of rare quality. The arrangement is dominated by a strong, repetitive bassline riff punctuated with mournful horns and some intricate guitar work.

George gives a staccato delivery, oozing Soul as he admits how much he misses his loved one. Vocally this is in a different league to the bland R and B grunt technique employed by the artist of the same name on his RCA outings and I'm tempted to think that the vocal and geographic gulf between the releases suggests two artists sharing the same name if little else - I would certainly be interested if anybody could throw any light on the identity of the G Renfro credited on the disc. King George did have another release on the label which is pretty common and more to the point - crap!

As one would expect from Audio Arts this disc enjoys a clean and full arrangement, which

when combined with it's other qualities leads me to rate it above all other label releases save 'There's Nothing Else To Say'.

JIMMY RICHARDS-MY NEW FOUND  
JOY-  
A & M

Mid-tempo fans beware! just as the current preponderance of uptempo sounds convinced you that it was safe to lay that emotional hard hat to rest, straight from the Larry Laster-That's Just What You Did/ Freddie Scott mould comes another Soul serial killer of a record.

No prisoners are taken as Jimmy lays open his heart and confesses his ecstatic love for Miss Perfect. Every vocal trick in the book is employed as Jimmy runs the whole gamut of feelings, voice waivering, unable to contain the emotion in parts then but a few bars later breaking into an angst ridden Blues cry that Screaming Jay would be proud of. If you like your Soul served rare and garnished with mixed 'Gotta Gotta's and 'Shucks Now' this is your vinyl christmas.

As though we had'nt been spoilt enough we're also treated to a production by Horace 'Mr Melodrama' Scott, surely one of the most underated producers and more than worthy of an article if anybody can get to grips with this phenomenal output. It will come as no surprise to aficionados that were given a typically lush, symphony orchestra let loose in a studio vein production complete with Blossoms style girly backing vocals-Murderous!

Prince Harold, alias Harold Batiste panned and released an alternative version although I can confidently predict that it is inferior. Hang on to your heads and look out for this mega-deepie 'I Won't Be Responsible' on the same outlet.





SANDY GOLDEN-YOUR LOVE IS EVERYTHING-  
MASTERPIECE

This is the sort of record that attracted me to the Soul scene and maintains my interest, being the epitome of understated quality. Set at a dancable mid-tempo pace, this record veritably lilts along never reaching climax but constantly exuding Soul and class in equal proportions.

The backing track is dominated by a soft piano and mournful brass which compliments Sandy's delicate and low key delivery. Although similar to the Groovettes or Monique in that full impact in is only appreciated after a couple of plays, i find the logo name appropriate in this case.

The disc was discovered by Barrie Waddington some four years ago, and todate i hav'nt come across another copy so i don't think it's rarity can be questioned.

I believe that the label is West Coast in origin, on the basis of seeing the Fortier credits on a later release from that area, although any further info would be much appreciated.

TONI ROSS-HURRY BACK-HARTOWN.

Excitement Soul here we come! Despite being recorded in a john and having the engineer remember to turn up the volume halfway through the recording, in the best tradition of the Vondrells or Maurice Williams the drive and the sheer energy of this record dispense with any hair-splitting niceties of production and get's down to some serious stomping.

A relentless stormer from the initial single drum beat intro until the engineer pulls the proceedings to a halt by pulling the plug. this disc is perfect uptempo cardiac dancing material with plenty of breaks and flourishes of brass as Toni's haunting girly voice weaves over a frantic drum laden backing track.

It's nigh on impossible to review a disc of this sort on a mellow Sunday night devoid of atmosphere and volume so i would suggest you put on a suitable head and hear in it's natural habitat - an allniter at about 3 am.

I'm told by more knowledgable sources, that the label hails from Chicago although it's got something of a Southern look to me, and i've no leads on the credits, but, as they

say, 'The proof is in the dancing not the writing.





# ● BOBBY SHEEN DISCOGRAPHY ●

Compiled by Kurt Mohr(acks.to  
C.R.)

BOB-B-SOXX & THE BLUE JEANS:  
Bobby Sheen,Darlene Love,Fanita  
James(vo)with orch.by Jack  
Nitzsche;prod.by Phil Spector.  
Los Angeles 1962

BBS-1 Zip A Dee Doo Dah  
Philles 107,LP4002  
BBS-3 Why Do Lovers Break Each  
Others'Hearts  
Philles 110,- LP4002  
Let The Good Times Roll -  
My Heart Beat A Little Faster -  
Jimmy Baby -  
Baby(I Love You) -  
The White Cliffs Of Dover -  
This Land Is Your Land -  
Dear(Here Comes My Baby) -  
I Shook The World -  
Everything's Gonna Be Alright -  
(CB2.2.63)

Note:Flips of the Philles 107&  
110 are instrumentals titled  
'Flip And Nitty'(BBS-2)and  
'Dr. Kaplan's Office' (BBS-4)  
similar or same

Los Angeles 1963

BBS-5 Not Too Young To Get  
Married Philles 113  
Here Comes Santa Claus  
Philles LP4005  
The Bells Of St. Mary's  
(adBB10.12.63) -  
Note: LP4005 is a x-mas album  
featuring various artists.Flip  
of 113 is an instrumental titled  
'Annette'(BBS-6)

BOBBY SHEEN(vo) with  
Los Angeles 1965  
My Shoes Keep Walking Back  
To You Dimension 1043  
I Want You For My Sweetheart  
(CB2.27.65) -

BOBBY SHEEN(vo)with ork.arr.by  
Gene Page,prod.by Al de Lory:  
tps,tbs,ts,bs,p,g,f-b,dm,vb.  
\*add strings & fem-vo-gp.  
Los Angeles 1966  
55868 Sweet Sweet Love\*  
Capitol 5672  
55869 Dr. Love (rel.6.13.66)

BOBBY SHEEN(vo) with ork.arr-  
dir,by James Carmichael:  
Los Angeles 1967

56874 Cloud Nine Capitol 5827  
56875 I Shook The World -  
(rel.1.23.67)

BOBBY SHEEN(vo) with 1967  
57746 The Way Of Love  
57747 The Shelter Of Your Arms  
(1c,8,28,67)  
Capitol 5984

BOBBY SHEEN(vo)with ork.arr-  
dir.by Ray Jackson.  
Los Angeles 1969

59306 She Taught Me What Love  
Really Is Capitol 5984  
59338 I Don't Have A Dream  
(rel.5.13.69) -

BOBBY SHEEN(vo)with  
Los Angeles 1973  
Something New To Do  
Warner 7662  
I May Not Be What You Want  
(rel.5.73)  
If I Ever Dreamed I'd Hurt You  
Warner 7701

prod.by Clayton Ivey and Terry  
Woodford:  
RAL 0100 Don't Make Me Do Wrong  
Warner 7732  
RAL 0101 Payback (rel.10.73)

BOBBY SHEEN(vo)with ork.arr.by  
Clayton Ivey and Terry Woodford,  
prod.by Ed Sherman,strings  
arr.by C. Lane  
New York 1975

CH 3034 AS Love Stealing  
Chelsea 3034  
CH 3034 Come On And Love Me





LESTER TIPTON

*Stand  
Best member  
Lester Tipton*



654-8573  
937-0694