

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



Ray Pollard



# THE GOSPEL ACCORDING TO DAVE GODIN

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# ♦ ♦ EDITORIAL ♦ ♦ EDITORIAL ♦ ♦

The Gospel according to Dave Godin as in Northern Soul.

Home and office address: Any good allniter most Fridays and Saturdays.

Welcome to the Gospel according to Dave Godin as in Northern Soul. This magazing is dedicated to one of my all time Soul hero's, to me the man who did more for Black American music in this country than anyone in the sixties, the man who put in so much money, time dedication, the most controversial, misquoted, true to the faith, uncorrupted Soulman i have had the privilage ever to meet in my life and experience on or off the Soul scene. I hope this magazine can do this man some justice, because justice is to me what the Northern Soul scene should be based upon, fairness, equality. Recognition of the achievements of black America in the sixties and of it's English counterparts in the 70<sup>s</sup>, 80<sup>s</sup> and 90<sup>s</sup> in starting up, and running the longest ever underground black music scene, and although on a smaller scale than the contribution of the black artists, writers, producers, arrangers, label owner. The faith kept by a small band of U.K people. From the early days of the scenes conception by the man himself in 1971, up until the present day with shrinking attendances, fewer quality niters, people and drugs, but the overriding consistent quality from the start right up until now, the music, as in the words of Guy Hennigan, new records will always be found, the music will always be there, if the scene die's it'll be down to the people stopping coming nothing else. I'd like to think that I share some of the quality's of Dave

Godin(not enough for my liking) and one that is synonymous with the Soul music and that is injustice. The injustice of the white untalented Rock/Pop star ripping off and reaping the rewards and fruits of the downpreesed negro's of black America.

And of course although we must know our place on the Northern Soul scene, and remember whoever we are, whatever our names are, we owe it all to the scene to black America, and to people like Mr Godin.

And when everything is put into perspective we know where we stand, what we have done and those who have reaped more than they have sown, the mouth pieces, big heads, money men who do more moving of their mouths and more counting of money with their hands than any constructive contribution to the scene which goes hand in hand with their over sized ego's and total lack of love for our scene.

To my mind people have to be named, if this rocks the boat, upsets people, get's me a bad name,, then hard luck, thats the price i'll pay, a small price to what others have paid over the years. In my opinion people like Tim Brown, Pat Allen,

Derek Pearson(who coincidentally came up with his shrine article two years after Ion Tsarkalis and myself had completed a 90% similar story) and others who are'nt worth the ink, paper or anything else, they do know who they are.

And on the true Soul side of things who are the people who to me are the main men now or have been over the years.

Dave Godin, John Anderson, Keith Minshull, Brian Rae, Butch, John Manship, Steve Smith, Guy Hennigan, Ady Croasdel, Dave Molloy, Ian Cunliffe, Roger Barks, Tim Ashibende, Brian '45' Phillips. Characters like Bill from Burton, Fido, John Blight and one of the best lads ever

to grace the scene and my company

John Hodge. This magazine is also dedicated to their memory R.I.P, also to the girls of the Liz from London, Val Elaine, Kim Crton, Anne, Sue, Kim Molloy, Anita, Lorraine from Colwyn Bay, other lads like Tony Smith, Tim Ashibende, Cliff Steele, Mick, Kev, Dave Mocre, Paul & Jaqui, John Gough, Jimmy and Alison from Bradford (2 of the best) Tef, Gaz, Nipper and Andy Taylor, Billy and Belinda, Baz Riley, Curno, Neil Clowes, Tommy, Tim, Pete Deurdon, Chris Gaynor and Spock, Fred Julie Hodge, Mick MCKintyre a Soulman and a great friend. Mike Ward and Keno who should attend more Nitters, Keith Whitson and all the Scotch lads I know who in my opinion are the best crowd on the scene bar none. Edwin the most Soulful Welsh man around, Tomo and Pauline Klick, Swish so many more who just won't spring to mind all make these rather poor scene at times still the best around by far and one to me will never take second place to beer pubs, work or women. The majority of these people unsung hero's doing all the work behind the scene's putting the love of the music first and all else second.

And don't forget Northern Soul is music (dance/Soul) and Billy and anyone who thinks it's just one or the other should be on Cilla Blacks "Blind Date" as if you don't agree forget it.

To finish off I'd just like to thank the following, Mags, people who without this mag would never have happened, various shout, HBS, Soul Cargo, Magazines Record Exchanger, Black Music, Blues + Soul, Me, Stuart Raith, Pam Dawson for the high quality cheap typing, Rob Marriott, Andy Whitmore, Guy Hennigan, Randy Cousins, Ian 'Mel' Melia, Ady Harley, Jock, Ion Tsarkalis, Butch, Craig (Brighthouse) Andy Whitmore with his valuable help with the Bob & Earl article, Steve Smith and Tony Parker. Thanks to everyone

involved for their help, thanks too, also to my Mum, Nan and Fred and my late Father who helped sustain 18 years of sheer magic on a scene I'm so grateful to have been a part of. As good as a Red and Brown the sounds keep coming, the words keep flowing right on and the nights keep buzzing on.

PETE





W



B



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- |                              |                  |            |                                 |                      |          |
|------------------------------|------------------|------------|---------------------------------|----------------------|----------|
| 1. YOUR PRECIOUS LOVE        | MARVIN & TAMMI   | TAMLA      | 31. FUNKY BROADWAY              | WILSON PICKETT       | ATLANTIC |
| 2. I WANT YOUR LOVE          | MR. PERCULATOR   | MAX        | 32. KEEP THAT MAN               | BIG MAYBELLE         | ROFAC    |
| 3. NINE FOUND STEEL          | JOE SIMON        | SOULS 7    | 33. I WANT MY BARK BACK         | ERWIN ST ARR         | GORBY    |
| 4. GET ON UP                 | THE ESQUIRES     | BERRY      | 34. FABULOUS ONE                | JAMES PHELPS         | MERCURY  |
| 5. SOUL MAN                  | SAM & DAVE       | STAX       | 35. TEACH ME TONIGHT            | GENE PAGE            | MONSON   |
| 6. HEART BE STILL            | LESLADNE ELLISON | LOKA       | 36. DON'T FIGHT IT / FLIP       | SWEET INSPIRATIONS   | ATLANTIC |
| 7. SKINNY LEGS AND ALL       | JOE TEX          | REAL       | 37. SECOND THAT EVERYONE        | THE MIRACLEX         | TAMLA    |
| 8. WISHING, WAITING, HOPEING | TONY OWENS       | SOUL       | 38. FOREVER MINE                | KARON NEVILLE        | PARLO    |
| 9. LET LOVE COME BETWEEN US  | JAMES & BONNY    | TELE       | 39. THREE LOVE WAYS             | JIMMY JONES          | BELL     |
| 10. CAN'T LAST MUCH LONGER   | BETTY HARRIS     | DANDY      | 40. E GOT A FEELING             | THE BARRONS          | SEVEN 8  |
| 11. SATURDAY NIGHT           | EDDIE FLOYD      | STAX       | 41. MEMPHIS SOUL STEW           | KING CURTIS          | ATCO     |
| 12. TELL MAMA                | ETNA JAMES       | CHESSE     | 42. LET THOSE SOUL BOYS         | CHARLES REED         | SONAC    |
| 13. DON'T LOSE YOUR GROOVE   | LAVELL HARRY     | BRADJ      | 43. WHEN YOUR GONE              | SHEDDA & TARRLETIONS | DIYEM    |
| 14. A NATURAL WOMAN          | GETHA FRANKLIN   | ATLANTIC   | 44. I DON'T WANT NOBODY LEADING | MASQUADERS           | HAND     |
| 15. LET'S YOU THAT I NEED    | THE TEMPTATIONS  | GORDY      | 45. WHAT ABOUT YOU              | O.V. WRIGHT          | GOLDWAX  |
| 16. PIECE OF MY HEART        | HEBA FRANKLIN    | SHOUT      | 46. TOUCH OF THE HEAVS          | SADY BLAND           | DAVE     |
| 17. HIGHER & HIGHER          | JACKIE WILSON    | DISCO      | 47. MORE & MORE                 | LITTLE MILTON        | CHESSE   |
| 18. KEEP RUNNING AWAY        | THE FOUR TOPS    | NOTOAR     | 48. SOMEONE'S SLEEPING          | JOHNNY TAYLOR        | STAX     |
| 19. DIFFERENT STROKES        | GIL JOHNSON      | WILLITE    | 49. TITLE LOVE SONG             | BOBBY CAMEL          | TUNE     |
| 20. SHOUT BAYBAMA            | HICKY MOORE      | SHOUT      | 50. I SEE YOU                   | DELY BUTLER          | DISCO    |
| 21. HE AIN'T GIVE YOU NONE   | FREDDY SCOTT     | DATE       | 51. BANANA HANA                 | JAM THOMAS           | BOUND ?  |
| 22. LOVE IS STRANGE          | FRANKS & HERB    | ONE-GENEUL | 52. POWER OF A WOMAN            | SPECER WIGGINS       | BELL     |
| 23. S. O. S.                 | CASH MC CALL     | KING       | 53. DON'T TAKE YOUR GOOD THING  | MARGARIE MERRIXES    | MERCURY  |
| 24. GET IT TOGETHER          | JAMES BROWN      | SOULS 7    | 54. BROADWAY WALK               | BOBBY WORLACK        | MINIT    |
| 25. HEARTBREAK SOMEBODY      | ROSCOE SHELTON   | ABC        | 55. IT AIN'T WHAT YOU GOT       | JIMMY HUGHES         | ATLANTIC |
| 26. THE GLIDE                | CHARLES BRUBER   | MERCURY    | 56. GET READY                   | WAYNE COCKRAN        | CADET    |
| 27. BURNING INSIDE           | JUNIOR PARKER    | TODDAG     | 57. GIRL, I LOVE YOU            | OAKLAND GREEN        | REVUE    |
| 28. CASANOVA                 | RUBY ANDREWS     | COLUMBIA   | 58. UP TIGHT, GOOD WOMAN        | LAURA LEE            | CADET    |
| 29. RAINY DAYS               | PAT LUNDY        | AMY        | 59. STAG-O-LEE                  | WILSON PICKETT       | ATLANTIC |
| 30. GO GO GIRL               | LEE DORSEY       |            | 60. I WANT NEED YOU             | GENE CHANDLER        | CHECKER  |

**BIG BOSS OK SUPER SOUL TWIN PIC-HITS OF THE WEEK!** VERY BOUND

HOW TO BE HAPPY

JACKIE WILSON

BRUNSWICK

GET READY

THE PLAYERS

MINIT

WB OK 1230 NEW ORLEANS, LA.

WB OK 1230 NEW ORLEANS, LA.

WB OK 1230

**BIG**  
  
**SUPER SOUL MUSIC**

**WB OK 1230 RADIO**

# ••• 89/90 'R'-SOUL AWARDS •••



## THE 1989/90 SOUL TWAT AWARD FOR NORTHERN SOUL.

Voted By 20 Leading People  
On The:

### I LIKE TALKING ABOUT MYSELF TOP 5

- 1....TIM BROWN
- 2....MARTIN KOPPEL
- 3....DEREK PEARSON
- 4....RICHARD DOMAR
- 5....IVOR ALLEN

### PEOPLE WHO NEVER GO ANYWHERE

- 1....TIM BROWN
- 2....RICHARD DOMAR
- 3....TED MASSEY
- 4....SOUL NIGHT CROWDS
- 5....DEREK PEARSON

### MOST DODGEY PEOPLE

- 1....TERRY MAC
- 2....NICK BIRCH
- 3....CHARLIE
- 4....DAZ
- 5....STEVE LONGWORTH
- 6....JOHN BENGY
- 7....MICK CRUISE

### WORST D.Js

- 1....STEVE WHITTLE
- 2....MOST OLDIES D.Js
- 3....ALL MORCOMBE D.Js
- 4....BRIAN RAE
- 5....DANNY EVERARD
- 6....THE VICAR
- 7....PABLO

- 8....DAVE EVISON
- 9....TED MASSEY
- 10...ESHER

### THE WORST VENUES(NITERS)

- 1....MORECOMBE
- 2....86 CLUB
- 3....LOUGHBOROUGH
- 4....BURNLEY MINERS
- 5....MORECOMBE
- 6....COME DANCING

### THE WORST SOUL NIGHTS

- 1....BEDFORD
- 2....BURNLEY MINERS
- 3....KETTERING SOUL NIGHT(Sorry Cliff)
- 4....CARLTON CLUB
- 5....ST HELENS SOUL NIGHT(Sorry Barry)
- 6....HYDE BOTANICAL
- 7....BURNLEY MINERS without Jnr Walker

### MOST OVERATED PEOPLE

- 1....DAVE M<sup>C</sup>CADDAM
- 2....TIM BROWN
- 3....MARTIN KOPPEL
- 4....ADY PIERCE
- 5....PAT ALLEN
- 6....TED MASSEY
- 7....PAT ALLEN
- 8....RICHARD DOMAR
- 9....TOP OF THE STAIRS BLACKBURN
- 10...THE FRUIT MACHINE(S) AT BLACKBURN
- 11...PAT ALLEN

CANDIDATES FOR CHANCELLOR OF  
THE EXCHEQUERS POSITION

- 1....JOHN MANSHIP
- 2....ROB WRIGLEY
- 3....GEORGE SHARPE
- 4....DIM DAVE
- 5....ADY PIERCE
- 6....TIM BROWN

HARDEST PEOPLE TO TALK TOO

- 1....PETE WIDDISON
- 2....BUTCH
- 3....ROD SHARD
- 4....PETE LAWSON
- 5....NIPPER
- 6....ADY CRCASDEL
- 7....MY MUM
- 8....MY BROTHER
- 9....FRED
- 10...OUR NEXT DOOR NEIGHBOURS

OH DEAR I'VE BEEN RIPPED OFF  
AGAIN

- 1....CARL FORTNUM
- 2....GARY SPENCER
- 3....NICK BROWN
- 4....CARL FORTNUM
- 5....TED MASSEY
- 6....CARL FORTNUM

BEST DOWNERS

- 1....MANDYS
- 2....BLOW
- 3....STEVE CROFTS SPOT
- 4....PHIL DICK ON TELLY
- 5....ANYONE WHO DOSE'NT TAKE  
THE GOOD STUFF

MOST BORING CAR JOURNEYS

- 1....NICK PICKUP
- 2....BRUCE
- 3....TERRY
- 4....SOMEBODYS MATE FROM ROUND  
THE CORNER
- 5....GUY FROM HULL

BEST EVER EARLY VENUE ON THE  
SCENE

- 1....BLACKPOOL MECCA
- 2....CATACOMBS
- 3....CENTRAL
- 4....THE BEACHCOMBER
- 5....BLACKPOOL MECCA ON A BAD  
NIGHT

BEST EVER ALLNITER

- 1a....THE WHEEL
- 1....THE TORCH
- 2....STAFFORD
- 3....WIGAN CASINO
- 4....CROWN HOTEL THORNTON
- 5....100 CLUB
- 6....VA VAS
- 7....CATACOMBS

WORST NITERS EVER

- 1....LEICESTER ODD FELLOWS
- 2....MORECOMBE
- 3....TROGGS
- 4....ST.IVES(2nd time around)
- 5....CLEETHORPES(2nd time around)

TOP ALLDAYERS EVER

- 1....WHITCHURCH
- 2....TOP RANK HANLEY
- 3....ROLLER SKATING DAYERS AT STOKE
- 4....DEFINATELY NOT THE RITZ

BEST CAR DRIVERS ON THE SCENE

- 1....LIZ
- 2....TOMO
- 3....PETE DUERDON(when he want's)
- 4....ADY HARLEY
- 5....BILLY
- 6....PETE LAWSON

PEOPLE WHO KNOW NOTHING ABOUT  
RECORDS

- 1....PAT ALLEN
- 2....GAZZER
- 3....KEITH WILLIAMS

- 4....NICK PICKUP
- 5....PHIL DICK
- 6....NICK BROWN
- 7....TONY CLAYTON
- 8....DEREK PEARSON

MOST INFLUENTIAL PEOPLE (D.Js DEALERS)

- 1....BUTCH
- 2....MARTIN KOPPEL
- 3....GUY
- 4....JOHN MANSHIP
- 5....COLIN LAW (SCOTLAND)
- 6....TONY SMITH (LONDON)
- 7....ROB MARRIOTT
- 8....TIM ASHIBENDE
- 9....ADY CROASDEL
- 10...ANDY TAYLOR

7 DAY WONDERS (WHERE ARE THE NOW?)

- 1....CLIVE JONES
- 2....PAT ALLEN
- 3....CHRIS KING
- 4....FRENCHIE
- 5....ALLY (ODDFELLOWS)
- 6....TOO MANY TO REMEMBER

BEST ALLNITER LAST YEAR

PEOPLE WHO TALK 10 LEVELS ABOVE YOU

- 1....CLICK
- 2....NICK BIRCH
- 3....PETE LAWSON
- 4....MRS TAYLOR
- 5....NIPPER

- 1....TWISTED WHEEL
- 2....SCOTLAND (ALLANTON)
- 3....BLACKBURN
- 4....LEMON TREE SCARBOROUGH
- 5....100 CLUB

PEOPLE WHO WILL GO TO THE TOP IN 1990

- 1....THE WINDOW CLEANER
- 2....LIFT ATTENDANTS
- 3....ONE WHO TAKES THE MOST RED AND BROWNS
- 4....TIM BROWN (if he does the buisness)
- 5....A BUS DRIVER IN TODMORDEN

BEST D.Js 89/90

- 1....BUTCH
- 2....GUY
- 3....TONY SMITH
- 4....COLIN LAW
- 5....ROB MARRIOTT





# Venture and Maverick Records

Venture Records was owned by Mickey Stevenson, the husband of Kim Weston. The label was formed sometime in 1967, shortly after he had left Motown's West Coast office. The label was based at 8350 Wilshire Blvd, Beverly Hills, California, 90211, Tel 635-7200. The venture outfit had a sister label Maverick Records which ran from 6350 Wilshire Boulevard, Los Angeles. The label design of Venture was, bottom 2/3rds of the label was dark green with black lettering, and the top third white background with Venture in black curvy capital letters. The Maverick design was patterned with 'Fingerprints', it came out with two different colours, a light green and a pink, both had Maverick across the top.

Other people involved at the label were Clarence Paul, Larry Williams A+R man and he cut a couple of sides, Willie Hutch, Bob Relf, and Warren Lanier worked as chief of sales and promotion. Most of the artists at the label are unknown and no information is available on them, of the following something is known, Vernon Garrett who has recorded on various West Coast labels over the years including modern which probably gave us his all time classic, 'If I Could Turn Back The Hands Of Time', with the equally brilliant flip, 'Me And You Together', The top side being a Northern Soul Classic, the ballads were four black guys; Nathan Robertson, born 1940, Jon Jon Foster, born 1944, Rico Thompson, born 1942, (lead singer on Venture 615, 'My Baby Knows How To Love Her Man') They were all born and bred in the run down ghetto area of Oakland, and like so many groups before and since started singing together on street corners, however they had no gospel experience. You can tell just how rough a place like Oakland was, as it was the place where the Black Panthers started

from. The Ballads officially formed in 1961 as a trio, while Jon Jon joined a bit later. They first got their break when a local record company discovered their talents and signed them.

Their first 45 that saw commercial release was titled, 'Can't See Your Love', PT 1 and 2, it did well enough for Vee Jay records to pick it up in '64. Unfortunately it was released just two months before Vee Jay went bankrupt so there the side didn't have much time or money put into the promotion side of things and the group saw nothing for their efforts.

In 1967 they tried again, they formed their own label Soul Trip, and where in charge of production, promotion, themselves on the side right track, it did reasonably well and afterwards did a tour of the West Coast.

In 1968 they did another session and it produced the single, 'God Bless Our Love' which came out on Bay View. It was originally done by Gene Chandler a few years before. The Ballads had used the song in their stage act and the popularity of it gave them the idea to cut it, and it paid off as the single sold around ten thousand copies in Oakland alone. The group were picked up by Venture records where they were re-recorded it.

The group were not to be pleased with their deal at Venture in their own words, after all they had a hit but they had to wear T-shirts and drive a second hand ford while Warren Lanier, the sales and promotion man (who also was black) drove away from the office building in a brand new Cadillac. The Ballads also recorded one L.P on Venture which had Bob Relf supervising on it, I would imagine this would have been just after his Mirwood connection had finished, and also be the same period he was not active with Earl Lee Nelson in Bob and Earl, the following year he cut, 'Blowing My Mind To Pieces' - Trans American

Terrible Tom should need no

introduction to dance, Soul, fans or collectors, as his uptempo sixties Northern Soul dance classic, 'We Were Made For Each Other' is an epitome of an all night dance sound.

Any way the low down on Terrible Tom is, he was born Tom Bowden, he claims to be the first black kid born in Portola (an all white neighbourhood), as the night he was born it was storming and his mother had to go there to give birth. Tom like the Ballads was brought up in the slums of Oakland and this is where he got his nickname from as he went back and forth to reformatory school. He started as a professional boxer and won all his seventeen fights, fifteen on K.O, a very good record by anyones standards. His first cousin was Jesse Belvin (the late) so got his inspiration

to sing from him. He has rubbed shoulders on the stage at various West Coast venues with the likes of the Temptations, 4 Tops, Jackie Wilson, Aretha Franklin, Little Richard, Ballads. In July 1965, he stated he had dropped his terrible ways (although he had just cut, 'We Were Made For Each Other') as he had started doing social work in the slums to help kids with his same unfortunate background as himself.

Tom has also sang in San Quentin, he stated if his showbiz life was not a success he would dedicate his life to social work. Tom is married to Lauretta Bowden one of the Natura'elles unfortunately as is usually the case Tom, The Natura'elles, The Ballads, nor Miceys Venture, Maverick labels never did achieve the success they all richly deserved and the buisness folded around mid to late 1969.

## MAVERICK LABEL LISTING

1001 TERRIBLE TOM WE WERE MADE FOR EACH OTHER -(COOPER-SHELBY-BOWDEN)  
produced by C.Paul, D.Cooper, E.Shelby

1002 MARIE FRANKLIN YOU AINT CHANGED  
(D.Cooper.V009101-A, E.Shelby) prod.by C.Paul, D.Cooper, E.Shelby  
DON'TCHA BET NO MONEY  
(J.Lewis, R.Hanson)V-009102-A  
produced. Clarence Paul.

1003 WILLIE HUTCH USE WHAT YOU GOT (part one) -V-011108-A  
(Willie Hutchison)  
produced by Willie Hutch  
USE WHAT YOU GOT (part two) -V-011109-B  
(Willie Hutchinson) produced by Willie Hutch

1004 CHUCK BERNARD YOU'RE AN INDIAN GIVER  
(Eddie Sullivan)  
- - HOBO FLATS (Eddie Sullivan)  
both produced Rick Wil, both arranged Mike Terry

1005 R 'N' R MERGER DISENCHANTED  
(M.Volvano, R.Dayton) V-012129  
WE GOT EACH OTHER  
(Volvano, Powers) V-012110  
R.Dayton  
both sides produced M.Volvano, J.Powers

1006 DEE DEE GARTRELL WOULD IT BREAK YOUR HEART  
(Nathan Foster)V-013101  
SECOND HAND LOVE  
(Jmaes T.Shaw)V-013102  
both productions Hannibal

1007 DENNIS COFFEY + IT'S YOUR THING  
(R.Isley,O.Isley,R.Isley) V-013105-A  
LYMAN WOODWARD TRIO RIVER ROGUE  
(L.Woodward,M.Davis,D.Coffey) V-013106-A  
both sides prod.by M .Theodore

1008 THE FIDELS BOYS WILL BE BOYS(GIRLS WILL BE GIRLS) 013111  
I WANT TO THANK YOU 013112  
both sides composed,prodeuced and arranged by Willie Hutchison

1009 CHUCK BERNARD YOU'RE AN INDIAN GIVER -MA-D14101  
(Eddie Sullivan)  
HOBO FLATS (Eddie Sullivan) MA-014102  
both prod.Rick Wil. Arr. Mike Terry

1010 DEE DEE GARTRELL IF YOU GOT WHAT IT TAKES(THEY CANT TAKE WHAT  
YOU GOT). (Thomas Fletcher)014105  
arr.Fletcher,Hudson  
I MUST BE DOING SOMETHING RIGHT 014106  
arr. James Shaw,James Hudson,  
both produced by Hannibal

1011 49th PARALLEL (Come On Little Child) and  
TALK TO ME V-014109  
NOW THAT IM A MAN V-014110

1012 NEAL KIMBLE I'M IN LOVE WITH YOU VY-015105  
(J.Holiday,C.Chambers)  
BETTER TIMES ARE COMING  
(J.Holiday)  
both sides prod. by Jimmy Holiday,Eddie Reeves,  
arr.by Jimmy Gordon

.....  
VENTURE RECORDS LABEL LISTING

601

602

603

604

605 CALVIN ARNOLD      FUNKY WAY (Calvin Arnold)      V-001101  
                                 SNATCHIN BACK(Calvin Arnold)      V-001102  
both sides produced by Cooper and Paul

606 MAJOR IV      DOWN IN THE GHETTO(THERES LOVE)      V-001103  
(V.Basemore,B.Relf,W.Stevenson)  
prod.Paul,Relf,Stevenson.

                                 SUGAR PIE      V-001104  
(V.Basemore,C.Arnold,Jones) P.Nixon.

607 NEAL KIMBLE      I'VE MADE A RESERVATION(IN MY LIFE FOR YOU) V-001105  
(V.Basemore,C.Paul)prod.Paul,Stevenson

                                 AINT IT THE TRUTH      (W.Hutchison)      V-001106  
produced W.Hutch

608 MAJOR IV      ALL OF MY LOVE(W.Hutch)      V-001107  
P.Hutch + Stevenson

                                 I DONT BELIEVE IN LOSING      V-001108  
(Basemore,L.Ware)produced Nixon,Paul,Ware

609 NATURA'ELLES LOVE HAS JOINED US TOGETHER

610 CALVIN ARNOLD      LOVELY WAY TO GO(ARNOLD)      V-002102-A  
prod.by Clarence Paul

                                 SCOOBIE DO(W.Hutchinson)      V-001111  
prod.by W.Hutch

611 DARYL CARTER      L-O-V-E(Carter,Womack,Holiday)      V-002101 D  
                                 I KEEP BEGGING YOU TO STAY      V-002103 D  
(W.Hutchison)both sidesprod.W Hutch

612

613 TOBY BEN

614 SEVEN SOULS      GROOVE IN (LARRY WILLIAMS)      V003207 A  
                                 GOT TO FIND A WAY(LARRY WILLIAMS)      V-003208 B  
both sides L.Williams produced

615 BALLADS      GOD BLESS OUR LOVE(B.BUTLER)      V-003209 A  
produced by Mason and Hutch

                                 MY BABY KNOWS HOW TO LOVE HER MAN      V-003210 B  
prod.by Stavanson + Hutch

616 SOUTHWIND GET ON BOARD THE TRAIN

617

618 JAY LEWIS OH(JAY LEWIS) V-005201 A  
prod.C.Paul

THATS ENOUGH(JAY LEWIS) V-005202 A  
prod.Paul,W.Hutch

619 MAJOR IV JUST ANOTHER LONELY NIGHT V-005103 A  
(W.Stevenson,Ivy Hunter,prod.M.Stevenson

(W.Hutchinson)prod.by Willie Hutch V-005204 A

620 JACKSON 3 + 1 TESTIFY (inst)

621 SOUTH WIND

622 LARRY WILLIAMS SHAKE YOUR BODY GIRL V-005109 D  
(C.Paul) T.Bowden (L.Pauling)prod.C.Paul,L.Williams

LOVE I CANT SEEM TO FIND IT V-005110 D  
(Larry Williams)prod.Larry Williams

623 VERNON GARRETT LOVE HAS CAUGHT ME V-005107  
(C.Colbert,D.Carter)produced by Clarence Paul

SECOND TO NONE V-005108

624 EDWARD BINNS

625 BALLADS I LOVE YOU YEAH V-009103 D  
YOU'RE THE ONE

626 CALVIN ARNOLD V-009104 D

627 LARRY WILLIAMS  
(Larry Williams)  
prod.Larry Williams

WAKE UP(NOTHING COMES TO A SLEEPER BUT HIS DREAMS)  
V-011101 A



628  
629

630 BALLADS GOODNIGHT MY LOVF  
HEY DIDDLE DIDDLE

631 NEAL KIMBLE I CONSIDER MYSELF LUCKY V-012101  
(Paul, Basemore) prod. Clarence Paul  
YOU SURE GOT A FUNNY WAY V-012102  
(Cooper, Shelby, Carter) prod. Paul, Cooper, Shelby

632 VERNON GARRETT+ WITHOUT YOU V-012107  
(D. Carter, C. Colbert) prod. by Clarence Paul  
MARIE FRANKLIN  
SECOND TO NONE V-012108  
(D. Cooper, E. Shelby, D. Carter) prod. Cooper, Paul, Shelby

633 NATURA'ELLES SO MUCH IN NEED V-012105  
(C. Paul, L. Pauling) prod. by Clarence Paul  
SHOW ME THE WAY V-012106  
prod. by Cooper, Shelby, Paul

634 CALVIN ARNOLD JUST A MATTER OF TIME V-013103  
(Calvin Arnold)  
YOU GOT TO LIVE FOR YOURSELF V-013104  
(Calvin Arnold) both sides prod. by Hannibal. arr. John Jackson + T.R Favor

635 VERNON GARRETT ANGEL DOLL V-013109  
(C. Paul, M. Broadnax, S. Wonder)  
HOP, SKIP AND JUMP V-013110  
(C. Paul, D. Carter) prod. by Clarence Paul both sides

636 HANNIBAL I'M GETTING READY V-014103  
I'M YOUR MAN V-014104

637 BALLADS THE GIFT OF LOVE V-015101  
(Clarence Paul, Mickey Stevenson)  
I WISH I KNEW V-015102  
(Leon Ware, Susaye Greene) both sides prod. and arr. by Clarence Paul

638

639 MADLYN QUEBEC THE LOVE I'VE BEEN LOOKING FOR V-015103  
(Shelby, Cooper, Paul) prod. by C. Paul, E. Shelby, D. Cooper  
arr. Mike Terry  
BETTER THAN MY BEST V-015104  
(C. Paul) prod. C. Paul



BIG BO AND THE ARROWS-  
I DONE GOT OVER IT-  
CHECKER-1068

Featuring Fred Lowery.

This uptempo sixties oriented R and B crossover would have fitted in ideally at Stafford. Fairly early sixties release which is told you by the very early Checker label design, starts off with a strong brass section and in comes Fred over the fast dance beat telling everyone how he 'Done Got Over It' obviously referring to the loss of his girlfriend, horns, drums, guitar make this side an ideal niter sound.

Recommended by Roger Banks.

DELL STEWART-LET MY LOVER GO=  
WATCH-633)

This record being on the same Watch label as the 1974 Johnny Angle-Stone 'Out Of My Mind' both of which originate from New Orleans. The Dell Stewart having completely different credits to the Johnny Angel apart from the words rated music inc BMI. By the sound of it "Let My Lover Go" would be late sixties or maybe slightly earlier, good Soulful vocals from Dell, blending well with the strong girlie black chorus over a competent mid-tempo backing, with nice horns coming in every so often make this a fairly unknown dancer that if played and persevered could go big.

FAYE CRAWFORD-WHAT HAVE I DONE-  
RCA VICTOR -47-8555.

This is undoubtedly in my opinion, so i must be right, one of the top 3 midtempo records ever ever to have been played on this scene since it was first played at Stafford by Guy Hennigan C/u as arranged and conducted by the legendary Bert Keyes, produced by Joe Rene and composed by J.L Jackson

who i presume is really J.J."But It's Alright" Jackson. This record has got everything, the lot, everytime i hear it i 'come in' my pants and if you could see our washing line in our back-garden you can quite well imagine why my mum is sick of hearing it. So strong Soulful vocals then subtly going very soft and sweet, strong pronounced backing, building up, up all the time. Over the midtempo beat and girlie chorus beautiful arrangement by Bert Keyes, lovely use of strings, beautiful vocals not a note put wrong. So sad lyrics, asking, pleading to her lover, begging him to get him to tell her "What Have I Done Wrong". How a girl like Faye could ever do anybody wrong with a voice like this, it just makes me feel funny and cry, \*\*and then some more.

JIMMY MILLER-ON A BACK STREET-  
COUNTER POINT-9001.

This slow midtempo sixties dancer was first put onto me by Pat Brady some 12 to 18 months ago. Although white the vocals on this Bert De Coteaux arranged and conducted dancer are full of emotion and feeling enough to make it an exciting enough dancer which unfortunately a lot of records of the slower tempo seem to lack.

Bert really doing a good job with the orchestra, nice girlie chorus backing, lyrics blend in really well with the song.

I don't know if this has been played, if not it should, fairly rare worth about £20+. One of the better beat ballads to come my way since Stafford days.

FAYE CRAWFORD - SO MANY LIES-  
RCA VICTOR 47-8555

The flip side of the legendary, monumental all time great WHAT HAVE I DONE WRONG. Although this is probably a better dancer tempo/beat wise and a very good dancer this BERT HEYES arr + cond side is, with FAYE again in excellent vocal form, and the backing way up to scratch you can't beat excellence. But still this must be one of the best double sided dancers in years thanks to GUY HENNIGAN.



THE SYMPHONICS-IT WONT BE LONG  
DEE-JON 45-001

This midtempo sixties Soul mover ,has been around some 4 or 5 years now without ever gaining an incredible amount of allniter dance floor action. Good strong beat sang over with rather average vocals.For lovers of earlier stuff who'd rather tap their feet than dance.This side is quite rare and goes for as much as \$20 on some lists.

LEWIS CLARK AND THE EXPLORERS-  
I NEED YOUR LOVING SO BAD-TIGER TOWN-  
TT-002

When i first got this from the States having bought it blind and then hav'nt played it,i thought shit hot this must go massive and at the same time thought anything as good as this on TIGERTOWN must be unknown.Then some days later while subtly slipping it into a conversation about records to Butch at Vavas one thursday night.Butch replied 'yeah i've got it'.Still never mind it dosnt change the fact that this is unknown 60<sup>s</sup> and brilliant Soul and dance wise.I presume the same LEWIS CLARK that had a dancer on Brent years back that got a few spin this time LEWIS teams up with the EXPLORERS on the Tampa Florida Tigertown Logo(HAS anyone got it--002)i wont describe the sound to you.I'll just say it's a brilliant sixties perfect midtempo dancer or as in the words of Ion 'one of the best sounds i've heard in years' the rest is up to you.

vion.You very rarely,in those days and these more so got or get to the top with a voice like that.

Ideal fast sixties Soul dance/allniter,from start to finish,carried along by the non stop drumming with the obligatory frenzied drum breaks where the drums sound as if they're ready to hit the dance floor,a perfect sound to be hitting 3 days upville on the floor any weekend,in the words of Dave Godin,'as good as red and brown'.



ROSCO AND BARBARA-COULD THIS BE LOVE

OLD-TOWN 1175

I have to admit that i have originally reviewed this in John Orritts Soul File about a year ago. But as i had it down under it's C/u name Betty Lou and Bobby Adams which it does have a striking resemblance to. As you cannot possibly do a record 100% justice as a C/u hence the second time around. As you can see from the label,it does'nt tell you much apart from the obvious fact that Rosco Gordon is the male part of the duo,who Barbara is i don't know,but her obvious class quality black vocals destined her to obli-



STER-PHONICS-ENJOY 2025-  
IF YOU DON'T DO RIGHT/ROAMIN'  
HEART.

From the highly polished sound of 1969 to a rough and ready dancer from New York Circa 1964.

The Ster-Phonics seem to be trying to capture the sounds coming from the motor city, and it would be fair to say, model their style on groups like the Marvellettes, Velvettes etc.

Lyricaly straightforward, the girls are taking no nonsense from their fellas, if they don't behave their off! As a producer Charlie Stokes seems content to let the band do their own thing but, \*The Beat is there holding the whole shabang together.

I would say for me at least the roughness contributes heavily to this style of record, check any Lupine records from this period or even better early D-Town releases to get an idea of what i mean.

The flip "Roamin' Heart' is more of the same although lacking in power. The record itself has remained rare, since it's initial exposure via Pat Brady covered-up as Tamala Lewis.

BOBBY ANGELLE-IT'S JUST GOTTA  
BE THAT WAY.  
MONEY 137

From the latter part of 1967, comes this great Soul dancer.

Written and produced by West Coast, legend Arthur Wright, lyricaly i don't think it says a lot which has'nt been said before-better, but don't let that put you off it before you hear it as the backing track is great and musicaly very tight, as you would expect from an Arthur Wright production.

If you enjoyed Bobbys other dancers on Money, 'Liynglie' and 'Too Much For You' then

' JEWEL AKENS-MY FIRST LONELY  
NIGHT-  
ERA 3164

The West Coast ERA label has spurned some great Northern sides over the years, with names like, Billy Watkins, Jimmy Lewis, Othello Robertson, Inticers, Turnarounds and more recently Jesse Davis springing to mind.

Based on Kyu Sakamoto's world wide 1963 smash 'Sukiyaki', Thomas Leslie and Buzz Cason supply English lyrics that suit Jewel Akens wistful singing style down to the ground.

Producer and arranger, Miles Grayson, uses a 'stepping stone' arrangement which gives an atmospheric rise over the duration of the track, and the beat throughout is midtempo very similar to Arin Demainy 'Silent Night' (Blue Star).

Originally played covered as Billy Watkins then later as George Pepp. Currently about 5 or 6 copies knocking about, whether it will turn up in quantity-who knows.

How this item was'nt played years ago-i don't know as it pisses over his average reading of 'i've arrived' which saw action at Stafford via Keb Dorge.

If there's any justice this side should gain more airplay the coming year.

THE STER-PHONICS-DONT LEAVE ME-  
MASTOK M-65-3

Very basic midtempo girlie item here but it still none the less has the overall strength and appeal to make it as a dancer. Very good female vocal harmonys over what is probably just 2 instrument backing, good lyrics that tell the story of how her feller is walking out on her. A Detroit recording, made in 1965. Very rare only one or two known cypys. First came to notice around the time of Stafford 4 to 5 years ago. One for die hard lovers of newies.

TINA ROBERTS-  
'ONE WAY OR THE OTHER'  
SECURITY 1366

"I'm tempted to call him,  
but, something holds me back,  
but, i've just got to tell him  
where my feelings at."

This begins 'ONE WAY OR THE OTHER'  
for me one of the best records  
i've heard over the past few years.  
Recorded in 1966 and released on  
the Holton subsidiary security.

A real treat to those ears  
musically a good steady beat with  
some great interplay between the  
brass section and xylophone.

Already established as a dance  
floor packer sound has the quality  
to survive repeated plays, and also  
proves that there are still good  
new 60<sup>s</sup> records lying around.  
This record was originally turned  
up by Steve Cooper from Bedford, and  
later the second copy was unearthed  
by Dave Raistrick who was the driving  
force behind the sound being played.  
Although that took some time and  
it's only the last 3 to 4 years  
that it has reached monster prop-  
ortion.



THE DEFENDERS-SERMON-SAMA-1001

This would have gone fucking mass-  
ive at the Torch or Wigan, get  
over the false start, the lull  
at the beginning and all you have  
for the next 2.10 seconds is fra-  
ntic, crazed non-stop sixties  
uptempo Northern Soul action.  
Never heard of the group, the label,  
but it has to be fairly rare as  
the list i bought it off had in  
brackets (rare 60<sup>s</sup> uptempo Soul)  
so that's good enough for me, i  
think the label could be West  
Coast, but that's a guess.

As in the words  
of the one 'n' only Guy H, 'Wait  
For The Beat', it opens with slow  
harmonizing gospel type vocals, in  
in breaks the drum with a landsl-  
ide effect, excellent backing vocals,  
drums, strings and so ever so Soul-  
ful lead vocals. A four beats  
to the bar mover with a lot of  
Soul. El-Dees one that will eith-  
er be a sought after item in years  
to come, or that one that got away.



CHUBBY CHECKER-YOU CANT LOSE  
SOMETHING YOU NEVER HAD-  
UNISSUED ACETATE

As to whether this is or is'nt  
CHUBBY CHECKER i would think  
is besides the point. It certainly  
after all this time never gained  
proper release. Discovered but  
never rated by Tim Ashibende  
about 5 to 6 years ago snapped  
up ever so wisely by a then young  
Mr Ion Tsakalis. This record to  
me represents the very best in  
a beat ballad/slow midtempo record  
full of emotional feeling, vibrant  
full of soul and then good enough  
to dance to. Brilliant vocals  
lyrics to match and reflect upon  
a relationship that is no more.  
If you're dancing to this one  
beware you dont get lost as this  
on will rip the very heart and  
soul out of you. And then some  
more.

GENE TOONE-TURN TO ME-SIMCO-  
30,002

A really strong beaty powerhouse  
of a dancer, from the label and  
artist that brought us so glad  
(TROUBLE DONT LAST) and what more  
do you want, both excellent dancers.  
Although this one may be slightly  
tricky for some punters feet to  
me it's perfect ideal allniter fast  
dance music GENE is in good form  
vocally in this out and out stomper  
one to watch out for. Discovered  
by one RODNEY SHARD i believe. Seems  
quite rare at the moment.

DONALD JENKINS AND THE DELIGHTERS-  
SOMEBODY HELP ME-CORTLAND -112

Yet another one to come out of IAN LEVINES collection via BERNIE GOLDINGS barn near Chorley. Found first played c/u as CLIFFORD BINNS it was to become one of the first really big records of the slow mid tempo style to go massive at Stafford. A 1963 recording but not to dated sounding at the same time. Strong slightly below mid tempo dance beat. Typical of many sounds spun at the top of the world at this time, excellent black harmonizing, vocals, DONALD'S voice in particular being very rich in soulfulness as are the lyrics. One to either dance to or listen to or both. If you dont know it check it out.



LITTLE JOE COOK-I FOUND A NEW  
GIRLFRIEND  
LOVETOWN-770-B

A BOBBY MARTIN PHILLY arranged mid-tempo sixties soul mover. The intro starts off very deceptively with a strong uptempo intro very identical to TOMMY DODSONS classic co-operate on main sound. But unlike co-operate this settles down into a really nice soulful perfect medium paced dancer. Not a falling in love with you baby type stomper. More suited to todays dancers than the back droppers of the Casino days. Looks very rare, and must be pretty unknown.

GEORGE "GINO" WASHINGTON-  
WE'RE IN A RAT RACE-

UNISSUED TEST PRESS.

When Guy Hennigan, Chris King and Gilly went to Detroit that first time in the hay days of Stafford and brought back all those unissued backing tracks and rare unknown originals they had the fortune to meet the legendary Gino Washington who was kind enough to hand over a couple or so copy's of his unreleased Rat Race which carries the same backing track as Gino Washington-Like My Baby-on Atac and Mala, the backing track was also issued on Do Dare all are now quite rare and worth money. Rat Race in my opinion is not quite as good as Like My Baby, but is still a class 60's Detroit Soul dancer that is so rare every time you hear it, it is a pleasure to dance to.

SUGAR AND SWEET-I'VE CHANGED-  
AUDIO FORTY-AA-1004.

This semi obscure rarity has been around since the days of the end of Wigan, a real class male female duo beaty mid to uptempo Soul dancer. Very Motownish sounding to me from vocals, arrangement down to production definately a true Northern dancer and one of the best i've heard on the logo despite the amount of time it's been known to collectors and dealers alike, it's still rare and pretty unknown. Listen out for the very effective strings break which adds real affect to the dancer, loads of horns over that strong backbeat make this one a sound that will eventually one day go big, arranged by the one and only James Carmichael.

JIMMY DELPHS-DANCING A HOLE IN  
THE WORLD  
CARLA 1904

Hot on the heels of DEAN JACKSONS last release for CARLA (you gotta

love) comes the final release on the label (the sixties series). Recorded in 1969 under the watchful eyes and ears of label owner Ollie McLaughlin, as with the mentioned Jackson release indicates a last ditch change of style for this Detroit label.

It is on the surface a reflection on the joys of dancing America, underneath, post riots etc. Perhaps a message of peaceful revolution? musically a tight structure of brass and beat, arranged skilfully by legend Mike Terry.

No 'clicking' guitars as had been employed to great effect on so many Detroit recordings, instead a shift to an almost southern style, more melodic than rhythmic. Was originally played by Richard Serling under the guise of Tony Hester and for me long overdue re-activation.

WADE FLEMONS-TWO OF A KIND-  
RAMSEL 1002

The follow up to JEANETTE which in my mind is by far the best ever rare Northern dancer he put down to a four beats to the bar tempo. Although TWO OF A KIND is by no means short of the mark mid to up-tempo with WADE sounding more like AL WILSON than himself composed by WADE, BARRETT STRONG and some guy called BARKS DALE. Good lyrics, strong ever present horns, tight drums over that non stop beat with good vocals make this another good sixties newie to have surfaced over the last two years. First spun by the one and only GUY HENNIGAN. By the way this copy came out of a police constables box. Don't worry i've cleaned it since.

TRADITIONS-LOST SUMMER LOVE-  
C/u.

Been covered for nearly two years now, as far as i know the only copy. An out and out stomper is the only description i can give this disc-so far the only record i've seen on this obscure West Coast label, although i've seen the artist on other labels and has had at least one Northern hit to his credit.

RODDIE JOY-A BOY IS JUST A  
TOY-  
PARKWAY P-991.

This is the sort of slow Soul dance which would have blended in very well with the type of sounds spun at Staffords top of the worlds niters arranged and conducted by Artie Butler responsible for many fine Northern and Soul sides slowish midtempo in beat, nice lyrics, nice crisp clear female vocals, good lazy laid back, with nice organ effects coming in half way through then building up into a semi crescendo. One ideal to finish any Soul night/dancer/or niter.

THE EL COROLS-CHICK, CHICK

ROUSER -RI -2954B

This label being better known and commonly associated with FRANK BEVERLY -BECAUSE OF MY HEART- ROUSSAR-1017 which is the second issue to the first release on Fairmount-1017.

CHICK, CHICK, is to me no doubt about it one of the best sixties uptempo Soul dancers to hit the scene for a very long time. Why people pounce about with the inferior flip side -YOU GOTTA BE ANGEL- which is best forgotten about. The only reason i can think, is the scene has gone that soft, the gear that bad, the people generally that that slow they just cringe at the hearing of a record of this ferocity it's time to start playing cards, doing the crosswords every -thing so fundamental to 60's Soul all niters, best one i've seen is someone bringing a portable T.V to watch the boxing. (it wasn't even a good fight) Anyway less of that back to CHICK, CHICK. This has got the lot and then some more beat, vocals, lyrics, horns, excitement, in that order or back to front it's still the same = Soul mans music, it's hard to believe at the Torch 72/73 they'd play/dance stuff of this tempo all night long and some faster, get this cats voice at the end showing his chick chick a thing or two.

BEVERLY ANN GIBSON-A THREE DOLLAR  
BILL-  
JUBILEE-45-5447

The one that escaped the Stafford niters. Love this type of uptempo 60<sup>s</sup> rand B dancer. Stuff of this quality should be mixed in with the quality upbeat uptempo 60<sup>s</sup> Northern Soul and the more acceptable slow midtempo BILL LUCAS DONALD JENKINS, type dancers this one again is full of excitement good tight backing, shit hot black girlie vocals, and all comes together very tightly into a first class dancer. Why they didn't play stuff like this at Wigan and Mecca around 76/77 instead of the crap fast white stuff, and the 3<sup>rd</sup> rate new disco stuff is beyond me. The credits are noteworthy, with JIMMY WILLIAMS-CLYDE OTIS on composing. CLYDE OTIS production and LUCHI DE JUESUS orchestration.

THE MAJOR THREE-YOU GOT TO WALK BY  
ME  
(vocal & inst) Toi -3301

The Chicago, Jerhart related Toi label turns up with only the second record i've seen on this label. The other being VERBLE DOMINO-I'VE BEEN FOOLED BEFORE the JIMMY DELPHS classic which came out on Carla 45 - 2535. On the top side to ALMOST. Which also came out with a different flip "DON'T SIGN THE PAPERS BABY" on KAREN 1538. The VERBLE DOMINO has been as semi known dancer for going on ten years. THE MAJOR THREE-YOU GOT TO WALK BY ME-Toi (vocal) is a really haunting, laid back well vocalised sixties midtempo Soul dancer in places, and yet at the same time get's really going with a strong pulsating beat known to the few. Dealers, D.J,

but as is the case with all these sounds it's the man/girl who counts the punter who dances to them and makes them big who don't know them. Again 60<sup>s</sup> class dance Soul.

RITA LITTLES & SHARPETTES-  
TELL ME-C/u.

From around 64/65, the only rerelease on what looks to be a rare label. As with 'Loot In The World' has a very haunting feel to it, could be from Detroit a definite hit in my book.

GENE TOONES- HOW HAPPY I'D BE-C/u.

Sounding like a cross between CHUBBY CHECKER and FREDDY HOUSTON is how i'd describe this unknown Hollywood artist, The label isn't known for soul releases, this seems to be the exception. A real grower with bags of excitement and feeling -with GENE' belting his lungs out like a cat in a plastic bag.

FIVE BLIND MICE-OUR FREEDOM-C/u.

What a combination this record is! Gospel, civil rights, social comment and stomper rolled into one.

Dead soulful vocals and belting rhythm carry this along start to finish-quick pass the dospan.

JOHN MADARA-STOP THE WORLD-C/u.

Quite a few dancers have appeared on this label over the years. Avoiding too many clues, this is apparently well known pop singer moonlighting under a different name, not in the ultra rare class but it'll be interesting to see how long before this turns up.

HEARTBREAK ORCH-GET UP AND GO-GO  
C/u.

Ending this round up of should be monsters with this floorshaker. Sounding like a cross between EARL WRIGHT and FRANK FOSTER comes two and a half mins of pure dancers delight-goes like a bomb, sounds like a shindig-is there a doctor in the house?.

# THE STATE OF THE NORTHERN SOUL SCENE

by PETE LAWSON

When I last did my State Of The Scene article in a magazine, A LA GO GO, which was run by the long passed away Dave M<sup>C</sup>Caddam

who like certain people on the scene 'were or are' concerned with their own head size than anything else to do with Northern Soul. In my article dated December 1987. I painted a rather pessimistic picture of the scene, explaining how things had slowly gone down hill since the closure of Stafford. This however was tempered somewhat with a slightly hopeful semi-optimistic conclusion, this optimism unfortunately has not been fulfilled, and the scene today is in a far worse state than it was just under two years ago.

How have we arrived at this sorry state, what are the reasons if we can go back to the ill, fated Chesterfield Niters around early 1988. And what at the time to me was one of the biggest shocks, and was to affect the sixties newies scene to quite an extent.

Keb Darge, a big driving force on the scene for four years or so, decided to pack in the the newies scene as a D.J and punter. He based his decision on the fact that there was not enough good quality unknown sixties Northern Soul sides turning up, this argument to an extent was valid, but did not warrant the kind of action Keb was demonstrating.

The scene at the time was going through it's annual, regular phase of unknown sixties dancers becoming scarce, as it first did in 1976/77, and then again as it did in 1980/81/82.

With desertion along the way by the boy's who could'nt hack it any longer at the top of the newies tree. First Ian Levine, followed a couple of

years later by Soul Sam, and soon after by Richard 'full of excuses' Searling. Keb was just going the way of this former top D.Js who found the going too hard. Although his motives i think more genuine than the afore mentioned three, although i still disagree with his decision to pack in. Unlike the above mentioned three who said there were no newies left. Keb did except there were still new sounds in lesser quantity turning up, but these were either to hard to get, being in the possession of people like Butch and other people, or the quality was not up to Keb's standards, or should i say the rarity, gone were the day's when he'd play a three pond semi-obscurity, the trouble with Mr Darge that towards the end of Stafford and for about eighteen months afterwards he probably did the best post Wigan sixties uptempo newies spot, only touched since 1980 by Guy and Butch, for something like two years, he spun a five star spot of more or less 100% stomping newies, and he reached such a high standard of excellence, with quality and rarity, and a good turnover rate. That he got to the stage with his spot, like any other sort of peak that is reached, he had to go down after a time. So when the new sounds started to appear less, and at the same time the rarity side of things started slipping, instead of taking the easy way out he should have taken a leaf out of the book's of G.Js like Guy, Pat Brady, who had seen all this before and persevered with what was available, slowed their turn over rate down, and played more semi-obscure items and oldies. However decided to do the opposite, and his departure left a large void on the newies D.J scene which no individual has come

along and replaced his taste, judgement, enthusiasm and insight. It had quite an effect on the scene at the time. But there again no one person is bigger than the scene, and life goes on as it certainly did after early 1988.

Staying on the lack of good quality unknowns to turn up over the last two years, with the exception of Butch's spot, and a few things spun by Guy, Pat as well in that time. This has obviously affected the number of people coming to newies venues, also the non-appearance of a Stafford type focal point niter has meant that there has not been a regular niter to break what good sounds there were around.

Another reason why the newies scene has gone down, because certain D.Js have got in through the back door and have come through with sub-standard spot's, depriving true newies D.Js of the like's of Tony Smith, Ion, Ady Harley of D.J'ing at sixties venues. The like's of Paul Rudzitis, Dan Collins, Danny Everard, Pablo, Shaun Gibbons, and your usual Morecombe D.Js, who really aren't worth the space, time or effort. As is the case with a lot of the stuff played by them.

Another very important factor that has knocked the attendances of all niters over the last three to four years, but I think more so over the last two years, is the quality, availability of the gear and of course the consistency of the previous two factors. Since the operation crossbow bust. In my opinion the quality tackle on the scene has decreased in both quality and quantity. This along with the 95% disappearance of any caps or tabs has meant a gradual dropping off, of quite a large number of people who won't eat shit or go straight. Like I've always said, if 6 thousand red and browns turned up this weekend, we would have one thousand at the niter which was on, this particular Friday or Saturday. So because of this,

people go far less, or not at all.

Obviously because of the deterioration in sounds, and gear, things have gone down. Not only has this affected the newies niters, but even worse, the bad, crap oldies niters do not seem to have suffered the same. They are unfortunately just as prevalent as they ever were. With the like's of Loughborough with the bent vicar, Peterborough, Morecombe, Keele (sorry Neil) and then you thought it was safe to go back on the dance floor. Yes the awful 86 club, which gives its members the ideal excuse to tone down their hectic life style's, and once every couple of month's miss 'All Creatures Great And Small' on a Saturday night, and instead hit snoozeville, care of Esher, the man who thought Harlem Shuffle on its third release, was a newie! Plenty of time to bore the pants off your mate and anyone daft enough to listen to you, yes, that same story you've been coming with since the last Wigan, and dance to the Younghearts everytime you take your angina tablet. If this is Northern Soul give me euthanasia!! Does this prefix 86 mean age limit? These clubs are just bad news apart from the proverbial nostalgia trip element, which of course guarantees little hard work but £ profit signs. And of course, venues like this come back with the old argument about No's, first of all if any newies venue would or could be held every three months like Keele, or every blue moon like Eshers do, they'd probably get as many people in. But the scene isn't about every two to three months holding a niter. And how come Neighbours, Eastenders, Coronation Street, are the most popular T.V programmes. Is that because all the people that watch these shows have good taste, or are highly intelligent, I doubt it, it's more to do with the sheep theory, and you can draw a favorable comparison between the two subjects.



So that's the general state of the venues, well the bad one's.

The best one's for a varied selection of oldies, newies, are 100 Club, Twisted Wheel, Blackburn, Alanton, Bradford, all worth a visit if you're into proper Northern Soul. But it's not surprising, as they are all run by reasonable guy's. Ady Croasdel (even though i'm barred) Steve Croft (who is excelling himself) Guy Hennigan, the Scottish lads, Brian Rae and Jackie, at the Wheel. I have not and will not mention Soul nights, as although some are very popular. Do not have any proper bearing on the true allniter scene, as few programme newies and are attended by non-niter punters.

Now onto the last and more recent appearance of something that is only bad for the scene. That is the absolute crazy rise in the price's of so many records over the last year or so. This has created a situation where people like John Manship, Ady Pierce, Rob Wrigley, Tim Brown, George Sharp and Danny Everard, have all moved in to make a lot of money out of people with no or little knowledge and plenty of cash. People like Ted Massey, Carl Fortnum, Nick Brown, Gary Spencer and other's, just put their hands in their pot luck bag, and after three go's, pick the highest numbers and use this for the price on the particular 45 they are buying. They can't decide on the price any other way, 'cos their knowledge must be next to non-existent, 'cos if it was 'nt, they'd not be paying these daft price's. The obvious harm done by these dealer's and off the scene collectors, like Massey and others, are that due to their action's, 95% of the young up and coming collectors on the scene are deprived of a lot of sound's and thus they are put off from collecting.

it also give's the incentive for collectors to cash in on the price increase of 45<sup>s</sup> leading to a glut of sound's and the bottom falling out of the market! and just as bad certain rare one off, or two off rare sixties newies are going off the scene into private collectins, rather than into the hand's of D.Js, who could spin these sound's for punter's to listen to, dance to, in their rightful place, rather than being in a box in somebody's house, being used to stand on when Ted's hanging the x-mas decoration's.

So there we have it, the main reason's why the allniter scene has gone so badly wrong over the last few years.

But hopefully all is not lost. Surely there is some light at the end of the dance floor. As stated there are still good allnitters being run by good promoter's. Then we have the D.Js as already stated Butch's records have been the high point since his regular appearance as a D.J some three to four years ago. His records for quality and rarity have been second to none, also Guy although over the past two years has not been up to his usual high Stafford standards has still occasionally turned up the good quality 60<sup>s</sup> dancer. But in the last three to four month's has come along by leaps and bounds, once again playing a large percentage of the top class sixties newies. The there's Tony Smith with an all round collection of oldies and newies, and has since the Stafford day's built up a good selection of unknown's and 60<sup>s</sup> semi-obscurity's, he has easily the knowledge, the right taste and ideas and the record to get in the top three D.Js if given the break's, which he has 'nt up until now. So come on promoter's like Guy, Steve Croft, Ady Croasdel and any other's, get this lad on. Then there is Rob Marriott with his many rare sixties newies, many one off's supplemented with occasional discoveries

of his own and class obscure oldies Pat Brady who undoubtedly from when he first D.J'd in 75/76, as a mainstream allniter 60<sup>s</sup> D.J has turned in the most consistant performance as a newies D.J for something like twelve to thirteen years. Although Pat's discovery rate like most other jocks has slowed down some what over the last couple of years, but he has still turned up a fair smattering of newies which he has complimented with some modern, oldies, and his older Stafford type rare newies.

Then there is Ian Clark, who with his knowledge, twenty years on the scene, huge record collection could be an excellent newies spot, but unfortunately he seem's shit scared in breaking new sound's. He must have the Dave Evison syndrome 'on no cost's empty the dance floor play safe, play established sounds, this obviously applies to 60% of the jocks on the scene, but should not apply to Clarky, another 100 club jock and also it's promoter is Ady Croasdel, who although i think generally has not just got 'bad breath' but bad taste, which is the same thing to much latin rubbish, but at the same time he has over the last four to five years turned up and played some fine unknown and unreleased sides from the Wand/Scepter/Modern Vaults. And is still doing the buisness. Gary Spencer, who as i said earlier, his heart is in the right place and when i've heard him D.J, he does a good spot of newies and oldies, Kitch who's taste i don't usually identify with, can with his knowledge, collection of records, do the buisness on his day.

Next is Tim Ashibende, who with an immense amount of time

spent on the scene, not just collecting but dealing aswell. He has in his time discovered more new sixties than most people on the scene, Obviously with this he has a good knowledge, taste, collection and contacts. Unfortunately, the few time's i've heard Tim, he seem's quite happy to play mainly oldies, which is a pity as i would love to hear him do a newies/semi-obscure spot, which i know he is well capable of. Steve Smith who has been on the scene for as long as i have, and has always been into the new sixties side of thing's. Again has a good knowledge taste, and collection which is reflected in his play list which is mixed with good semi obscurity's.

Next we go over the border to Scotland. Where the number one D.J is Colin Law, who over the last three to four years has worked very hard on the newies scene to reach this position. Playing mainly sixties newies, semi-knowns and a few oldies. Other Scottish D.Js worth a mention Jock O'Connor who play's mainly obscuritys and lesser known oldies, and Mark Linton, The Two Walls, Keith Whitsun, who are all good lads with reasonable knowledges good taste, and the right ideas.

Then last but not least of all. A lad who apart from having the best Border collie on the scene. Has in my opinion for a long time been wasting himself by standing on the sidelines. But recently made his D.Jing allniter appearance at the Allaton niters with an hour spot of class sixties unknown, rare oldies and good semi obscuritys. Definately a name to watch out for a very talented youth. But i'm a bit worried about as anyone who wears their sister's knickers. Has to be a bit dodgy, lay off the DF118<sup>s</sup> mate.

So there is no shortage of top quality D.Js, and the back room boy's are still very turning up the new sounds. People like Butch, John Anderson, Tim Ash, Guy, Andy Taylor, Dave Rais-trick, Myself, Martin Koppel and the like's of Brad, John Manship, Ion, Tony Smith, Pat Brady, Ady C, Barry Waddington and one or two Scottish lad's. And still, even though the last two or three years have seen the discovery rate of newer stuff slow down. A hell of a lot of sounds have turned up which have been played or just forgotten about. Class sixties dancers like Ruby Gold Token, Jewel Aikens-ERA (both sides) Rita + the Tiara's - Seton, Blendless C/u Carol Morgan, Lewis Clark-Tigertown, Dee Clark-Columbia, Bobby Angele C/u and Money, Mel Williams-Can It Be Me (different lyrics) Del Larks C/u, Servicemen C/u, G. Davis + R. Tyler C/u, Richie Adams C/u, Dusty Wilson-Orbit, Beverly Ann Gibson, Cookie Jackson, Soul Searchers Band, Barbara McNeir-Warner Bros, Clyde Wilson-Acetate, Defend-ers, Strands Tarx, Jimmy Richards A+M Ambassadors L.P track, Art-istics Okeh L.P Tracks, Tony Ross-Hurry Back, El Carrolls-Chick, Chick, Rosco And Barbara, Joy Leonard-Hercules, Mary Wells-I Like The Way You Love-Motown L.P Tracks, Joys-Enjoy Yourself, Cody Black C/u, Herb + Doris - Some-body Somewhere Needs You, Ster-phonics, Mas-Tok And Enjoy, James Bell + Highlighters, D.C Blossoms C/u, Little John Hamil-ton-Keep On Movin-Dore, Johnny Maestro + The Crests, Stunners, Harold Burrage-That's A Friend, Jimmy Miller-Backstreet, Andy Chapman-Atco, Talmadge Armstrong, Sugar And Spices-Tempe, La Bre-nda Ben, Nora Roberts-I Just Flip, Pattie Labelle-Newtown, Lois Blane-Here I Am, Maru John-son-Come On And Stop, Carol Ford, Big Bo And The Arrows, Noony Rickett-What Makes A Dance, Harvey Fuqua-Tri-Phi, Carl Carlton-So What, Wade Flemons-Find A Quiet Place,

Two Of A Kind, Little Tony Etah, Willie + Magnificents-Brainwas-hed By Love, Ila Vann-Abacad-abra C/u, Bobby Starr, Kell Osb-orne-That's What's Happening, Burt Dac, Harvey, Bobby Sansom-Don't Just Sit There, Esther Phillips-Just Say Goodbye, Johnny Gillam-Bomar, Wonderettes, Shirley Lawson on Enterprise, Dave Char-les-Donnie, Willie McDougal-Kin-ard, Major Three-TOI, Gary Dean-Young, Hal Miller-Amy, Blue Eyed Soul-Cameo, Master 4-Love Has Taken Wings, Barons on Etah, Robert John C/u, Thornton Sisters-Cuppy, Dirk Hotzog, Jo Ann Duval-Sport, Preston Foster-When We Get Marri-ed C/u, Frankie And The Classic-als C/u, Gems C/u Debbie Rollins-Watch Out Boy-Ascot, Heartbreak Orch-Get Up And Go-Go, Rita Little + Sharpettes C/u, Traditions C/u, Gene Toones C/u, Perfections, Suretes, S.V.P, John Madara C/u, Five Blind Mice C/u, Seeburg Spotlight Band-Nowhere To Run, Billy Griffin-Naptown, Calvin Oscar C/u Rose Hargrove-Why Am I Losing You, Sam Butler-Space Age, + countless others too many to name.

So what is wrong, or more like it, what remedy's are requ-ired to improve things. First of all the overall quality of the tackle needs to improve, That should improve attendances all round. Next i think the newies promoters need a severe re-think, and should look back and reflect upon the last succ-essful rare Soul Venue, which was Stafford, which had an oldies room upstairs. While in the newies room, which was on from two till eight, consisted of four to four and a halr hours sixties, and one and a half too two hours of modern, the mixture of the two with no oldies made a really good six hours of totally new music, and as i think most 60<sup>s</sup> newies fans like 70<sup>s</sup>/80<sup>s</sup>, punters would rather listen to new stuff from whatever era, than sit and listen to your Wigan Oldies, either modern or sixties stuff.

We need a slight upsurge in new sound's being

found, a new batch of unreleased Motown Acetates turning up. A new venue, centrally located, run by a punter/promoter, who's into the scene not the money.

With a D.J line-up, consisting of some of the following D.Js, Butch, Guy, Minshull, Steve Smith, Colin Law, Tony Smith, Ion, Andy Whitmore, Keb, Pat Brady, Rob Marriott. On once a month, probably on a Friday night, not clashing with anything. And with a bit of luck, if one or two things fall into place at the same time, and things get moving, it will hopefully bring some old face's back on the scene since Stafford shut. And also at the same time, encourage some new face's onto the newies scene which has not happened on a large scale since Stafford. I suppose there is as much chance of this happening as there is of Rod Shard laughing at one of my jokes, or as Manchester United winning the league. But if things don't pick up one way or the other soon and take heed, all you people who think the scene is the twice a year convenience for those who stay at home eleven and a half months of the year, and those who just think to attend one type of niter twelve times a year is sufficient contribution. Because in two to three years time, you will not have a scene, well not as we know it to be now. It will be in the history books, 'cos the scene cannot last another three years like the last. So it's up to all of us to help keep the greatest, longest ever running underground music scene to ever come onto the face of the Earth. From the promoters to the humble punter, all of us who love the scene, we must do all that we can. It means less cutting down of the gear (some hope), more people attending different type of niters, people doing more tapes of newies for other younger kid's. Don't put up with substandard, gear, venues, D.Js, complain until you get satisfaction, don't put up with

second best. Introduce more people to niters, new or old faces. I don't mean to preach or dictate, 'cos it's up to each individual what he does. But if we let it slip away, in about four to five years time, we'll be having our niters in our living room's, with about ten people aged over thirty five, saying "Ah, those were the day's"



# DAVE GODIN INTERVIEW,



INTERVIEWER PETE LAWSON

P.L., Could you tell me when you first got into Soul music?

Dave,..Yeah, that was an awfully long time ago, 1952, I can still remember the first record I ever bought, which was Ruth Browns, 'Mama Teach Your Daughter Mean' on a London American label, the second record I ever bought was one by Smiley Lewis, from then on there was no looking back,

P.L,..So obviously in the 50s then you just bought a lot of R and B music?

Dave..Yeah, that's what it was called then, R and B,

P.L..and Blues music too?

Dave..yeah, Rhythm and Blues was the general term, you should remember too, that, that actually predated the advent of Rock 'n' Roll,

P.L..So therefore, obviously Rock 'n' Roll is just a term that was brought about by the mass media and really the term as we know it Rock 'n' Roll, Bill Haley and The Comets and that sort of thing, was 'nt Rock 'n' Roll at all,

Dave..No, the term Rock 'n' Roll was actually black slang for something else, and also it was a certain type of Rhythm and Blues, I mean Rhythm and Blues covered the full spectrum, you know from up-tempo dancers to deep Soul Blues records, where as Rock 'n' Roll tended to confine itself simply to the dance aspect, and what they needed, you see also the term Rhythm and Blues was applied exclusively to black people and Rock 'n' Roll was 'nt entirely a phenomanom, you know there was people like Elvis Presley and others who were

jumping on the band wagon, and what they were actually doing was black music performed by white artists, so the term Rock 'n' Roll was used to cover that

P.L..So who were your early influences R and B music,

Dave..Very early were Ruth Brown, Ruth Brown did the first record I ever bought, which was, 'Mama Teach Your Daughter Mean' in 1952, when I was still at school, and the second record was by Smiley Lewis, I always remember the first two I ever bought, but basically I've always had a soft spot for Ruth Brown, and funnily enough, she's one artist I've never met, you know, the one person I should meet and say thank you, I mean I've sent messages to her, I don't know if she's ever got them, through people who claim to know her or have met her, because I really love Ruth Brown alot, if I had 'nt heard her record when I did, I might have had to wait much longer before I got into the music, I mean all those things are just accidents are 'nt they?, it happens when it does,

P.L..So therefore your first involvement with black music, the first record you ever bought, was to be reflected throughout your involvement with black music, from then up until now,

Dave..Yeah,

P.L..Meaning your first love has always been with female artists,

Dave..Yeah, I've always tended to favour female artists but also something else that existed then, which does 'nt exist so much now, and in one sense this went to the detriment of black performers and is probably something they've conciously

or subconsciously altered, I did write an article in 1968, predicting that this would inevitably happen. In the very early days of the music, you never had to puzzle whether a record was a black artist or a white artist, you know, a record by a black artist was immediately absolutely apparent, I think this is partly to do with the social history of black America, the fact that they've been ghettoised and as a result they developed different speech patterns, and this was very obvious, and it came across, I mean even on a purely social level if you were in America say, and you had a phone call from someone, you immediately knew if it was a black person or a white person you were talking to, and gradually what intergration has brought is a more, I mean television has contributed too it a bit more as well, it's brought a sort of uniformed speech pattern to a degree which means that, you know, you can't tell immediately always a record isn't so readily identifiable as a black record,

P.L.. Obviously what your meaning at the same time is that, how the life style has changed, how culture has been absorbed into white society, and also you were saying before about how you preferred female black singers as opposed to male black singers, and I said to you, why do you think it was the case, probably they were slightly better than male black singers, I know you were saying all the crap and all the troubles and all the problems they had to solve with being the head of the household and all that, and do you think that the reason that the female black sound deteriorated because the black female has obviously been absorbed into white society and at the same time has taken on more of a male role,

Dave.. I don't know, I mean I think it could be said, that sort of in the ghetto situation the female took on sort of what are traditionally consid-

ered sort of male and female roles, I mean she is in effect, you know black women found it easier to find work because being black and being a woman meant that they were in the very very low paid economy, so there were plenty of jobs they could get, where as black men found it very difficult to get work, and as a result in a sense women became the bread winner, and a lot of men because of traditional concepts of what is manly and female behaviour a lot of men felt that emasculated by this, you know, the time on their hands, they felt useless, they felt they weren't fulfilling their proper roles, this in a way reflected itself too in other behaviour patterns, which are all sort of psychologically explainable in as much as they would perhaps try to make up for this sense of loss of manhood, they would, you know sort of two time on their women, they'd have girlfriends and lovers on the side because in one sense this was a way of re-affirming their masculinity too themselves when they'd been denied conventional social ways of expressing what society terms as masculine behaviour,

P.L.. Obviously a singer who reflects totally the life the negro led, say in the thirties, forties and fifties, the hard times they had, the persecution they had off the white people, so it must stand head and shoulders above most black R and B blues singers at the time must be Howling Wolf,

Dave.. Oh definitely, I still think Howling Wolf is my favourite male singer, without a doubt, and I think why Howling Wolf was so unique again it's a question of circumstances and historical accidents, you see, his roots were rural in the South as in deed were the roots of the vast majority of black American people, because that's where they were held in bondage during the days of slavery, and it was only as a result of mass migration of black people from the South where there was not much work to be found to the industrial

North, you know, where word had it there were plenty of jobs and factories in places like Detroit, Chicago and also too, one saw in America happening before it happened here, that rather painful fact of life that black people are prepared to do the jobs because they've got no choice, that white people would rather not do, the menial jobs, the dirty jobs, the back breaking jobs, and we should remember too another thing I think we tend to forget is that the American civil war and slavery are not that far away in history, I mean the end of the civil war was one hundred and twenty years ago, not that long ago in the historic terms, and when you think of artists like Howling Wolf, who was quite elderly, I mean possibly his parents and certainly his grandparents and many relatives would have been slaves and they would have had first hand memories and recollections of what slavery was all about,

P.L.. Another thing about Howling Wolf I've read is that he was discovered late in life and by Ike Turner,

Dave.. yes he was old at the time, in his 40<sup>s</sup> when he was discovered, I don't know how true it is Ike Turner discovered him, another thing I like about black American music at the time were talking about, perhaps it's changed a little bit now but basically black America records because they were't into all the hype and the showbiz and the media thing we have now, records were judged solely on on you know I love the old Gordy label slogan, 'It's what's in the groove that counts', which I think is so absolutely true and it's what used to happen so in effect what mattered that a record was judged purely and simply on what came out of the groove, now it didn't matter if the singer was fat, middle aged, ugly etc, you know all the things that are difficult to market, you imagine someone like Big Maybelle trying to get

a record contract now they say 'God how are we going to market her, she does'nt look sexy, she does'nt look this or look that, but she could sing and basically that was a great virtue or black music and black American record buyers in the past that all this superficial rubbish that does'nt improve the record one bit, whether the singer is a glamour puss or a handsome dude or whatever, none of this matters, it's what the performance is and I think this was a problem that actually faced black American music when it tried to go into the mainstream, I think it's interesting, you know the paralell with American civil rights organization and that and it's very significant in my view that Motown was the first black record company or the first black company to put out a lot of black records that actually got into the concept of image, rather than sound.

P.L.. Would you rate 30<sup>s</sup>, 40<sup>s</sup> and 50<sup>s</sup> black artists like Bessie Smith, Billie Holiday, Sonny Boy Williamson, Little Walter,

Dave.. Oh very highly, you see most of the artists just mentioned were on the Chess/Checker logo now that label was very interesting although they had national hits, that was not what they set out to do, Chess/Checker was established as a record black company to make records by black artists, to sell records to black record buyers and also they had heavy interest in Chicago in the duke box circuit, now duke box's although we've had them over here they've never been quite wide spread as they are in America, and they've never been quite so much money earners as they are in America, I mean in America if you owned all the duke box's in Chicago you would be an extremely wealthy person, then there's royalty's and all this sort of thing, it used to cost 10¢ to play a 45 on a duke box well at least 5¢ to 7¢ went to the duke box owner,

P.L.. Has the quality of music gone down in comparison to what it was 20, 30, 40 years

ago,

Dave..I think that is generally true,what we have lost in a sense is character.Sometimes there are artists that are unmistakeable, Little Anthony Fox for instance is a wonderful example,I mean his voice is just so unique,special and as soon as you hear it ,that's Little Anthony,Darroc Fletcher Big Maybelle,you know also Aretha ,what black artists had was gimmick for want of a better word,was the uniqueness of their vocal style,and I can see that this began to diminish much later on,like nowadays one tends to hear records and everythings been evened out,it could be anybody singing the record,you don't really get way out freaky voices, unusual voices,

P.L..Obviously you rate Big Maybelle as one of the great female singers,

Dave..Yeah,she was great,I met her once,she was a peculiar person,I mean it was interesting that the finger of God apparantly only on her when she was singing,quite an ordinary person otherwise,

P.L..Is that the time she came to Soul City records,and danced on the counter or something?

Dave..No she sang in the shop because I told her,'Do Not Pass Me By'was one of my all time favourite records by her and she just burst into singing it there and then,

P.L..What are your views on the change in black music around the 1950<sup>s</sup>,1960<sup>s</sup>,

Dave..I think that by the late 50<sup>s</sup> things were begining to boil a bit,but it's probably the 60<sup>s</sup>,but one must remember too that the 60<sup>s</sup> was a time of upheaval for everybody,white people and white America actually went through a period of considerable change,they began to question a lot of concepts they'd been given,

P.L..Is there any truth or relevance in the story that there was a change or crossover from your blue R and B sound to your street corner harmony groups,

Dave..Well,no I think one of the troubles is history,in a sense it gets over simplified and in one sense people are looking for identifiable trends. I think history is more haphazard there's an element of chaos,luck well it's rather like Howling Wolf,as you mentioned earlier,he was in his 40<sup>s</sup> when he was discovered,I mean it was just bad luck,he was'nt discovered sooner, he was still singing,he was still great before then,,

P.L..Obviously some of what happens is planned,and it turns out,or it does'nt turn out right, Berry Gordy Jnr knew what he was doing with Motown but their was no guarantee it would take off,

Dave..No,well people try to manipulate markets,and also to try and predict what it is the public want.This is one aspect that really fascinates me with showbuisness not just records,but films and everything else.It always fascinates me what makes a record a hit,and makes a record a miss,it really puzzles me. There again there's that same chance,chaos,element. A good example is when I was working with EMI which involved listening to records,there was a group of people at EMI and they'd invite me along to assess records which had come in from America with a view to putting them out here on U.K labels, upon my recommendations.Now from their point of view,there only interest was did the record have a chance of being a hit.I certainly own up now and say I was corrupt and often say that a record is going to be a hit knowing full well that it would'nt,'cos I wanted people to buy these sounds that's why I did it. But I remember once and it's so difficult, I remember one batch of records that came in,and one of them was Freda Payne,"Band Of Gold",



it really knocked me out, and I said as a critic write, 'I will rave over this record' but to myself I thought it's chances of being a hit are nil, because it was too good, you know the fact that the record was good did not sadly mean it was going to be a hit. So anyway I took that view and the record was issued and we all know the rest is history it was a huge hit, and people would be inclined to say Ha Ha you got that one wrong, yes and I'd be the first to admit it. But I'd also point out in the same batch of records there were other records that were equally as good i.e., Homer Banks, 'A Lot Of Love' Irma Thomas, 'Anyone Who Knows What Love Is' Jimmy Holiday, 'Turning Point' it was a remarkable shipment of sounds with four absolute all time classics only 'Band Of Gold' made it,

P.L.. Obviously Band Of Gold was a continuation and progression from the Motown sound, with the involvement of Holland/Dozier/Holland, and the Motown sound. Which you were heavily responsible for in bringing about in this country and helping to progress and making it as successful as it was in such a short time. What exactly happened Dave, did he really get in touch with you first? and ask you to go to Detroit?

Dave.. Yeah, Yeah, I mean also just backtracking on what you said before I get into this. We should also remember you know there is the fact that people's memory's are very short, even within the perimeters of the Motown sound, we shouldn't forget that, 'Dancing In The Street' and the Elgins, 'Heaven Must Have Sent You', Kim Westons 'Helpless' and 'Only' hit the charts the second time around,

P.L.. But people like you and a small group of others were into these sounds first time around and because of this that's why they were hits on their second release,

Dave.. Yes I was, I have to go

on record I was involved with them initially but what it was, and it doesn't at all alter our efforts, the public simply weren't ready for them, I mean basically what motivated, and looking back on my life this motivates me in everything that I get involved with it's basically it's a sense of injustice, that's sorted out else where, i.e. equal rights that should go without saying, cultural injustice when certain art forms aren't recognised that really makes my blood boil, and obviously that applied to black music at the time. Anyway what happened with Motown is that Berry Gordy asked me to go over to Detroit and I was with them for a fortnight and as a result of that, I worked for them, taking care of things this end, an ill defined job. They said Dave is our man in England and Europe. It was interesting, getting desperate letters from people in Poland and other Iron curtain country's asking for Motown records,

P.L.. Was it your idea to call the English label Tamla Motown,

Dave.. Yes, the British label. You see what my marketing strategy was there were so many good artists there that we couldn't predict who was gonna come up with the first U.K hit, and also I thought that meant be a bit of a throw away. You see what we needed to do, was to market what I felt was a good sound a new concept. Now as you know their records in the U.S were coming out on five labels, V.I.P, Gordy, Soul, Motown Tamla, and they were being issued here on London, Oriole, Fontana and then later Stateside. What I felt was, that in a sense these 45s would get lost in the general release pattern, so I said what we've got to do is two things, first we have got to market this as a sound, not as individual artists, and second we've got to go for the label so that we can identify the label as the sound of young America, so Berry Gordy said he'd go along with that, so he asked me what did I want to call

the label,so I said let me think about it and what i did was I wrote all these label names on bit's of paper and just shuffled them together to come up with which one rolled off their tounge easily and it was Tamla Motown,

P.L..What artists do you remember from your Detroit visit,

Dave..well Kim Weston,she's just a fabulous person kim, and she's very thoughtful, nice,intelligent woman,she's got a good deal of black consc-iousness to which is what I like about her,she also does alot of work with people who are disadvantaged.She's got a conscience,she's really really just a groovy person,and just fun to be with and she's a great singer,Kim is just great. Now Marvin Gaye was very nice,but Marvin,you know his personality I think I mentioned this in the obituary I wrote on him,

P.L..Said he was a manic depre-essive,

Dave..Yeah,he went through many changes,I mean whaen I met him first of all he was a sort of slick,city dude. what's that record,'Be Thankful For What You Got' the William Devaughn thing.You know Marvin Gaye was into that sort of imagery,trilbe hat on the back of his head,

P.L..Was he heavily involved in drugs,

Dave..No more than other artists he did'nt have a drug problem, not say like Big Maybelle who actually killed herself through drugs,she had a chronic serious life threatening drug problem, heroin unfortunately,

P.L..Anyone else who stands character wise at the time,

Dave..Fern Bedsloe of The Fasci-nations,she was fabulous.I mean the trouble with anything like celebraty's,I mean the word only tell's you one little bit about that person you know in

the society we live in,you know we tend to get brainwashed into thinking that a person is famous thay must be all these other things too,they've got a hit record they must be fun to be with,interesting to be with,it's codswollop!that does'nt follow on at all.I've met people outside of the studio who are'nt interesting or a very vain Fontella bass is one such person, she had very negative attitudes, very selfish,she had bad attitudes towards her fans,

P.L..Do you rate The Temptations and The Four Tops,

Dave..The Four Tops,they are memorable,four of the nicest people you could ever meet,they are wonderful.You must remember I've not been on the scene as a writer or in any other capacity for 10-14 years,and yet the Four Tops still ring me when they tour the U.K.But then you tend to find this in the record buisness,I was in the buisness for twenty years.It's because you meet so many shits in the record buisness,it attracts dickheads more than any other proffesion,and you get used to this.Then when you do meet someone who's genuine and different, or sincere and I like to think I am all of these things too,you tend to cling to each other and obviously keep in touch with.I mean I am in touch woith record people like Peter Prince at EMI,Madeline Hawkyard at Pye and were still good friends after all this time,because they were genuine people,

P.L..Do you rate Levis Stubbs as a good singer,

Dave..Yes,superb,absoloutely superb,someone else I'd rate is Mary Wilson of The Supremes. In the early days of the group, they could'nt decide whether Diane(as she was then which she later changed to Diana,but I first met her as Diane) they could'nt decide if Diane or Mary did the lead vocals.They did switch around and Flo Ballard did the lead vocals,and I think Mary's voice was purer and

better than Dianas, they were a great trio. But I think it would be interesting to see how history had worked out. Mery Wilson had actually made a recording of, 'Where Did Our Love Go' as lead singer, I think there's also a version by Mary Wells which never came out,

P.L.. Obviously you rate the Temptations as a good all round vocal group,

Dave.. Yeah, but they later lost direction, I don't blame them, In one sense they weren't the Temptations they used to be,

P.L.. Would you rate Holland-Dozier-Holland as great song writers,

Dave.. Absolutely, I cannot to this day, I still, you know there are certain things, areas which I don't think get their importance, their value, their contribution it's still not properly monitored one such example Chess Checker records who's contribution was enormous and the other one is Holland-Dozier-Holland team, they were unique, fabulous,

P.L.. What I'd like to know the parallel between the 50s R and B music and 60s Motown type music and the change in the emphasis in the lyrics from the suffering angle to the more love oriented lyrics of your mainstream sixties records,

Dave.. Yeah, we're falling into one of these traps history encourages us to fall into. In a sense it's the benefit of hindsight that what we tend to forget that these things don't happen overnight, it's a very slow and gradual progression, now when you live through history, I mean somebody who lived through World War Two would see it quite differently to somebody who'd not lived through it and read about it. So when you live through history you don't realise you are living through it. You don't come home and say, 'mum do you realise we're living through history'. It's only the benefit of hindsight that



makes you see the importance of these things,

P.L..Why for instance today is there no one around capable,well if there is you certainly never hear of them or see them.Why is'nt there anyone who is capable of writing lyrics on apar with 'The Tracks Of My Tears'

Dave,.Yeah thats a very good question, I think I would say,it just reflects, god I hate to say this as an athieast but in one sense it's a degreee of spiritual corruption.the trouble with society is it's selfish attitudes,and the replacement of(and I use the word again) spiritual and abstract values by materialistic values. You know we are living in a world where everything tends to evolve around material pocessions as long as you get your money and things,who the hell needs love and kindness. In a sense that sounds sloppy,but if it does then that is evidence of what I'm saying,because there is much more to life than material things,people do want an emotional experience.You can see the decline in friendships and relationships.

One good things in the early days of R & B it was almost like a masonic brotherhood.I can remember in 1955 I had a letter published in Record Mirrror,and it was all about black music.I got four letters from people and in a way we were all isolated fans in a minority they did'nt know anyone else who liked the music and felt isolated and in this way I made dozens of friends,as soon as someone said they like the music you liked the person,and this was usually the case,

P.L..To go back to March 1964 and the arrival of the pirate radio stations what importance did they play,especially with Soul music,

Dave..Yes that was tremendous, because it helped alot with the Motown thing.As I said earlier,that I worked alone with the TMG set up. But not one person can do everything and with the pirates.After

my first visit to Detroit in 1964 came back with advance copies of the Supremes,'Where Did Our Love Go' and I suddenly had this brainwave about getting it played on the pirate stations. Because at first the pirates were'nt playing black American records which I knew would not get airplay on the B.B.C and if those records then went into the charts that would be a big boost to them as they were getting the listenership and not the B.B.C,because the media were saying that the pirates were there and nobody was listening to them,which was absoloute crap 'cos people were,then this would do them alot of good to the B.B.C, the advertisers and themselves the power they had,so initially they played three records,one by Dionne Warwick,Etta James and The Supremes,records already mentioned.And all three made the top 50,and from then on ther doors were open to black American music.It's also interesting that at the time Arienne Posta had a U.K white version out which the B.B.C played,rather than the Supremes, we all know which was succesful,

P.L..Around that time alot of U.K white acts were ripping off the U.S R & B and Soul sound. Groups like the Stones with their lead singer Mick Jagger who you knew well at the time,

Dave..I did wether it'll be an enlightentment or not.But I'll tell you the facts.I used to go to school with Mick Jagger and to my shame I was the person who introduced him to the music of black America I remember I'd ordered the Bo Diddley L.P, Bo Diddley Is A Gun Slinger.I was walking home the same way from school that night I was going to the record shop to collect this record and he was interested and you'll have to come round and hear it some time and he did,and I introduced him to the music of Muddy Waters, Chuck Berry,Little Walter,Howling Wolf,Arthur Alexander,you know the whole bit,and the rest is history,

P.L..Would you rate Mick Jagger as having a great voice,

Dave..Oh no,Mick was not the motivating force behind the formation of the group The Rolling Stones.That was a guy called Bobby Beckworth.Who they in turn elbowed out of the group after it had been formed.It started off in life as a harmless pastime.Keith Richards played guitar,Bobby played something and it was really just a jam session around Bobby's house playing music of records we liked,even I played harmonica, I just learned from the records. Mick could'nt play any instuments, I can recall quite clearly this is the gospel truth he said one night that I would'nt mind a go at singing so Bobby had an amp and a microphone and Mick did his bit,and I can remember quite clearly walking home with my friend David Sted and I said to him 'oh my god,somebody should say something to Mick' because you know he was so awful I just did'nt know where to put my face,and the rest is history.

P.L..Around the mid sixties there wa a thriving allniter scene in London.What memories do you have of it.Say to do with the overall quality of it and it's relevence,

Dave..Well I don't think the records at the time they were being played could be identified by the following any sort of paticular trend other that they played new records,so whatever black America was exporting they were picking up on.As far as the fashion scene was concerned and I think London has tended to be more fashion concious than other parts of the country.I mean one was seeing what was to become the beginning of the Mod movement.This was a reaction, one gets this with any generation.I suppose it's a part of the generation gap with the youger people coming up, want to be different from the people before them,and they wanted to be seperate,different

from the rockers who they were following.The rock and rollers had got into that greasy image, and I think there was a reaction against that.People were thinking we're going to have our hair short.I mean that article you showed me reminded me about that article I had written I had used the term suede head which I had completely forgotten about,

P.L..So the London club/niter scene at the time it was far more commercial than people were led to believe,

Dave..Oh yes, in a sense it was just a scene.I mean one of the things that maybe bound the Northern Soul scene together is it's a similar sort of thing perhaps as the black American experience.It's almost a ghettoi-sation,because the Northern Soul scene was so scorned by the majority of the people in the South,and in poeple who had access to the media, critics I mean you should remember

I am the only Southern writer or the only writer at one stage of the game who had a kind word to say about Northern Soul,let alone a loving word.I think the Northern Soul scene became concious of it's identity and it's purpose because it was in this isolated sort of attached position people drew ranks sort of thing,

P.L..Why up until the late sixties the great influx of imports on the scene did not occur.Yet magazines like your own Hitsville,Rhythm And Blues and others were reviewing American imports as far back as 1964/65 and on small labels by unknown artists,

Dave..Yeah that was due to the record industry,I mean then up until the late 60<sup>s</sup> it was impossible to import records and then only under very difficult conditions,I got records just because I was reviewing them,and they were given different customs clearance because of that.But to import records was very difficult,and unless the song

was actually published i.e a recording of it had been made of it and issued in Britain it was actually illegal to import records. I remember when we had the Soul City Record Shop. We had a follow up record by Mel and Tim to a hit they had just had, I can't remember the record, but we had two import copies, and we had three men come into the shop from the authorities and they said we believe you've got records in your shop that you shouldn't have, and I said which one's and they said two by Mel and Tim, and they knew the records,

P.L.. So therefore it would seem up until 1969 when the amount of quality danceable uptempo 4 beats to the bar dancer new U.K releases were running out and niters like The Twisted Wheel started to play more and more obscure English and of course American import 45s, until then the Allniters playlist was something like 75% U.K orientated, this seems to coincide also at the same time of the relaxation of import controls on the importation of records from America,

Dave.. It was the case, but it's a sad comment on British democracy. But I do think it's true that it's easier to get a stupid law changed by breaking it then by trying to do it legitimate legal way,

P.L.. But doesn't this seem to be a hell of a coincidence,

Dave.. Yeah and if in the end those regulations had'n't been dropped the Northern Soul scene might never have taken off, again that's another example of the historical accident. You know that people think somehow when they look at history they forget it's pretty chaotic and it's hit 'n' miss and you know it doesn't follow a smooth path. It's just a series of odd events coming together. I mean a lot of it is coincidental. You know in one sense history might have been different.

When I was saying earlier I had to decide what name the British label for Motown would be in Britain now we have what happened and what took place. Now people would tend to think Tamla Motown was inevitably the choice, it trips off the tongue, but I could just have easily called it Gordy Motown and we'd all be talking about Gordy Motown and that would be tripping off the tongue better than any of the other combinations,

P.L.. Most people's impressions of the mid sixties London niter scene was that it was very hip, underground and that the Northern allniter scene from say 1969 was just a continuation of it. This obviously in the main isn't true. Can you say what reasons there are to verify this,

Dave.. This is why basically I used the term Northern Soul. Was simply because yes in one sense it was to describe the music, because that is where basically the split was taking place. You see this also coincided historically with changes in the American scene on the social level, the civil rights struggle was making changes to black American people's lives. The whole scene over there was in a certain amount of turmoil and this reflected the type of records that were coming out of America. There was a very subtle change in the music of black America. Where as the South was quite happy to carry on in this way, as at the time the term for black American music was funky where as the more uptempo uptown type sound which had been the previous popular style. That was the one the Northern Soul scene latched onto. And this is the sound the scene liked and it was the one they wanted to keep and we don't really care what trends or directions the music is talking now, we want to stay in the groove,

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# THE DAVE GODIN COLUMN

## Land Of A Thousand Dances

BBY SOME miracle I managed to catch BB the train on time at Euston. Anyone who knows me will gladly confirm that I am a terror for time and usually see the tail end of the train I had planned to catch drawing away from the platform. However, with about two whole minutes to spare I made it, and before I had time to realise the reality of my long awaited situation I was travelling at great speed to the heart of the North's Soul lands; to Manchester City; home of the famed Wheel club, and meeting ground for some of this country's most ardent and dedicated Soul fans.

Believing all the propaganda that the South spreads about anywhere north of Tottenham I had taken my raincoat, and when I got into Manchester Piccadilly sure enough a fine drizzle of rain was making the roads glossy and reflecting the neon signs all about the station entrance. Luckily I had a base to go to first since some fans had very kindly offered me hospitality before going to The Wheel, and so I jumped into a cab and gave the address I had been give.

"Never heard of it" said the cab driver. As I was in a highly optimistic mood I merely smiled and said "I'm sure you'll be able to find it" and jumped in before he had time to take an easier fare from the waiting queue behind me! After a brief consultation over his inter-com we were swinging round endless corners to my destination.

Somewhere out in that black dim night gloom—in this city of what looked like perpetual night—there was an oasis known as The Wheel. It was as if all the life energy of the great city was channelled into this spot and hidden away under the ground for fear of disturbing the "respectable" citizenry, because looking out of the cab windows on this dank and murky night, Manchester looked like a ghost town. How wrong first impressions can be was to be shown by later events and happenings. Soon the cab drove up a side street and I saw a young man running down a garden path in the miserable night air stripped to the waist and waving! Being a simple-lifer I much admired such Spartan fortitude, and I thought such exuberant behaviour could only come from a raving lunatic or a Soul brother!



Part of the queue that had formed half an hour before the doors opened.



Time for one more pint before going in!

Sure enough it was the latter, and for the first time I was meeting Francisco O'Brien (or Fran Francisco as I stubbornly persist in calling him) whom I felt I had known for ages through correspondence, but it is always a great experience to finally meet some one face to face who you have up till then only known through letters and the odd phone call.

Soon we were all in Jackie's place getting to know one another. There was Les Cokell one of the DJ's at The Wheel who I hardly recognised since in a picture I'd seen of him he had had really long hair, but had now transformed himself into a suede-head. Boly from Earby was there (whose pash is Jackie, hence her being persuaded to put up with so many of us using her place as a central gathering point), and young Tim from Skipton, and Boly's cousin Alan. We were soon talking like we'd known each other for years (a common experience amongst Soul people since we always have so much to talk about which bores the pants off your average non-Soul fan), and the time flew by.

Soon we were joined by Tommy Barclay who was in town on a special visit, and everyone was busy getting themselves together for the evening which to all intents and purposes was going to be the last all-nighter at The Wheel since it has pleased the City Fathers to put a ban on such activities.

The fellows in their mohair suits and "right on now" black gloves, and Jackie looking as splendid as Brigitte Bardot, and we somehow managed to squeeze all of us into Les' van and we were off.

Before going to The Wheel however we stopped by the pub next door where all the brothers and sisters gather for a few bevies before going in, since The Wheel would please the strictest teetotaler in being only able to serve cokes, coffee, flings and milk. The pub was crammed to the doors, and nearly everybody seemed to be young and together. Boly, Fran and the others knew almost everyone, for there is

none of the social stand-off-ishness in the North that plagues human relationships in the South! Soon people were coming up to me and introducing themselves, and I was able to match long-known names with newly discovered faces.

We decided to take a few photos there and then, and of course the flash gear wouldn't work! Eventually it did however, and the delays and the excited tension caused by them not working only served to break the ice more. Crazy rumours were flying round that the last all-nighter at The Wheel would be honoured by a police raid, and I was told that special wire mesh pens had been constructed out the back to herd various people into. The prospect of this imminent drama added to the general elation that I felt, but I was relieved that as events turned out it was only an empty rumour. Young people have become too much a target for police harrassment in Britain these days and one gets the impression that we are at times returning to the dark days of Victorian "morality" when all pleasure was considered improper and wrong, and one slips into a club to dance the night away with the furtiveness that people dropped into speakeasies in America during prohibition. Since the police station is directly across the street from The Wheel I could only hope that at least I'd not die of exposure in a pen before being put into a cell a few yards away!

I was reminded of how London's "Tiles" Club was virtually closed because of continued police activity which entailed people undergoing the indignity of a strip search for drugs, and all I could hope if the worst happened was that my Y-fronts would be as spotless as when I first put them on!

Soon it was time for the pub to close, and when they call "time" in Manchester they mean it. Not like lax London where you can still buy drinks up to about fifteen minutes after the official closing time, and by three minutes past eleven the pub had emptied itself of brothers and sisters who by this time had joined the seemingly endless queue which had formed outside The Wheel. The club itself is in what appears to be an ex-warehouse or church mission. I like to think it the latter since it can at least be said it is carrying on a tradition of spreading the faith as well as doubling as a meetinghouse for the faithful.

The Wheel itself is on two levels. When one enters there is a cloakroom and drinks bar which is always crowded, and music from down below is relayed through speakers at this level. The lighting is subdued but not so dark that you can't see where you are going! Naturally such scarcity of illumination tends to have a widen effect on the pupils of the eyes. Being amongst the first in, I thought it would take a time for things to warm up, but on going down to the lower level I was surprised to see that already people were swinging out and doing their thing. The walls on the lower level are painted red, white and black, and the original arches which divided the various rooms have been left in place to act both as natural crush barriers, and also provide separate





Another group which includes Zan, Janet, Jim and the lovely Miss Lesley Brown.



Francisco O'Brien (Fran Francisco) from Skipton gives his "Right on now" salute, and is joined by Alan and Boly, both from Earby.



A group of swingers and friends doing their thing and letting it all hang out.

areas for groups of friends to form their own circles of dancers. Not that there is any suggestion of clannishness or of cliques forming. Anyone is welcome to get up and join in, and soon the place was alive with sounds and movement!

All over, the Wheel motif is repeated; rows of dused bicycle wheels line the ceiling in one place, and the whole of the DJ's area is a cage built of spokes and wheel frames, and is one of the few places that is brightly lit. The light here spills out onto the floor, and the continual rhythmic movement of the dancers is only interrupted by the cheers of recognition that greet known favourites. There is no fashion as such, but naturally people tend to follow certain styles which have found favour and popularity. Never have so many Ben Shermans been gathered in one place at one time, and I noticed a style that I have not yet seen in London (but which I am sure will eventually drift down this way) in that very many young fellows wore black "right on now" racing gloves. Apart from looking cool and groovy they also serve a utilitarian purpose for the dancing there is of such a high standard that a certain degree of acrobatic skill in incorporated, and when really carried away whole rows of lithe young bodies bend over backwards and touch the floor with their hands!

The dancing is without a doubt the highest and the finest I have ever seen outside of the USA—in fact I never thought I'd live to see the day where people could so relate the rhythmic content of Soul music to bodily movement to such a skilled degree in these rigid and armoured Isles! And, unbelievable as it seems, everybody there was an expert in Soul clapping! In the right places, and with a clipped sharp quality that only adds an extra something to appreciation of Soul music. And what a selection of Sounds there were to dance to. I had taken four treasures from my own collection which I thought would go down well, and sure enough, even on first hearing the Wheelites were able to fall immediately into the rhythm and mood of them, and were moving and grooving out as if they had all week to rehearse to them.

It is an irony that groups like Pan's People, The Young Generation, and the grotesque automatons on "Top of the Pops" are employed to combine bodily movement to Soul records, and yet even the most average dancer of The Wheel could show them how it should be done. It could be that one needs a certain amount of affection for the music in order to penetrate the unique peculiarity of its rhythms, but the people at The Wheel have done this, and have done it to brilliant effect. I estimated that there were about 750 people crammed into the premises, but at no time did it seem so crowded that one couldn't move or breath properly, and with the minimum of chat Les kept the records coming one after the

other—each a Soul classic, and each loved and respected by the crowd.

Between records one would hear the occasional cry of "Right on now", or see a clenched gloved fist rise over the tops of the heads of the dancers. Every style of dress and life style was there—hair to the shoulders as well as hair like a five-o'clock shadow. Mutton chops and potential Santa Clauses (in which category I fell!), and the completely clean shaven. The tang of after-shaves and the girl's perfumes scented the hot air. The young ladies at The Wheel must be some of the most attractive in Britain—cute as buttons, and as mean as they want to be, but in the nicest possible ways. And imaginative enough to bring a change of clothes with them, so that half way through the night the young girl you were chatting with in the white suit to begin with, was now dancing the night away in an entirely different outfit! And talk! I thought I'd never stop! Everyone was so friendly and kind, and I truly felt quite humbled that so many people knew who I was, and who came up and introduced themselves and had a kind word to say about my writings. I must mention a few of them by name.

There was young Zan who really knows all about Soul, but who still retains a soft spot for the Blues and people like Bobby Bland and John Lee Hooker. He comes originally from Scotland, and has paid his dues one way or another, but explained how in some ways Soul has played such a big part in his life that it helped reform it. He is one of The Wheel's guardians (which I am told are hardly ever needed), and he will look after any strangers or new comers and see that they



A group of Soul brothers crowd together for a picture at Manchester's famed Saturday all-nighter at The Wheel.

settle in OK and no hustler who might slip in can take advantage of them. Everybody there certainly knew how to conduct themselves. There was no undercurrent of tension or aggression that one sometimes finds in London clubs, but rather a benevolent atmosphere of benign friendship and camaraderie. Everyone seems to know everyone else, and if they don't, then they don't stand on ceremony about getting to know each other, for one thing they know they all have in common is a love and dedication to Soul music, and it is this common factor that links everyone there, and makes everyone a potential friend of the other.

Some of the brothers and sisters had travelled miles to be there, and although they couldn't make it, Viv and Radio were thoughtful and kind enough to send a message to me via a friend. There was Tony from Cheltenham, and Rod (as imposing as Goliath and a DJ at other clubs in the North), and Flash who is not in the least flash, but very hip and very much into Soul.

And then there was Ivor Abadi who is the owner of The Wheel, and who couldn't have been more welcoming and friendly, and who expressed gratitude for the efforts that "Blues & Soul" has made to draw attention to The Wheel scene, and the struggle that is going on to keep it open for swingers at the weekends. And there was one record that sticks in my mind as one always will on these occasions, which was the great "Darkest Days" by Jackie Lee.

I do most sincerely hope that The Wheel is able to carry on its traditional all-night sessions, and at the time of writing the appeal to the Crown Court has yet to be heard, and so they will continue until a final ruling is given, but win or lose, The Wheel has succeeded in becoming a legend in its lifetime, and a focal point for that aware and elite minority who are not content with the lifeless pulp that constitutes the bulk of the manipulated "hit" parade, but rather use their own taste and judgement to determine what sounds best related to their own ways of looking at things. Live and let live is a rather worn out well intentioned cliché these days when life seems to be coming more and more restricted and uniform, but you would have to search a long way to find a setting where that theory was put into such real practise as Manchester's Twisted Wheel club, and I shall always remember with gratitude that I was taken to its heart, and allowed to be part of that scene even if I could only stay for such a short time.

They are my kind of people, and as I went to the station to get the train back home the faint sounds of Soul music reminded me that the Sunday afternoon session had already begun, and no matter what obstacles are placed in its way, Soul music, like life itself, goes on and on. Because each and every one of us keeps the faith—right on now!

# THE DAVE GODIN COLUMN



FIRSTLY I must thank all of you who wrote such kind letters about my feature on the Blackpool Mecca in the last edition of "Blues & Soul". My thanks should really go to all of you who made my visit such a splendidly memorable one. As you'll see, we've managed to include some more photos of that happy time which were squeezed out of the last edition because my text was longer than had been planned for, (as it was it spilled over its allotted space), and I hope you'll enjoy spotting some well-known, familiar, or perhaps even, notorious faces! I hope it won't be long before I can make a return visit.

By an odd coincidence, the week my article appeared, "Record Mirror" also carried an article relating to the "up-North Soul scene" which, although somewhat ambiguously written, amounted to an attack on the Northern scene in general, condemning it for shallowness and lack of true Soul depth! In short, the article was a scurrilous blasphemy, and its tone of dogmatic pedantry and doctrinaire authoritarianism was truly in keeping with the times in which we live. Gone, apparently, are the days when we could all live and let live, and we Soul brothers and sisters moved in a world that was wide enough for all shades of taste and opinion, and having read the article several times I am left with a similar unease as when I read that Mussolini once said that whenever he heard the word 'culture' he reached for his pistol!

Entitled "Black Hits — No Soul" and written by Tony Cummings, I know many readers were incensed by what he wrote, and as I thought it was way off beam too, I couldn't let it pass without some comment by which we might be able to start a debate on the matters it covered. (I hope it will be a debate, since I heard that when Tony was told I intended to reply to his piece, he told his informant that he'd already written his reply to whatever I might say — before I'd even put pen to paper! Which reminds me that Hitler (like me) was also a vegetarian!) So, if you want to follow all the points raised, please do read the whole of Tony's article (Record Mirror, September 11th edition) because since I am unable to reprint his entire text I shall have to make quotes from it, and in doing this, one always runs the risk (or at least the charge) of quoting out of context.

Basically I think the piece is really a cry from Tony's heart saying "why can't everyone else like the same sort of Soul that I like", and whilst

conceding that the sort of Soul record that makes it in the Northern disco circuit is "soul of some sort" (which one cynically wonders sounds like a sop to RM's Northern circulation — the very thing I am accused of in praising Soul records which Tony calls "a kind of pop music which has the catchy, non-commitment of teenybop without the stigma of throwaway music") he seems to feel that his definition of Soul is the one which all self-respecting Soul fans must adhere to. In other words it is the gospel of the Commissar, the High Priest and The Elitist — the ideology that stifles all true art in totalitarian countries because it has to be made to conform to the rigidity of the party line and what the ruling elite decree is fit for the great unwashed to see and enjoy. It is the mentality of all censors and manipulators, and I for one sincerely hope that this type of thinking will never have any real influence in Soul circles.

Having written about Soul music for many years, and having collected it for longer than anyone else who is still digging it, (yes, Ruth Brown singles were in my crib alongside Rupert Bear!), one tends to become wearied by these occasional attempts to formalise Soul into a rigid and narrow cult. One has seen it all happen so often before that one must fight a rising cynicism within oneself when one writes about it, but I hope sincerely that in all my writings I have always stressed that opinions which I give are purely and simply my own. I have done this even to the point of self-ridicule for the more way out deep Soul steamers that turn me on, but I have never felt so insecure or unsure of my own judgment that I need to play Pied Piper to my readers and dictate that they must dig what I dig or they just don't know where it's at. And this is precisely the effect that Tony achieves when he deprecates records which hundreds and hundreds of Soul people love and enjoy.

Now if he thinks that "Heaven Must Have Sent You" and "These Things Will Keep Me Loving You" did not deserve their success, then he is entitled to that opinion, but he should not at the same time imply that the brothers and sisters who do love them (and I love both those records to distraction) are somehow less Soulful or into Soul than those who prefer a different kind of Soul.

It is the same old fashioned thinking of the puritans who insist that you must make love in one position only (and, come to that, with one sex only). My reply in a nutshell is live and let live — to each his own, and who is to say (especially in the delicate field of aesthetic judgments) that one record is better than another unless one backs up one's statement with a certain amount of reason. And even then, one should never feel so smug in one's pronouncements that one feels that that is the last word on the matter.

Tony states that "Soul must have involvement", and although "must" is a word I try to avoid using as much as possible since I am a libertarian, I would point out that the records he criticises as shallow and lacking in Soul, do have a passionate involvement. But perhaps it is an involvement in things with which he doesn't identify or involve himself, and so it is logical that this aspect of them would be lost on him. Later, in thinking himself with other writers in the Soul field, he says that it isn't "old-fashioned 'purist

prejudice'" that lies behind their dissatisfaction with the Soul situation . . . but "for them, it's not enough that soul records make the Fab 50, they've got to be good soul with the kind of strength and honesty that makes it apparent to all real listeners that soul R&B is as creative as "Echoes" is always saying it is".

One can perhaps be forgiven for wondering just what it is that he does want then since I hardly can make head nor tail of such ambiguity. Have they got to be good Soul records, or have they got to conform to what Tony and his friends consider to be good before they can make the charts? If it is the latter, then we are indeed skating over thin ice, because I can remember the days when poor old Jimmy Reed actually had the temerity to make the British charts, and was dropped like a hot potato by the purists, in much the same way that Bob Dylan was mercifully relieved of his silly-clever followers when he had a hit with "Like A Rolling Stone". Would Tony mind the fact that Jimmy McCracklin's "The Walk" is now making £10 a copy in the Northern clubs because it is so popular? And if records are to be deplored simply because they are old, one can't really knock their latter-day enthusiasts when one was perhaps singularly lax in drawing these particular records to the public's attention when they were new and fresh.

So far as I know I was the only writer to mention Carolyn Sullivan's brilliant "Dead" when it was new (I listed it as one of my top 20 favourites for that particular year), but as outstanding as it is, Tony must be very inexperienced of the disco circuit of he thinks it is a great dance record. Because one must always bear in mind that the Northern scene is largely a discotheque one, and when people go to a disco, they want to dance. They don't want to sit and listen and launch into a pseudo type conversation about the record's involvement. The involvement is there all around you if you only had eyes to see it and a heart to feel it. It's in young people discovering life and love and one another. It's reaching out into new territories and new experiences in life. It's having crushes on people you're too shy to talk to and the lyrics of the record saying it all for you instead. It's recapitulating on unhappy experiences and getting them together in relationship to the happier times you are now experiencing, and if you don't think that is involvement, then you blaspheme against the Life Force.

I have always stressed my opinion that true Soul appreciation springs from the heart rather than the brain, and have in the past deplored those dogmatic pundits (so often self-styled one might add) who seem to have Soul in their brains and none in their hearts. And yet there is something sad about such an orientation because they are like children gathered at the window of a party who are only able to look in and observe and not participate. The risk of course is that this attitude might develop into one of patronising condescension. If Black Americans are to be denied commercial successes, than, quite simply, how are they going to eat? I am not saying that this precludes their making highly uncommercial but artistically brilliant records, but one should perhaps remember that even things like Jean Stanback's "I Still Love You" (the most incommensurate record I can think of off hand)

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MOVEMENT

probably sold more copies in the USA than Billy Butler's brilliant (but different type of Soul) "Right Track" did in the whole of Britain. So why should commercial considerations weigh on our aesthetic judgments in the least?

Is The Tams' "Hey Girl, Don't Bother Me" any less of a good record now it is number 1? And will Doris Troy deserve commercial success less with "I'll Do Anything" on the Mojo label than she did on the Cameo-Parkway one? I can't accept such a proposition, and yet this is what seems to lurk behind articles of this type, which seek to promote Soul on the one hand and yet deplore its commercial successes on the other.

So, one is left where one started, asking just what people like Tony Cummings want. Do they want Soul to be a commercial success at all in Britain, or do they want it to remain the exclusive territory of the elitist cult who expect an army of Black Americans (more numerous one might add than their own small numbers) to endlessly perform and create for them so that they can earn two bucks from the sales of their records to this precious band? If so, they should say so, and we can then know who our real brothers are.

But this continual carping and belly-aching every time a Soul record makes the charts here is so monotonous in its regular appearance, that one almost thinks these people are determined that the Black man must always play the role of the loser, and be kept like a pet animal or court jester to be brought out of the cupboard whenever Daddy's jaded appetite needs livening up or diverting in some novel way. If you don't dig certain records then don't buy them. Avoid places where they are played and stick with those that please you and which turn you on. But let's not bolster our own artistic judgments by sneering at those others which give other people great and lasting pleasure, because within this framework of thinking there lurks a fearful shadow of an intolerance which can have no place in Soul music, and which Soul music has been actively resisting and breaking down the walls of these many, many years.

By one of those coincidental ironies that life so delights in pulling, within the text of his article Tony mentioned a record which I had intended to lead this column on, for I promised that I would reveal to you all a fantastic, neglected treasure of a sound that to my amazement everyone seems to have missed, and which, to my further amazement is not yet deleted (although hurry, since I am told there are only approximately 200 copies left in the warehouse), but it is on the other side that I'm placing my money. The artist is Willie Parker, and the side is "I Live The Life I Love" which is the official "B" side to the side that Tony cited — "You Got Your Finger In My Eye" (again, brilliant of its style and kind), and the label is President, and the number PT 171. How we all missed this gem only the Goddess of Soul knows, and Alf Billingham and I only stumbled on it when we were playing through some oldies for nostalgia value.

Tony asks for Soul with involvement, and this has got it and then some. "I Live The Life I Love, and Love The Life I Live" somehow has a more profound and meaningful ring to me than "You got your finger in my eye", and the whole record is involved in the excitement of living, loving and bringing it all on home. Mixed chorus, quivering strings and such pace as I've not heard in a long time, make this, for me at least, a Soul treasure that I couldn't put a commercial value on. But how can we say that Soul has a commercial value when it means the whole world to us?

So, keep that faith — right on now! And all the rest is propaganda.



Dave Godin meets the legendary "Boogaloo" from Manchester.



Dave Godin at Blackpool Mecca with Lynn, Denise and Bob.



Peter, Harold (back row), Terry, David, Arnold (front).

**THE ELGINS: Tamla Motown 787 (VIP) PUT YOURSELF IN MY PLACE: (Holland, Dozier, Holland)**

**IT'S GONNA BE HARD TIMES (B. Gordy Jr)**

Another from the golden era of Motown and it welcomes back the beautiful Elgin people. The song should be so well known by now since virtually every one of the company's acts have recorded it for an album by now. Even so, the Elgins version is second to none and should be strong enough to give them another hit. The song is a little more sugary than "Heaven" and this could win them new fans. One of my personal favourite Motown recordings of all time. Second side is a bluesy ballad. \*\*\*\*

**LLOYD PRICE: Wand 21 (Scepter) NATURAL SINNER (Andy Fairweather-Low) 3.10**

**MR. AND MRS. UNTRUE (Toni Wine, Levine) 3.32**

Lloyd Price sings Andy Fairweather-Low, who for those of us in ignorance, was lead singer for Amen Corner. The whole thing comes over as semi-gospel performance, though it must all add up to commercial suicide, me thinks. The flip is yet another version of a beautiful ballad with a particularly strong lyric — unfortunately Candi Staton and Mighty Sam have already given us far better translations. \*\*

**THE EXCITERS: Jay Boy 38 (Shout) SOUL MOTION (Bert Berns, Jeff Barry) YOU KNOW IT AIN'T RIGHT (Bert Berns, Wes Farrell)**

Here's a gritty little number that will please the dance-folk without breaking through into the more lucrative pop field. Whilst I don't particularly go for this one, it has to be acknowledged how much good President are doing for our music via their Jay Boy label. They have made many classics available to us and fully deserve their success. Unfortunately, I don't see this one adding much to the latter and, myself, far prefer the flip which sounds exactly like the Ronnettes. \*\*\*

**JOHNNY WYATT: President 109 (Bronco) THIS THING CALLED LOVE (Barry White, R. Goree) TO WHOM IT MAY CONCERN (Barry White, R. Goree)**

Dave Godin gave this one a special mention in his column a few weeks back and it promptly resulted in President being besieged with requests for the record from dealers, especially in the North. The magic neo-Motown thump is there in abundance and, after waiting five years in the vaults, this one will emerge as a disco monster on the northern side of the line. Again, President are swift to supply a demand. Soul folk will go for the deeper flip. \*\*\*\*

**BOBBY BYRD: Mojo 2093 004 (Brownstone) (HOT PANTS) I'M COMING, COMING, COMING (James Brown) 3.27 HANG IT UP (Coleman, Lowe) 2.30**

Bobby is getting almost as many releases as James these days as we vainly try to catch up on his American release schedule! The usual James Brown 'feel' is there but there is far more variety to this one than the usual James Brown record; yet it still retains the basic material that makes Brown so successful a producer. The incredible rhythm section of the J.B.'s also shines throughout. Another disco winner for Bobby. Flip, though less positive, is another good dance number. \*\*\*\*

# THE DAVE GODIN COLUMN



**G**OOD Soul times, like good Soul sounds, are difficult to convey and communicate in words without perhaps risking boring the reader with endless superlatives, and so, when I reflect about the great visit I recently made to Blackpool's Mecca, I remember, when I come now to try and set down all my impressions, that a golden rule is just to "tell it like it is". So here goes, and fingers crossed I can do it justice!

Having planned and talked about visiting Blackpool and seeing the Mecca's Highland Room scene first hand for...about four weeks previously, when the actual day came I was excited and full of hopes and keen anticipation. The weather in London was miserable and wet after a week of uninterrupted fine weather, but I refused to take this as an omen! Like dreams, perhaps omens (if they exist at all) do go by opposites, because prior to setting out, I could never have imagined just how true all the good things I'd heard about the Mecca would turn out to be. The previous Thursday at The Fountain a lot of interest had been generated amongst people there to visit the North and see if it is as good (or as bad depending on what letters you read!) as it has been cracked up to be, and so travelling with me were Alf Billingham, Terry Davis (the DJ at The Fountain with Paul), his brother Pete, and their mates David and Arnold. I was twenty minutes late, and as we walked the length of the train back and forth vainly trying to find seats (let alone seats all together), we had visions of standing for the entire length of the four-hour journey to Blackpool! Luckily, a porter took pity on us, and soon took us to a first class compartment which he said we could have to ourselves, and on which was pasted the legend "for the use of second class passengers".

Soon we were moving on our way. Having had some very bad luck with my camera when I went to The Wheel with a faulty and seldom reliable flash, I started taking some photos straight away just to check out that it was working OK. It wasn't. Wasted bulb after wasted picture, so, out of the window it went, whilst we were making about 90 an hour! Always throw your bad luck away from you, and that camera had bad luck on it anyway, so, take my tip. If something brings you bad luck — throw it!

**W**E all had some good talks about Soul matters en route, but this was but a mild prelude to what was yet to come! As we went along through unfamiliar countryside, so the weather suddenly began to change and brighten up! The camera incident was obviously paying dividends already! Some Soul brothers had arranged to meet us at Blackpool station, and when eventually the train pulled into the monstrous Gothic-Victorian enormity that is known as Blackpool station, within seconds we were all introducing ourselves to Ian, Alf and Harold Grounds who had come to meet us, along with our old friend Les Cockell (who I had met at The Wheel when he was doing a DJ spot there).

Despite the fact that there were six in our party, Harold insisted that we all go to his house for tea, and soon we were listening to some of his prize sounds, revived and fortified by tea and sandwiches. (Cheese for me, and coked corpse for the others!) By this time it was getting close to seven, and as the Mecca starts getting



● Alf, Dave, Les, Ian and Steve by the "Rare Soul '71" advert.

underway about 7:30, we decided that we'd have to start moving in order not to miss any part of the evening. By this time Les and the others had come back to Harold's place, and started taking us in his car by shuttle service!

I had never fully appreciated that The Mecca is such an enormous place! The huge building stands in a wide road, and it seemed from the crowds that were making their way there, that just about every person who likes a good Saturday night was converging on the place. If you can imagine the crowds going into a football match, then you'll have a pretty good idea of the front of the Mecca on a Saturday night! They came by foot by bus, (unfortunately the remaining trams in Blackpool do not pass the door, or I'd have insisted on arriving by that esoteric mode of transport), by coach-loads (apparently some of these coaches are hired by Mecca to give free transport into Blackpool to people from outlying places, and they return at a set-time afterwards. Which struck me as a very good and enterprising idea), and in cars! The broad front sidewalk was full of young people milling around, and already people were coming up to us and saying "hi" and introducing themselves. Some old friends from Manchester way, and some people that I have only known previously through letters, but mostly new readers who I was meeting for the first time. The poster on the outside proclaimed the attraction of the Highland Room — "Rare Soul '71" and we took some photos in front of this historic legend. Little did I realise at that moment in time, that not only was this a true description of fact, but in actual reality was a sublime understatement! Not only is the Soul they play there rare — some of it is impossible! But more of that in a minute.

Mr. Pye (who is the manager) had asked me to make myself known to him upon arrival, and he welcomed us, and not only let me in gratis, but was also big enough to let in the dozen or some people who happened to be milling around talking with us. So, to him I must give my special thanks for his great generosity. The Mecca is divided into two levels. On the lower level they have a live band and singers, and in the Highland Room they have the Soul Sounds. By any standards the Highland Room is large, and the decor is modern and clean cut, with a long bar at one end (which sells all sorts of drink until about 12, after which you can carry on drinking

via waitress service if you want to), and a small rostrum on which the DJ's operate their turntables.

On a Saturday the Sounds are selected and played by Tony Jebb with Stuart Freeman assisting, and during the week Billy The Kid is added to the roster. When we got in Tony was on stage and Denise LaSalle's never to be bettered "Love Reputation" was playing. It was an appropriate choice since the reputation of the Blackpool Mecca has been growing and gaining pace all summer, and this is in large part due to the hard work and discriminating selecting that Tony and Stuart put into their work. And they certainly work hard, but as they are both totally dedicated Soul brothers, they have energy and enthusiasm to spare, and it was great to meet them (and later Billy The Kid on the spiral staircase) and talk to them about the Soul scene in Britain.

**T**HE general layout of the Mecca is a great one, and there must have been something like 5,000 people there the night we went, and I reckoned that a good 2,000 were in the Highland Room! And, by 11:30 it seemed that I'd spoken and shaken hands with a good 90 per cent of them! If there is one thing we Soul fans like doing next to listening to Soul Sounds it's talking about them! But, even though there were that many people about, the place is so spacious, that it never seemed overcrowded and cramped.

The Highland Room has a huge dance floor, dim lights as well as ultra violet lighting (you know, the sort that shows up all the dandruff on your shoulders, and the fillings in your teeth!), and the music is loud with a predominant bass amplification to hook the dancers. Plenty of chairs and tables around to sit and drink and rap, and altogether I would say the classiest Soul location discotheque I've yet visited. Comparisons are of course fatal, and lots of people asked me if I thought it better than The Wheel, but it is a mistake I think to compare the two, The Wheel, well, it was The Wheel, and anyone who went there will know what I mean by that. It had an atmosphere and rapport that had slowly grown and developed over the years, and it was unique to that particular location, but now that The Wheel is no more, a new and equally exciting scene is growing at The Mecca.

To say it is slightly different is not to put it down — in their own ways they are both unique, but never, in my wildest flights of fancy even, did I imagine that I'd see so many people at one time grooving out to such esoteric and way out Soul sounds! And they are known and loved! About three or four years ago I included in my top 20 for that particular year, a record by Barbara Carr called "Don't Knock Love" which at the time didn't arouse much interest as an import, and I had merely thought it was another of those odd and funny sounds that do things to me personally, (because I am, I know, a bit of an odd and funny person myself at times!), and part, my fatal infatuation with female Soul singers! I can't tell you how thrilled I was when it came on and the dancers really moved to it and obviously loved it as much as I do!

I mention this particular item because I think it shows how Soul music has become the only true "underground" music in the country now.



● Billy The Kid, Stuart Freeman and Tony Jebb — DJ's in The Highland Room.



● Alf Billingham and Lynn, with brothers and sisters at Blackpool Mecca.



● 2 a.m. - - - - time to go home.

2,000 Soul brothers and sisters grooving out to a record that was never issued here, and which wasn't even in the American Top 100 — and the record companies continue to sneer at what we fans try to tell them, and if they issued it would take all the credit, and the BBC DJ's would consider themselves way-out super cool cats for playing it! Oh, ESMF's, they just don't know how to cut the mustard, and each and every one of the young, together, hip people having a good time in The Highland Room that night could tell them just where it's at and put them to shame in the process!

**M**EETING readers of this column is always a humbling experience for me, because although one gets a lot of mail, it isn't until you meet a collective mass of the faithful as I did at Blackpool that you realise just how many Soul people there are in Britain! We are far more numerous than we perhaps think, and perhaps the time is now right for us to capitalise on this fact and seize the time in our own Soulful way! Anyway, it was a great experience to meet so many readers and to know that we are all digging the same things and thinking much the same sort of thoughts. If I were to list all the names of the people who I was privileged to meet, it would cover a whole page of "Blues & Soul", but I must mention a few of the brothers and sisters who you will also see in the pictures alongside this feature. Boogaloo (I never did manage to find out his real name — could he really have been baptised that?) is a well known brother from Manchester, and a way out character who has really got Soul power to spare and then some! He was trying to get me to start a fund to buy The Wheel to run as a Soul Co-operative (a cool idea that), which he swears is up for sale for a mere £5,000 (say it quick and it seems within the realms of possibility). He was there with his girl Lynn Garrity who also knows her Soul and has wide knowledge and good taste in Soul Sounds. Boogaloo was sporting a beautiful gold blazer badge which commemorated The Wheel with his name above it!

Then there was the loveable Denise (who I remembered from The Wheel — once met, how could anyone forget her!). She's a great character, and was really having herself a ball. Then there was Tubby from Accrington who, as well as being a regular good guy, has the distinction of being probably the only person in the whole wide world to have the legend "Ric Tic Records" tattooed on his upper arm! Not only is this his personal tribute to his favourite record label, but the tattooist had managed to copy the type face of the lettering on the record logo exactly! It really freaked me out, and I couldn't get over it all evening! What a splendid, way-out, crazy tribute to a whole attitude towards life

which is exemplified by Soul music! I jokingly teased him that he should have "Keep the faith — right on now!" put on the other arm, and it'd never surprise me if when next we meet he's done just that! Little Chrissy (who is about exactly the same height as Rob Blackmore, and like him, what he lacks in height he makes up for in Soul quotient!) asked me particularly to send his (and mine) greetings to his mates Ged and Johnny who were unable to be with us that night. Maybe next time eh?

Mick Blake and his lovely wife had come all the way up from Leicester to be with us that evening, and it was really great meeting these two! It's surprising how many Soul brothers are lucky enough to marry Soul sisters! Maybe it's as well though, as I just can't imagine living with anyone who didn't appreciate Soul! Trevor Hall from BBC Radio Blackburn was there, and we had a brief discussion about the new Soul show that he will be responsible for in the very near future. And so many others who I remember as people, but whose names are now lost in the sheer, overwhelming complexity of meeting so many Soul people in such a comparatively short time, but old, regular friends like Fran Francisco, John Bollen and Jackie, and Steve Craine and Lynda and their friends were all there too, and I can honestly say that I felt completely at home. Perhaps more so than in many other places I have been to — somehow, there was a special Soul magic and atmosphere about the friendliness of their reception. It was (sincerely) too much.

**F**UNNY though how some people mistake what they read someplace else for what they read in my column. I was hurt when someone said that I had written (and you can search my every published word and you'll not find it) such insensitive and unfeeling prose as to ever refer to a fellow human being as a "pillhead"! Certainly I'll take the can back for what I do write, but that sort of jargon (and all the bigotry of attitude that goes with it) just isn't me! But on the other hand, some people reminded me of bits I'd written and records I'd mentioned that I'd forgotten all about — it is a simple fact and truth that they just know and love their Soul in the North!

Well, with all this rapping to be done, I was hardly in a position to listen deeply to the Sounds that Tony and Stuart were laying down, but I heard enough to realise that this probably was the most esoteric and knowledgeable selection of Soul Sounds being put out anywhere in Britain that night (if not the world!).

There were well known favourites of course, but there were lots of specials too, and digging up and discovering these neglected sounds and helping and watching them grow in popularity is all part of the fun of the Soul scene. There were a few secret Sounds, but those people who get

uptight about special secret sounds should remember that good DJ's need just a few "specials" to get a following, and also, what secret sounds remain secret for long? Eventually we all find out what they are, and there are always more waiting to move on up to take their places! Such is the vastness and complexity of the wealth of richness of Soul music, that no one person could ever know all there is to know about Soul music, and we can all (myself as much as anyone learn by listening and grooving.

**B**Y 11:30 I had just about talked my head off, and Fran, Alf and myself slipped downstairs to the coffee bar for a good strong black coffee, and a five minute breather. Just before this I had managed to have a chat with DJ Tony Jebb and his charming young lady. He told me how hard he had worked in The Highland Room to present just the sort of programme that Soul people wanted, and I could tell he was dead sincere in what he was saying and in his dedication to Soul and The Faith. When Tony is resting, Stuart takes over with a slightly less esoteric selection, and so a real balance is achieved to please nearly everyone. Coming back from coffee, we bumped into Billy The Kid who DJ's there one night during the week and is also a dedicated Soul brother. All too soon we had to split, and I didn't see him again until we were all leaving, and he told me of the super itinerary he'd planned himself to continue the rest of the weekend in the most Soulful way I know.

We were now into the final couple of hours, and still there were people I wanted to meet and speak to, and we managed to get some pictures on the camera that Ian had so kindly lent me. As the lighting was comparatively dim however, this was very much a hit and miss affair as there was insufficient light to compose the picture through the viewfinder, and so I just took pot-luck! In the event, I think all things considered they came out pretty well.

Everyone was dancing to a superb version of "Angel Baby" by The Duettes, and all too soon the last and final record was played. Not before Tony had given me a great dedication however, and played my all time favourite side. If you know Soul people — what more could you really want for in the way of friends and acquaintances? Soul is more than just music — it is a life style too. Not an easily identifiable one since more than in any comparable field there is far less rigid conformity (which is great, and again, typical of the style itself), but the Soul way is a definite way, and I think this is an element of our music that does bind us all closer together far more than non-Soul people could ever realise or appreciate.

Outside, the comparative coolness of the two

continued on page 21.



# wand

Compiled by Randy Cozens & Peter Gibbon with a forward by Barry Lazell.

WAND was set up as the major subsidiary of Scepter at the beginning of 1961. The early sign of Chuck Jackson (from Beltone) hit immediate pay-dirt, and his "I Don't Want To Cry" entered the U.S. charts in February '61. He was to be Wand's most successful act, with sixteen solo chart entries (plus five more in partnership with Maxine Brown) before he went to Motown in 1968.

'Any Day Now' in 1962 was the biggest, but 'Beg Me', 'Since I Don't Have You' and 'Tell Him I'm Not Home' also registered particularly strongly. Russel Byrd's 'You Better Come Home' was an additional chart entry for Wand in '61, while a year later the Isley Brothers took the label into the top 20 with their immortal 'Twist And Shout', surely one of THE pivotal R&B numbers of the early sixties. The Brothers also kicked up some chart noise with their blatantly cash-in follow-up, 'Twistin' With Linda'.

Maxine Brown, formerly known for her 'All In My Mind' and 'Funny' smashes on Noma, came to the label in 1963 to hit big with 'Ask Me'; then a year later to hit the top 20 with her biggest and best ever 'Oh No Not My Baby' (a number to be continually plundered by British artists, including Manfred Mann and Rod Stewart, who both had U.K. top 10 hits with it.) Maxine had a total of six U.S. top 100 entries for Wand, plus the five on which she duetted with Chuck Jackson from 1965-67—the biggest of these was 'Something You Got' but revivals of 'Hold On I'm Coming' and 'Daddy's Home' are also very worthwhile.

At the tail-end of 1963, Wand had its biggest ever hit, and a single which sold so hugely and so consistently over a period of some years, that its total sales probably equalled those of most of the labels other singles output added together!

Surprisingly, for a label which focussed primarily on black talent, the act in question was white group the Kingsmen—albeit with a revival of the mid-50s R&B hit 'Louie Louie' by Richard Berry. The Kingsmen's 'Louie Louie' reached number 1 in the top 100—Wand's only chart topper—and after its initial chart run of some 4 months, it kept reappearing at the bottom of the chart at frequent intervals over the following two or three years. In the meantime, the Kingsmen had a further seven hits, all in the same R&B thumping style; the biggest were 'Money', 'Little Latin Lupe Lu' and 'Death Of An Angel' in 1964, and 'The Jolly Green Giant' another top 5 success in 1965.

Other mid-60s successes for Wand were Timmy Shaw with 'Gonna Send You Back To Georgia' in 1974, Roscoe Robinson with 'That's Enough' in 1966, and two minor hits from Nells Dodds in late 64 early '65: 'Come See About Me' and 'Finders Keepers, Losers Weepers'. The former of these was the original version of the number cut by the Supremes as their third consecutive chart-topper. The two versions started out almost level-pegging in their first few days of sales, but the Motown girls still had 'Baby Love' at No. 1 in the chart at the time, and thus were in something of an advantage!

In the late 60s, with most of its consistent artists departed to other labels, the national

hit's virtually stopped coming for Wand, although it's releases continues to sell fairly well in the Soul market. Fred Hughes 'Send My Baby Back' reached the top 100 in 1968, however, while in '69 the one-off 'My Pledge Of Love' by the Joe Jeffrey Group was a surprise top 20 smash.

The early 1970s saw a short string of hit's by the Independants, including 'Just As Long As You Need Me' and 'Baby I'm

Missing You', and a top 20 success with 'Leaving Me', but in general the Wand label wound down into comparative obscurity as it's parent. Scepter company lost it's own market share following the departure of mainstay artists like Dionne Warwick and B.J. Thomas. After a dozen years of excellent R&B records, the label left us with a fine legacy to remember it by, though.

## WAND LABEL LISTING

101	LYNN SISTERS	WHICH WAY DID MY HEART GO (B06.29.59)	100A
		YOU'VE HAD YOUR PLAY	100B
102	THE LEEDS	MR COOL (B12.14.59)	102A
		HEAVEN ONLY KNOWS	102B
103	BETTE WATTS	SWEET CARRIE MASINTIE	
		BIG PAUL BUNYAN	
104	BETTE WATTS	LET IT BE ME	
		DO ME A FAVOUR	
105	THE TITONES	MY MOVIE QUEEN	59-1206A
		SYMBOL OF LOVE	59-1206B
106	CHUCK JACKSON	I DON'T WANT TO CRY	Bell Sound 106A
		JUST ONCE	Bell Sound 106B
107	RUSSELL BYRD	YOU'D BETTER COME HOME (B04.19.61)	
		LET'S TELL HIM ALL ABOUT IT	
108	CHUCK JACKSON	IN REAL LIFE	Bell Sound 108A
		THE SAME OLD STORY	Bell Sound 108B
109	DEL MARIND	CUPID'S ARROW (B06.30.61)	
		I'LL NEVER BE THE SAME AGAIN	
110	CHUCK JACKSON	I WAKE UP CRYING	Bell Sound 110A
		EVERYBODY NEEDS LOVE	Bell Sound 110B
111	THE JOKERS	SO TIGHT	
		WHISPER	
112	JOCKO	A LITTLE BIT OF EVERYTHING	Mirasound R/G 112A
	(Douglas Henderson)	BLAST OFF TO LOVE	R/G 112B
113	NO ISSUE		
114	RENAULTS	JUST LIKE MINE	
		ANOTHER TRAIN PULLED OUT	
115	CHUCK JACKSON	THE BREAKING POINT (1-.21.61)	45-W-115 A/40728
		MY WILLOW TREE	45-W-115 B/40728X
116			
117	DEEP RIVER BOYS	ARE YOU CERTAIN	
		VANISHING AMERICAN	
118	ISLEY BROTHERS	THE SNAKE	
		RIGHT NOW	
119	CHUCK JACKSON	BAND OF ANGELS	N8 OW0117 1D A1 R
		WATCHA GONNA SAY	N8 OW0116 1D A1 R
120	THE RENAULTS	ONLY YOU	
		HULLY GULLY LAMB	
121	RUSSELL BYRD	LITTLE BUG	Bell Sound W121A
		NIGHTS OF MEXICO (116B has been	Mirasound R/G121B
		crossed out)	
122	CHUCK JACKSON	ANY DAY NOW	Bell Sound W122A
		THE PROPHET	Bell Sound W122B
123	TAMMY MONTGOMERY	VOICE OF EXPERIENCE	N80W 5409
		I WANT'CHA TO BE TRUE	N80W 5410





124	ISLEY BROTHERS	TWIST AND SHOUT	50172
		SPANISH TWIST	50350
125	SOUL BROTHERS	NOTIFY ME	Bell Sound W135A
		PARADE OF BROKEN HEARTS	W135B
126	CHUCK JACKSON	I KEEP FORGETTIN'	126-A-2
		WHO'S GONNA PICK UP THE PIECES	126-B-2
127	ISLEY BROTHERS	TWISTIN' WITH LINDA	ZTSP 85596
		YOU BETTER COME HOME	ZTSP 85597
128	CHUCK JACKSON	GETTIN' READY FOR THE HEARTBREAK	Bell Sound W128AWL
		IN BETWEEN TEARS	Bell Sound W128B WL
129	ELOISE	YOU SHOULD'A TREATED ME RIGHT	ZTSB 86581IB
		OOH BABY	ZTSB 865821A
130	THE TABS	FOOTSTEPS	130A
		THE WALLOP	130B
131	ISLEY BROTHERS	NOBODY BUT ME	131A
		110TH AND LENOX AVE	
		(or) I'M LAUGHING TO KEEP FROM CRYING	131B
132	CHUCK JACKSON	TELL HIM I'M NOT HOME (2.11.62)	132A
		LONELY AM I	132B
133	BILLY ADAMS	SKIP TO MY LOU	
		BILLY BOY	
134	PANCHO VILLA ORCH	NON STOP	
		TANYA	
135	MAXINE BROWN	ASK ME	ZTSB 87179-2C
		YESTERDAYS KISSES	ZTSB 87179-1C
136	ED BRUCE	IT'S COMING TO ME	
		THE GREATEST MAN	
137	ISLEY BROTHERS	I SAY LOVE	ZTSP 89153
		HOLD ON BABY	ZTSP 89154
138	CHUCK JACKSON	I WILL NEVER TURN MY BACK	
		ON YOU	50003
		TEARS OF JOY	50018
139	THE TABS	TAKE MY LOVE WITH YOU	
		I'M WITH YOU"	
140	ED BRUCE	SEE THE BIG MAN CRY	50033
		YOU NEED A NEW LOVE	50036
141	CHUCK JACKSON	NEW YORK, BIG NEW YORK	ZTSP 91015
		ANY OTHER WAY	ZTSP 91016
142	MAXINE BROWN	COMING BACK TO YOU	50078
		SINCE I FOUND YOU	50079
143	KINGSMEN	LOUIE LOUIE	50083
		HAUNTED CASTLE	50084
144			
145	BRENTON WOOD	HIDEAWAY	50087
		MR. SCHEMER	50088
146	TIMMY SHAW	GONNA SEND YOU BACK TO GEORGIA	50108
		I'M A LONELY GUY	50109
147	GINO WASHINGTON	OUT OF THIS WORLD	001 A
		COME MONKEY WITH ME	001 B
148	ED BRUCE	THE WORKINGMANS PRAYER	50123
		DON'T LET IT HAPPEN TO US	50124
149	CHUCK JACKSON	HAND IT OVER	50129
		LOOK OVER YOUR SHOULDER	50130
150	THE KINGSMEN	MONEY	50113
		BENT SCEPTER	50114
151	TIMMY SHAW	IF I CATCH YOU	50179
		THERE GOES MY BABY	50180
152	MAXINE BROWN	LITTLE GIRL LOST	50185
		YOU UPSET MY SOUL	50186
153	NORNETTS	HAPPY BOY	50191
		PAPA KNEW	50192
154	CHUCK JACKSON	BEG ME	50193

TELL HIM I'M NOT HOME

# Chuck Jackson



wand 132



		THIS BROKEN HEART (or) FOR ALL TIME	50196
155	GINO WASHINGTON	BABY BE MINE	50124
		I'M COMIN' HOME	60013
156	ED BRUCE	I'M GONNA HAVE A PARTY	60014
		HALF A LOVE	60015
157	KINGSMEN	LITTLE LATIN LUPE LU	60016
		DAVID'S MOOD	60017
158	MAXINE BROWN	I CRY ALONE	60018
		PUT YOURSELF IN MY PLACE	60019
159	RICHARD WALKER	SALLY'S PARTY	
		WEDDING DAY	
160	THE MIGHTY SPARROW	VILLAGE RAM	60053
		SHE'S BEEN GONE TOO LONG	60054
161	CHUCK JACKSON	SOMEBODY NEW	60065
		STAND BY ME	60007
162	MAXINE BROWN	OH NO,NOY MY BABY	60073
		YOU UPSET MY SOUL	50186
163	BESSIE BANKS	DO IT NOW	50200
		(YOU SHOULD HAVE BEEN)A DOCTOR	50201
		withdrawn before issue & released on SPOKANE 4009	
164	KINGSMEN	DEATH OF AN ANGEL	53490
		SEARCHING FOR LOVE	53896
165	DON & THE GOODTIMES	TURN ON	50204
		MAKE IT	50205
166	LOIS LANE	TURN ME LOOSE	
		MY ONLY PRAYER	
167	NELLA DODDS	COME SEE ABOUT ME	50208
		YOU DON'T LOVE ME ANYMORE	50209
169	CHUCK JACKSON	SINCE I DON'T HAVE YOU	50212
		HAND IT OVER	50129
170	GARY WESTON	RED FEATHER BASKET	
		I SHOULD SAY NOT	
171	NELLA DODDS	FINDERS KEEPERS,LOSERS WEEPERS	50216
		A GIRL'S LIFE	50217
172	KINGSMEN	JOLLY GREEN GIANT	50218
		LONG GREEN	50219
173	MAXINE BROWN	IT'S GONNA BE ALRIGHT	50232
		YOU DO SOMETHING TO ME	50233
174	DIPLOMATS	THERE'S STILL A TOMORROW	50234
		SO FAR AWAY	50235
175			
176			
177			
178	NELLA DODDS	YOUR LOVE BACK	50346
		P'S AND Q'S	50347
179	CHUCK JACKSON	I NEED YOU	50352
		CHUCK'S SOUL BROTHER TWIST	60011
180	PETER JAY & THE JAYWALKERS	PARCHMEN FARM	
		WHAT'S EASY	
181	CHUCK & MAXINE	SOMETHING YOU GOT	50315
		BABE,TAKE ME	50316
182	INSPIRATIONS	LET'S KISS AND MAKE UP	60074
		LOVE IS WONDERFUL	60075
183	KINGSMEN	THE CLIMB	50407
		THE WAITING	50110
184	DON & THE GOODTIMES	SOMETHING ON MY MIND	
		STRAIGHT SCEPTER	
185	MAXINE BROWN	ONE STEP AT A TIME	50424

186		ANYTHING FOR A LAUGH	50423
187	NELLA DODDS	COME BACK BABY	50435
		DREAM BOY	50436
188	CHUCK JACKSON	IF I DIDN'T LOVE YOU	50357
		JUST A LITTLE BIT OF YOUR SOUL	50458
189	KINGSMEN	ANNIE FANNIE	50457
		GIVE HER LOVIN'	50455
190			
191	CHUCK & MAXINE	CAN'T LET YOU OUT OF MY SIGHT	50460
		DON'T GO	50459
192	SMITH GIRLS	THE WAY I LOVE MY BABY(MILK IS MILK)	50426
		ALL YOU GOTTA DO	50427
193	PRINCETONS	LITTLE MISS SAD	
		BONY MORONIE	
194	JOHN STEELE & THE DEL-MATES	THE FAT MAN	50476
		YOU'RE GONNA MISS ME	50477
195	DIPLOMATS	LOVE AIN'T WHAT IT USED TO BE	50444
		I'VE GOT A FEELING	50478
196	LU ANN SIMMS	IF IT'S GONNA HAPPEN	
		AFTER THE PARTY	
197	THE MAGI	ROCKIN' CRICKETS	
		DOUBLE TOUGH	
198	CHUCK JACKSON & MAXINE BROWN	I NEED YOU SO	50438
		'CAUSE WE'RE IN LOVE	50437
199	HEADLYTERS	YOU BETTER COME HOME	50486
		I NEED YOU	50487
1000	DIANE & ANNITA	ONE BY ONE	50495
		WHY DO YOU TAKE SO LONG TO SAY GOODNIGHT	50496
1101			
1102	BOBBY BOND	YOU'VE GOT TIME	50101
		HONEY, YOU'VE BEEN ON MY MIND	50502
1103	JOHNNY COPELAND	IT'S ME	50517
		THE INVITATION	50512
1104	MAXINE BROWN	IF YOU GOTTA MAKE A FOOL OF SOMEBODY	50507
		YOU'RE IN LOVE	
1105	CHUCK JACKSON	GOOD THINGS COME TO THOSE WHO WAIT	50513
		YAH	50514
1106	CLARENCE REID	I REFUSE TO GIVE UP	50517
		SOMEBODY WILL	50518
1107	THE KINGSMEN	(YOU GOT)THE GAMMA GOOCHEE	50519
		IT'S ONLY THE DOG	50520
1108	BILLY THOMPSON	KISS TOMORROW GOOD-BYE	50523
		BLACK-EYED GIRL	50524
1109	CHUCK JACKSON & MAXINE BROWN	I'M SATISFIED	50461
		PLEASE DON'T HURT ME	50443
1110			
1111	NELLA DODDS	GEE WHIZ	50541
		MAYBE BABY	50542
1112	THE CHARTS	DESIREE	50543
		FALL IN LOVE WITH YOU BABY	50544
1113	NO ISSUE		
1114	JOHNNY COPELAND	BLOWING IN THE WIND or I'M GONNA MAKE MY HOME	50590
		DEDICATED TO THE GREATEST/WHERE I HANG MY HAT	50550
1115	THE KINGSMEN	KILLER JOE	50552
		LITTLE GREEN THINGS	50490

1116	SHIRLEY & JESSIE	IVORY TOWER	50558
		YOU CAN'T FIGHT LOVE	50559
1117	MAXINE BROWN	ANYTHING YOU DO IS ALRIGHT	50556
		ONE IN A MILLION	50555
1118			
1119	CHUCK JACKSON	ALL IN MY MIND	50570
		AND THAT'S SAYING A LOT	
1120			
1121	CLARENCE REID	I'M YOUR YES MAN	50589
		YOUR LOVE IS ALL THE HELP I NEED	50588
1122	THE LAST FIVE	KICKING YOU	50582
		WEATHER MAN	50580
1123	DIANE & ANNITA	ALL CRIED OUT	50583
		I'M READY IF YOU ARE	50585
1124	THE CHARTS	NOBODY MADE YOU LOVE ME	50598
		LIVIN' THE NIGHTLIFE	50599
1125	ROSCOE ROBINSON	THAT'S ENOUGH	50600
		ONE MORE TIME	50601
1126	GRANT NELSON	MY HEART CAN'T UNDERSTAND IT	50604
		BILLY & SUE	50603
1127	KINGSMEN	MY WIFE CAN'T COOK	50609
		LITTLE SALLY TEASE	50610
1128		WE CAN WORK IT OUT	50607
		LET ME GIVE YOU MY LOVIN'	50605
1129		THESE CHAINS OF LOVE(ARE BREAKING ME	
		DAIN)	50602
		THEME TO THE BLES	50563
1130	JOHNNY COPELAND	WAKE UP LITTLE SUZIE	50612
		YOU'RE GONNA REAP JUST WHAT YOU SOW	50611
1131	SHIRLEY & JESSIE	TOO MUCH TOO SOON	50613
		OH BABY	50614
1132	TINY GOLDUST & HIS	ONE LAST WALK	50615
	GOLDEN TRUMPET	WALKING THE STREETS	50616
1133			
1134	EARL HARRISON	HUMPHREY STOMP	
		CAN YOU FORGIVE ME	
1135	AL WILSON	HELP ME	50622
		HELP ME - INST	50623
1136	NELLA DODDS	HONEY BOY	50624
		I JUST GOTTS HAVE YOU	50625
1137	KINGSMEN	IF I NEEDED SOMEONE	50626
		GRASS IS GREEN	50627
1138	ALAN BRUCE	WHERE DO WE GO FROM HERE	
		I FEEL BETTER	
1139	SHIRLEY MONDAINE	AIN'T THAT COLD	
		CONFUSED	
1140	JESSIE HILL	SOMETHING OUGHT TO BE DONE	
		MY CHILDREN MY CHILDREN	
1141	THE HONEY BEES	LET'S GET BACK TOGETHER	
		NEVER IN A MILLION YEARS	
1142	CHUCK JACKSON	I'VE GOT TO BE STRONG	50229
		WHERE DID SHE STAY	50128
1143	ROSCOE ROBINSON	HOW MUCH PRESSURE	50644
		DO IT RIGHT NOW	50646
1144	JUST BROTHERS	CARLENA	
		SHE BROKE HIS HEART	
1145	MAXINE BROWN	I DON'T NEED ANYTHING	50665
		THE SECRET OF LIVIN'	50666
1146	THE RIVALS	HOLLIN' FOR MY DARLIN'	
		IT WON'E BE LONG NOW	
1147	THE KINGSMEN	TROUBLE	50670
		DAYTIME SHADOWS	50671



Wand

254 W. 54 ST.  
NEW YORK, N.Y.

WNC 11202  
(5085A)  
H1-R  
(BMI)  
Time: 2:40  
Arranger:  
TOM-TOM

SPEED UP  
(Mopar-B. Sheppard)  
BETTY MOORER  
PROD AND PRODUCTION:  
Universal Studios,  
Chicago, Illinois

Wand

WNC 11183  
Time: 2:35

★ ★ NOW MUCH PRESSURE  
★ ★ I CAN STAND!  
★ ★  
ROSCO ROBINSON

DJ COPY FOR  
NOT FOR  
SALE  
WNC 11183  
(5079A)  
Little Peoples  
(BMI)  
Mus. 2:07  
Time:

WNC 11105  
Time: 2:40

...I THANK YOU KINDLY...  
(E. Croom)  
DIANE LEWIS  
Producers: Herman L. Griffin  
For H & A Productions

★ ★ THESE CHAINS OF LOVE  
★ ★ (Are Breaking Me Down)  
★ ★  
CHUCK JACKSON  
(Thank Charles)

1650 BROADWAY,  
NEW YORK, N.Y.

Wand

WNC 11166  
Time: 2:45

Produced By:  
Don Schroeder  
A Papa Don  
Production

GOOD THINGS  
COME TO THOSE WHO WAIT  
CHUCK JACKSON  
Arranged by: Dale Sherman

WNC 1129A  
(50002)  
Honor Music  
(BMI)  
Time: 2:00  
Produced by:  
Helen P. Weisner  
Chuck Jackson

Wand

SHAME ON ME  
(Williams-Entis)  
CHUCK JACKSON

WNC 11128  
(50605)  
Flomar Music,  
Inc. (BMI)  
Time: 2:28  
Arranged by:  
Leroy Glover

Wand

LET ME GIVE YOU MY LOVIN'  
(Tommy Kaye - Maxine Brown)  
MAXINE BROWN  
Produced by Tommy Kaye

254 W. 54 ST.,  
NEW YORK, N.Y.

WOMAN, LOVE THIEF  
STEMMONS EXPRESS  
Producers: Sam Coplin

1650  
NEW  
WNC 11198  
(50835)  
Sam Coplin  
Music  
(BMI)  
Time: 2:38

ONE IN A MILLION  
(Rudy Clark)  
MAXINE BROWN

1650 BROADWAY,  
NEW YORK, N.Y.

WNC 1117A  
(50555)  
Honor Music  
(BMI)

THAT'S ENOUGH  
(Raven Withroot)  
ROSCO ROBINSON  
Produced By: Rosco Robinson  
Arranged By: Rosco Robinson

DJ COPY FOR  
NOT FOR  
SALE  
WNC 11125  
(50500)  
Kopa Music  
(BMI)  
Time: 2:50

1148	CHUCK JACKSON & MAXINE BROWN	HOLD ON I'M COMING NEVER HAD IT SO GOOD	50674 50432
1149	ROSCOE ROBINSON	WHAT YOU'RE DOIN' TO ME A THOUSAND RIVERS	50645 50647
1150	ERNIE HINES	PARTY RAIN RAIN	
1151	CHUCK JACKSON	NEED YOU THERE EVERY MAN NEEDS A DOWN HOME GIRL	50636 50687
1152	IVORIES	PLEASE STAY I'M IN THE GROOVE	
1153	WALTER WILSON	NOT NOW BUT LATER LOVE KEEPS ME CRYING	
1154	KINGSMEN	THE WOLF OF MANHATTAN CHILDRENS CARETAKER	50690 50459
1155	CHUCK JACKSON & MAXINE BROWN	DADDY'S HOME DON'T GO	50697 50654
1156	THE MOVING SIDEWALKS	99TH FLOOR WHAT ARE YOU GOING TO DO	50705 50706
1157	THE KINGSMEN	DON'T SAY NO (I HAVE FOUND) ANOTHER GIRL	50708 50655
1158	SAMMY JONES	DON'T TOUCH ME CINDERELLA JONES	
1159	CHUCK JACKSON	HOUND DOG LOVE ME TENDER	50722 50683
1160	LOU LAWTON	KNICK KNACK PATTY WACK I'TS THAT TIME OF DAY	50728 50729
1161	ROSCOE ROBINSON	I GOTTA KEEP TRYIN' JUST A LITTLE BIT	
1162	CHUCK JACKSON & MAXINE BROWN	TENNESSEE WALTZ C.C. RIDER	50696 50695
1163	THE GROOVE	LOVE IT'S GETTING BETTER THE LIGHT OF LOVE	50730 50731
1164	THE KINGSMEN	BO DIDDLEY BACH JUST BEFORE THE BREAK OF DAY	
1165	JOHNNY MOORE	HAVEN'T I BEEN GOOD TO YOU A DOLLAR NINETY EIGHT	50737 50738
1166	CHUCK JACKSON	SHAME ON ME CANDY	50739 50740
1167	THE MOVING SIDEWALKS	NEED ME EVERY NIGHT A NEW SURPRISE	50741 50742
1168	THE MASQUERADERS	I DON'T WANT NOBODY TO LEAD ME ON LET'S FACE FACTS	50743 50744
1169	SANDY WADDY	EVERYTHING IS EVERYTHING SECRET LOVE	50747 50748
1170	THE NEXT FIVE	MAMA SAID TALK TO ME GIRL	50749 50750
1171	L.C. COOKE	HALF A MAN LET'S DO IT OVER	
1172	THE MASQUERADERS	SWEET LOVIN' WOMAN DO YOU LOVE ME BABY	50762 50763
1173	MARVIN PREYER	WHAT CAN I CALL MY OWN IT'S COMING TO ME	
1174	THE KINGSMEN	GET OUT OF MY LIFE WOMAN SINCE YOU BEEN GONE	
1175	JOE ARNOLD	SHARE YOUR LOVE WITH ME SOULTRIPPIN'	50780 50779
1176	BILLY THORNHILL	THE KEY WHAT'S GOING ON IN THE BARN	50781 50782
1177	DEE CLARK	NOBODY BUT YOU NOBODY BUT YOU	50783 50784
1178	CHUCK JACKSON	MY CHILD'S CHILD THEME TO THE BLUES ≠ 2	

1179	MAXINE BROWN	SOUL SERENADE	
1180	THE KINGSMEN	HE'S THE ONLY GUY I'LL EVER LOVE ON LOVE	50788
1181	MARVIN PREYER	I GUESS I WAS DREAMIN' CLIMBING UP TO LOVE	
1182	FREDDIE HUGHES	DON'T STOP LOVING ME THIS TIME SEND MY BABY BACK	50790
1183	DIANE LEWIS	WHERE'S MY BABY I THANK YOU KINDLY	50791 50794
1184	THE GENTLMEN FOUR	PLEASE LET ME HELP YOU YOU CAN'T KEEP A GOOD MAN DOWN	50795 50800
1185	THE JONESES	IT WON'T HURT BABY	50801
1186	JOE ARNOLD	WASHINGTON SQUARE LET IT BE ME	50805
1187	THE PETER THOMAS GROUPE	COOKING GEAR SCUFFLIN'	50804
1188	BENNY GORDON	HITTIN' HARD GONNA GIVE HER ALL THE LOVE I GOT	50808
1189	MEL WYNN & THE RHYTHM ACES	TURN ON YOUR LOVE LIGHT DON'T WANT TO LOSE YOU	50809 50812
1190	THE STONE CANTALOUPE	EMMY LOU (WAY BACK) IN 19 AND 68	50813 50814
1191	DIANE LEWIS	THE UNCONVENTIONAL BLUES WITHOUT YOUR LOVE	50815 50818
1192	FREDDIE HUGHES	GIVING UP YOUR LOVE NATURAL MAN	50819 50821
1193	THE ESQUIRES	I GOTTA KEEP MY BLUFF IN YOU'VE GOT THE POWER	50820 61111
1194	WARREN LEE	NO DOUBT ABOUT IT BORN IN THE GHETTO	B-1304 50827
1195	THE ESQUIRES	FUNKY BELLY I DON'T KNOW	50828 50826
1196	MEL WYNN & THE RHYTHM ACES	PART ANGEL STOP SIGN	50829 61153
1197	FREDDIE HUGHES	GIVE WHEN YOU TAKE HE'S NO GOOD	61154 50823
1198	STEMMONS EXPRESS	I GOTTA KEEP MY BLUFF IN LOVE POWER	50820 50834
1199	GLEN GOZA	WOMAN, LOVE THIEF THE BOX	50835 50832
11200	JOE JEFFREY GROUP	INCREDIBLE SHRINKING MAN MY PLEDGE OF LOVE	50833 50836
11201	THE ESQUIRES	MARGIE WHIP IT ON ME	50837
11202	BETTY MOORER	IT WAS YESTERDAY IT'S MY THING	50840
11203	BRENDA J. JONES	SPEED UP POINT OF NO RETURN	50841 50848
11204	JACKIE MOORE	ENCORE LOSER AGAIN	50849 50856
11205	GEORGE TINDLEY	WHO TOLD YOU IT'S ALL OVER BUT THE SHOUTING	50857 50859
11206	LEE ALLEN	AIN'T THAT PECULIAR DON'T WAIT TILL MORNING COMES	50858 50860
11207	JOE JEFFREY	ALL TOO SOON DREAMIN' TILL THEN	50861 50873
11208	GEORGE TINDLEY	THE TRAIN HONKY TONK WOMAN	50877
11209	DARRYL STEWART	SO HELP ME WOMAN CROSS MY HEART	50878
11210		NAME IT AND CLAIM IT	50879



11211	BENNY CONN	SATISFY MY HUNGER	50882
		I JUST WANNA COME IN OUTTA THE RAIN	50883
11212	BOBBY BRADSHAW	SHOW ME A MAN	50991
		LOVING YOU	50990
11213	JOE JEFFREY	HEY HEY WOMAN	50872
		THE CHANCE OF LOVING YOU	50871
11214	PAUL FLAGG	TELL THE TRUTH	50992
		GEORGIA PINES	50993
11215	GEORGE TINDLEY	WAN TU WAH ZUREE	50996
		PITY THE POOR MAN	50997
11216	WHEATSTRAW	ONE AM	50998
		FACE OUTSIDE MY WINDOW	50999
11217	ABRAHAM	KANGAROO I	
		KANGAROO II	
11218	WINFIELD PARKER	I'M WONDERING	
		WILL THERE EVER BE ANOTHER LOVE FOR ME	
11219	JOE JEFFREY	MY BABY LOVES LOVIN'	51038
		THE CHANCE OF LOVING YOU	50871
11220	THE ALLIANCE	PASS THE PIPE	51044
		CUPID'S HOLDING	51045
11221	MOD LADS	LET'S HAVE SOME FUN PT I	51054
		LET'S HAVE SOME FUN PT II	51055
11222	JERRY-O	FUNKY FOOTBALL	51058
		WANG DANG DO	51059
11223	FREEDOM OF CHOICE	DOCTOR TOM	51080
		FAT MAN	51082
11224	THE MOODS	RAINMAKER	51083
		LADY RAIN	51084
11225	SOMETHING NEW	YOU BABE	
		WHAT'S THIS I SEE	
11226	SYLVIA JENKINS	IT'S GONNA BE ALRIGHT	
		YOU DO SOMETHING TO ME	
11227	FRANKIE NEWSOME	DON'T MESS WITH MY LOVE MAKER PT I	51093
		DON'T MESS WITH MY LOVE MAKER PT II	51094
11228	TRIUMPHS	HOUSTON WON'T CALL ME	51095
		WARNER THE DRUMMER	51096
11229	SOUL DYNAMICS	STAY IN THE GROOVE PT I	51099
		STAY IN THE GROOVE PT II	51100
11230	EARL KING	TIC TAC TOE	51097
		A PART OF ME	51098
11231	LITTLE GRADY LEWIS	SOUL SMOKIN PT I	51111
		SOUL SMOKIN PT II	51112
11232	EARL KING	MAMA & PAPA	
		THIS IS WHAT I CALL LIVING	
11233	WALLY COX	THIS MAN	51134
		I'VE HAD ENOUGH	51140
11234	THE LUV BUGS	MAMA'S GONNA WHIP YOU	51149
		SOUL IN THE GHETTO	51150
11235	JOE JEFFREY	A HUNDRED POUNDS OF CLAY	
		POWER OF LOVE	
11236	RALFI PAGAN	MAKE IT WITH YOU	51166
		STRAY WOMAN	51167
11237	REFLECTION	JUST REALIZED	51169
		SOMEONE TO LOVE (NEVER THOUGHT I'D FIND)	51170
11238	LEE CHARLES	YOU GOT TO GET IT FOR YOURSELF	
		I GET HIGH ON MY BABY'S LOVE	
11239	KENT DRAKE	BOSS THING TOGETHER	51165
		WITHOUT A LADY'S HAND	51164
11240	TERRI CRISPINO	THIS IS YOUR LIFE	
		SOMEONE IS STANDING OUTSIDE	
11241	CURTIS BLANDON	IN THE LONG RUN	51159
		PUSH COMES TO SHOVE	51157
11242	LEE CHARLES	WHEN THE DEAL GOES DOWN	
		LET'S PLAY HOUSE	

11243	KEVIN LINDSAY	SING CHILDREN SING	51178
		HANG-UPS OF A CHILD	51179
11245	INDEPENDANTS	JUST AS LONG AS YOU NEED ME PT I	51186
		JUST AS LONG AS YOU NEED ME PT II	51187
11246	REFLECTION	LIVING IN A WORLD OF FANTASY	
		FOUR WALLS (AND A TELEPHONE)	
11247	WALTER JACKSON	NO EASY WAY DOWN	51200
		I'M ALL CRIED OUT	51201
11248	SILHOUETTES	YOU CHEATED YOU LIED	51203
	M & M	EXODUS	51204
11249	INDEPENDANTS	I JUST WANT TO BE THERE	51210
		CAN'T YOU UNDERSTAND IT	51208
11250	CHUCK JONES & COMPANY	BOO ON YOU	51212
		BOOTIES	51211
11251	SOUTH SIDE MOVEMENT	I'VE BEEN WATCHING YOU	51213
		HAVE A LITTLE MERCY	51214
11252	INDEPENDANTS	LEAVING ME	s-51226
		I LOVE YOU, YES I DO	s-51223
11253	THE RIVINGTONS	PA PA OOM MOW-MOW	51227
		I DON'T WANT A NEW BABY	
11254	JIMMI GREEN	THE ROBOT	
		THE ROBOT(INST)	
11255	PATTI JO	MAKE ME BELIEVE IN YOU	61956
		KEEP ME WARM	61955
11256	J1	THAT'S A NO NO	
11257	ULTRA HIGH FREQUENCY	GET ON THE RIGHT TRACK	
11258	INDEPENDANTS	BABY I'VE BEEN MISSING YOU	51243
		COULDN'T HEAR NOBODY SAY	
		(I LOVE YOU LIKE I DO)	51224
11259	SOUTH SIDE	CAN YOU GET TO THAT	52151
	MOVEMENT	MUD WIND	51248
11260	GENERAL CROOK	THE BEST YEARS OF MY LIFE	51255
		TESTIFICATION	51256
11261	CLARA LEWIS	NEEDING YOU	51229
		NEEDING YOU (INST)	51257
11262	ULTRA HIGH	INCOMPATIBLE	51258
	FREQUENCY	SADDEST SMILE FREQUENCY	51259
11263	INDEPENDANTS	IT'S ALL OVER	51270
		SARA LEE	51269
11264	?		
11265	ANN BAILEY	SWEEPING THE DIRT UNDER MY RUG	
11266	IKE LOVELY	FOOL'S HALL OF FAME	51275
		LITTLE MISS SWEET THING	51276
11267	INDEPENDANTS	THE FIRST TIME WE MET	51264
		SHOW ME HOW	51267
11268	?		
11269	LTG EXCHANGE	CORAZON (FROM FANIA RECORDS)	51279
		A OYUNG MOTHER'S LOVE	51280
11270	GENERAL CROOK	TELL ME WHAT'CHA GONNA DO	51281
		(WHEN YOU WANT TO BE LOVED)	
11271	?	REALITY	51282
11272	?		
11273	INDEPENDENTS	ARISE & SHINE(LET'S GET IT ON)	51289
		I FOUND LOVE ON A RAINY DAY	51280
11274	SAM WILLIAMS	FOR MY PEOPLE (from HOB records)	71607
	SINGERS	GOD IS NOT DEAD	71608

11275	LTG EXCHANGE	WATER BED PART ONE (from FANIA records)	51290
		WATER BED PART TWO	51291
11276	GENERAL CROOK	FEVER IN THE FUNKHOUSE	51296
		FEVER IN THE FUNKHOUSE (INST)	51301
11277	?		
11278	LTG EXCHANGE	KEEP ON TRYING	51315
		TSEN SI YEN YEN	51311
11279	INDEPENDENTS	NO WIND NO RAIN	51261
		LET THIS BE A LESSON TO YOU	51292
11280	PHILADELPHIA STORY	YOU ARE THE SONG (I'VE BEEN WRITING FOR ALL MY LIFE)	62107
		IF YOU LIVED HERE YOU'D BE HOME NOW	62108
11281	GENERAL CROOKS	THANKS, BUT NO THANKS	51284
		I'M SATISFIED	51317
11282	LTG EXCHANGE	MY LOVE(DOES IT GOOD TO ME)PT I	51328
		MY LOVE(DOES IT GOOD TO ME)PT 2	51329
11283	GENE TOONE	HE OUTDID HIMSELF	51319
		BABY BOY	51318
11284	SMALLWOOD BROTHERS	ONE LAST MEMORY	51320
11285	FIVE BLIND BOYS OF ALABAMA	REACH OUT AND TOUCH SOMEBODY'S HAND	71637
		BRIDGE OVER TROUBLED WATERS	71639
11286	WILL HATCHER	WHO AM I WITHOUT YOU BABY	51322
11287	SOUTH SHORE COMMISION	FREE MAN	51330
		FREE MAN (DISCO MIX)	51325
11288	SECRETS	BABY(SAVE ME)	51331
		BABY(SAVE ME(DISCO VERSION))	51332
11289	?		
11290	?		
11291	SOUTH SHORE COMMISION	WE'RE ON THE RIGHT TRACK	51339
		I'D RATHER SWITCH THAN FIGHT	51338
11292	SMOKEY JOE GRUFF & HIS '46 HUDSON	THE BREAKDOWN	51344
		THE BREAKDOWN(DISCO VERSION)	51345
11293	?		
11294	SOUTH SHORE COMMISION	TRAIN CALLED FREEDOM	51348
		TRAIN CALLED FREEDOM(DISCO VERSION)	51349
11295	SWEET MUSIC	I GET LIFTED	51350
		I GET LIFTED(INST)	51351



DEAR GOSPEL ACCORDING TO DAVE  
GODIN AS IN NORTHERN SOUL LETTERS  
PAGE

'Out On The Floor'  
'MR M<sup>S</sup>'  
Timeswarpsville  
Wigan  
Lancs.  
September 1973.

Dear Gospel According To Dave  
Godin As In Northern Soul,

Is'nt it about time we had some bloody good old fashioned allnitters more on the line's of Wigan Casino, queue's, youth's being pulled in police vans, squad getting butted over wall's, big burly bouncers talking back handers, gangs of shady youth's relieving younger punter's of their gear, the ever persistant smashing of chemist's windows and their alarms rattling, road block's, car chases, fights with the Wigan pissheads, chorus's of 'You'll never walk alone', discotroms blasting out music, people selling records, and mean looking characters knocking out gear from caps, tabs, uppers and downers. And that was before you got through the door, once you were inside you knew you were inside a proper atmosphere, crazy uptempo gear, crazy uptempo music pushing along crazy uptempo men, so much atmosphere dripping off the ceiling, close as close can be bags, sheepskins being ripped, records changing hands legit and non legit. Concealed weapons, knives, shooters, various clicks from, London, Wolverhampton, Bolton, Preston. All looking around making you keep on your toe's if you were'nt part of their gang, gear galore, red and browns, green and clears, bombers, two tone pinks, yellow daps, black and white, filon, dryminol, Blueys, decks all freshly from Swifts, Boots and other chemist's, D:D.A youths off their heads on twenty blues and twenty decks and more,

people being carried out on bouncers shoulders, Mrs Woods pasties and pie's. Russ getting fatter financially by the money, stomp, stomp, stomp from the speakers, buzzing all round non stop all night long. People using the toilet system water and fixing in the toilets, if you did go for a piss or shit, you made sure you left your money, jacket, drugs in safe keeping before you entered the toilet, sometime's wading in piss and water from the blocked urinals. It were'nt for the square, straight, sap-heads or those not born on the right side of 1965, here you watched, listened, and learnt. It was a youth well spent which provided an education and attitude for later life.

God, why can't nitters be like this now. if only we could get a couple of 000 chemist tackle caps, 'n' bombers, then we'd have some fun, 'till then it's memories, powder and hard work.

ALL THE BEST,

BILLY BOOGALOO.

THE LETTERS PAGE WHERE ANYONE  
CAN HAVE THEIR SAY.

Dear Gospel According To Dave  
Godin As In Northern Soul,

Having been a Soul journalist for many years, as well as a Northern Soul punter and journalist for quite some time as well. Starting off in 1972 with Blues and Soul, with the Checkout the Northern Column, later to be renamed Checkin' It Out. The reason for this letter is mainly to do with drug-abuse on the scene today.

Thankfully it is now more or less a bad thing of the old Wheel, Torch, Casino days. I can remember back in 1971, then again 1973, when the Wheel, then later the Torch were shut down because of narrow minded idiot's who screwed chemist's, forged prescriptions and flooded niters with gear, mercilessly forcing young naive innocent kid's to start the long rough hard miserable life of drug abuse. It was these very drug dealers who were at quick fire rate nailing the lid on the Northern Soul coffin and being responsible for so many niters shutting down. These lowest of the low, continued to plague and ruin the niters for over ten years. But at long last towards the end of the 70's, sense began to prevail, and more and more people saw the light, and took the sensible Soul way by going straight, and having a drug free night, this trend has thankfully continued up until today. When you can walk into an empty all niter, see people sleeping, or sitting there drinking horlicks, 22½ mph records being danced to by three people, flasks of coffee and sandwich boxes being broken into. And of course, the sign being proudly displayed over the door, 'Drug users not welcome'. Yes, the scene is a lot safer, legal and healthier than it ever was. And that's why i go Acid House do's, and the niters are so boring.

YOUR'S FAITHFULLY,

FRANK ELSON,

P.S can anyone score me some two tone pinks.

Dear Gospel According To Dave Godin As In Northern Soul,

I thought i'd just put a proverbial pen to paper and give you my personal view's on the scene. Although i have'nt been going to niters very long, about six years, and up until two years ago, i was really into

it and enjoyed every minute of it. But when they started hiring D.Js, and worse still, started playing dance records and i could'nt believe my eye's utilizing the dance floor area and people dancing. Then what really pissed me and my mate's off, it was bad enough that we could'nt hear the fruit machines paying out for the bloody music! I was as diplomatic as possible, when i approached Guy Hennigan the promoter at Blackburn, i explained about the noise and could these people go elsewhere, or could you turn the music down, and also our usual card playing surfaces had been covered, no, not by games of poker, bloody record boxes! I said what is this, a bloody casino or a Soul venue. Now the machines are switched off, and have been moved to the top of the stairs which although is'nt as good for cards, it has it's advantages, i.e, you can't hear the music and you can gang up on the dick-heads who come upstairs to the toilet's shouting crazy, a pile of aces, drug orientated hip talk sayings like ,what's that on your nose and pondie smooth sitting in the same chair all night, shoving a pound coin along with our nose, as our hands are too busy going through other people's pockets.

I mean live 'n' let live, but if these people want to talk records, dance, buy and sell sounds, why don't they Fuckoff and do it elsewhere. Next thing you know they'll be having these blacks singing live. Bring back the days of the pool table's and multi floor fruit machine complex's, i mean what has popcorn wylie got to do with going blind. Yours Faithfully,  
A ROYAL FLUSH.

Mick,  
Preston,  
Lancs.

Dear 'The Gospel According To Dave Godin, As In Northern Soul,

I was wondering if someone of longer standing, more experience on the scene could be of help,

as i am rather confused on a number of thing's to do with Northern. As i am only seventeen, and have only been into niters for two years and lack the insight, knowledge, and time served apprenticeship skills that my elders posses.

Question number one, i have bought regulary bought the periodical magazine run by Derek Pearson, called Shades Of Soul. This magazine from what i can see is sold heavily at all niters, to Northern Soul people on and off the scene, via mail order as well, thus putting it as the supposed NO 1 mag on the Northern Soul scene. What puzzles me is, how come apart from the front cover, adverts, and one niter review, what has this got to do with true Northern Soul, also the editor, D. Pearson, how can he run a Northern Mag, when he does an average ten to twelve niters a year, does'nt take the gear?, and from what people i have talked too, does'nt know anything about Northern Soul apart from what he pinches off other people, reads from book's, mag's, and letters from other authority's. Perhaps the last part answers my question on his attendance or lack of it, is that he is too busy at home reading all this information up for his magazine. And this also answer's my first question, with him being totally out of contact with the scene, how can he write about it. But most imprtant of all, if all this is true, how does he get away with it, and how is he so respected by so many punters on the scene, i have my doubts.

Your's Faithfully,  
M. Singleton.

DEAR GOSPEL ACCORDING TO DAVE  
GODIN AS IN NORTHERN SOUL.

Just like to thank the Editor for letting me have my say. Being just an average, run of the mill punter, who's never set the scene alight with gear, records or dancing. But, just because i'm on the outside i'm certainly looking in (joke, ....oh never mind), what intrigues me most is the

comparison to be made between the dancers on the scene years ago, and a few of the dancers today. First of all, how do they get there? are they carried, do they live on the top of a hill and just roll down, do they receive mobility allowance, is it voluntary, or are their feet nailed to the floor, are they dancing or just waiting for a suitable record to come on, are their shoe laces tied together, are they alive, does this severe movement jeopardise their oxygen supply?!!

These question's and many, many more have been frantically going round in my head for the last few months. Anyway, i caught up with Carl and Dave, two of the exponents of this flourishing art, and asked them why they stood motionless to every record they danced to, after hours of consultation Carl turned round and said, "dancing! what are you on about, we're that fucking paranoid with everyone watching us, we're too scared to dance". All i can say is, what a crazy pair of bastards, beats spinning all night, as long as characters like these pair of, 'chick, chicks, keep on shing-a-linging', you can forget about 'Come Dancing' and, Lionel Blair, Northern Soul dance music is alive'n' well, in a size 8 and 8½ pair shoe's. So next time you ask for 'Tip toe through the tulips', you know what to expect!.

ALL THE BEST, TONY 'I  
DON'T KNOW WHAT FOOT TO DANCE  
ON' AMARO.

"Characters 'n'  
Clowns"

Mel,  
Wigan Road,  
Ormskirk,  
Lancashire,

date as  
printed.

Dear Gospel according to Dave  
Godin as in Northern Soul,

I've been going to the all-niters now since early 1973. And the changes i've seen over

the years are tragic. When i was going, the older ,longer standing people were given nothing but respect. But, these day's i've noticed that the people who deserve the respect aren't getting any what so ever. Instead they are getting abuse from so-called characters of the scene. Wankers that have been going for six or seven years at the most. To me 90% of the Soul scene in my opinion these day's, is full of back-stabbers or paranoid clowns. Most of these people are just interested in getting off their heads as long as they can. But, by doing this, they are not capable of handling the situations around them, and they get into a paranoid fit of delerium.

Now i'm not critising the taking of it, far from it, gear is a big part of the scene, always has been, always will be. But it's these so called, who get off their heads and try to be something that they are aren't. All i'm saying is, if you can't handle it don't take it. Another thing is, the pricks who start cutting down the Billy with stuff they know absoloutely nothing about, and then they have the nerve to sell it too people who have been on the scene for years. They should'nt even do this full stop, let alone to their mates or acquaintances. It baffles me why these wankers have'nt been maimed. If it happened to me i'd make them eat the lot.

I'ts things like this that that makes these people think they are so-called maniacs. This sort of thing would never have been tolerated year's ago, not unless the guy had plenty of back-up. Today these clowns get away with it all the time, but if they get pulled by the law, they are alway's the first to grass. Even after grassing they walk back on the scene as if nothing is wrong, and getting away with it, as well as getting patted on the back by 90% of the punters. Grassers were unheard of years ago, if they were known they were never seen again! and that's how it should be. So take note all you people who fit the above bill. Your day will come

very soon!!!!!!

To me, the only characters that i have met over the last few years are, Smokie, Pete Lawson, Dave Molloy, Nipper, Tomo (when he stop's fucking about with certain people), Tommy Allinson, Stan from Preston, Butch, Billy Gower and Pete Duerdon. And i can guarantee there's not a grasser amongst them all. It's also the like's of Butch and Pete Lawson who make the scene what it is, Pete doesn't get the credit or respect that he should, but it's the Pete Lawson's of the scene, that are the backbone of today's scene. I do not know Butch personally, he has and always will be a big part of the scene. These two alone know what it's all about, and you won't get many as Soulful.

Music wise, the sound's to me are a lot more Soulful, lyric wise, vocal wise, and the beat has dropped to a more midtempo style. But there is still the occasional wallcracker. I also think prices have gone over the top, especially for English sounds. But i blame the people paying over the top in the first place.

So to all you so-called maniacs, or a better word would be KNOBHEADS, i've seen a lot harder in kid's nursery's, and also to all you grasser's, you know who you are! watch how you go, 'cos believe me your day will come, and i hope it's slow and painful.

If this letter offends anyone, big deal, i don't give a shit, it's about time you were all told. We know who you are. I'll finish with the immortal words of Dave Godin, "Keep the faith right on now Mel (and then some).

P.S R.I.P John Blight, John Hodge, Fido, and all the brother's and sister's who gave their live's and lost them on the scene, by knowing what living and having a good time was all about. Gone but never forgotten. Mel (then some more)

# SAM AND BILL



A native of Augusta, Georgia. Bill Johnson was born on the sixteenth of October, 1932. He began singing in a religious group in his local gospel church. At fourteen he began singing Rock, Rhythm and Blues with many teenage groups. Record hops and personal appearances quickly enabled this talented youth to cultivate his voice, and at the same time develop a style to the Favorites that were popular at the time Bill left school at sixteen, and has been singing professionally since.

He formed his own band in his home town called Bill Johnson and the 4 Steps of rhythm orchestra, no recordings were made. Bill was with the band for five years. It was during the period with them, that Bill's style and the qua-

lity of his voice slowly but surely marked him out as a Blues singer. And so the name Blues Boy Johnson was at that time given to him.

It was something like six years until Bill cut his disc, which was for the Memphis based Sun label in 1959, it being 'Baba-Loo! And then in 1961 he cut his second disc for the local Talos label, being titled 'You Better Dig It Out! Both releases failed to hit Pay Dirt.

In 1962, Bill came to New Jersey where he appeared at the Orbit Lounge on a regular basis with Soul Brothers as vocalist, and soon were playing to packed houses. It was during this time, that Bill met Sam Gary who hailed from Columbia, South Carolina, when the Soul Brothers were doing a one night stand in



Columbia. Sam became a regular visitor to these sessions, and eventually a member of the band he became playing guitar, which he had played in many groups in the past, in the U.S and Canada. After discovering the beautiful harmonys they both had, especially singing together they decided to form the duo aptly named 'Bill and Sam'. Around this time the duo were discovered by singer-actor Johnny Nash and he signed them with his newly formed company Joda Records, which he jointly owned with Danny D. Sims Jr, the former president of Hemisphere Attractions, a theatrical booking agency in New York.

Towards the end of '62, Sam and Bill were officially formed. They only recorded two singles for Joda, 'For Your Love' and 'Fly Me To The Moon'. Bill also cut a solo for Joda, 'You Got Soul', which never saw the light of day (but which I presume Johnny Nash hit with on Major Minor in the U.K around the late 60<sup>s</sup> early 70<sup>s</sup>). Shortly after this\* Joda went out of business, among eith it's subsidiaries of Jomada and Jocida/Northern sound Gloria Gaynor 'She'll Be Sorry'. At this time the two split up, and Sam Gary went back to playig guitar with the Soul Brothers.

His replacement member was to be one Sam Davis Jnr, a native of Winston Salem, North Carolina, where he was born on Dec the tenth, 1940, who similar to Bill spent his childhood days singing in the church and school choirs, and also showed early promise as an entertainer. His first group were the Invaders which were around 1965, shortly afterwards he formed Sammy David & The Two Jays.

Early in 1966 D.J Douglas, called Sam and suggested he became the next Sam in Sam & Bill. His respect for Bill as an entertainer and good guy made the decision easy, yes. And then in the begining of 1967, the duo cut their first disc for Brunswick, in Greens Borough, N.C. The disc being Sam and Bill, 'I Feel Like Crying'<sup>C/w</sup>

'I'll Try',, the B side later being a big and collectable sound on the Northern Scene in the mid 80<sup>s</sup>. It was also released on the U.K Brunswick label years later. The next single release on the logo also came out in 1967 titled 'Trying To Get Back To My Baby', they also had an L.P on the Brunswick logo the same year which featured all the singles and some other tracks only two I know of them being 'Let It Be Me' and 'Yesterday', obviously Brunswick had a lot of faith, plans etc for this duo.

But nothing else seems to have been released on the label by the duo, although obviously there must be some unissued stuff laying around on tape in the vaults. Exactly what year the duo parted company with Brunswick is unknown, probably around the late '67 early '68 mark.

The next two years seems to have been an inactive time for the duo as far as releasing records went. And the two probably concentrated more on the performing/touring side of things. It was not until early 1970 when they had a release on Capricorn 8001 titled, 'Who Will It Be', this did nothing saves wise and obviously at the same to promote their careers. Because of this it's doubtful whether there was to be a follow up. The next commercial release was to be on Kenny Rogers Brothers label (owned by Lelan Rogers. In his time involved with many great Soul artists such as Betty Lavette); House Of The Fox 9 it was called 'Come On, Show Me', this came out around June 1971, again it did not set the chart world alight. After this the lads just seemed to disappear from the face of the commercial relase market and very little if anything has been heard from them only their classic Joda, Brunswick, Capricorn, and House Of The Fox's 45<sup>s</sup> when spun on record players both sides of the Atlantic

# BOBBY PATTERSON STORY AND DISCOGRAPHY

by Pete Lawson.

Bobby Patterson was born in Dallas, Texas, on the third of March, 1944. It would seem that he was born with music within him, as at the very early age of ten he was a professional entertainer, when he could play such instruments as the drums and the guitar. In his early teen's he formed a band called, 'The Royal Rockers' who in turn won quite a few local talent contests and Battles of the Bands. In 1957, at the age of thirteen, him and the band won a contest which won them a trip to California, and the opportunity to cut a record for Liberty Records, which was never commercially released.

While all this was going on, he was educated at the Julia C. Frazier High School, and later went to the Arlington State College, which was part of the University of Texas. While here for a period of two years he made sure he expanded himself musically all the time. As in his own words, I used to get up early in the mornings and go to school early, then between two and six in the afternoon I'd be doing some Country 'n' Western, then the evening would be Soul, either rehearsing or entertaining, usually both.

While at College one of Bobby's class mates was the son of John Abnak, the owner of the Dallas based record label Abnak, which was just about that time becoming of importance. In time Bobby signed on the dotted line and at the age of eighteen in 1962, cut his first disc for Abnak, titled, 'You Just Got To Understand', this did nothing commercially, but nevertheless, impressed Mr Abnak

and convinced him to start a new label for Soul talent. The label began in 1963, and some time later Bobby joined the label, his first release on the logo, being Jet Star 107-'If I Did'nt Have You', composed by Bobby himself as he did with the flip 'What's Your Problem Baby', the reaction to the disc was slight, but was due to it's limited success able to work in the clubs and dance halls regulaly in the Dallas area.

He had one more solo release, Jet Star-108, as his next few releases were to be with the local band of Mustangs. The line up consisted of Billy Lee Thomas, born 24th of December, 1949, in Dallas, instrument played, trumpet, he learnt how to play this while at the Franklin D. Roosevelt High School, where he was in the school band, on leaving he got his first professional job with the Robert Witherfield band. Organist, Tim McNeely, was born on November 21st, 1944, at Bonham, Texas. He was educated at the Fred Douglas High School, in Sherman Texas, and had a family which was a sign of the times, eight sisters and one brother. during his musical career apart from being in the Mustangs had earlier moved around playin g with many groups such as Mithy Sensation based in Sherman, The Le Sabres, The La Salles and the Garrettes. Michael Fugett was born on the thirteenth of October, 1944, in Waurike, Oklahoma, and attended the Fred Douglas High School. He has one brother and three sisters. At first his ambitions were to go into teaching, however this soon changed and he joined a local band in Sherman Texas, this was after he had been given his first bass guitar by

his father when he was seventeen. He knew of a bass guitarist with a group called the Joint Rockers who gave him a lot of help with his instrument.

Saxophonist Robert Simpson hails from Corsicana Texas, and was born on August the 29th, 1943. He went to Corsicana High School and Bishop College Dallas

Upon leaving he took up work in Maria, Texas. As well as playing sax, Robert sings and is also a keen songwriter. Ronnie Brewster, drummer with the band, was born on April the 21st, 1947, in Sherman. He was educated at the Fred Douglas High School as did Tim McNeely and Michael Fugett. It was while at school he gained valuable experience with his drumming in the school band. He was soon playing in a three piece combo, but in his own words did't know much about music. But however like anyone else in the business at such a young age, he was learning all the time, and on the forming of the Mustangs was asked to be the drummer.

The last but not least member of the group is Andrew B. Jones lead guitarist, who also helps out with vocals. He is one of a family of three, with one brother and a sister. Andrew went to the same elementary school as Bobby Patterson from where he moved to Lincoln High School. His mother had some singing experience and encouraged him to pursue a musical career. His first job was with the local Gluco service station from where soon after his first break came, joining a band called the Thunderbirds.

They toured through parts of Oklahoma, Arkansas and Kansas. He even at one time played in his uncles band, The Adolphus Sneed Orchestra. His stage name with the Mustangs is Jnr Boy.

For something like six years up until the later part of 1969, had at least twelve releases on the label, achieving commercial success with the following, 'Let Them Talk' - 'I'm Leroy' - 'I'll Take Her' - 'Broadway Ain't Funky No More' - 'T.Y.A.' - 'My Thing

Is Your Thing' - and 'I'm In Love With You', which also came out on English Action. Bobby happened to write and produce all of these, which goes to show how immense his talent is. His Northern classics include, 'My Baby's Coming Back To Me', an uptempo dancer from the early days of the scene, the flip, 'What A Wonderful Night For Love', is also a very good fast dancer, 'Sock Some Loving At Me', excellent midtempo hardly played over the years, 'Till You Give In', storming fast typical Northern Soul dancer, 'What's Your Problem Baby', very good mid to uptempo, 'Busy, Busy Bee', again really good uptempo dancer, the knockout, 'Power Of Love', class 60s midtempo Soul dancer. So from whichever point of view you look at his Jet Star releases that of an obscurity 60s Northern fan or that of a general 60s Soul music lover/buyer, i don't think you'll be disappointed When Bobby parted company with Jet Star, it also seems he split with the Mustangs, at what precise date is unknown. Also what became of them is unknown as well, probably just gradually faded away into obscurity, some time around the late '69 early 1970s. Bobby produced an album on himself which he also financial funded himself. He took the tapes to company's in Los Angeles and the Big Apple, and found a lot of interest and willing on behalf of a number of record labels. However when he went back South he decided he'd be better off with one of the Southern State recording companys. At the beginning of 1971 he struck a deal with President of the Jewel, Paula Group of labels Stan Lewis, The contract was his own, recordings would be issued on Paula, whilst Soul Power would be a label for his own compositions, productions, arrangements on other artists such as Tommy Young, Shay Holiday and The African Music Machine.

Bobby's first release was not exactly a massive hit, it being called, 'If You Took A Survey', the follow up was, 'How Do You Spell Love', was far more

successful and which was the impetuous to him doing an L.P on Soul Power called ; It's Just A Matter Of Time', during his time at Paula he had at least five singles, his last being Paul 388, 'I'm In The Wrong', which came out August 1973. Although the earlier Paula 386, 'What Goes Around Comes Around', did'nt get released until the end of 1973. From all accounts Bobby was very inactive recording wise and did not appear on vinyl in 1974, 1975. He did not make a re-appearance until his single 'If I Had'nt Slipped Up'(and got caught) Granite 536, got in the lower reaches of the U.S top 100 Soul charts of that year. Nothing more was heard of Bobby until he turned up on All Platinum-2371 with "Right Place, Wrong Time", this did nothing, and it seems that in all probability at thirty three years of age, Bobby just went back into performing live and possibly cutting the odd disc for some independant, the one that would put his name back at the top, the one that did'nt do it. Such a shame for a man of all round obvious talents, with so much to offer Soul and music in general, i mean for a man who innovated the playing of the guitar with his teeth before Hendrix had done it on stage. So good is Bobby Patterson is that he can play easily recognisable rhymes and definite melodies even something Hendrix had never dared to try, as is the case with so many is the same with Bobby Patterson, it's never or only rarely, true talent that makes it to the top, and like so many before and after you bobby that was'nt your goal.

## BOBBY PATTERSON DISCOGRAPHY by Pete Lawson

BOBBY PATTERSON(vo)  
Dallas 1962  
You Just Got To Understand  
Abnak 112  
Till You Give In

BOBBY PATTERSON(vo) Dallas  
5.0.3557-  
I Did'nt Have You(Bobby Patterson)  
Jet Star 107  
5.0.3558-  
What's Your Problem Baby  
(Bobby Patterson) Jet Star 107  
produced by Dale Hawkins

BOBBY PATTERSON(vo) Dallas  
5.0.3138  
Till You Give In(Bobby Patterson)  
A+R by Jon Abnor Jet Star 108  
5.0 3868  
Long Ago(D.Penn+B.Killen) -  
produced by Dale Hawkins.arr.  
C.Moman +D.Penn

BOBBY PATTERSON(vo)+ MUSTANGS  
Dallas  
4548-Let Them Talk  
(Sonny Thompson) Jet Star 109  
4549-Soul Is Our Music  
(Bobby Patterson)  
both sides produced by Abnak  
Music

BOBBY PATTERSON(vo)+MUSTANGS  
Dallas  
4878-I'm Leroy-I'll Take Her  
(Bobby Patterson) Jet Star 110  
4879-Sock Some Lovin At Me  
(Bobby Patterson) -  
both sides produced by Abnak  
Music

BOBBY PATTERSON(vo)+MUSTANGS  
Dallas  
I Met My Match(B.Patterson)  
Jet Star 111  
Broadway Ain't Funky No More  
(B.Patterson)  
both sides Jet Star production.

BOBBY PATTERSON(vo)+MUSTANGS  
5258-The Good Ol Days  
(B.C Patterson) Jet Star 112  
5259-Don't Be So Mean  
(B.C Patterson) -

BOBBY PATTERSON(vo) Dallas  
5512-Sweet Taste Of Love  
(C.Singleton+Bert Keyes)  
Jet Star 113  
5513-Busy, Busy, Bee  
(Art Wayne) -  
both sides produced by Abnak  
Music.

BOBBY PATTERSON(vo) Dallas  
-T.C.B or T.Y.A  
Jet Star 114  
-What A Wonderful Night  
For Love

BOBBY PATTERSON(vo) Dallas  
-My Thing Is Your Thing  
Jet Star 115  
-Keep It In The Family -

BOBBY PATTERSON(vo) Dallas  
6362-My Baby's Coming Back To  
Me (Bobby C.Patterson)  
Jet Star 116  
6363-What A Wonderful Night  
For Love(Bobby C.Patterson)  
Jet Star 116

BOBBY PATTERSON(vo)

BOBBY PATTERSON(vo) Dallas 1969  
6946-The Trail Of Mary Maguire  
(B.C Patterson,R.Winkler,J.  
Carroll)  
Jet Star 118  
6947-The Knock Out Power Of  
Love(Bobby C.Patterson)  
Jet Star 118  
both sides produced by Bobby  
Patterson.

BOBBY PATTERSON(vo) Dallas 1969  
7288-If A Man Ever Loved A  
Woman(Baby I Love You)  
(Bobby C.Patterson+J.Strickland)  
Jet Star 119  
7289-You Taught Me How To Love  
(J.Strickland,J.Beach,R.Bell)  
both sides produced by Bobby  
Patterson and Jerry Strickland.

BOBBY PATTERSON(vo)  
Shreveport 1971?  
If You Took A Survey  
Paula 352  
Right On Jody -

BOBBY PATTERSON(vo)  
Shreveport 1972  
How Do You Spell Love  
Paula 362  
She Don't Have To See You

BOBBY PATTERSON(vo)  
Shreveport 1972  
It Takes Two To Do Wrong

Paula 379  
Take Time To Know The Truth

BOBBY PATTERSON(vo)  
Shreveport 1973  
What Goes Around Comes Around  
Paula 386  
I Get My Grocve From You

BOBBY PATTERSON(vo)  
Shreveport 1973  
I'm In The Wrong  
Paula 388  
If Love Can't Do It

BOBBY PATTERSON(vo) 1976  
If I Had'nt Slipped Up  
(and got caught) Granite 536  
I Got To Get Over

BOBBY PATTERSON(vo) 1977  
Right Place,Wrong Time  
All Platinum 2371  
I Got A Suspicion





J.P.F.

Best Musical

Score

From

"The Cashmores"

compiled by Kurt Mohr.

ROOSEVELT GRIER(vo,g)with dm,  
choir.  
New York 1959

105-A Sincerely "A" 105  
(BB2.1.60)

105-B Why Don't You Do Right

ROOSEVELT GRIER(vo)with Cootie  
Williams (tp)\*,p,g,f-b,dm,strings,  
choir.  
New York 1960

110-A Smoky Morning\* "A"110  
(CB9.24.60)

110-X Moonlight In Vermont

ROOSEVELT GRIER & THE GIANTS:  
New York 1961

I'm Going Home  
(CB3.25.61) Spindle Top 102

Jinny

ROOSEVELT GRIER (vo)with orch.  
arr-dir.by Fred Norman: g,b,  
dm,strings,male choir -1;with  
p,b,dm -2. Prod.by Clyde Otis.  
New York 1961

LB-4159 Let The Cool Wind  
Blow - 1  
(CB2.3.62) Liberty 55413

LB-4161 Struttin' 'N Twistin'-2

ROOSEVELT GRIER (vo)with orch.  
dir.by Belford Hendricks:  
New York 1961  
LB-4175 Your Has Been

cont;

Liberty 55453

New York 1962

LB-4210 The Mail Must Go Through  
(ord.4.20.62) Liberty 55453

ROOSEVELT GRIER(vo)with tps,  
ts,bs,p,g,f-b,dm,fem-choir.

New York 1962

XY-182 Lover Set Me Free  
Battle 45911

XY-183 Why

ROOSEVELT GRIER(vo)with

1964

In My Tenement  
(CB7.25.64)

Ric 122

Down So Long

ROOSEVELT GRIER(vo)with orch.  
prod.by Chips Moman & Dan Penn:  
tp,ts,bs,p,org,g,f-b,dm.

Memphis January 1967?

N-50228 Slow Drag MGM 13698

N-50229 Yesterday

ROOSEVELT GRIER with

1967

N-50420 Spanish Harlem  
(CB11.4.67) MGM 13840

N-50421 I'm Living Good

ROOSEVELT GRIER & THE FEARLESS  
FOURSOME:Roosevelt Grier (g,vo\*)  
with Merlin Disen,Roger Brown,  
David Jones,Lamar Lundy(ts,org,  
f-b,dm)

1967

8381 Who's Got The Ball\*  
Amy 11004

8382 Halftime(ts,org,g solos)

ROOSEVELT GRIER (vo)with orch.  
prod.by Chips Moman & Tommy  
Cogbill:

Memphis 1968

8590 C'mon Cupid  
Amy 11013,Bell(F) LP240762

8591 High Society Woman

ROOSEVELT GRIER (vo)with orch.  
incl.Bobby Emmons (org),Reggie  
Young (g),Chips Moman & Tommy  
Cogbill (g,f-b),Gene Chrisman  
(dm).

Memphis 1968

8752 People Make The World  
Amy 11029 (rcd '7.22.68)

8753 Hard To Forget

Roosevelt Grier (vo)with simi-  
lar or same.

Memphis 1969

9003 Bad News  
AGP 109

9004 RING AROUND THE WORLD

ROSEY GRIER(vo)with e-lp,org,  
g,f-b,dm,fem-choir;tps,ts,bs,  
arr-dir.by Sid Feller.

New York 1970

16089 I Don't Want Nobody  
(RW8.29.70) ABC 11275

16090 Rat Race -

ROSEY GRIER(vo)with

1974

You're The Violin  
A&M 1500

ROOSEVELT GRIER(vo)

Detroit

MW 573 Pizza Pie Man  
D-Town 1058

New York 1965

MW 574 Welcome To The Club





# LOU COURTNEY DISCOGRAPHY

By Kurt Mohr

LEW COURTNEY(vo)with

1963

IM-4683 Come On Home  
(CB11.2.63)Imperial-66006  
IM-4687 The Man With The Cigar

LOU COURTNEY(vo)with 1964

IM-5933 Professional Lover  
IM-5934 Little Old Love Maker  
Imperial 66043

LOU COURTNEY(vo)with 1965

1-35055 I Watched You Slowly  
Slip Away  
Philips 40287  
1-35056 I'll Cry If I Want  
To (ord.4.8.65)

LOU COURTNEY(vo)with ork.prod.  
by Robert Bateman and Lou  
Courtney 1966

4588-A Skate Now  
(CB10.29.66) Riverside 4588,  
LP2000  
4588-B I Can Always Tell  
4589-A Do The Thing  
(CB3.25.67)Riverside 4589  
4589-B The Man Is Lonely  
4591-B I've Got Just The Thing  
Riverside 4591  
Another'n Like The Other'n  
Me And You  
Psychedelic Shing-A-Ling  
I Need You Now  
I Don't Wanna Leave You

LOU COURTNEY(vo)with ork.prod  
by Robert Bateman + Lou Cour-  
tney 1967

4591-A You Ain't Ready  
(CB6.24.67)Riverside 4591  
4594-A Hey Joyce  
Popside 4594  
4594-B I'm Mad About You  
4596-A It's Love Now  
Riverside 4596  
4596-B If The Shoe Fit's  
and Popside 4596

LOU COURTNEY(vo)with

May 1975

Somebody New Is Loving You  
Epic 50070

LOU COURTNEY(vo)with ork.

arr-dir.by Lou Courtney,prod.  
by Robert Bateman. 1968

105738 You Can Give Your Love  
To Me (CB12.7.68)Verve 10631  
105739 Please Stay

106931 Do The Horse  
Verve 10602  
106932 Rubber Neckin

LOU COURTNEY(vo,arr)with  
1968

BUD-5252 Let Me Turn You On  
Buddah 121  
BUD-5253 Trying To Find My  
Woman

LOU COURTNEY(vo)

Hot Butter N All Pt 1  
Hurdy Gurdy 101  
Hot Butter N All Pt 2  
1970?

LOU COURTNEY (vo,prod)with  
ork,arr-dir.by Jerry Ragavoy  
(1)

Leon Pendaruis(2)  
1973

31927 What Do You Want Me To  
Do(1) Rags 100,Epic 11002  
31928 Beware(2)(6.12.73 in wax)

LOU COURTNEY(vo)with ork.prod.  
by Lou Courtney & Jerry Ragavoy.  
1973

J255-159197  
I Don't Need Nobody Else  
Epic 11088  
159198 Why

LOU COURTNEY(vo)

1974

I'm In Need Of Love Epic

LOU COURTNEY(vo)with

Nov 1974

The Best Thing A Man Can Ever Do For  
His Woman Epic 50046  
I'm Serious About Loving You

LOU COURTNEY& Buffalo Smoke  
June 1976

Call The Police RCA 10644  
911  
cut Dec 1975.

LOU COURTNEY (vo) with

May 1975

Somebody New Is Loving You  
Just Let Him Break Your Heart  
EPIC 50070



LESTER TIPTON

*11/24/44  
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Best record ever  
Lester Tipton*



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