

the  
**GOSPEL**  
 according  
 to  
**DAVE  
 GODIN**  
**A tribute**  
 to Pete Lawson....



**Ray Pollard**



□ Peter Lawson (right) pictured with soul music idol Dave Godin.



**A Special Limited Edition**



IN MEMORY OF PETER LAWSON

THE GOSPEL ACCORDING TO DAVE GODIN, PART THREE, WAS SADLY TO BE THE FINAL EDITION PUBLISHED, DUE TO THE TRAGIC CIRCUMSTANCES WHICH CAME TO BEFALL PETER LAWSON.

SO IT WAS DECIDED TO PRINT IT EXACTLY THE SAME WAY IT HAD BEEN LEFT WITH VARIOUS BITS OF EDITING ETC. TO BE DONE STILL, AS PETE LEFT IT. THIS WILL BE PRINTED IN A LIMITED AMOUNT, WITH ALL THE MONEY RECEIVED FOR IT GOING TO PETER'S MOTHER.

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IN MEMORY TO A TRUE SOUL BROTHER AND A TRUE FRIEND

YOU MAY HAVE GONE PETE,  
BUT YOU WILL ALWAYS BE REMEMBERED,

R.I.P. MATE,  
THE BEAT GOES ON  
KEEP ON, KEEP ON  
(AND THEN SOME)

MEL



*"The original and genuine, one and only... beware of imitations and substitutes... its"*

# The **State** of the **Northern Soul Scene**

AS A FOLLOW up to my original state of the northern soul scene which appeared in Issue One of 'The Gospel according to Dave Godin'. Just a side note, it is interesting that other journal(s) seem to have followed suit with a similar attempt, which is a good thing as everyone should have their say, but Mr. McShanes views are in parts totally untrue, but here again a lot of his views make sense.

In my last appraisal of the scene I basically stated the scene was in a decline, venues, DJs, sounds, punters, quality and quantity, basically no excitement due to people dropping off and no new faces coming on, same DJs playing same or bad sounds, venues clashing, splitting crowds, soul nights pulling crowds off the niter scene, localised venues pulling crowds and no incentive to travel... and my conclusion was that at the present rate of decline the scene (as we know it) northern soul rare dance scene, or the niter scene will be dead in three to five years, bar your nostalgic every six months venue, and this I said was a possibility.

Some nine months or so have elapsed since that went into print, but have things improved, well generally overall definitely not, in fact the slow decline continues unabated, unnoticed by some or most, or do they really care or pretend its not there.

This problem we face, as the oldest running quality all-niter underground music scene in the world, officially twenty years old this year, unofficially a lot older than anyone has been into the scene. The scene which is largely responsible for the furtherence of uncommercial, obscure black

by PETE LAWSON

## The **FINAL EPISODE**

*"Spotty dog gets off his wooden top"*

ghetto music of the sixties, seventies and eighties in this country and even back in the USA, helping many a US soul artist get their acts together and make some cash and win some acclaim, otherwise destined to a life of poverty in the city slums. Spinning some of the finest soul sides ever, which would otherwise remain in warehouses gathering dust or being burned out of existence. Introducing and making some of the best ever dancers, characters, ~~chem~~ list screwers, DJs, collectors, dealers, soul chicks... leading the way in fashion and behaviour for so many years, best people for staying awake.

Father to the modern soul, jazz-funk, hip-hop, acid house scenes and many others... while all of these follow-ons are doing extremely well and are in a very healthy state, the forerunner, original scene to these... NORTHERN SOUL... as I've told you is pretty much in a bad way.

So what is wrong, apart from what already has been said in the last article concerning the ills, and the medicine needed to cure the ills of our scene. There are quite a few other things which need to be done, and if carried out with the original solutions can rescue the scene and make it somewhere near the great niter scene it was until six years or more ago.

The basic theory from what I can see is we must go back to a time

on the scene around 1972/73/74, when the scene was just called and played northern soul, when there was generally just one central main venue on each weekend, playing good quality northern, catering for everyone, playing 45s that you could not hear at other places (when any were on) giving people incentive to travel distances as it was the only way to hear sounds, records after 2, 3, 4 or 5 months being bootlegged, so turnover rate was maintained and fresh records ensured. The bootleg copies would get into local youth clubs, Sunday night discos and turned kids on to the beat, the beginning of the scene (including myself) for so many people and most people were working class and young. All-in-all conclusive to a lively scene.

I hear you say you can't go back or 'turn back the hands of time', I know this, but what is there for our benefit and use, is a lot of important points which can be applied to the scene now in a slightly different way

- First of all, hard though it may be, we must try to bury our musical differences to an extent, so the oldies, newies, slow, fast, modern, early seventies, all quality music played the right way, is really northern soul, plain and simple and we must be prepared to travel to soul dos and only say be able to hear 60-70% of sounds we like, just things



other people are digging those same sounds and its the way to fill the venues and bring back the atmosphere. First of all the stumbling block to this is the promoters, who must get their acts together, and those not up to it f-k off (uc). No more clashing of niters, only three or four niters per month (one oldies) (one newies) (newies/oldies) (modern soul/oldies/newies). Playing quality northern soul so that people will start missing soul nights and local niters and start travelling, because of the incentive to hear sounds not played elsewhere or for different oldies, etc. Centralising niters, the people and the scene. Time served DJs, knowledgable with taste, spinning old and new alike, and those in-demand sounds too dear to buy on original, being pressed up so the kids on the dole, low wage brackets, can buy these sides, take them home and hopefully turn some mates onto them. Pressing up sounds, done correctly by the right guys (not Tim Brown) does no harm, and it keeps the playlist flowing. As there is still a wealth of northern soul sounds unknown to everyone or semi-known to 70-80% of us, enough to last years. All of this is possible, but before any of these changes take place our attitudes must alter, more give 'n take, more travelling if possible. Obviously Keele and the Wheel remain on as quarterly venues as they play an important part on the scene. My choice for the four niters would be Scotland, Bradford, 100 Club and a new venue. That's my choice, what do you think, also I think the sooner people into the money/ego and not the scene... Brown, Domar, Adey Pierce, T-shirt, badge, nostalgia dealers f-ked off, as we are a scene not a joke... but it's your choice.

A quick list of promoters who can do it... Ady Croasdel, Guy, Him O'Hara, Steve Croft, Brian Rae, Neil Clowes (with help), Alan Millington, Tony Smith, myself.

DJs to spin the sounds... Ady Harley, Ian Clarke, Tony Smith, Carl Fortnum, Gary Spencer, Tony Smith, Matthew, Dave Molloy, Gaz, Alan Millington, Butch, Colin Law, Kitch, Dean, Alan and Steve Walls, Andy Whit

more, Rob Marriott, Mark Bicknell, Brain, Ian Cunliffe, Mick Smith, Ted Massey (if he'll do niters), Steve Smith, Paul Johnson, Johnny Beggs, Pat Brady and a few more modern DJs, who I can't name as I'm not an authority on modern spinners.

If between them these guys can get the punters back onto the floor playing quality northern soul and the sounds, well a few semi-known cheap sounds that spring to mind, Jay Lyle — Angel City, Carletts — Capitol, Oliver Norman — Decca, Diplomettes — Sit Yourself Down — Diplomacy, Timothy Wilson — Veep, Barry White — Bronco, Big Maybelle — Port, Four Havens — Veep, Joe Douglas — Playhouse, Barbara West — Ronn, Sam Moultrie — Promised Land, Sugar and Sweet S&J, Tailfeather — Uptite, Ivory Joe Hunter — Veep, Terri Bryant — Verve, Diplomats — Wand (both), Clyde King — Imperial and Minit cuts), Bobby Angeles — Money, Whispers — Dore, Shades of Jade — Harlem — Star, Molly Maxwell — Constellation, Cashmeres, Malcolm Hayes — Okeh, Lucky Laws and unknowns like 4 Larks — Shing-a-Ling, new vocal to E????, Bird Walking, Hyperherions Chat-tachooe, Chuck Henley — Coach, Ruby Jean — SBK, Marke Franklin — Stage, Irma Franklin — Abracadabra — Epic, Tony Clarke — Fascination, Margie Hendrix — One Room, Paradise — Mercury, Billy Arnell — Glo-Whiz, Duke Browner — Exit, Mary Thompson — Boogaloo, Cindy Malone — Capitol, Diane Jenkins, Del Larks, Gerri Stevens — Smoke, Bobby Womack

and various, Naomi and Harris, Bobby Reed, Lamp Sisters, Essex IV, Sam Green, Jock Mitchel, all those modern sounds I don't know, Bill Lucas — Dion, Wayne Anthony Roulette (both), John Williams, Tick Tocks — Sansu, Daisy Burrage, Four Strong Winds — Deesu, Barons — Etah, Jimmy Soul Clarke — D-Town, Precisions — D-Town, Connie Van Dyke — Wheelsville, Gail Navels — Talking My Mind — Dottys, Arthur Freeman — Jumbo, Admirals — Volt, Gwen Davis — SSI, Court Davis, Lovers, Soul Shakers — Loma.

All those underplayed oldies, Betty Harris — 12 Red Roses — Sansu, Lee Calvin — Sansu, Dynamic 3 — You Said Yeah — Del-Val, Wes Oliver — Keep The Faith, Terri Nelson — Love Is Getting Better — Kama Sutra, Righteous Brothers — Its Up To You — Verve LP, Jerry Ganey — Just A Fool — Verve, Exciters — RCA, Susan Reeves, Pat Brown — Seven B, Towana and Total Destruction — Romarck, Betty Swann on Money (them all), Marva Josie (both), Master 4 (both), Gwen Owens (both Velgos and Encore), Malcolm Hayes, Cookie Jackson — Uptown and Okeh, Artistics — Okeh, Hesitations — She Wont Come Back — Kapp, Quotations — Love Look In Her Eyes — Groovy Grooves, Universals — Diamonds and Pearls — Cooking, Cody Black — Slowly Moulding — king, Shirley Wahls — King, Dorothy Prince — M-Pac, Al Green — Bell, Eldorado Suzie, Tamiko — Atco, Doug Banks — Just Like A Woman — Guyden, Scotty Williams — Mona Lee and Jubilee, Jimmy Norman — Mercury (both),



William Cummings — Bang, Bang,  
Ken Rossi — Arctic, Ambassadors  
— Arctic LP Track, Bill Dennis —  
'Never Gonna Let You Go' —  
Shrine, Billy Eckstine — Motown,  
Elgins — Midnight Hour, San  
Remo Strings — Lonely One, Sue  
and Mel — Sugar and Spice —  
Swan, Naomi Harris — Swan,  
Emanuel Lasky — Acetate,  
Carletta Lies — Acetate, Chris  
Bartley — Your Love Is A Love I  
Can Depend On — LP Track, Little  
John Hamilton — Keep On  
Moving — Dore, Mel Williams —  
Different version to Can It Be Me,  
Barons — Cobbleston, Lewis  
Clarke — Tiger Town, Little Jimmie  
Armstrong — Jet-Set, Johnny  
Moore — Wand, Big Daddy  
Porters, Four Sonics — Sport —  
Easier Said Than Done, Al  
Gardner — Groovesville, Sidney  
Barnes — Red Bird, Peter  
Hamilton — Jamie, Little Roger  
Hatcher — Dottys, Brenda La Ben  
— Gordy (both).

Countless LP Tracks, unreleased  
acetates, Sixties, Seventies,  
Eighties, slow, fast, newies, oldies,  
there so much to be played all as  
quality northern music.

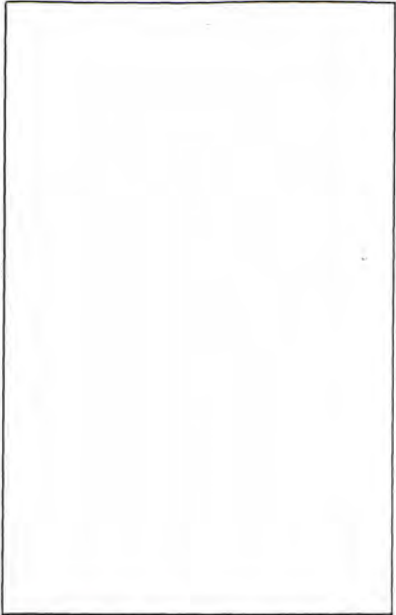
And the people, there are  
basically a lot of good people  
who don't attend soul nights  
who are waiting for a good  
proper venue to return... playing  
good sounds. But hopefully not  
just one but three or four class  
venues, and as things improve,  
pull some young people on the  
scene from outside and maybe  
the acid house do's... why not.  
Just the other week at Droylson,  
a young girl, came up to me and  
asked what time did the niter  
finish, as it turned out it was her  
first ever niter, she was into acid  
house, I asked her what she  
made of the niter, thinking she'd  
say crap, boring, but she was  
made up, brilliant she said, and  
was going to attend more niters in  
the future... Magic. If a girl like this  
can get into northern soul with  
the acid house scene as a back-  
ground scenario and the scene is  
so poor at this moment in time.  
There's loads of hope! There's  
people out there in pubs, univer-  
sities etc who have potential for  
niters. The better promoting of  
venues, like leafletting colleges,  
universities, R&B, Blues Festivals  
will surely have some reward,  
even leaflet acid house do's, up  
to date the distribution of leaflets

is rather poor. That leaves the  
present punters, those who  
attend once a week, twice a  
month, who have not had the  
chance to know a proper scene,  
majority are sound people. They  
just need proper venues, sounds  
to get into. Its the promoters to  
blame for apathetic, poor quality  
response from punters over the  
last couple of years. Get the right  
people in, give them northern  
soul, your three quarters of the  
way there.

I just had to mention soul nights,  
I know so many people love  
them, and most are very popular  
(sometimes 200+). They are ob-  
viously an integral part of the  
scene. But lets put them in true  
perspective.

They are run by people with no  
proper all-niter northern scene  
connections, ie non attending of  
niters, they seem to have an easy  
time, low costs to run, no licence  
hassles, second rate cheap DJs,  
large profits. Most play played-  
out predictable oldies, ie The  
Minorca being the worst, run by a  
nobody, and helped by people  
who when appeared in a local  
paper recently, talked absolute  
shit, who are these clowns. Good  
soul nights are West Houghton,  
Little Oulton, with a good music  
policy of quality music, Little  
Oulton, again same policy,  
Ashton, mixture of oldies/new  
stuff, St. Helens... good mixture of  
newies/oldies, although not keen  
on promoters and one or two of  
the DJs... large crowd ensure  
same sized profit. While the  
Tracky Club has closed its doors,  
a shame as it was a very good  
night with a good crowd. Soul  
nights if promoted in the right  
way with the right music format  
can compliment all niters and  
should lead people to the all  
niter and not keep them away, as  
they have been doing of late.

Back to that favourite moan of  
moan... RECORDS... and RECORD  
DEALERS... and COLLECTORS, well  
its already happening, its peaked  
and the decline is well set in you  
ask, the long overdue slowing  
down of highly priced records  
being sold, with the recession  
getting worse by the week, un-  
employment rising, money in  
short supply, the dealers are  
finding it harder and harder to  
sell those £100+ records, and in  
time as demand is outstripped by



supply as collectors sell up and  
cant sell records, they only last  
year paid daft prices for. Most or  
some 45s will drop in price,  
some will keep their price but  
will be hard to sell. The genuine  
rare records, Jackie Forrest,  
Gwen and Ray, Little John's, Don  
Gardners, Roby Lawson, Lime-  
lights — Uncle, Billy Woods —  
Sussex and many others will  
always be rare money sounds.  
But your Howard Guytons, Tony  
Middletons — MGM should fall in  
price. Hopefully this should be  
good (hopefully) for the small  
dealer/45 buyer, as once the big  
dosh leaves the scene away goes  
the big dealers with them Brown, +  
Domar, Pierce and others. And  
we should return to a more bal-  
anced buying/selling scene with  
the returned interest of £5 to £30  
sounds. I could be wrong, but  
people like Andy Taylor, Pat  
Brady, Norman Lamon agree. This  
means more sounds for more  
people, and the cash going  
round the scene into the right  
pockets. I hope this happens,  
obviously it will benefit me, but  
also everyone else to, and besid-  
es I'm there rain or shine, all this  
means is more sales, more invest-  
ments in unknown, blind buying  
of records, and selling sounds  
cheaper to DJs and punters,  
everyone benefits, apart from  
the big business parasites who  
should have been fucked off  
years ago. But the way it goes is  
unpredictable, perhaps the bot-  
tom could fall out totally, I hope  
not... I doubt it.

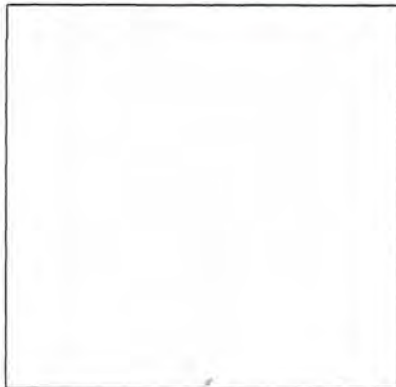
The next part of the scene to be  
looked at are basically those



who don't put in and those who are deluded and believe they are some kind of soul man. Like I've said the likes of Pierces, Tim Brown, Domar, and to some extent John Manship... take out too much while not putting anything back in. At a different level DJs like a lot of soul night DJs, Steve Whittle, Jon Buck, Soulie, Steve Croft, some Keele DJs, Andy Marshall (Wigan)... don't put into their spots enough cash, effort for new sounds and are living on favours from their past, certain people selling records at niters have bad attitudes and think they are Malcolm McLarens off the record bar scene... most know fuck all about records, and I'd rather talk to someone with 'senile demensure' than listen to their chat about sounds, also the bullshit you hear them saying to young, or varied punters about sounds... trying to rip them off. Like the dealer trying to sell Luther Ingram — Exus Trek — Orange Bootleg as an original for £40 the other week. What's happening for gods sake, some of the people also back on the scene after 8-12 years away, who play at staying awake, being daft, and playing mind games at niters with the attitude 'look at me, what's up with you, yawn! tell me when to laugh!' and the laugh is they hang about for six to twelve months and then disappear again fucked up, headwise. Each and everyone to their own thing, but keep a good attitude to other people as they don't need bullshit off anyone.

And whats the point, it doesn't impress me or most other people either. Get on with having a good time, simple as that.

And last but not least, the people who have most say, (or do they) on the scene, after the



promoters, the magazine editors of the northern fanzine. Myself I don't think exert enough effect on people and in some cases cause bad adverse effects on the scene, mainly because no political views being exerted from the editorial desk.

They are in a position to change, alter so much the northern soul scene with their views, record reviews, with more niter articles. Basically, most are good factual, informative record collecting mags. The best two northern mags are Shades of Soul, and Detroit City Limits (Detroit Label Fanzine really) both for label, discography, artist information are excellent. Soulful Kinda Music is run by Dave Rimmer who's a decent guy who came back on the scene two to three years ago after an eight/nine year lay-off. The mag has improved a lot since the first issue. And is a reasonable mag, strong in parts, terribly weak in other departments. I think he is very much out of touch with the niters in a big way with some of his views, but who is perfect. One thing he wants to do is to fuck off that Bill 'Snowy' who talks absolute crap... you could get more informative soul talk from my 93 year old gran, Arthur Dudley and record reviews are good. I don't like the review of recent Kent/Charley LPs as how unbiased are these reviews. But in all honesty it is an average mag, run by a genuine guy. But he's got quite a bit of catching up on Shades of Soul and Detroit City Limits. Obviously the best hard back colour specialist mags must be Soul Survivor for sixties, run by Martin Koppel and Voice from the Shadows a first class modern soul mag run by Rod Dearlove... one black mark are Brown's articles which are full of the usual I'm this, done that, had this crap. But is really a good mag. That Beatin Rhythm is purely a UK collecting label fanzine and if this is your bag its a good mag.

Basically as said all mags are good, information fanzines, but lack involvement and compassion to change things.

Well that's every aspect of the scene examined. So if we can take each different part and rectify the elements that need changing... from changes on the

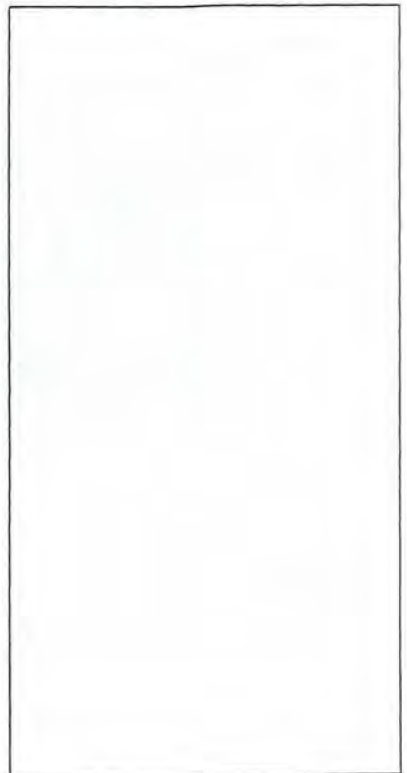
niters by promoters through to DJs, the sounds played being quality dancers at good venues, thus enticing back good punters from soul nights and off the scene with added incentive with more cheaper records available for sale and the cash from purchases circulating the scene and benefitting everyone.

Hopefully spotlighting the false, bullshitters and pushing them off the scene or making them adopt a good attitude and all this can be made easier, carried out quicker if the northern magazines lead the way, telling people what to do, whats on, whats the right way to be into it and exposing those dodgy guys. Then perhaps we can have a dance and hopefully not to Stanley Mitchell.

**PS:** Forgot to add how Bradford all-niters have come on leaps and bounds of late. Playing a good mixture of rare newies, semi-obscurities, oldies and some modern. A first class venue, just room for a newies DJ like Butch.

Also I forgot to mention... the scene needs young kids, fresh faces, as it is leaning too much to middle class beliefs and attitudes which need changing somewhat, to allow more room for excitement and younger ideas.

This is the only way — PETE





# the SIXTIES rare soul sound

Here for you discerning punters of northern soul who prefer it with a sixties prefix are twenty records... that to some extent are known... and in most cases have been played over the years, some a couple of times, others to near monster proportions... all quality dancers and soul records hand in hand, some with more beat, others with more soul... but all containing those two main ingredients to make that perfect niter sound... tempo or intensity. The crash uptemponess of Little Tony, to the soul searching intensity of Johnny Gilliam, all good dancers and all soul. But at the same time all to a great measure forgotten about or never heard by people who should be given a chance while they can... whether you'll hear these records ever at an allnight, a few maybe... but the majority seem destined to lay at home and gather dust in record boxes... what a loss, what a shame cos these sounds are the business... and there's plenty more where these came from.

Thanks to John Anderson, Guy, Butch, Tim Ash, Toni, Jim Weinslora, Pat B, Keb, Steve Smith, Rich, Gary Rushbrooke, Rod Shard, Tony Smith.

A C60 of these twenty sounds plus four extra is available, just send £1.50 (including postage). SEE ME AT ALLNITER.



## JOHNNY GILLIAM FIND YOURSELF ANOTHER BO-MAR 5004

As any deep soul fan will tell you (and I don't claim to be one of them) this man just oozes soul. This has to be one of the best slow mid-tempo sixties sides not to gain justifiable acceptance on the niter scene. As good as his modern side 'Baby Take Me Back' Stafford monster and his later (to be played that is) 'Room Full Of Tears' on Cancer, but probably a lot rarer than either. I first heard Find Yourself Another from Tony 'I dont like to lose' Smith years ago, real slow mid tempo soul, another one that is so good it defies description, except that its got that magic touch as it gives me those tell-tale signs... the goosepimples. Jerry Butler has done a version of this on an LP and his voice is a dead ringer for Johnnys, well that is my opinion and if 'Mr Voicegraph' Tim 'Psydenem' Brown thinks different.. Yawn yawn yawn ..... who's interested ..... But why let that

spoil a good side, soul as deep as you like it with intensity and a beat. Like I said earlier, the scene needs more quality slowies instad of the slow crap being played at the moment. Records of the calibre of George Freeman 'Down And Out', Clyde King 'My Love Grows Deeper', George Smith 'I've Had It', Sandy Golden and so on.....

★★★★★



## LITTLE TONY AND THE HAWKS GIVE ME YOUR SWEET LOVE ETAH 103

From the golden era of the Top of the World, Stafford, which gave us so many slow mid tempo, uptempo Soul, R&B and instrumental dancers of classic standing. Up comes in my opinion one of the greatest ignored and under-rated dancers from that same era. Believe it or not like so many of the 45's of that time, Little Tony and the Hawks started its life in Ady Croasdel's kitchen, was craftily spotted, played and bought by 'Mr Shrewd' at the time... namely... Guy

Hennigan who took it 130 miles up the MI-M6, changes its name and covered it as Little Darou: Fletcher — 'Angel Up Above'... absolutely perfect four beats to the bar sixties soul dancer. What this hasn't got you won't find anywhere else maybe only in a BDA, would have had them blackflipping off the balcony at the Torch and Wigan and doing the 'Angel Up Above' at the Junction, Wheel and Mecca. Was played quite a lot by Guy for about a year, but it never crossed over to the oldies scene like it should have. Stomp... Stomp... Stomp... soul vocals throughout, chorus, soulful lyrics, breaks... 2 minutes 20 seconds of sheer North-ern... Pass the Yellow D...

★★★★★



## BOBBY 'GUITAR' BENNETT YOU DID IT AGAIN (B Martin) JUNIOR - 1009

On the label which brought you classics by the likes of Yvonne Baker with her version of 'I Can't Change', and one that was big by The Sen



sations — 'My Baby' for Guy Hennigan some years ago. 'You Did It Again' as can be seen is composed by Bobby Martin... apart from being a stalwart backroom boy on the Philadelphia Soul Scene in the sixties. He's perhaps well known on the northern scene for his instrumental dance version of Tom Jones hit 'Its Not Unusual' which got spins at the Blackpool Mecca, but as you can guess was not too brilliant. I think he was better off behind the scenes as is the case with this cut.

Nice guitar intro complimented by spoken vocals with added sax, then breaks into that mid tempo beat, basically guitar, horns, drums with Bobbys ultra soulful 'hoarse' voice keeps this one moving. Bit hard to judge this one on the old tape recorder, record player... as its a totally different ball game when you're .... and dancing at a niter, some records only sound good at niters and vice-versa what you back drop to in your living room stagnates your feet at the niter. This particular sound aint no Sam Fletcher, but its better than some of the similar tempo stuff they are playing. This particular sound did get spun at Stafford around 1975 and was covered up as 'I Cant Remember! I'd give it' ★★★



**FRED AND THE TURBINS  
BERNADINE  
CENO 111A**

This used to be a lon dance floor anthem, but he's sold it now and its last post. This has been around something like four or five years. I think it was turned up by Tim or Butch and went into the wrong hands as it turned out, and mainly because of this has never been played on a big scale. Bernadine is a really furious stomping beaty sixties dancer that just doesn't let up, loads and loads of crazy pounding drums, piano and crazed horns making this a must for anyone with a bottle of tale 'a block and tackle' and two spinning feet. Just may I add please when the record has stopped will someone tell Nick 'fast feet' Pickup as he wont have noticed us he cant even hear the

music for them stomping feet.... back to the living, there's at least three good sounds of dancable quality on this label... this one, The Turbins (reviewed in this column) and the Shades of Jade — 'Affection' — CENCO 114. The flip is good as well. The last two sides were played by Keb when Stafford was on. Bernadine is still very rare and I think only two to three copies actually exist, probably that why its only had spasmodic plays over the years. Was covered up as the Teen Turbins.

★★★★



**THE TURBINES  
WE GOT TO START OVER  
CENCO 116**

God it is that long since I played this I think I should be reviewing it for myself, its also ages since I've heard it at a niter, and it's no wonder really cos as DJs over the years have sold up, Keb, Dave Thorley, Ion, and others these sounds like the Turbins have gone into the hands of 'Ted' 'Dead Messy' Massey, Tim 'Brown' 'ed Off', Richard Dormant, but its these guys who are having the last laugh on the scene as their A2 filled boxed fill up and they have to buy bigger chairs to sit down on...

Sorry to go on there... back to whats in the groove that counts... the music, the beat moves your feet very slowly this does. As this is a true classic slowie beat balad in your league of Ray Pollards, Gene McDaniels, Freddie Scott, Edwin Stars — 'I Have Faith In You', Sam Fletcher, Bill Lucas, Donald Jenkins, Chubby Checker — You Can't Lose, its hard to make comparisons but this is as good as any of the above listed and better than some. Good strong steady slow to mid tempo beat, soulful vocals, complimentary horns, meaningful sad lyrics, an all round moving record that can only be appreciated on the dance floor, right off it. First copy turned up by Tim Ashibende in 1985 sold to Keb Darge at a Stafford saturday night. The rest should have been history. Covered up as The Temptones. ★★★★★



**THE STRANDS  
THE BREEZE FROM THE TREES  
(Wesley Aydlett)  
TARX 1006-1**

This is only a recent discovery compard to the other discs that have been reviewed in the mag. A Ben Smith Production, like so many of the Tarx, Tri-Ode sides, composing credits mean nothing. A really nice slightly dated mid tempo early to mid sixties soul dancer, vocals slightly doo-wop in parts, nice harmony vocals, nice beat, complimented with stachato sax, excellent backing chorus. Again one of the finer slower tempo sounds to come through from the same group of labels. Tri-Ode, Tarx, Trax labels, where classics such as Johnny Hunnicut — 'Come On Over', Frank Foster — 'Harlem Rumble', Betty Lou and Bobby Adams — 'Dr. True Love', Ronnie Forte — 'Whisky Talking' and others come from, as I said nothing like any of the above titles but don't let that put you off. Believe you me give this two or three listens and it will take you. This is really a very good mid tempo dancer, all about his ex girl who he's telling her when she finished with him she left him crying along and blue, you thought that I was gonna sit around and waste my tears over you, let me tell you now, you didn't take the sunshine away, you didn't take the loves from the groves, you didn't take the breeze from the trees... Again another angle on love with that familiar old backbeat behind for soul and dance lovers.

★★★★

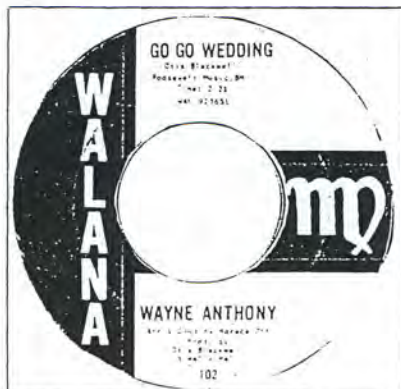
**THE STUNNERS  
NOBODY BUT ME  
(Ronald Saunders)  
RENFRO - 120**

This very prolific lable which has turned up so many classic northern dancers, slow mid tempo, mid uptempo, the full spectrum courtesy of Anthony Renfro. Again like a lot of things this has been around some time without many plays. I think it came from Jim Weinsioras box first, onto Keb and eventually to Ion, I





might be wrong but its worth a try and fills up the lines (not as in white obligatory -rug mention)... enough, enough... onto the record, this time slowing down the tempo to slow to medium dance beat. And this is a very good dance track, unlike lots of slow sides that are spun which lack intensity or a strong beat and are just bad rare soul sides, which should not be played anyway, back to the record in question, again very rare, only a couple of copies around. If it has been played it was probably Keb for a short time. This is really soul/dance hand in hand by complimenting each other perfectly. Who owns this now??? A very nice zylophone intro leads into drum, horns, a lazy handclap beat and the stunners with 'My Baby' in comes the lead with such a sweet, soulful sexy voice, so nice, lovely arrangement and production, typical of the Stafford sound. Highly recommended for dancers and soul lovers. This is class. What no stars!!! (ray)



**WAYNE ANTHONY**  
**GO-GO WEDDING**  
(Otis Blackwell)  
WALANA - 102

Obviously stupid observations might come into viewing this as a dancer, of dance craze clique type oriented lyrics, don't fit in these days on the scene, as opposed to the halycon days of 'Inky, Dinky, Wang Dang Do,' 'Fat Man at the Go-Go.' Why the amount of titles fitting this category has diminished I don't know? Judge the beat with the feet, the groove to how you move, and not the

record with a sociology course or a slide rule and the FT Index. This record if just on the first two criterias will do the business. Credits wise its very impressive, Otis Ott arranging and conducting, Otis Blackwell Composition and Co-production with Wally Hall. Check out another pretty good dancer on this logo is The Only Two — 'Dig It,' which is a pretty good mid to fast dancer. 'Go-Go Wedding' was spun a few time by Ion Tsarkalis via Guy (Hennigan) who's sold more good 45s over the last few years than he's played. Wayne certainly rips up the beat on this excellent fast sixties soul dancer. Rare again, only two to three copies known, this guy has done a few good records, two good ones on Roulette that are dancers 'Wrapped Uptight' and 'G For Girls.'



**ELSIE STRONG**  
**YOU CUT THE LOVE LINE**  
EMPIRE 50105

This has been around a long time, I'd say about six years. It is the only copy that I know of, so it has to be very rare. Again an Ion Tsarkalis sound, that unfortunately has never seen much action, apart from a brief spell played by Guy "I Spy" Hennigan who has an acetate of it, played around the time of Notts Palais, circa 1986 after Stafford's closure RIP.

Admittedly I have never been mad on this, why I don't know, caus its a perfect four beats to the bar northern soul dancer, uptempo with a capital 'U', beaty, just for your feet, soul vocals, never lets up. Rare as can be from the same chick who gave us 'Just Ask Me' on Finally and 'The Girl Is Rated X' on Legrand. This again is a Norfolk Virginia sound... Great, well sung, fast raunchy lyric(s) delivery with fine vocal chorus, slickly moving in and out with Elsie, drumming doing Benny Benjamin credit. This could have been big at the Torch, Wigan... in fact anywhere, anytime. If you like dancing fast, then get into this little son of a bitch! This gets ★★★★★ this missing one is for the goosepimples.



**TERRI GOODNIGHT**  
**THEY DIDN'T KNOW**  
(Jean Cochran)  
PHELECTRON PH 701B

What an intro, a landslide of drums and horns over that strong crashing thudding drumbeat, West Coast dance music at its rarest and best. First turned up by Rod Shard about '83 along with the legendary 'Naughty Little Boy' also on Phelectron. sold Terri Goodnight to Guy on the original and Jackie Day on acetate and they went out to be two of the biggest sounds at Stafford, both are still extremely rare today with only about three or four copies of each side being known. Terri Goodnight stayed a one off until about a year ago when Manship turned up the second.

Anyway back to what counts, thudding drumbeat uptempo non stop, tinkling piano, horns, fast drum riffs, strong vocals from Terri in top form, building up every now and then with a powerhouse of horns right till the end all about basically staying in school and finishing your education. This record has unfortunately been bootlegged before it even had chance to crossover to other niters where it could have gone really massive, and I do really think it would have done. (All time classic).

★★★★★



**CAROL MORGAN**  
**I'VE GOT EVERYTHING**  
BORN 409

Another sound from the Tsarkalis House of Soul, now a vacant possess-



ment and production, sax popping in here and there, perfect harmonies on chorus and lead vocals doo woppie in parts, a real ~~friggig~~ first class stomper. I wish I knew who it was, its there on the tip of the tongue, still does it matter no ones ever gonna dance to it at a niter, the place where it belongs. For all his faults Ion certainly had some idea and taste, I hope that the records he sold have fell into the proper hands and not Teds picnic hamper as in Massey or to his friends Dead Messey (no chance) more chance of seeing him at a niter than my nan winning a round on Tom O' Connors Name that Tune quiz show, and by the way esoteric joke time, Teds big inst is 76 Trombones Led The Big Parade, well they go hand in hand and you can get much more messy than that. If you know this sound send your entries to me at the mags address for mystery prize of c/u sounds.

I'm sorry the quiz is cancelled, I've found it out now its a track by the Ambassadors — 'If I'm All You Got, I'm All You Need' off the Soul Summit LP on Arctic, it only came out on the LP so it's pretty rare.



**JOY LEONARD**  
**DON'T FEEL SORRY FOR ME**  
HERCULES 102

Originally discovered, played and reviewed by John Vincent in the early eighties. His spotlight on it appeared in A Midnite Express... was well known for his arrogance and obvious knowledge... especially on Philadelphia sounds, also possessed an excellent record collection... at the time never reached his full potential as a soul spinner. This track must again be very rare, only seen the one copy, Hercules being a Philly label distributed by Jamie Guydon label. The second issue on the logo, a Charlie Callo production, again a very good sixties mid to uptempo girlie beaty dancer, pretty basic but tight ace drumming, and shit hot sax breaks throughout, as well as adequate girlie back-up vocals. Ideal for todays dance floor, probably got plays at Morecambe and Wigan Maxims around 82. ★★★★★



**LITTLE JEANNIE**  
**CRAZY CRAZY**  
THE GREEN LIGHTS 0040

There are at least two other versions of this with the same identical backing track, them being Tommy Marks — 'Crazy Zells' and Jo-Jo Petite-Joey — 'Boss', all are magic on the four-fours don't stop uptemp sixties dancers with good vocals. They all hve been around a long time, I think Tommy Marks being the first, then around 81/82 Richard Searling obtained the two female cuts. All three have been played over the last ten years but to no avail, mainly because of the lack of faith by DJs. Unfortunately it is a sad thing to say but have sounds of this really extreme fast tempo had their day, it seems to be down to a lot of newies punters who won't move of their chairs for anything less than 10 mph. It's a sad day if this is true. Cos if the day comes when its all beat ballads/slow midtempo then you may as well go home and watch videos of neighbours for excitement. The best way to describe this record is 'Crazy Crazy' dance record, absolute northern, big orchestra, that predominant beat, shrill girlie chorus, carrying along Little Jeannie's tones, telling us all how her guy makes her feel crazy, crazy, perfect dancer to me, definite SKF tackle required. ★★★★★

**HERB AND DORIS featuring DORIS**  
**SOMEBODY SOMEWHERE**  
**NEEDS YOU**  
HIP 91015A

There's obviously a few versions of this around from Darrel Banks, Ike and Tina Turner, The Mid Knights. The first two being the most well known and probably the best although Herb and Doris's handling of this particular side is very well done... written by Frank 'Do I Love You' Wilson. Doris certainly does the business on lead vocals over a very tight beaty backing track which is very similar in parts to the Darrel Banks backing track. In fact it becomes really evident that after three quarters of the way through the number that Herb does not show up still it make little difference as I said Doris really delivers the goods from start to finish, which makes this a far better version than the Mid Knights, and nearly on par with



the other two cuts. Should be played, will it ever, I doubt it, who cares... I do, check it out, or miss it at your peril. ★★★★★ Also same backing track as Larry Lester — 'Go For Yourself'.



**THE APPOINTMENTS**  
**KEEP AWAY**  
REDD COACH RC 732

Better known for the flip side 'I Saw You There' which was played at Wigan around 1980 c/u as Ed Crook, in fact I can remember that first Saturday night this was played by Richard Searling along with Jerry Ross c/u really Sammy Stevens 'Everybody Crossfire', and a fantastic Emanuel Laskay unreleased acetate 'I Know What I Like' a really messy type rip off of Can I Get A Witness, out of the three it was ironically the Sammy Stevens which went big. The Emanuel Laskey disappeared without trace while 'I Saw You There' got plays over the years but not to any great extent.

Back to the side under the spotlight 'Keep Away' although played far less and mainly by Ion this side is as good a dancer as the top side, slow guitar intro, complimenting vocals, builds up slowly into a very soulful slow-mid tempo sixties dancer, excellent vocals. Is Chris Jackson of 'I'll Never Forget You Girl' in there as he was with The Appointments at one time. One I suppose thats more for your soul lovers than your hardened dancers. Same label that hit with the Carstairs 'It Really Hurts Me Girl' although this is a lot earlier around 69-71. Don't know if the Redd Coach is the first issue or the Delite 520 is but the Redd Coach is a lot rarer, goes for lotsa daft money. ★★★★★

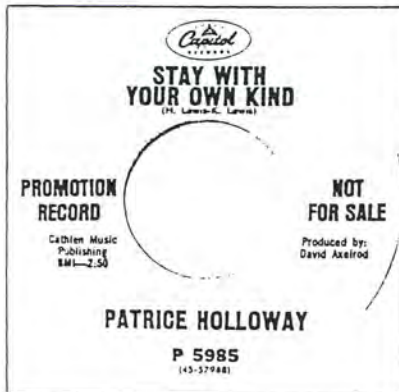


anged and conducted by Horace Ott. Also covered by Lea Roberts on United Artists which is also a very good version.

This is probably later sixties as can again be gathered from the overall arrangement and production.

Moves along at a nice, easy shuffling sort of mid to uptempo beat. Brilliantly as always arranged and conducted by Horace Ott. Alaina in competent form vocally, once again a very good northern soul dancer. Goes for about £8-10.

★★★★



**PATRICE HOLLOWAY**  
**STAY WITH YOUR OWN KIND**  
CAPITOL P-5985

If something like *Stolen Hours* can exchange hands in excess of £80. I can't fathom out why the fuck you can't sell something like this for say £8. I suppose its just down to ignorance, lack of people knowing cheaper sounds or showing no interest in them. Cos *Stay With Your Own Kind* is certainly a dance floor potential sound.

Patrice with her very rich vocals on this mid tempo dance outing helped along by organ, drums, horns, slowly and slowly builds up into a strong beaty mid tempo dancer by third way through, holds it for a bit then goes into a slowish break and repeats the gradual build up in tempo until right at the end really builds up into a crescendo and fades out. That *All You Got* the official A side composed by Willie Hutch is also a dancer.

**SIDNEY BARNES**  
**TALKIN' BOUT A SHINDIG**  
BLUES TONE BT1266

Here's that same magical due again arranged by JJ Jackson, written by Barnes and Jackson with Herb Abramson producing.

Absolutely lovely, magic, goose-pimples, red 'n' ....., five days, and even more!!! midtempo dancer from one of the unsung heroes of the young american black dance sound. He was probably writing and singing about the northern soul scene when he cut this



onto vinyl, so vibrant, so young and fresh. It wants to make you put on your dance shoes and dance all night... we're going to a shindig. Brilliant record, class, what a sound. thanks Sidney. Meanwhile sitting round the table at most northern venues as the ceiling looks the same. Goes for about £10.

★★★★



**VALERIE AND BOBBY CAPERS**  
**WEST 4th STREET**  
ATLANTIC 45-2425

Again this has been around some time. A really feeling atmospheric, bouncy, catchy, mid tempo, brassy, drum beat instrumental that just compels your feet onto that dance floor. Its not like any other instrumental I've heard, maybe similar to Peter Hamilton's *Hey Girl on Jamie*, a bit maybe, very original right down to the end bit where somebody is clanging a can. Is this too happy go lucky for todays serious punters. I mean it isn't soul, not be its northern soul??? which is the difference between staying at home and hitting a niter. Meanwhile back on the floor!! this is a magic dancer and I'll give it ★★★★★

**NAOMI AND HARRIS**  
**COME ON BABY AND HURT ME**  
ATCO 456543

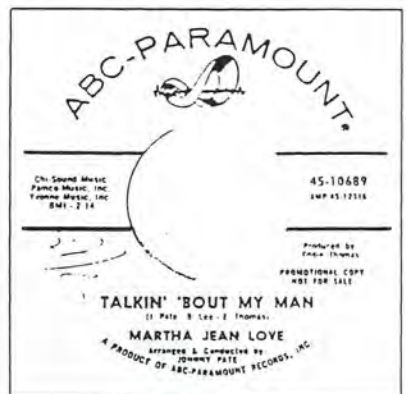
Philadelphia meets Atco records... *Come On Baby And Hurt Me* (one for the masochists)... is produced by well known Philly stalwarts John Madara and Leon Huff with Leon taking half the composing credits with Ci Scott. A really strong frantic start, drums, horns,

strings and in good order in comes Naomi with her questions and promptly with his answers in comes the very soulful Mr. Harris. All the way throughout this side over the really strong uptempo beat the two are so



soulful and extremely together vocally wise, a very strong raport, nicely timed at 2 minutes 7 seconds. If you like it soulful and fast, with good lyrics then get into this northern soul at its best. Check out flip 'We Belong Together' which is recommended.

★★★★



**MARTHA JEAN LOVE**  
**TALKIN' BOUT MY MAN**  
PARAMOUNT 45 10689

From the man who has arranged, conducted and composed so many northern classics we have here another sixties dancer put together courtesy of Johnny Pate.

Mid tempo female soul dancer, must be quite honest about this, on a few more listens it does not quite sound as good as it originally did. Mainly a hand clap, lead and chorus vocals oriented sound, has a very good horns break half way through. Hand on heart I'll give it ★★★★★. Worth £6-8.

**THE PREVIOUS 36  
SINGLES ARE  
AVAILABLE ON A  
C90 PRICED AT  
£2.00 INCLUDING  
POSTAGE.**



# BACK to the SEMI OBSCURE SOUNDS

.....(TIME TO LEAVE THE ROUND TABLE).....

The following thirty-six 45's are all in my opinion good sixties/early seventies dancers, good enough to be played and be big sounds. All are priced between £8 and £30 and are not extremely rare. A C90 of these 45's is available for £2.00, including postage.

**HEAR TOMORROW'S DANCERS... TODAY... ALL EXCELLENT NORTHERN SOUL... BEATY... SOULFUL... AND THEN SOME MORE DANCE FLOOR. IS THEIR LIFE AFTER DEATH!**

**LISTEN TO TOMORROW'S NORTHERN MONSTERS TODAY... BEFORE THEY HIT THE DANCE FLOOR.**

★ **SIDE ONE** ★



**CREATIONS**  
**FOOTSTEPS**  
ZODIAC 2-1005

Composed by the famed Bridges, Knight, Eaton Trio who are synonymous with quality Detroit sixties soul music, whether for dancing to or just listening. This has been around for ages, got a few plays around 84 at Stafford by Mr. Heb Darge but he soon dropped it for other esoteric sides of lesser quality. Lovely soft bongo drum intro, brilliant big orchestrated uptempo sixties dancer, soulful vocals and chorus, lifting haunting strings over a consistent strong beat. These strings give it that magic touch, sheer class, only a £8-£10 record that should be getting played. Give me this any day to something like Danny Moore on Allrite, and then you'd have change for another fifty records like this.  
★★★★★

**BRANDI ALEXANDER**  
**DO RIGHT MAN**  
TANGERINE TRC996

This one has been around longer than I have. I first remember seeing it in my brothers collection in 1971/72, but it is hardly known... why, possibly because most of your big dealers DJs never look at records like this, let alone buy them, so what chance have the younger punters ever have of digging these sounds. Again only about an £8 sound.

Shares the same backing track as Mamie Galore — *It Ain't Necessary, St Lawrence...* with different lyrics. Brandi in really fine soul sister form, singing



about how her man has got to treat her right T.C.B. at home, do right man. Excellent mid to uptempo sixties dance soul music. Don't ask Steve Whittle or Gary Spencer for it as the shock might be too much.  
★★★★

**SUE AND MEL**  
**WE STARTED THIS THING TOGETHER**  
STARTRACK M-102

Everybody seems to be raving about the flip side which is a very good female duo version of the rarer Gail Navels — *I Can't Do Without You on Dot*, but for me *We started This Thing Together* which should get the spins really beaty, raunchy mid to uptempo sixties mover, basic strong backing which just never lets up, ~~shit~~ hot vocal repore between the two if you like good fast dancing then get into this one. Goes for £10-£15. Arranged by Joe Hunter and the label as with most detroit logo's looks good too (sorry no picture of label).  
★★★★

**SUGAR AND SWEET**  
**COOL IT BABY**

High pitched girlie chorus opens this midtempo gem, in comes that soulful female lead for a few bars, then in

comes the male vocal. Loads of sweet high pitched girlie vocals here over a well orchestrated midtempo backing beat courtesy of the one and only, the



the legendary James Carmichael. These must obviously be the same duo who gave us "I've Changed" on Audio Forty 1004. Cool It Baby is nowhere near as rare as I've Changed, but probably better, has been around a long, long time, worth about £5-£10, but like a lot of stuff it is getting harder to find. For sheer sixties class, in fact I've just remembered the flip side got played around 1984 Heb Darge at various places. It's called "My Lover" and is again a James Carmichael arrangement, slightly slower than top side, being tempo in beat. So you've got two for the price of one of here, what more do you want.  
★★★★★

**THE APPRECIATIONS**  
**EASIER SAID THAN DONE**  
SPORT III

This has certainly got all the true hall-marks of some great detroit talent in there. Arranged by Dale Warren and John V. Allen, Supervised by Jack Ashford and Lorraine Chandler. A very strong detroit group soul dancer that seems to have everything going in there! Counted intro, wailing vocals over a castinet, drum backing, violins, horns and strong lead and harmony vocals make this a class side. I'm sure it got spun around the time



of Wigan, but I'm probably wrong there as the tempo and style isn't Casino material. Would go down today on the more conservative slow dance scene that's popular right now. Flip 'The Greatest Love' is worth checking out.



**DAN AND THE CLEAN CUTS  
ONE LOVE NOT TWO  
SCEPTER**

Came out on the local L.A. label Zenith first time. A Gene Page arrangement, really uptempo in beat carrying a predominantly horns backing, good vocals from Dan and the Cleancuts, could be white, it's hard to say... but who cares as it's a really good mover. Usual love type orientated lyrics. They have another side on Scepter which I have never heard. This is quite unknown and pretty rare on both labels. One you could be hearing soon.

★★★★

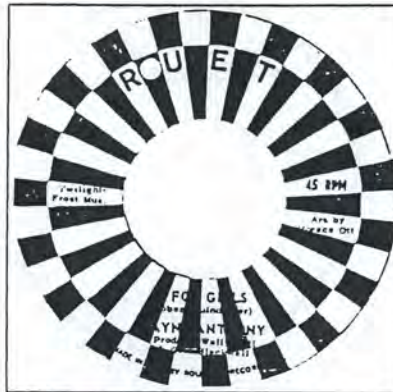


**LEE CALVIN  
YOU GOT ME  
SANSU 463**

Arranged and composed by Allen Toussaint and co produced by him and Marshall Sehom. This after John Williams and Tick Tocks — Do You Like You Do, must be one of the very best on the Sansu label, along with Wallace Johnson — Baby Go Ahead. Really catchy nifty back beat drumming here, nice breaks of tinkering piano and bursts of horns. A very soulful voice here from Mr Calvin who's telling us all the different ingredients a teaspoon of happiness,

a tablespoon of heartaches, a cup full of loneliness, a bucketful of heartbreaks, mix them all together and you got me. The lyrics are pretty repetitive and not in just ask me vein. But don't let this detract from the fact this is a really well produced, arranged, very good uptempo southern dancer.

★★★★



**WAYNE ANTHONY  
G FOR GIRLS  
ROULETTE R4694**

Again the who's who of backroom record talent. Arranged by Horace Ott, Composed by Robert Poindexter, Produced by Otis Blackwell and Wally Hall. There's at least two other good dancers by this guy, the one already reviewed elsewhere in the mag, Go-Go Wedding on Waylana which is obviously earlier than this, and the other one on Roulette, R-4672, You Ain't Wrapped Too Tight. (Al) already mentioned (in case you weren't paying attention). G For Girls flows along at a nice mid tempo beat with Wayne in really fine soulful form, helped along by a girlie chorus and a steady horn section which every so often steps up the beat for a few bars. As I said, what a voice this guy has, very rich, indeed a really nice sixties dancer. Worth about £12-£15.

★★★★



**BARBARA WEST  
CONGRATULATIONS BABY  
KONN 32**

Composed by Toussaint McCall, an early seventies release here, got some plays around Blackpool Mecca in the seventies, what period exactly I'm

unsure of, it probably would have been around 75 when a lot of sounds being played were slowing down and the overall styles were changing as the emphasis was going away from the on the 4's stompers to sounds like this.

Gorgeous harpsichord intro, mid tempo beat, with lush strings, guitar licks and overall modern production (well for that period). Lovely expressive vocals from Barbara who just oozes soul, sounds a lot like Bettye Swann in style. All about her being finished by her guy, and how she's trying to not let it get to her and upset her too much, so she puts a brave face on it, congratulates her baby, and goes looking for the one that matters — the next man in her life, a real true love. Excellent, sweet, flowing early seventies northern soul.

★★★★



**TOWANA AND THE  
TOTAL DESTRUCTION  
HELP ME GET THAT FEELIN'  
BACK AGAIN  
ROMARK RK-102-B**

This was recently turned up by Tim "BPI" Brown on an unissued acetate and he was selling it as Ty Karim, both versions are exactly the same, if not, I cannot notice the difference, this has been around a long, long time on the scene, a lot longer than Tim, who has incidentally never been on the scene anyway. Even no matter how much lip service he pays to people like Butch, Rod Shard and others. Anyway onto something that matters, back to the side in general. Again an early seventies number, mid tempo in beat which is good and steady, lots of horns, girlie chorus with Towana in fine form, really good background vocals. Again that has been ignored by the sixties, seventies and eighties, what I mean is the northern soul scene. Check out the flip as well which is pretty good too "Wear Your Natural, Baby" is the title and is a Kent Harris as is the top side. Worth about £10. Again reminds me of that crazy boy Eric, he sure had rhythm, pass the glue Lenny.





**KENNY CARTER  
I'VE GOTTA FIND HER**

This sort of side I know one half of the scene loves and the other half hates. Since the arrival of the Stafford Neters around 83-late 85 a lot of beat ballad/slow mid tempo dancers were played i.e. Freddie Scott, Chubby Checker, Sam Fletcher, George Freeman, and to be was a very good idea... but what has to be remembered is not every slow record, because its slow means it's a good dancer/niter record. No, for a record to be a good dancer it needs either intensity or a good strong beat and the above has at least one of those qualities. What I think annoys most people, including me, is that a lot of so-called DJs who don't know a dancer from 'a packet of do-do's' have been proving this by playing crap, slow, soul/do-wop records, that make you want to snore more than shake 'n' shuffleloo (thank you Eddie) and this situation has gone daft. Also the percentage of slow sounds played to fast dancers has gone daft at newies venues, which needs rectifying. But back to I've Gotta Find Her, here is a true slow beat ballad, good enough to rub shoulders with the rest and the best, as long as it moved you that's what counts. Basic drum, piano backing, lifting strings, Kenny pouring his heart out about his bird, all the usual regrets, sad thoughts but still determined to look for her and find her, never giving up. Can you relate to this, I can.

★★★★★

**LINDA CARR  
IN MY LIFE  
RANWOOD 806**

Well if this aint uptempo archetype sixties 4 beats to the bar magic touch dance music I don't know what is (that's true — oops sorry pete). Composed by Barry White, Frank Wilson and Vince Wilson, Arranged and Conducted by John D'Andrea. Linda went on in the seventies to have quite a lot of commercial success in the US and UK with her group The Love Squad and had a couple of top

ten hits. Old terms they may be, but uptempo, infectious dance beat, neat, crisp, fast drumming, obligatory girlie back up vocals and then some horns, Lindas soulful voice just pounds and pounds on and on, shit hot! Make sure you put your tablet under your tongue Pablo, Sedge and Co before you hear



this. Quite a funny little anecdote about this particular side is, years ago, I put it on a tape for Keb Darge as the third release on Phelectron by Jackie Day, on hearing he obviously went ape shit on the first listen, cos he immediately got in touch with me about it offering me daft money. But when I told him I was only messing about and it was really Miss Carr, his interest definitely dwindled, I think this does prove if you cover up records and sell them to a lot of DJs they will pay more and take far more notice. But as we all really know its whats in the groove that counts.



**LONNIE LESTER  
YOU CAN'T GO  
NU-TONE 210**

This side really does bring back the crazy days of Stafford when records were turning up left, right and centre. It reminds me of being round at coloured Elaine's house in Leicester playing this in her front room with Eric who was really, fucking mad, playing stuff like this and that Towana on Remark, living on the edge or what, still I won't go into that... I must have told everyone on the scene God knows how many times.

This one really gets hold of you by the

scruff of the neck, basic drum beat at uptempo pitch, so so soulful. Vocals from Lonnie, complimentary guitar throughout, and then wait for it, in come those horns and a high pitched tone? This has got feeling, soul, excitement and the rest. Why are more sounds of this style played. Why isn't this played. Worth about £6-£8.

★★★★★

Check out a side on Nu-Tone by Chuck Danzy and Lonnie Lester, anyone telling me the title to it can win an autographed lobster from Jayne Mansfield or the Winston Churchill Bogey of his choice.

**DAVID RUFFIN  
YOU CAN COME RIGHT  
BACK TO ME  
MOTOWN M1187FA**

What a loss this man will be to music, his vocal contribution to soul music in the sixties, seventies, eighties and nineties was vast. What a voice, he put the G in goosepimples, and if ever this was that record with that magical quality it certainly is. This is quality soul with a capital Q, a 1971 release Written by C. Burston and R. Jones,



Produced by Smokey and Terry Johnson, Arranged by David van de Pitte, who also used to produce Maurice Chevalier at one time. (Thanks Tim for that bit of info)

This side is just soul perfection, early seventies class, all about him losing his girl to another guy, the lyrics say it all in an original, esoteric way, classy arrangement, production, vocals... the lot, this is soul, so much in there and more still. The black man always had his finger on that emotional pulse, relating to love and relationships. I believe this is getting played at modern venues... well done if it is. Worth £10-£15.

★★★★★

**GENE DIAMOND  
TILL THE END OF TIME  
MOTHERS RECORDS 1302**

Another Frank Wilson composition, how many classic soul sides has this man written. Produced by the Yar-



mouth raging madman Mr. H. B. "What" Barnum. This was originally covered on Tamla by Brenda Holloway who although is a soul sister in the first order I'm afraid this is the version that does the business, raises the heartbeat, turns on the tears, raises the goosebumps and generally does my head in. Its fucking magic... This song apper



taining to the lyrics was probably written 15-20 years too early as there is so much in the song that is relevant to today, to me and life in general. Yes, this is definitely the version. Coincidentally the flip side is another version of the O'Jays Imperial cut of Lonely Drifter. A different version of Till The End Of Time came out on Tag. Now down to the nitty gritty, I remember the only time I heard this at a venue was around 1985 at a Stoke alldayer at the Roller Rink and I had to beg and plead with the DJ Steve Smith to play this... I'd been up three days and danced to it on my tod... really slow mid tempo, piano riffs over drum break, Gene just oozing that soulful touch, sweet girlie chorus, lifting crescendo of strings telling his sweetheart what he's going to do as he says it "And we'll hold hands forever and ever till the end of time, we'll make our plans together/together till the end of time... and this is that good I could listen to it till the end of time.

★★★★★★★★★★★★★★★★



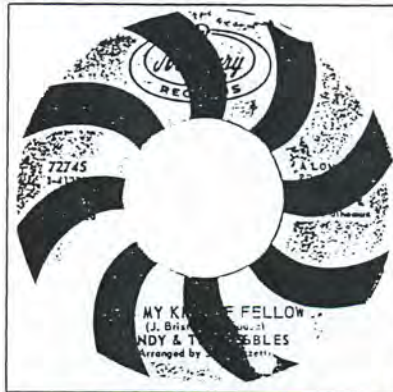
**THE TURN-A-ROUNDS  
CANT TAKE NO MORE  
MINIT-32047**

Arranged by Rene Hall, Jimmy Holiday Production... from the very label that gave you such solid soul standards as

the Irma Thomas sides, Jimmy Holiday sides, Groovers — Go For Yourself, Shawn Robinson — I Look At Me, Themes — Bent Out Of Shape, Herman Hitson — Yes You Did, Bobby Womack cuts... the list is endless and the Turn-A-Rounds fits into that list to me not far off.

This has been played sometime or another over the years. Good basic sixties mid tempo soul dancer with more emphasis on the soul content than the dance. Although the beat is very strong, the guys certainly can sing (sounds like a Lenny Bruce sketch). Very tight production, nice horns, definitely worth checking out.

★★★



**SANDY AND THE PEBBLES  
HE'S MY KIND OF FELLOW  
MERCURY-72745**

Originally came out by a motown act on an LP... can't think for the life of me which group it was. This is the best version I think. Written by J. Bristol and H. Fuqua, Arranged by Joe Renzetti. Lovely mid to uptempo female lead vocal, dancer, sweet black vocals, very easy, flowing arrangements. Compulsive dancefloor material, tailor-made for your feet. Again its those same old words, class, brilliant. Played around Blackpool Mecca, I'd say about 85 maybe sooner. Goes again for only £6-£8. I'll give it ★★★★★.

(Anyone who can tell me what early sixties pop music show the above catch phrase comes from can buy me a pint).

**RICK LANCELOT  
HEARTBREAK TRAIN  
RCA VICTOR - 47-8564**



Obviously this is the same song that came out by the Four Hi's on Verve, although both are the same lyrics the Rick Lancelot version is good enough to stand out on its own merits. Because it is different and original enough from the Four Hi's cut. Probably slower in tempo and more basic sounding. Vocals are spot on as is the backing which consists mainly of guitars, horns and of course the drum beat, with a lovely break of violins about halfway through... well worth buying. Worth about £15.

★★★★

**SIDE TWO**



**THE WHISPERS  
YOU GOT A MAN  
IN YOUR HANDS**

DORE 792

Played years ago for a very short time, around the Mecca early Wigan period c/u as The Carstairs and bootlegged on white label pressings with black felt tip writing on it. As are many of the Dore sides and in particular the Whispers cuts, this is a Gene Page arrangement.

The Whispers, what a group, this cut is mid tempo to slightly uptempo in beat-ness. Get that backbeat, sounds like someone beating a barbers sharpening strap onto a table or two pieces of wood being hit together. There's not too many sounds Northern wise that have that similar backbeat effect, maybe the Dynamic 3 — You said Yea — Del Val. Mr Page really shows his true quality as an arranger, magic soul dancer, equally really infectious. I could be wrong but the pressings may be faster as was the case with some bootlegs years ago.

★★★★

**OLIVER NORMAN  
DROWNING IN MY OWN DESPAIR  
DECCA 32209**

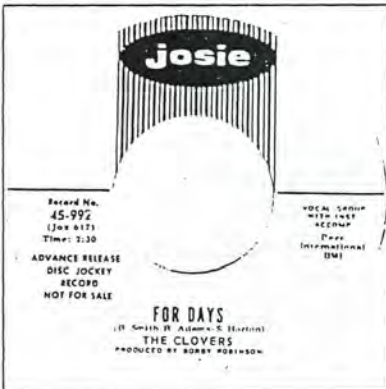
Believe it or not this is a UK production, which it does not sound for one minute.





Excellent zylophone intro with guitar, then in breaks Olivers almost shouting pleading vocal tones, settles into a good steady mid tempo dancer. Crisp quick drum breaks right out of the Benny Benjamin school of druming, girlie chorus, horns, really professional American-type production and arrangement, magic changes in breaks and tempo. Another one that should rip you off your seat onto that dance floor. Discovered by Guy Hennigan back in the late seventies. I think this is on UK Polydor. **ORIGINAL**

★★★★



**THE CLOVERS  
FOR DAYS  
JOSIE 45-992**

Again this was one of those that was played by Mr. Keb Darce at Stafford a few times and then forgotten about. Very vocal orientated mid tempo dancer, loads of good drumming, horns that keep this number moving with good finger licking guitar riffs which keeps things cooking. One you either love or hate. I think I quite like it. Another one you don't really see a lot of these days.

★★★

**MARVA JOSIE  
LOVES BURNING DESIRE  
JULMAR JV-254-2**

This at one time was pretty big for Guy Hennigan covered up at Stafford, as what I can't remember. A nice light-weight skippy beaty sixties soul dancer, drum beat, horns, Marva lay-

ing down the soul with a heap of nice girlie chorus. Although faster definitely not in the same league of Dont United Artist 888 which takes some beating anyway. Loves Burning Desire is just a good straightforward dancer. Goes for £10-20.

★★★



**SCOTTY WILLIAMS  
IN THE SAME OLD WAY  
JUBILEE 45-5602**

Written by the legendary duo of JJ Jackson and Sidney Barnes arranged by JJ Jackson. Yet again this pair are responsible for more than their fair share of sixties northern and soul music, behind the mike as well as the other side of the glass. Scotty also well known for his mad tempo gem on Mona Lee — The Fear which was massive at Stafford, this at the same time was a pretty big sound at the Blackpool Mecca sixties soul era, when so many class sounds were coming out of the Highland Room, from as early as 69 to 76, with breaks. This particular gem must reign from around 75, I'd hazard a guess. Piano, guitar, castenet intro with Scotty breaking into the same old gritty vocals over a strong pounding beat, pretty elementary production but very tight, rattlesnake castanets very similar to Honey and the Bees, sharp, crisp, lightning drumming, another classic barely remembered. Mr Levine certainly knew his stuff. Ideal for todays dance floor.

★★★★

**SAM GREEN  
ITS TIME TO MOVE  
GOLDSMITH 19**

A West Coast sound, which has been spun once or twice over the years at Wigan and Stafford, but has like everyone of these sounds never been given its fair amount of justice, a Los Angeles label produced by Cliff Goldsmith who obviously owned the label. I'm sorry the label has not turned out too good, but that how it goes. Its Time To Move breaks off with a really strong burst of horns, then it hits you with the drums, followed up by Sams 'Oh Girl It's Time To Move' carried over a bit of nifty



backbeat at mid to uptempo drumming, all about this chick who weighs about 300lbs and who basically is a really good mover and dancer. A most relevant record to our scene and one that obviously should be totally at home on the dance floor.



**SHIRLEY VAUGHN  
YOU DON'T KNOW  
FAIRMOUNT F-1010-B**

From the label that hit the northern dance floor with stormers like Because Of My Heart, Packin Up, She Kissed Me. This Charles Arrington composition, Otis Pollard produced and Teacho Wiltshire arranged and conducted is right out of the same can. This frantic non-stop, piano-backed, uptempo stomper is just 100% ideal all-niter material, Shirley not at all troubled by the beat of the sound and takes it all in her stride. This sound has all the true hallmarks of a class sixties stomper, strong vocals, loads of drum breaks, horns, piano, strong vocals and 'right down' to the one and only... yes that's right... you guessed it... architype sax break. Why this was not massive at Wigan beats me, although it has been played to some degrees over the years.

**DIFOSCO  
SUNSHINE LOVE  
EARTHQUAKE EA 2A**

Alias Mr Dee Ervin here, first heard off a type done by Butch in 1982. This was also covered by Andy Butler on Tangerine which I would guess is the original version as Difusco's sounds a





lot later with its production and arrangement. Apart from Andy Butler being the original(?) it falls into second place in all other categories. As Disfosco is a far better soul record, dancer, is rarer and just pounds from start to finish. Heavy piano riff, castanet, runs into Dee singing all about his Sunshine Love over a strong uptempo beat, vocal chorus, organ, strings, tight 'n' together, 2 minutes 32 seconds of non stop northern dance, late sixties early seventies... who cares its northern soul. Pretty rare, only seen a couple at all-niters over the years.

★★★★



**PAUL KELLY AND THE ROCKETEERS  
CAN'T HELP IT**

DIAL 45-4025

This is obviously a tongue in cheek attempt at emulating the legendary 4 tops Motown classic 'I Can't Help Myself', and to be quite honest it does come off very well. cos if it didn't why am I reviewing it. Ideal time duration for a dancer 2 minutes 14 seconds. Plodding beat starts off this mid tempo dancer, which steadies into a strong beat, lots of different instruments coming in and out all over the place, with a brilliant sax break about half way through with Paul and the Rocketeers in fine vocal form, really reminds me of the Motown sound.

The flip side is a slightly faster uptempo dancer thats slightly more basic in production but is definitely a good dance floor bet and before I forget, has that odd mention of Motown in it if you

listen carefully. The title is 'Since I Found You', which is self-composed by Paul.

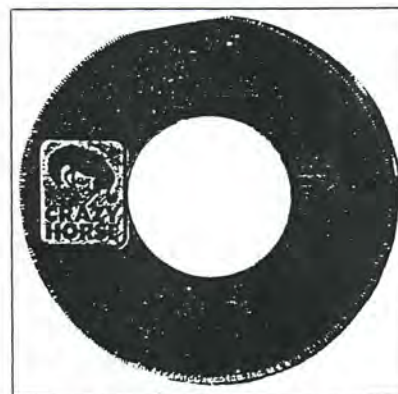


**JACKIE MILTON  
LITTLE BY LITTLE**

DEL-VEL 257 6751  
A 1973 recording, a subsidiary of CBS. This with my very limited knowledge on seventies soul music is to me in my opinion, one of the best ever northern soul dancers from that era that I have ever heard. I have just sold this copy to Steve Wells up at Scotland, so we should all soon be hearing this classic slow floating mid-tempo early seventies soul dancer hit the floor Almanton??, I hope so.

Real lazy intro, in comes Jackie with those so soulful yeams. very basic guitar, drums, backing (not a synthesiser in sight). All about Jackie walking step by step, little by little to get to the fella she loves, lots of nice horns and string breaks and other things... how she'd walk a million miles for one of his smiles. A sheer class record that has to go places and one again for true lovers of northern soul... just quality music. Not covered by Al Johnson.

★★★★★



**BILLY ROBINSON AND THE BURNERS  
SHUCKS YOU LEFT THE FIRE BURNING**

CRAZY HORSE 1305

Steve Mancha cover up for Guy Hennigan at the Notts Palais just after the demise of Stafford. It never really took off for him and he soon dropped

it from his playlist, this was around the start of 1986.

This is your epitome of your gritty down to earth and onto hell, slow mid tempo sixties dancer. Nice steady beat, strong vocals, nice male chorus, horns tightly held together makes this a very good sound for those of us into the soulful side of things. From the same label that brought us obvious classics as David and the Giants and Sam Ambrose all good dancers in their own rights. Is worth £12-15. Should be re-activated.

★★★



**THE CORLETTS  
I'M GETTING TIRED**

CAPITOL P-2775

This also came out on the issues as the Carletts but snobbery apart, the versions are the same. Again I think this got played at the Mecca around 74/75 a few times but got dropped for more esoteric items. Right from the word go with that piano start it storms into that uptempo dance 'four beats to the bar' beat. lovely girlie vocals, loads of action going on around the beat, a variety of sound creating excitement. Again the obligatory drumming is there to be heard as it should be on any class northern dancer. The flip "Lost Without Your Love" is very good. Both sides are Bobby Robinsons productions, well worth picking up for £30-40.

★★★★★



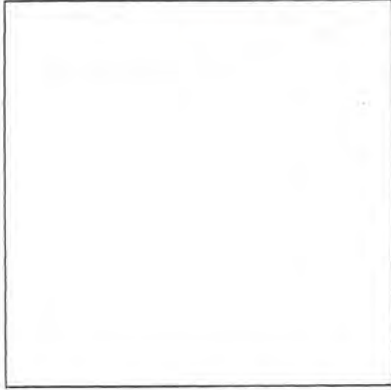
**ALAINA REED  
DON'T LET ME FALL IN LOVE AGAIN**

CAPITOL 3047

H. Ott and R. Everetts composition, produced by Sonny Lester and arr-



This article takes a lot from the Dave Godin Columns in Blues and Soul — around the years 1971-1972 — when Mr. Godin was doing the business and Blues and Soul as the undisputed bible for the UK soul freak and every month Dave turned you on to his particular lyric turn-on of the time. Few mags have tried to take over from Dave over the years... with this article... the only one that instantly springs to mind is Blackbeat, but with only limited success. Anyway here goes with some of the best ever dancefloor soul, lyrical, vocal, content records ever to hit the northern scene.



THE  
MARVELLOS  
SOMETHINGS  
BURNING  
LOMA

As you can see from the lyrics, the use of Smokey the bear crops up in the song, so is the intensity of the sadness and heartbreak experienced here by the singer, and even Smokey, so successful with putting out forest fires and burning hearts as he did in 'Smokey' by Loug D. Washington seems to even be having a very hard time in putting out this particular forest fire and how I know the lead singer feels, as I said this is a really blazing inferno when Smokey the bear would pull out his hair if he could see this heart of mine. Brilliant drum beat intro then the girls hit us with Somethings Burning in comes the soulful male lead, this with the aforementioned lyrics, tight backing, giving us that magic four beat to the bar. Good interchange of words between lead and chorus with the added sprinkling of a really deep bass baritone in parts. But if you want the words to do it justice then play it, listen to it and dance to it, and in the words of the man himself and then some more.

— (Somethings Burning) — (Somethings Burning) —  
*Oh since I met you baby, I can't explain this crazy feeling.  
 All I know is, when I'm around you, my head starts rockin' and reeling  
 When I try to speak, I choke — I can't see through all the smoke.*  
 — (Somethings Burning) — (Somethings Burning) —  
*Just like striking a match, and tossing it, into a can of gasoline.  
 The flame that exists, after your sweet kiss, is so hot, it makes me want  
 to scream.  
 Baby you make my temperature rise, every time I look into your eyes*  
 — *Something starts burning — Something starts burning —*  
*Its my heart, your souls desire,  
 No matter how I try, I can't control the fire.*  
*(Hey, Hey, Hey) Oh Yeah (Oh Yeah) It's my heart — Oh Yeah (Oh Yeah)*  
*Baby, Baby — Baby, Baby, Baby Ooh*  
*Its my heart (Somethings burning) Its my heart (Somethings burning)*  
*If you've ever seen a forest fire,  
 you'll know it burns and burns for such a long time.  
 Smokey the bear, would pull out all his hair,  
 if he could see this heart of mine.  
 When you speak your words are like sparks,  
 Igniting a flame down in my heart.*  
 — *Somethings burning — Somethings burning —*  
*No matter how I try, I can't control the fire.*  
*Baby, Baby, Baby, Its burning....FADE*

# Those LYRIC TURN-ONS

by PETE LAWSON  
and DAVE MOLLOY



BETTYE SWANN  
YOU GAVE ME  
LOVE  
MONEY  
(B Swann/  
A. Wright)  
Produced by  
A. Wright

This is undoubtedly Betty's finest double sided outing on Money, and 'You Gave Me Love' for my Money (excuse the pun...) the best record I ever heard by her... even beating into second place the legendary 'Make Me Yours', which I have just realised is Dave Goddings, all time favourite soul sound, still it's like trying to find the needle in the haystack with Bettye's sides, they are all so good its just so hard to do. 'You Gave Me Love' really comes up with the goods, five star class stamped all over it, production, arrangement, lyrics, vocals, beat... the lot. When people like Bettye Swann die the art of soul singing will become a lost art form, very few females who have reached my ears do to me what Bettye's pleading, begging, pleading, emotive voice has managed to do. Lyrics flowing perfectly from Bettye's vocals as if they had not been written onto paper and read, but just coming straight from the heart, as probably was mainly the case with this song, probably reflecting on a recent or past life experience as she obviously is singing with hurt based on her past recollections

This song really sums up sixties midtempo soul, after many lines, words just fail me. The only words that count and do justice to it are in the groove, here is two minutes fortyfive seconds of that magic touch.

*You gave me love, you let your heart surrender and I felt so  
 good inside,  
 When I needed tenderness, you were so warm and tender,  
 You gave me everything I needed, at least you tried ha,  
 Darling I knew your love was true, yet I never showed any love  
 for you,  
 But now that I feel, a love inside so real,  
 Your gone, your gone, your gone, and I'm all alone and I feel so bad,  
 I feel pain inside and its the kind that will never go away,  
 Yeah, cos I realise what I've lost and now I'm paying the cost,  
 Oh why did I let my heart go out to play, Yeah ah ah*

break

*I was so dumb, just look what I've done — I really didn't need to  
 play (yeah)*



## Bettye Swann 'You Gave Me Love' — continued

Now I realise that the things I done was the very thing that drove  
you away (oh)

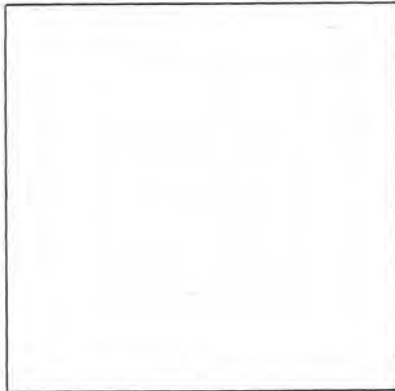
Now what makes a girl go out and play around,  
When she's got everything she needs in one guy,  
I guess I took for granted that since you loved me so much,  
You'd never, You'd never, have the nerve to tell me goodbye,  
Well I was wrong, Ohh just look what I've done, I know I didn't  
mean to stray (Yeah)

Baby - please - come back home - and don't ever go away,  
Baby just what have I done, Oh yeah

FADE

Bettye Swann, full of regret for playing around on her man. Just for a bit of attention, finds herself full of soulful remorse, for her wrongdoing, which consequently backfired on her. This kind of storyline in a song is always good for bring out the emotional/angry soulful side of the singer, ie Billy Hambric, she said goodbye, Tony Owens — This Heart, Rotations — Changed Man etc.

Also interesting to note that the title of the song is only mentioned once. Right at the beginning of the song, and nothing is really repeated throughout the song. Pure magic... Shit hot.



## EDDIE HILL NOTHING NO SWEETER THAN LOVE

M+S 207

Now if there's any riches, richer than pearls.  
They should be yours, cos you're a peal of a girl.  
If there's a star above, you've never seen.  
I'll make it yours, cause you're my everything.

You'll never want the love and affection.  
Never to be led in the wrong direction.  
Nothing but a smile to be worn on your face.

(Chorus)

Cos there's nothing no sweeter than you girl,  
Can't you hear be darling, nothing no sweeter than you girl.

Break

Now if the season were mine, to you I give them away  
Yet keep you warm in the winter, cool on a hot summers day.  
And if I could buy the ocean and make it mine,  
You'd have your island in the sun, in a little no time.

You'll never want love and affection.  
To be led in the wrong direction.  
Nothing but a smile to be worn on your face.

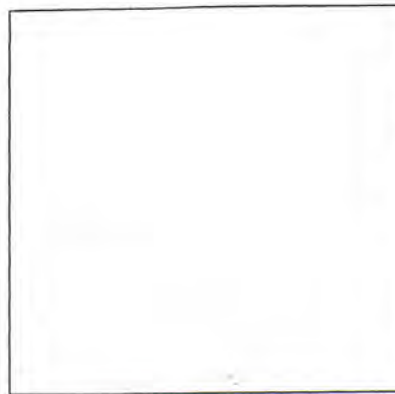
Cos there's nothing no sweeter than you girl,  
Can't you hear me darling, nothing no sweeter than you girl.

Break

Now if the seasons were mine, to you I'd give them away.  
Yet keep you warm in the winter, and cool on a hot summer's day.  
And if I could buy the ocean, and make it mine,  
You'd have your island in the sun, in little no time.

Cos there's nothing no sweeter than you girl,  
Cant you hear me darling, nothing no sweeter than you girl

Break



## FANTASTIC FOUR

## CAN'T STOP LOOKING FOR MY BABY

RIC-TIC

RT - 121

One that has been around for a long time now, has come out on single and also came out on a Ric-Tic LP in the states, and a Tamla Motown LP in the sixties, and was later re-issued on the well known Ric-Tic Relics LP in the early seventies, rubbing shoulders with such luminaries as 'Backstreet', and 'To Win Your Heart' to name but two. This used to be a very cheap record at one time going for well below a tenner. But sad days beckon and the lunatics are in charge of the asylum and it goes for in the region of £80... Said people who have more money than knowledge on sounds... Do they ever play them to anyone, or even dance to them. From someone who has done both and never sold or bought it for £80, here's what its all about, up for three to five days, dancing to it at an all-dayer. goosepimples abundant, head spinning with the loving lyrics of The Fantastic Four reminding your of that elusive girl and the rest is dance floor magic. All about a man who's given up everything... home, clothes, money... so he can look for his baby. full time, no matter what the cost.

Another two dollar room, that's never seen a broom,  
A neon sign reflecting on my ceiling,  
In all my days, I can't recall, ever having such a lonely feeling,

But I can't stop now, got to find her somehow:  
Can't stop looking for my baby, got to find my baby,  
Can't stop looking for my baby

I've got a crumpled dollar bill to buy myself a meal —  
I haven't had a bit all afternoon,  
So I'll direct my feet down some lonely street,  
Till I find myself the cheapest, greasy spoon.

But I can't stop now, got to find her somehow:  
Can't stop looking for my baby, got to find my baby,  
Can't stop looking for my baby

Haven't known a peaceful day, since that girl she walked away,  
But somehow I must survive, I've got to keep my hopes alive

Can't stop looking for my baby,  
Can't stop looking for my baby,  
Can't stop looking for my baby,  
Can't stop looking for my baby,

She vanished into space, no one's seen her face,  
But you can bet, I'm gonna keep a pushin,  
Gotta find a clue, get a line on ya baby,  
And if I have to crawl, I'm gonna keep on looking

But I can't stop now, got to find her somehow:  
Can't stop looking for my baby, got to find my baby,  
Can't stop looking for my baby

Can't stop looking for my baby, I've got determination  
Can't stop looking for my baby, I've got lots of conversation  
Can't stop looking for my baby, I've got inspiration  
Can't stop looking for my baby, I'm a man of desperation...

Fade



Baby, Baby, Baby, Baby (chorus)

You're every breath that I take,  
My ice cream, my coffee, my sugar, my cake,  
My reason for living each and everyday,  
If you ever turn your back my life would fade away

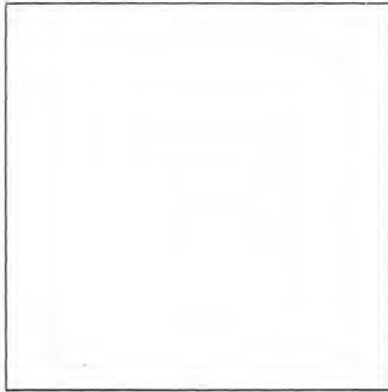
Baby, Baby, Baby, Baby, Baby, Baby, Baby  
Your my everything, Your mine (chorus)

I'm faithful to have your love, till the only thing in creation,  
the lord made one of,

And I'm blessed to have you for my guide,  
And the only angel on earth walking by my side.

Baby, Baby, baby, Baby, Baby, Baby, Baby  
Your my, You're mine (chorus) Everything, Your mine (chorus)

Fade



**JERRY WILLIAMS**

**IF YOU ASK ME  
(BECAUSE I  
LOVE YOU)**

CALLA - 116

One of my all time favourite northern soul records, definitely in my all time top ten, probably top five and that why it's on my chest. What a classic cut this is, along with Doris Troy 'I'll Do Anything' is the best on the logo. First played and made big at Blackpool Mecca. 1973 by Ian Levine via the hard work I think of Mick Smith and Clive Everitt, as the story goes the first copy spun at the Mecca was badly cracked. In no time this was massive at the Highland Room, had crossed over to the Casino, got re-issued on Calla towards the end of 1973 or early 74 on white demo with a slightly different mix. Came out on Pye Disco Demand in the UK in 1974. Again look at the credits, composed Williams and Spain, produced by Richie Rome and Jerry Williams, arranged Richie Rome. This record obviously has the lot. If this don't move you, you're into the wrong music, Class with a capital C you at the go go and then some more, one I used to put in letters to girls when Wigan was on, and look where it got me!

If you ask me for a pebble,

I would give you a mountain top,

If you wanted to hear the music,

I would get all the angels with their harps,

If you ask for a glass of water,

I would run all the rivers dry,

If you wanted someone else,

I would gracefully step aside, because...

I love you, I love you

If you wanted my life, it would be OK,

Cause I love the ground you walk on, baby for yesterdays,

Your my real, my ambition, my reason for living each day,

You're the alpha and omega,

there's nothing left to say, because...

I love you, I love you

If you wanted my life, It would be OK

Cause I love the ground you walk on, baby for yesterdays,

Your my real, my ambition, my reason for living each day,

You're the alpha and omega.

there's nothing left to say, because...

I love you, I love you



**BIG DEE IRWIN**

**YOU SATISFY  
MY NEEDS**

ROTATE 851

Composed by Pam Sawyer and L. Burton, a duo responsible for penning many a fine sixties soul and dance side. Pam being an expatriot of the UK.

Also came out on UK Stateside 450 single and a vaious artists LP, an album full of soul which included such classics as Gladys Knight — 'Stop And Get A Hold Of Yourself', Brooks O'Dell — 'You Better Make Up Your Mind', Freeman Bros — 'I'm Counting On You' and twelve other good dancers, the number is Stateside 10172.

This disc first came to my attention around 1984, obviously known about for a long time by collectors, but only started getting the scenes interest when people started hanging up their dancing shoes and started getting into sounds like this. Very classy slow midtempo dancer, moving vocals. love lasts forever lyrics, emotional backing building up very strongly in places. sweet girlie chorus. All you need is a bottle of anti-depressants (!!) and a picture of the ex and alls complete (turn the gas on and pass the razor blade)... No an absolutely fucking magic record with a capital A (?) and we know what that stands for... lyrics must rate in the all time top twenty for me. Why is no one finding slow records of this quality anymore, instead of this crap with no beat that you can't dance to. Where's the Bill Lucas's, Sam Fletcher's, Marva Josies, Donald Jenkins of today... GONE.

Flip is a very good mid to fast dancer.

*Your sweet loving, I just can't do without*

(chorus) Baby

*I'd be weak as a flower fading by the hour,  
in a mid summers drought.*

*And baby I just can't live without your kisses,  
and something you got I can't stop missing.*

(chorus) You satisfy my needs.

*In every little thing you do*

*You satisfy my needs*

*No wonder I love you*

*Your sweet talking is just what a guy needs*

(chorus) Baby

*Without you by my side, I'd swear I'd almost die,*

*Cos I need you to succeed, and I will make you so proud of me baby*

(chorus) You satisfy my needs

*No wonder I love you (break)*

*Your sweet affection is just what keeps me going*

(chorus) Baby

*In bad times, in good times, even in between times,*

*You do it without even knowing,*

*because you make me so proud of me baby,*

*And I'll never let you down, never baby, no*

(chorus) You satisfy my needs,

*in everything you do (repeat chorus)*

*No wonder I love you baby, Baby, Baby, Baby, Baby .....*

*I want to love you (fade)*





**KELL OSBORNE**  
**HEART**  
**BREAKERS**  
**LAW**  
**HIGHLAND**

*You know it ought to be a law against a heartbreakig woman — now  
 Going round yeah breaking my poor heart, just aint right, oh no it aint  
 My baby took my heart and ruined it.  
 She's got the nerve to keep on doing it.*

*Oh there ought to be a law gainst a heartbreaking woman,  
 Now: let me tell ya.*

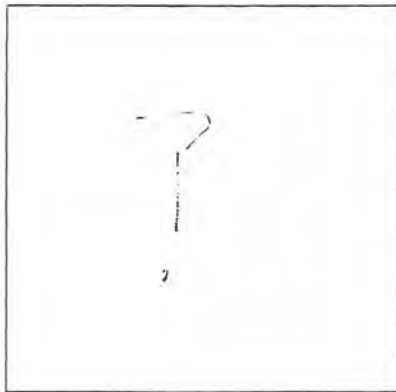
*Wish I had the right now, to press charges against my baby,  
 Cos she's a heartbreaker, and I've had about all I can take from  
 this troublemaker,  
 She oughta be locked up, serving time yeah,  
 For the way she done messed up my mind.*

*There oughta be a law against a heartbreaking woman  
 Now don't you know, I'm sick and tired of being misused Yall,  
 Going round upset and with the blues,  
 Now pull over — let me get your straight — listen here  
 My heart is a precious thing — stop using it for your plaything,  
 Stop roaming in the streets at night,  
 Stay at home girl and try to treat me right, now  
 Hey girl... girl... girl... Stop breaking my heart*

*You know it oughta be a law — a law your a heartbreaking girl,  
 using my love... breaking my heart... stop breaking my heart*

*Fade*

Kell Osborne beg's for a law that would prosecute his girl for 'Roaming in the streets at night' and 'breaking his heart' and 'messing up his mind'.



**JIMMY SOUL**  
**CLARKE**  
**I'LL BE YOUR**  
**CHAMPION**  
**(I'LL BE YOUR**  
**WINNER)**  
**SOULHAWK**  
**SH 003**

From the same man who brought you the Torch classic 'Sweet Darling' as well as his outings on Moira, Karen, Teek and other Logos. The top side 'A Girls World' (inst) was played at niters around the early eighties at venues like Rotherham. The instrumental 'Girls World' is just an average Detroit inst dancer and does not compare to 'I'll Be Your Champion' or 'Sweet Darlin'. 'I'll Be Your Champion' has only come to the fore through tapes and collectors over the last couple of years and has in the last year gone from a £5 record to a £50+ sound, which is ridiculous, but it doesn't affect the sound, which is as good now as it ever was. I'll leave the real meaning of the record to the one and only Mr. Lyric turn-on Dave Molloy... as in his words, really clever lyrics using every pun and play on words in the book as he tells the story of how he let his girl go and now he's got to fight to get her back.

*Listen to the people, can't you hear them cheer,  
 My biggest fight is almost here,  
 Loneliness is the one I have to beat,  
 Your love is my prize, help me to retrieve it.  
 The tears, the pain, the happy memories,  
 I can win it, if you come back to me,  
 Girl your love is all I need,  
 To fight the purple heart of misery.*

*And I'm gonna be your champion — I'll be your winner,  
 I'll be your champion — I'll be your winner.*

*I let you go but I don't know why,  
 I hurt you girl, made you cry,  
 Now the consciences I have to face,  
 Cos nobody can ever take your place.*

*Girl if loneliness should ever get you down,  
 don't let the referee — count me out.  
 Whisper that you love me, and coming after me,  
 and before you know it, I'll be on my feet again.*

*And I'm gonna be your champion — I'll be your winner,  
 I'll be your champion — I'll be your winner.*

*I'll beat the tears and pain back, just say you love me.  
 I'll knock out the pain baby... 1..2..3,  
 With you in my corner — nothing can go wrong,  
 Knowing that you love me, girl I'll be strong.*

*And I'm gonna be your champion — I'll be your winner,  
 I'll be your champion — I'll be your winner.*

*Fade*

Really clever lyrics, using every pun and play on words in the book as he tells the story of how he let his girl go and now he's got to fight to get her back.



**LITTLE JERRY**  
**WILLIAMS**  
**BABY**  
**YOU'RE MY**  
**EVERYTHING**  
**CALLA 105A**  
*(Released*  
*13/11/65)*

Without a shadow of a doubt, easily the best lyrics, voice, backing I ever head by Mr. Williams, well on a par with 'If You Ask Me', but obviously the difference in tempo is there to be heard. Again a side that has been well known to collectors for god knows how many years, having come out in the UK on Cameo Parkway C100, which must be pretty collectable now as is anything on that label. This record has the equivalent of a Crufts Pedigree, the talent that went into it. Produced J. Williams, arranged J. Williams and Richard Rome, supervised by Bert Keyes, composed by Rick Spanks, J. Williams. It's obvious what a multi-talent Mr. Pitiful (sorry Tim) Mr. Williams was but also the calibre of stuff being turned out by this label when it was being distributed by the Philly Label, Cameo Parkway, stuff like both the Betty Lavettes 'Let Me Down Easy', 'Only Your Love Can Save Me', Doris Troy, Jerry Williams 'If You Ask Me', J. J. Jackson 'But It's Alright'. The B side to this 'Just What Do You Plan To Do About It', also was issued again on Calla 127 with 'Whats The Matter With You Baby'. Anyway here it is, slow mid tempo, brilliance again with a capital B. This one has got the lot, the goosepimples and the tears, sixties soul at its best, such descriptive, emotional, singing ever matched by many.

*Baby, Baby, Baby, Baby, Baby, Baby, You're my everything,  
 My eyes so that I may see, My lips so that I may speak,  
 My nose that I may smell, The pretty perfume that you wear,*



# Head to Head

## THE PETE LAWSON INTERVIEW

With

# Butch

## Sixties and Seventies Newies DJ Mark 'Butch' Dobson

DATE: 11·7·91

**PETE:** Butch, what do you think of the state of the sixties newies scene.

**BUTCH:** I don't really think about it that much, its a big question. So I can't give you a straight-forward answer on it.

**PETE:** But, I'd think you'd admit its rather dead at the moment.

**BUTCH:** I suppose its dead as a scene, but musically it's pretty alive as I've got some decent discs at home.

**PETE:** Yea, but they are not doing the business at home, are they.

**BUTCH:** True, true, but there's a big problem in a venue. there isn't a newies venue at the moment, there's plenty of oldies events.

**PETE:** Who's to blame for this current situation, punters. DJs or the promoters.

**BUTCH:** I don't think you can blame anybody really.

**PETE:** That's put me on the spot.

**BUTCH:** I don't think you can blame anybody really. It's a combination of things, I think you know, its to do with house music, no young people coming onto the scene anymore. Partly because influences of people on the scene, are not interested in hearing new music, they prefer to go and listen to oldies, and I suppose DJ's as well, you got your oldies DJs, are in great force at the moment and another factor is quality new records, I don't see any DJ having a great set of new records, it's either they've got one or two good records. Then a lot of mediocre stuff, quality is pretty bad at the moment.

**PETE:** But that has happened before with records, the split between the sixties and New York disco in 76, then the split in 79 between Sam and the sixties newies scene, when there were

meant to be no new sounds left, but it picked up after 76, and it picked up again at Stafford in 82. So therefore the records either are gone, or are there to be got at, but what happened at Stafford, when it first started, they tended to play a lot of semi-obscure stuff, which do you think it would be a good idea for some of these DJs nowadays to do the same thing instead of them playing second rate newies or played out oldies.

**BUTCH:** Yea, but a lot of the semi-obscure stuff has now been played, I don't know how much more there is of it.

**PETE:** There still loads of semi-obscure stuff to be played.

**BUTCH:** There's probably a lot of good early seventies stuff to be played.

**PETE:** No, there's a lot of good sixties semi-obscure stuff, which your average punter who goes to a niter and dances, will have never heard, your £5-£6 type of records.

**BUTCH:** There isn't any DJs who are willing to play that stuff. it's either brand new stuff or oldies.

**PETE:** But it would be a good idea wouldn't it.

**BUTCH:** Yeah, yeah, there's definitely room for things like that. I mean it seems a lot of promoters haven't got a grasp of what's going on, or what's a good record.

**PETE:** I asked you before what you thought the causes of the decline in sixties newies were and would you agree the promoters should take their share of the blame.

**BUTCH:** Well to be on a positive note, The 100 Club in London, that's been going on for twelve years now and that's a pretty successful club, nice n small, a good musical policy, you can play what you want, about 50% oldies, 25% semi-obscure stuff, and 25% newies.

**PETE:** Yeah, I'm afraid I can't comment on The 100 Club, because I'm barred. But most people I've spoken to say its stagnated almost, that you don't play enough new records as you should do, but if you're looking on the whole over the scene, that a niter like The 100 Club, if it was complimented with a proper newies niter, is valid, but as it is only a stop gap.

**BUTCH:** But its probably the best all niter at the moment and has been for a long time.

**PETE:** But its not hard at the moment is it.

**BUTCH:** And most people have a good time down there, no matter what, and that means a lot to me anyway.

**PETE:** Yeah, I agree with you, but you do want to try and better that, cos sooner or later that will just burn itself out, and lose its appeal, you want to try and improve that.

**BUTCH:** I think yeah, The 100 Club's always been good, but it's been better when there's been a club leading the way. Like the Mecca was. like it was for a lot of clubs in the early seventies, and then a lot of clubs followed on and were probably better for atmosphere. What we probably want now is a very small club with about maximim 200-300 people, and then if we only get 150 people in and can all have a good night, and nobodys moaning about anything.

**PETE:** I think you are possibly underestimating things here, I mean like I didn't think at time you could operate an all-niter on a twice monthly basis like Bradford and be successful and so maybe run a newies niter monthly with 3-100 people in is possible.

**BUTCH:** I don't know what's happening at Bradford, cos I've never been much, as far as I've known it's an oldies event.



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**PETE:** Yeah, it always has, but over the last six months he's gradually phased out the majority of the oldies and had DJs playing more semi-obscure type sounds with a few newies, and he's still getting the people in, even though it's fortnightly.

**BUTCH:** Well I don't know, as far as I've heard, I've asked what they play and people like Carl Fortnum and Spencer ... they are the main two guys who play the new stuff, I mean as far as I know they don't really play many new things, like instead very hard oldies like Damon Fox.

**PETE:** But who is playing totally new things at the moment. There's no-one really playing new things, I mean I can't say about you because I've not heard you DJ for ages, but what I've heard about your spot you don't play a lot of new things now like...

**BUTCH:** So-so... that's fine.

**PETE:** But still room for improvement, a hell of a lot of room.

**BUTCH:** Yeah but there's no venue for 100% new records. But if there was I'd play 50% sixties newies and the rest seventies.

**PETE:** That's a good idea.

**BUTCH:** But there isn't a place for it, I mean I just can't play it to your average Joe Soap... who's coming for 'If That's What You Wanted', he'll just think what the fucks going on here.

**PETE:** Yeah, exactly, that's what I mean, but you can't blame your Joe Soap punter on the dance floor, you blame the people at the top, because they should be laying on some sort of venue for DJs like you to DJ at.

**BUTCH:** But nobody's come forward have they.

**PETE:** Have you not thought of doing anything yourself.

**BUTCH:** No, No... I haven't got the time, it's hard enough chasing records, it's a full time job.

**PETE:** Do you still think you've got enough records at home to do a sixties newies spot for a good period of time with quality sounds.

**BUTCH:** Yeah, I've just got some really good records.

**PETE:** Why do you want to play modern as well.

**BUTCH:** Because there's some great modern records.

**PETE:** But there's other people into modern... See the thing I think with you is you've got the sixties records, no one else has got and obviously good modern stuff, there's other people who can play the modern stuff, but not other DJs who can play your sixties stuff.

**BUTCH:** Yeah, But its about time, you know, somebody... I mean it was successful at Stafford, an hour or two of modern.

**PETE:** Yes I agree, I could be wrong, but the only winning formula for a newies niter would-be to revert back to that mixing, sixties, seventies and eighties.

**BUTCH:** I mean, it doesn't make any difference if I'm playing a mixture of sixties and seventies you know, I don't see why I should be so sixties pure.

**PETE:** No, I'm not saying that, I'm just saying like if someone has got the best sixties records they should concentrate on that... and there's records you got at home that no one else can play, cos they are one offs... so if you diversify your spot by 50% onto modern you know, your taking it away from the records no one else can play.

**BUTCH:** No, because to do an hour to an hour and a half spot is quite a lot of records... I mean I wouldn't like to break thirty brand new sixties records, and it'd do everybodys heads in. I'd like to break about ten new things and all the other stuff that I've been playing for the last five years... I'll keep putting them in and out, I never got chance to play stuff that I broke in my first couple of years DJ'ing, so I'd like to bring them back... nice oldies for the people who missed the five years ago.

**PETE:** Because one criticism that you can level against most newies DJs these days, since the days of Stafford... like... some of the newies you are playing now like some of them are oldies... G. Davis and R. Tyler have been around that long haven't they...

like... and I can understand the position you're in.

**BUTCH:** I can understand the elite collectors criticising me, but for a lot of people they are brand new records. I mean everybody who sits at the back of the room in the collectors bar, they've heard them for the last five years and think oh no! not that one again. But for a lot of people they're just getting a grasp of these records, and thinking... thats good.

**PETE:** But there again one things that stands out on the sixties scene... a lot of people do a lot of talking and little dancing.

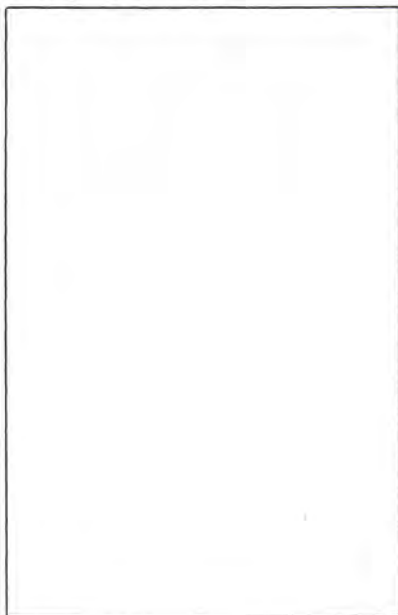
**BUTCH:** Yeah Yeah... The Elite!

**PETE:** Yeah, so called elite like.....

**PETE:** Compared to the days of Stafford there's no DJ with a perfect set of records, no promoter with the right ideas, so it sums it up the newies scene is pretty dead.

**BUTCH:** What I sad about the DJs not having a great set of 45s, they haven't got ten to twenty great records, they've got one or two good things... they seem to water down their spots by playing some early sixties dirge or something similar... that's doesn't appeal to me..

**PETE:** Yes, I'm sure all the DJs do that, but with some of the DJs who have come on the scene lately, what's a bad record to you, is a good record to them, I mean they haven't much taste! or much idea what nothern soul is... like you've got to have the required amount of beat in it. Cos at the end of the day it's all about dancing, is it not, hand in hand with soul music but its always been to do with dancing foremost... and having a good time.





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*first, and these punters or so called punters are not putting anything in. I mean very few people travel to an all-niter every weekend... that includes me... and a few other people. But they are not doing the business, they won't do the work in-between. But when the big newies venue pops up, they all turn up.*

**BUTCH:** I think they'll turn up but you've got to have the right venue for them and they'll be there. I'm just waiting for this right little venue to turn up. We can have this DJ line-up, people are going to play new records, its going to be a mixture of sixties, seventies, it's going to be nice and small, nice atmosphere, then if they don't turn up, then you can start criticising them, saying why the fuck didn't you turn up, then we can build a little scene out of it, then records can be broke there, if anybody wants to hear these sounds they can come there, no excuse for playing old stuff, playing safe, etc... then we can move on from there.... at the moment we are not moving on.

**PETE:** *I agree totally, in fact, we are moving backwards right now. Its obvious the days of a 100% rare soul newies scene are gone. You have got to have different venues which compliment other venues. What are your views on venues like Keele and the Twisted Wheel, are they as nearly important as newies venues and are required for obvious reasons.*

**BUTCH:** Yes, definitely, every person I've spoken to enjoys the Keele and Wheel. Great venues, music policies... I know you can pull it down... but a great atmosphere, everybody is there, those are the type of venues that will attract young people who'll turn up for the first time and think this looks good, friendly, lots of people in there, and then the better elements out of the younger people will eventually meet up with the people there... don't you fancy coming to a venue to listen to some upfront music and the better element should follow the newer sounds.

**PETE:** *Your venues like Keele and the Wheel. You've got to try and counteract this Acid House, and the effect it's having on the scene, the bad it's doing to the northern soul scene, not just from the point of view of stopping young people getting onto the scene, but there's people leaving the northern scene to go to Acid House do's.*

**BUTCH:** I mean, don't quote me on this, but Acid House is just a phase for most people. As for the northern scene... its got its roots. I'll plod along for a long time yet. The Acid House music doesn't go deep enough, soul music is pretty entrenched in this country, out of desperation I was hoping over the years that the sixties, seventies, eighties scene would come together like an all-niter, soul night scene.

**PETE:** *Yeah, it would be a good thing, cos I don't think oldies and newies mix on the same floor as a rule, and the crossover appeal lies with sixties newies and modern soul.*

**BUTCH:** I mean the main problem with the modern scene is that the collectors won't try the venues at all. They won't travel at all, even local, they just won't turn up, unless its weekenders and stuff... that's one

problem, and the problem with the sixties scene, you've got a lot of these entrenched people into sixties and oldies and basically they're scared off modern soul.... just out of their league.

**PETE:** *What it's all about is, say at one time you'd go to the Wheel, Torch, Mecca, Wigan and hear about 80-90% of sounds you liked, all night. Now you've got to be prepared to go to an all-niter and give and take a bit, willing to listen to two-three hours of music you don't like, but if its all to benefit the scene in the long run, i.e. like filling the hall up with people.*

**BUTCH:** Years ago, all the records were new to us, its a bit different now, these records have been getting played for 15-16 years.

**PETE:** *But not a lot have been on the scene for that long.*

**BUTCH:** I do know a lot of these people have been around a long time, and a lot are coming back!

**PETE:** *I'm on about having an all-niter on every two weeks, filling it up with people and you going along and thinking there's going to be 30% of the records I've heard before or that I don't like... just willing to give and take a bit, say a lot of these guys at sixties newies nights, so stuck in their views, they don't even give chance to out else!*

**BUTCH:** I mean whats coming out of this interview is its the same arguments coming out of everybodys heads. Its just a mish-mash of ideas and complaints and it just never gets anywhere. You see people have got different ideas on what they want.

**PETE:** *Yes, I agree with this but at the same time people want to hear quality music.*

**BUTCH:** What's quality music?

**PETE:** *Well that's down to personal opinion, to an extent, but if you're willing to go to an all-niter and hear*



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2-3 hours of music that you are indifferent to or don't like, give and take, personal opinion can be pushed aside to an extent.

**BUTCH:** Well a lot of people won't do that!

**PETE:** Well if people aren't willing to do that the scene will just eventually die, it will die within probably 2-3 years time, the scene as we know it.

**BUTCH:** People have been saying that for years.

**PETE:** No, but it's in a real bad state at the moment. The way attendances have gone like. If you compare the attendance drop from when Stafford and Warrington was on 6-7 years ago to say now... the numbers have plummeted.

**BUTCH:** No, I mean Keele likes getting 1,200 in.

**PETE:** Yeah, but Warrington was getting around 1,200 every month, 1,000 to 1,200 in each one.

**BUTCH:** There again, that was a one-off place.

**PETE:** No, it was on every month.

**BUTCH:** If you go back to the late seventies, Wigan Casino was empty week after week.

**PETE:** But they were still getting 2,000 in on the oldies night.

**BUTCH:** Yeah, but this was by reputation.

**PETE:** But it was still getting the people in. Its definitely declined number wise since then, and its still going down... very quick. You can't sustain the northern soul effect with the likes of Keele and the Twisted Wheel forever. Like you say you might attract young people into Keele, but that's only once every three months, what you need from that, as you say, is for the youngsters to get into niters regular. But there is no regular niters good enough at the moment, apart from say, Scotland. In five years time were

all going to be older, I'm going to be forty, I don't know how old you're gonna be, but all these people running the scene, they are going to be too old, its as simple as that.

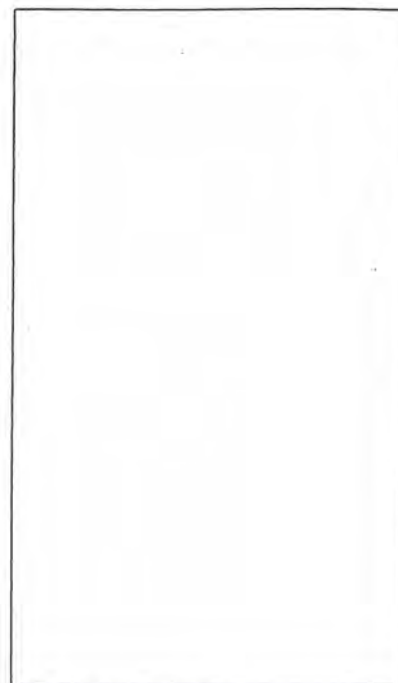
**BUTCH:** Yes, I think were in a general agreement with a lot of people, that we want a new venue, nice n small, cross section of music, sixties, seventies, but mainly new records, with a few good oldies thrown in, semi-obscure stuff etc. Everybody's in agreement, but who's gonna promote it. I'm not gonna. Guy doesn't seem to be doing it. I've spoke to Guy about it, he's in the same opinion but he hasn't come up with anything.

**PETE:** But I'm looking for an avenue at the moment.

**BUTCH:** I'd welcome a venue like that, I mean I'm always disappointed. I was disappointed in Droylesdon, when I got there I thought it was too big, it's back to the old ballroom. People don't want it. Its miles too big, I mean another criticism is, and this will go down well with the promoters, is promotion, I mean we talk about the same old faces and the average age is thirty-odd. You've got to blame the promoters, they call themselves promoters... but they are not actually promoting, they just walk round an all-niter to the same old faces handing out leaflets. Really is what they should be doing is going out and attracting people who have never been on the northern scene, who have never been to a niter. I mean if you were going to put something on and you wanted it to be successful and there's a bit of thinking to be done before, sit down, think... where can I pullk just an extra twenty people from if it means going down to twenty divvy discos in town where the niter is on, and giving out leaflets, you'll pull twenty people in... or try universities or colleges.

**PETE:** There's still fresh, untapped potential out there, it appeared at Stafford... from nowhere. You can go to blues festivals, pubs, etc and bump into people on your wavelength, and these people have all-niter potential.

**BUTCH:** That's what I'm saying, promoters are not promoting at the moment. You've got to get out there and promote. I mean Searlings promoting his own do's through his radio show, and he writes out hand written leaflets, to tell you what's coming on. Records to look out for. These are things people are going to



need to promote places.

**PETE:** Yeah true, cos all your northern leaflets have fucking photocopies of Apollos — 'Mr Creator.' It don't tell you anything new.

**BUTCH:** Yes, leaflets should be informative, with a touch of humour to make it interesting.

**PETE:** Something different like...

**BUTCH:** I mean your magazine, the last two magazines caused a bit of a stir, cos that's what we want, something to cause a bit of a stir. Something for people to laugh at. All this seriousness, those mags were very good, probably the best mags I've seen for a long time. Everybody had a good laugh.

**PETE:** I remember Dave McCaddam telling me what people like to read is something different, controversial, as long as its mainly based on fact. Just as long as somethings different like. The northern soul scene has got so predictable and so boring an din the past what made this scene was it's spontinaety... you didn't know what was going to happen next. The fresh records being played, the way people behaved, its just gone stale.

**BUTCH:** Its a bit predictable, the main problems at the moment is that the obvious way out of that is promotion, proper advertising and leafleting.

**PETE:** As I've said before, the scene has gone off at the top, one of the ways it has is because of amount of money that has been made out of records by dodgy record dealers with no love or involvement with the scene, Brown,



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*Domar, Pierce and others. One of the effects they have had is that a lot of good 45s they have sold have gone off the scene, into the hands of people like, Teddy Massey, and four to five others, and there's a lot of young lads, DJs, working class people who could go to a niter and buy sounds that they wanted, but if you go to a niter now a large percentage of the sounds played are around the £100 mark and I think that has had an adverse affect.*

**BUTCH:** I don't think it has, I mean people have always been off the scene, one of the greatest collectors ever, Jim Weinsiora, he probably attended one venue, Manships been around a long time.

**PETE:** That's a small example.

**BUTCH:** Do you know the main problem with collectors.

**PETE:** They can't afford to buy the sounds.

**BUTCH:** They can afford to buy the sounds, they always chase the same ones. Basically, collectors are always after the same bargain, instead of listening for a good record thats cheap.

**PETE:** Yes all this is true, when all these record prices started rising, I've had a careful eye on this situation... it came about when my very good friends, Andy Taylor and Rob Wigley brought out that first LA Beat list, and they are

*the ones who started this bandwagon rolling... and the rest followed, and its the dealers who fix the price, not the punters. So the dealers have brought this about.*

**BUTCH:** Most records are at the right price now.

**PETE:** A lot of them are vastly overpriced.

**BUTCH:** You name something.

**PETE:** Obviously, I'm not as qualified as you are at the moment, but stuff over the last couple of years, which are jokes... like Howard Guyton on Verve, Tony Middleton on MGM for £100, £150, £200.

**BUTCH:** £100 for Howard Guyton, nobodies ever seen one for a long time.

**PETE:** I had one the other week.

**BUTCH:** No from about 1980-1988 you didn't see any.

**PETE:** Obviously cos they were in people's collections and when they started hearing about prices rises they got them out straight away. Obviously it was worth more than £5 to £10 years ago, but its definitely not worth £100. Like I said before, there's loads of kids on the dole, who don't earn a lot of money, who are pissed off with this record situation... at not being able to buy most sounds. And there are records that should be on the scene that aren't... for example that record by The Limelights — 'Don't Leave Me Baby' — Uncle, which is in the hands of I think, Ted Messey, only two copies exist, and its never been hammered like it should have been, and I know Tony Smith was trying to get it off Pierce's list, but he let it go to Massey!! What a waste. Just going into the wrong hands, its wrong.

**BUTCH:** You cant, what do you want.

**PETE:** What do I want, I want a perfect scene, how it should be, what do you want?

**BUTCH:** I mean, how can you say sorry Ted, you can't have that record.

**PETE:** I'd say, sorry Ted, you've got nothing to do with northern soul all niters, simple as that!

**BUTCH:** How are you going to enforce that?

**PETE:** Yeah, that's what I mean, Butch you are complaining about the scene being boring. The reason the scene has gone boring, because its fallen into the hands of the likes of Browns, Pierces, Domar... who are making all the money from it... where as before it was actually being done by lads sailing the ship.

**BUTCH:** It's always been like that.

**PETE:** To a slight extent, yes, but in the majority, years ago, to dealers at Stafford, at your guys at Wigan like yourself, Mick Smith, Clive Everett, Brad, they were dealers and punters, collectors on the same level. People like Pierce, he's a dealer first and very little after, certainly no punter and the same applies to Ted, who's a collector first and nothing else after,

**BUTCH:** But Ted very rarely buys owt new!

**PETE:** But he still does buy new stuff, that deprives DJs on the scene of that sound. Onto Tim Brown, I mean all these quality sounds Martin Koppel is selling through Brown, say for instant that Johnny on the spot, I mean you are immediately talking about £1,500 and its sold to a modern soul/oldies DJ, just as bad, and there's a lot like that, its this middle class syndrome, all this money's effect on things.

**BUTCH:** I don't know about that, I'm still in favour of the price rises.

**PETE:** Can you honestly say that the price rises have benefitted the scene. If you look at Stafford, you'd go into Stafford on a Saturday night and the number of people who were buying sounds there, records being sold, records being played which were new, and the turnover rate of the sounds. It was far more healthy and far more of a buzz about that place than what there has been since your price rises took effect, say four years ago.

**BUTCH:** Stafford, everyone was into that glut of semi-obscure stuff that had



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been around since 1974 to that date, then suddenly everyone wanted it, a big change round.

**PETE:** But the reason that nobody wants it now, cos in your own words everybody is after one or two sounds and there's still plenty of semi-obscure stuff to chase, not cos there's stuff turned up since then but because trends have changed with record buyers. For someone who has come on the scene within four to five years and starts collecting these semi-obscure sounds, these will be new sounds. But the emphasis has definitely changed, its changing those elusive one or two sounds.

**BUTCH:** For a person who has been to America looking for these records right, and can't find these records anymore. Say these records which were £1.00 sounds in 1975 and only a hundred copies existed, then and since 1975 not a single copy has arrived, people have got to come to the conclusion they are rare records. A lot of people have got this seventies mentality, and they think these sounds are only worth £1.50.

**PETE:** I think like a lot of things you have got to blend the two together, obviously they are worth a lot more than £1.00, £2.00, but a lot of them are over-priced now. They are worth what these daft pillocks are paying for them. These people have a lot more money than knowledge.

**BUTCH:** You give me an example, I can only work off examples... No I'll give you an example, William Cummings — 'Make My Love A Hurting Thing' — Bang Bang. A good semi-obscure in 1976, I paid £1.50 for it, and at the time no one was interested in this kind of stuff. £1.50 what a great sound for that price. But come 1988 when people started getting into these rare obscure things, I'd never found one.

**PETE:** I had one about 1984.

**BUTCH:** It had come from England, I'd guess, and copies had not come from

Soul Bowl, where I'd got mine, and you come to the conclusion that there were only five or six copies around.

**PETE:** Well you have the experience here.

**BUTCH:** Well, I never saw anybody else with it.

**PETE:** What is it worth now?

**BUTCH:** Well, base in on that £100-£200.

**PETE:** ~~Fucking Hell!!!~~ Well one reason I'd not class it at £200 is its a good record, but its not a classic record. When you are buying 45s, the element of how good a northern sound it is comes into it.

**PETE:** But somebody could say that its a great northern record, Tim Ashibende would say that and I'd say that.

**PETE:** Yeah but I dont think its a great northern soul record, compared to Moses Smith or something like that.

**BUTCH:** I mean, I'm not comparing it to that, I think its a good northern record.

**PETE:** This is a just a sales pitch!

**BUTCH:** No, I haven't got it for sale, this is just an example, also an example is like the Empires you mentioned the other night. You said its a crap record, but for a lot of people its a great sound.

**PETE:** To me anybody who turns round and says that its a great northern record, I think they are wrong, cos its not, cos it hasn't got the two main ingredients, the beat or the intensity... its a good soul record... Yes... northern... No! I mean you were going on about the same thing earlier on. All these DJs playing this early stuff doo-wop sort of stuff, its down to opinion again.

**BUTCH:** You can come to some consensus on some records, and I think that's a good record.

**PETE:** Its nothing to do with northern soul.

**BUTCH:** I think its a good record.

**PETE:** Well you're wrong.

**BUTCH:** Plus its a rare record, you never ever see it, its obvious rarity, and the demand, because somebody likes it.... PRICE.

**PETE:** Yes, that could be a rare record, but how come at the time this lad bought it in 1973, he paid a pound for it, he didn't realise its rarity.

**BUTCH:** In 1973 that wouldn't hve gone, it wasn't in the right vein.

**PETE:** That's nothing to do with rarity, its to do with what's in the grooves that counts and how it sounds and then were talking about rarity.

**BUTCH:** Yeah, it didn't have that sound at the time. Talking about rarity which I think is a combination.

**PETE:** What I mean is how come in 1973 they didn't class it as being rare.

**BUTCH:** They didn't know what was rare in 1973, we've got a wealth of experience now.

**PETE:** Well exactly, you got me there, but I thought you'd say that anyway.

**BUTCH:** But if it was a great record in 1973 people would have paid £20 for it.

**BUTCH:** Another thing, in 1973 £20 was worth a lot more.

If you talk about John Manship in 1976 at Cleethorpes paying a £100 for that Seven Day Lover — James Fountain — Peachtree, it would be like forking out £2,000 now. You have got to put it all into perspective.



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**PETE:** I agree there's a lot of valid points you are making. But there's a lot of records being sold which are too dear.

I'm probably wrong, but this is how I see it, the William Cummings on Bang Bang £100-£200 compared to that thing Tony Smith was going to buy off you a bit ago, Tim had it off you in the end. Yvonne Daniels on Sterling. That's worth more than £400, I must have thought it underpriced.

**BUTCH:** Yeah, I did.

**PETE:** But it's the demand which dictates the price.

**BUTCH:** It is a combination, but Tim's my mate and we came to a price.

**PETE:** Unfortunate thing is that demand dictates too much at times and the rarity as well.

**BUTCH:** I mean I'm just arguing as a whole price rises are right. People still have this seventies mentality, price wise, I'd just wish people would go to America and they'd come back with re-issues.

**PETE:** Yeah, I'd agree, It must be very hard work, even though its hard work state-wise, price increases have harmed the scene.

**BUTCH:** It hasn't done it any arm.

**PETE:** It has done it harm.

**BUTCH:** It's a moan, were back on the old moan again!!!

**PETE:** No, I'm not on the moan, I'm being realistic from my point of view, I've been a record dealer of sorts on and off this scene for twenty years and I was heavily involved at Stafford and in those days you could afford to go and have a good time, a bit of whiz, down your neck, and make a decent living on it, and that applied to quite a few people at the time. But if you look at the likes of me and one or two other dealers, we have definitely suffered from price rises. As a lot of your big record collections that have been sold over the years instead of going straight

on the scene are going straight into big dealers hands like Manship, Brown, Domar etc and thats affected the scene from the point of view of 45s. Its able to sell to people I know, because it's gone that much more competitive in the last five years, you must admit.

**BUTCH:** Very... Yes!

**PETE:** And cos of that, your smaller dealers like me and say others, we've definitely been pushed out and because of that one thing regular money was coming in and we were able to buy sounds, buy records blind to take a chance, and in turn, turn other guys like Keb, Tony Smith onto unknown records, which I bought blind and sell them cheap, ie Sam Fletcher £10-£15. Its gone and made things like that very hard to do, its definitely affected things.

**BUTCH:** I mean its slowed down the amount of records being found dramatically. There were some good sources in the early eighties, Levines collection turning up. That was a good source for Stafford, and just as Stafford started Simon Soussans collection, two great sources of unknown sounds so close together and since then we've not had much.

**PETE:** I mean like I said to you before, Stafford wasn't a great all-niter, just because it had a big square dance-floor, and the DJs were playing the right sounds. It happened because of a number of things, another thing which coincided with the Levine/Soussan collections appearing, were the Rod Shard/Dave Withers turning up all those unissued Motown sides like Suspicion.

**BUTCH:** Another thing to add to that is Soul Bowl opened its doors to a lot of people who were into obscure stuff and a lot of good stuff was found in his racks down there, which he did not know about. They'd probably still be there now, if the likes of you, me, Dave Thorley hadn't gone down there. Some good records were found there.

**PETE:** I said to you about the semi-obscure effect, you said its all been got at a lot of people who started coming to niters know this stuff, it's unknown to them, even some people are hearing Stanley Mitchell — 'Get It Baby' for the first time ever.

**BUTCH:** That's the logic of your oldies DJ.

**PETE:** Yeah, but not as the same extreme as the oldies DJ, definitely not.

**BUTCH:** The thing is, if I find a new record and play a record that's already been played, you're not gonna get the same enthusiasm from it. I'm gonna kill that record very quickly. I want to play a new record and that's where my interest lies.

**PETE:** What I'm saying is most DJs are not capable of spinning new 45s like you, so they have to revert to doing a mixture of newies and semi knowns.

**BUTCH:** The only DJ to have done that is Gary Rushbrooke. He had a lot of respect for it, and no one else has followed him.

**PETE:** How many punters know loads of records at niters in the semi-obscure ilk. How many know sounds like Lonnie Lestor, Malcom Hayes, stuff like that... were on about punters not these cunts sat down all night selling records, saying I've heard this, I've got this on a tape in 1976, its all about the people dancing to them, isn't it. You are playing to the dancefloor, as long as the quality of the sounds is right.

**BUTCH:** One DJ moving into that sort of direction is Val from London.

**PETE:** She's packing up isn't she?

**BUTCH:** Is she, I don't know, she tends to play too much Detroit stuff, but plays a lot of semi-unknown items.

**PETE:** That's what you want.

**BUTCH:** I enjoy her spot.

**PETE:** But it started going wrong just after Stafford, as when it started apart from Brady, Guy and Keb were playing a lot of semi-obscure stuff early on and then as it improved and established and the turnover rate increased they started playing more unknown rare stuff, the rarity and the quality met and it reached a good peak, then just after Stafford shut... say after about a year, the rarity thing stayed the same or gradually got more escoteric and the quality slowly declined. And that why the last 3-4 years so many DJs have been playing bad records, mainly bad slow doo-wop, R&B stuff. Obviously the concentration on rarity instead of quality is to be seen. I mean some of these DJs want sacking. There are good DJs out there with the sounds and no venues. Guys like Tony Smith.

**BUTCH:** What is this... a Tony Smith promotion, that's the third time I've heard him.

**PETE:** Don't you rate Tony as a DJ.

**BUTCH:** I've never heard him so I can't



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really comment. Well he's played me records in the past which I thought were shit.

**PETE:** *Well the same with me.*

**BUTCH:** I always have my doubts when someone says that to me.

**PETE:** *Well, yeah, I've heard records of you that have been crap... like... but no one's perfect. I do know what you mean like. There's recordings which Tony has paid money for which I thought were bad, but overall his records are great. He's got to have more idea than most DJs.*

**BUTCH:** Well again, I don't know about Tony cos I've never heard him do a spot over a year. The only DJs I respect who have done it right over the years are Searling say in the eighties, Pat Brady, not anymore, Pat sticks out at Stafford, Pat played records properly. He found a good record, he broke it nicely and played it properly for one or two years, these sort of records stick with people, classic records.

**PETE:** *Where as a lot of Kebs records are forgotten now.*

**BUTCH:** Yeah, that's right, but he still played some great sounds.

**PETE:** *Like the Enchantments — I'm In Love With Your Daughter.*

**BUTCH:** Yeah, that was a good record, but like Roy Roberts, a really sought after classic record, he only ever play

ed that for one or two months. And like with a lot of sounds, his turnover rate was too fast. I mean with my sounds I've been playing the Del Larks three years and I'm trying to fade it out a bit... but people still ask for it. I've done a good job on that record, that's how I judge people DJing with records and playing them right, compared to other DJs wasting their sounds with too quick a turnover rate... and nobody remembering the records. It's the way you play them, a lot of people in the seventies doing a good job, they were doing it right, maybe something to do with multiple copies and the records really got programmed right and spread around.

**PETE:** *That's one thing I think to an extent is. Say you've got some sounds that have been around on the scene for seven to eight years which you have one or two copies of. Like your Danny Moores, those sort of sounds, it would be a good idea for some EMI discs to start floating around of these sounds to other DJs. But don't you think it should be done a bigger scale.*

**BUTCH:** Well Tim Brown's doing that for you isn't he... with these pressings!

**PETE:** *Ha, Ha, Yeah! But I agree with pressings, done by the right people, don't you?*

**BUTCH:** No I don't agree with pressings.

**PETE:** *Don't you think it's a good idea to make available a record worth say £100. That most people can afford, for say £5... if it's done legally and not by Tim Brown and the likes. Why should it be a closed club, a monopoly, a sole right of these certain people to have these sounds.*

**BUTCH:** They don't particularly interest me, as I don't buy bootlegs. I'm not bothered one way or the other.

**PETE:** *I think it's a viable service, but what's like him shouldn't be doing it... as he's making enough already.*

**BUTCH:** It don't bother me particularly, I didn't like it when records were bootlegged, as soon as it was played with some sounds in the seventies. What it does when you bootleg stuff like Howard Guyton and Jock Mitchell and the Appreciations... all good records, very sought after on the rare scene, but now they've been bootlegged and are available nice and cheap, they'll fall into the hands of the oldies DJs. So it'll go on and on and on for another

**PETE:** *Well that's fair enough.*

**BUTCH:** I mean this oldies DJ should play something different.

**PETE:** *Well that's probably the case, what it will achieve is that people can hear sounds unavailable to them before, spreading it around, going to a niter hearing sounds, buying some of them, the people who collect sounds in this country have got loads of cash on the whole... and the rare records. If you make EMI Discs, legal pressings available, the sounds hit more niters, the kids buy them, take them home, convert their mates onto them, in turn their mates attend niters, and I can't see the likes of Ted, Richard, Tim, Terry 'the collectors syndicate' (yawn) playing kids records on the street corners of Wolverhampton, Todmorden on their Discotrons. It's all about don't keep the faith... spread it.*

**Well unfortunately we ran out of tape there. Thank you very much Mark for your time, effort... and valued views.**

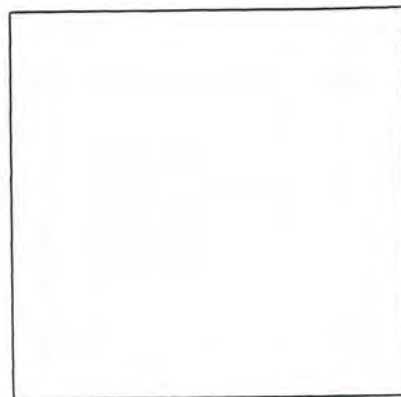
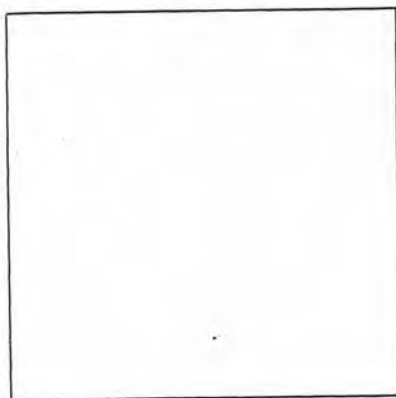
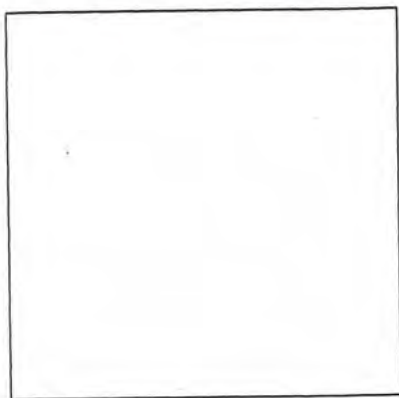
**Cheers — But I still don't like The Empires.**



# The TEMPESTS

## STORY AND DISCOGRAPHY

### How it was in the beginning and how the group evolved



## THE TEMPESTS...*a stormy group*

If the Tempests ever decide to give recording (which isn't likely the way things are going for them), they can always add another man and turn to football.

That's how big this group is. There are ten... count em... ten members, and the sound they come across with sounds like it.

The Tempests are all from North Carolina, with most of the members living in the Charlotte area. As one of the top groups playing the Southern circuit, they're in constant demand for dances, parties, record hops, clubs and concerts.

Just who are the tempests, whose initial Smash Records' recording of 'Would You Believe' has brought them closer to their goal of becoming one of the country's top recording acts? Well, (in alphabetical order) they're John Branch 20, Michael Branch 18, Tom Brawley 24, Jim Butt 19, Van Coble 23,

Nelson Lemmond 21, Hazel Marlin 28, Gerald Schrum 24, Ronnie Smith 19 and Rick White 23.

The Tempests were originally organised seven years ago by John Branch, who made up one half of the guitarist-pianist duo. A couple of years later, drums, a bass and a lead singer were added. Horns were the next addition, and before anyone new it, the group numbered ten men.

The problems encountered by an act with so many person are paramount. Equipment handling and travel arrangements are the major ones, with 'discipline' being the keynote in anything the Tempests do.

Things weren't that easy for the group in the beginning. 'I vividly remember my first job with the Tempests,' recalls Nelson Lemmond. 'It was for a sock hop in a garage back when I was in junior high school. We later played between sets at

square dances, with collections being taken up for us. On a good night we made three dollars.'

But things are different now. The ten-man group is constantly booked for the best possible engagements. And, too, the money is better than three dollars a night.

Much of the group's success is due to the powerful vocal display put on by Hazel Martin, whose rhythm-n-blues style is among the best in the music business. Hazel, who has lived in Charlotte all his life, was influenced by his father and by one of his sisters.

Since joining the Tempests a little more than a year ago, he has solidified even more an already solid group.

Just as the name implies, the Tempests are causing quite a 'commotion'.

BELOW  
THE TEMPESTS





# WHAT HAPPENED *to the* TEMPESTS

## WOULD YOU BELIEVE...

by Chris Beachley

### WOULD YOU BELIEVE...

The Tempests are now scattered from New Orleans to Ohio...

### WOULD YOU BELIEVE...

The Tempests were originally called the Larks...

### WOULD YOU BELIEVE...

William Shakespeare inspired Roger Branch to change the name of their group...

The story of the Tempests begins with John Roger Branch, an eight year old, learning to play guitar from his father's instruction. Roger and his father would play country and even some gospel. Roger's two year younger brother, Mike, took piano lessons approximately a year later.

When Roger reached the eighth grade at Garinger High School in Charlotte, he formed a group called the 'Larks'... members were friends and classmates (little brother Mike was a fifth wheel and wasn't wanted around yet!) The Larks' repertoire ranged from Buddy Holly, Bo Diddley, Elvis to current favourites.

Their first playing job was at Cordelia Park and Recreation Building in northern Charlotte. The Larks other playing jobs were mostly school 25c sock hops that may have had 200 people there, netting them a cool \$50.

After about a year of the Larks, Roger was looking at a play by William Shakespeare called 'The Tempest'. It was at this point that Roger determined that his group would be called 'The Tempests' — assuming for the band the Shakespearean definition of a fiery, impish character.

The Tempests were doing a sock hop at Cavalari's Skating Rink when a gentleman named James Arp suggested they get together to record.

James had a deal already with the Vallez Record Company in Lomita, CA, so they went to Arthur Smith's Studio to record 'Let It Rock' and 'Not Too Young' (By the way, that's Arthur 'Guitar Boogie', 'Dueling/Feuding Bangos' Smith)



Tempests on Kilgo's Kanteen Show. (Left to Right) Bill Lynch, Jim Butt, Manny Rojas, Smiley Hamilton, Roger Branch, Ken Baker, Mike Branch.

While the Tempests were trying to promote the Vallez record, they met 'Chattie' Hattie Leeper at WGIV in Charlotte. 'Chattie told them she had a singer that she needed a back-up group for. She also had a record deal already worked out, but this time the Tempests would be working for Atlantic Records.

Late in 1965 the Tempests backed Mike Williams (A Little Anthony sound-alike) on two sides penned by 'Chattie', 'Love That Mercy/Draw With Me'. This disc didn't reach the top 100 and Mike Williams later reached No. 69 on Billboard with 'Lonely Soldier', another from the songbook of 'Chattie Hattie'. The Tempests did some other back-up



work for Ms. Leeper, providing the excellent background for a tremendous beach sound " 'It's Better To Cry' by the Appreciations.

When Mike Williams left, the Tempests were left without a lead singer. The group heard about a singer named Hazel Walker that played with a local group called the 'Pastels'.

Well, Roger, figuring that since his father was a policeman, he would get his dad to track this singer down.

Roger's father did an excellent job for one thing — he found the wrong 'Hazel'! Roger's father had returned with Hazel Martin instead of Hazel Walker. After they heard this 'Hazel', they forgot about the other one!

With the new vocalist, Hazel Martin, the Tempests cut six demo tunes at Arthur Smith's studio. They were:

- 'Aint No Big Thing'
- 'Can't Get You Out Of My Mind'
- 'You Don't Know Like I Know'
- 'You Are The Star I Wish On'

And the never released 'I'm A Lucky Guy' and 'You've Got That Mod Look'.

In the meantime, the Tempests had acquired quite a name for themselves as a back-up band. With the large number of members, excellent horn section and professional sound, they played behind the Tams, Jerry Butler, James and Bobby Purify, Stevie Wonder and the Impressions.

The Tempests also backed up 'Little' Sonny Warner of 'There is Some On Your Mind' fame, later in his career.

An interesting side note here, is that



The Tempests with Mike Williams (Top) Manny Rojas, Bill Lynch, Rick White, Mike Williams, Jim Butt, Bobby Carr, Creed Smith. (Bottom) Mike Branch, Dave Reavis, Ken Baker, Roger Branch.



Roger Branch told us when 'Little' Sonny Warner and his manager broke up, they fought over the gold record of 'There Is Something'... A rather odd but (I guess) obvious solution was to each have a piece of it — so... they sawed it right down the middle, record, plaque and all!

It was during a promotional tour Sonny Warner (no longer 'Little') was doing for his Chess Record 'Bell Bottom Jeans' that he met the Tempests.

The Tempests backed Sonny for the Southern tour and Ted Bodnar, Sonny's new manager became interested in the Tempests.

The Tempests played the demos they had cut for Mr. Bodnar, and he liked them, but he said he just didn't hear a hit.

But, Mr. Bodnar liked them enough to take them to Mercury Records. Charlie Fach, Mercury's A&R man offered them a contract and even a choice of labels that Mercury owned. The Tempests chose the Smash subsidiary since their friends, the Swingin' Medallions, had done so well with them, and also another white group was hot for Smash — Jay and the Techniques.

'Would You Believe' and 'Can't Get You Out Of My Mind' were quite successful hits on the eastern seaboard even though neither one broke the Billboard Top 100. Big enough, in fact, that the Tempests, were constantly busy and on the road. On one tour, they played a series of army bases with Jay and the Techniques, Jimmy Clanton and an entire troop of singers.

After some internal troubles both with the Tempests and Jay and the Techniques, some of the Tempests flew to Pennsylvania to help the Techniques finish their tour. After the problems subsided, the Tempests returned to the Carolinas to re-group. Hazel Martin became dis-satisfied and wanted the group's name to be Hazel Martin and the Tempests — the other guys felt they worked just as

hard, so bad feelings resulted as the Tempests became Hazel Martin and the Tempests.

Another vocalist was added during this time, Otis Adams, and Otis would do dance sets, while Hazel would do the show sets. Otis and Hazel worked together on occasion doing James and Bobby Purify songs and other duets.

For the last song the Tempests did for Smash, Otis sang lead. On the flip of 'Out Of My Life', 'The Way To A Mans Heart', Hazel Martin left the group and Mercury became disturbed with the Tempests' record sales, even though they still had faith in them.

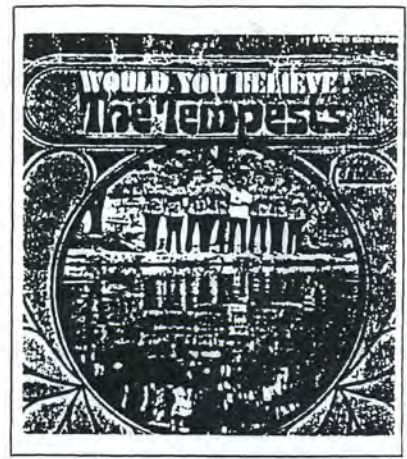
This was during a time when the 'Soul' sound was on the decline and everything was getting heavy. Even the Cellar, a successful long standing beach club in Charlotte, closed its doors to the 'beach diggers' and catered to the hippies and dopers and their music. Mercury had a singer named Allen Waldman that sang like Glen Campbell (please keep in mind that Glen was popular during this time). Well... anyway, the Tempests and Mr Waldman got together and recorded some things, but nothing ever made its way to wax, Allen left and returned to his home and family in Philadelphia.

So, once again, the Tempests were left without a lead singer! They teamed up with Billy Joe Royal since he needed a back-up group. They did an entire west coast tour, along with Canada and the Flamingo Hotel in Las Vegas. It was during this time that the Tempests signed with Polydor Records and became associated with Marshall Seahorn and Allen Toussant, two big names in the writing and producing business. The singer this time was Buddy Hawks.

'Georgia Woods', their first single, didn't do much, and Roger Branch felt that it was partly because most people were used to hearing a 'soul'



The Tempests on stage at Park Center — Charlotte, N.C.



(Left to right) Nelson Lemmond, Ronnie Smith, Roger Branch, Van Coble, Jim Butt, Hazel Martin, Gerald Schrum, Tom Brawley, Mike Branch, Rick White.

sound out of the Tempests. They wanted to change their name, but their booking agent didn't want them to lose their established name.

Once again, the Tempests changed lead singer and they brought in a guy from Miami called Bruce West for their second record for Polydor. 'Rockin' Pneumonia...' was just beginning to make its move when Johnny Rivers decided to record it too! He did, and it killed the Tempests' version and Polydor put it back in the box.

After the Polydor record contract was through, Roger and the Tempests had their fingers in many pies! Roger did some solo work for Enterprise Records under his full name, John Roger Branch. He also recorded a song called 'A Place Where We Can Be Free', that came from the pen of Allen Toussaint, for Brown Sugar Records. The Tempests recorded 'Soul Junction' and 'Chittlin' Strut', patterned after Booker T and the MG's.



During this time, the Tempests had a female lead singer named Nan Mason who had a very powerful voice and felt at home from a smooth ballad to her very good interpretations of Janis Joplin songs. It is reported that Nan is living in California and is singing



Joplin songs. It is reported that Nan is living in California and is singing and beginning an acting career. Nan Mason left as lead singer early in 1974 and the Tempests recorded 'You Are Always On My Mind' for the Southern Wing Label.

## WOULD YOU BELIEVE... WHAT THE TEMPESTS ARE DOING NOW...

**Roger Branch** (guitar) works with Reflection Sound Studios in Charlotte. Currently producing records for other artists including Court Pickett, former lead singer of 'Sailcat'.

**Mike Branch** (Organ) has his own booking agency, Insight Talent lives in Matthews, N.C.

**Hazel Martin** (Singer) is living in Charlotte, works for Web-Don, Corp., as a laminating supervisor.

**Jim Butt** (trumpet) is warehouse manager in Cincinnati, Ohio and attended the Julliard School of Music in New York City.

**Gerald Schrum** (tenor sax) is an assistant principal in Lincolnton, NC, where he lives. He plays on weekends with the 'Enchanters'.

**Rick White** (tenor sax) sells welding supplies for Union Carbide and lives in Rock Hill, SC.

**Tom Brawley** (baritone sax and flute) sells musical instruments in Dallas, Texas.

**Ronnie Smith** (trumpet) has a career in the Navy, and lives in Charleston, SC.

**Van Coble** (bass) sells business communication equipment for Dixie Electronics. He lives in Midland, NC, and still plays on the weekends.

**Nelson Lemmond** (drums) has Lemmond and Associates, in Point of Purchase Advertising and lives in Charlotte.

Below are other Tempests that weren't on the LP, but were very important.

**Eddie Grimes** (trumpet) is branch manager of Republic Band in Charlotte.

**Ray Alexander** (trumpet) is still a practising musician playing the New Orleans area.

**Bill McPherson** (trumpet) builds kitchens for Interstate Insulating, and lives in Rock Hill.

## The TEMPESTS Discography

- Vellez** (James Arp)  
1515 Let It Rock/Not Too Young
- Atlantic** (Mike Williams)  
2307 Love Have Mercy/Draw With Me
- Sport** (Appreciations)  
111 It's Better To Cry/Gimme Back My Soul
- Smash**  
2094 Would You Believe/You (Are The Star I Wish On)  
2126 Can't Get You Out Of My Mind/What You Gonna Do  
2158 Long Live Our Love/In The (Cold Light Of Day)  
2194 Out Of My Life/The Way To A Man's Heart
- Polydor**  
14056 Georgia Woods/Jenny  
14081 Rockin' Pneumonia & Boogie Woogie Flue/I've Got Hope
- Southern Wing**  
1001 You Are Always On My Mind/I'm In Love Again

*Below is a copy of a letter from one of the members of the Tempests which was sent to Barry Waddington from Trawden... the letter not just adds to the previous articles but corrects the mistakes in Chris Beachley's article...*

*Enclosed is an article on the Tempests, as you can see it glosses over the important period when we were on Smash from January 1967 to August 1968. The group did not break up because of Hazel Martin, the Branch brothers wanted to take the group from being a co-op group to one that they completely controlled, that's the nicest way I can describe the problem which broke the group up. The fact remains when Van Coble, Hazel Martin, Tom Brawley, Gerald Schrum, Eddie Grimes, Ray Alexander and myself were with the group on a national level, after we left, they never were the same group, they changed styles and only appeared on a local level.*

*Platshow music was the music publishing company Ted Bodnar. Platshow was the name of Ted's attorney.*

*With the Tempests we played many college dances in the area and would only be out overnight, but we would also go on the road for three to six weeks at a time. Some members of the band would go mad that first week, then suffer the rest of the time.*

*On the various personalities of the national groups and artists I met, I'll try to say a little about the ones that stick out in my mind.*

*Bo Diddley would not play the second set of any show until he was paid.*

*Rufus Thomas great storyteller in the southern tradition. He told us a story for several hours one night, what a man.*

*Curtis Mayfield great, great talent, also very nice man, would talk to you all night long, very intellectual. At that time he'd never been to England, would not fly, only drove to gigs.*

*Eddie Floyd good 'down home' attitude, one of the best Maylin writers.*

*James Carr one of the best voices, very quiet.*

*Marvin Gaye had just lost Tammy Terrell, Seemed lost.*

*Isley Bros all business*

*Tams they were as much a part of the party as the crowd.*

*Ben E King drove 10 miles to bring a sax man his horn he'd forgot, a good man.*

*There are many others I've forgotten about concerning any real impressions. One of the funniest experiences was with the white group Tommy James and the Shondells. When they arrived at the show we were at, they wouldn't speak (real stars!) after we opened the show with our large horn section and Hazel. They came down and did everything for us but ask for our autographs. By the way Barrie the name Tempests didn't come from Shakespeare, but was a model Pontiac auto.*

*As to my influences besides the Stax label, it was also people like James Brown and all of the Atlantic stars like Joe Tex, Wilson Pickett, Solomon Burke, Johnny Taylor, Aretha Franklin. Walter Jackson has a wonderful voice 'Yesterdays Heroes' is one of my favourites. Steve Alaimo didn't influence us ... Brooks O'Dell, I don't remember, I'd like to hear some of his work.*



# born to late

## caught live **ALVIN CASH and the Crawlers** Tiles Club · London FRIDAY 6 JANUARY 1967

Once again a visiting group suffer at the hands of a painful supporting group. The culprits, the Web, cannot all-together be blamed. Surely a promoter, when bringing a group over 4,000 miles to appear in our clubs, should a reasonable support.

After a 25 minute act, in which time Alvin and his brothers gave a good account of themselves as dancers and soul-brothers, I enquired as to why the show was cut short. My answer was simple! The group could not play such standards in this field of music as 'Land of a 1,000 Dances', 'Hold On I'm Comin', etc.

The boys began with their biggest hit in the States, 'Twine Time' and followed it up with their recent success over here, 'The Philly Freeze'. Up to this point, Alvin had merely made a few shouts and grunts as he watched his brothers dancing. Satisfied that they were doing fine, he moved on to 'Shout', which he sung in good style, despite the fact the group were always out of time. George, one of the brothers was on the drums, and at least kept the beat in time.

During the next item, 'What'd I Say', each of the boys gave an exhibition of his skill as a dancer and acrobat. The band had exhausted their repertoire and Alvin went on to safe ground with 'Philly Freeze'. As the boys left the stage, the group started playing 'Satisfaction', which Alvin had hoped to include. From the noise that they were making, it's as well that Alvin left when he did.

Before this group returns to the States, we shall endeavour to catch their act again, even if we block our ears — they are worth watching!

## caught live **THE SOUL SISTERS** All Star Club · London 31 DECEMBER 1966

The evening began with our old friends the Tonics giving the action. This group of

young men from the West Indies surely have that touch of class that the average British-based group lack. Their line-up is organ, drums, bass guitar, trumpet, tenor sax, and vocalist Joey Young, who gave good interpretations of 'Knock On Wood', '99½ Won't Do' and 'Ain't Too Proud To Beg'.

The twosome appeared finally at midnight and received a righteous welcome from the mostly-negro audience. The opening item, 'Loop De Loop' set the trigger off for the audience to give vocal backing for the girls and an evening to remember had begun.

The pace slowed down for 'Blueberry Hill' in which the harmony was nothing short of perfect. The Sam and Dave classic 'Hold On I'm Comin' followed in fine style. It was during this number that a young man pushed his way to the fore of the audience and clasped Theresa's hand. Until the very end he was there and provided the rest of us with some enjoyable moments!

Once again the rate dropped — this time for the Country song 'I Can't Stop Loving You'. With the audience solidly behind them, Theresa and Anne zipped into 'Slip In Mules', once a hit for Sugar Pie De Santo. The highlight of the evening followed in the shape of 'Night Time Is The Right Time'. The all-action finale came with 'You Are A Wonderful One' and, of course 'I Can't Stand It'.

A worthwhile evening with all the essential ingredients — first class vocalists, first class band and first class audience reaction.

## caught live **GARNET MIMMS** Saville Theatre · London 7 MAY 1967

Although officially getting second billing to Jimi Hendrix, there was a distinct section of the audience that had come primarily to see Mr. Mimms. Fortunately, I was in this section.

The show started with a group of characters known as 1-2-3. Pretty average even for British standards.

The the compere, Rick Dane, introduced the Senate, who were to back Garnet Mimms. We know the Senate from old, to be a reliable group who give a very good

account of themselves. They kept well up to standard and opened with a couple of their own efforts first.

Then, bounding on to stage came the star. Opening with the meaty 'As Long As I Have You' he set about winning the audience over. This he eventually did. Bearing in mind that the audience was comprised of 50% Jimi Hendrix fans, this is no mean achievement.

Anyway, the show continued with 'For Your Precious Love' which he performed close to perfection. After a piece of friendly chat and a quick breather for the band, he continued with 'It's Been Such A Long Way Home', one of the more recent recordings. During this song he sank to his knees and moaned woefully in very fine style. One imagines how exciting it would be to see artists of this calibre each week doing various new 'gimmicks' to win their audiences. The highlight of a very fine act ensued with his rendition of 'I'll Take Good Care Of You'. The two members of the Senate who sang the chorus with Garnet were spot on key. Well done, lads.

He introduced 'It Was Easier To Hurt Her' as a song 'I guess everybody will know'. Sad to think how few knew it from his recording, though. Then to thunderous applause came 'Cry Baby' which obviously he has off-pat by now. Nevertheless for the first time (live that is!) it sounded superb. The rather obvious closer, plus plugs, was 'Roll With The Punches'. It's a pity that he doesn't have a stronger release to promote this visit.

Then, due to public demand, he returned to sing 'Yesterday'. This was the only song in the whole act that his fans would not automatically associate him with. Incidentally, Paul McCartney, co-writer of the latter, was sitting in a box looking down at the show. He must have felt proud at hearing Garnet give his special approach to that last number.

The closing act, Jimi Hendrix Experience, brought us back to the world of reality. Thump, crash and a trio of long-haired gentlemen. No comment.

## caught live **SUGAR PIE DE SANTO** Tiles Club · London 28 APRIL 1966

Firstly it should be pointed out that the backing group, the Peddlers, are one of the finest groups I have seen in this country.

It was 9.45 when Sugar Pie danced her way on stage and rocked her way through a number that I must confess I did not know. She continued in fine style with the sexy 'Something You Got'. Then she



turned in a very soulful performance on the standard 'Misty'. This number proved that when she wants to be serious she has a really fine voice. The audience then joined in as Sugar Pie encouraged them to sing and dance a little to 'Soulful Dress'.

Then, after a complete change of wardrobe, came the highlight of her act, 'Do I Make Myself Clear'.

## caught live **MAXINE BROWN**

Marquee Club · London  
OCTOBER 1967

Having had a quick glance through Maxine Brown's list of hits before the show, it seemed apparent that she is more known for the gentle, soulful numbers, and so, we looked forward to a show of a soothing nature.

Contrary to expectation, Maxine began with her own version of 'Sweet Soul Music', interspersed with her renditions of 'Ain't Too Proud To Beg', 'Hold On I'm Comin'' and 'Ooh, Baby, Baby'. The latter was nothing short of perfection and should be a fixture in Maxine's act.

By now, the audience was well and truly with their star. To great applause, the familiar lilt of 'Funny' was heard emerging from the excited din of the gathering. This was followed by the familiar 'If You Gotta Make A Fool Of Somebody', a successful recording for Maxine during last year. To recapture the earlier groove, the punchy Joe Tex item 'Show Me', got Maxine a great reception. And to keep topical, Maxine performed Aretha's recent smash, 'Baby, I Love You'.

The highlight of the whole evening followed in the form of 'Oh No, Not My Baby'. This was followed by a selection of well-known 'oldies' such as 'Midnight Hour', 'Yesterday' and 'I Was Made To Love Her (Him)'.

Another standing ovation as Maxine turned to her initial recording, 'All In My Mind' before she set about another medley involving 'Tossin' And Turnin', 'Please, Please, Please' and 'Don't Cry No More' and then to the finale which was 'Soul Serenade' before she came back to an unending applause and gave out with 'I Need You Lovin'.

This was certain an evening to remember. Maxine, as well as being blessed with more than her share of beauty, must also rank amongst the most exciting-to-watch femme singers. Her movements are very graceful. Musically she is absolute perfection. An evening well spent!

## caught live **JUNIOR WALKER and the All Stars** Ram Jam Club · Brixton 23 OCTOBER 1967

There was a good crowd at the Ram Jam, augmented by a BBC Recording Crew, a blundering French film team, object of the pilgrimage was Mr. Junior Walker and his excellent All Stars.

The latter got things rocking with the instrumental, 'Cleo's Mood' and the boss came leaping on to add that unmistakable sax. Full line up is Junior Walker (vocal and sax), Willie Woods (assistant vocal and guitar), Vic Thomas (organ), James Graves (drums) and a Motown staff bass man whose name we could not determine. The lively 'Pucker Up Buttercup' followed in good style and then 'Shake A Fingerpop', in which Junior and Willie aired their vocal chords with gusto. The excellent 'Road Runner' and the funky 'Cleo's Back' lead to their biggest UK success to date, 'How Sweet It Is'. The audience needed little encouragement to join in, vocally.

Junior then slowed things down for the only non-single of the evening, 'I'm Serene'. But 'The Boomerang' set the whole place stomping. I felt sorry for the group who were bathing in sweat beneath the burning floodlights of the camera crew and having to contend with three large Frenchmen who elbowed their way about on stage in their efforts to get close shots of each member in turn.

'Shotgun', which included an acrobatic dance solo from the lithe Willie Woods, should have been the closing number but amid frenzied shouts for 'more', Junior went on into an amusing routine trying to halt each member of the band individually by pulling out guitar leads and adjusting the drum kit out of range of the drummer. At one time, I thought a genuine punch-up would result! But, obviously part of the act, Junior beamed to the raving audience and went straight back into 'How Sweet It Is' and eventually escaped whilst in the midst of 'Go Head On'.

To quote the MC, 'I've heard some receptions at the Ram Jam, but never one like this'. For excitement in music, maximum effort and sheer professionalism, they deserved it.

## caught live **BILLY STEWART**

Royal Tottenham  
24 JANUARY 1969

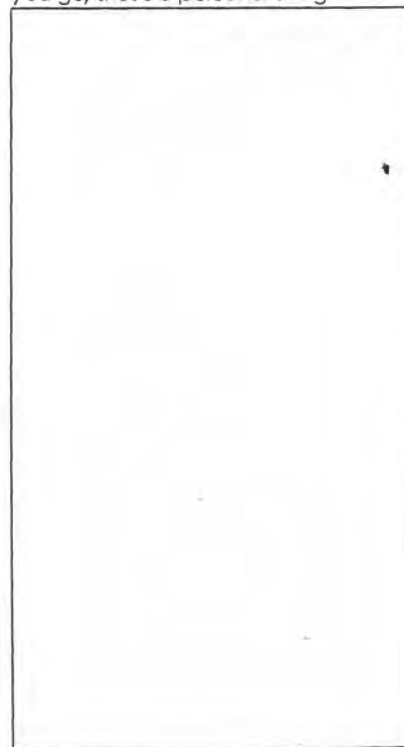
Resplendent in a bright orange suit, Billy Stewart leap out on to the front of the

stage of the Royal, Tottenham, on Friday night, 24th January 1969. Keeping up a socking beat were his three American accompanists "Buzz" Bowie on guitar, Billie Dear on drums, and "Jelly" on fender-bass; and they laid down the foundation over which the three British brass men blasted behind Billy's soaring, plunging, stretched and shaken voice.

Billy used an echo chamber on his voice throughout his act, which brought forth some stunning effects; doubling up the beat and so on; at times verging almost on the psychedelic — and yet always oh-so-soulful. He started off by launching into a rocking up-tempo opener, following this were his 'Sitting In The Park' hit and into a track he's made for his new LP, a slowish ballad, then into 'Summertime' — a work of art with its swoops, rolling R's, crashing drums and rapid changes of tempo. Then we got 'I Do Love You', showing off Billy's falsetto warbling to great effect. And then came the long extended final number, the rather out-of-character 'Land Of A Thousand Dances' in which Billy added some nifty footwork to his juggling with the microphone. (I could see the manager of the place biting his nails every time the mike flew through the air!).

You'll notice I haven't mentioned the audience — and that's on purpose. Seemingly a bunch of non-Stewart fans, judging by the grudging applause given, and the attendance record must have been near the all-time low. As one official said: 'They're all at home saving up to see the Love Affair next Friday'.

Anyway those of us who know artistry when we see it, saw it in Mr. Stewart. I was disappointed that they hadn't given him a piano to pound, but there you go, that's a personal thing.





# GROUP line-ups

## LAMP SISTERS

Birdie, Rosetta, Winnie.

## CHARMS

Otis Williams, Richard Parker, Donald Peak, Joe Pen, Rolland Bradley.

## THE BALLADS

Natham Robertson, Jon Jon Foster, Rico Thompson, Lesley Lapalma.

## THE GENIES

Claudi Campbell, Lillie Lucious, Mary Willis, Fay Usher.

## KENNY GAMBLE and the ROMEOS

Kenny Gamble, Thom Bell, Karl Chambers, Roland Chambers.

## THE ORLONS

Rosetta Hightower, Shirley Brickley, Marlene Davis, Andreens Fraser.

## GYPSIES

Betty Pearce, Earnestine Pearce, Shirley Pearce, Lestine Johnson (later replaced by Viola Billups).

## FLIRTATIONS

Viola Billups, Earnestine Pearce, Shirley Pearce.

## THE RAINBOWS

Billy Stewart, Marvin Gaye, Don Covay, John Berry, Chester Simmons.

## THE EMOTIONS

Jeanette, Sheila and Wanda Hutchinson.

## BOBBY MOORE and the RHYTHM ACES

Bobby Moore (tenor sax), Larry Moore (tenor sax, alto sax), Chico Jenkins (guitar), John Baldwin Jnr (drums), Joe Sleepy Frank (bass guitar), Clifford Law (organ).

## DELPHONICS

William Hart, Randy Cain, Wilbert Hart.

## SWEET INSPIRATIONS

Emily 'Cissy' Houston, Myrna Smith, Sylvia Shemwell, Estelle Brown.



## The FOUR SONICS

Willie Frazier, Eddy Daniels, James 'Jay' Johnson, Steve Gaston.

## ASTORS

Curtis Johnson, Eddie Stanbeck, Sam Byrnes, Richard Harris.

## GARNETT MIMMS and the ENCHANTERS

Garnett Mimms, Samuel Bell, Charles Boyer, Zola Pearnell.

## JIVE FIVE

Eugene Pitts (lead), Webster C. Harris, Casey Spencer, Beatrice Best, Norman Johnson

## JARMELS

Nathaniel Ruff (lead), Paul Burnette, Earl Christian, Thomas Eldrige, Ray Smith.

## LEE ANDREWS and the HEARTS

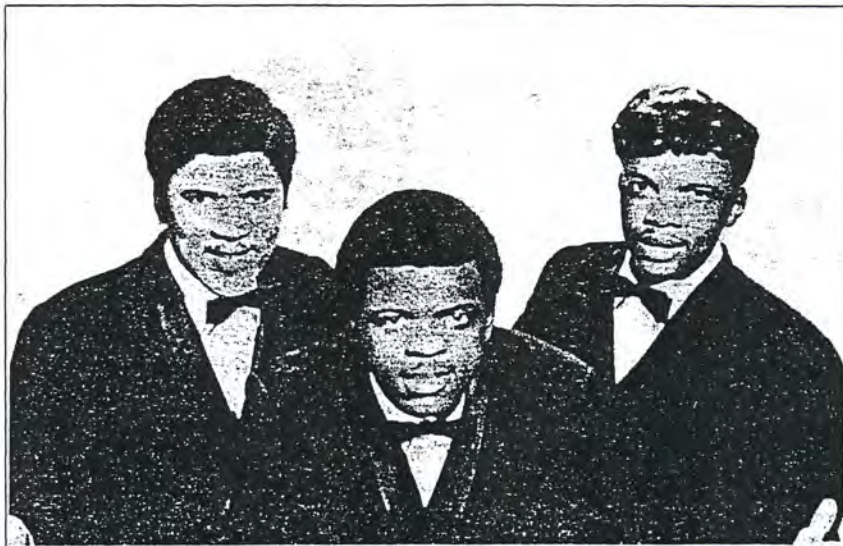
Lee Andrews, Riff Ruffin, Eddie Bo.

## MAURICE and MACC

Maurice McCallister, Green 'Mac' McLauren.

## THE ANDANTES

Louvain Demps, Judith Barrow, Jacqueline Coela Hicks.







**The INCREDIBLES**

Cal Waymon, Carl Gilbert, Alda Denise Edwards, Jean Smith.

**BLOSSOMS**

Darlene Love, Fanita James, Jean King.

**VALENTINES**

Richard Barrett, Mickey Francis, Ron Bright, Eddy Edghill, D. Clowney.

**DANLEERS**

Duke Daniels, Ron Austin, Regina Co Co.

**FIVE KEYS**

Rudy West, Dickie Smith, Maryland Pierce, Ripley Ingram, Bernie West, Ramon Loper, Dickie Threat.

**MONTCLAIRS**

Kevin Sanlin, Philip Perry (lead), George McClellan (baritone, bass) Clifford 'Scotty' Williams (first tenor), David Frye.

**The INVITATIONS**

Bobby Rivers, Billy Morris, Gary Grant, Roy Jolly.

**GLORIES**

Frances Yvonne Gearing, Mildred Vaney, Dolores Brown.

**BILL PINKEY and the ORIGINALS**

Bill Pinkey, Albert Fortson, Bernie Anderson, Wallace Ellard.

**SAM and BILL**

Sam Gary, Bill Johnson

**BOBBY PATTERSON and the MUSTANGS**

Bobby Patterson (lead vocals), Billy Lee Thomas (trumpet), Andrew B. Jones (Jnr Boy) (lead guitar), Michael Fugett (bass guitar), Robert Simpson (saxophone), Ronnie Brewster (drums)

**AL GREENE and the SOUL MATES**

Al Greene, Robert Greene, Lee Virgins.

**HIGH KEYS**

Troy Keyes, Jimmy Williams, Bobby Haggard, Cliff Rice.

**BOBBETTES**

Jeannie Pought, Emma Pought, Heather Dixon, Helen Gathers, Laura Webb.

**VELOURS**

(Line-up on I'm Gonna Change — MGM13780) John Cheatdom, Don Haywoode, Jerome Romos, Richard Pitts.

**THE ADVENTURERS**

Gerald Perry, Walter Simmons, Eddie Jackson (tenors), Jay Jackson (baritone), Mack Williams and James Wicker (both bass).

**THE DELLS**

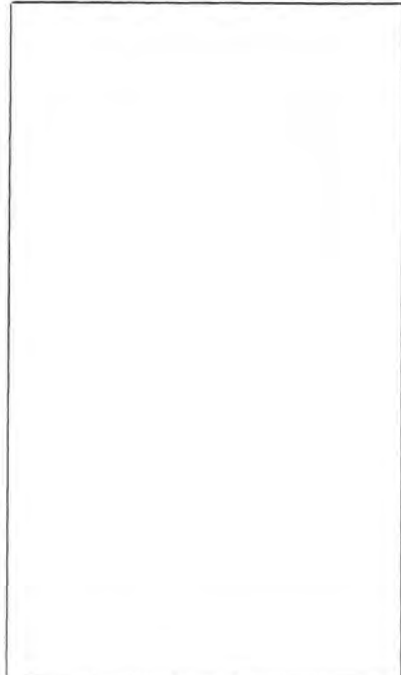
Marvin Junior, Charles Sumner Barksdale, Michael Curtis McGill, John Edward Carter.

**THE CAPITOLS**

Don Norman, Sam George, Dick Mitchell.

**FIRST AD-LIBS**

Mary Ann Thomas, Hugh Harris, David Watt, Irene Baker, Joe Allen.





SURESHOT RECORD LISTING

SURESHOT RECORDS was a subsidiary of DUKE RECORDS and was based at 2809 Erastus St., Houston.

5000	E. LOIS FOREMAN	TWO FOR ME TO LOVE .	(CB10/05/63)	UV	10000
		STOP, LOOK AND LISTEN			
5001	VERNA RAE CLAY	HE LOVES ME, HE LOVES ME NOT	(CB11/09/63)	UV	10001
		I'VE GOT IT BAD		UV	10003
5002	MR. LEE & CHEROKEES	PARTY TIME	(05/02/64)	UV	10004
		WILL MY BABY COME BACK		UV	10005
5003	BOBBY WILLIAMS	PLAY A SAD SONG		UV	10006
		TRY LOVE		UV	10007
5004	MIGHTY MUSTANGS	FIRST LOVE		UV	10008
		A CHANGE		UV	10009
5005	BOBBY WILLIAMS	KEEP ON LOVING ME	(1965)	UV	10010
		YOU WAITED TOO LONG		UV	10011
5006	MR. LEE & CHEROKEES	TAKE YOUR TIME		UV	10012
		COME CLOSER		UV	10013
5007	LISA RICHARDS	MEAN OLD WORLD		UV	10014
		TAKE A CHANCE		UV	10015
5008	MALIBUS	A CHANCE FOR YOU AND ME		UV	10016
		STRONG LOVE		UV	10017
5009	NORMA RUDD	HE'S MINE		UV	10018
		SOMETHING KEEPS TELLING ME		UV	10019
5010	MIGHTY MUSTANGS	BELIEVE I DO		UV	10020
		OUTSIDE-INSIDE		UV	10021
5011	RUTH McFADDEN	DO IT UP RIGHT		UV	10022
		I'LL CRY		UV	10023
5012	BELL BROTHERS	DON'T YOU KNOW SHE'S ALRIGHT		UV	10024
		NOT YOUR KIND OF LOVE		UV	10025
5013	BOBBY WILLIAMS	WHEN YOU PLAY (YOU GOTTA PAY)	(CB05/22/65)	UV	10026
		I'TS ALL OVER		UV	10027
5014	MALIBUS	TWO AT A TIME		UV	10028
		I HAD A DREAM		UV	10029
5015	MR. LEE & CHEROKEES	I DON'T WANT TO GO		UV	10030
		YOUNG LOVER		UV	10031
5016	BOBBY WILLIAMS	I'LL HATE MYSELF TOMORROW		UV	10032
		THE LAST TIME		UV	10033
5017	J. J. DANIELS	MR. LONESOME	(1966)	ACAG	10034
		DEEP DOWN INSIDE		ACAG	10035
5018	AL HASKINS & THE MASTERTONES	YOU GOT ME		UV	10036
		TAKE ME		UV	10037
5019	TROY MARRS & THE DYNAMICS	RHYTHM MESSAGE PT 1		UV	10038
		PARTS NO. 1 AND NO. 2		UV	10039
5020	KURTIS SCOTT	NO NO BABY		UV	10040
		NO PLACE LIKE HOME		UV	10041
5021	RICKY RICKS	CHAINED AND BOUND		UV	10042
		WHY DID I		UV	10043
5022	BUSTER JONES	BABY BOY		UV	10044
		YOU'VE GOT TO LEARN		UV	10045
5023	BELL BROTHERS	LOOK AT ME		UV	10046
		PITY ME		UV	10047
5024					
502	BOBBY WILLIAMS	BABY I NEED YOUR LOVE		GW	10050
		TRY IT AGAIN		GW	10051
5026	RHONDA WASHINGTON	SWING TOWN U.S.A		UV	10052
		WHAT ABOUT LOVE		UV	10053
5027					
5028	MALIBUS	GEE BABY I LOVE YOU	(1967)	LRS	10056
		WHAT'S THIS COMING		LRS	10057



5029			UV 10060
5030	LEE MITCHELL	WHERE DOES LOVE GO	UV 10061
		YOU'RE GONNA MISS ME	UV 10061
5031	BOBBY WILLIAMS	I'VE ONLY GOT MYSELF TO BLAME (CB02/11/67)	UV10062
		I'LL HATE MYSELF TOMORROW	UV 10032
5032	TORNADOES	LITTLE SALLY WALKER	LRs 10063
		ROAD MAN	LRs 10064
5033	BUSTER JONES	YOU KNOW WHAT TO DO	LRs 10068
		I'M SATISFIED	LRs 10065
5034	LAVELL KAMMA	TRY TO KEEP YOURSELF UPTIGHT	LRs 10066
		BEGGING	LRs 10067
5035	KIM TOLLIVER	IN RETURN FOR YOUR LOVE	LRs 10069
		GET A LITTLE SOUL	LRs 10070
5036	BOBBY DAY	SPICKS AND SPECKS	LRs 10071
		SO LONELY(SINCE YOU'VE BEEN GONE)	LRs 10072
5037	MALIBUS	SUMMERTIME (1968)	LRs 10073
		TEN TIMES A DAY	LRs 10074
5038	BELL BROTHERS	TELL HIM NO	LRs 10075
		THROW AWAY THE KEY	LRs 10076
5039			
5040	QUALITY CONTROLS	GRAPEVINE PT.1	COL 10079
		GRAPEVINE PT.2	COL 10079x



## M-PAC LABEL LIST

7200	BOBBY DAVIS	A HUMANS PRAYER (BB10.62)	2065
		DAMPER DOWN	2066
7201	HAROLD BURRAGE	THE MASTER KEY (ZTSC 87517)	2067
		FAITH AND UNDERSTANDING(ZTSC 87518)	2068
7202	DOROTHY PRINCE	WHY NOT TONIGHT	2080
		LOST A LOVE	2081
7203	DU-ETTES	MISTER STEEL	2090
		I'M YOURS	2091
7204	HAROLD BURRAGE	LONG WAYS TOGETHER	2088
		I'LL TAKE ONE	2089
7205	RAINBOWS	COME RAIN COME SHINE	2071
		NO GREATER THING THAN LOVE	2072
7206	DOROTHY PRINCE	SEEK AND YOU'LL FIND	2098
		IF I COULD LIVE MY LIFE OVER AGAIN	2099
7207	BILLY'THE KID'	THE WHIP PT.1 (CB8.24.63)	3004
	EMERSON	THE WHIP PT.2	3005
7208	DOROTHY PRINCE	EVERY NIGHT (CB10.12.63)	3015
		HEY MISTER	3016
		I LOST A LOVE	2081
7209	DU-ETTES	MOVE ON DOWN THE LINE	3029
		HAVE YOU SEEN MY BABY	3030
7210	HAROLD BURRAGE	EVERYBODY'S DANCING (CB10.12.63)	3027
		THAT'S A FRIEND	3028
7211	HAROLD BURRAGE	BABY I'M ALRIGHT	3043
		FIFTY FIFTY	3044
7212	MAURICE DOLLISON	EARTH WORM PT.1	3053
		EARTH WORM PT.2	3053-1
7213	SALEM TRAVELERS	SAVE ME	3054
		JOY	3055
7214	DU-ETTES	I'M GONNA LOVE YOU	3056
		THE COOL BIRD	3058
7215	BENNY TURNER	LOVE ME (CB5.9.64)	
		YOU GONNA MISS ME	
7216	ACCENTS	NEW GIRL (CB6.20.64)	3073
		DO YOU NEED A GOOD MAN	3074
7217			
7218			
7219	BENNY TURNER	I DON" T KNOW	3090
		GOOD TO ME	3091
7220	SALEM TRAVELERS	BEFORE THIS TIME ANOTHER YEAR	3086
		THINGS I USE TO DO	3089
7221	LEROY DULLEY	HALLELUJAH	3087
		THE ARMY OF THE LORD	3088
7222	HAROLD BURRAGE	YOUR FRIEND	3028
		TAKE ME NOW	3093
7223			
7224	BIG DADDY MELVIN	YOU DON'T BELIEVE A WORD I SAY	3122
	SIMPSON	WHAT CAN I DO	3123
7225	HAROLD BURRAGE	GOT TO FIND A WAY (CB8.7.65)	3128
		HOW TO FIX YOUR MOUTH	3129
7226	BIG DADDY SIMPSON	GIVE ME BACK MY RING	3140
		LET YOUR HAIR DOWN BABY	3141
7227	HAROLD BURRAGE	YOU MADE ME SO HAPPY (CB11.27.65)	3150
		THINGS AIN'T WHAT THEY USED TO BE	3151
7228	ANDREW TIBBS	STONE HEARTED WOMAN	3159
		I MADE A MISTAKE	3160
7229	HAROLD BURRAGE	MORE POWER TO YOU	3165
		A LONG WAY TOGETHER	3166



7230	STACEY JOHNSON	STAND ALONE	3189
		DON'T TRY TO FOOL ME	3190
7231	ELMORE JAMES	CRY FOR ME (FROM MEL LONDON)	
		TAKE ME WHERE YOU GO	
7232	RINGLEADERS	BABY WHAT'S HAPPENED TO OUR LOVE	
		LET'S START OVER	
7233	WILLIE PARKER	I'VE GOT TO FIGHT IT (CB9.24.66)	3195
		LET'S START A THING NOW	3196
7234	HAROLD BURRAGE	TAKE ME NOW	3093-B
		YOU MADE ME SO HAPPY	3150
7235	WILLIE PARKER	SALUTE TO LOVERS	3217
		DON'T HURT THE ONE YOU LOVE	3218
7236	WILLIE PARKER	I LIVE THE LIFE I LOVE	3242
		YOU GOT YOUR FINGER IN MY EYE	3243



# R&B and the LONG HOT SUMMER

One of the reasons why we in Britain have developed R&B and Soul records into such an objective cult is, I think, due to the fact that we are 3,000 miles from the place where it is all happening. We are 3,000 miles from the radio stations which play R&B 24 hours a day, (a diet that would probably tire even the most dedicated of us), and we are 3,000 miles from the Negro ghetto and the racial tensions that are always making the world newspaper headlines each and every summer. In many ways we in Britain lead shockingly sheltered lives (and if you don't believe that then see films like "Africa Addio" or "The Pawnbroker", both of which show the thin crust of civilisation cracking under pressure), and so often is it perhaps too easy to assume a "holier-than-thou" attitude simply because these problems and racial confrontations do not affect us personally. It is easier to place the blame than it is to suggest a cure, and yet I feel that everyone who buys and enjoys R&B records should be fervently concerned with race relations, and should be engaged in action that will prevent the American tragedy from ever repeating itself in this country.

In "Billboard's" supplement "The World of Soul", Otis Redding's manager Phil Walden was quoted as saying: "Otis Redding... has done more to improve the racial situation in the South than a hundred sit-ins". This to my mind is a particularly naive statement, and is sadly typical of the Southern attitude towards the handful of Negro citizens who have increased their personal wealth and thus their personal prestige and power. Apart too, from a tacit disapproval of "sit-ins" (which I am sure are easier to verbally dismiss than to actively take part in), such a statement makes little sense, particularly in a context that must include freedom marchers being beaten to death with chains, and Negro Sunday Schools being bombed by Caucasian hoodlums. Even to use the word "hoodlum" is probably wrong of me, since experience has shown that often the perpetrators of such outrages are in most other respects quite ordinary citizens — it is on this one issue of race that the devil within breaks out with virulence and



savagery. However, it is the psychology of British fans in relation to the American Negro performer that I wish to examine. Artists, (with a few militant exceptions) are often reluctant to be drawn on the racial issue, and one can perhaps sympathise since they have found out so often to their disappointment that it is the white who needs to get his position and attitude sorted out and defined.

When a truth is so self evident as that of the equality of the races, there is no virtue to be gained in acknowledging it or following its irresistible impulses, and yet so often a fan will imply with his (or her) attitude — "look at me — I'm free of prejudice - aren't I Good?" Well, big deal! And yet this patronising attitude which has plagued the American Negro for so many decades **must** be seen for the arrogant stupidity it is before the races can meet on equal terms. Now in music itself this same feeling will manifest itself in subtle (but none the less repulsive) terms. The fans who are only interested in artists who have never seen the inside of the Hot Hundred, are (without realising it) throwing crumbs to an artist (since the royalties from the sales of records in Britain by those esoteric artists wouldn't keep them in cigarettes or lipsticks for a month), and then to drop them and almost sneer at them just because they make the top ten and make a commercial hit, shows at

them, shows a childish petulance that is again showing a patronising (and therefore prejudiced) "admiration"

On her visit to Britain Miss Maxine Brown was asked by a "fan"... "Is your hair straight or frizzy under your wig?" One can draw your own conclusions about this by the simple trick of putting yourself in Miss Brown's place and imagining how you would feel to be the recipient of such a gauche remark.

British fans do their own intelligence and the cause of equality for all people of colour no service by assuming that all American Negroes are just like the artists they admire and perhaps occasionally have met. I've met R&B fans who are avid followers of American Negro artists and yet intensely dislike West Indians. What is so particularly unfortunate in this is that they cannot see the dichotomy of their thoughts and (not wishing to mince words) the immorality of their attitude. But, immorality and hypocrisy are not prerogatives of any one race or people and wealthy Negroes often prefer to overlook the very real struggle for equality that is an everyday facet of American life just because it no longer affects them, since money can often break down barriers which in the past were stoney-faced in their resistance to the voice of reason and simple justice.

Many negroes have so despaired of the Mr. Charlies (their nick-name for white

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## R&B and the LONG HOT SUMMER (continued)

folk who pose as liberals and yet seethe with subconscious bigotry) that they want as little as possible to do with them, and shun and avoid as much contact and intercourse as they can. Whilst one can perhaps sympathise by understanding the cause of this, it is no way to say that this is right or desirable, and such attitudes are mistaken in their false assumptions as those of their white counterparts who boost their fearful prejudice by repeating myths which everyone has heard and known about. No doubt in time the Negro sub-culture of these prejudiced people will produce their own repertoire about white people. Both are wrong, and both will propel their proagandists towards the inevitable confrontation in which only the innocent will suffer and get caught up in.

To get back to Phil Walden's remark however (which sparked this article off anyway), it has long been accepted for the white Southerner to accept the Negro (and one might significantly add, the Jew), on certain clearly defined terms. White Southerners do buy many records by Negro artists; they do employ them about the house (if they can afford it), and they even employ a Negro lady to act as a wet-nurse when they have to (the pestilence of racism in the South has never quite reached the looney stature it is given in South Africa), and yet that is about as far as it can go. Mention miscegenation (that spectre that festers in every racist's mind) and they'll jump up like a shot and invoke Biblical "justification" to assuage their guilt-ridden minds.

R&B music must have done a lot for integration, it must have made a lot of people think about problems which, before their interest, would not perhaps have entered their minds, and all this is to the good, but is it enough? It must also have moved some people in the other direction and towards an opposite extreme of thinking that only a Negro can artistically give expression to suffering and sorrow. Whilst I will acknowledge that only the wearer knows where the shoe pinches it is wrong to insist that the Negro must continue in his previous role of troubadour to jaded white whims and frustrations. Many times I have been asked whether I think that the progress of

integration will also bring in its wake a demise of R&B/Soul/and Negro culture in general, and it is a question that no one can really answer — we must wait and see.

Other ethnic groups with their distinctive sub-cultures have been absorbed into the mainstreams of the environments into which they were thrust without having to abandon their individuality, and I hope this will be the case with the American Negro. But, were I faced with having to choose between the demise of R&B and Soul and the advance and surge

upwards of full integration then I'd choose the latter everytime. If R&B and Soul were removed from the world tomorrow (and what a bleak, unimaginable prospect that would be!) it still wouldn't be the **end** of the world, but how much more joyous would be the removal of hatred, bigotry and prejudice!

If the passing of R&B were to be the price that we have to pay for true race equality then I'd gladly pay it — over and over. Would you?

*DAVE GODIN*  
— February 1968







# THE DAVE GODIN COLUMN

## AMPHETASOUL

WITH THE recent raiding of a Soul discotheque in the North with the resulting detention of no less than 150 brothers and sisters, I thought I would write a little about drugs and the Soul music scene. It's something that can't be ignored, and it's a subject that is liable to gross distortion and intolerance, but nevertheless it is a fact of life so far as many discos are concerned in Britain.

It is an odd fact of present day society how each sub-culture tends to develop its favourite stimulant — the progressive underground music scene is all into LSD and similar acid and mescaline type scenes; jazz has always taken its toll through the hard drugs such as heroin, cocaine and morphine; and "pot" or marijuana is fairly widespread through all of these. For Soul addicts though it tends to be pep-pills or amphetamines. "Blues", "black bombers" or whatever the current name is, and in medical terms they are known as Benzendrine, Dexedrine, Methedrine, Preludin and Drinamyl etc. They are usually taken in tablet form, although they can be injected or breathed in from a spray. They produce a strong beating of the heart, contraction of the blood vessels, widening of the pupils and loss of appetite. They make you feel full of energy, confident, optimistic and loving. But they can also make you feel shattered when the affects wear off and you get your "come-down".

You may feel miserable, depressed and paranoid. This is with a relatively small dose. With larger doses there is a dryness of the nose, throat and mouth, headache, and perhaps wanting to be sick and to wee a lot. The hands tremble, there is an inner feeling of anxiety and disquiet, you can't sleep, and you may actually be gripped by fear. These are the opposite side of the sensations which are pleasant. Now all talk about drugs tends to be very mixed up with people's fears and prejudices. Drugs are in use all over the place, and there is no point trying to play down their part in everyday life.

Years ago I remember only a handful of cranks like myself were alarmed about the widespread use of DDT, and at last in 1971 Japan has totally banned and outlawed its use. No doubt there are many things in everyday use now which will be outlawed as time goes on. The thing is, nobody wants to deny anyone their kicks — my personal opposition to drugs is because it limits your freedom, and I don't like people to be ill or unhealthy. Before you take drugs you are relatively free — but once you start you are forfeiting that freedom even if it is only the freedom to decide to stop, for once you are hooked it might not be so easy to quit as you once hoped.

Remember that most drugs are illegal, and this also limits your freedom — you will be subjected



James Brown

to harassment once you have a conviction behind you, and the people who push drugs make enormous profits from you, and they want to get you hooked so that they have a regular market.

The legal drugs can be just as bad. Deaths from lung cancer are up every year, and the biggest addiction in Britain is to alcohol. Just because these things are legal doesn't make them any safer — it only makes the taking of them a cosier affair. If drugs rule your life it has nothing to do with morals — it is just the way your body and nervous system is built. The psychological dependence on pep-pills can be very great, especially if the personality is slightly unstable to begin with (again, that's nothing to be ashamed of, each of us is the sum total of our experiences which differ as much as our personalities differ), but although pep pills are not so difficult to come off as morphine, it does need special treatment, and you can't do it on your own.

I hope none of this sounds like a high moral sermon; because that is the last attitude I'd want to take in this matter, but it is a question of health and really getting it together. The real highs in life don't come often or easily; they take hard effort and much imagination to realise, but it is true that natural highs are the best, and the more one relies on artificial aids the harder still they become to achieve. Most people know a natural high when they are in love, or when they hear a Soul record for the first time that really knocks them for six... and a pill may just heighten this — but at what cost? There are no Soul records within the walls of H.M. Prisons and Borstals, nor in psychiatric treatment wards. And if you have a dependence problem, try and kick it whilst you're young.

There are several organisations that are devoted to helping people with dependence

problems (even drink is included of course), and if you feel you'd like to be helped then all it needs is a letter to me and I'll refer you to the right people to assist you. All in the strictest confidence of course — you all know (or should by now I should hope) that you can tell Brother Dave anything and he won't be shocked!

### [VALUE FOR MONEY]

SO — to other things. The James Brown show at The Albert Hall for instance. Although David Nathan wrote in depth about it in the last edition of B & S, I can't resist adding a few comments of my own. Never surely has the Albert Hall been so packed with brothers and sisters, and seldom have they been given such value for money. How anyone can say that Soul music is dead in Britain when a show like this sells out weeks before its one performance is talking trash. Of course somehow James Brown seems to have such a wide following — unlike perhaps the average Soul music show, this audience covered a wide spectrum and a wide age group, and of course, James Brown is one of the few American Soul singers who has a wide following amongst British citizens of colour, and somehow he seems to crystallise that drive towards Black emancipation in a strangely similar sort of way to how the late Dr. Martin Luther King did.

Added to this there is a sheer personal dynamism that is totally irresistible. A hunch of the shoulders, a bending of one knee, and almost 1950-ish habit of drop the mike and catching it — all these little characteristics got the audience round to his corner in no time at all, and there is just the faintest trace of carnival spirit about the whole thing, and more than a little of that down revival meeting atmosphere. It is well to remember that James Brown has been going for ages — he spans all the years to the wider public realisation and acceptance of Black music, and he has managed to keep abreast of the times with remarkable skill and consistency. He is as much a part of the Soul scene as anyone and a real contributor to its progress.

### [SOUL GROOVE]

WORD reaches me from up North that the Blackpool Mecca is really getting itself together again and is swinging back into the Soul groove. London of course still is bereft of any place that can be called even vaguely together (with the shining exception of "The Spread Eagle" which Pat Raymond keeps on the boil and perking along), and with the closure of the Wheel's All Nighters and The Metro, I hear that the management of Lord Jim's were intimidated enough to alter its Soul policy and fired their two Soul DJ's and told them to take their pill-head followers with them!

Tough talk, but I think (and sincerely indeed hope), that they'll find audiences for other types





of music are far more fickle and far less loyal, and they might well want to return to the high profitability of the Soul scene once they've felt the chill of those diminished receipts. Let's all remember then what they said now, and give our support to some other place. There are two Soul clubs operating in Wakefield now, and I'll be writing up further details of these and others as I get more details. I'm due for a trip up North again real soon as my Soul batteries need recharging.

[UNDER RATED]

**H**OT ON the heels of the last column came a letter from Barry Fowden of Bristol, who

asks that we turn the spotlight on his under-rated favourite Sonny Charles. He writes "I must be the only person who raves over this man. Possibly because Phil Spector has a mixed following, whereas I rate him one of the greatest producers. The Checkmates album is my most treasured — the highlight being 'Black Pearl' — this should have been a monster, but all we got was an inferior reggae version.

His follow up "It Takes A Little Longer" was almost as good. This was produced by Chips Moman and once again Sonny's tremendous voice was used to the full. I hope this man will get some recognition soon". Well Barry I think you might be surprised to know just how many

Soul brothers and sisters do rate Sonny Charles: so you are not so alone as you might think. "Black Pearl" of course has become one of those Soul classics that are always cropping up, and again, it is the sad case of people not being able to get it to click in their minds quick enough to do the sales any good. This happens so many times with Soul discs that I am convinced that the only reason so many of them do not enjoy greater sales is because they are not heard enough.

It is very difficult sometimes to hear a record just once and then make a critical appraisal of it. When I used to be reviewing discs I used to listen to each one (both sides) about 20 times before I even put a word on paper, and then I would have it playing continuously whilst I wrote the actual review. I've begged people in the past to buy certain records in the sure knowledge that they will one day become in-demand items, and there were few takers, and sure enough, after a while the demand builds up, and everyone was wishing they'd bought it. "Black Pearl" by Sonny Charles did sell quite well actually in this country, but I bet a lot of people didn't get with the original until the message had been put across to them via the reggae version!

[WATCH THIS ONE]

One such record that might take time to grow is the current Mojo single by Bobby Byrd "I Need Help". Bobby brings us all on home on this two part item, and as those of you who saw the James Brown Show will testify, he can really testify and lay that Soul beat down. Watch this one in Soul circles, it could break. Another one that's going to go bigger sooner or later (probably later!) is the Strange Brothers Show "Right On" on Polydor. Although it mightn't sound all that special the first time you hear it, believe me after about a dozen spins it really does start to get to you, and once it's deleted ... well, just try not to leave it that long eh?

**W**ELL, I think that about wraps it up for this week. Next edition I'm going back to some all time favourites of our brothers and sisters, and also I hope to have more names of unknown greats onto whom to turn the lovelight and the spotlight. So let's hear from you. Keep the faith — right on now — you know it makes sense.







# THE DAVE GODIN COLUMN

## Working your Groove Bag .....

NO APOLOGIES and with the minimum of delay, we're back to spotlighting and lovelighting some of the brothers and sisters' all time favourite Soul sides which are treasured golden sides you've been kind enough to write and tell me about.

Mart Skinner is a raver from Stratford Upon Avon and he's nominated Eddie Holland's "Candy To Me" which although never issued here as a single, did get eased out on an EP, and has grown in reputation ever since. Great that this and Eddie's other record have both been nominated in this series since he is primarily into the composing scene now, but nevertheless it's great to know he's not forgotten as a cool vocal stylist. Anyone going to plump for "If Cleopatra Took A Chance"? Since Martin was lucky enough to pick up that particular LP for 12½p. then such luck makes the music play a little sweeter doesn't it?

Martin also mentions and tips his hat to Roscoe Robinson's oftmentioned "That's Enough" (whatever happened to the rumour that Decca-Wand were going to issue that over here?), Bobby Bland's "Call On Me" (a waxing that waxes in popularity all the time — it's still not reached its zenith this one!), and The Sharpees' "Do The 45" (another one that has a deserved reputation).

Moving Northwards to the heavy Soul territories on the land (and I must just break off here and reassure you that I know there are lots of fans of Soul in the South, it's just that they are a little thinner on the ground, but they're certainly every bit as loyal and dedicated as our Northern brothers and sisters! So, don't think I'm not aware of how these lands lie), Delise and John Kelly who commute between Blackburn and Lancaster (where John is taking a theological course in higher philosophy — right on, baby!) hail originally from Wheel-land (Delise says to say high to Viv and Radio by the way), and they can't really pick one, but after three letters from Delise she said she'd settle for The Tams' "Hey Girl, Don't Bother Me" which means a lot to John and herself. These two are so into the Soul scene that they even named their daughter Dionne after the great Miss Warwick!

Dennis Vincent from Gloucester also mentions that Bobby Bland Soulslab, and he is very much ecstatic by Donald Height's "Talk Of The Grapevine" — what a side that one is — what a pity more people didn't turn on to when it was available because it did have a fairly lengthy catalogue life; and those girls on that backing track have to be heard to be believed. Finally though he has settled for Fred Hughes' "Oo Wee



BOBBY BLAND

Baby I Love You" a golden side from Soul's really golden era. What a terrific side that one was — the angels were definitely around the Vee Jay studios when that one was cut (what a pity they subsequently seem to have abandoned them! The gap that the demise of Vee Jay records created has never quite been filled — at least, not to my satisfaction that is!) Dennis says that once this is printed all his mates'll bash his head in for not mentioning people like Major Lance etc., etc. but, that's the problem with this series. How the heck can you really be expected to name just one? So go easy on Dennis, and write me your favourites instead eh?

Paul Bean (which I hope is right since the signature whilst classy and rather splendid was a little hard to decipher with any certainty) comes from Worksoop in Nottinghamshire, and he's gone on that Roscoe Robinson one too, and names the close runners-up as The Platters' "Washed Ashore", The O'Jays' "I Dig Your Act" and Bettye Swann's "Make Me Yours" (which I must mention I now have thanks to editor John Abbey who managed to get me a copy at long last). He also listed lots of artists for our "Where are they now" — continuing story which I will be researching out in due course.

Whilst on "Make Me Yours" this one has been nominated all time favourite of Barry Atkinson of Keighley. I'll drink to that

Charlie Steinic (again, I hope I've got the spelling right), wrote me from Melbourne in Australia, (you'd be surprised how far around the globe "Blues & Soul" travels — of course, some countries remove my column from all copies before they let it in (smile), and he says that the Soul scene down there is really dead and gone. I know that Australia has never really been into this sort of music, but it's nice to know that some brothers and sisters there are keeping the faith going. Charlie has named The Marvellettes' ever-

popular "The Hunter Gets Captured By The Game" (you've really got to hand it to Tami Motown when it comes to thinking up original titles over the years), and says it was close-trailed by Barbara Mason's "Yes, I'm Ready". This one has a following, but not quite yet, think. Time will make that one mature, as indeed it will mature those wonderful sides by Brenda The Tabulations. It's one of the penalties of being ahead of your time I'm afraid, you tend to lose credit to later copyists for whom you've done the spade work and helped prepare the way. Great hearing from you Charlie, keep in touch, and let us know what's happening to our man down-under. You can have Rolf Harris back whenever you want! (No, he's alright really!)

Keith Herschell comes from Orpington and he's going in print as a devotee of Gladys Knight ("the most under-rated talent on earth" — could be, could be, I'm always going on about her), and cites "Letter Full Of Tears" and "Giving Up On Love". He also mentions Smokey Robinson's "The Tears I Saw In You Was Just A Mirage" and the "Swept For You" — this latter side Keith reckons could be a big hit now if it was reissued and re-promoted. Over to you EMI — you're to be listening to the general public at last — that you've got around to re-issuing "Heart Must Have Sent You" (a bit too late in my opinion, but I hope I'm proved wrong — eh???)

Although he's not named any of his recordings, Keith finishes his letter by saying his all time favourite group is The Drifters. Their new one is keeping you happy Keith — just so right that they're back again — artists are like members of the family, and should always be around now and then, and The Drifters are certainly such a group.

Ian Dunning from Stretford in Lancs. tells that The Wheel is sorely missed amongst the fraternity up North since it was closed (a pity that very many of my writers have mentioned to me), and has been trying to inject some real life into his local teeny-bopper joint. Still, I feel that this vacuum will go soon — remember Nature abhors a vacuum, so don't give up on it. If another great Soul spot developing, when it does develop though it'll grow naturally slowly and word will spread, and if ever it plays it cool, then an acceptable alternative must come about. Don't give up hope though — that's a very important ingredient in keeping the faith, you know!

Anyway, Ian has nominated Bobby Freeman's "I'll Never Fall In Love Again". Not one that that well known perhaps, but I have heard spoken of highly occasionally. Certainly one that could gain a wider following given the chance.

Richard Scott from Scunthorpe is a real together guy, and is a DJ in his area (they're even so far out as to include my slogan "Keep the Faith — right on now!" on their handbills — which has given me a brain wave that I'll come back to in a future column), and Richard settles for the perennial favourite by those gorgeous Velvelettes "These Things Will Keep Me Lov-



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You". What can one add to a record like that — well, maybe just a personal confession on my part that although I liked it a lot when it was first issued, it didn't (I'm now quite ashamed to confess) really floor me because at the time it kept reminding me of "When My Little Girl Is Smiling". However, since then a lot of memories and associations have grown around it, and it really is one of the best sides of all time — it's just got to be. It's so sincere, and . . . well, it just says it all. And that lead girl's voice . . . well, those things will keep me loving that particular side for ever and ever. Amen. Keep up the good work with your disco Richard, and keep spreading the faith — thick, baby. Very thick.

S. Mortimer from Kirkby has listed no less than five titles (I've given up trying to restrict people to only one — I realise now it was cruel and impossible of me), and they are all gems. His first is The Tams "Hey Girl Don't Bother Me" (which I agree is superlative, but personally I must go on record as saying I prefer "Untie Me" — I think it's the lyrics of the latter which get me — the way he says "if I'm such a bore, and you don't want me anymore"), Next, The Contours' "It's So Hard Being A Loser"; The Spinners' little known "Bad, Bad Weather" (how I hope the Spinners do in fact make a tour over here this year — they are a great group, and are some of the friendliest, nicest people I've ever met on the Soul scene, even though Pervis nearly gave me a heart attack when we were in Detroit motoring along at about what seemed like 3,000 miles an hour!); "Love Uprising" by Otis Leavill (one that is really going places as people are gradually recovering from "I Love You"); "Helpless" by Kim Weston (what a raver this one is, and what a great performance from Kim); and "I Can't Help Myself" by Earl Van Dyke, whom our brother reckons to be The King. A great selection — every one a winner.

Robert Moss of Coventry writes that his all time "killer" is "We Belong Together" by The Webs which they cut for Verve. A great, fantastic sound this one, and there must be quite a few copies in circulation since I remember it was a best selling import at "Soul City", so maybe there's enough copies get aired to create a following for it. It's just the sort of sound that one DJ has got to start riding for it all to start happening for it. So keep an eye. Robert says it brings him back to life when he's down and depressed — so what better commendation can you give for a side!

Rick Cooper from Bramhall which is near Stockport, has listed several titles since he explains it all depends on the mood he is in at any given time. When he's feeling on a downer he likes records like Toussaint McCall's



BOBBY FREEMAN

"Nothing Takes The Place Of You"; Jerry Butler's "Walking Around In Teardrops"; Isaac Hayes' "Just Don't Know What To Do With Myself"; or the Incredibles' "Standing Here Crying" — these sides make him realise "that other people also have their problems, which are sometimes worse than your own, and by sharing the problem with the singer things don't seem all that bad". Right on. In a happier frame of mind Rick names The Velv's supeside; The Fascinations' "Girls Are Out To Get You" (a record that seems to produce unanimous agreement from Soul people); Billy Butler's "The Right Track" (which is now changing hands for high sums; how I wished I'd salted a box away!); and "The Monkey Time" by Major Lance. However, Rick reckons if he must settle for one it's got to be The Poets' "She Blew A Good Thing" and particularly likes the chord arrangement which goes up at the end of each verse, and helps make it such "a tight and groovy record".

Nigel Martin lives at Harlow now, but originates from Stourbridge, names that ever-so-in-demand one from The Prophets which everyone missed and nobody wanted when it was issued. So keep your eyes on the Contempo Record Club listings, and for goodness sake don't miss it if you get another chance. Everyone I know seems to be after that one. (Except the cool cats who bought it when it first came out, or the would-be cool cats who were lucky enough to get it off a stall for a couple of bob!) Anyway, Nigel also mentions J.J. Barnes' "Real Hummdinger" and The Human Beinz' "Nobody But Me". He adds however that he's just as likely to write in a

few months and name an altogether different set of titles!

Ged Carroll (another "Wheel-mourner") from Ilkeston reckons The Impressions' "You Ought To Be In Heaven", and also mentions The Sharpees' "Tired Of Being Lonely". About The Impressions' disc Ged writes; "It is a brilliant cool gem; the harmonies really float on the brain; truly great". Which I can add anything to. How much pleasure The Impressions have given us all over the years, someone really should get a fan club together for them.

Geoff Williams from South Lambeth in London nominates Dionne Warwick's "The Look Of Love", and Kevin Kane from Huyton near Liverpool selects The Incredibles' "There Is Nothing Else To Say Baby" which he says is a very nostalgic side for him, and mentions the depth of meaning that is to be found in the lyrics of that particular record.

Gaz J. Mattock from Irlam near Manchester made me smile because although his all-time favourite is "Earthquake" by Bobbi Lynn, he goes on to say that he "can never dance to this bugger". Keep on trying then!

Garry Cape from Dewsbury says that anything by The Impressions must be his favourite of all time, and is so into their soulful style that he refuses to name one track over another for fear of doing any individual track or side an injustice. After these though he cites Bettye Swann's "Make Me Yours" (that one is really spreading I'm glad to say), and The O'Jay's "I Dig Your Act".

Chris Rawson of Alvaston near Derby writes: "Here is another nomination for the greatest recording to come out of any studio anywhere — "Heaven Must Have Sent You" by The Elgins — this record is so soulful that even progressively minded friends who usually groan at everything even faintly resembling Soul have to stop, listen, and admire". This record must, I feel be the most often nominated title in this series, and I hope everyone who hasn't yet got it will rush out and buy one now that it's been re-issued at long, long last.

SO THAT'S a good selection to think about. Finally, word reaches me that there are good Soul vibrations going on at the El Grotto Club over at Ilford so if you are in that vicinity why not pop in and work your bag groove to the sounds there. You might even hear your all time favourite played, but I hope that by the time I write my next column I'll have found the time to go over there and dig the act for myself, and I'll be duly reporting back to you all in due course. Until next time then — keep the faith — right on now!



# THE DAVE GODIN COLUMN

THE CALL of the North was getting too strong to resist any longer, and I just had to take some time out and make another trip up there. Although I was unable to spend as much time there as I would have liked, I did manage to get to a couple of really good Soul places, and what is perhaps more important, meet in person several brothers and sisters whom I had got to know well by letters we have exchanged.

I was lucky this time to have a travelling companion, as Alf Billingham of the Buddah-Curtom Society when he heard that I was going North, asked if he might come along too and do some research of his own, and I was only too happy not to have to journey alone. The journey by British Rail Inter-Soul Service seemed to pass very quickly as Alf and I discussed Soul and the Northern scene in particular en route. I had to busy myself cutting some white discs to put over the labels of a few secret sounds I was taking with me, and it was just beginning to get a little dusky by the time we reached Manchester Piccadilly station.

When we got out of the train onto the platform I had to make a quick double take with my eyes, for there on the platform advertising panel was a sad, faded and forlorn poster for "Soul City" which must have been up there for all of three years (we only paid for six weeks — perhaps the station staff liked it), and it seemed so appropriate that it should still be there in the heart of Soul-land, and I just had to take a photo of Alf standing beside it. There must be something about my own auric field however that seems to interfere with the smooth running of flash-bulbs, as the bulbs failed and the pictures didn't get taken. However, I hope on my next journey the poster will still be there, and I'll reduce my mesmeric field enough to get a proper picture of it.

We had arranged to meet Steve Craine at the station who had written me several times, and sure enough, he was there at the barrier with his friends, and after introductions and fitting names which were long known to faces which were freshly met, we were in two taxis heading towards The Pendulum discotheque which is upstairs in The Victoria Hotel in Hardman Street. The Sounds are run by two DJs who operate together as Sam & Dave, and they certainly present a very together and tight programme, complete with flashing lights and dance facilities.

Unfortunately on the night we went the management had covered the dance area with carpet (perhaps thinking it would add the finishing touch of luxury to the place), but of course this was a hindrance to dancing, and the DJ was very apologetic to the brothers and sisters there and said that he hoped it would soon be removed again. Our reception couldn't have been nicer or (on my part) more appreciated, and we were treated like visiting royalty, introduced to everyone there over the system, and were really made to feel like we were long standing members of the family. Steve Craine had brought along his young lady Linda (who, after I had been talking to her for half an hour, I discovered was THE Linda Saxon — remember Steve was her boy from NYC a few columns back?), his brother Mike, and his mates Kev Lewis and Pete Capps. Unhappily Lynn, Pat and Mez were unable to make it along, so I hope I'll have the pleasure of meeting them in the not too distant future on another visit. Soon we were all talking like we had known one another for ages, and after Linda had kindly gone out to buy fresh batteries for the



DJ at the "Pendulum" disco, Manchester.

flash, we managed at last to take some pictures which are alongside this article.

The Sounds at the Pendulum are of a very high standard, and although not an enormous place, the atmosphere is intimate and friendly. For a change, one goes up instead of down stairs to reach it, and once through the swing doors, the atmosphere of the outside world fades away into nothing as one finds oneself in amber darkness which is only broken by the synchronised lights which flash and move in rhythm to the Sounds being played. There is a fairly large bar in one corner, and all around there are comfortable seats and chairs where groups of friends can sit together and chat between spells on the floor. As I mentioned, on the night I went, there was a feeling of considerable frustration amongst the dancers at the floor having been covered with carpet, but even this didn't stop the die-hards from doing their thing in the tradition of the high standards of Soul dancing for which the Northern clubs are rightly and justly reputed.

Both Sam and Dave had sessions on the turntables whilst I was there, and the kindest gesture of all was when the one and only Bettye Swann's "Make Me Yours" was put on and dedicated to me. That really was thoughtful and soulful of them, and nothing could have put me in a happier frame of mind. Many of the Wheelites



DJ at the "Cromwellian" club, Bolton.

are beginning to discover The Pendulum, and I am sure that it is destined to gain a far wider recognition as soon as word of mouth gets round and tells everyone just how cool and together it is. Certainly it wins my Seal of Approval, and I hope many of you in the area will make it up there, and give Sam and Dave your Soul support, for they are doing a great job together, and I am sure all Soul fans will enjoy an evening there.

Unfortunately it was all too quickly time to leave as we had arranged to meet some more brothers and sisters in "The Star" at Bolton, and we were already running way behind schedule. (Which is nothing new with me as all those who know me will testify — but, just where does time go to?) In a desperate rush not to be too late, we headed for Manchester Victoria station, and soon we were on the train heading for Bolton. Bolton is about 15 minutes out of Manchester by surface train, but by the time we got there it was already after 11, so we decided to forget about trying to find "The Star", and head straight for The Cromwellian Club which was where we were all eventually headed for anyway, so I just hoped everyone would go on there to meet up. Luckily, this is what happened. Getting into The Cromwellian is a bit more of a hassle than many places — you must wear a tie, and levi outfits are out, so bear this in mind if you plan to go. When we were there we saw lots of brothers being turned away who were considered unsuitably dressed, so don't dress too soulfully if you want to get in. And it might be best to phone them prior to going and check out membership requirements etc.

Once in however, it was again home from home. Ties were soon abandoned by those who don't favour them, and in many ways the layout of the club is like The Wheel with several rooms and large cavernous areas for sitting and listening, and ample dance floor space and a good reproduction system. No sooner had we set foot in the place than we were met by our old friend Fran Francisco (is there anywhere on the Soul scene that this brother doesn't get too?) who had already met up with the two sisters who had recommended the club in the first place and who were responsible for my visiting it — Karen Butterworth and Jane Wietholtz who you will see in the picture alongside. They really are two of the nicest, friendliest sisters you could wish to meet — when I tell you that they are both devotees of Chuck Jackson's "Chains of Love" then you'll know the standard of Soul music to which they aspire, and they live Soul music all the time. They really are a credit to the faith since they have worked really hard to get The Cromwellian Club well known amongst the faithful of the North, and deserve a round of applause from all of us for putting this place on the Soul map. The Sounds were very loud, which makes it perhaps a little difficult to hold conversation, but what we lost in chat we gained in atmosphere, and the DJ played a really good selection of Sounds which seemed to please and delight everyone there. Very big is the Ric-Tic waxing of "Wade In The Water", and it was nice to hear Joy Lovejoy's "In Orbit" riding a crest of popularity which it so surely deserves to do.

At this time, The Cromwellian is building a following, and consequently, was not as crowded as it could have been, but time will I think alter this. Steve and Linda (two staunch ex-Wheelites) were also making their first visit there, and they both enjoyed themselves very much, so perhaps that is a stronger recommendation than any I might give since it is sadly impossible for me at present to become a "regular" at any of the



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Northern clubs. There is a bar by the dance floor, and another bar in another room which has seating accommodation, and there are good cloakroom and washroom facilities. The lighting is cool and just enough to see by, and they keep the sounds flowing until about 2 in the morning. Of course, this presents some problems in getting back to Manchester since the last train has already left by that time, but Soul fans are nothing if not resourceful, and many brothers and sisters make it over the road to a coffee bar after the Cromwellian has closed. Again, a very high standard of repertoire in Sounds, a high standard in dancing, and a Seal of Approval from yours truly. But I wish they'd be a bit less uptight about what people are supposed to wear — after all, does it really matter if people are wearing ties or not, and on some people, levi's look just as good as any Brooks Brothers' suit. So, perhaps they'll relent on this point when they realise how much potential custom they are perhaps turning away.

Everyone has been saying good things about Blackpool Mecca these days too, so I hope that it won't be too long before I can pay a visit there and report back on it. One last point too I must mention in passing, if you read this column regularly and you see me at a club, please do come over and introduce yourself. I have no way of knowing who you are, and often after I've been somewhere I get letters from regular writers and readers who say that they saw me but felt shy about coming over and saying "hello". Well, please don't let such a thought enter your heads, and even if I'm in the middle of a



At Manchester's "Pendulum" disco (L to R): Pete Capps, Ken Lewis, Alf Billingham, Steve Cain, Linda Saxon and Mike Cain (in front).

crowd then I want to meet you because I like to get to know my readers and hear their viewpoints and learn from them. (Remember, no one knows it all in the Soul field — we can all learn something from each other) And in any case, part of the fun of these trips for me is to get to know our readers and hear their suggestions, what they are into and what is their latest rave. So please bear this in mind next time I'm at your club. And if you're at a loose end, remember "The Pendulum" and "The Cromwellian", I

think you'll feel as much at home at both of them as I did, and my personal thanks to everyone who helped make this particular trip so interesting and memorable.

**E**VER noticed how sometimes a record is doing well in the "B&S" chart, but somehow DJ's never seem to get around to giving it a spin? So, in the hope of getting it wider exposure than it is at present getting, I'm giving this week's Seal of Approval to The Detroit Emeralds witty and neat "Do Me Right", which all hail Pye for making available over here. It is a record that I reckon has real lasting quality, and I think it'll still be floating around turntables a couple of years from now. If you've not yet heard it try and make a point of giving it a listen. And also, don't forget Jackie Moore's "Precious, Precious" if it is still missing from your collection. Now that her second release is out you might overlook this masterpiece which is all set to be in my Top 20 for this year.

**F**INALLY, this week's lyric turn on comes from Otis Leavill's wonderful and orgasmic "I Love You" — "Oooooo. Here's your love come and get it, I'm not ashamed to admit it, I love you. Here's my heart come and take it, cos I know we can make it, I love you". Simple words maybe, but they put in a nutshell all that our kind of music is all about, so move at a steady pace, and keep spreading the faith — right on now!



# THE DAVE GODIN COLUMN



DAVE GODIN

As I said in the last edition, and as it is easier for me to prepare whilst I am away on holiday, I return to the subject of readers' all-time favourite sides, sounds and what-have-you. Despite my every plea to limit your choice to only one title (an impossibility I admit), I find that lists vary in length from one title to one brave soul who sent in a listing of 108 titles! And even I can't accommodate that many in one edition! Any way, picking through the pile at random let's see what we come up with.

First off, Les Whyatt from Urmston chose Mickey Lee Lane's "Hey Sha-Lo-Ney" which has always had a steady following, and along with this, his friends sent in their all time slayers which were "Come See About Me" by Mitch Ryder which is Ray's choice, and Rik nominates Joy Lovejoy's eternally popular "In Orbit" with The Prophets' "I Got The Fever" splitting honours. They are regular patrons of Manchester's Pendulum Club, and in their own words, they can't wait for the Wheel to re-open

(which, incidentally will not be too far away now, although it is debatable if the new management will retain all the character that the old one was renowned for. We'll have to wait and see).

Timmy Dodson from Longton near Stoke-On-Trent nominates Lester Young's "Barefootin' In Chinatown" which was on the US Barry label, and was never issued over here. I know this was very, very popular a few years back, but I must confess it is not a sound that freaks me out personally. Maybe it is too similar to Robert Parker's "Barefootin'" for me because I was never nuts on that one either. But still, don't just take my opinion as gospel — I know I'm in a minority over this one, so seek it out, give it a listen and decide for yourself.

J. Barton of Elton near Bury picks as his all-time winner The Duettes' "Every Beat of My Heart". Much, much in demand this one, and he also mentions in the same breath that other ever-so-much-wanted Verve waxing by Robert Banks — "Mighty, Mighty Good Way".

Tony Clarke of Doncaster hasn't been collecting Soul for too long, but rates his favourite as Felice Taylor's "It May Be Winter Outside", with The Miracles "That's What Love Is Made Of" running a very close second. Mel Evans of Heanor put Jackie Wilson's "I Get The Sweetest Feeling" top of his list. What a tremendous artist he is, and I never cease to marvel at his vocal talent and genuine Soul artistry. Mel also cites June Conquest's "All I Need" which was on Windy C in the States, Dobie Gray's "Out On The Floor", The Prophets' "I Got The Fever", Bettye Swann's "Make Me Yours" and The Stairsteps' "Stay Close To Me". A right winning hand that lot.

Robert Hazell from Norwich is obviously into the Tamla-Motown scene and nominates Mary Wells' "My Guy" with "Where Did Our Love Go" by The Supremes and Martha's "Dancing In The Streets" hot on its heels. (Incidentally in passing I'm giving a real Seal of Approval to the new Donnie Elbert version of "Where Did Our Love Go" which Mojo are putting out. It really is incredible and a really great re-working of what really is a Motown classic, and I'm so enthusiastic that I'm thinking it might well be a contender for my top 20 at the end of the year).

John Millward of Wellingborough goes for Homer Banks' "Hooked By Love", and also adds Al Kent's "You've Gotta Pay The Price", The San Remo Golden Strings' "Hungry For Love", Bob Wilson's "All Turned On" (what an utter gem this one is!), and Billy Butler's "Right Track" (now, incidentally back in the £5 bracket amongst collectors).

Soul Brother Tony Jebb who is the ever-popular soul-brother who delivers the goods unflinchingly to the brothers and sisters at the Blackpool Mecca every Saturday night has sent a really interesting selection. Mr Soul-Satisfaction picks "Mighty Good Way" by Robert Banks which he reckons is probably his all-time favourite, and also tips his hat to Little Richard's "I Don't Want To Discuss It" which is really growing into monster proportions these days, and which, yes Tony, was the official "B" side when first put out over here on Columbia. Rose Battiste's "Hit & Run", Mamie Galore's "It Ain't Necessary" and Nella Dodds' "Come Back Baby" complete his selection, and believe me they are all ace sides which you can really have confidence in because this ace brother really knows and loves his Soul music. Right on Tony!

Alan Miller and Bruce Hickman, two buddies from Watts Cross in Kent settle for Gene Chandler's "Nothing Can Stop Me" — another side that sold well, but has since become rare again. Stephen Smith of Highbury in London goes for Bobby Womack's "What Is This" with Bettye Swann's "Make Me Yours" hot after it. Ian Levine (that walking mine of Soul information from Blackpool) has settled for Rose Battiste's "Hit & Run", and this is from a collection of upwards of four and a half thousand Soul singles — so that's mighty great compliment to Rose and the ever-loving Revilot/Ric-Tic combo.

David Cudworth of Allestree has three favourites that tie for his number one slot — Bobby Williams' "Baby I Need Your Love", The Spinners' "I'll Always Love You" and The Poets' "She Blew A Good Thing". Allan Cawkwell is at present living in Germany but used to live near Doncaster. His consistent winner is The Incredibles' "There Is Nothing Else To Save Baby" — oft-cited this one, and a real Soul classic in my opinion.

Well, there are a few classics and gems for you to get seeking, and I hope some of them will be new delights for you to discover and enjoy. In the next edition I hope I'll be able to write up my experiences and adventures on my recent trip to the States and tell you what Soul-land USA is doing, thinking and grooving to in 1971.

So keep the faith whilst I'm gone. Right on now!



BETTYE SWANN



# THE DAVE GODIN COLUMN

I HAVE to open the column on a very sad note this time in recording the passing of Big Maybelle. What a great Soul Sister she was and what a great, crazy and loveable character. When she did a short tour of Britain some years ago and we had the "Soul City" store in Deptford, she and her manager paid us a courtesy call, and it was a meeting that David Nathan, Rob Blackmore and myself were hardly ever likely to forget!

We played her record *Do Not Pass Me By*, and she sang along with it right there in the middle of the shop! The passing traffic outside almost stopped. It should have. Her days with Rojac were her peak in my opinion, and it was there that she recorded such classics as *Do Not Pass Me By*, *Quitting' Time* and the liturgical *Old Love Never Dies*. Although she had in her time been with many different labels in the States, which were poorly represented over here, she always managed to bring that extra something to her work. It was a depth and sincerity that many strive for and seldom achieve, and yet real lasting fame seemed always to elude this fantastic performer. The purists were never too happy about her commercial stabs, and in any case there was a Soul charisma about her that seemed to stop them becoming substantial hits for her.

In addition to this bad luck dogged her at every turn. She was a loser and she was a hopeless addict. And this is a hell of a misery for anyone who has gone that route. It is possible that drugs helped contribute towards her early end.

Now compare this my brothers and sisters, to a little tale that reached my astounded ears a short time ago. It seems that one of the more blatant ego-trippers of the self-styled Soul Experts of our fair land, (who has had the last of any free publicity he's ever going to get off my back, since I reach 20,000 readers each fortnight, and he's lucky to get to a quarter of that many), was concerned that he was fading from the public eye. His readers' letters were falling off, (his very outlet might fall right off sooner than he thinks, and I expect that'll be Dave Godin's fault too!), and I was letting the mother slag me all he wants and not answering him any more, so this he sought to remedy by putting around the pathetic rumour that he'd been "busted" for drugs. Planted, of course! There wasn't a shred of truth in it, but what a deliciously trendy crown of thorns to wear!

Now this same person in a fit of pique wrote that there was blatant drug abuse at the Blackpool Mecca because he was refused admission there some time ago. Since he never got in he could only have based what he wrote on what he'd heard, not what he'd seen, and a couple of weeks afterwards young Des was "busted" (as he so quaintly puts it), at the Mecca, for drug abuse. Nothing to be proud of certainly, but if he'd not written that and alerted police attention to that particular spot, maybe Des wouldn't now be locked away in a prison. And it's not just the misery of imprisonment either. It's trying to get a job again afterwards, the near impossibility of getting a visa for the USA if you've had a drug conviction, and so on. Thinking I'd been responsible for preventing their trip to the Mecca, someone wrote about me "not every brother is a brother". Of course not pettinkins, there are lots of evil people in this world one would never want to be "brothers" with, and I would certainly include pompous moralists and people whose personalities are so shallow and pathetic that they do things which cause an awful lot of misery and heartache for others. For every day Des is locked up let's remember indeed that "every brother ain't a brother".



DAVE GODIN

Des now knows what it's like to be "busted" for drugs, and this other one thought such a charge would sharpen his "image". Ain't that pathetic? So judge for yourself while we all will miss Des whilst he's away, and how we'll all welcome him back like a long, lost brother when he comes back to our scene. Their definition of Soul isn't ours and no more is that kind of life-style. And to tell you the truth, I'm always a little discomfited by "Soul" fans who listen, but never, never dance! You know it's a bit like... well, talking it but never actually doing it! What strange fringes the Soul scene produces over here.

I mention all the foregoing trivia to show how we must always be careful when we shout our mouths off. Those who take the mickey out of me because I'm vegetarian often would be the first to swoon if taken to an abattoir (whereas I'd probably see it all through because I've looked on the face of the unspeakable many times in my life), and in writing such hysterical (and not altogether accurate) prose regardless of what it is going to cost other people is, like Verdelle Smith warned us, playing a dangerous game. Drugs are



BIG MAYBELLE

not to be fooled with, but getting people locked up isn't an answer to the problem either, so I hope Tony Cummings is satisfied with his doings and will in future think twice before making irresponsible and hysterical statements in print. Such tantrums have resulted in enough action to feed even his over-inflated ego I should imagine. Whilst our Des repents at leisure.

ANYWAY, to happier things. Harvey Fuqua phoned me out of the blue the other week and told me that he hopes very much to make a private holiday trip to Britain in the very near future. Now severed totally from the Motown monolith, he's working for the RCA monolith, but doing some things that he's been wanting to do for a long, long time, and working solid all the time. He's also reforming the legendary Moonglows; a move that is long overdue since they must have served as inspiration for many of the groups like The Moments that are making it right now, and their style certainly would seem to be set for a whole new lease of life with present US chart trends as they are. Anyway, we'll be doing a real in-depth interview with him when he arrives, and he hopes to see places like the Blackpool Mecca etc., first hand so that he can see what's happening outside of the merely academic Soul scene of Britain.

Roy Simonds was kind enough to send me the first four copies of his super-colossal "Raunchy Records" which is a cumulative listing of every Soul LP ever issued in the States! A really ambitious undertaking, but judging from these editions, one that is in very capable hands. Each artiste's name is followed by all the known Lp's that he, she or they have recorded, together with the American label and number. My only criticism is of the somewhat individual method of alphabetical arrangement which is by order of the artist's first name rather than by surname, but it is a minor point, and one you soon get used to. It also means that we won't have to wait five years to come to Howlin' Wolf as that fate presumably has now landed on Z.Z. Hill! Each copy is about 20 pages long, and costs 15p (post free). The address to write to is 75 District Road, Sudbury Town, Wembley, Middlesex. If you are at all into the LP scene then this really is indispensable, and at the time of writing all back copies from number one onwards are still available. Did you know for instance that Chubby Checker had no less than 20 LP's issued under Cameo-Parkway? Well neither did I, so that's something I learnt from these excellent listings which shows how valuable they are.

As promised a couple of columns ago, and in response to the many letters I've received asking for this information, I am reprinting herewith my Top 20 choices for previous years which I hope will now stand me in good stead (since I've not looked at them since they were published, I too might be in for a few shocks and embarrassments as I copy them out!). No matter, I'm prepared to stand by them. I'll print one a week until we come up to 1970.

## 1967.

1. I Still Love You — Jean Stanback (Peacock)
2. I'm Undecided — Toussaint McCall (Ronn)
3. Have A Little Mercy — Jean Wells (Calla)
4. Different Strokes — Syl Johnson (Twilight)
5. Nothing Takes The Place Of You — Toussaint McCall (Ronn)
6. This Is The Thanks I Get — Barbara Lynn (Atlantic)
7. Lights Out — Zerber R. Hicks (RCA)
8. Love Reputation — Denise LaSalle (Chess)
9. I Just Don't Believe It — Ruby Andrews (Zodiac)
10. It's Not That Easy — Reuben Bell & The Casanovas (Murco)



11. Can't Last Much Longer — Betty Harris (Sansu)
12. I Gave You Everything — Irma Thomas (Chess)
13. The Glory of Love — Jackie Lee (Keymen)
14. I Made It Over — Jimmy Robins (Jerhart)
15. Oh What A Fool I've Been — Sweet Inspirations (Atlantic)
16. Make Me Yours — Bettye Swann (Money) (oh the shame of only putting this at 16 when it has since become my favourite record of all time!)
17. Am I Grooving You — Freddie Scott (Shout)
18. I Can't Make It Without You — Bessie Banks (Verve)
19. That's How Strong My Love Is — Mattie Moultrie (Columbia)
20. I Never Loved A Man — Aretha Franklin (Atlantic)

Most of these have stood the test of time for me personally, though I must admit I don't play The Sweet Inspirations or Aretha Franklin much these days, and a record that should have gone in that year but somehow didn't was Dori Grayson's Murco waxing of Try Love, which I now regard as a five-star treasure. And it took Denise LaSalle five years to make it big, but she did it in the end. Good on her.

ON the current release scene I must mention a record put out by Jay-Boy Only You Know And I Know by Lou & Laura Poole, which you'll never believe was recorded right here in Britain, and is one of the finest home-grown sounds I've ever heard. It moves and has a feverish urgency and some great vocal working from Lou and Laura, and employs a similar riff to that used in Ike & Tina Turner's So Fine. Laura particularly cuts the mustard, and a groovy organ gives great background support. As Jay-Boy have issued such a wealth of licensed repertoire in the past and really do deserve a big, big commercial chart hit, I think it would be most ironic if this was the one to do it for them! And it has got a chance given the airplay, so listen out for it and see what you think. If you'd not been told, I don't think many would have said that it wasn't American produced and recorded. Could it be given a higher compliment? And don't forget the one by The Young Folk on President that I mentioned last time. Stocks, I hear, are getting low...

I HAVE sung the praises of Halland-Dozier-Holland to the point of boring my readers over the years, but I must mention their production of The 8th Day on Invictus of You've Got To Crawl (Before You Walk) which is a future in-demand sound if ever I heard one! Why EMI refuse to issue such brilliant sounds for this market I shall never understand (since they were rumoured to have paid 1 million dollars in advance royalties for the Invictus catalogue you'd think the Government would even demand they release more sides from this label source!), but no doubt in about three years when astute DJ's have built it into a super-fire hit through the countries discos, they'll release it and give all the credit to some tired trendy who heard it and thought it rather nice and was in a position to speak to the powers that be to get it out. How jolly super! But since most Soul fans resent lining the pockets of EMI, try getting it on import now and thus by-pass their cash till. It would never surprise me to see EMI lose Tamla-Motown when their contract is up for renewal in the not too distant future. Three releases on Stateside in 1971 is really shocking, so maybe they'd better stop wasting money on their monumental disaster Harvest logo and start re-entering the Soul stakes again. Or let others release their Soul stuff!

Anyway, flip it and you've got It's Instrumental To Be Free written by HDH, and one of the finest sounds I've heard in ages. I don't know what it is, but Holland, Dozier and Holland seem to have a positive genius for putting their fingers exactly on the pulse of young people at any given time. This is such a NOW

sound — infinitely preferable to the tiresome Shaft, and one only wishes that someone of the calibre of Gillo Pontecorvo would use it in a film. . . hear it. Get it. In the next column I shall start the series of Face To Face interviews with prominent Soul people that I spoke about last time. First one will be with Clive Richardson of "Shout" magazine, and if you have any suggestions or nominations of people you'd like to read about then let me know. I must of course decline to interview the criminally blabber-mouthed.

This week's lyric turn-on has been printed in my column before. I make no apology for using it again this time as it is a perfect tribute to the exquisite talents of the late, and really, truly great, Big Maybelle. Keep the faith — right on now. And if you meet a clockwork orange, suck it and see.

## Lyric Turn-On of the fortnight

### OLD LOVE NEVER DIES

Words & Music by Jack Taylor  
Recorded by Big Maybelle

I saw my old love for the first time today.

Since we've been apart.

That old flame still burns.

In my heart.

I thought it all had ended.

When we said goodbye.

Then I saw him today.

It made me wanna cry.

I found that old love.

Never, never dies.

Old love, don't never, never die.

(Ain't that the truth)

I found myself a new love.

He's so sweet and kind.

I thought I had the past.

Out of my mind.

When I saw my used to be baby.

I can't tell a lie.

Memories of the past.

Made me want to cry.

I found that old love.

Don't never die.

Old love . . . never dies.

## TYRONE DAVIS IN LONDON AND NOBODY KNEW!

ISN'T it a crime when an artiste of Tyrone Davis' calibre appears in this country without anybody getting the opportunity to witness the performance. Tyrone was in Europe during August of last year, appearing for the American military and virtually no British fans were able to see him. Even more to the point, the musical press was never informed and so he wasn't even able to give interviews.

Since returning to the States, his main preoccupation has been to record a new album, from whence will come a single, the first on the new Dakar label, which is no longer under the wing of Atlantic Records. Tyrone's own favourite track from that album are "This Time I'm Gonna Make It" and "What I Was Trying To Find, I Had All The Time", one of which is likely to be his next single.



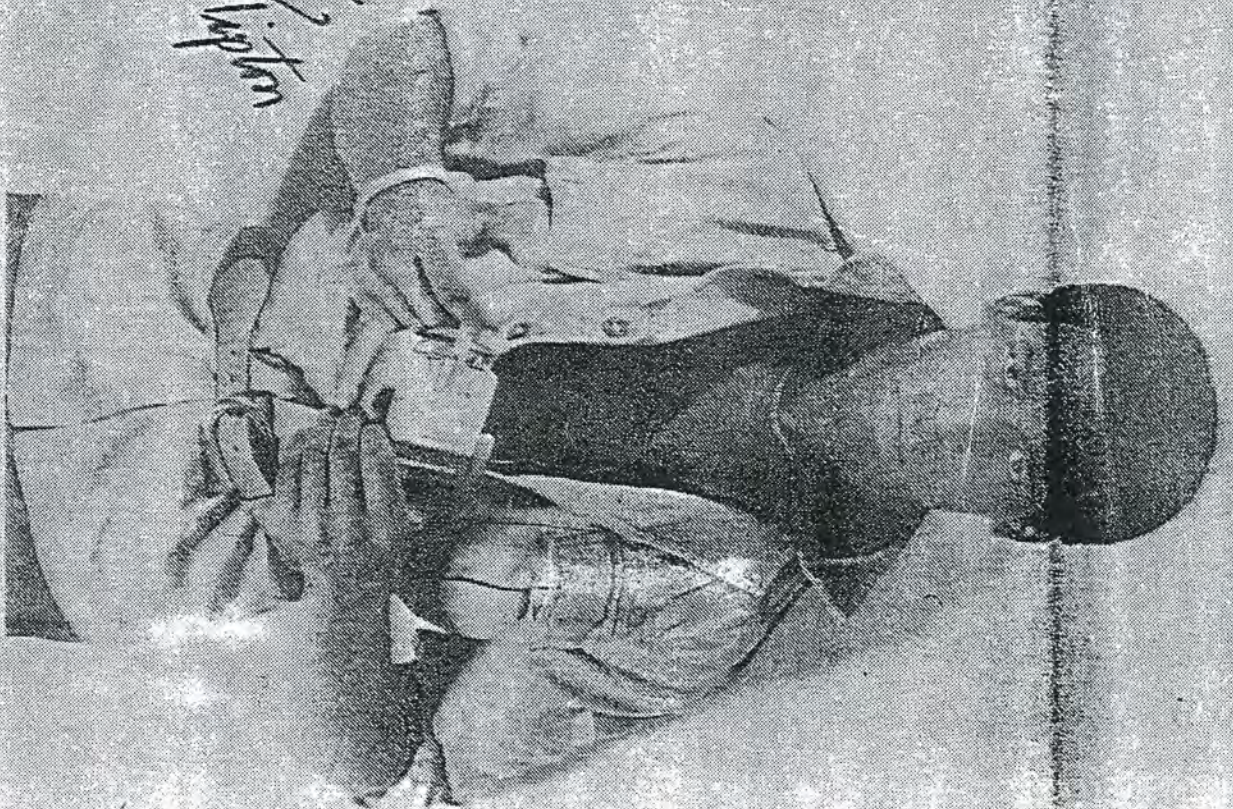






LESTER TIPTON

*Thank you for  
Past work  
Lester Tipton*



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