

TALES FROM THE WOODS

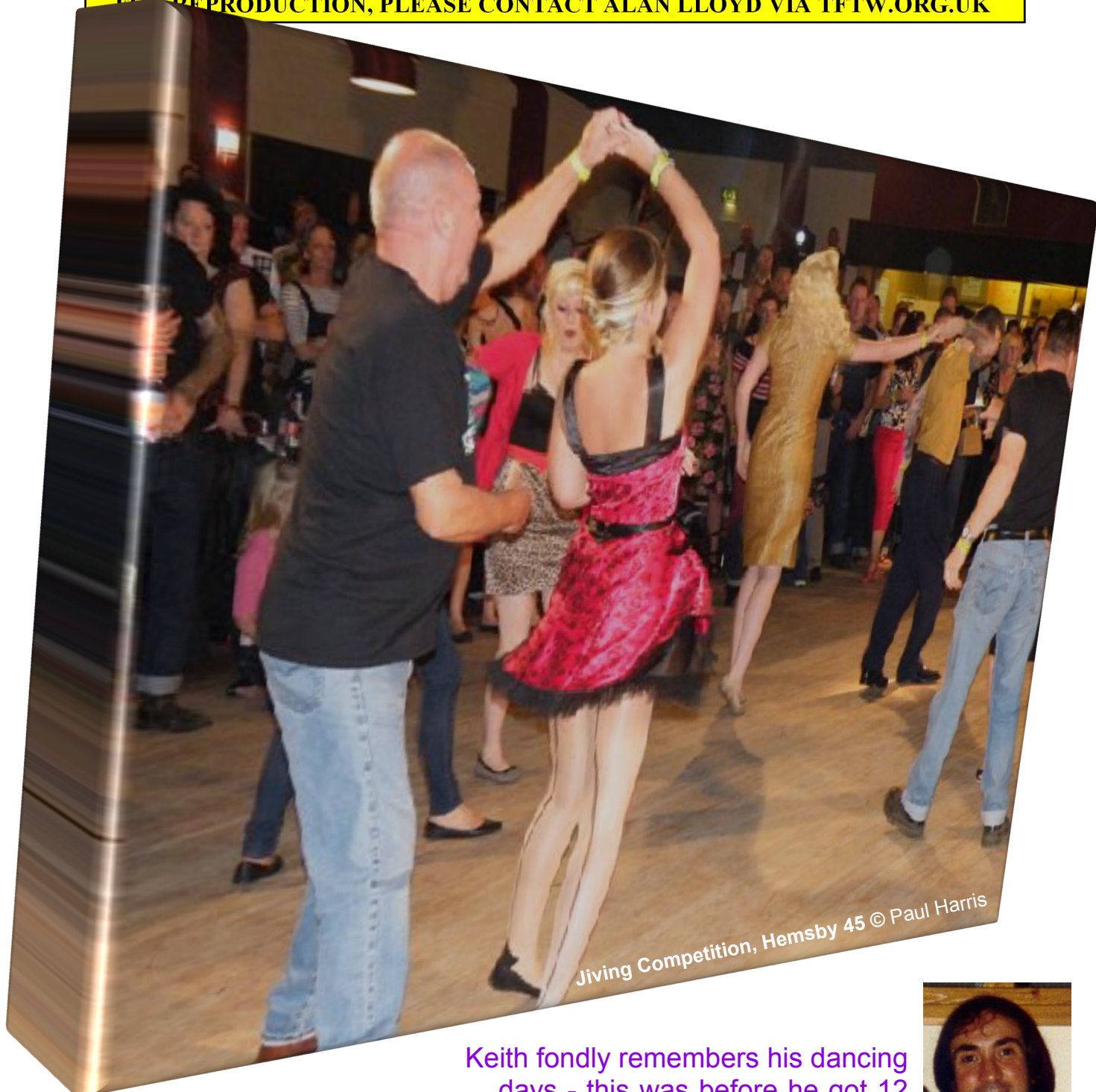
The Roots Music Networking Group

Remember – you're only young twice

59

THE ROOTS MUSIC
MAGAZINE
INCLUDING
ROCK'N'ROLL, R&B,
SOUL, JAZZ, FOLK,
COUNTRY AND
MUCH MORE

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Jiving Competition, Hemsby 45 © Paul Harris

Keith fondly remembers his dancing days - this was before he got 12 points on his jiving licence and had to retire from the dance floor.



MEMORY CORNER

Saturdays

In the early to mid '50s, Saturday was the highlight of my week.

I'd buy sherbet dabs and go to Saturday morning pictures that cost 6d to get in.

Saturday afternoons were acting out scenes from what we'd seen in the morning at the pictures.

Cowboys with a cap pistol, Robin Hood with bow and arrows (a long bamboo cane with string for the bow and shorter canes for the arrows).

At home playing with old radio valves that resembled the rockets from the latest Flash Gordon episode.

By 1955, winter Saturday afternoons were spent at Stamford Bridge watching Chelsea.

Soon after the match finished, the three London evening papers (Star, News and Standard) were on the streets with the classified results.

Paper boys would walk the streets calling out "Star, News and Standard!" We'd go out to buy a paper as the boy passed our house.



A request from all at Number 4

To a private I know, at BFPO
Dear Jean, play a song just for me,
A roast cooked by Mum,
Then Bill Cotton, the Glums,
And cockles and winkles
for tea.

WITH GASLIGHT BILL THE 1950'S SCHOOL BOY'S WEEKEND

Saturday Morning Pictures (The Sixpenny Trip to Heaven)

Sherbet dabs and Buster Crabbe,
Flash Gordon fought with Ming,
Hop-a-Long and then a song,
To the bouncing ball, we'd
sing.

Sundays

Sunday morning meant a family outing to Petticoat Lane near Aldgate or East Lane near Walworth Road, south London.

The street markets had fantastic atmosphere, lots of noise and various cooking smells.

Jostling with the thousands all looking for a bargain. The record stall playing Johnny Ray, Guy Mitchell, Frankie Laine.

(Funny that I would return in the early '60s from Saturday all-nighters in Soho and sit on the wall and listen again, this time to US soul music.)

1950's Mum at home cooking the Sunday dinner (we didn't have lunch then!)

Be home by mid-day to dinner and turn on the the radio for "Two Way Family Favourites", followed by a couple of comedy programmes.

"The time in Britain is 12 noon, in Germany it's 1 o'clock, but home and away it's time for 2 Way Family Favourites".

Jean Metcalf in London and
Cliff Michelmore in Germany.

Later, the "Billy Cotton Band Show" and then perhaps "Take it From Here".



Alvin and the Chipmunks say

“HOLD THE THIRD PAGE!”

Hi Gang

Keith Woods here. At the time of writing it's New Year's day, Christmas seemed to go by like a breeze. Christmas shopping! What a nightmare. I don't know what it is like in the parts that you loyal Woodies reside, but here in Bromley, capital of north Kent, the high street during the days leading up to the 25th December or, it could be argued, upon any typical Saturday, is on a par with being trapped inside the holding pen for the Jeremy Kyle show.

New Years Eve... gave up on that one years ago, unable to attend one more boring New Year party with people you don't see, or indeed don't want to see, from one year to the next. A forced smile transfixed upon your face as you are forced to indulge in mind-numbing small talk with these folks, no doubt feeling a twinge of déjà vu as you are pretty sure you said the same things last year and the year before that probably. Short of faking insanity or a sudden debilitating illness, there is no escape; you're here to midnight and beyond...“Baby nothing you can do about it”. You all know the feeling folks, I am sure; keep glancing at your watch to see 15 minutes have passed when you swear it must be an hour. Midnight finally comes around, linking arms for Auld Lang Syne, old acquaintances not be forgot etc. Not this lot!!!! They'll be instantly out of my head once I have made my escape at a discreet minute past midnight, preferring in more recent times the company of Jools Holland, a bottle of wine (or two) and plenty of munchies. What's more I don't have to please anyone but myself. Great!!!!!!

By the time you all get to read this Christmas and New Year will all be a distant memory. “2is 5”, which at this moment in time is occupying my time too, will have come and gone at its new home, the Borderline. Already thoughts and ideas for No 6 in the series are developing.



A few years ago Tales From The Woods was attempting to locate 50's British Rock'n'Roll singer **Duffy Power** who, in the sixties, found acclaim for the second time in the blues and rhythm & blues venues performing with and alongside such stalwarts of the British blues scene as Graham Bond, Jack Bruce, Ginger Baker and the legendary Alexis Korner. False leads at the time led to a misunderstanding and, although highly rated by us here at TFTW, Duffy Power was sadly not forthcoming at our earlier 2is shows. However we would dearly love to have him on board if possible. Do any of you loyal Woodies have any ideas or thoughts on how Duffy can be contacted? If so, please let us know; we indeed await your calls with much anticipation.

John Allison, one half of duo The Allisons, who hit the number one slot back in 1961 with “Are You Sure”, has been in touch with us here at TFTW asking if we can assist him in his search for former Parlophone recording artist between the years 1956-1964 Johnny Angel who is believed to be living in Kent, maybe around the Maidstone area. Again any help will be gratefully received.

Also as I sit merrily typing away (*and I look forward to the next two hours correcting all the spelling mistakes - H*) we at TFTW are attempting to find any up to date info on the Brook Brothers. Again any help that can be put in our direction will be much appreciated.

Good news regarding London's longest surviving music venue, the 100 Club, it appears that a well publicised news campaign regarding its possible imminent closure and a few high profile Brit music veterans of the household name variety have helped to secure a future, at least for the time being. However, whether this will be advantageous to the roots music aficionados like our good selves remains to be seen. Maybe by the time Issue 59 appears on your screen (or drops through your letter boxes for the traditionalists amongst you) the picture may have become somewhat clearer. Bad news that we are continuing to lose live music venues in the capital at a alarming rate. Charlotte Street Blues Club (although in reality it was far removed from being a blues club) and the wonderful Luminaire has too sadly closed its doors (as mentioned in Jazz Junction, issue 58). All this hot on the heels of Oxford Street Metro, Astoria Charing Cross Road and the smaller Mean Fiddler run venue a few doors down that all fell victim to Crossrail and all never to be rehoused elsewhere by a Capital City Council that cares little for live music or any artistic endeavour that cannot guarantee a pot of gold or alternatively elitist culture for those that cannot be ignored.

Just when you think it can't get any worse... it does. A call from Dave, the guvnor of the Inn On The Green, off Portobello Road advised that the future of the Inn is also very much in doubt, The powers that be wish to turn this venue into a fitness centre! Does London really need yet another one of these places? The Inn has been the scene of a number of Tales From The Woods events parties and gigs alike - cosy, friendly and with an excellent sound system. The management at the Inn have a meeting with the faceless ones towards the end of January so by the time this issue hits your screens and doormats the outcome will probably be known. We will be updating all you good folks by newsletters and round-robins etc once the answer is known. In the meantime we can only keep our fingers crossed and maybe offer any help that is required to save the venue.

Limited space and time means that hard decisions have to be made as to whom to include and whom to leave out when it comes round to the sad duty of choosing for the obituary columns particularly for a magazine as eclectic as TFTW covering as we do not just roots music, but film, theatre, or whatever may take our fancy at any given time.



However there are some names that deserve to be mentioned, even if the aforementioned space and time does not dictate an obituary article to themselves. One such name must be the recently departed **Tony Curtis**, the man with one of the most influential hair-cuts of all time who passed away on the 29th September 2010. There was far more to this American actor than a great 'barnet' and far too many light weight floss of movies and television spanning some six decades. During World War 2 he served in the US Navy where he saw considerable action.

War years over he would, as some would suggest, fall into acting by chance, both by modelling and having the looks at the time that would capture the period perfectly. But he definitely grew into the job; in his best movies he could easily be described as a heavyweight, rated alongside the best that Hollywood had to offer. Most certainly playing alongside Burt Lancaster in Trapeze [1956], Sweet Smell Of Success [1957], and arguably one of the funniest films ever made Some Like It Hot [1959] alongside Jack Lemmon and Marilyn Monroe. In Stanley Kubrick's epic 1960 Spartacus he played the role of Antoninus, slave to Roman general Crassus (Laurence Olivier) who would eventually become as heroic a soldier as Spartacus alongside Kirk Douglas. It would be the outrageous attempted seduction scene by Olivier of Curtis that would be cut without mercy by the Hollywood censors that created the film's legendary status. Not only was the scene cut, it was immediately lost, restored in 1991 by having Curtis re-record his dialogue whilst Anthony Hopkins provided a note perfect imitation of Olivier.

In The Outsider [1961] Curtis played the native American Ira Hayes, the World War 2 hero who helped to raise the flag at Iwo Jima, who would return home to the US far less a hero, and died drunk in a ditch in the fifties as related in song by one of Johnny Cash's finest moments on the album Bitter

Tears. It is the darkly disturbing portrayal as the psychologically damaged plumber Albert DeSalvo in the Richard Fleischer art house masterpiece *The Boston Strangler* [1968] that would forever allow him a place amongst Hollywood's finest, incidentally a film and performance rated highly here at TFTW towers.

Deserving a mention also is the passing of **Baby Marie Osborne** who died aged 99 on 11 November 2010. She was the very first of all child stars, and starred in 29 movies, all of them silent, from the age of three years. By the time she was eight, her days in the spotlight were coming to an end and she would retire, like many after her, before puberty set in. Only a few of her films still exist, one of which is *Little Mary Sunshine* [1916] which is available on DVD. The film was written specially for her and was directed by Henry King who also discovered her. Other titles include *Daddy's Girl*, *Cupid By Proxy* and *The Old Maids*.



At the height of her fame Baby's parents struck a deal with a New York toy manufacturer to mass produce Baby Marie Osborne dolls; they also squandered every dollar she earned so that soon after her last movie, *Miss Gingersnap* [1919], she could be found working as a shop assistant to make ends meet. Until Henry King came to the rescue again by getting her work at RKO studios as an extra and bit part player, and for a while a near permanent stand in for Ginger Rogers in *The Gay Divorcee* [1934], *Swing Time* [1936] and *Shall We Dance* [1937]. She married for a second time to actor Murray Yeats in 1945, a union which would last until his death in 1975. The post war years would see her find her true vocation as a costumier and wardrobe supervisor associated with such classic movies as *Around The World In 80 Days* [1956], *Cleopatra* [1963] (where she was given total control over Elizabeth Taylor's wardrobe), *The Way We Were* [1973], and *The Godfather Part Two* [1974]. After the making of *Harry & Walter Go To New York* [1976] she retired from show business for the second and final time.



Tales From The Woods raises a glass and says farewell to blues singer, guitarist, composer and blues club owner **James Peterson** who died on December 11, 2010 aged 73, father of better known blues musician Judge Kenneth 'Lucky' Peterson.

Born on the 4th November 1937, in Russell County in South East Alabama, James grew up with music all around, from the gospel of his church going mother and from the family juke joint owned by his father. Like so many men of his generation, once the opportunity arose to escape the grinding poverty of the south, he fled north in hope of a better life, in James' case a little earlier than most, settling in Gary, Indiana at the tender age of 14 with his brother Aaron. It was here that he picked up a guitar with the determination to master it.

Spending two years in Gary, Indiana before heading for Buffalo, New York which would become his adopted home for a number of years to come, it was here that music become his passion, the blues his obsession, soaking up the sounds emanating from Chicago; Muddy Waters, Howlin' Wolf, along with Memphis blues guitarist and singer B.B.King. James, like so many, was working a day job, playing the bars at night.

The fifties gave way to the sixties, married with a family soon to arrive, he needed a little more security than what was on offer. The journey of that possibility came along on 13th December 1963 when his son Judge Kenneth was born, soon to be nicknamed not surprisingly Lucky.

Born with his father's love of the blues, he was able to play both guitar and organ by the time he could walk. Aged five he was being lauded as a child prodigy, recording a track entitled 1-2-3-4 under the guidance of blues bassist and composer of legend Willie Dixon. The record sold so well within the R&B market that it led to a number of television appearances including the influential Ed Sullivan Show.

By 1968 the dream of security was made possible with James opening the blues club Governor Inn House in Buffalo. Through its doors would pass the legends of the blues - Muddy Waters, Buddy Guy, Junior Wells, Koko Taylor, John Lee Hooker, Jimmy Reed to name but six. Often James' own raw exciting blues would shake the rafters. Still fighting to make ends meet, would send him out during daylight hours working on a used car lot. Come 1970 would see Peterson cut his first album entitled "The Father, Son and The Blues" which featured Willie Dixon as well as the seven year old Lucky Peterson.



In 1975 James moved the family to Florida where he opened a blues night club, a project which would prove to be short lived as by 1978 they were all back in Buffalo, New York State, opening the new Governor Inn, which again spanned three years before upping sticks again and moving back to Florida, this time to Tampa to manage the After Dark Club.

Stepping back into the spotlight at the dawn of the nineties with a new album "Rough and Ready", as the title suggests, typifying his exciting and powerfully raw guitar playing and singing. The following year 1991 and another release "Too Many Knots For The Kingsnake". These albums led to a considerable resurgence of interest in this still at the time youngish blues musician whose hard driving style harked back to an earlier golden age.

The decade proved to be by far the most fruitful of his career with two further album releases before the decade was out, "Dont Let The Devil Ride" followed by "Preaching The Blues". By the turn of the new century James had yet another release on the market this time on his own Howndog label entitled "Wrong Bed".

James Peterson guitarist, singer, composer, club owner, father of the highly respected and relatively well known Lucky Peterson continued to perform the music he loved until almost the end of his life.



Tales From The Woods raises a glass and says farewell to the film/stage actor **Pete Postlethwaite** who sadly passed away from cancer at the age of 64 on 2nd January 2011.

Born 16th February 1946 in Warrington, Cheshire, the youngest child of Bill and Mary Postlethwaite. Despite from a very young age finding a surprising and inherited love of drama, he would not turn to acting when maturity loomed, believing that a person from Warrington simply did not enter the theatre as a serious career prospect, choosing instead to travel south to Twickenham to study to become a teacher at St Mary's University College.

A couple of years in the teaching profession passed by and the lure of the theatre did not diminish; in fact it became considerably overpowering. Taking a job as a sheet metal worker to pay his way through Theatre School at the Bristol Old Vic, making his first professional appearance at the Liverpool Everyman theatre at the age of 29 in 1975.

The second half of the seventies would see Postlethwaite find roles both on television and in film. Often finding acclaim amongst his peers, critics were as yet to sit up and take notice; Joe Public yet to put a name to that very atmospheric face. The 1979 television series *Horse In The House*, helped him on his journey to recognition, and landing the lead role as a butcher in a typically British film

comedy of 1984, *A Private Function*. It was however as the disturbed, troubled working class father, one moment showing tender emotion towards his young children, the next in uncontrolled rage tearing the table cloth from the table that had as much to do with pure frustration as mental malfunction in Terence Davies's 1988 film *Distant Voices, Still Lives* that finally gave him a much deserved breakthrough.

The public at large would no doubt get to know him far better through his Oscar-nominated performance in Jim Sheridan's *In the Name of the Father*, playing the part of Patrick "Guiseppe" Conlon, one of the Maguire Seven, who in 1976 was sentenced to twelve years imprisonment for possession of nitro-glycerine for the purpose of making IRA bombs. Guiseppe died in prison in 1980, his descendants having to wait a further 11 years before his conviction was finally overturned.

Postlethwaite stated in interviews that he based the character of Guiseppe on his own father whom he would describe as a proud working class man, a barrel maker by trade and later school caretaker of extraordinary combinations of unaffected wisdom and straightforwardness. Conlon's son Gerry, played in the film by the up and coming Daniel Day Lewis, was one of the Guildford Four again wrongly imprisoned for IRA bomb attacks on a pub.

Nominated for a Bafta for his television role as Montague Twigg in the BBC's *Martin Chuzzlewit* (1994), the same year would see him playing opposite Sean Bean in the TV films *Sharpe's Company* and *Sharpe's Enemy*. Two years later he was reunited with Bean in a football drama where Postlethwaite played a team manager. Before that year was out he played a traditionally classical Friar Laurence in an otherwise pop revisionist workout of *Romeo & Juliet*.



It would be though his portrayal of Danny, the leader of a Yorkshire colliery brass band, in Mark Herman's traditionally Ealing-esque comedy *Brassed Off* (1996) that would forever cement him into the public imagination, proving beyond question his versatility by appearing in two Steven Spielberg blockbusters, *The Lost World: Jurassic Park* and the abolitionist drama *Amistad*. The famed American director held the British actor from Warrington in very high regard, judging him to be amongst the finest.

At the turn of the new century he could be found back on the tele playing character roles in the crime series *The Sins* (2000) Following year non-headlining appearance in *The Shipping News* (2001). Come 2004 he was given recognition among the theatrical fraternity by being the recipient of an OBE. A fine performance in a lesser role in *The Constant Gardener* (2005) before embarking on three populist based remakes, *Dark Water* released towards the final weeks of 2005, a priest in *The Omen* (2006) and just last year 2010 in the 3D *Clash Of The Titans*.

His final year would see him in highly regarded performances in crime drama *The Town* and the thriller *Inception*.

In 2009 Postlethwaite made a documentary on a subject for which he cared with considerable passion, that being climate change, in *The Age of Stupid*. A political activist who practised what he preached, living in an eco-house with his wife and children in Shropshire complete with wind turbine and solar panelling.



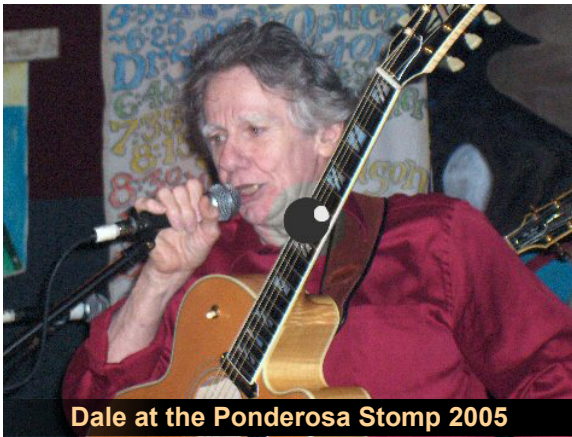
Keith Woods

FOUR LETTER WORD (DALE)

THE LOUISIANA TORNADO HAS GONE

(Part IV in a serialization of an article from the pen of Dominique Anglares)

Some recordings produced by Jesse Stone in New-York, around August 1959 like “Caldonia”, “So Many Cute Little Girls” or “Confidential” stayed in the vaults and only “Hot Dog” was issued on Checker 940 with “Don’t Break Your Promise to Me”. That single was also the last issued in England, in February 1960, on London HLM 9060. Several sessions in 1960 with Roy Buchanan (gtr) and, sometimes Kenny Paulsen, produced “Poor Little Rhode Island”/”Every Little Girl” (Checker 944) issued with a rare pic sleeve in March 1960, “Linda”/”Who” (Checker 962) issued in October 1960 and “Grandma’s House”/”I Want To Love You” (Checker 970) issued in February 1961. “I Want To Love You” carries heavy shades of “Searchin’” while “Lovin’ Bug” cut with that wizard on guitar is another great tune to enjoy. “The Wind”, a beautiful ballad recorded in June 20, 1960 stayed in the vaults until issued on the Bear Family BCD 16826 in 2007. The last session for “Chess” was recorded at A & R recording studio in New York and produced several unissued sides including a new cut of “Someday, One Day”. In October 1960, Dale played a two-week gig at the Rocket Room in Washington, DC. It’s interesting to note that “Every Little Girl”/”Poor Little Rhode Island” was issued on Holland on Fast 1082. That label also issued the great “Geronimo Stomp” by Barry Darvell issued on Colt 45 no. 107 in USA. Those are rare records on those foreign pressings.



Dale at the Ponderosa Stomp 2005

When Hawkins left Checker he recorded three singles for “Tilt” (781/783/785), a label owned by a Shreveport DJ named Jack Sanders. All the sides, including a nice cover of The Drifters’ “Money Honey” were recorded at the Bradley Barn, in Nashville, in April 1961 with Fred Carter (gtr) and Floyd Cramer (pno). The first single was issued on May 1961 and “The Same Old Way”, written by Buddy Killen, was a “Spotlight winner of the week” in The Billboard. Here were strong connections with Buddy Killen’s Tree Publishing and Roger Miller who wrote “Wish I hadn’t Called Home”. The last single “Hawk Blows, Band Plays”, an instro, was little more than a filler. Three other sides stayed in the vaults. Next was a mysterious record on “Zonk”, also owned by Jack Sanders,

coupling “Peaches” and “Gotta Dance” (1002) that was issued around October 1962.

Jerry Wexler, the head producer and A&R Man at Atlantic, had been friends with Dale for years and offered him a contract. Two singles were produced “Stay At Home Lulu”/”I Can’t Erase You (From Out Of My Heart)” (2126) and “With A Feeling”/”Women – That’s What’s Happening” before it was over. The first session was set in Nashville on October 9, 1961 and the second on April 24, 1962.

Then one day a musician in Dale’s band beat up a mafia enforcer and the Mafia put a contract out on the band member. Dale went to see Morris Levy at Roulette and got an offer to record an album for him to stop the hired killer. The Roulette live album, “Let’s All Twist At The Miami Beach Peppermint Lounge” (Roulette 25175), merely confirms his predilection for Rhythm and Blues with nothing exceptional. That LP was issued on CD by Edsel (EDCD 385) in 1994. The mob acted the same with Bill Haley who had to cut for them “Twisting Nights at The Roundtable” in March 1962. The “Roundtable”, of course, belonged to Morris Levy. Both artists never made a nickel from those LPs issued in May 1962 but cleaned themselves out from trouble. The same year, Dale married Paulette Hale and had two sons Jeffrey and Jay Paul. He continued to play in small clubs but needed a steady job and income.

In 1963, Stan Lewis was still running his record shop and started his own record label named “Jewel”, with a local DJ named “Dandy” Don Logan, bringing in Bobby Charles and Dale Hawkins as producers/promoters. First issue “Everybody’s Laughing”/”Everyone Knows” by Bobby Charles, was numbered # 728 which was the store’s address, but Bobby didn’t stay a partner for long even if he had four records on the label in 1964. Dale produced Sonny Joe Ivy (738), The Five Jets including Kenny Lovelace (739) and a cover of Don Gibson’ “Oh Lonesome Me “by Bobby Charles on Jewel 740. Dale wrote with long time friend Elgie Brown, in 1964, “There Goes The Girl” (Jewel) for Banny Price, one of the first Shreveporters to have a release on

that label. In 1965, Stan Lewis set a subsidiary named "Paula" from his wife's name, Pauline Talgrove Lewis, and signed Nat Stuckey, Jimmy Lee Fautheree and Mickey Gilley to name a few. He wanted to make it a "Country" label. Dale produced "Not Too Long Ago" for Joe Stampley and The Uniques (Paula 219) recorded at Robin Hood Brians studio in Tyler (Tx) at Dale's own expense. That song was written by Merle Kilgore & Joe Stampley and the song publishing was given to Gallico Music. Stan Lewis didn't believe in that one and Dale had to promote it all by himself with, at first, 500 copies. In the spring 1965, "Not Too Long Ago" climbed to no. 66 in The Billboard. Among his other productions are a single by Bobby Charles "The Walk"/"Worrying Over You" (Paula 226) and "Judy in Disguise" (Paula 282), in 1967, by John Fred and His Playboy Band. The venture with Stan Lewis must have ended on a sour note because they didn't talk to each other for 38 years. In 2006, Stan Lewis called Dale wanting to make up for the way he treated him but Dale didn't want to see him.

From 1965 up to 1967, Dale had a little Fan Club in France run by Georges Badoz who used to buy his records from Randy Wood's shop in Gallatin (Tn). Very surprising but the only record by Dale Hawkins issued in France never came into his hands in Lyon. It was a totally "out of time" Extended Play record featuring "Suzie Q", "Baby Baby", "Mrs Merguitory's Daughter" and "Wild Wild World" issued on Barclay 070988 around May 1966. That record should have been in the can since the late '50s but was not issued for some unknown reason. Nevertheless, that record failed and it's probably one of the rarest records ever issued in France. It's rumoured that a Barclay single numbered 060711 was also issued offering "Suzie Q"/ Mrs Merguitory's daughter" but I have never seen it. In 2003, Universal (that own MCA's catalogue) issued an LP with the Barclay's label and EP's sleeve in a numbered edition stamped "Rock'n'Roll 50 ème Anniversaire". Mine had number 442!

In 1965, Dale worked for Abnak, a Dallas' label owned by insurance executive John Abnor, as Executive Vice-President. That label was set as a vehicle for his son's musical interest in 1963 and first saw releases by John Abnor junior as Jon. Dale produced several sides by the Five Americans and recorded them at Robin Hoods Brian's studio in 1965. "I See The Light"/"The Outcast" (Abnak 109 and, later, HBR 454) charted in January 1966, "Western Union"/"Now That it's Over" (Abnak 118) charted no. 5 in April 1967 and "Sound of Love" (Abnak 120) and "Zip Code" (Abnak 123) were also top 40 hits. Dale also recorded "Do It Again A Little Bit Slower" by Jon & Robin (Abnak 119) that climbed to no. 18 in January 1967. The follow up single "Drums"/"You Don't Care" (Abnak 122) hit the Billboard hot 100. Dale also produced a local band named The In Crowd (Abnak 121) whose members included Bobby Rambo who later joined The Five Americans. Dale used Bobby Rambo on most of the sessions he produced at the Summitt Sound studio in Dallas or in Tyler. Serious business differences made Dale move from the label. Dale himself had a single on that label "The Flag"/"And I Believed You" (Abnak 110) in 1965 and another one "I'll Fly High"/"The La La Song" on ABC Paramount 10668. Those ABC sides showcase a strong connection with Abnak because The Five American themselves had in June 1965 "Show Me"/"Love Love Love" issued on ABC Paramount 10686. All those Dallas musicians and celebs used to enjoy "Billy Bob" (Harris) parties in those days. Back in the late '50s and '60s there was no place to go in Texas after 1 a.m. so parties were the place to go.

In August 1967, he began producing acts for Amy/Mala/Bell working with The Gentrys (Bell 720/740/753), Jimmy Velvit (Bell 692) and Bruce Channel. Dale produced a few singles by The Other Brothers "Bring it Home To Me Girl"/"Mini Dress" (AMY 11.005) and "Let's Get Together"/"Little Girl" (AMY 11.033). Based in Dallas, he brings new hits to Bruce Channel with "Mr Bus Driver"/"It's Me" (Mala 579) and "Keep On"/"Barbara Allen" (Mala 592) that peaked at no. 12 in the British charts in 1968. That song entered the charts in June 1968 and made Bruce back in England from July 30 to August 10, 1968. He was back in September 1968 and Dale made his first trip in England in October 1968 to produce the LP "Keep On" (Bell SBLL 110) by Bruce. In 1969, Dale had two singles "Little Rain Cloud"/"Back Street" (Bell 807) and "Heavy on My Mind"/"Candy Man" (Bell 827)". This was followed by the LP "LA, Memphis, and Tyler, Texas" (Bell LP 6036) recorded in three different towns. On that LP "Heavy On My Mind", "Candy Man" and "Baby What You Want Me To Do" were cut in Los Angeles with Joe Osborn and James Burton while the brass section was done in Memphis and the mix in Tyler. That LP was issued in August 1969 and was reissued on Rev-Ola CR REV 188 in 2006. However Dale was disappointed with the whole result.

Dominique "Imperial" ANGLARES

February 28, 2010

Thanks to Tapio Vaisanen, Billy Millar, Howard A. Dewitt and Colin Escott.

(To be continued...)

CD REVIEWS



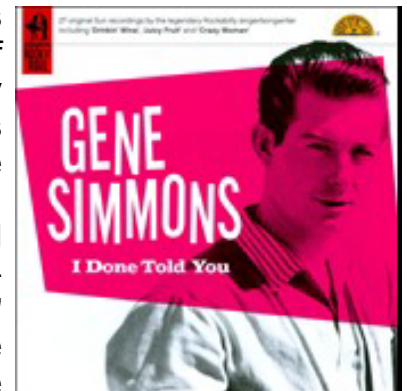
HI THERE, KATS AND KITTENS. IT'S BOPPIN' BRIAN (A.K.A. HARD ROCK BUNTER, A.K.A. BRIAN CLARK) WITH A LOOK AT SOME RECENT ROCKIN' CD RELEASES

Hi pals, here's a few new CD releases which will be coming under the Bunter musical microscope.

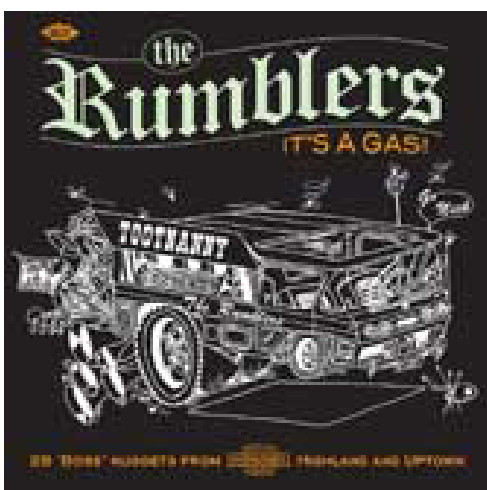
First off is "**I Done Told You**", a 27-track overview of jumpin' Gene Simmons' two-year tenure with the hallowed Sun label (1955-57), on Sun/Charly SROLLCD 834. Sam Szczepanski's excellent booklet notes relate Gene's Sun and post-Sun career in fine detail, but I'll just say that

Eugene Morris Simmons was, like Elvis Presley, born in Tupelo, Mississippi, and his first session for Sun took place in the summer of '55.

"Mom and Pop" (which, like many of Gene's recordings in this collection, is represented by two or more takes) is a sprightly slice of rockabilly, while "Blues At Midnight" has a guitar figure not unlike Scotty Moore's on the King's "My Baby's Gone" (if I'm right, Jerry Lee sang this from time to time in concert). Gene's calling-cards from the Sun era are generally regarded as "Drinkin' Wine" (its prototype, "Drinkin' Scotch", is also included) and "Crazy Woman", both splendid rockers and rightfully praised to the skies by latter-day Sun enthusiasts. The busy-tempoed rocker "I Done Told You" is heard thrice, while the rockin' rumba, "Down On The Border" gets two outings. "You Can't Break The Chains Of Love", like "Juicy Fruit", is an easy-going rocker, and the former was also recorded by label-mates the Miller Sisters. The bouncy "Gene's Jumpin' Jive" and "Shake Rattle and Roll" appear to be demos, and the blues ballad "If I'm Not Wanted" was cut at a radio station in '56 (buy the CD and read the note to find out what one and where!). "I Don't Love You Baby" and "Money Money Money" also rock nicely, and the faded-in "Peroxide Blonde and A Hopped Up Ford" is a great bopper with strong piano.



After bidding farewell to Sam Phillips, frustrated through lack of success, Gene moved across town to former Sun rockabilly Ray Harris's fledgling Hi label in early '58, however, he had to wait until 1964 to achieve chart success with his cover of Johnny Fuller's Specialty cracker, "Haunted House". Buoyed by the interest in his earliest recordings, Simmons visited the UK in 1987; he sadly died, aged 73, in August 2006. As long as you don't mind several takes of particular songs (these are sensibly spaced out, mind) you'll love this set. I do.

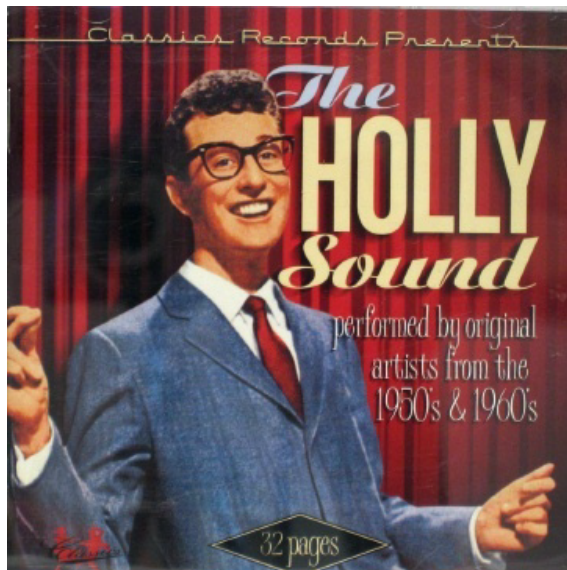


Onto '60s garage sounds, now, with the Rumblers CD on Ace CDCHD 1286, entitled "**It's A Gas**", containing practically all of their recorded work for the Downey label cut between 1963-67. Brian Nevill unfolds the band's history splendidly in his booklet notes, and mentions that, at the time of the recording of their biggie, "Boss", the group consisted of Mike Kelishes on rhythm guitar, Johnny Kirkland on rhythm guitar, Rex De Long on sax, Wayne Matteson on bass guitar and Adrian Lloyd on drums (later replaced by Gregg Crouner).

Of the band's tracks on the CD, we of course hear "Boss", and its superb B-side "I Don't Need You No More" which is currently a popular stroller on the record hop circuit, and "Boss Strikes Back", "It's A Gas", the unissued "Warhead" "Strawboss" and

"Freight Train", are all variants of "Boss". "Bugged" is very jazzy, "Angry Sea" and "Night Theme" are very broody and moody, "Hey Did A Da Da", like "Soulful Jerk", is a groovy dance tune, "Tootnanny" is a busy-tempoed rocker with an acoustic guitar lead, as one might expect, "Stomping Time" is a great, ermm, stomper, and Joe Houston's "All Night Long", "Riot In Cell Block No. 9", the Rockin' Rebels' "Wild Weekend", Les Cooper's "Wiggle Wobble", "Night Train" and, perhaps inevitably, "Rumble" (the band named themselves after the song), are all faithful covers. Also, "Intersection" is very jazzy.

By 1965, the reorganised Rumlbers were the Bel Cantos, and the UK-inspired rave-up "Feel Aw Right" was issued here on the R&B label (I know, I had a copy!) and by '67 the group regrouped again to become the Interns, recording two period pieces, "And I'm Glad" and "Hard To Get". This terrific CD is completed by the stompin' "Hustler", the Lonnie Mack-ish "Hi-Octane" and the set's only so-so item, an indifferent teen ballad entitled "Why Did You Make Me Cry". So, there's a few vocal items here and there, but by and large this is truly an instrumental feast for fans - like me- of twangy garage guitar. Give it a spin!



Lastly, I've been impressed with a 30-tracker released late last year on the Swedish Classics label (catalogue number 725) featuring a collection of songs inspired in some way or another by the late, great Buddy Holly and entitled "**The Holly Sound; Just Like Buddy**". Of the recordings on show, Don and Frank's "Thinkin' It Over", "Still In Love With You" by the Tu-Tones, "Little Ragged Dolly" by Bobby Clark and the Rhythm Kings, "Birds and Bees" by the Temptations (no, not THOSE Temptations) and the Bobby Vee-ish "Someday Baby You'll Be Lonely" by Joey Mann remind me of the post-Holly Crickets during their period with the Liberty label, while "Falling Tears" by the Delcades, "I'm Gonna Stop Cryin'" by Bob and the Bandits, "My Secret" by El Ray and the Nightbeats, "Oh Little Girl" by Jimmy Craig, "Oh Baby Mine" by Sonny Booth, "So Shy" by the Leen Teens and Bobby Davies's version of "Maybe Baby" remind me of the post-Holly Crickets during their time with Coral.

Elsewhere, "Miss New Love" by Gene and the Strangers is a "Peggy Sue"-based rocker with a Holly-like vocal, Sonny West's original Nor-Va-Jak recording of his own "Rave On" was picked up by Atlantic in early '58, Lou Giordano's rockin' rumba "Don't Cha Know" has Holly himself and Phil Everly on high harmony vocal, Rocky Hart's busy-tempoed version of "Everyday" is unusual, likewise Billy and the Glens' reading of "Oh Boy", Jackie Walker's version of "Peggy Sue" is weird, you can quite capably have a kness-up to this !; the busy-tempoed approach by Ronnie Price of "Look At Me" doesn't quite come off for me, "Uh Huh Uh Huh Uh Huh" by Rusty Evans is simply daft, Gene Fisher and the Mystics' reading of "Listen To Me" is pleasant enough, you can do the bossa nova to Jimmy Leon Steel's "A Love Like Yours" if so inclined, there's some choice early solo work by Sonny Curtis with "Willie Mae Jones", released on Dot in '58, the standout "I'm Gonna Love You" by Kenny Baker, "This Is It" by the Paris Brothers owes more to the Everlys (strangely enough!) than Buddy, Marty Cash's "So Long Sandy" is a cool twister with a Buddy-esque vocal, Jimmy Witter's "My Kind Of Woman" is busy-tempoed, giddy-up there! Have you heard Larry Page's "version" of "That'll Be The Day"? Well, the one heard here is the American equivalent, I guess. C.A. Bruce's "Pin Cushion" sounds like a rough demo and is likeable and finally, the Nighthawks original version of "When Sin Stops" was covered by emerging new talent Waylon Jennings.

Nice selection with very few clunkers, the booklet has some fine pics of the performers and label shots AND detailed notes by Roy Olsson and our very own Tony Wilkinson. Check it out!

Hardrock Bunter

STRIDING WITH KATE GARNER

The Rock'n'Roll fraternity has been blessed with many excellent musicians specialising in various elements of the rockin' scene, and in particular the emergence of the "Rhythm n' Blues Diva". We have several Lavern Bakers and Ruth Browns, but my subject matter, Kate Garner is none of these; however she is a singer and songwriter, a piano player extraordinaire, and her music does emanate from an acoustic age.

So why is Kate being reviewed in a vintage music magazine? The answer, because she plays that virtually lost art form, "stride piano", and sings a music that many of the old Rock'n'Roll pioneers would have listened to in a bygone age, when on a Sunday afternoon all the family, plus the elders, grouped in the front parlour and sang around the old joanna. Most could tickle the ivories, knocking out a tune using the "vamp" style as it was commonly called, and others, as in my family, played a mouth organ, Jews harp or another lost art – whistled. Many of these songs you would have heard in "Pennies from Heaven," the 1978 TV drama, and in countless second World War films, with a cheery but doomed squadron leader rallying his crew around the NAAFI piano for one last song.



'Stride' basically is where the left hand provides a clockwork rhythm, and the right picks out the melody. For the musically interested, Kate tells me she "doubles up the bottom note with the octave note above, then follow with the chord above" - there you have it. Ragtime, which is the older uncle of stride, had a revival when, in 1973, Scott Joplin's 'The Entertainer' was featured in 'The Sting'.

Tall and stunningly attractive, I am not sure if Kate ever adopts Her Royal Tallness – Marcia Ball's style of sitting cross legged and side saddle, but her piano style wafts of the parlour sing song, smoky pubs, the music hall, vaudeville, and the street party knees up after the regular Empire victory, Coronation or Royal Wedding.

Kate was born in Hertfordshire in the 1970s to a musical family, dad a musician and keen Rock'n'Roll fan, and mum an actress, plus sister Juliet and brother Nik. Juliet is now an accomplished artist and Nik a professional songwriter. When dad purchased a tabletop gramophone from a flea-market and a bundle of 78s, the twelve year old Kate put aside the homework and tip-toed into a world of mechanical music. Al Bowlly (aka Bowley) and Fats Waller were probably the more modern of sounds, but whatever music came out of that cabinet was to make a huge impression. Putting a tape microphone against the gramophone, Kate often sang over (making up the lyrics) to the opening bars, and harmonised over the vocals.

Kate has also dabbled with the clarinet, hence a fondness for Artie Shaw and Benny Goodwin. Encouraged by her father, Kate says her first instrument is the piano, (voice second), which she has played and even wrote songs from the age of five.

Many musicians and composers have been important, as diverse from Winnie Atwell to Chopin, and Elsie Carlisle to Chas n' Dave, whose black and white Courage television adverts created the perfect pre-war pub atmosphere. Kate, who later learned music, turned down university to concentrate on playing and becoming a professional musician. Jelly Roll Morton, Fats Waller and

Charlie Kunz were keyboard inspiration, and pushing classical and Rock'n'Roll piano to the sidelines, Kate continued to focus on the stride.

Since her teens Kate has made a name locally playing in many north London pubs and beyond, and has found a market in 1940s events and 1920s/1930s evenings of style, jazz and swing. Kate's repertoire of music from these eras is phenomenal, and I noted at a local gig, her performance which preceded her father's Rock'n'Roll spot was quite complimentary. In fact dad, Chas Hodges, invited his talented offspring to a duet, which of course earned rapturous applause, for more about that evening see John D'Avensac's review in TFTW issue 57.



For inspiration, Kate often refers to her collection of 78s, and piano rolls played on her pianola, so watch out for some surprises when she supports Chas n' Dave on their 2011 farewell tour, which includes three nights at the O2. The unassuming Kate has in fact played on many famous large stages, but a somewhat smaller venue hosting Kate and local entertainers is the skiffle pub 'The Wonder' off Chase Side, Enfield. Contact me for details.

Kate lives in Hertfordshire with comedy scriptwriter husband Paul, they met after Paul played one of her songs on his radio show. Toddler Harry is showing signs of musical aspirations, and I am sure every encouragement will be given to keep the music flowing through the next generations of Garners.

In the meantime if you are looking for some nostalgic foot tapping, sing-along vintage piano, and vocals to make that party/club/weekender go with a swing, get details from www.myspace.com/pianokate. And on meeting Woodette Kate don't forget to introduce yourself as a fellow Woodie... she doesn't bite.

Ken Major

THE SUN NEVER SETS ON THOSE WHO RIDE INTO IT

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Rock'n'Roll Enterprises
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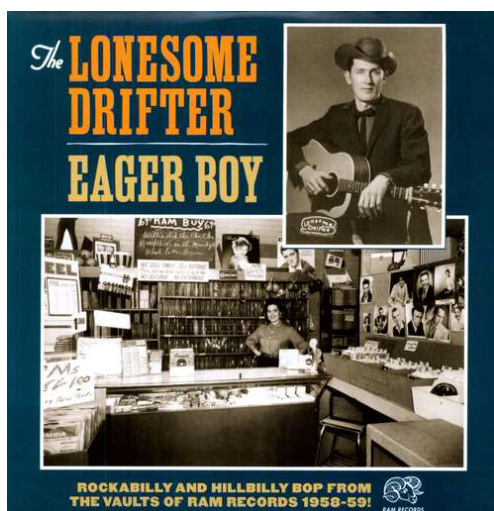
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THE LONESOME DRIFTER - EAGER BOY - NORTON 327



Eager Boy / Tear Drop Valley / Honey Do You Think Of Me / No Lovin' No Rockin' Blues / Ain't Got Nothin' But The Blues / I Want You Back / Eager Boy (alt. take) / I'll Be Lonesome When You're Gone / Tear Drop Valley (alt. take) / I'll Take A Chance / This Old World Don't Seem The Same / I'm Gonna Quit My Crying / Blues From A Broken Heart / I Wished It Wasn't So / Your New Love / Tear Drop Valley (alt. take) / Eager Boy (alt. take)

Here you've got a seventeen recording song roundup on Thomas Johnson, the mysterious Lonesome Drifter, culled from the vaults of Shreveport's Ram Records. His K 1958 single **Eager Boy** stands as one of the most sought after records of all time, reaching as much as US \$5,100.00 on a web sale recently.

The Drifter's haunting vocals and stark instrumentation make him a truly unique figure in rockabilly and hillbilly music, and not only in Louisiana. No drums being allowed, the sound brings you straight back to 1954. Even if recorded later, that music carries the same Bill Monroe influence and sparks as Elvis' Sun cuts. No LP by The Lonesome Drifter has been issued since the Collector LP CL1022, in 1974, and you have to note that one song "I Wished It Wasn't So" is missing on that long deleted LP. The new LP comes with some superb pictures and great liner notes by Billy Miller, Margaret Lewis and the man himself. This great piece of vinyl is the perfect companion to the ACE CDs releases led by the late Ray Topping.

What about the music, buddies? "Eager Boy" and "Teardrop Valley" released in 1958 are all time classics that need no comment. The two alternate takes of each song are not far different from the masters because the guy knew his stuff and handles it straight from the start. "Honey Do You Think Of Me" (written by Nadine S. Qualis like "Teardrop Valley") is a great country song with high pitched vocal and stunning guitar support. "Ain't Got Nothing But The Blues" is a plaintive bluesy song in the Jimmie Rodgers' blue yodel tradition shaped with a strong rhythm while "No Lovin' No Rockin' Blues" (written by fellow label member James Wilson) is worked in the same style. Being too much echoed that song, like "Your New Love" another attempt to a country ballad, stayed in the vaults.

"I Want You Back" features a very nice walking bass and the voice is sometimes not far from Bill Browning's "Island" recordings. "I'll Be Lonesome When You're Gone" (issued as B-side for "Honey Do You Think Of Me" on Ram in 1959), already recorded by Linda Brannon, sounds like an up-dated Hank Williams' song with Billy Sanford on guitar. "I'll Take A Chance" is a country weepie well delivered but with nothing exceptional, being obviously a demo lasting only 1m03s. "This Old World Don't Seem The Same" and "I'm Gonna Quit My Crying", both from Thomas' pen, are very nice country songs. "Blues From A Broken Heart" speaks for itself. "I Wished It Was Not So" is another wonder like "Teardrop Valley".

This new LP with 13 different songs (five being from Thomas' own pen) is real bone chilling stuff and a record you couldn't have hoped for. Especially if you consider that The Lonesome Drifter performed his last concert in 1960, pawned his guitar and stayed away from the rockabilly circles since then. Thanks to the friends who told him "I Want You Back" and helped to make that dream come true. For sure "This Old World Don't Seem The Same" since that record has come into my hands. "Norton" have also issued great single offering alternates of "Eager Boy" and "Teardrop Valley". That pressing will save you US \$5,995.00 and must be seen as an original! Go for it!

**Dominique "Imperial" Anglares
November 4, 2010.**



SOUL BREAKOUT '60
(Fantastic Voyage FVDD081)
2 CD set



R & B SPOTLIGHT '60
(Fantastic Voyage FVDD083)
2 CD set

In 1960 the “Billboard” R & B chart became known as “Hot R & B Sides” and listed the top 30 of the week. It became a pretty accurate reflection of the musical tastes of black Americans In the deep south (and Chicago where there were many migrant southerners), electric blues was hanging in there, just, but there was also a continuing market for romantic voiced crooners.

Also there was an emergence of brash younger singers who blended R & B with the Rock'n'Roll beat. Throw in a few doo-wop groups, instrumentals and novelty items and there you have it. As for soul, that hadn't arrived yet, but there was an edging towards that sound in 1960.

These two issues comprise 120 such tracks (60 on each) complementing each other, and there is no duplication. Every number made the R & B and/or pop charts (even if only “bubbling under”).

“R & B Spotlight” features a lot of well known names (Fats, Bo, Dee Clark, Johnny Otis etc) and some that do not feature too often on issues of this type (James Booker, Buster Brown, Al Brown's Tunetoppers, The Blue Notes, Bobby Hendricks (“Psycho” – what an oddity!)). There's also some blues from Elmore and Jimmy Reed.



**The Organ for the Swedish
Rock'n'Roll Club**

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“Soul Breakout” is in a similar vein but beware, there are lots of strings and angelic choirs. Well known stuff is by The Drifters, Brook Benton/Dinah Washington, Sam Cooke. Less reissued are The Flamingos, Jerry Butler, Ed Townsend. Ike & Tina feature alongside James Brown and for good measure there's the first three hits from the emerging Tamla and Motown company.

I can't list all the tracks here but check them out at www.amazon.co.uk or www.futurenoisemusic.com. Most of the tracks are likely to be in your collection already but if you pick the right supplier both items can be yours for under £7 each.

Packaging is nice, good notes and full details of the original label issues. You may argue that some of the numbers are neither soul or R & B (I would), but that's what was selling in 1960.

Gordon Fleming

JUPP by JOHN

The man they call the “Godfather of Southend Rock” is returning to his home-town for a one-off concert for the first time in more than five years as the guest of Mo Witham, one of the UK’s top guitarists.



Mickey Jupp, who has released more than 20 albums and compilations, will be appearing at his old stomping ground at Club Riga, at the Cricketers Pub, in London Road, Westcliff, on Saturday March 12.

Jupp has recorded for major record labels like Arista, Bell, A&M, Stiff and Vertigo, and has seen his songs covered by acts like Rick Nelson, Nick Lowe, Elkie Brooks, Delbert McLinton, The Judds and Darrel Higham. Not to mention local heroes, Dr Feelgood.

Semi-retired at 67, Jupp now makes his home in Cumbria, playing live infrequently, but has been persuaded to make the Southend appearance by long-time cohort Mo Witham, who has put together the band for the occasion. Mo played for many years with Suzi Quatro, and has turned down more than one offer to join big-name bands to plough his own furrow.

Show organiser Mick Brownlee, some-time drummer in support band Hunt Runt Shunt and Cunningham said: “The evening will be like a Who’s Who of the Rock’n’Roll scene in Southend dating back to the fifties. We anticipate a full house, and suggest early booking.”

Lead singer of Hunt Runt etc is Tony Sumner, named by hitmaking Southend band The Paramounts as a major influence when he fronted seminal Rockafellas, who played Southend dancehalls in the late fifties. Bass player in the band is John Bobin, who played alongside Jupp in Legend, the band that bequeathed Marc Bolan’s T-Rex a drummer when he went electric.

Mick Brownlee played in the first line-up of The Paramounts, who morphed into Procol Harum when they were based at The Shades nightspot on Southend seafront, just a few hundred yards away from where Mickey Jupp grew up in Thorpe Bay.

Jupp played in several Southend bands after leaving art college in 1962 and was in the R&B group The Orioles (1963 – late 1965), which included Mo Witham (guitar, vocals) and Bob Clouter (drums), but the band never recorded.

After a break from music, Jupp formed Legend in 1968, signed to Bell Records. They released a self-named album Legend, a mix of pop, rockabilly and blues rock styles acoustically. A second lineup, with Mo Witham on guitar, John Bobin on bass and Bill Fyfield on drums signed with Vertigo in 1970. Confusingly, their second album was also called Legend, but is referred to as the "Red Boot" album, after the cover picture. Fyfield left to join T.Rex (where he was re-named Bill Legend, after the band he had left, by Marc Bolan), and was replaced on drums by Bob Clouter who had played with Jupp in The Orioles. This lineup recorded the second Vertigo album Moonshine issued in 1971 (and re-released on CD in 2007).



Returning to Southend, Jupp formed the Mickey Jupp Big Band that featured at Southend's first and only Rock Festival at Roots Hall, which featured Bob Fish, later of The Darts. until the pub-rock revolution featuring local bands such as Dr. Feelgood, for whom he wrote the hit single Down at the Doctors, created fresh interest in rock and roll. He signed to Stiff Records in 1978, and they initially released a compilation album of the first three Legend albums, which was also called Legend, giving three albums with this title.

It was subsequent to that release that the influential NME magazine dubbed him "The Godfather of Southend Rock," and he appeared on the second national Stiff Records tour, the subject of a TV documentary. This was followed by his first solo album, Juppanese.

The follow-up album Long Distance Romancer was produced by Godley and Creme, of 10 CC, and he worked with a number of name producers, and despite music industry acclaim, Jupp always managed to give mainstream success a swerve.

Jupp went on to release a further seven solo albums, some appearing on Swedish and German labels and last year released a live album with Mo Witham's band that included some of the stage favourites from yesteryear that Jupp had not otherwise recorded.

He continues to be held in high esteem, but prefers to keep his head down, running a gift shop in one of the most picturesque parts of the UK.

John Howard



This facet of popular music long predates the popularity of singers like Bob Dylan, Joan Baez, etc. For as long as people have been marching and protesting for their rights, or struggling to improve the lot of poor people, there have been rousing anthems and protest songs to inspire them.

When I first became active in the peace movement in the early 1960s I learnt loads of such songs, many of which I still remember today. At that time I was into folk music, long before I belatedly discovered Jerry Lee Lewis and Rock'n'Roll. Not owning a record player or any records till 1964, I contented myself with attending folk evenings at local venues and learning and singing songs on the Aldermaston, Faslane and other anti-Bomb marches and demonstrations.

Many of these songs are long forgotten, but they are slices of our recent history. Take the words of 'Ban The Bloody H-Bomb' for instance (sung to the tune of John Brown's Body/Battle Hymn of the Republic). It had verses which immortalized the Prime Minister and Leader of the Opposition at that time:

Macmillan and the Tories	(Chorus)	Gaitskell's Labour Party
They are out to wait and see	Ban, ban, ban the bloody H-bomb,	Are preparing for a sell,
They think the great deterrent	Ban, ban, ban the bloody H-bomb,	They want to get the votes
Will secure the victory.	Ban, ban, ban the bloody H-bomb	And keep the Atom Bomb as well
I don't know if they scare the Reds,	If you want to stay alive next year.	But strontium will send us all
By God they frighten me		To shovel coal in Hell
If they won't ban the H-Bomb now.		If we don't ban the H-Bomb now.

Plus many other verses. A good one to sing on marches with its mild swear word and alliteration; you could really spit out the line 'Ban Ban Ban the Bloody H-Bomb' with feeling.

The leaders of the day, along with the Royal Family, got short shrift in these anti-nuclear songs. In 1963 Spies for Peace, an offshoot of Bertrand Russell's Committee of 100 direct action anti-nuclear weapons group, revealed that the government had secret underground bunkers around the country called RSGs or Regional Seats of Government for use in an emergency such as a nuclear war. These RSGs were designed to impose martial law on Britain during such times, and one was conveniently located at Warren Row, a village just off the route of the Aldermaston March. Of course loads of us marchers diverted from the main route to go and visit this top-secret RSG at Warren Row. CND weren't happy about this at all and tried to get the marchers to continue on the planned route, and censored their newspaper 'Sanity' when the editor inadvertently printed the taboo name Warren Row - we staff at head office had to go through thousands of copies with a black marker.

'The Ballad of Warren Row' and similar songs immortalized the RSG and the leaders of the day:

<p>Oh when I was Easter marching A couple of months ago I came upon a little place By the name of Warren Row I saw I copper lurking So I told him why I'd come: 'I want to find a place to hide The day they drop The Bomb'</p>	<p>'This hole is for your betters, chum, The ones who get the boff, And the Army's booked the standing room So you'd better bugger off. We've got a pew for Supermac And one for Mr Brooke, And a golden-plated RSG For Lizzie and the Dook'</p>
---	--

Supermac being, of course, Prime Minister Harold Macmillan, once portrayed as Supermac by Vicky the cartoonist and the name stuck. Henry Brooke was Tory Home Secretary at the time. Lizzie and the Dook are, of course, very much still around as we can't vote them out. As the Queen and royal family frequently launched Polaris and other nuclear-armed submarines without a word of protest, they were not favorites with the peace movement. Another anti-RSG song was sung to the tune of the National Anthem (which peace protestors invariably sat down for when the real thing was played as we were republicans almost without exception):

God Save our RSG
 No room for you or me
 Where will we be?
 Out in the wilderness
 Our Queen could not care less
 Out country's in a bloody mess
 God Save our RSG

Yet another anti-RSG song also immortalized the Prime Minister of the day, sung to the tune of 'I Love A Lassie':

<p>I've got a secret, a nice Official Secret And I'll publish it for all the world to see. They've got a shelter, A nice official shelter They call it an R-S-G.</p>	<p>They've got a shelter, A nice official shelter, They call it an R-S-G They'll find room for Macmillan And all the other villains And the boys from the Ministry</p>	<p>But what about the people, All the unofficial people? Where will we be, you and me? We'll be out in the fall-out, The nice official fall-out, Dying for democracy.</p>
--	--	---

Even a Christmas carol was altered for the anti-nuclear bomb movement with very bitter and ironic words - 'God Rest Ye Merry Gentlemen':

God rest ye merry gentlemen, sleep easy in your beds
 The independent British Bomb is flying overhead
 To go and kill the Russians when the rest of us are dead,
O tidings of comfort and joy, comfort and joy, O tidings of comfort and joy.
 I've got a little tin hat and I wear it every day
 It keeps me safe by darkest night from every gamma ray
 And saves me from the H-Bomb's power when they have gone astray
O tidings of comfort and joy, comfort and joy, O tidings of comfort and joy.
 If Jesus Christ came back to Earth to save the rich and poor,
 We wouldn't crucify him like the Romans did before
 But I'd shoot him if I caught him at my fall-out shelter door
O tidings of comfort and joy, comfort and joy, O tidings of comfort and joy.

There were more light-hearted songs as well. 'The Racing Pigeon' was all about a Trafalgar Square pigeon watching John Osborne, Sheilagh Delaney and thousands of others being arrested on the Committee of 100's most successful sit-down demonstration in the Square in September 1961 (I was one of the sit-downers). The pigeon ends up being arrested and charged with 'messaging on the Force' for shitting on a policeman.

Then there was 'Daughter Dear Daughter' about an anxious mother pleading with her daughter not to go marching with the Young CND 'for they'll rock you and roll you and shove you into bed, and if they pinch your cherry you'll wish you were dead'. Of course the daughter ignores her mother's advice, and with barbed wire in her underwear to keep off disgrace she goes on the march, gets seduced by a marcher with a beard on his chin and a glint in his eye and reassures her mother with these words:

'Oh mother, don't flap, there's no need for distress,
That marcher has left me his, Name and address,
And if we can win, though a baby there be,
He won't have to march like his dada and me'.

Unwanted pregnancies and STDs were all too real a fear to parents due to the loose morals on the marches where men and women slept in school halls, etc. overnight. Alas I was never a party to these goings on, remaining a virgin till well into my twenties. But then I rarely slept overnight on the marches, usually tamely coming home by coach for each overnight stay. The exception being a trip to the Polaris submarine base at Faslane, but all I remember getting on that trip was an Eccles cake during an overnight stay in Eccles, Manchester and a bacon roll in Glasgow!

My mother came on one march, heard and joined in some of the songs, then suggested we sing 'Onward Christian Soldiers'. I tried to explain this was most inappropriate for a peace march as it contained lines about soldiers going into battle, plus the fact that many on the march were not Christians anyway. In fact the idea of Christian soldiers going into battle to massacre or subdue heathen enemies was positively repulsive, whatever the true meaning of the original lyrics as sung by the Salvation Army and others.

The songs certainly helped us along the long road from Aldermaston and other places, but they also created a great, happy atmosphere and was so preferable to the ugly shouting of slogans which took place on marches when there was no singing, and which predominate present day demonstrations. I really miss the singing and bands on those early CND marches.

Tony "The Protestant" Papard



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TALES FROM THE DARK SIDE

(POST-1970)

by Andy Faber



I don't drum any more. Or rather I don't drum in a band. I've offered many reasons for this, from rank apathy to the inadequacy I felt when I first saw Bunter Clark play, but these aren't even approaching the real reason. I have a 'war wound', which means I suffer loads of gyp in my shoulder if I drum too much. And I blame a hairdresser and a bassist. I'll tell you the story.

As a spotty youth in the mid-'70s, I had little going for me other than the fact that most other youths of the time were equally as spotty, if not spottier. I wasn't especially good at anything other than getting dumped by girlfriends, but I was known around the patch as the ultimate rock music geek. In those pre-Internet days, info on bands was hard to come by, limited effectively to the three weekly magazines, NME, Melody Maker and Sounds (and Rolling Stone if you could afford it). So no Rolling Stone then. But somehow, despite the same sources as my friends, and also despite being stuck out in the sticks (in fact not even the sticks, the splinters), I managed to amass an encyclopedic knowledge of anything relating to what we called rock, roughly from the birth of Cream to the present day (or the most recent magazine to be precise). Such knowledge was useless in pulling girls (The Bay City rollers were outside my remit) but more useful in getting roughed up by the local oiks who picked on anyone out of the ordinary.

But it was something. And it got me noticed, for good or ill. Occasionally, teachers would sidle up and offer perverse bargains like "I'll let you off detention this evening if you can tell me what Ariel Bender's real name is" or "Front of the bus queue if you tape me Yessongs". The more progressive (and usually beautiful) female school friends would also pop in the odd question about T Rex (just inside the remit) which I would offer private audiences to answer.

And it got me noticed by my mum's hairdresser, a proper adult, i.e. not a school kid and not a teacher. She went by the mysterious name Tanya (the only one I've ever known), and had the look of Marianne Faithful about her, especially the way in which she got less attractive the closer you got. She had other similarities with Faithful; just as I was never sure whether what Marianne did was actually singing, so Tanya's hairdressing posed the equivalent tonsorial conundrum. Safe to say I went to an 'anything for the weekend' merchant in town.

Anyway, Tanya was connected. By the most gossamer-thin strand, but connected nonetheless. She counted amongst her ex-boyfriends no less than Tony Reeves, renowned bassist and currently occupying that position with prog-rockers Curved Air. Now number one, ANY connection with a proper rock band made Tanya well worth knowing, and number two, this was Curved Air, whose singer Sonja Christina I would gladly walk barefoot over a mile of broken glass to stand in the shadow of. But the relationship appeared to be in the past and any prospect of an 'in' to the business I had made my life's work seemed stillborn.

Then the date sheet for the local flea-pit came out - 30th October, Curved Air! I made a point of pointing this out to mother dear, and unprompted she passed this onto the demon crimper. Sure enough, a few days later, Tanya popped round, thankfully without her shears, and had a question for my mum; "My ex, Tony, has asked me to go and say hello at the Curved Air gig. I have two free tickets, and wondered if your son would like to come, as a bit of a bodyguard." No worries on my part that I didn't fit that bill at all, I said "Yes" with just enough lack of humility to make it look like I was doing her a favour, then rushed to the calendar to start ticking off the days.

The glorious day came, and my mum dropped Tanya and me off at the local flea-pit for an evening of confusing-time-signature violin-driven neo-classical twaddle. For two hours Curved Air lived up to the throng's expectations, those assembled torn between wishing the band would bloody get on with it instead of that fourth drum solo, and wishing they'd play forever just so they could stare all the more at the beautiful Sonja. After two encores they were gone, but instead of making for the exits, Tanya and I were ushered backstage, into what I thought was a small corridor prior to the dressing room, but turned out to be the dressing room itself.

What does a fourteen-year old do whilst his date for the evening gets chatted up by an ex? Well the hour went surprisingly well; I split my time between looking furtively at Sonja in various stages of undress and listening to drummer Stuart Copeland telling me how easy the transition from 5/8 to 7/16 time was, really. And then it was time for the band to go, onto the next boarding house or back of a van and Tony and Tanya were lagging behind. I felt some sort of loyalty, something holding me back from just walking down the steep flight of stairs so T&T could have the fumble they clearly craved. So I stood and waited a couple of steps below them, with my back politely turned as a peck on the cheek became a full-on piece of tongue-swapping and then a bit of mutual groping.

The next thing I saw was Sonja Christina, her beautiful face just visible in the half light as she said "Wake up, John." My first thought was that by some miracle I had pulled the ultimate, and she was waking me after a night of mutual ...well I didn't know what, I was only 14 remember but it would have been nice. But then I felt the sharp pain in my shoulder. It bloody hurt like hell. "You took a nasty tumble there" said Darryl, the violinist, and it became clear that somehow I'd fallen down the stairs from the dressing cupboard and landed at the band's feet. Very clumsy, very unlike me, and I appeared to have taken the full force of the tumble on my right shoulder. A suspiciously long time later, Tony and Tanya came down the stairs looking a bit guilty. Tanya immediately made a bit of a fuss of me, but apart from the shoulder I was fine. Tanya and I said our final goodbyes and we made our way home by taxi.

By God I had an ache the next day pondered the incident the next day shone a bit of light on the adult, I had been made to wear and had been prised into a pair of rather than my usual, frankly rancid, hand, and asked, "What were you seat area of the trousers, and there was a boot on it. I apologised for no reason, suddenly it became clear to me. That imprint who had kicked me down the stairs the night with my proximity to an impending act of coitus. couldn't give her credit for wearing, or it was Tony.

day. And I still couldn't work it out as I at school. But when I got home, my mum confusion. Because I was out with an something posh the previous evening, my dad's immaculate dark blue slacks jeans. My mum greeted me, slacks in doing last night?" She pointed to the the clear, dusty imprint of the sole of guessing that would satisfy her, and had been delivered by someone before, clearly someone uneasy So Either Tanya had footwear I Or it was a coincidence.

The memory of the event subsided as quickly as the pain of the injury; I had a very full life in those days and it just faded away. But in my late 30s, I started to 'feel' my shoulder on cold, damp days, then more frequently, and eventually chronically, if I subjected it to any stress. So I quit the drums, and took up a far easier profession. Singing.

I recently caught Curved Air live, and wondered about vengeance, but Tony clearly still feels guilt for his joint culpability all those years ago, because he is running scared. Chris Harris now occupies the bassist's position, Tony lurking somewhere waiting for the fateful knock on the door, horse's head in the bed, or similar. And as for Tanya, well my mum dealt her the unknowing but ultimate blow of moving to a proper hairdresser in the early eighties.

Of course to protect the innocent, I have to say all this is 'allegedly'.

But my shoulder knows the truth.

Baker's Dozen

A dip into 40 years of correspondence from the Ken Major/Chuck N. Baker archive cabinet

1. The Blues Highway travellers, Chuck and Doug are in Chicago, they catch John Primer and the Real Deal at B.L.U.E.S. on North Halstead, including Big Time Sarah, originally from Coldwater, Miss. who does a few numbers. Four clubs later the guys then move on to a full house at Rosa's lounge where Billy Branch and the Sons Of The Blues are playing. The guys confirm Chicago, above anywhere, is where the blues scene is at. **Source:** *Doug Newcombe: Popular Mechanics, June 2008.*

2. Woodie Chuck Baker travelled to Taiwan/China with the Taiwanese Benevolent Association of America. Meetings with officials, including the Mayor of Taipei and the Vice minister of the Chinese 'United Front Works Department' were filmed and transmitted back to the Las Vegas Pahrump TV station, where Chuck is an anchor man. Cultural surprises included the food, hotel service, freeway cycle lanes and the unique shopping marts. **Source:** *Jan Hogan, Las Vegas Review-Journal 23.6.2006*

3. This quiz was shown in the *Las Vegas Weekly 4.3.2010*:

- a) Who was the U.S. president when Dick Dale was born?
 - b) Dale's 1962 single 'Misirlou' was used in which Quentin Tarantino film?
 - c) With which guitarist did Dale jam in a bar scene in the 1987 film *Back To The Beach*?
 - d) Which professional sports team uses Dale's 'Scalped' as its theme song? Clue (Colorado-----)
 - e) Which Disneyland ride has featured a soundtrack recorded by Dale? Clue (mountain name)
- Answers at end of article.

4 .Review of Dr. John's 'Best of the Parlophone Years' produced a half page comparing him to 'Satchmo.' Now living in New York City and Long Island for 25 years, as a kid hung out with blacks and helped his father in P.A. sound systems. Always around Cosimo's studio, had left hand ring finger shot off in Jacksonville Fla. 1961. Reformed heroin junkie, quit N.O. for L.A. in 1964 after a Fort Worth prison sentence. Check out autobiog. 'Under A Hoodoo Moon' **Source:** *Cain Burdeau Las Vegas Sun 26.8.2005*

5 .Cleveland R'n'R Hall Of Fame and Museum: Rock Hall attendance in 2004 was 413000, down 13%. (In 1995-873000). 87 full time staff, revenue \$15.1m. Plans include a \$10m library at a Cleveland college. Half the money will be from the New York based R'n'R Hall of Fame foundation, the Rock Hall's parent organisation which produces an annual induction ceremony usually held in New York. Tribute to Sam Cooke and Bob Dylan expected in the spring. **Source:** *Mr. R. Kropke Las Vegas Sun 23.9.2005*

6. The Teenage Awards Music International (T.A.M.I.) show of 1964 at the Santa Monica Civic auditorium never became the annual non profit/awards concert as producer William Sargent Jnr predicted. DVD producer Steve Binder, has released the much bootlegged complete feature film including the four missing segments of the Beach Boys, Chuck Berry, and the Stones who regretted following James Brown on stage. Lesley Gore was the most successful performer at that time. **Source:** *Randy Lewis, L.A. Times 23.3.2010*

7. Steve Marcus a jazz saxophonist and pioneer of the late 1960's jazz fusion movement died Sunday in his sleep at his home in New hope, Pa. Marcus at the age of 66. He had been touring with "Steve Smith and Buddy's Buddies" a Buddy Rich tribute band said fellow saxophonist Andy Fusco a member of the group. Marcus had recorded and toured with Stan Kenton, Herbie Mann and Buddy Rich, and several of his recordings have been recently reissued including "The Count's Rock Band". **Source:** *L.A. Times 29.9.2005*

8. Steve March Torme appeared at the Historic Boulder Theatre, owned by Desi Arnaz Jnr. Boulder City. Older Stompin' USA fans will remember the meet-up with Desi, Sandy Nelson and Little Norman during our trip which included Los Angeles the Grand Canyon and the Viva Las Vegas rockabilly weekend. The Torme show was over two nights and billed as Torme sings Torme and included a multimedia presentation of photos and video clips of Steve and Mel singing together. **Source:** *Theatre postcard, date 2005*

9. Drummer Hal Blaine defended his daughter Michelle Blaine against allegations from Phil Spector that she siphoned off hundreds of thousands of \$\$ from his various accounts. Spector had filed a suit in Los Angeles County Superior Court against his former personal assistant, which claimed \$425000 had been improperly transferred for a film production company. Hal had worked with Spector as a member of his "Wrecking Crew" session musicians during the 1960s. **Source:** *Geoff Boucher, L.A. Times 24.9.2005*

10. R.L. Burnside died age 78 at a hospital in Memphis yesterday. Matthew Johnson the founder of Fat Possum, Burnside's record label, said the cause was unknown. Burnside was living in Holly Springs, Miss. but was born in Harmontown, same state. Influenced by Miss. Fred McDowell and Muddy Waters. Stompin' USA travellers will remember his gigs and Ben Sandmel interview at the New Orleans Heritage Festival. He is survived by his wife Alice Mae and twelve children. **Source:** *Las Vegas Sun 2.9.2005*

11. A Hurricane Katrina feature: Daughter, Karen Domino White, mentioned that Fats had been reported missing by his agent Al Embry and niece Checquoline Davis, but she had seen a photo of Fats being helped off a boat by rescuers. B.B. King had been unsuccessful in contacting friends and family in the area. Morgan Freeman whose Mississippi home was unscathed helped to arrange an auction for the American Red Cross Disaster Relief. **Source:** *Las Vegas Sun 2.9.2005*

12. The 13th Viva Las Vegas Rockabilly Weekender was held at The Orleans Sunday April 4th with Chuck Berry, Wanda Jackson, The Teenagers, Rudy Grayzell and 50 other acts. English promoter Tom Ingram says he went for a stronger line up this year since he felt that although times are harder in a recession cut backs would be detrimental. For the first time all Festival passes were sold out weeks ago although single day tickets are available. **Source:** *Jason Bracelin Las Vegas Review-Journal 2.4.2010*

13. 3/4 page about 8-track. Patented by William Lear (jets) in the early 60's with the focus on the car stereo market. In 1966 all Fords came with the machine and Chrysler and GM a year later. Working with RCA and Ampex provided pre-recorded music, and tapes were sold in auto shops rather than record shops. Radio Shack sold blank tapes and repair kits and recorders appeared in 1969. "Thriller" and "Purple Rain" were two of the last hits on 8 track. Check 8trackheaven.com **Source:** *Tom Vernon Radio World 28.9.2005*

Answers to Dick Dale quiz:

- a) Franklin Roosevelt
- b) Pulp Fiction
- c) Stevie Ray Vaughn
- d) Colorada Avalanche
- e) Space Mountain

Chuck N Baker / Ken Major

SOUL KITCHEN

"Required reading" - John Broven.



I NEVER HAD A LOVE TO CALL MY OWN...

THE BETTYE SWANN STORY

Bettye Swann is one of the unsung heroines of soul music. Her 1966 chart topping selling single, the wonderful mid-tempo dancer 'Make Me Yours', is quite rightly regarded as one of the truly great soul classics of all time. Soul guru, the late Dave Godin, once said, "Quite simply my favourite soul record of all time."

So what about the lady?

Born Betty Jean Champion in Shreveport, Louisiana, on 24 October 1944, the seventh of fourteen children, grew up some fifty miles from her birthplace and stayed there for the first nineteen years of her life. She first surfaced during her school years in the early sixties as a member of the Fawns.

In 1964 she decided to try her luck in Los Angeles, where she had relatives with whom she could stay. Her mind was made up to make a record and this she did within a few months of arriving in California. So on October 24 1964, her twentieth birthday, Betty signed for the independent Los Angeles label Money, then enjoying its first success with the Jerk by (Don Julien and the Meadow) Larks. Immediately she changed her name to Bettye Swann.

Her first recording was produced by Arthur Wright in Gold Star Studios in Los Angeles, with the Carolyn Franklin penned, exceptional piece of haunting soul, 'Don't Wait Too Long', which became Bettye's initial chart excursion. R&B 21. A couple more releases in 1965, 'The Man That Said No' and 'The Heartache Is Gone' failed to ignite, before her magnificent breakthrough came with 'Make Me Yours', one of the lady's own songs which catapulted her to national fame. An R&B chart topper and a twenty one placing on pop charts. Shortly prior to this success, Bettye married her manager, George Barton. The follow up, 'Fall In Love With Me' didn't do nearly as well, reaching 36 R&B and 67 Pop.

Her first album released, appropriately titled 'MAKE ME YOURS', containing the aforementioned singles along with 'A Change Is Gonna Come', and something that hinted at future directions as a purveyor of Country soul, Don Gibson's 'I Can't Stop Loving You'. A year after her first success, and a couple of less successful singles later, the family moved south to Athens, Georgia.

Bettye's contract with Money lapsed in October 1968, when the company went into hibernation. Capitol Records jumped in with an offer for her services. Her recordings for Capitol finds her moving onto more country influenced recordings. Bettye's first release on Capital was another of her own songs, 'I'm Lonely For You', produced by Wayne Shuler, (whose father ran the seminal rockabilly/R&B label Goldband in Louisiana). Shuler went on to produce most of her Capitol sessions, including the hit, a version of country star Hank Cochran's 'Don't Touch Me', R&B 37.

It was Capital that introduced Bettye to producer Rick Hall, which paired the two together, after her country flavoured hit, the intense 'Don't You Ever Get Tired (Of Hurting Me)' which showcases Bettye's impassioned yet never over stated pleading to her dirty mistreating lover. She also cut two albums for Capitol THE SOUL VEIW NOW and DON'T YOU EVER GET TIRED OF HURTING ME?, each of which continued to demonstrate her preference for Country with selections like, 'Stand By Your Man', which incidentally she lays down a cracking version of this worn chestnut. Also other country nuggets include, 'Than You Can Tell Me Goodbye', 'Sweet Dreams', and 'Today I Started Loving You Again' amongst the Bee Gees 'Words', Otis Redding's 'These Arms Of Mine' / 'Chained And Bound' and Marvin Gaye's 'Ain't That Peculiar'.

Rick Hall had just signed his Fame label with Capital, and with a bit of persuading managed to get Bettye's contract switched to his Fame imprint, on which she had the one release "I'm Just Living A Lie'.

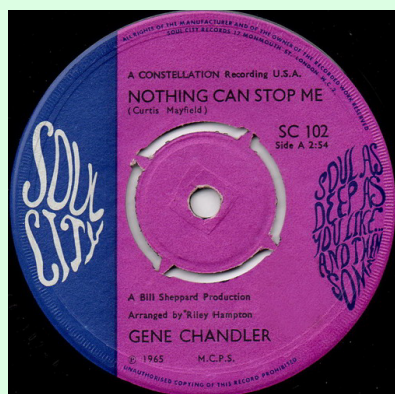
In 1971 Rick Hall's deal with Capitol ceased and his label moved away from the Capital family, taking Bettye with him. In the interim period between Capitol and his new deal with United Artists, he placed Bettye with Atlantic Records. Her first Atlantic forty five, in 1971, the beautiful 'Victim Of A Foolish Heart', on which Bettye's distinctive vocal is simply superb. Written by George Jackson and Micky Buckins, and recorded in the legendary Muscle Shoals studios, had all the right ingredients to hit, which it did, becoming her first big success in a couple of years. Three more minor R&B hits on Atlantic, 'Til I Get It Right' 1973, 'The Boy Next Door' 1974 and 'All The Way In Or All The Way Out', reached the lower regions of the R&B charts in 1975.

A duet with Sam Dees on Big Tree in 1975 with 'Storybook Children', R&B 84, which also was to be her last appearance on the charts. One further Atlantic release in 1976 'Heading In The Right Direction'. This is one of her best and strangely seems to be her final release/recording and the end of her recording career. But she bows out with a smasher of a record. Languid sax opening, gives way to her poignant and so expressive passionate vocals as she sings about the guy who treats her good and has changed her life. Awesome.

Queen of the deep-soul-country ballad, she recorded some of the most hauntingly soulful sides ever put down on wax. Bettye's performances spelt spine-tingling pure Southern soul magic. Few experiences in the soul spectrum are quite so up-lifting as getting an earful of Bettye Swann at her majestic best.

soulssssssssssssssssssssssssssssssoulssssssssssssssssssoulssssssssssssssssoul

In the early kitchens we used to occasionally look at record labels. But I never got around to the celebrated UK Soul City label whose logo was.....



AS DEEP AS YOU LIKE-AND THEN SOME

SOUL CITY RECORDS

The autumn of 1966 was the year that SOUL CITY began its existence, as a modest record shop in Deptford High Street, London, devoted solely to the sale of R&B and Soul records. It was owned by one of the most respected soul journalists Dave Godin, along with David Nathan and Robert Blackmore.

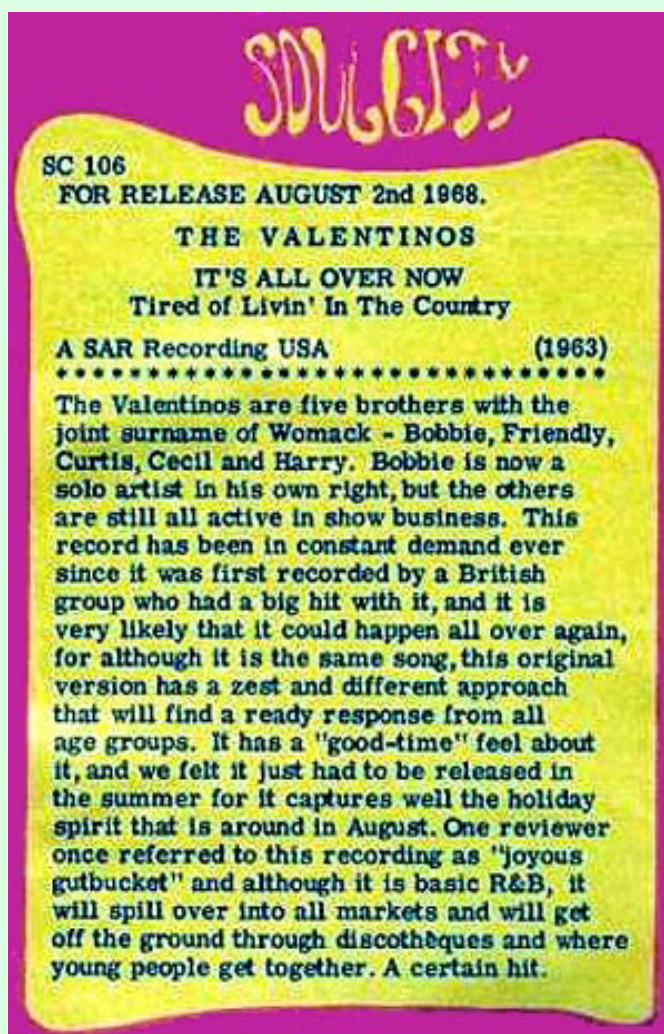
The shop soon outgrew its Deptford High St establishment, so eighteen months later they moved up town to 17 Monmouth Street, Covent Garden, central London. It was from this base that the Soul City record label was launched, a label which existed entirely for the release of American soul records in this country, initially distributed by Island and then Philips, when they took over Island distribution. The label design was purple and royal blue with the never to be forgotten phrase on the right hand side, "SOUL AS DEEP AS YOU LIKE....AND THEN SOME..."

April 1968 saw the label's debut release with Don Gardner & Dee Dee Ford 'Don't You Worry' b/w 'I'm Coming Home To Stay'.

The second release was the classic and greatest ever platter recorded, 'Nothing Can Stop Me' by Gene Chandler, which although released previously in the UK on Stateside, went on to become Soul City's biggest selling hit single, which soared to number 41 on the national charts, and would have gone higher if chart compilation data had included returns from specialist record shops.

Unfortunately for Soul City the success of 'Nothing Can Stop Me' was not emulated, which might have helped the label financially. However during the following 18 months, they put out a number of soul gems, Chuck Edwards 'Downtown Soulville', Bessie Banks 'Go Now', Major Lance 'The Beat', the classic Valentinos's original version of 'It's All Over Now', and many others. They also released a handful of albums, of which Mighty Sam's scintillating MIGHTY SOUL set stands out from the pack.

In October 1969 Allen Toussaint's 'We The People' was to be Soul City's final release. In 1970 the set up went bust, which saw Soul City close both the label and the only true specialist soul shop. Today Soul City is seen as a classic label, and fondly remembered.



45s Discography

- SC101 Don Gardner & Dee Dee Ford - Don't You Worry / I'm Coming Home To Stay (Fire)
- SC102 Gene Chandler - Nothing Can Stop Me / The Big Lie (Constellation)
- SC103 Sylvia - I Cant Help It / It's A Good Life (All Platinum)
- SC104 Chuck Edwards - I Need You / Downtown Soulville (Punch)
- SC105 Bessie Banks - Go Now / It Sound Like My Baby (Tiger)
- SC106 The Valentinos - It's All Over Now / Tired Of Living In The Country (Sar)
- SC107 Billy Preston - Greazee / Greazee Part 2 (Derby)
- SC108 Shirley Lawson - One More Chance / The Star (Back Beat)
- SC109 Soul City Executives - Happy Chatter / Falling In Love (Derby)
- SC110 Thelma Jones - The House That Jack Built / Give It To Me Straight (Barry)
- SC111 The Packers - Hole In The Wall / Go Ahead On (Pure Soul)
- SC112 Chris Jackson - I'll Never Forget You / Forever I'll Stay With You (Jamie)
- SC113 Billy Butler - The Right Track / Boston Monkey (Okeh)
- SC114 Major Lance - The Beat / You'll Want Me Back (Okeh)
- SC115 Mighty Sam - Papa True Love / I Need A Lot Of Lovin' (Amy)

- SC116 Chris Brooks - Black Sheep / I've Got To Get Myself Together (A G P)
- SC117 The Staple Singers - For What It's Worth / Are You Sure (Epic)
- SC118 Erma Franklin - Don't Wait Too Long / Time After Time (Epic)
- SC119 Allen Toussaint - We The People / Tequila (Bell)
- SC120 Chris Jackson - Since There's No Doubt / We Will Be Together-Unissued

Albums

- SCM001 The Valentinos/Simms Twins - Double Barrelled Soul (Sar)
- SCM002 Billy Preston - Greazee Soul (Derby)
- SCM003 The Packers - Hole In The Wall (Pure Soul)
- SCM004 Mighty Sam - Mighty Soul (Amy)
- SCB001 Various Artists - Soul From The City Vol 1 (Various)
- SCB002 Johnnie Taylor - The Roots Of Johnnie Taylor (Sar/Derby)

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BELIEVE IN ME.....

THE DOOLEY SILVERSPOON STORY

During the life of record buying, every so often an artist pops into your “must have everything”. Mr Silverspoon was one such soul man.

1976 was my Dooley Silverspoon year, during which he released some cracking material. Dooley Witherspoon was born in North Carolina, 31st October 1949. His early singing experience was, like so many of the great soul singers, singing gospel music in local churches. During his early teens he takes up root in New York, which he became to call home. 1972 he makes first appearance on wax; alas this was a non starter, for the small independent label, Red Ruby, 'It's Got To Be Now Or Never', under the name of Little Dooley, produced by Philly's Bobby Martin. Red Ruby also released another Northern soul flavoured dancer 'Memories' in 1972. He went on to release several more forty fives for a variety of labels over the next few years, including North Bay, Baylor, KoKo.

He had hooked up with Johnny Baylor under whom he released a superb deep ballad, 'I Love You' on Baylor records, also a stomper in 1975 'You Better Be Ready, KoKo, which was a huge hit on the northern scene. His best from this period must be his incredible wailer on KoKo, 'Just Like A Child'. A true architect of soul, as he hollers and bemoans his situation through these magic grooves. Luther Ingram along with Johnny Baylor co produced these minutes of dynamite.

It was then Dooley met his manager, Sonny Casella. Sonny suggested he dropped the Little and re-christened him Dooley Silverspoon.

He had his first chart success in 1975 on the newly formed Cotton Records, 'Bump Me Baby' parts 1&2, R&B 20, US Pop 80. The record owes a lot to George McCrae's 'Rock Your Baby'. Bumping was very big around this time, and many other releases hit with the same groove, 'Rock The Boat' by Hues Corporation comes to mind.

Dooley Silverspoon was the mainstay of the UK Seville Label, having one album, seven solo singles, and two duets with Jeanne Burton, all of them written and produced by Sonny Casella, under the influence of S.O.N.N.Y (Sound of new New York). Just listen to the intro, a Joe Tex type rap on 'As Long As You Know' (Who You Are), Demanding "I'm gonna preach to you this morning" and you'll see why I was Dooleyfied. Vocally he varies his style yet always retaining a natural roughness, that's hard not to be captured by it's presence. He attacks his material with an armoury of gospel techniques, whoops and squeals.

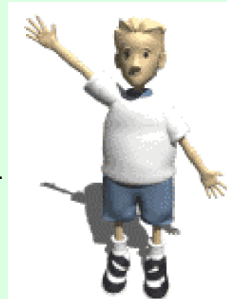
'Let Me Be The No 1' (In Your Life), made it into the UK top 50. Big brass opening aids the catchy pulsating rhythm which drives everything onwards, with sax threading in and out of the vocals, with his joyous whoops, it's all quite breathtaking. 'Believe In Me' our Dooley's sounding not unlike Sam Cooke as he attacks the lyrics with such emotion. 'Game Players', its pounding rhythm was always on all Northern Soul play lists, a superb bouncer. 'Right Under Your Nose' a brilliant soul ballad, on which he really lets his hair down as he hollers, shouts and screams as though possessed as he pleads his tale. 'American Music' is a joyous creative happy chugging dancer. 'Building My World Around You' is a wonderful mid-tempo shuffling ballad. Finally one of my favourites of many, 'Closer To Losing You', a long atmospheric instrumental intro, before it settles into catchy compulsive melodic neat floater.

Than he was gone, so close to breaking through to bigger things.
Last known release to me was 'Mr Deluxe' Seville in 1977.
What of his whereabouts today?

Remember you're in
safe soul hands with....

SOULBOY

Keep on keeping on



NEW ORLEANS SECOND LINE

the beat of the street

by Patty Lee and Armand St. Martin, January 21, 2011

This column, written by husband-wife team Patty Lee and Armand St. Martin, features Roots News From The Crescent City - - A flavorful gumbo of who's who and what's what of New Orleans Music

There is never a dull moment in New Orleans, the "City That Care Forgot", when it comes to finding and enjoying live music of any style. If a person here declares they are bored, "then it's their own fault!" Clubs, restaurants, bars, hotel lobbies, riverboats, coffee-houses, the airport, on the streets, and larger-capacity venues abound. Music can be found literally all over town, from uptown to downtown, all within a short driving radius and/or walking distance of each other, which makes pub crawling in New Orleans "an artform"!

For example, jazz, Rock'n'Roll, cajun, blues, funk, Latin, roots, reggae, soul, Dixieland, rockabilly, gospel, symphony, opera, and swamp pop can be discovered at locations ranging from the Maple Leaf Bar, Giovanni's, Tipitina's, Dos Jefes, Southport Hall, Mid-City Rock 'n Bowl, Harrah's Casino, and the Circle Bar, to the Palm Court Jazz Cafe, Chickie Wah Wah, the Spotted Cat, and the Apple Barrel. Choices are offered, ranging from the Howling Wolf, Vaughn's, Creole Queen Riverboat, Snake & Jakes, the Bombay Club, Blue Nile, D.B.A., Snug Harbor, and Carrollton Station, to Fritzel's European Jazz Pub, Lafitte's Blacksmith Shop, Kerry Irish Pub, House of Blues, and the Maison. Other varieties are enjoyed at hot spots like Margaritaville, Michaul's, Mulate's, Old Point Bar, Pat O'Brien's, Preservation Hall, River Shack, Tommy's Wine Bar, Louisiana Music Factory, Arnaud's Jazz Bistro, the Ogden Museum, the WWII Museum, Saenger Theatre, Trinity Episcopal Church, Bullet's Sports Bar, and Mimi's in the Marigny. This list barely touches the surface of musical offerings, with most - but not all - free to enter with no cover charge and nobody pushing drinks on you if you'd like to wait awhile before ordering.

If certain someones are particularly seeking a specific musical experience then some planning in advance does help. This is often good when it is festival season around The Big Easy. A nice variety of sounds waft through the French Quarter for the French Quarter Fest in the spring, which is free to the public and has music stages set up all around downtown for pleasant viewing. Jazz Fest, by far our most famous festival, brings out-of-town musicians to converge with local musicians for non-stop music at the Fairgrounds. During Jazz Fest, music is heard in almost every conceivable cubby-hole around New Orleans, including private homes. Jazz Fest occurs like clockwork every "last weekend of April and first weekend of May". The Voodoo Fest for die-hard heavy rockers, and usually the "youth", is held at Halloween-time in City Park. The Satchmo

Summer Festival celebrates the works of Louis Armstrong with 4 stages of free live music in the French Quarter during the heat of humid New Orleans summertimes. Mardi Gras may not be dubbed a "festival" per se, but the Tuesday before every Ash Wednesday on the calendar (including multiples-of-weeks of parties and parades leading up to this big party), is considered by many "to be the greatest free party on earth." Mardi Gras time offers live music everywhere, including marching bands, right on parade routes. There are so many small to large festivals in South Louisiana that an entire calendar can be devoted just to festivals. But probably none can compare to Jazz Fest and Mardi Gras.

However, The Ponderosa Stomp is by far one of the most unique musical experiences indoors that resembles a "festival devoted to music." Normally this spirited special event has been in the spring, around Jazz Fest, but recently has moved its annual digs from spring to fall. An American roots festival of "unsung music heroes", the Stomp honors the living legends "who are the architects of Rock'n'Roll, blues, jazz, country, swamp pop and soul music." It features the "best of the best" with a line-up that is annually a not-to-be-missed musical good-time. This fall, Armand St. Martin again entertained at the Ponderosa Stomp, as the special guest on keyboards at the House of Blues for the performance of Rockabilly Hall of Fame recipient Jay Chevalier, and the Haunted Hearts.

Austin, Texas critic Jon Black proclaimed in print, "In addition to irresistible vocals, Chevalier supplied his own very credible guitar lines on an amplified-acoustic. The real instrumental star of the number, however, was New Orleans keyboardist Armand St. Martin. An iconic roots musician in his own right, St. Martin delivered what was, quite frankly, one of the most impressive and technically intricate rockabilly piano solos this reviewer has ever witnessed - - his hands moving so fast they dissolved into a translucent pink blur covering the keyboard."



Photo by Patty Lee, 2010

This is a photo I took of Jay Chevalier and Armand St. Martin after a concert together. When Armand plays with Jay, he is featured in Jay's shows as a special guest star on the keyboards/piano. (Armand plays with Jay frequently - - any time Jay wants to add piano.)

Jazz of course is another true mainstay of New Orleans with revived active interest in live performances particularly after Katrina. Same with the New Orleans brass bands that have survived Katrina, according to some, in a stronger fashion than various other music genres in town. The New Orleans brass bands, many of them community-based, seem to be thriving well after Katrina which flooded 80% of the entire city and wiped out instruments, homes, neighborhoods, churches, and musicians. A widely-popular use of our street brass bands is for New Orleans Jazz Funerals. Traditionally this style of music goes back to the late 19th and early 20th centuries locally, with the use of percussion, saxophones, trumpets, trombones, and sousaphones, and sometimes drums and whistles, as the players walk along and play a groove or improvise. Anybody who feels moved by the spirit can jump in behind a Jazz Funeral and become part of their "second line".

Where else might you find an international airport named for a local musician! In 2001, the New Orleans-owned airport officially changed its name to the Louis Armstrong International Airport, honoring the famous jazz musician from New Orleans. (It is the 2nd lowest-lying international airport in the world, only behind Amsterdam, and in 2008 was ranked 4th of the 47th busiest USA airports considering the smallest number of flight delays and the frequency of lower onboard flight loads.) What's more, Louie's airport features live music in the terminal. What is wonderful about New Orleans is that the people of New Orleans want you to love their musical city as much as they do. A large part of their joie de vivre is offering as much free and varied music as possible on any given day at any given time.

Stay tuned. . . .

JAZZ JUNCTION

One of the hottest tickets of the 2010 London Jazz Festival in November was for the double bill at the Barbican with **Robert Glasper** and **Terence Blanchard**, two musicians who like to keep jazz fresh and current.



Robert Glasper has been described as ‘the hip-hop jazz pianist’; however, if you had no knowledge of hip-hop, you probably would not notice its influence on his music. Indeed, by segueing each number into the next, gave the feel of a piece of classical music with pastoral and more dynamic interludes as Derrick Hodge (bass) and Mark Colenburg (drums) meshed with and responded to the leader’s promptings. Further lack of knowledge of other music genres would render Nirvana’s *Feels Like Teen Spirit* unrecognisable, as it did for me.



For the last part of the set, Chris Dave (previously a member of Robert Glasper’s band) replaced Derrick Hodge on drums, and trumpeter Terence Blanchard, to the surprise of Robert Glasper, also joined them on stage. The music immediately took on a more spirited flavour, invigorated by the flamboyant style of Chris Dave and the spiky contributions of Terence Blanchard.

Headlining, and rightly so, was Terence Blanchard’s quintet, with Brice Winston (tenor sax), Fabian Almazan (piano), Ben Williams (bass) and Kendrick Scott (drums). Terence Blanchard is a modernist who maintains a connection with the traditions of jazz, yet at the same time manages to sound contemporary.



There was a greater depth to the music, supplemented by the taped words of American philosopher and civil rights activist, Dr Cornel West, which enhanced rather than distracted. Brice Winston’s inventively elegant phrasing contrasted with the vigorous bursts from Terence Blanchard’s trumpet. And the rhythm section, powered by drummer Kendrick Scott, was solid as a rock.

In January, the Front Room at the Queen Elizabeth Hall, as one of its free presentations that go out under the title ‘Friday Tonic’, played host to **Tomorrow’s Warriors Jazz Orchestra**. This



organisation grew out of the Jazz Warriors, the focal point for British jazz musicians of African origin in the mid-eighties, from which came outstanding talents such as Courtney Pine, Julian Joseph and Gary Crosby. It was bassist Gray Crosby who went on to found Tomorrow’s Warriors in 1991 with ‘a special but not exclusive focus on young people from the African diaspora’, and to play in it, as he did on this occasion.

The repertoire for this multi-racial (and mixed-gender) band was written by Peter Edwards, Binker Golding

and James McKay, each of whom directed his own compositions. The band's playing was excellent and performed with the sort of easy swing which eludes many more experienced comparably-sized conglomerations. Particularly enjoyable were Binker Golding's Duke Ellington inspired *Ritual* and his composition about 'a woman I used to know' which, although he demurred at providing the title out of respect to the audience, suggested a rather raunchy lady.

Joining the several hundred strong audience of the widest of age ranges (at a guess 2 to 96) was the great Coleridge Goode, the Jamaican-born bass player who came to England prior to the Second World War and who is probably best known for being a member of Joe Harriott's band. All were united at the end in ecstatic applause for both the band as a whole and the musicians individually, of whom it is probably fair to mention trumpeter Abram Wilson for being the recipient of the wildest approval.



With his facility on vibes, drums and piano, multi-instrumentalist **Jim Hart** calls to mind the English prodigy and export to the USA many years ago, the late Victor Feldman. At the Grand Junction Arms, however, he stuck solely to vibes in a quartet with Ivo Neame (piano keyboard), Mick Coady (bass) and Tristan Maillot (drums).

The vibraphone is an infrequently seen instrument and must be a logistics nightmare. Visually, Jim Hart's four mallet technique drew comparisons with the fictional character Edward Scissorhands, but it is the music that counts. His playing was masterful and the wide-ranging explorations of Duke Ellington's *Prelude To A Kiss* and Matt Dennis's *I Wish I Knew* were transports of delight.

The bad news was that this was to be the penultimate jazz gig at this venue, which has been excellent for its sound and vision; it is difficult to think of a better one. Credit too should go to the promoters over the period of its existence as a jazz venue for their inspired choice of musicians, whose performances have lit up many a Sunday afternoon.

Dave Carroll

SHAKY LEE'S BIRTHDAY BASH(ES)

To commemorate the big six-o in mid-December I decided to host two Rock'n'Roll birthday parties – one in the south on Sunday December 19, followed by a northern one ten days later.

The first was to be held at the Inn On The Green (a venue used for a number of Woodie related functions in recent times) with a double bill of Voola & The Jayhawks plus one-man blues band Dollar Bill. Unfortunately Voola & his Jayhawks were unable to fulfil the engagement, with their place being taken by the Craig Shaw Combo.

However the big setback was the weather. The heaviest snowfall I've seen during the twenty years I've lived in London carpeted the capital on the previous afternoon/evening, and on the day itself due to planned engineering works there were no trains running into or out of Liverpool Street station making journeys from parts of Essex nigh-on impossible.

The combined effects of this drastically reduced the number of attendees who managed to trudge through the snow and catch what public transport was available. Still, the two dozen who did make it – nearly half of them Woodies (including Big Chief Woody Keith, who asked me to write this missive) – enjoyed the occasion, and particularly the live music.

First up we had Ian Bowerman in his Dollar Bill guise, giving his wonderful one-man band show, playing guitar, drums and harmonica besides singing. Not only does he manage to do all of this simultaneously – marvellous coordination – he does it mighty good too, evoking sepia images of 1950's Memphis and the likes of Dr Ross, Joe Hill Louis, and perhaps even Harmonica Frank Floyd.

So, Dollar Bill produced an entertaining, energetic solo performance, which included both tracks from his Rollin Records single release, the hypnotic That Don't Worry Me, and My Baby Makes Me Feel.

The Craig Shaw Combo comprised vocalist Craig (of Excellos fame), sporting sharp sideburns, on guitar and occasional harmonica, Wayne Hopkins (who many of you will know from the Hemsby houseband) on double bass, and Ian Bowerman on drums.

I must thank Wayne for putting the show together for me. We go back a long way, both hailing from Nelson, Lancashire where he used to turn up as a skinny spotty-faced teenager at Rock'n'Roll gigs that I helped put on and DJ in the late seventies which inspired him to become a Rock'n'Roll bass-man.

Anyway, some fine rocking blues ensued, which included updated versions of old work songs such as Black Betty and Catfish. The Bo Diddley beat was in evidence on Dearest Darling and Rockinitiz, and the searing guitar sound of Elmore James on Shake Your Moneymaker. A little variety came in the form of Sixteen Tons and Folsom Prison Blues. Then there was Hooker's Boogie Chillun and Little Walter's Mellow Down Easy with Craig blowing his harp and singing through the harmonica microphone. Super stuff.



Part two of the proceedings took place at the Shooters Arms on the outskirts of Nelson. Fortunately the freezing cold weather abated a couple of days prior to party night and most of the ice and snow melted away ensuring a much larger attendance than in London.

Woodies Steve Howarth and Geoff Brindle were there, as were several former members of Neil Foster's Vintage Rock'n'Roll Appreciation Society which was prominent in the seventies, plus various other friends and relations. Three London Clarets (Burnley FC fans) came to both events – now that's dedication.

Music came courtesy of local favourites, the rockin' punkish Walter Mitty's Head, who have been plying their fiery fare for more than a quarter of a century. They consist of founder members Dave Ormerod (vocals and rhythm guitar) and Scott Wilkinson (lead guitar) plus long serving band members Graeme Lomax on bass and drummer Andy Davies.

I must admit to a touch of favouritism here as Scott is my younger brother, but I know I am not the only one who considers WMH to be the top group in the area. Anyway Walter Mitty's Head always give full-on in yer face 90mph punky rockin' bluesy sounds.

So they blasted out such gems as Brand New Cadillac, Who Do You Love, I Can Tell, Bill Allen's Please Give Me Something, Jonathan

Richman's Roadrunner (incorporating a slice of Lou Reed's Foggy Notion), The Clash's Janie Jones and Fall's Mr Pharmacist. Not to mention a little Link Wray instrumental mayhem, Tom Waits' Way Out West and their own On Home.

Tasty home made pie and peas were washed down with pints of Thwaites Original and the appetizing Wainwright's golden ale, named after Alfred Wainwright, a famous fellwalker and Lake District author who was born in Blackburn, the home of Thwaites' brewery.

Oh boy, we had a rockin' good time (or two).

Meanwhile, besides the Million Dollar Quartet musical play, be sure to check out Woody Sez at the Arts Theatre in Great Newport Street, London WC2. Based on the life and times of Woody Guthrie, the working class hobo hero of Depression era America, this is a musical tribute of timeless Guthrie classics such as This Land Is Your Land. It runs through until April 2nd.

Wild Child Wilkinson

Marffa's Muffins

Imelda May – *Mayhem*



The latest offering from Ireland's Rockabilly Queen came out last year, but I have only just had a chance to catch up with it. This album is a good mix of rockabilly, blues, jazz, surf guitars and is best played LOUD!

Fast tracks like *Pulling the Rug*, *Sneaky Freak*, title track *Mayhem*, *Psycho*, are probably my favourites on the album. Also on the album is a remix of *Johnny Got A Boom Boom* and a cover of **Soft Cell's** *Tainted Love*; I have to say that I prefer the latter when she does it live, the recorded version here just doesn't have it.

Her band sound great throughout though and the brass on *Inside Out* are just brilliant; great addition of the clarinet too really jazzes it up! I have to say that I love the lyrics – I love your wits, and all your wobbly bits - on *Inside Out*.

Let me be honest, anything by **Imelda May** is good by me – I'd drink her bathwater, but I have to say I prefer the previous two albums – *No Turning Back* and *Love Tattoo* - to *Mayhem*. I can't quite put my finger on what it is, but there is something that makes this album not quite as good as the others. It may be that the production is different, or it could be that there a few too many slow numbers on the album for my liking, I'm not sure.

MM



OUTRAGEOUS!!!



A newspaper group that claims it does not discriminate against jobhunters by age, sex, colour, creed or sexual orientation has turned down an applicant because he is **TOO OLD**.

The Evening Echo group, based in Basildon, Essex, told journalist **John Howard** he was beyond the company's statutory retirement age when the 65-year-old applied for a features writer post. In a letter to the seasoned hack at his home in Leigh-on-Sea, the company's Human Resources department stated: "Unfortunately, as we have a Company retirement age of 65, in line with current legislation, we are unable to progress your application at this time."

Howard, with a diverse journalistic career which has included stints as a Financial Times north African correspondent, and chief sub-editor at Sunday Sport, said: "Fortunately, I don't need the job. I have worked all over the world, but my home is Essex, and I still have a vast number of contacts in the area and wanted to work in my own community. I am an experienced daily newspaper journalist, so the Echo is the only daily title local to me."

"My father worked until he was 84, my paternal grandfather retired at 82, so I plan to remain active although various pensions which keep me financially independent have now kicked in."

The Echo is part of the Newsquest group of newspapers which employs 2,500 in Essex alone, and the parent company is the American multi-national Gannett Company Inc., which publishes 850 titles in the USA – where age discrimination is illegal by Federal Law.

Howard's age became an issue when he filled in a Diversity Monitoring form alongside his job application papers. This form states: "The information you provide us with will be handled confidentially and will not affect your application in any way."

Howard said: "Permit me a hollow laugh at that statement. Nowhere on the actual job application is a space for date of birth or my age, so my age details must have been collected from the Diversity Monitoring form."

Newsquest's own Mission Statement says the company aims to reflect the diversity of its circulation areas in its staffing. Southend on Sea is the largest town in the Echo circulation area, where Southend Council's own demographic survey, based on the 2001 census shows that 19.5 per cent of its residents is aged 65 and over, well above the national average.

"Which means that one in five new employees should be 65 or over if the Mission Statement is to mean anything," Howard said. "My letter from Human Resources suggest that one fifth of the population is being excluded from consideration for a job."

He added: "I don't blame the Editor, or the editorial department for any of this. The Newsquest Human Resources department is in Colchester, thirty miles away from the Echo office in Basildon, and appears to have a wall round it separating job applicants from the working journalists who take the ultimate hire-and-fire decisions."

Howard has worked for the Echo group on two separate previous occasions, and even gave a job to a former Echo Features Editor when he was forcibly retired at the then retirement age of 62. A year ago Howard sold the magazine UK Rock he published, and has been editing the trade magazine Giftware Review.

He concluded: "I know the money on the Echo is Mickey Mouse, and there does not seem to be much of a talent pool on the newspaper at present, but I believed I had something to offer; it would appear Human Resources felt otherwise."

"I can understand being turned down because they don't like or want me, but to refuse me consideration because of my age is totally unacceptable in 2010. Can you imagine the uproar if a jobseeker was turned down because they were black, Catholic or gay?"

Howard plays badminton, volleyball and table tennis three times a week, and the only time he has been in hospital is due to breakages involving sport.

“AMERICA’S SOUL MUSIC PRESENTS RUSSELL THOMPkins JNR. AND THE NEW STYLISTICS” finished their four-week run at the Las Vegas Clarion Hotel and Casino. The producer of the show was Vincent Deane who has had over 30 years experience in producing soul music shows around the country at various venues, including Madison Square Garden, Radio City Music Hall, The Beacon Theatre and the Westbury Music Theater. His executive producer, Ron Etienne. Vincent, said he decided to bring back this band that is widely successful and continues to perform at the top of their game.

The Clarion’s main showroom has booths just like the Old Vegas, and enjoyed a long run by Debbie Reynolds who played to full houses. It seats 537 persons. Russell Thompkins Jnr. has been with Philly band The Stylistics/The New Stylistics since the original band was formed in 1968. They have had 12 consecutive hits on the Top 10 R&B charts.

Producer Thom Bell made The Stylistics one of the most successful groups of the ‘70s. Their hits include “Stop, Look, Listen (To Your Heart),” “You Are Everything,” “Betcha By Golly, Wow,” “I’m Stone in Love With You” and “You Make Me Feel Brand New.” Those were the early years when Caesars Palace booked them in the Circus Maximus Showroom to sold-out audiences.

They recorded “You’re a Big Girl Now” in 1970 for \$400 and the song became a regional hit for Sebring Records. It climbed to No. 7 on the mainstream pop charts. They were also hits in Europe including a No. 1 in 1975 “Can’t Give You Anything (But My Love).”

The Stylistics’ smooth sound found an easier path to adult contemporary airwaves than other soul artists and the group made Billboard Magazine Easy Listening Singles Chart 12 times from 1971-1976. Russell left The Stylistics in 2000 and started The New Stylistics in 2004. The members include Raymond Johnson (who was with The Stylistics since 1980), James Ranton and Jonathan Buckson. “The Best of the Stylistics I & II” albums hit No. 1 in the UK, plus seven gold albums, five gold singles, eight platinum singles, one double platinum single, four platinum singles along with a Grammy nomination in 1973 for “You Make Me Feel Brand New.” In 2004 Russell Thompkins Jr. was inducted into the Vocals Hall of Fame and has a star on the Walk of Fame in Center City Philadelphia.

Russell Thompkins Jr. is noted for his high-pitched tenor and falsetto vocals. He’s always been the lead singer. His father introduced him to music at a young age and he joined a local vocal group called The Monarchs and won a competition at Benjamin Franklin High School. Ironically, both groups, The Percussions and The Monarchs, disbanded and formed The Stylistics in 1968. In 2000 Thompkins left the group to study music. In 2002, he released a solo album entitled “A Matter of Style.

Chuck N Baker

Could This Be You?

I am currently trying to set up interviews for research for my wife, Pip Granger's, new book about Variety Theatre in the twenty years or so after the end of World War II. I'd be interested in talking to anyone who played the circuits, was a member of a pit band, or worked backstage or front of house in a variety theatre.

I would be particularly glad to hear from anyone who played in a Rock'n'Roll band on a variety bill, and anyone who grew up in a showbiz family.

I live in Devon, but will travel anywhere in England for an interview - have Senior Citizens' Rail Card, will travel.

I can be reached by email at dyinglight@homecall.co.uk, or by phone at 01363 772404.

Thanks. Ray Granger

An Interview with Max Décharné



Best selling author Max Décharné started learning piano at the age of four to emulate his idol Jerry Lee Lewis. But it was another 45 years before he was able to pay proper tribute to not only Jerry Lee, but also the rest of the Sun Records crew in his book *A Rocket in My Pocket*, the hipsters' guide to rockabilly music ([reviewed by John in Issue 57](#)).

Affable Max, author, journalist and musician, has seen the book rise to the top twenty of the Amazon best-selling book list since the review of the tome, and its associated CD on Ace Records, appeared in UK Rock Magazine – not that the two events are associated.

"I've always loved rockabilly, which is why I decided to write a book about it," said Portsmouth-born Max, now based in London. "My aim was to entertain those who were already fans of the music, and perhaps spark an interest in those who had no idea what rockabilly is.

"I also wanted to explain why I liked it, and introduce some names that might be unfamiliar to fans via the CD. After all, no-one can know everything, and that holds true for rockabilly and everything else."

Max's own early introduction to the music came via a K-Tel International label compilation entitled *25 Rockin' & Rollin' Greats*, a 1972 release which featured Gene Vincent, Little Richard, the Everly Brothers, and even Ronnie Hawkins' take on Larry Williams Boney Maronie. Coincidentally, this was the same collection that inspired the Cotton brothers, shortly to become The Jets, to take up Rock'n'Roll, a nugget of information known to Max, since he had interviewed them in his day gig as Rock'n'Roll correspondent for Mojo magazine.

This introduction of Rock'n'Roll to the family home by the yet-to-be-teenage Max was not frowned on.

"My uncle was an original Teddy Boy, and my Dad was a biker," Max explained. "So to a certain extent, I grew up with Rock'n'Roll and rockabilly around me. From the age of ten, I liked Bill Haley, but that LP was my introduction to much more."

This was at a time when Rock'n'Roll was written off by the wider media as yesterday's music, immediately prior to the revival that continues today.

From that one LP, Max built up a collection of mainly singles, bought from Alley Cats record store in Norwich, where he attended university, and from Vintage Records, a fabled name based in Roman Way, London.

"I remember the guy behind the counter at Alley Cats was very helpful in my collecting," said Max. "I recall asking him whether a particular Sun single was an original or a bootleg, and he said he doubted anyone owned an original Sun single in playable condition.

"When I told him I'd bought it at Vintage, he conceded that it was probably an original."

Max's association with Ace Records, and its main man Ted Carroll, goes back to the seventies, prior to the establishment of the Rock On record shop in Camden.

"Ted used to supply all the rockin' records that were sold in Malcolm McLaren's shop in London, at that point called Let It Rock."

Max spent a year writing his book, a successor to such popular culture offerings as King's Road – The Rise and Fall of the Hippest Street in the World, and Straight from the Fridge Dad – A Dictionary of Hipster Slang.

"I've always written about pop culture and films," said Max, who manages to fit in shows with his band The Flaming Stars between all his writing and researching. He has been lead singer since 1994, and principal songwriter, responsible for such songs as Sixteen Coaches Long, memorably played on Radio One by late DJ John Peel.

"He played Elvis' Mystery Train immediately afterwards, which was great because that was obviously the inspiration for my song," said Max, who has released eleven albums and thirty singles in his musical career since 1989. Although he was a long-term fan of rockabilly, he still devoted months to research for the book. "I went through piles of old magazines, particularly the American music trade magazine Billboard, for any references to rockabilly," he said.

Gradually, a picture emerged that may well be slightly different from the way the music is generally perceived.

"This is music that comes from small rooms, made mainly by people who were lucky to have one hit, and for the most part is a pure music in terms of recording, free from overdubs and over-production."

This is the message that Max has spread in a wide variety of outlets he has used to publicise the book, including national and local newspapers, and local and national radio. Memorably, he appeared on BBC Radio Four's Saturday arts and entertainment slot Loose Ends, when host Peter Curran quizzed him about his new book, and others.

"If I've done nothing else, I managed to get rockabilly played on Radio Four," said Max with a laugh.

Once his publicity jaunts for "Rocket" are finished, Max has a new book on the history of crime in London back to the 14th century, and a second rockabilly compilation for Ace Records demanding his attention.

"I'm glad the book has been so widely accepted, it makes it worthwhile," he concluded.

John Howard



The Buzz

Welcome to *The Buzz*

The 'Tales From The Woods' round up of gigs where you really need to show your face.

I won't take up too much valuable space by waffling (*now there's a first - H*), all what I wanted to say has already been said back on Hold The Third Page, except to say before I hand over to our thoroughly well researched gig guide by TFTW's very own Mr Jazz Junction, Dave Carroll, and our ever hard working social secretary John 'Soulboy' Jolliffe for news of gang meet ups, Thursday and Sunday club outings, that I'd like to take a moment or two to mention a few of the TFTW shows that may be coming to a theatre near you soon. Hope you can make at least one of these forthcoming shows.

Halstead Empire Theatre
Butler Road, Halstead, Essex CO9 1LL
Presents **01787 477001**

BRITISH ROCK'N'ROLL HERITAGE SHOW

An evening of fabulous authentic Rock'n'Roll from the fifties/sixties by the artists from that era who made it possible

STARRING

BRIAN 'LICORICE' LOCKING's
"Out Of The Shadows" Band
& CLEM CATTINI

VINCE EAGER * * * DAVE SAMPSON

Tales From The Woods Houseband & Kevin Sunburst

Sunday 27 March 2011

A WOODINGS PROMOTION

Andrew Ings (author of "Rockin' at the 2is Coffee Bar")
in collaboration with Tales From The Woods Roots Music Magazine & Social Networking Group

TICKETS £15 (FROM THEATRE BOX OFFICE)
CONTACT: TICKET & ENQUIRY LINE 07778 025490
EMAIL: MIKE@EMPIRETHEATRE.CO.UK

Tales From The Woods
Tel/Fax: 020 8460 6941 Mobile: 07941 540574
Email: TFTW@blueyonder.co.uk or keithwoods25@hotmail.com Web: www.TFTW.org.uk

2011 looks like being a busy year for TFTW don't it gang? Time now to hand over to Dave and John for their marvellous contributions - see you in Issue 60 folks.

Keith Woods

THE THURSDAY CLUB RETURNS

Thursday 10th February. Museum of London. Step inside the museum for an unforgettable journey through London's turbulent past. Also we can also look forward to London's future. There is a special exhibition on at the moment that explores the potential impact of climate change. Imagine London under water. Before the museum we shall partake in an inexpensive snack on route.

MEET UP AT OLD STREET TUBE STATION at 13.30

FEBRUARY GANG MEET UP

Friday 25th February. Details to be advised.

The Gig List

*Information is obtained from various sources and is hopefully accurate.
The advice 'check before travelling' remains sound.*

February 2011

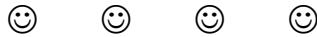
- 8 Tuesday The Creole Choir of Cuba
A sensation at the Stratford Royal in November, they make a quick return and attempt to do the same at a much less intimate venue.
Barbican £10 -£20
- 9 Wednesday The Creole Choir of Cuba
See above, except that this is a much smaller venue.
Braithwaite Hall, Croydon Clocktower £15
- 12 Saturday Louis Arzo 'Gearshifter' Youngblood
Mississippi bluesman (born in Picayune) finds a new place to park his lorry.
The Village Hall, Castor £16
- 13 Sunday Millie Jackson, Betty Wright, Marcia Griffiths
'Reggae Got Soul Valentine Showcase'.
O2 Academy Brixton £35 - £45 (exc. fees)
- 20 Sunday Gary US Bonds & Ben E King
This concert comes with the prefix 'The Great American Popular Songbook' and the comment 'will include the hits of their contemporaries and friends'. Sounds like a euphemism for the songbook of the Commitments.
Indigo2 £35 - £10 (exc. Booking fee & delivery charge)
- 24 Thursday Oo-Bop-Sh'Bam
Let's Go (x 3) 'Jiving at the Lodge'. Organised by the UK's top r'n'r DJ. (8-12pm. Nearest station Rainham)
The West Lodge, 67 Corbets Tey Road, Upminster, Essex RM13 2AJ £8

March 2011

- 3 Thursday Tony Joe White
Elvis Presley, Brook Benton, Tina Turner: just three of the artists who have scored hits with songs written by Tony Joe White.
Jazz Cafe £22.50 (exc. fees)
- 5 Saturday Mary Wilson and the Chi-Lites
Former and best Supreme being supported by group of soft soul singers – but will they see her?
Fairfield Halls £27.50 (exc. fees)
- 8 Tuesday Mary Wilson and the Chi-Lites
See above.
Indigo2 £27.50 (exc. fees)
- 31 Thursday The Atlantics
Let's Go (x 3) 'Jiving at the Lodge'. Organised by the UK's top r'n'r DJ. (8-12pm. Nearest station Rainham)
The West Lodge, 67 Corbets Tey Road, Upminster, Essex RM13 2AJ £8

April 2011

- 28 Thursday Sandy Ford's Flying Saucers
Let's Go (x 3) 'Jiving at the Lodge'. Organised by the UK's top r'n'r DJ. (8-12pm. Nearest station Rainham)
The West Lodge, 67 Corbets Tey Road, Upminster, Essex RM13 2AJ £8



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Remember — you're only young twice
Keith Woods