

At Home Mix of New 45's

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1. The Spacewalkers – Gemini, Go Baby Go! (Moonglow)

This is apparently a one-off 45 release from an unknown California group, although the track is written by prolific LA guitarist/arranger Rene Hall, who worked with Sam Cooke, Sandy Nelson, The Marketts/Routers and more.

2. Bob Kuban and the In-Men – The Pretzel (Musicland USA)

“You can dance any way, but don’t drop your pretzel on the ground!” How did this dance craze never catch on!? This is mid-60s eight-piece garage band (with a horn section!) – apparently Bob Kuban continues to be an active musician in St. Louis for the last 50 years. The flip side of this 45 is **a forgettable cover of “Drive My Car,” which charted at #97.**

3. The Chicago Loop – (When She Wants Good Lovin’) My Baby Comes to Me (DynoVoice)

A Bob Crewe production of a Leiber-Stoller gem originally performed by the Coasters. A weird balance between garage mayhem and burlesque trombone pole dancing. Apparently lead guitar on this record is Mike Bloomfield and the keyboardist is Barry Goldberg. Members of the band also backed up Mitch Ryder on his first solo tour after breaking up with the Detroit Wheels.

4. The Fabulous Pack – Widetrackin’ (Lucky Eleven)

Flint’s the Pack released this in 1967 after lead singer Terry Knight left the group and guitarist Mark Farner took over on lead vocals. Farner and drummer Don Brewer would later form the nucleus of Grand Funk Railroad. This specific tune was written by a young Dick Wagner, front man of fellow Flint groups the Bossmen and the Frost, who would eventually leave Michigan for an illustrious career playing guitar with Alice Cooper, Lou Reed on *Berlin*, Kiss on *Destroyer*, Peter Dinklage, Aerosmith, Hall and Oates and many others.

5. Bobby Darin – Long Line Rider (Direction)

Darin was with Bobby Kennedy the night he was shot, and spent much of the next year in seclusion, emerging in 1969 to form Direction Records, an overly political motivated label inspired by the civil rights and folk movement. A long line rider is an armed guard in the Arkansas prison. The song was about Cummins Prison Farm, which in 1968 was revealed to have a torture **chamber in the infirmary, where prisoners were electrocuted at their genitals, when three inmates’ bodies were found buried in the ground.**

6. Mickey Denton – Ain’t Love Grand (Impact)

Released on Harry Balk’s local Impact Records, this is a cover of a song originally performed by **Detroit’s Tony Clarke on Chess Records (the original also lists Richard “Popcorn” Wylie as a co-writer).** Pretty good fake live vibes in the studio!

7. Earl Palmer’s Party Rockers – Johnnie’s House Party (Aladdin)

Earl Palmer became one of the most prolific and **influential session drummers in rock’n’roll, but he** started out as a tap dancer in a traveling minstrel show. He considered playing the drums a natural extension of his tap dancing skills. (His autobiography *Backbeat* is well worth the read!) He **became the backbone of Dave Bartholomew’s band, playing on almost all the classic 50s New**

Orleans recordings, including Fats Domino and Little Richard, before he moved to LA in 1957 with New Orleans saxophone player Plas Johnson (who co-wrote this track with Palmer). Palmer became the first call rock session drummer in LA (Hal Blaine eventually took that torch but the two overlapped quite a bit in the mid-60s). Unlike later recordings under the Earl Palmer name, which sound like schmaltzy big band, this 45 from 1957 has the wild feel of his New Orleans recordings. **Also, remember guitarist/arranger Rene Hall from the lead off track of this mix? That's him on guitar again!**

8. Otis Redding – Shout Bamalama (Bethlehem)

Classic first 45 from Otis Redding, recorded in 1961 with the Pinetoppers. The Pinetoppers, from **Otis' hometown of Macon, GA, were led by guitarist Johnny Jenkins. Jenkins was a left handed player who flipped a right handed guitar and supposedly taught Hendrix many of his skills, but you know how those stories get passed around. Another fun fact about Jenkins – it's his slide guitar you hear sampled on "Loser" by Beck, from a 70s solo record. Before playing the Pinetoppers, Otis briefly sang with the Upsetters, the backup group of fellow Macon native Little Richard in his classic Specialty years. Though he toured with the Upsetters, Richard usually recorded in the studio with the top New Orleans session crew (including Earl Palmer and Plas Johnson), although the Upsetters did back him up on possibly his most wild record, "Keep A-Knockin."** Otis Redding was **Johnny Jenkins personal driver and was only discovered by Stax when he sang "These Arms of Mine" at the extra time left at the end of a Johnny Jenkins audition.**

9. Fats Domino – You Done Me Wrong (Imperial)

This tune from 1953 is a great example of the early Fats Domino band (led by producer and frequent co-writer Dave Bartholomew). I love the response to his vocals – is it guitar mixed with horns? And Fats playing his trademark triplets on the piano perfectly in the pocket. Anyways, just **classic fun vibes from Cosimo Matassa's J&M studio in New Orleans (the building, across the street from Congo Square, is now a laundromat and reeks of moth balls).**

10. The Chanteurs – The Grizzly Bear (Vee Jay)

This forgotten dance novelty record featured three singers who would go on to do bigger things in the Chicago scene. **Clarence Johnson (who wrote this "song") would go on to produce the Brighter Side of Darkness (whose minor hit "Love Jones" was the basis for Cheech and Chong's parody "Basketball Jones"). Eugene Record (who wrote the flipside) was one of the lead songwriters for the Brunswick label's soul years, writing "Am I the Same Girl," "Seven Days of Night" and "Raggedy Ride" for Barbara Acklin, plus songs for Jackie Wilson, Gene Chandler and more. Robert Lester was a founding and core member of the Chi-Lights. In fact, all three of the Chanteurs members were early members of the Chi-Lights, although only Robert Lester appears on their classic records. But back to this record – what a bizarre "dance" - you put your hands in the air, then scratch your feet, then try to catch a bird, the bird gets away, growl into the crowd, repeat – it's the grizzly bear! Shocking that it didn't catch on.**

11. Ronnie and the Del-Aires – My Funny Valentine (Coral)

This New Jersey garage group had their 15 minutes as the band performing in **"the first horror monster musical," *The Horror of Party Beach* (1964).** With matching striped button down shirts

swiped from the Beach Boys' closet, they recorded a number of hokey Halloween-themed records for the movie. Their recordings were compiled by Norton Records – all of them EXCEPT this cover of the 1937 Rodgers/Hart show tune, a backhanded love song classic!

12. Little Willie John – It Only Hurts a Little While (King Records)

Unlike most of Willie's singles, this is one he wrote – and no doubt one of his best. Stevie Wonder and James Brown both were in awe of his vocal abilities. Little Willie John was one of three Detroit natives signed to Federal/King by Johnny Otis after a talent show at the Paradise Theater (which is now Orchestra Hall) – the others were Jackie Wilson (who joined Billy Ward and the Dominoes) and a group called the Royals (who would become Hank Ballard and the Midnighters). Best talent show ever? Johnny Otis later said, he was not shocked by what Berry Gordy put together based on the immense amount of talent he saw in Detroit on that one day.

13. The Five Stars – Dead Wrong (Mark-X Records)

Speaking of Berry Gordy, this is one of his earliest compositions, written with Tyran Carlo, better known as Billy "Roquel" Davis. Gordy/Davis wrote many early songs together, including the Jackie Wilson hits ("Lonely Teardrops," "Reet Petite" and "To Be Loved") that are known to have jumpstarted Gordy's songwriting career. Davis would go on to found Anna and Checkmate Records with Berry's sister and later become one of Chess Records best writers of rhythm and blues hits (including many Etta James classics like "Seven Day Fool" "In the Basement" and Fontella Bass' Motown-inspired "Rescue Me"). Davis continued writing hits into the 70s, writing the ubiquitous "I'd Like to Buy the World a Coke." The Five Stars later recorded as the Five Jets and then as the Voice Masters on Anna Records. This song features a lot of fantastically gratuitous R-rolling and some great guitar licks. Put out by early doo wop New York label Mark-X, I'm not sure whether it was recorded in Detroit or New York.

14. Young Jessie – I'm a Lovin' Man (Mercury Records)

Young Jessie never had a big enough hit to become a household name, but he had tons of great records ("Mary Lou," "Big Chief," and "I Smell a Rat" to name a few). This song, which he wrote, is arranged by Jack Nitzsche (who would later gain fame creating Phil Spector's sound) and produced by Lester Sill (the "Les" in Spector's Philles Records). Young Jessie was a member of the Flairs (with Richard Berry) and briefly a member of the Coasters, singing on the "Searchin' / Young Blood" 45. His mother was related to Blind Lemon Jefferson, and he is also the father of current New Orleans R&B star Trombone Shorty. Sadly, he passed away in April, 2020.

15. The Baltineers – New Love (Teenage Records)

This obscure 1956 New York City doo wop group was the first release from black owned and operated Teenage Records, the same label who put out the second single by the Isley Brothers. Both sides of the single were written by lead singer Percy Cosby.

16. Christine Kittrell – Call His Name (Federal)

This self-penned 1965 tune is one of the last recordings from the Nashville R&B singer and her only release for Federal/King. Christine Kittrell's popularity was at its peak in the early-50s, and she even recorded several records with a young Little Richard backing her up on piano and vocals. She

left the industry to perform gospel for nearly ten days. She had is perhaps best known for recording the original 1962 version of **"I'm a Woman,"** the **Leiber-Stoller** song made popular the following year by Peggy Lee.

17. Kris Peterson – Nature Boy (Pelikin)

This 1968 cover of the spooky classic made famous by the King Cole Trio is sung by white singer **Kris Peterson and put out by a Detroit label owned by Artie Fields (writer of "Go Get 'Em Tigers")** that put out three of her records and no others. Dennis Coffey and Michael Theodore are credited **for arrangement on the flipside, and since no arranger is credited on this song, it's safe to assume they were involved here as well, especially based on the similarities to some of the Rodriguez arrangements (such as the early 70s version of "I'll Slip Away").**

18. The Dolls – Please Come Home (Okeh)

A spooky minor doo wop waltz from 1959. I can't find any info about them or the songwriters at all, but I dig it!

19. The Girlfriends – For My Sake (Colpix)

A pretty girl group composition by a young David Gates, who would go on to become the lead singer and songwriter of Bread. That same year Gates also wrote the hit **"Popsicles and Icicles"** for the Murmaids. He also wrote **"Saturday's Child"** for the Monkees. Fun fact: in high school, Gates was in a band with classmate Leon Russell called the Accents.

20. The Debutantes – Strong Foundation (Standout)

The Debutantes were a mid-60s girl group, complete with bangs and go-go boots. Apparently the black Detroit soul talent was behind them, the flipside of this record is produced by original Funk Brothers band leader Joe Hunter, and this side is produced by Andre Williams. The pretty ballad is written by Albert Hamilton and Robert Morris, who wrote many songs for Ric-Tic and Golden World Records, including **"SOS"** and **"Headline News"** for Edwin Starr and **"Real Humdinger"** for J.J. Barnes.

21. Barbara Acklin – Stop, Look and Listen (Brunswick)

Here's a call back to "Grizzly Bear" singer Eugene Record, who produced this record. The song was written by a young Tom Bell, who was then becoming one of the stars of the Philadelphia soul scene as the driving force behind the Delfonics and the Stylistics, who did the original version of this the same year. Bell was also the arranger on many of the **Gamble/Huff** hits, such as **"Back Stabber"** by the O'Jays.

22. The Marvellos – Something's Burnin' (Loma)

This is the first release by the Marvellos (not to be confused with the Marvelows, a totally different group), released on Loma, Warner Brother's R&B subsidiary. **The single was co-written and produced by Marc Gordon, who would form the Fifth Dimension the next year. The other co-writer was Willie Hutchinson (often credited as "Willie Hutch"), who would later join Motown, writing "I'll Be There" for the Jackson 5.**

23. Hoagy Lands – Friends and Lovers Don't Go Together (Laurie)

This song was written/produced by team Eliot Greenberg and Doug Morris. Doug Morris has gone on to see a bit of success as the current CEO of Sony. He also ran Big Tree Records (1970-1979), Atlantic/MCA/Warner (1980-1995) and Universal (1995-2001). But back in 1966, he was a staff writer/producer for Laurie Records, finding his biggest success with the Chiffons ("Out of This World" and "Sweet Talking Guy"). Hoagy Lands also had some great records before this produced by Bert Berns.

24. The Voice Masters – Dance Right Into My Heart (Bamboo)

This song is written and produced by Eugene Dixon (better known as Gene Chandler, the Duke of Earl) and co-written with lead singer James Thompson. This song is arranged by Thomas "Tom Tom" Washington, who arranged many classic Chicago soul recordings (remember "Stop Look and Listen" from a few minutes ago?), notably the Chi-Lights' "Are You My Woman," sampled by Beyonce for "Crazy in Love." This record is kind of fried, so I faded it out a little early.

25. Lee Dorsey – Four Corners (part 1 AND 2) (Amy)

I already had this 45, but now that I have two copies, I can blend both sides into one long mix as done here. Written and produced by the legendary Allen Toussaint, many of the Dorsey tracks from this era have members of the Meters as the backup group, but I believe the drummer on this one is actually James Black (who also kills it on Eddie Bo's "Hook and Sling"). Whoever it is, he's on fire, playing the snare in a way only a New Orleans drummer would think to do. For a song that's just basically an instrumental rave up of Archie Bell and Drells "Tighten Up" with Lee Dorsey shouting out encouragement to the band, it's endlessly fun. As Lee Dorsey says, "Give me that shaker maker make a hula!" (Whatever that means.)

26. Dorothy Ashby – Soul Vibrations (Cadet)

From Cass Tech's most famous jazz harpist alumnus' first "soul" album, this song is written by Cadet staff producer Richard Evans, who also produced Ramsey Lewis' "Wade in the Water."

27. Major Lance – You're Everything I Need (Osiris)

Major Lance had so many great records produced by Curtis Mayfield in the 60s, and some great northern soul ones afterward. This disco track is after all that, but his voice still has that exuberance and likeability that make a fair song just that much better. The song was written by Frederick Knight, who later wrote "Ring My Bell" for Anita Ward, and it was co-produced by Al Jackson, drummer of both Booker T & the MGs and the Hi Records studio band (Al Green, etc). I think it's safe to assume he's drumming on this record as well.

28. Featuring Willie Horton – Detroit Is Happening (The City of Detroit Presents)

This is a fun oddity: Detroit Tiger Willie Horton talking about great the City of Detroit is in 1967, with the Supremes (minus Diana) backing him up. Apparently the record got pulled as soon as the rebellion began. A neat little local time capsule.

29. Martini's – Hung Over (Bar)

Speaking of the Hi Records studio band, this 1967 instrumental is co-written by guitarist Mabon Hodges, his brother bassist Leroy Hodges, and percussionist Johnny Keyes, all of which were part of the Hi Records studio lineup, along with **Mar-Keys band leader alto sax Charles "Packsy" Axton**. According to a Light in the Attic compilation, Steve Cropper and Booker T. themselves may be on this record, and it certainly sounds possible.

30. Plookie McCline – The Gorilla Walk (Jerry-O)

If there was ever a fake name, Plookie McCline has got to be one. We may never know, because no other singles were released by the mysterious Plookie. However, we know this was produced and co-written by Jerry **"Jerry-O" Murray**, who wrote and produced several almost-great novelty records. Almost-great because, while the band and beat were always strong, **there wasn't much** to the songs beyond a killer performance of a generic progression chasing a fad. His most notable **hit was "Boogaloo" as Tom and Jerry-O, which he followed up with "Funky Boogaloo," "Karate Boogaloo" and "Papa Chew (Do the Boogaloo)"** - see a pattern? The **"Gorilla Walk"** is before he **started chasing the "Boogaloo" hits, but** shortly after his first minor hit, **"The Gorilla" with the Ideals**. Either way, despite a huge crack through this record, it sounds great with mean guitar licks and a vibe that would be perfect in a dark and dingy bar.

31. The Royaltones – Seesaw (Port)

This is the 1963 re-issue **of the Royaltones' 1959 minor instrumental hit, "Seesaw."** While Dennis Coffey would join the Dearborn-based group in the early 60s, this recording features Bob Sanderson on guitar. The song was written by teenage bandleader saxophonist George Katsakis, but Sanderson was given writing credit for the tune because he was the only band member old enough to legally sign the paperwork.

32. Bunny Paul – Sweet Talk (Point)

Bunny Paul was a white Detroit singer who primarily sang rhythm and blues on labels such as Essex and Capitol, but this song from 1956 is recorded in the rockabilly wake created by Elvis Presley – he even gets a shout out in the record. She is cited as one of the first white female singers to embrace rhythm and blues, and she also wrote much of her own material, including this song. Bunny would later sign to Motown for one failed single, but unfortunately she suffered from a brain tumor in 1960 that left her partially paralyzed and forced her to retire. She continued living in Detroit until her death in 2014.

33. The Moonglows – Too Late (Chess)

This is just one of many fun doo wop records from the classic lineup of the Moonglows, led by the inimitable Harvey Fuqua **(the nephew of Ink Spots' baritone Charlie Fuqua) and Bobby Lester**. Being **the leader of the Moonglows would have been enough to cement Fuqua in rock'n'roll history**, especially since his **song "Sincerely" was one of the first crossover rhythm and blues hits in 1954** (the song hit #1 on the pop charts when covered by the McGuire Sisters), but when Fuqua created a line up of the group in 1959 with new member Marvin Gaye, he still had much ahead of him. Also in 1959 he released several duet singles with his then-girlfriend, Etta James. Shortly afterwards he moved to Detroit, married Gwen Gordy, and started his own record labels, Tri-Phi and Harvey, which would eventually become part of Motown, bringing Junior Walker & the All Stars

and the Spinners to the label, among others. At Motown he ran the Artist Development department, teaching the kids to act like pros, overseeing vocal coach Maurice King, choreographer Cholly Atkins and charm diva Maxine Powell. He continued to write and produce Motown hits, such as **Marvin and Tammi's "Your Precious Love."** This particular Moonglows record is a bit of anomaly because, while most Moonglows originals are written by Fuqua, both sides **here are written by a mysterious "E. Selk."** There's no information on him and he wrote no other songs for any other groups, so perhaps he was a person that was owed a favor and got songwriting credits as a way to pay off a debt, as happened with many radio DJs at that time. Or **maybe he's a guy who got one shot and then disappeared forever.** We may never know!

34. Pat and Lolly Vegas – Robot Walk (Apogee)

So many dance craze songs – you have to wonder if there were actually dance moves that went **with all the songs. Well, in this case, apparently you don't** – there is [video](#) of the duo performing on Shindig, and the dancers in **the background are, according to commenters, doing the "Robot Walk"** (despite Pat and Lolly playing a different song). Pat and Lolly Vegas would go on to become the core of the band Redbone and have the big 70s hit **"Come and Get Your Love."**

35. Barbara and the Browns – Big Party (Stax)

The Browns were a gospel sibling quartet, led by Barbara Brown. The group were persuaded to record secular music for this debut single. Both sides were written by Jerry Williams, who later went by the name Swamp Dogg. The great guitar licks definitely sound like Steve Cropper, which is **a fair guess since we're talking Stax Records.**

36. James Carr – Love Attack (Goldwax)

Certainly one of the best southern soul voices, and probably the guy who best carried the Otis Redding torch after his death. He tried to get signed to Stax and instead ended up with Goldwax, which turned out to be a solid consolation prize, especially with Dan Penn writing songs for him **like "Dark End of the Street" and "Let It Happen."** **The earnest, tortured emotion in his delivery came honestly** – he suffered from bipolar disorder and was frequently hospitalized for it.

37. Roddie Joy – Come Back Baby (Red Bird)

I love this 1965 debut from Roddie Joy and the production from Mike Lewis and Stuart Wiener. The same team released a follow up to this that copied the same progression, reverb snare sound and feel – **for some reason that copy cat record ("He's So Easy to Love") goes for \$100+, but I'd pick this one any day.** Lewis/Wiener re-recorded this song and the Roddie Joy follow up in 1966 with male vocal group [the Stoppers](#) on Jubilee, and a [French female singer](#) did a respectable version. After Red Bird imploded in 1966 (Leiber and Stoller sold the label to the mob for \$1 after Leiber was dangled out of a highrise from his ankles), Roddie Joy put out a couple more singles on Cameo, her last release being the ironic **"Let's Start All Over."**

38. Chuck Jackson – And That's Saying a Lot (Wand)

This is one of several "Ooh baby, I love you" songs that all use the exact same groove and hook. As far as I can tell, the original is the #3 R&B by Fred Hughes, **"Oo Wee Baby, I Love You"** in 1965, followed by this take in 1966 and then done by Bo Diddley as **"Ooh Baby"** in the fall of 1966. In all

three of these songs, the singer claimed to have written the song himself. This recording is produced by pianist Bobby Scott, who started his career backing Louis Prima and was the co-writer of both **"A Taste of Honey"** and **"He Ain't Heavy, He's My Brother."** (Bet you never would have guessed the same person wrote those two songs.)

39. The Strangers – The Caterpillar Crawl (Titan)

This screaming instrumental was cut by a group of teenagers in Los Angeles and features a young guitarist named Joel Scott Hill who would gain better recognition as a member of Canned Heat. It was a local top 20 hit in LA during the summer of 1959. **If you're wondering why the pitch record keeps changing, you can blame me for that.**

40. Eddie Bo and the Barons – Gotta Have More (Blue Jay)

New Orleans pianist and funk pioneer Eddie Bo had so many exuberant, fun records – this is from 1965, released on his own short-lived label, after he had launched the regional [Popeye dance trend](#) with his first release in 1962 ("Check Mr. Popeye") and before he recorded some of the earliest funk records, including the classic "Hook and Sling." Bo was also a prolific songwriter and producer for other artists in New Orleans.

41. Bobby Parker – Watch Your Step (V-Tone)

This 1961 guitar monster was Frankensteined together by Bobby Parker, according to him, by taking the riff from Dizzy Gillespie's ["Manteca"](#) (one of the earliest Afro-Cuban jazz songs) and giving it the feel of Ray Charles' "What'd I Say." The screaming guitar tone was the icing that makes it all the sweeter. Later the rip off chain would continue when John Lennon admittedly stole the riff to create "I Feel Fine."

42. Jackie Wilson and Lavern Baker – Think Twice (Brunswick)

This is a great meeting of two R&B giants trading lines on a solid beat, but it'll be forever eclipsed by the version the two did as a lark to entertain the producers – which has now been released as "Think Twice Version X" and is amazing to hear them both improvising as they attempt to be as filthy as possible. We're talking drugs, every possible swear word, cocaine, reefer, and cunnilingus. Lavern Baker proves she is a much better improviser than Jackie Wilson. The band falls apart into stiches when Lavern when calls someone a queer. If you haven't heard it – [check it out](#). The real song, in this mix, is recorded and produced by Eddie Singleton, who had a solid career but at this point may be better known as the second husband of Berry Gordy's first wife and Motown co-founder Raynoma.

43. Percy Mayfield – Long As You're Mine (Tangerine)

Percy Mayfield wrote some of the greatest blues ballads ("Please Bring Me Someone to Love") and his distinctive delivery sounded like he was at the stool next to you wagging a drink in your face with every line. But when his hits on Specialty started to dry up and then he had a near-fatal auto accident, Ray Charles enlisted him to write material for him, resulting in "Hit the Road Jack" and several other hits. Charles also signed Mayfield to his own label, producing an album and several additional singles – this being the last one from 1967. (Bonus: Check [this 30 min doc](#) on Percy]

44. Lee Dorsey - Candy Yam (Amy)

Lee Dorsey, the guy had nearly no bad songs his entire career. This is definitely the Meters as the backup band – **the drums have that vibe, and the flip is the super funky “Give It Up.” People generally overlook this song because the flip side is such a break beat classic, but it’s great to** hear him do a more Stony feel with some great horn arrangements towards the end. Simple but irresistible.

45. Wilson Pickett – I’m Down to My Last Heartbreak (Double L)

One of the handful of Detroit solo recordings from Wilson Pickett for Lloyd Price’s Double L label in 1964 before he joined Atlantic. This song is produced by Robert Bateman, who had a hand in many classic Detroit records but is forever known as the real mailman who wrote “Please Mr. Postman” for the Marvelettes. Speaking of girl groups, you’ve got to wonder who the backing singers are on this record – probably some known group - the one singer feels recognizable - but I can’t place it!

46. The Shaggy Boys – In the Morning (Red Bird)

The Shaggy Boys were a vehicle for producer Shadow Morton, immortalized for his work with the Shangri-Las. This is the B-side to their debut single (they only made two more).

47. The Sea Shells – Barefoot in the Sand (Jubilee)

This is the only release by **the Sea Shells and I can’t find much about them. I bet you they had heard the Beach Boys though!** Supposedly this came out in 1967, but it sounds a lot more like 1963. Pretty ballad.

48. Johnny and the Hurricanes – Miserlou (Big Top)

Toledo’s most popular instrumental rock’n’roll band with a respectable take of the classic “Miserlou.” Johnny and Hurricanes were pretty big in their day, but today are often forgotten and perhaps remembered as a footnote to the Beatles story (the Beatles opened for them at the Star Club in Hamburg). Their recordings were produced by Harry Balk, who most famously produced Del Shannon, but also ran Twirl Records, Impact Records and Inferno Records. Balk later worked for Motown and ran the Rare Earth label. He stayed a Detroit native and died in Oak Park a few years ago.