

## Asbury Park's West Side Vocal Groups

### Part 2 (1958 – 1968)

#### Ray Dots, V-Eights, Ray & Darchaes, Uniques, Broadways, Shondelles, Vibranaires, Nicky Addeo and More

by Charlie Horner  
With contributions from Pamela Horner

#### **The Ray Dots, V-Eights and Vibranaires**

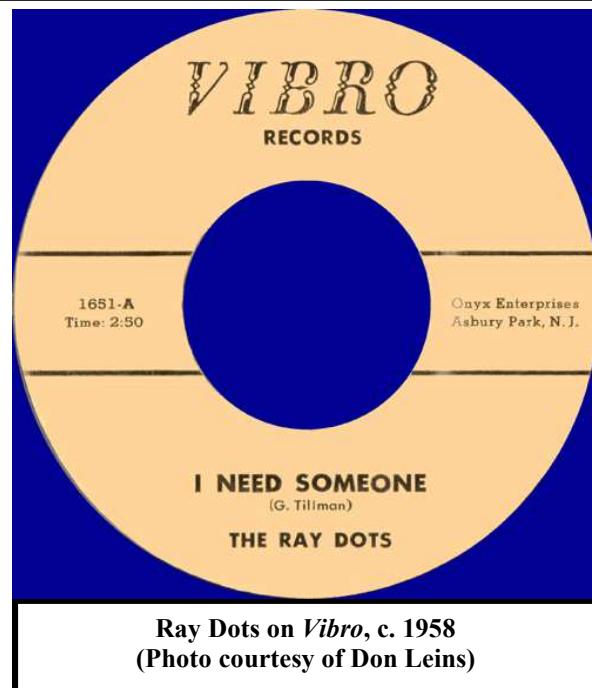
When we speak of Asbury Park's West Side vocal groups, we're referring to the groups associated with the once thriving black business and entertainment thoroughfare of Springwood Avenue. Located just a stone's throw from the New Jersey resort's boardwalk and beach, the West Side was a world away culturally. As covered in Part 1, Asbury Park's segregated society gave rise to an area across the tracks that produced a music scene that was both unique and noteworthy.

By the end of 1957, Bobby Thomas' vocal group, the Vibes had survived so many personnel changes, it was hardly recognizable as the group that had recorded in 1954. Gone (for the moment at least) were Roosevelt McDuffie, Jimmy Roache, Herb Cole and Mike Robinson. Of their replacements, Joe Major was out and Lenny Welch had headed for New York City to pursue a solo career. Bobby Thomas kept the group going with William Penha and Ray Morris and was able to bring back Mike Robinson. The new addition was Willie Morris (no relation to Raymond Morris).

Another native of Asbury Park, Willie Morris began singing spirituals. Taught to sing by his mother, who sang with quite a few spiritual groups, Willie's first group was with his three sisters (Betty, Barbara and Francis) and his brother Theole. The family spiritual group lasted about three years. (Willie also sang briefly



**The Vibes (early 1958). Left to right: Willie Morris, Ray Morris, Mike Robinson, William Penha, Bobby Thomas.**  
(Photo courtesy of Bobby Thomas)



**Ray Dots on Vibro, c. 1958**  
(Photo courtesy of Don Leins)

with the Missionary Jubilaires). After that, Willie Morris formed a doo wop group called the Delcos. From there he joined the Vibes.

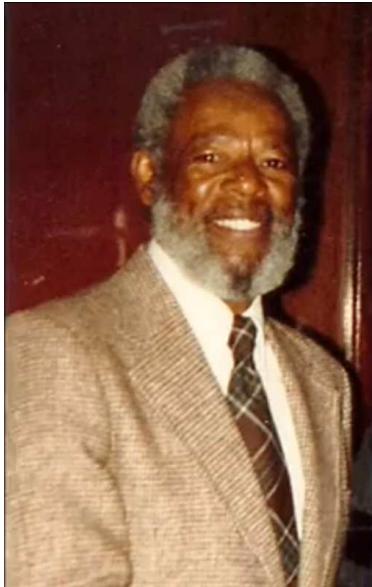
But the Vibes as a group broke up when Bobby Thomas entered the service in 1958. Continuing to sing in the service, Bobby had a group in Korea that also contained "Carnation" Charlie Hughes formerly of the Du Droppers and Drifters.

Back in Asbury Park, group harmony was still thriving. Tony Maples had just returned from a stint in the Air Force where he sang briefly with the Del Vikings. Back home he teamed up with singers Frank Hosendove, Delmar "Kirby" Goggins, Leroy Brown and former Vibes' Roosevelt McDuffie to form a group called the Ray Dots.

At about this time, Belmar NJ songwriter Gervis "Gus" Tillman was looking for talent and decided to manage and write songs for the Ray Dots. He also started his own record label, *Vibro*, to record the group and had the group rehearse at his home. By 1959, the Ray Dots had their first record released, "I Need Someone" and "Lu La," both Gervis Tillman compositions.

Ray Dots' Tony Maples' lead failed to sell "Lu La" but Tillman still believed in the song so he signed former Vibes' Mike Robinson to record a solo version of the song.

Meanwhile, the Ray Dots changed their name to the V-Eights and began rehearsing a couple of new songs, a ballad called "My Heart" and a Coasters-style song, "Papa's Yellow Tie". [Contrary to what had been



Gervis "Gus" Tillman,  
Songwriter  
Owner of the  
*Vibro* label

(Photo courtesy of  
Ray Dahrouge  
and the  
Tillman Family)

reported elsewhere, Frank Hosendove denies that the V-Eights were the V-8's on the *Most* label. In fact there is nothing to tie the two groups together.] There are reports that the V-Eights recorded an early version of "Papa's Yellow Tie" for Tillman but he was not satisfied with the recording.

At this point, Leroy Brown left the group. It was now mid-1960 and Bobby Thomas was coming out of the army and returning to Asbury Park. "All the local singers knew I was back in town," recalled Bobby. Roosevelt McDuffie contacted Bobby Thomas and asked him to join the V-Eights. The V-Eights now consisted of Delmar Goggins (lead tenor), Roosevelt McDuffie (first tenor), Bobby Thomas (baritone) Tony Maples (tenor), and Frank Hosendove (bass).

Gervis Tillman took the V-Eights to New York City to re-record (this time with Bobby Thomas in the group) "My Heart" and "Papa's Yellow Tie". It was released late in 1960 on the *Vibro* label. The record was quite popular around Asbury Park and soon attracted the attention of *ABC-Paramount* who picked up the record to distribute nationwide.

Delmar Goggins, who led "My Heart" was the next to leave the V-Eights. Pursuing a solo career, Delmar soon recorded "Leave Me If You Want To" for *Vibro* (issued as by Delma Goggins and the Yo-Yo's). After listening to the record, Bobby Thomas stated that the Yo-Yo's were not the V-Eights.

Delmar Goggins' replacement was Henry "Stoney" Jackson, who'd formerly recorded with Paul Himmelstein & the Heartbreakers and the TruTones.

The TruTones were from the same block in the Bronx as the Chords and Paul Himmelstein & the Heartbreakers. The TruTones were Alfred Lewis, Charles Brooks, Willie Williams, Benny Ramsey and Henry "Stoney" Jackson. The group recorded for Hy Weiss's *Old Town* label, though none of their sides were released at the time. Subsequently, the TruTones' "Why Oh Why" has been released on an *Old Town* CD.

When it appeared that the TruTones were not getting any recognition, Stoney Jackson joined the neighborhood group, Paul Himmelstein & the Heartbreakers, replacing a member remembered only as Torch. The Heartbreakers then were composed of (Paul Himmelstein, Bobby "Count" Higgs, Henry "Rocky" Eli

and Henry "Stoney" Jackson). It was this line up that recorded "Without A Cause" and "Love You Till The Day I Die" for *Vik Records*. The Heartbreakers were managed by singer Shirley ("The Name Game") Ellis and her husband Alfonso who were from the same Bronx neighborhood.

Stoney Jackson continued to sing with the TruTones as well. In 1957, Stoney Jackson became friends with Lenny Welch, whom he tried to get into the TruTones. The TruTones auditioned with boxer Collie Williams who took the TruTones and Lenny Williams to *Decca Records*. It was there that *Decca* recorded Lenny's "My One Sincere." Stoney is convinced that it is the TruTones who are singing background on the record.

After that, Lenny Welch signed with *Cadence Records* and built a successful career as a soloist. But it was while accompanying Lenny Welch to a trip back to Asbury Park, that Stoney Jackson was introduced to some of Asbury Park's West Side singers.

"Things were going slow in New York City," said Stoney Jackson. "The V-Eights' manager, Gus Tillman, asked me if I would like to join the V-Eights. I said, 'Why not!'"

Wayne Stierle, who ran record hops at the time, booked the V-Eights twice, the first being in West Orange, NJ. Wayne still recalls the plaid jackets the group had. "The group was nice to deal with, and although they, and I, seemed to prefer 'My Heart,' their hopes were tied to 'Papa's Yellow Tie' when it was leased out [to *ABC Paramount*]. And several groups did out-Coastered the Coasters from time to time, so they had

a



The V-Eights, 1963. Top: Tony Maples; Middle Row: Bobby Thomas, Roosevelt McDuffie, Frank Hosendove; Bottom: Bobby Young. Photo by Joseph A. Carter (1917—1980), (Courtesy of Madonna Carter Jackson)

chance at something."

When "Papa's Yellow Tie" failed to chart, the V-Eights released two more records on *Vibro* in 1961. "Guess What" was a great ballad written by and led by Stoney Jackson. It was backed by the up-tempo "Ev'rything That You Said" (*Vibro* 4006). "Let's Take A Chance" was another nice ballad backed by another Coaster-style ballad, "Hot Water". Neither record drew much attention outside of Asbury Park, but the group continued to get work along the Jersey Shore. By the end of 1961, Stoney Jackson left, to be replaced by Asbury Park resident, Bobby Young. Stoney remained in the music business, singing with the Long Island group, the Blenders (see "The Mighty Jupiters," *Echoes of the Past* #89). The V-Eights were now Roosevelt McDuffie (lead tenor), Bobby Thomas (first tenor), Tony Maples (second tenor), Bobby Young (baritone) and Frank Hosendove (bass).

By this time, the V-Eights were being managed by Mrs. Shirley Freeman, a white songwriter and mother of three from Elberon, NJ. Shirley had written a couple of songs that the V-Eights had recorded demos of, "Casual Aire," and "All I Could Do Is Cry". For awhile, there was talk of including the songs in short motion picture, but according to Bobby Thomas, nothing became of that. The V-Eights kept busy playing clubs like the Club LeBistro in Atlantic City.

In 1963, the V-Eights broke up. "It just wasn't working," recalled Bobby Thomas. "The guys got fed up of just rehearsing and not getting work."

### Ray & The Darchaes

By the 1950's Asbury Park's schools were integrated and white teenagers were getting into black music, especially doo wop. We'd be remiss if we didn't talk about the contributions of some of the white singers from Asbury Park. One such group, the Darchaes traces its origins back to the Siciliano home on the 1400 block of Asbury Avenue. There on the northern boundary of the West Side in the late 1950's, teenage brothers Sam, Danny and Patsy Siciliano were laying the roots for one of Asbury Parks' finest vocal harmony groups. In fact, Johnny Petillo, who sang with Patsy



Ray & the Darchaes on Aljon label.  
(From the Classic Urban Harmony Archives)

Siciliano's group, Patsy & the Prells (and later with Danny & the Juniors and Duprees) called the Siciliano home "boot camp for Doo Wop".

The Darchaes began as a group called the Ebbchords in 1959-60. Initially the group sang acapella at local dances and talent shows. "Originally, there were five of us," recalled Sam Siciliano. "Four of us [Sam Siciliano, Sal Capolongo, Denny Testa and Louis Scalpati] eventually made it into the Darchaes." All the Ebbchords were from Asbury Park but they became aware of a talented lead singer. Ray Dahrouge was singing with a group called the Castelles in nearby Neptune, NJ. Dahrouge was not that happy with his group's harmony and Sam saw a chance to greatly improve the Ebbchords. "Ray had a great reputation even back then as a terrific lead singer, but more important, he was a songwriter."

One of the members of the Ebbchords was asked to leave and Castelles members Ray Dahrouge and Tony Juliano were invited to a rehearsal. They were instantly invited to join the Ebbchords. With Ray Dahrouge as lead (prior to that, Sam's cousin Sal Capolongo had handled the leads) the Ebbchords (now six members) started doing local shows. Ray felt it was time for a name change and renamed the group the Darchaes. The idea for "Darchaes" came from the Asbury Park meat packing company, Marcel Darche'.

Ray wrote a couple of new songs, "Little Girl So Fine" and "Carol". "Carol" was unique in that it had two sets of lyrics, with Ray singing the part of "Jerry" and the group answering as "Carol". The group practiced and practiced until Ray felt it was time to try to record. "We went up and auditioned for bandleader Al Browne in Brooklyn," said Sam. "He loved us and recorded us right away." Browne also introduced the group to another recording artist, Ben White. White was a friend of dee jay Jocko Henderson (as was Browne). "Al Browne said, 'You guys seem like you can pick up harmony pretty quickly. I've got a couple of songs I'd like to have you back Ben White on.' We said OK. We rehearsed a



Ray & the Darchaes Left to right: Ray Dahrouge, Tony Juliano, Sal Capolongo, Sam Siciliano, Louis Scalpati, Denny Testa (Courtesy of Sam Siciliano)



Nicky Addeo (Front) with the Darchaes  
(Photo courtesy of Nicky Addeo)

couple of times and on that same day recorded 'Jocko Sent Me'." Thus, the first record released by the Darchaes was "Jocko Sent Me," backing Ben White. The song was a play on the Jocko Henderson commercial rap, "Tell 'em Jocko sent you!". At about the same time, "Little Girl So Fine" backed with "Carol" was issued, also on Al Browne's *Aljon* label.

"We came back home and sang at the Carlton Theatre (now the Count Basie Theatre in Red Bank) and all the dances in Asbury Park," said Sam. "I was fifteen years old." Shortly after that, Ray Dahrouge left for college dropping the Darchaes back to a quintet.

With Ray Dahrouge temporarily absent from the group, the Darchaes began looking for someone to fill in as lead. Sal Capolongo had been the lead before Ray, but Sal couldn't sing the parts Ray did. The new lead the Darchaes found was Nicky Addeo.

Nicky Addeo was born in Newark but grew up in Asbury Park. Coming to Asbury Park, Nicky was exposed to black music for the first time. The first group Nicky sang with was the Dardanelles, a white group from the Ocean County areas of Brick and Lakewood (Ray LaMonica, Gene LaMonica and Bernie Isaac). Nicky sang with the Dardanelles at dances at the Seven Stars Ballroom in Lakewood but he soon found himself hanging out with many of the black singers in Asbury Park's West Side.

Nicky Addeo became friends with Bobby Young who introduced him to many of the West Side vocal group singers. Nicky began hanging out in the housing projects of Boston Way listening to the black groups rehearse. Possessing a fine lead tenor voice, he was asked to join in singing with them. Some of the singers Nicky sang with included Ron Coleman, Raymond Nolan, Bobby Young, Joe Major, Michael Carnegie, Caleb (C.J.) Morris, Leon Trent, Frank Hosendove and Billy Brown. After a short time, Nicky was accepted into the group of

#### West Side singers.

Nicky Addeo stayed with the Darchaes for a couple of years. When Ray Dahrouge returned from college, the group contained two leads for a short time. By then Denny, Sal and Tony had left and the group consisted of Ray Dahrouge, Nicky Addeo, Louis Scalpati, Sam Siciliano and Sam's brother Patsy Siciliano. Patsy had his own group, Patsy & the Prells, but always remained a utility man for the Darchaes. During this time, the Darchaes met Buzzy Lubinsky, son of Savoy label owner Herman Lubinsky.

Buzzy took the Darchaes into the studio where they cut "Gloria" and "Bring Back Your Heart" with Nicky doing lead. Then Ray Dahrouge did lead on "There Will Always Be" and "Darling Forever" with Nicky Addeo in the background. The group also did a couple of acapella songs, "For Sentimental Reasons" and another take of "Gloria". Buzzy Lubinsky then started pressing copies of "Gloria" b/w "Bring Back Your Heart" on Savoy.

When Savoy owner Herman Lubinsky returned, he was not happy about his son issuing a record by a white group on a label primarily having black artists. "Herman went crazy because Buzzy put it out on Savoy," Sam recalled. Buzzy had already pressed about 500 copies, some on colored vinyl. "His father said, 'Get it the hell off of Savoy'". No further copies were made on the Savoy label. Sometime later, though, Buzzy continued pressing the record, this time on the Earl's label, named after a friend of his.

Buzzy still had unreleased sides by the Darchaes but didn't dare release them on Savoy. His next release was "Darling Forever" b/w "There Will Always Be". Since Ray Dahrouge wrote and sang lead on both songs, the records came out as "Ray & the Darchaes" on the Buzzy label. The acappella recordings of "Gloria"



Stormin' Norman Seldin  
(Photo courtesy of Norman Seldin)

and "For Sentimental Reasons" remain unreleased.

### Stormin' Norman Seldin

One of the key figures in Jersey Shore music was, and still is, Stormin' Norman Seldin. Seldin, who is white, was raised in Red Bank, NJ, and began taking formal piano lessons at the age of three. While trained in Classical music, Norman soon took an interest in R&B. By the time he was 14, he was sneaking out of the house at night to visit the clubs on Springwood Avenue, the black section of Asbury Park. "On Springwood Avenue," said Norman, "They would always let me into the clubs. I was a little kid but I didn't drink anyway," said Norman. "They used to give me a special, a Coke with cherry juice and a cherry. At Big Bills or the Orchid Lounge, that's what they gave me." From there, Norman started his own band. Becoming friends with many of the black musicians, Norman could hire a horn section for \$20 a man. He began managing other acts at the age of 14 or 15.

"I started managing groups when everybody saw I had a black band and called me up," said Norman. "They came to my father's jewelry store in Red Bank and said, 'I've got a group.' So I started auditioning them in the front room. My father came home and saw 12 black guys on the carpet and I'm pounding on the piano and they're singing stuff like the Student's 'My Vow To You'. He said, 'What the hell is going on in this place?' I said, 'I'm going to manage them.' He said, 'Manage? You're not old enough to sign a check!'"

One of the first groups Norman Seldin managed was the Valtairs, a vocal group from Long Branch, NJ. The year was 1964. The Valtairs consisted of lead, Harry Ray (later of the Moments and Ray Goodman & Brown), Gregory Henson, Kenneth Short and Joe Gardner. Their repertoire at the time contained "Dear Lord," "Oh What A Night" and "Tears On My Pillow" – mostly doo wop standards. The Valtairs became a mainstay of Norman's shows. "Everybody loved Harry Ray," Norman said. "I had to teach the Valtairs choreography and then they needed jackets. I remember the argu-



The Shondelles

(Photo courtesy of Carol Hawkins Hagins)

ments in my house because I went out and spent \$125 (a lot of money in 1964) on four jackets for the guys. Everybody on my show had to look like they were something."

Having the talent and having completed rehearsals, Norman started putting together stage shows that drew 200 to 300 people – in white venues. "I had the Valtairs, the Shells and Vito & the Salutations on the same show for three bucks," Norman recalled. "From there I booked the Olympics. It just kept progressing."

The next logical step for Norman Seldin was to start a record label to record his talent. The *Selsom* label name grew out of a combination of names of Seldin and an early business partner but also was a play on words – SEL(I) SOM(e). The first record released on *Selsom* was the Valtairs singing "Soul!". Promotion normally would have been a problem for a then 16-year-old, but Norman got help from noted radio personality, Jocko Henderson. Jocko wielded a lot of influence and liked Norman and his product. Through Jocko, Norman got airplay for his records up and down the East Coast.

Next Norman signed a young female quartet from East Shrewsbury, NJ, called the Shondelles. Carol Hawkins (now Hagins), Rhonda Kirby, Cheryl Lynn Brown and Brenda Harris attended Monmouth Regional High School in Tinton Falls, NJ, when discovered by Seldin. Another act signed by Norman Seldin was Tony Maples, formerly of the V-Eights.

The final act added to the *Selsom* roster in 1964 was the Uniques. The roots of the Uniques go back to a group started in Neptune High School by Ron Coleman in 1956. Ronald Coleman was born in Neptune, NJ, in 1940. Influenced by Lenny Welch and Bobby Thomas of the Vibes, Ron assembled his first vocal quartet in school, consisting of himself, Raymond Nolan, Michael



Valtairs "Soul!" on *Selsom*  
(From the Classic Urban Harmony Archives)



The Uniques performing in Keansburg, 1964  
Left to right: Ron Coleman, Ray Morris, Leon Trent,  
Nicky Addeo. Norman Seldin on keyboards.

Carnegie and Alan Thompson. The group didn't really have a name. "Like any other person in high school, we all got together and formed a little group," recalled Ronnie Coleman. "Whoever could sing. We'd go into the bathroom where we'd have that echo off the wall. We'd sing and it sounded so pretty."

After high school, the group was joined by Leon Trent, a lead singer from Asbury Park. At that point, the group called themselves the Trennels and from there they became the Zircons (no relation to the Bronx acappella group). Ron Coleman and Leon Trent had known each other since they were kids, playing basketball at the Boys Club in Asbury Park. Even then they used to harmonize to Don & Juan songs going down Springwood Avenue on Friday nights.

The Zircons sound changed for the better with the addition of Billy Brown. Billy Brown was born in Atlanta, the son of a minister. His early singing experience was in his father's church choir. When Billy Brown was 7, his family moved to New Jersey – first to Freehold and then to Farmingdale. In Farmingdale, Billy Brown started a group with his friends Dougie Hill and Walter Alexander in Ardena Middle School. They entered their first talent show and won, singing the Dubs' "Could This Be Magic". From there, Billy Brown joined the Dardanelles (the same group that Nicky Addeo first sang with), along with Ray and Gene LaMonica and Benny Garcia from New York. The Dardanelles played various hotels in Lakewood, NJ. Billy Brown was 15 at the time.

Billy Brown was still living in Farmingdale but spent time visiting his girlfriend in the Asbury Park/Neptune area. Coincidentally, Billy's girlfriend lived in the house right behind Mike Carnegie's home where the Zircons would rehearse. At that time the group consisted of Ron Coleman and Mike Carnegie along with Ray Morris and Joe Major (formerly of the Mar-Keys). Leon Trent was in the service at the time. "One night while we were rehearsing," said Ron Coleman, "I heard this song being sung and I thought it was Clyde McPhatter! So we went back there and it was Billy Brown singing. We asked Billy if he'd like to join our group."

"We started singing and rehearsing and then Leon Trent got out of the service," said Billy Brown. At that point, the group became the Uniques and started

to really get serious about singing. They started singing in the West Side clubs on Springwood Avenue, like the Turf Club and Big Bill's.

By 1964, Norman Seldin, had taken an interest in the Uniques. Billy Brown was temporarily away from the group and the Uniques got Nicky Addeo to fill in as lead. Other members of the Uniques at the time were Ron Coleman, Leon Trent and Ray Morris.

"Norman Seldin was a young guy into black music," said Ron. "We'd go over his house and rehearse songs and then he decided he wanted to record us. He used to promote shows and we'd do his shows around the area."

To make the Uniques' sound fuller on record, Norman Seldin suggested they add a bass singer. Nicky Addeo suggested they add Sam Siciliano from the Darchaes, which they did.

In a single day-long recording session at Broadway Studios in NYC, Norman Seldin decided to record all four of his acts. "We started at 10 in the morning and went to 4 PM," said Norman. "We recorded everybody." The Uniques recorded "Fool Number Two" backed with "Over The Rainbow". Nicky Addeo led both sides. "I had Sam Siciliano because Sammy's the best harmony coordinator you'll ever find," reflected Norman. "Nobody can put together harmony better than him." The Shondelles recorded an updated rendition of the Teenagers' "Why Do Fools Fall In Love". Tony Maples recorded the Eugene Church song, "Pretty Girls Everywhere" with unaccredited backup voices by the Shondelles. Harry Ray and the Valtairs recorded "Moonlight In Vermont".

At about the same time, Norman Seldin decided he wanted to record some acappella. The logical choice was the Darchaes. "Norman got a hold of us and took all of us (Ray Dahrouge, Sam Siciliano, Sal Capolongo, Louis Scalpati, Denny Testa, Nicky Addeo) up to New York City and we did seven or eight acappella numbers," said Sam Siciliano. "The Darchaes had recorded before, but nobody had the clarity that I had in Broadway Studios," said Norman. "We went up there and used multi-track. Pat Jackson of Broadway Studios said, 'They're good but you're not going to sell a lot of these records.' I told him I just wanted to do something different."

"We did 'Gloria' fast, which no one else was doing," said Sam. "Then we did 'Gloria' slow, 'My Love Will Never Die,' 'Zoom,' and 'When I Fall In Love' with Nicky doing lead. With Ray Dahrouge leading, we did 'When I Woke Up This Morning' and a couple of Ray's original compositions."

Only two sides were released at the time; "When I Fall In Love" and "Zoom". Norman changed the name of the group to Barbaroso & the Historians and issued the record on the Jade label. "I didn't want it to conflict with Selsom, which was basically a black label," said Norman. Several of the other acappella cuts have now been released on Norman Seldin's double-CD, *Asbury Park Then And Now*".

After the session, Ray & the Darchaes continued on as a quartet; Ray Dahrouge, Sam Siciliano, Louis Scalpati and Rufus Edwards (formerly of the Juveniles). Nicky Addeo would later record with the Plazas (from Plainfield, NJ) and the Nite Owls.

Meanwhile, by 1966, the Uniques (Billy Brown,



**The Broadways.** Left to right: Ron Coleman, Billy Brown, Robert Conti and Leon Trent  
(Courtesy of Ronald Coleman)

Ron Coleman, Leon Trent and Ray Morris) changed their name to the Broadways and sent a demo to *MGM Records*' Koppleman and Rubin who gave the group an audition. Pleased with the sound of the Broadways, Koppleman & Rubin signed the group to *MGM* and assigned them producer Joe Wissert. Songwriter Drake Hollon wrote the song "Going Going Gone" for the group that was arranged by Trade Martin and recorded with a 32-piece band.

Sure they had a hit record, the Broadways prepared themselves for stardom. Everywhere the song got airplay it was a success, but unfortunately it was not promoted as heavily as the group would have liked. Koppleman and Rubin seemed more interested in promoting the Lovin' Spoonful. Still, the Broadways made an appearance on the syndicated TV show, "The Upbeat Show" and *MGM* recorded a second release, "You Just Don't Know," now a Northern Soul favorite.

After the *MGM* records, the Broadways continued to work locally. Ray Morris left to support his family and was replaced by Robert Conti. The Broadways were always supported by the best West Side instrumentalists, including a then undiscovered sax player, Clarence Clemons. [Clemons would later make his recording debut with Norman Seldin's Joyful Noyze.]

Meanwhile, *Stang* label owners Sylvia and Joe Robinson tried to lure Billy Brown away from the group to sing the song "Not On The Outside," which their songwriter Larry Roberts had written with Billy Brown in mind. Brown turned down the offer to stay with the Broadways, and the Robinsons signed a little known group called the Moments to do the song. Later, when the Robinsons fired most of the Moments, Billy Brown

decided it was in his best interests to accept the offer as new lead of the Moments. A short time later Brown was joined in the Moments by former Valtairs' Harry Ray. "Love On A Two Way Street" and 36 other chart records followed the Moments and Ray Goodman & Brown.

One group we have not covered here is the Thornton Sisters from Long Branch, NJ. Their story is well documented in the book, *The Ditchdigger's Daughters* by Yvonne S. Thornton, MD.

As for Bobby Thomas, after the breakup of the V-Eights, Bobby restarted the Vibranaires taking with him, Roosevelt McDuffie and Bobby Young. A new addition was Asbury Park singer Harry Accoo. Former Vibes' Mike Robinson eventually replaced Roosevelt McDuffie. In 1966, Sonny Til was booked into the Apollo Theatre in NYC but didn't have an Orioles group. He asked Bobby Thomas to put together a group to back him at the Apollo. Thus the new Orioles became Sonny Til, Bobby Thomas, Mike Robinson and Bobby Young. All but Til were from Asbury Park. Bobby Thomas continued with Sonny Til & the Orioles until 1974. Bobby then went back to singing with the Vibranaires. After Sonny Til's death in 1981, Bobby Thomas formed his own Orioles group, in tribute to Sonny Til. For awhile, that group also contained original Orioles' bass singer, Johnny Reed. In recent years, Bobby Thomas occasionally sang solo until Charlie & Pam Horner had him sing with the acappella group, the Sheps, at their Fifth Anniversary in 2010. After that Bobby Thomas sang with the backing of the acappella group Quiet Storm until falling ill in 2012.

Ray Dahrouge went on to become a noted song



**The Vibranaires,** mid 1960's. Left to right: Bobby Thomas, Bobby Young, Harry Accoo, Mike Robinson, (Courtesy of Bobby Thomas)

writer, composing songs that were recorded by the likes of the Manhattans, Ray Goodman & Brown, Tom Jones, Lenny Welch and countless others. He is still writing songs but has also begun singing again with the Darchaes (Sam Siciliano, Patsy Siciliano, Denny Testa and Louis Scalpati).

Stormin' Norman Seldin found success with his group the Soul Set. He is recognized as a pioneer in the Asbury Park music scene. Norman is still performing along the Jersey Shore.

Nicky Addeo continues to sing but dedicates much of his time to volunteer work in Asbury Park and trying to get historical recognition for the West Side singers and musicians who laid the groundwork for Asbury Park's better known music scene of the 1980's and later.



Sonny Til & Orioles at the Apollo Theatre, 1966  
Left to right: Sonny Til, Mike Robinson,  
Bobby Thomas, Bobby Young.



Bobby Thomas' Orioles ca. 2002  
Bobby Thomas, top right  
Johnny Reed, bottom right  
(Photo courtesy of Bobby Thomas)

## Notes & References

1. For Part 1 of "Asbury Park's West Side Vocal Groups," see *Echoes of the Past*, Issue 99, (Spring 2012).
2. Taken in part from Charlie & Pamela Horner's Classic Urban Harmony multimedia presentation, "West Side Harmony: Asbury Park's Vocal Group Legacy (1948—1968), given April 22, 2012 in Asbury Park, NJ.
3. Interviews and numerous conversations over the past 30 years with The Vibranaires' Bobby Thomas.
4. Interviews and conversations with Willie Morris, Ron Coleman, Billy Brown, Nicky Addeo, Frank Hosendove, Stoney Jackson, Lenny Welch, Sam Siciliano, Ray Dahrouge and Norman Seldin.
5. Thanks to Don Stine, the Asbury Park Historical Society.
6. Special thanks to Madonna Carter Jackson for photos taken by her father, West Side photographer Joseph A. Carter Sr. See *Asbury Park: A West Side Story, A Pictorial Journey Through The Eyes of Joseph A. Carter, Sr.*, and *Asbury Park: A West Side Story—Second Edition, A Pictorial Journey Through The Eyes of Joseph A. Carter, Sr.*, Outskirts Press Inc., Denver, CO, (2011)
7. For more articles, concert reviews, live events and news about vocal group harmony, visit our website.

[www.classicurbanharmony.net](http://www.classicurbanharmony.net)

## Discography of Related 45's

### Ray Dots (ca. 1959)

Vibro 1651 I Need Someone / Lu La

### V-Eights (1960—1962)

Vibro 4005 Papa's Yellow Tie / My Heart

Vibro 4006 Guess What / Ev'rything That You Said

Vibro 4007 Hot Water / Let's take A Chance

### Mike Robinson

Vibro 4000 Red Light / Lu La

### Delma Goggins & Yo-Yo's

Vibro 4008 Leave Me If You Want To / I Thank My Lucky Star

### Ben White & the Darchaes (1962)

Aljon 1247 Jocko Sent Me / Nationwide Stamps

### Ray & the Darchaes (1962)

Aljon 1249 Carol / Little Girl So Fine

Buzzy 202 Darling Forever / There Will Always Be

### Nicky Addeo & the Darchaes (1963)

Savoy 200 Gloria / Bring Back Your Heart

### Barbaroso & the Historians (1964)

Jade 110 Zoom / When I Fall In Love

### Valtairs (1964)

Selsom 101 Soul! / Strangers Way

Selsom 106 Moonlight In Vermont / The Ko Ko Mo

### Shondelles (1964)

Selsom 102 Why Do Fools Fall In Love / Upsetter Of Her Heart

### Uniques (1964)

Selsom 104 Fool Number Two / Over The Rainbow

### Broadways (1966)

MGM 13486 Going Going Gone / Are You Telling Me Goodbye

MGM 13592 You Just Don't Know / Sweet & Heavenly Melody

### Tony Maples & the Naturals [backing the Shondelles] (1964)

Selsom 103 Pretty Girls Everywhere / I'm Your Lover Man

