

SHADES OF SOUL 31

APRIL 2004

£3



J.G. LEWIS



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To the 21 contributors once again I say a massive thank you!

For many years I've been able to keep each issue at 60 pages strong and some readers may have noticed the drop down to 56 pages this issue. I would have reduced it even lower but for the excellent features on Lou Johnson and Magic Touch. I've left the single life behind again to live with my sweetie aka the lovely Miranda in sunny Stockport and I'm commuting 80 miles a day. So time is getting much tighter, I'm getting older and the dog always wants to go for a walk. I'm going to have to slim down the number of pages per mag to even think about keeping it going. I'm looking at 40-50 sides from now on.

The front cover features a 1970 promo shot of J.G. Lewis who recorded on IX Chains. Unbeknown to many he'd previously recorded under the name of **Johnny Gilliam**. Yep he of Modern and Bo-Mar fame

Lou Johnson's discography by Rob Hughes was initially printed in *Midnight Express* #6 during 1983 but it didn't include an account of the singers life. Issue 5's *Manifesto* printed Johnson's life story by Peter Burns in the autumn of 1995 but it didn't include his discography. For the first time ever (cue fanfare of trumpets) we have the Lou Johnson story complete with his discography. Phew! Thanks to Craig Butler for all his help.

Due to space limitations I've printed virtually all the articles in Times New Roman Font size 10. Scattered liberally all over the place are readers Top Fives – I've always been interested in what other people buy and listen to, whether they be DJ's searching for something to play or collectors adding more trophies to their stash. Over the last few months I handed out little flyers at clubs and requested T5's on both Soul Talk and Soul Source websites. Thanks to all those who replied.

Had a little pause for reflection recently after I'd bought some back issues of Shades of Soul off Ray Saunders. Even though I say it myself I found them fascinating reading as a diary of sounds and venues throughout the 80s & 90s.

Other Reading: **In The Basement**, David Cole, 193 Queens Park Rd, Brighton, East Sussex, BN2 9ZA. **Soulful Kinda Music**, Dave Rimmer, 12 Winchester Rise, London Heights, Dudley, West Mids, DY1 2SE. **Soul Up North**, Howard Earnshaw, 19 Rectory Drive, Kirkheaton, Huddersfield, HD5 0JT. **Manifesto**, Stuart Russell, PO Box 4364, Worthing, BN11 1AT. **Togetherness**, Kev Roberts, PO Box 909, Worksop, Nottinghamshire, S80 3YZ.

Many thanks to the following for helping sell Shades Of Soul – **Roger Banks**, 16 Pieris Drive, Barton Green, Nottingham, NG11 8SR. **Dean Johnson**, Expansions @ Manchester, PO Box 6, Hayfield, SK22 2FF. **Beatin' Rhythm**, 42 Tib St, Manchester, M4 1LA. **Jumbo Records**, 5/6 St Johns Centre, Leeds, LS2 8LQ. **Helter Skelter**, 4 Denmark St, London, WC2H 8LL.

Some interesting web sites visited recently – www.45-rpm.org.uk for much discussion of UK released non hits & pop music from the sixties. www.ritchie-hardin.com for tons of fascinating Detroit soul stuff from the sixties. Has pics of original club adverts from the Detroit newspapers of the time. [www.soulboyz](http://www.soulboyz.com) for antics of the south coast soulies.

For intelligent chat join or visit these 2 chat groups **Soul Talk** www.telasource.co.uk and **Soul Source** www.soul-source.net

○ If there's a big red tick in this box your subs have run out. I can only produce the mag infrequently these days so if you pay for a 3 issue subs you could be waiting quite a while before you see a tick in your box. As usual a 3 issue UK sub will set you back £10, Europe £12, America \$22, Japan £15. By the wonders of modern technology I'll be able to accept overseas payment via Paypal. All UK cheques payable to D Pearson. Have only got a handful of issue 30's left at £3-70p each which includes UK P&P. Overseas contact me first. The cupboard is completely empty of issues 1-29.

As usual I ain't compiled the Shades of Soul 31 tape yet however it'll still cost £4 which includes UK P&P. Tracks will definitely include Mandells (Money Town), Chuck Bernard (Zodiac), Willie Hightower (Mercury), Arthur Conley (Fame), Lou Johnson (Big Top), Jerry Townes (Penny), Idris Muhammed (Prestige), Esquires (Hot Line), Sharon Clark (Yodi), Innersection (Group 5), Smokey Robinson (Tamla), Dynamics (RCA), Steve Mancha (Groovesville), Jimmy Burns (Dispo) and anything else I can think of.....

And as somebody said to me recently 'DJing isn't really a lot to do with the records you've got – it's more to do with which promoters know you and like you'.....

Here you are my favourite choices from my latest two records order, a bit of everything and all of them but the Commands very cheap records I bought blind and that I would strongly recommend. On the 60s side no introduction required for the following two classic records. I had been after the **Lou Bond's "You Shake Me Up" (BRAINSTORM)** since reading about it on the Soul Underground fanzine ten years ago!! Quoting Mark Bicknell words then, a "great, fabulous, brilliant, fantastic" record, adding it also the "underated, underpriced and underplayed" adjectives. Not living in England I can't speak for the later but I do guarantee all the others. A superb northern soul dancer. Maybe not an instant dancer but what a double sider it is the **Commands "Hey It's Love" b/w "No Time For You"**. Mine is on **BACKBEAT** although also released on the rarer **DYNAMIC** label. An excellent example of group harmonies with the vocal performances prevailing over the backing instruments. One of those records you never get tired of and that *fortunately* are in no danger of getting overplayed. In a similar vein, but maybe not as commonly known, I would also recommend the Young Hearts "I've Got Love For My Baby" (MINIT). I have no clue about the popularity of the next two records on the soul scene, I guess they are probably well known amongst crossover and 70s collectors. Me, I did bought them blind after reading an enthusiast comment on each of them.

Credit to Steve Cee for the **Moments** tip on the old KTF internet list around 97/98, that is in the beginning of times. Being on **STANG**, "**So This Is Our Goodbye**" should be dead easy to find but the case is I didn't get it till a few weeks ago. If you're into crossover, believe me, this is good sh*t. As the title reflects is the all time drama of a poor guy who's just confirmed that "what people say" is true. He's followed her girl to find the truth: "I saw you holding him close to you telling him the same things you told me". Up to here the first part of the song, in a constant crescendo remarked by strings, and in comes the final part, with the desolated guy crying their goodbye. Attention to the dramatic final **EIGHT!** goodbyes in a row. (*Tip*, this time credit due to Aitor from Bilbao: Ray, Goodman & Brown (former Moments) "Another Day", last track on their 1979 Mercury album). On the same parcel I got the Moments, for the same ridiculous amount of \$3, also on a blue colored label (**LONDON**) and from a close year 1972, there it was the **Bloodstone's "Never Let You Go"**, another insane dose of soul music. A desperate story of a guy whom life's treating him really bad and whose only reason to live is his beloved girl (let's wish him a better end than the bloke on the Moments song). Anyway another sublime example of crossover magic, an excellent production full of strings and again another ending with a superb vocal exhibition. To calm things a bit (I can assure you that after listening the above two records my heart always beats stronger) I'll follow with one of those ideal records for chilling out at home in the early hours of the morning. It's the **Ohio Player's "Heaven Must Be Like This" (MERCURY)**, to be found on the flip of their 1974 hit "Skin Tight". A mellow groove to sit down and enjoy, with lazy vocals, talking more than singing, some whispering words, a few piano notes and all in all the right ingredients to create a relaxed atmosphere. Unfortunately it's only 2.42. I hope the album version it's longer.

And last an album I got last weekend as a present from a mate: **Samuel Jonathan Johnson "My Music" (COLUMBIA)**, from 1978. A very recommendable record with tracks for all tastes. I think it's a classic amongst disco fans for the number "You". Equally interesting are the other two disco dancers: the short "Sweet Love", with a powerful break on the intro, and "Reason For the Reason" closing the album and aybe my favourite of the three. But don't panic as not everything is disco. Both the opening track "My Music" and "Just Us" are excellent steppers, being the first one a bit mellower and reminiscing of J.R. Bailey's "After Hours" (TOY). And let's not forget "Thank You Mother Dear", another nice dancer much closer to the 70s soul standards. All in all an album worth chasing up if you still don't know it. By the way, "My Music" and "You" are featured together on a 12", not sure about a 7" though.

Iu Adell (February 2004)

Hi derek, nice to see you for two seconds at prestatyn. anyway less of the small talk and on to the serious business. **BLAKE HELLIWELL's TOP FIVE APRIL 04** - 1, **Carla Thomas**, "Love among people" Stax. STA-0173. Awsome crossover from 73, this pisses on Percy Sledge and Billy Durham's takes. Get it now while its cheap!!! 2, **Masqueraders**, "How big is big" Bell. B-874. Wow..."Big" just grows and grows, classic 'raders harmonies and a shattering climax (oo er missis). Backed with classic deep. 3, **Willie Hutch**, "When a boy falls in love pt 1" Rca. 74-0294. Miss the first 30 second doo-wop style intro and off we go into crossover perfection. Yet another gem from the Hutch. 4, **Nat Wright**, "When will I" UK Calendar Day 114 (1978) Probably blue eyed but very soulfull. Very obscure and very good. 5, **R.C. & the Spotlites**, "Joy Girl" Private Stock PSR 45-017 (1975) In my ignorance I like to think this is Richard Caiton! Probably got mecca spins? Yet to see another copy. **NICKY DAWSON TOP FIVE APRIL 04** (In No PARTICULAR ORDER) - 1, **Exits**, "Another sundown in Watts" Kapp; 2, **Goodie**, "You and I" Uk Total Experience; 3, **Sammy Gaha** "Thank You thank you" Right on; 4, **Hayes Cotton**, "Black Wings" ; 5, **Sweet James Epps**, "Love at first sight" Motor Pool.

John McLachlan 5 current plays - **Michelle Williams** "My only love is you"; **Siji** "Starting all over again"; **Kareem** "Never give up on love"; **Philip Mitchell** "You gotta come through me"; **Melba Moore** "Standing right here".

Mick H (Nottingham) just recovering from wilton fri & landudno sat just filled in your top five for shades of soul. Here we go - 1) **joe jamma** - my life -optiman; 2) **sensations** -demanding man - wayout; 3) **conquistadors** - can't stop loving you - act iv; 4) **eric lomax** -girl your so good - c/u; 5) **mel williams** -sweet girl of mine -buddah.

Hello del boy, hers our top 5 plays (ish!!) if you ever publish before we buy more and change our sets!!!!

NIGE SHAW - **Kell osborne**-small things-newbag; **Montclairs**-hey you -arch; **The united four**-she's putting you on-harthon; **Lydia marcelle**-it's not like you-manhattan; **Len jewell**-bettin on love-fontana.

COOKIE - **The turnpikes**-cast a spell-capitol; **The traditions**-my life with you-bar-clay; **Edward hamilton**-call me-carrie (orange ish !); **sugar + spices**-have faith in me-swan; **Barbara jean** + **lyrics**-why weren't you there-big hit

ON THE REAL SIDE SOUL CLUB, GOTHENBURG, SWEDEN.

There is already a bit of info on OTRSSC in last issue of Shades, so I'll be brief. The club was founded early 2000, from the remains of previous clubs started in the spring of 1998. Since January 2001 we have been residing at our current venue. We run soul nights once a month apart from a summer- and occasionally a January break. Our policy is to play various danceable proper soul music from the past that we like and to play originals only. I would not call it across the board, even if some 70's and early 80's and even the odd more recent tune gets played. Mainly 60's but perhaps 20 % or more from later decades. Quality oldies, currently popular tunes, various lesser known and under-recognised sides all gets played. We often have guest dj's to add quality, variety and spice to the menu. Foreign guest dj's so far have included Rob Messer (Dec 01), David Flynn & Irish Greg (Feb 02), Derek Pearson (Apr 02), Eddie Engel & friends (Nov 02 & 03), Andy Dyson (Dec 02), David Flynn & Yann Vatisste (Apr 03), Marc Forrest (Sept 03), Butch (Oct 03), Kitch (Feb 04). 2003 was a good year for us and 2004 was kicked off with the help of Kitch who did a very good job. Planned guests for spring of '04 are Alex Jones (Apr 3) and Andy Dyson & Mick H. (May 1). If all goes according to plan we will continue running our soul nights like previous years and a proper allnighter is also planned for sometime in the autumn. We try to maintain a reasonable level of quality and also strive to offer variety and new tunes are added all the time whilst others might be dropped. It is difficult to make accurate lists, but an attempt at listing 50 tunes that have been played, and are being played, by us the residents (myself, Ludvig & Soulof), might look like this. It will hopefully give an indication on what sort of sounds we play even if it possibly contains more oldies and classics than what is the norm.

Sam Dees-Lonely For You Baby, **Cliff Nobles**-My Love Is Getting Stronger, **Martha Star**-Love Is The Only Solution, **Vanguards**-Good Times Bad Times, **Homer Banks**-Sweetie Pie, **Vontastics**-I'll Never Say Goodbye, **Guitar Ray**-You're Gonna Wreck My Life, **Bernard Williams**-It's Needless To Say, **Oscar Perry**-He Sent Me You, **Joe Hinton**-Got You On My Mind, **Garfield Fleming**-Don't Send Me Away, **Corey Blake**-How Can I Go On Without You, **Herman Hitson**-Yes You Did, **Spyder Turner**-I Can't Make It Anymore, **Paramounts**-Under Your Spell, **Rose Batiste**-I Miss My Baby, **Bobby Womack**-Tried & Convicted, **Robert Sanders**-What I Don't See Can't Hurt Me, **Monique**-If You Love Me, **Miracles**-If You Can Want, **Herb Ward**-Honest To Goodness, **Dickie Wonder**-Nobody Knows, **Bobby Reed**-The Time Is Right For Love, **Tommy Soul**-I'll Be Right Here, **Phyllis Hyman**-You Know How To Love Me, **Chosen Few**-Birth Of A Playboy, **Deon Jackson**-That's What You Do To Me, **Johnny James**-Tell You About My Girl, **Satin**-Your Love's Got Me, **Volumes**-Ain't Gonna Give You Up, **Jimmie 'Soul' Clarke**-I'll Be Your Winner, **Willie & Anthony**-I Can't Leave Your Love Alone, **Luther Ingram**-If It's All The Same To You, **Sammy Bryant Group**-Grapevine, **Ideals**-Mighty Lover, **O'jays**-I'll Never Forget You, **Four Tops**-Love Feels Like Fire, **Brothers Guiding Light**-Getting Together, **Andrea Henry**-I Need You Like A Baby, **Emanuel Laskey**-I'm A Peace Loving Man & Don't Lead Me On, **Joe L-Worried**, **Billy Butler & Chanters**-Can't Live Without Her, **Carstairs**-It Really Hurts Me Girl, **Fred Hughes**-Don't Let Me Down, **Metros**-Since I Found My Baby, **Little Dooley**-If Ever I Needed You, **Dontells**-In Your Heart, **Gil Blanding**-Rules, **Summits**-Can't Get Over Losing You, **Le Frank** O-Keep On Getting Down.

We have a web site <http://realside.sdf-eu.org> with some pictures and playlists etc. For more pictures and stuff from OTRSSC and also other events check the Wiman Brothers site <http://www.northernsoul.nu> For my record review I have tried to pick relatively recent acquisitions of mine (at least not from before 2003) that are hopefully not known by everyone already, and if nothing else they are at least not played out oldies as far as I know.

Solid Solution - Think About It Girl - Silver Spoon LP

First track is a male group indie label dance floor winner from Detroit 1978. First heard it in the modern room at a UK event and it really stood out among the other stuff that had been played for the previous couple of hours or so. I rushed up to the DJ to find out what it was and soon after got myself a copy. An instant hit from the first dance floor spin and I have played it almost every night since then. It has a powerful and punchy beat and great clean production with an array of instruments all employed very effectively. A prominent piano is present throughout, a bit like on Timeless Legend "I Was Born To Love You" or Rare Pleasure "Let Me Down Easy", but somewhat more submerged perhaps. A gruff voiced and soulful lead singer does a good job, and both the lead vocal and the music has an aggressive edge to it adding energy for the dance floor. The backing singers are also good and there are some great harmonies. Northern hero Jack Ashford was involved with this album so perhaps the strong rhythm and dance floor suitability is no coincidence. The album has one or two other half decent tracks, but it's basically a one track album as far as I am concerned. Much better than many well known big money 70's dancers I can think of. Only bad thing about it is the LP-only format, but that didn't hold Sidney Joe Qualls back, and this is a hell of a lot better. Had it been available on a rare 45 I am convinced that would have been a big money item. This has had more than a few UK spins in recent times, at least in certain circles, so it might be "on it's way".

Richard Marks - Love Is Gone - Shout

An obscure late 60's or early 70's track next. Mid-tempo with a powerful drum beat and with enough drive and energy to work on northern floors. Drums, piano, guitar, bass, organ and some vague horns and strings make up the backing which sounds almost like a cross between Nolan Porter's "If I Could Only Be Sure" and Gwen

McRae's "Lead Me On" both in atmosphere and production. It begins with a guitar that reminds me a lot of a Bob Marley song (can't recall which), then comes a little tinkling on a piano before a powerful drum roll kicks it off just before Richard's piercing and wailing vocal comes in together with the piano. He has a very strong and soulful voice and it is an atmospheric and moody record with a sound and identity of its own. I would label it x-over, with northern potential. I presume this is the guy who did a funk 45 for Tuska/Roulette and he was a southern artist I believe and this sounds very much like a southern recording, so I presume it is. Georgia I think, but have no facts to support this theory other than that the Tuska label was from Atlanta. I guess it should not be super rare since it is on Shout, but apparently rare enough to have remained in almost complete obscurity until recently. It is so very good I think it would have risen to the surface long ago, had it been around. No scene history for this one as far as I am aware except perhaps a few spins in recent times. First heard it courtesy of Andy Dyson, who has also played it out I think. It has been very well received by everyone who has heard it. Possibly best new record I heard in 2003. Just superb soul. Period. The flip (official plug side) is quite nice, if not as good as "LIG", more up-tempo, with a gospel feel to it. (see pic of Richard Marks Christian lifted off ebay from his funk 45 (Tuska & Roulette in USA) that strangely was released in France.)

Rivingtons - Years Of Tears - VJ

Bought this for the other side, the classic "I Love You Always" and "Years Of Tears" should be known to a lot of people due to being the flip to that if nothing else. Was going to sell it, but thought I'd give the flip a proper spin before I put it in the sales box, and I'm glad I did! I was amazed at just how good it was. The song is mid-tempo with a strong almost clip clop beat and guitar and bass moving it forward with superb horns in the background. A fantastic extreme falsetto lead (I am usually not so keen on extreme falsetto vocals, but this is really good) and backing singers harmonizing with each other and a deep bass singer going "BAOO!" at regular intervals. The other guys voices are used for various "oohhs", "aahhhs" and "ohhweeohhs" all forming part of the music. The production, vocals and overall sound is quite similar to the Cairos "Stop Overlooking Me" but I personally feel this is actually a better record. The Rivingtons were a west coast group and had a long career starting out in the fifties and they recorded a large number of records, and their long doo wopp heritage is very evident on this side. Has had very good reactions whenever I played it out (every time I could since I got it) and is now always requested. One dancer said "it was so good I was paralyzed and couldn't even dance the first time I heard it". This must surely have had a few spins at Stafford or somewhere, if not, then shame on you all! If someone has a clean vinyl pressing copy they could sell me, please let me know.

Joe Murphy - It's A Weakness - Vivid

This is traditional northern soul, perhaps even a bit fast for some of today's dancers. Catchy, melodic, up-tempo, soulful singer, great atmospheric chorus, tinkling little piano and a break with horns and trombone adding a brief and "festive" moment of Jamaican or possibly N.O. flavour. The record starts with a careering horn intro and is driven along by the bass and to a lesser extent guitars, a light drum marks the beat and fills out with little drum rolls here and there. A tinkling piano is present throughout almost going along a little melody of its own in the background. The atmosphere is moody and dramatic and Joe has that desperate type of soul vocal and the break and key changes are all in the right places making it an almost tailor made northern tune in the traditional style. The flip "So Blue" is archetypal mid-tempo northern with a strong and clean production. A finger snapper, like a slightly faster "The Girl's Alright With Me" by the Temptations with a west coast sounding "clish clash" production with piano much like the Capitals "Can't Deny That I Love You". A nice sax break and great atmospheric backing vocals once more. Might have benefitted from a different lyric, but the backing is more than decent and this deserves a few minutes of your time at least. "So Blue" also exists in a version by Little Milton on Checker which is OK, but not quite as good. Joe actually sounds a bit like Little Milton vocally on this side by the way. I presume both sides are oldies from some period in northern history, and someone said "IAW" was played at Stafford. I feel "IAW" could easily have been played at the Torch, Wigan or wherever, and maybe it was. I have seen "So Blue" on some UK play lists recently, so maybe it's been a well known classic all along. I don't really know anything about Joe Murphy, nor the label apart from some other releases on it and. It was a west coast label I think. (continued page 7.....)

Pic & Bill - Talk About Love - Charay

This has had some spins on the scene at least in recent years and perhaps before that too. It seems to be genuinely rare on US Charay despite coming out twice on that label, with the same label number (99) but with different flip sides. It also came out on two different European 45 releases of which the most common one sadly has poor, low and muffled sound. It also exists on at least one euro-LP. These euro issues are relatively common so a situation similar to Al Gardner's "Sweet baby" which is very rare on US Sepia and relatively common on its French Googa Mooga release. The Charay label was from Texas but Pic & Bill were from North Carolina(?) and most of their records were also recorded there as far as I have been able to find out. I am not a big fan of the typical Carolinas "beach" northern sound since the music is usually quite weak and "thin" both vocally and otherwise. It is also usually too lightweight in the approach and lacking in real soul content for my palate. Although this is a fairly typical Carolinas production I think this has a lot more power, "presence" and punch than usual in the production and the guys have very strong and soulful voices that they employ to full effect, not quite your usual pale excuse for a vocalist that often do the singing on these types of records. It is a good dancer and is mid- to up-tempo with very prominent and typical "buzzing" horns, light drums, organ and a bubbling bass. A good and soulful northern dancer that has received some spins from Nick Brown, Mick H. and possibly others. This is easily the best dance record I have heard by them, better than the even rarer, but IMO somewhat

overrated, "What Does It Take". For some reason I have not played this very much so far, must start playing it out a bit more often.

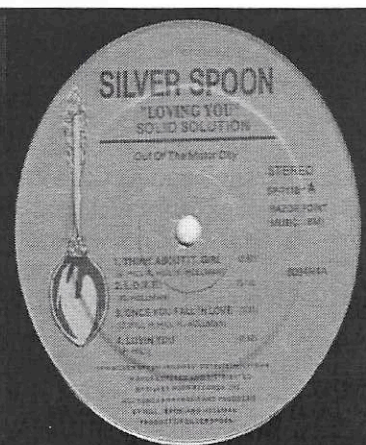
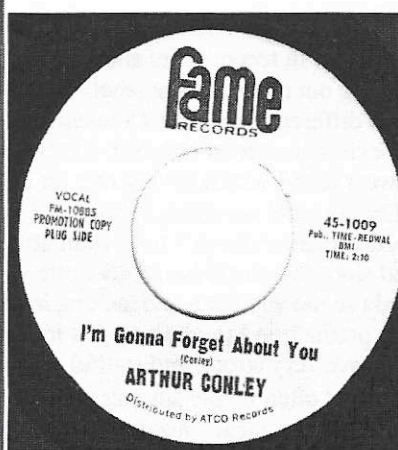
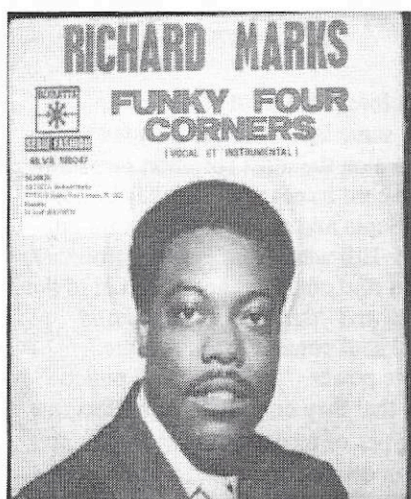
Arthur Conley - I'm Gonna Forget About You - Fame

This is not really northern, more like mid-tempo 60's soul. Arthur Conley was very influenced by Sam Cooke like many others at the time and he sounds quite a lot like him vocally and the song itself also very much reminds me of some of Sam Cooke's later and moodier songs. Produced by Otis Redding and written by Arthur himself. Sparsely produced with a drum marking the beat, guitar, and organ in the background and occasional mournful typically southern horns. Soulful and moody mid-tempo that can very easily be danced to in my opinion. It might have worked in an early era before northern became so very stompers and stormers orientated. Today when all sorts of weird music from the past is touted as northern this is actually a very traditional soul sound and could appeal to some people. Arthur is perhaps sadly known to most through his big hit and a number of fairly mediocre and commercial follow ups. This record and a few great deep numbers proves he was a great soul singer. I have had this record for quite a while but have not played it out a lot but every time I have the reactions have been surprisingly positive. This tune was also included on his "Sweet Soul Music" LP.

Christian Hermansson

DP adds a list of what **Kitch** played at On The Real Side Soul Club in Gothenburg, Sweden on 7/2/04. Not in order, and some might be missing. (lifted from Soul Talk website www.raresoulforum.com)

George Hobson "Let it Be Real" (Sound City); Out Of Sights "For The Rest of My life" (Saru); Nat Hall "Why" (Loop); The Nu-Rons "All Of My Life" (Nu-Ron); Admirations "I Want To Be Free" (Peaches); The Poets "Wrapped around Your Finger" (J-2); Honey & Bees "Dynamite Exploded" (Arctic); Hot Cinnamon "No One Loves You" (SOS); D.C. Blooms "Hey Boy" (Shrine); Precisions "I Wanna Tell My Baby" (D Town); Durettes "Sweet Sweet Love" (SVR); Joe Matthews "Nothing You Can Do" (Kool Kat); The Dynamic Three "You Said Yeah" (Del-Val); George Pepp "The Feeling Is Real" (Coleman); Troy Johnson "I Want You" (Soul Beat); Bobby Adams "That's The Kind Of Man I Am" (Big Bee); Larry Reynolds "Sweet Tooth" (Tri-Spin); Ollie Jackson "The Love Tangle" C/U; The Unknown Sailor "Little Girl" C/U; Sharon McMahan "Got To Find Another Girl" (Karen); The Appointments "I Saw You There" (De-Lite); Thee Midnighters "You're Gonna Make Me Cry" (Whittier); Dusty Wilson "Gonna Be A Tragedy" (Mutt); Charles Mintz "Running Back" (Uplink); Buddy Smith "When you lose the one you love" (Brute); The Soul Partners "Wait for me" (Amazing); Jesse James "Are you gonna leave me" (Shirley); The Blendells "You need love" (Dontee); Reggie LaMont "Can't get along without you" (Mamies); Barbara Mercer "A Dream" (Unissued); The Devotions "Do Do De Dop" (Nation); Al McCarther "Bringin' It home" (Unissued); Pee Wee, Shuck & Huey "Beside myself" (Flagg); The Locations "Mr Diamond Man" (Ron Paul); The Primers "How does it grab you" (Hale); Mello Souls "We can make it" (Mello); Johnny Rodgers "Make a change" (Amon); Masqueraders "How" (La Beat); Just Brothers "Carlena" (Garrison); Precisions "Send me a sign" (Unissued); Matt Lucas "Baby you better go go" (Karen); James Lately "Love friends and money" (Temple); Eddie Daye & Four Bars "Guess Who loves you" (Shrine); Brooks Bros "Looking for a woman" (Tay); Paul Thompson "Special Kind Of Woman" (Volt); Billy Hambric "She said goodbye" (Drum); Servicemen "Ain't got love C/U; Bobby Angelle "Too Much for you" (Money); Lee McKinney "Keep holding on" (Sable); Chuck Holiday "Just can't trust nobody" (Gloria); Cashmeres "Showstopper" (Hem); Cashmeres "Don't let the door hit your back" (Hem); Freddie Butler "Save your love" (Wheelsville); The Poets "I wanna love C/U; John Bowie "Help me baby" (Unissued); Four Tracks "Like my love for you" (Mandingo); Eddie Rey "I've got something of value" (True-Soul); Tommy Ridgley "My love gets stronger" (International City); Masquaders "That's the same thing" (Soultown); Detroit Go-Go's "Down the go go" (Unissued); Fabulous Impacts "My baby" C/U; Chance & Tony "Pretty baby" (ANN-V); Chesterfields "Think it over" (Unissued); Joe Adams "That's not half bad" (unissued); Emanuel Laskey "Running for my life" (Thelma); Joe Hicks "I gotta be free" (AGC); Icemen "It's Time You Knew" (OLÉ 9) & John Wesley "Love's Such A Funny Thing" (Melic).



THE PENNY LABEL OUT OF CHICAGO

By Steve Edgar complete with his descriptions of the records in italics.

Thanks also to Pete Smith, Dave Flynn, Jerry Hipkiss, Andy Rix & Alan Pollard for additions.

101 Little Ben & The Cheers [Produced by Pegue & Shaw]

Mighty Mighty Lover [K. Jones- R. Pegue] / (I'm not ready to) Settle Down [R. Pegue]

("Mighty Mighty" is an excellent dancer. "Settle Down" is a beautiful Ballad with Ben pleading his love for his lady, but telling her he wants to keep loving her, but she's got no chance of getting him to the alter 'til he's ready! {but he says it so soulfully!})

104 The Voices [Produced by R. Pegue- J. Shaw]

Fall In Love Again [R. Pegue] / Instrumental *(A snappy little girlie dancer with hand claps, but 105's the one to get!)*

105 The Voices [Produced by R. Pegue- J. Shaw]

Forever Is A Long Long Time [R. Pegue] / Fall In Love Again [R. Pegue]

(104 released again but this time as the flip, "Forever" is a top notch mid-tempo dance item)

106 Little Ben & The Cheers [Produced by R. Pegue]

Nevermore [R. Pegue] / I'm Gonna Get Even With You [R. Pegue]

(Thee version of "Nevermore", it shares the same backing track as Jerry Townes on 108, but Little Ben gives it that kinda rare three figure feeling (IMHO) mid to walking paced soul ballad. Now "I'm gonna" is to me is the best track I've come across on the label, a really infectious clap along dancer that really hits the spot.)

107 The Novells (Produced by R. Pegue)

Without you [R. Pegue] / Why Do You Want To Make Me Sad [R. Pegue]

("Without you" is a pretty ballad with spoken intro. "Why" is a storming northern dance, distinctive piano led building intro, plenty of hand claps (again), and a nice vocal / percussion break in the middle to boot! This disc was also released on Janus).

108 Jerry Townes [Produced by R. Pegue]

You Are My Sunshine [J. Davis- C. Mitchell] / Nevermore [R. Pegue]

(Well an old standard "You are my sunshine" but if it weren't for the lyrics you wouldn't recognise the track! Jerry duets with an unknown (to me) female called Margaret Gully and for a northern style dancer, it's not that bad, bit of an R&B feel to it. As I said "Nevermore" is an inferior cut to the Little Ben. Possibly the weakest release on the label I've come across.)

109 The Cheers "Mighty Mighty Lover / (I'm not ready to) Settle down"

The arranger on all releases was Richard Pegue. It's not known if anything was released on 102 & 103.

Pete Smith adds: One of the missing numbers is "Do the pearl girl Pts 1 & 2" by the Mata Baby, which I've only ever seen once and that was in 1976 when I had it. The instrumental was a big record in 1975/76, vocal is a Mickey Mouse novelty record. **Dave Flynn**: also mentions The Matta Baby but can't remember the catalogue number though, shame on me! It's been bootied and is rare to find an original copy. It also has a release number for Chess 2016, but I've never seen one - anyone else help? **Jerry Hipkiss**: I've got 105, but isn't the instrumental on 104 exactly the same as Pat James "Play that thing"? **Andy Rix** replies "Yes I think it is...Pat James on Nickel 9831". Also regarding The Matta Baby "Do the pearl girl" this was also issued without any vocals as The South Suburban Rhythm Section "Libra's really do run it" on Nickel...anybody got one for sale? **Alan Pollard** adds: I also have Penny 105 by The Voices "Forever is a long long time" but if you look at label listings it shows release 105 as "Blue Prelude" / "Three Letters" by Mickey Marlowe?

Steve Edgar was able to contact **Richard Pegue** and asked him the following: "I've acquired a copy of The Norvells "Why Do You Want To Make Me Sad" on Janis Records even though I already have it on Penny. Two strange points about this release are it credits Pat James and not your good self? And the catalog number is J-6366, whilst in the run out groove it's etched with "PEN 107" and quite obviously the same press as the Penny release on Penny 107? Just wondered if you could help an inquisitive collector shed some light on the Janis release?" Here was his reply... "The Penny and Janis deal were simply based on needing an available master for whatever was on the other side. Funny how those records got around the world. Pat James was my wife's maiden name. I used it to avoid conflict of interest with the radio business when I was on WVON. Janis was my sister's name, 6366 was Pat's home address. Pat also sang with The Brothers and Sisters which was my group".

More from Christian:

The Vivid label seems to be from Chicago, but I can't find any info to support it. The writers credits on both sides of Joe Murphy are also famous names (W. Flemons, C. Barksdale, B. Strong etc.) so I don't know what to think. Maybe leased in product? Fred Hughes recordings on Vee Jay were all done on the west coast as well as the Rivingtons, and they were west coast artists. I dunno, maybe you could delete that last bit about me suspecting it to be a west coast label? I always thought John Wesley on the Vivid label was a west coast artist (same guy as on Melic I presumed, but not sure). The Joe Murphy is a monarch pressing further supporting the west coast theory and the label was distributed by vee jay.



There have been several labels bearing this name, and this article only focuses on the label run by one time rock and roll artist Lennie Lacour out of his base in Chicago. Lacour had emigrated north from Louisiana to the North Chicago area in the early 60s, and had run several labels in the Chicago / Milwaukee area such as Score, Busy Bee and Dynamic Sound before starting up Magic Touch. It's worth noting at this point that Magic Touch was not purely a soul label, and Lacour dabbled in other forms of sixties music such as rock, punk and garage. However Lennie recognised the power of soul music and helped persuade some of his white acts to record in a soulful style. One of the white acts signed to the label was Mike Peace of Atilla & The Huns (later Filet of Soul); he had four releases on the label and provides an insight into the scene at that time: *"My band Atilla and the Huns were so impressed with Harvey Scales live performance that we decided right then and there that we would start doing more Soul Music. We eventually became so good at it that we ended up changing the band name to Filet of Soul. Many of the recordings we did managed to fool the black radio station execs into playing our music on solid black stations. This was Lenny's idea. He knew he could promote a white band through his predominately black channels and he knew that he could also get plays on white stations as well".*

LaCour got his singers and bands from Chicago and occasionally Milwaukee. From the latter city the most famous label signings were Harvey Scales and Marvel Love. Lacour also produced many of the sides himself. The label started around 1965, and went in several stops and starts, up until the final releases in the early 1980s. Towards the end LaCour tried hard to break into the disco market, and a lot of the better soul releases from this period are hidden away as B-sides to disco 45's. Thereafter what happened to LaCour is still a mystery. Mike Peace commented on this: *"In 1977 Lennie was working at Enterprise recording studio in Maywood, Illinois under the direction of Bob Kader. When Filet of Soul recorded their last album we ran into Lennie there. Later in 1995 I saw and spoke briefly with him in a Taco Bell restaurant in Willowbrook, Illinois and I know that was not far from his home. He and his son were working together in some sort of delivery business".*

What I have listed below is probably as close to a complete list of the soul related releases as you'll find, but it comes with a lengthy health warning - some of these records are pretty difficult to find, and there may be other soul related releases that I don't have. Also the numbering system is pretty crazy, and goes upwards from 2001, through 3000 series, then 7000, 8000 and 9000 series - despite the variety, they still managed to duplicate a number of releases. Each numbering series probably symbolises a fresh re-launch for the label, and one can only speculate as to why the label kept stopping and starting. The final part of the health warning - there are some excellent 45s on this label, there are also some pretty ghastly efforts, I'll pull no punches as I take you through the soul of Magic Touch. I'd also like to thank Mike Peace for his assistance in providing some insight into the label and Lenny LaCour.

2001 Junior & The Classics "Wise up / Stock blues in B".

This was a Robert Brantley group who had previously cut vinyl on Groovy. Rock meets soul, meets r&b, on this up-tempo beater backed with a dreary blues B-side. Hardly an auspicious sounding start for the label; this 45 was distributed by Atco (Atlantic) (Masters 10517/10518).

45-2002 The Suspicions "Soul Beat / A winter's serenade"

You'd think with a title and group name like that, this would be a strong 45? Wrong - an organ led r&b instrumental that's not really going anywhere special - it could almost have been used as incidental music in the 60's TV series "Batman"! Coupled with a dull instrumental combo sound. Writer credits include S.Perrone, M Shukque and R Giesek - it's a fair bet these were members of the group.

2003 Junior & The Classics "Wise up / Mix up (a Go-Go)".

A second issue for "Wise up", this time with a clichéd up-tempo dance craze B-side.

MT-2004 Marvelle & The Blue Match "Soul Fever / A whole lotta lovin"

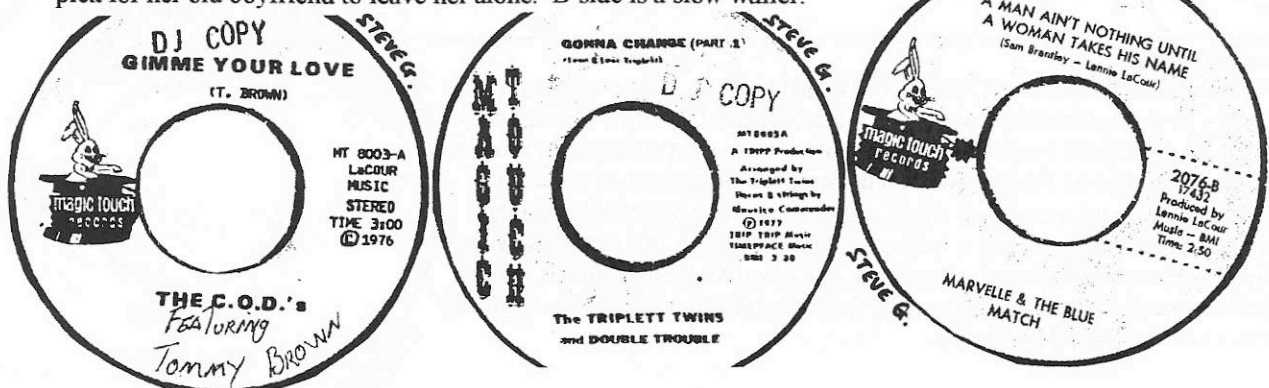
The first of two releases on the label that I am aware of for this group who were actually led by Marvel Love but more on him later. The A side is an uptempo song espousing the spread of soul music on which Marvelle tries to emulate Wilson Pickett. "A whole lotta lovin" is a much better side, with an almost on the 4's rolling tempo, bleating sax and a catchy tune. A good one.

2005 Gary Brown "Would you laugh at me / Oh my love"

I don't have this 45. Probably the Detroit singer who had other releases.

2006 Evelyn Smith "You don't mean a thing to me / Don't (Make me no promises)"

This was arranged by Al Vance, one of the members of Harvey Scales backing band the Seven Sounds and someone who was later to work on a host of sides, and most importantly co wrote with Scales Johnnie Taylor's smash hit "Disco lady". This side is a credible northern sound, with a young enthusiastic soprano setting down a plea for her old boyfriend to leave her alone. B-side is a slow wailer.



2007 Harvey Scales & The Seven Sounds "Get down / Love-itis"

"Get Down" was also co-written by Al Vance and Harvey Scales, and is a sound in a style not a million miles from what Rex Garvin was doing. In fact this raw uptempo funky and beaty sound was a style that Scales was to make his own for a while with Harvey shouting out orders to the dancers ahead of a weaving sax and bleating horns. "Love-Itis" meanwhile is a gritty driving sound, that would not sound out of place if it was recorded 1,000 miles south where Scales styles his sound a little like Otis Redding. This was the second Atco distributed 45 (12965/12966)

DP adds: According to Joel Whitburns book 'Billboard Top R&B Singles' this record debuted on their R&B chart on 28 October 1967 staying for 4 weeks and peaking at number 32. It also made it to number 79 on the Pop chart. Monny Smith, Bill Purdie, Rudy Jacobs, Al Vance, Bill Stonewall and Ray Armstead backed Scales, who was born in 1943. Scales was formerly with The Esquires.

2008 Sean Taylor "Put me down easy / Too late to turn back now"

A song that was written by J. Taylor and Lennie LaCour - I cannot confirm if this is a young Johnnie Taylor, or whether Sean Taylor was a relation. This is a good midtempo soul side with a somewhat thinner backing, flipped with an uptempo and quite commercial sounding tale of cheating that once again got national distribution via Atco (13691/13692). "Too late" was the official A side.

2009 Junior & The Classics "Kill the pain / Please make love to me"

"Kill the pain" is a decent funk record with horn blasts and a 'nasty' lead vocalist, which has changes in tempo between fast and furious breaks to funky slower riffs. The flip is a bluesy slow side. The fourth single to benefit from Atco distribution (13688/13689).

2009 Non soul - Atilla & The Huns "Hula shake / Hurry back" It appears there were two records numbered 2009.

MTA 16001 Harvey Scales & The Seven Sounds "Broadway freeze / I can't cry no more"

In 1966 Volt Records replaced Atco as national distributor and this deal lasted precisely one 45 - this ubiquitous dance craze. Both sides of this 45 are set at an uptempo pace, "Freeze" being something of a novelty record with it's stops and starts. After this LeCour switches distribution to the local Chicago label Chess

2069 Harvey Scales & The Seven Sounds "Love is a gas (But how sweet it is) / (It's too good) Too good to be true"

By now we are in 1969, and bizarrely when the deal with Chess was signed, Magic Touch releases used the main Chess label numbering system for this and the next two releases. Thereafter it continued in sequential order, but was no longer distributed by Chess - you see how confusing this becomes! Both sides of this 45 are good; the top side being good uptempo soul, quite commercial sounding, whilst "Too good to be true" is a credible fast northern style dancer, with a stomping tempo.

2070 Non soul - The Huns of Time "Walking in the vineyards / Here's where I get off"

2071 Non soul - Atilla & The Huns "Vineyards of my time / Here's where I get off"

Chess distribution ends at this point, though Magic Touch continues to release numbers in sequential order, parallel to Chess.

2072 Harvey Scales & The 7 Sounds "Don't you ever let it end" / The 7 Sounds "The sound of soul"

The A side is a fantastic deep soul side, and probably one of Scales finest moments on vinyl as he pleads and tears his heart out backed by baying female background singers. The flip is instrumental.

2073 ?

2074 Non Soul - Dino Perrone & The Cratered Moon "Here's Where I get Off / Moon Landing"

Mike Peace wrote this, though the writer credits also name LaCour; this is because Mike's contract specified that LaCour would appear as a writer on his songs (thereby qualifying for writer royalties).

2075 Sonny Freeze "Blue Christmas / Ain't getting nothing for Christmas"

I don't have this 45, and don't know anything about Sonny, except that Mike Peace told me that Sonny Freeze was on a recording session with Filet of Soul as he added some clapping and "come on baby's" on a song called "Do Your Own Thing" recorded at Chess Studios.

2076 Marvelle & The Blue Match "A man ain't nothing until a woman takes his name / Don't end up like me"

Marvel Love's second 45 for the label, and once again it is an extremely good deep soul song, with the wedding march for the intro, before a simple probably 3-4 piece combo start the song; one with a raw edge that really 'makes it'. Actually the B side of "Don't end up like me" which is a rolling uptempo sound with a notable sax break. Marvel Love was actually to continue a sporadic but fine solo career highlights being the in demand modern dancer "Don't break that rule", and a remake of the old "No Tell Motel". He was also heavily involved in New World records in the late 70s and 80s (maybe his own label?)

2077 Harvey Scales & The Seven Sounds "Welcome home / Track down"

"Welcome Home" is a great version of the Walter Jackson song, running to over 5 minutes, with raps and breakdowns - in fact a better version of the song on balance.

2078 Filet of Soul "Proud Mary" / (Get out get out) We want peace"

This was the band Atilla & The Huns renamed, and led by Mike Peace. Thereafter the label ceases production for a while. Harvey Scales continues to record for Chess and Cadet through the rest of the 60's and early 70s, recording a number of significant sides, culminating with the gem floater "I'll run to your side" for Cadet.

3002 B B Jones "The real thing / Stoop down (Way way down)"

This 45 was from about 1969 and both songs are guitar led with "Stoop down" being the funkier of the two sides - another dance craze with cliched lyrics ("Stoop down to the East, Stoop down to the West" etc.)

About 1975 the label restarts the 3000 series with a red logo for one release by Harvey Scales, by now backed by the Seven Seas. I am not sure whether they were the Seven Sounds or not.

3002 Harvey Scales and the Seven Seas "Trying to survive / Bump your thang"

The A side is one of the best soul releases on the label, mixing successfully a hard funk riff with a dance beat, on an effective tale of hardship with Scales questioning the inequalities of our society. At the chorus he breaks into a Curtis Mayfield style of vocal delivery, and I am surprised this has not been played more. Flip captures the "Bump" style popular in discos in 1975.

7004 Connie Mackey "I found a love / Make your life" I don't have this 45!

7005?

7006 Harvey Scales & The Seven Sounds "Rock the world / Groove on sexy lady"

A heavy laden song that has Harvey once again wishing to change things for the better; sadly the song is not so strong. "Groove on" is better and quite laid back.

8001/8002 The Desperados "Disco dancer / I am lonely"

Forget the A side, the B side is the one here; a slow 'wrist slasher' all about a guy who's missing his girl. Quite well sung, but suffering a bit from a slightly amateurish production. Co penned by Jr. Pillar and the Desperados (sic).

8002 Harvey Scales & The Seven Sounds "Groove on sexy lady / Rock the world"

The numbering system goes wrong again! There were two 8002's. This one is a straight reissue of 7006 - 7006 is sky blue, 8002 is yellow, with "Groove on sexy lady" extended by 20 seconds and promoted to the A side.

8003 C.O.D's featuring Tommy Brown "Gimme your love / Funky disco"

1976 saw just about the last 45 release of any significance for this one time Chicago group who hit with a series of some six 45's on Kell Mac (their biggest hit was "Michael the lover"). By now they were led by Tommy Brown (who does not appear on the Kellmac line up interestingly enough). This one is a nice release, though slightly off key, it has a catchy midpace lilt and has been a 45 that Soul Sam and myself have both occasionally featured. The flip is *get out here on the dance floor* type stuff.

8004?

8005 Triplet Twins & Double Trouble "Gonna change / Part 2"

Another side that has enjoyed some acclaim with modern collectors (and again occasional spins). By now the label has changed away from the rabbit in hat with wand logo, to one where Magic Touch is written down the side of the label in ornate writing. The record itself has a slow start, before speeding up, as if the turntable ramps from 33 to 45, before breaking into a chugging dancer. The horns and strings were arranged by Maurice Commander, and towards the end the tricky rhythm makes it a bit tough to keep up with song, all adding to the charm. The Triplet's had been round for a few years, and in fact Leon Triplet is still issuing CD's, including one in 2002. Here are their note worthy other sides: Thomas 809 - "Get it" (slow funky number) c/w "Pretty please", a sort of lightweight Sam & Dave type sound, but quite pleasant. Markeda 147 "Me myself and I" - strangely the record title is "Tell it to my face", an uptempo side with lots of wah-wah guitars and sounding just right for a Blaxploitation movie c/w "Roote Tooter" which isn't so hot. This record was one issue before Gene Marshall & Ghetto Sons collectible "One shirt". Jay Pee "Black sensuous girl" - more of a subtle floater c/w a retitled remake of the Markeda 45 "From the rooter to the Scooter".

8006/8007 ?

8008 Bill Meredith Band "Tricentennial Boogie / Thinkin' of Ray"

These are two jazzy instrumentals, the A side being brass led with a fast clip clop beat, while the B side is a slow guitar and sax led workout.

8009 ?

8010 James Monroe "Frontiersman of the galaxy / Funky lady"

By now we are into 1977, and James may well have been a fictitious name, I don't know? Despite a very amateurish production, this is a credible midpace soul 45, and one that is quite catchy. The B side is a semi spoken slowish funk record. Both sides were self penned.

8011 William Ray "Corrine / Sammy Lee Pickens"

Two self penned numbers, the A side is a decent ballad without being outstanding. The B side is faster and lacks a little direction.

8012 David Marshall "Something about you (that turns me on) / Love maker (Sheet shaker)"

Another single where the singer penned both sides, and in this case both sides of this 45 have girls on call and response, but neither side really works. The A side is the better of the two, and the B side is the faster side, but the lyrics are, as bad as the title suggests.

At this point the label numbering changed again to a 9000 series (though there was also to be a 7000 series release in 1981).

9001 Lenny LaCour "Mona Lisa / Simple life" Not for soul fans.

9002 Krystal "Body dance / False alarm"

The top side is a funky and predictable disco release from 1977, but hiding away on the B side is one of the best releases on the label, a sublime slowie, and a song that sold a few copies. Al Vance co-wrote both sides. The group later had a release on Spring in 1979.

9003 Harvey Scales "Follow the disco crowd / Love thief"

Harvey is back with another release from 1977 and the A side is actually one of the better records of its genre, as Harvey's lyrics put it beyond the crowd as far as disco records go - in some ways a bit like Z Z & Co "Getting ready for the get down". "Love Thief" is an uptempo tale of a wounded man, and not that good. "Disco crowd" also got issued as a 12" single featuring William Ray "You are what you are", which is quite rare. Lenny used the mixing talents of one Rick Gianatos on several of the more disco orientated releases.

9004 The Delta's "Do the spank / Gonna move on"

I am pretty sure this is the same group who were recording back in the early 70's on New Chicago Sound ("Hey girl just like you" etc). The A side takes the slower funk style, of say the Ohio Players, but once again it's the B side that will be of more interest to readers here with its off key horns. Not instant but quite a nice slower sound.

9007 Paul Clarke "Can't I make it up to you / When the feeling hits you"

Butch turned one of these up, and the topside is an uninspiring pop release c/w a weak disco B side.

9008 Lake Shore Drive "The disco scene / Part 2" into 1978 with a straight 1-2-3-4 Get on down disco record.

9011 Brighter Side of Darkness "He made you mine / Disco ball"

After the spoken intro rap, the A side becomes a lovely slow sound. The B side is a disco number (you'd never guess) taken at breakneck speed. Clarence Johnson's group came to Magic Touch after a successful spell at 20th Century, they released this one 45 then left again.

9018 Clifford Brown "Get your act together / Special lady"

The A side is a very fast (too fast) number - it actually sounds better at -8 speed on your Technics 1212; it's a catchy tune and at a slower pace this would have been good. "Special lady" is almost (but not quite) a modern soul dancer with regular tempo changes.

7047 Lonnie Larry & The Almighty Sonics - "Don't burn / You can't leave me"

Curiously out of sequence, this 45 from 1981 has a reasonably good tune ("You can't leave me") behind a strong male lead. Sadly once again, being the better soul side it is relegated to the B side of "Don't burn" another disco ditty.

By now we are into 1982, and the last few releases on the label, sadly nothing of any interest to readers.

9023 Non soul -Lenny LaCour "Rockin' Rosalie versus Disco Bill / Bamboo Walls" - Avoid!!

9024 Non Soul -Lenny LaCour "America I love you / Chicago, My Chicago" - Even worse than the above!

9025 ?

9026 Slapjack "Party hardy / Back again"

A side is straight disco. The B side is a very commercial almost poppy sound, poorly produced.

And that's that - all I have on Magic Touch Records from Chicago. Additions would be welcomed, despite some rather dyslexic numbering. I cannot believe there aren't one or two further good soul releases out there somewhere. Thanks to Mike Pearce for the pics of Lennie Lacour.

Steve Guarnori June 2003

DP mentions these following 2 releases are not thought to be connected to the Lacour owned label - J J Barnes "To an early grave / Cloudy days" Magic Touch WM1000 and Herman Griffin & The boys in the band "Are you for me or against me" Magic Touch 007.



Soul Lovers from all over the world you have a little home in the middle of nowhere... It's the Breakout Soul Club in Mezzago (Milan, Italy), a small venue - 300 people capacity - where the heart of soul beats fast and strong, making all of us want to dance! Absolutely for the first time in the weakish Milanese scene, we are hosting a regular all-nighter in the area, highlighting Italian DJs and special guests from the UK (Ady Croasdell, Mick Smith, Dave Flynn, Terry Jones, Ginger Taylor to name but a few). Stefano and I truly believe that anything is possible if you believe in Soul Music and so, since the day we met in 1997, we worked hard to promote and support the development of soul dancing in the land of Armani and Ferrè.

The first Breakout event took place in September 1997 in Milan and we had the honour to host Mr Derek Pearson. The response was encouraging for those "early" days. Ever since we moved from club to club in search of a place that could build along with us a steady and well-organized soul night. Finally we found the Bloom, a venue just some 15 odd miles outside Milan. The club owners have a great respect for the music and DJs plus the club offers a cheap entrance and a late night bar. To picture the scene add cheap flights to Orio al Serio and Milan Linate airports and accommodation in a fine hotel where people travelling a long distance can stay for reasonable prices. In October 2002 we started this lucky venture with Ady Croasdell playing in front of 350 people coming from all over the country, even though a heavy storm. The night was a big success as Ady is famous here thanks to the 100 Club nighters and his work at Kent Records. The rest is history - Mick Smith, Dave Flynn, Ginger Taylor, Terry Jones, Nancy Yahiro, Phil Beckwith, Miles Eastwick, Johnny Timlin, together with some of the best Italian soul DJs (Simone Favre, Leonardo Carloni, Dodo, Luca De Palma), entertained the crowd and packed the floor with their marvellous records.

Always interested in rare soul we both agreed that a regular venue should focus mainly on the quality of the music. The first thing to do was to invite big names of the UK soul scene so, to reach this aim, we got in touch with two well known characters, Cristina Campaiola and her husband Pierre. They live in London and Cristina regularly DJs under the name of Soulful Cris. She has a great taste in music, playing from sixties to seventies soul (yeah, that's how we like it!), and is the name behind many new sounds introduced to the Italian soulies. Our friendship has been really crucial for our musical statement and our lives as well. They are one of the reasons why the Breakout Soul Club venue is so famous for its relaxed and friendly atmosphere. Meeting them at least twice a year has become something special to keep on organizing soul dos. As in many other European countries the crowd at our all-nighters is mainly mod oriented, loving sixties soul and Tamla Motown classics. Add a bunch of open minded soul connoisseurs and you have an idea of the local punters. Considering this we all agreed we needed an across the board policy, playing sixties and seventies rare and oldies and slowly introducing new modern sounds without losing the search for quality.

The formula proved to be very successful: the dance floor response was always very good and a big smile on everybody's face was the sign we were doing the right thing. Terry Jones said that from the pictures taken at the Breakout you can immediately realise the friendly atmosphere and enjoyment pervading the air. This is the best compliment we could receive. We believe it is very important to keep in touch with British and European soulies, and judging by the attendance of people from the UK and Germany we are heading in the right direction. Looking back and reading about the DJs that had a guest spot at the decks of the Breakout Soul Club, it seems our dream has come true. We feel we can only thank all the DJs (not forgetting the punters!) that came to Italy and made us grow and learn a new attitude towards music, friendship and life. The next anniversary will take place in October 2004 so stay tuned!

Mick Boeri & Stefano Oggiano



Check out information on the Breakout Soul Club at www.lapellenera.com

Apply for membership to Stefano mailing at lapellenera@fastwebnet.it

Breakout Soul Club is at the Bloom, Via Curiel 39, Mezzago - Milano. Some Breakout playlists:

Adrian Croasdell - Big Daddy Rogers - I'm A Big Man (Midas), **Cleveland Robinson** - Love Is A Trap (Nosinbor), **Nancy Wilcox** - Gamblers Blues (Acetate), **Gerri Granger** - Why Can't It Be Tonight (Acetate), **Johnny Maestro** - I'm Steppin' Out Of The Picture (Scepter), **Ringleaders** - Baby What's Happened To Our Love (Marvylus), **Luther Ingram** - Oh Baby Don't You Weep (Acetate), **Ben E King** - Getting' To Me (Acetate).

Mick Smith - TC & The Bricklayers - Up & Down The Hill (King), **Charisma Band** - Ain't Nothing Like Your Love (Buddah), **Jimmy Wallace** - I'll Back (Alpha), **Chuck**

Cochram - Have I Got The Right (Mala), **Channel 3** - The Sweetest Thing (Dakar), **Sensations** - Demanding Men (Way Out), **Caressors** - I Can't Stay Away (Ru-jac), **Bobby Rich** - There's A Girl Somewhere (Samba).

Dave Flynn - Greater Experience - Don't Forget To Remember (Colony 13), **Benny Spellman** - This Is For You My Love (Alon), **The Jokers** - Soul Sound (Sko-Field), **Dream Team** - I'm Not Satisfied (Gregory), **Jesse Davis** - Gonna Hang On In There Girl (Era), **Joey Delorenzo** - Wake Up To The Sunshine Girl (Mi-Val), **Soul Inc.** - My Proposal (Coconut Groove), **Bobby Reed** - The Time Is Right For Love (Bell).

Leonardo Carloni - Patience Valentine - If You Don't Come (Sar), **Freddie Houston** - If I Had Known (Old Town), **Soul Communicators** - Those Lonely Nights (Fee Bee), **Na Allen** - Thanks For Nothing (Atco), **The Proto Jays** - You Counterfeit Girl (Riley's), **Tony Sams** - A Thousand Miles Apart (Tishman), **The Millionaires** - And The Rains Came (Specialty), **Terry Callier** - Gotta Get Closer To You (Cadet).

Simone Favre - James Walsh Gypsy Band - Cuz It's You Girl (RCA), **Leroy Taylor** - Oh Linda (Brunswick), **Crystal Motion** - You're My Main Squeeze (Sound Gems), **Ace Spectrum** - Don't Send Nobody Else (Atlantic), **Four Below Zero** - My Baby's Got E.S.P. (Roulette), **Buddy Miles** - I'm Just a Kiss Away (Columbia), **Garland Green** - Ain't That Good Enough (Revue), **Marcia Hines** - You Gotta Let Go (Wizard), **Soulful Cris** - Prince Phillip Mitchell - I'm So Happy (Atlantic), **Brown Sugar** - The Game Is Over (Capitol), **Bobby Patterson** - I'm In Love With You (Jetstar), **The Tangeers** - Let My Heart And Soul Be Free (Okeh), **Big Don's Rebellion** - It Was True (Ethon), **Delegates Of Soul** - I'll Come Running Back (Up Look), **Kim Weston** - A Thrill A Moment (Gordy), **Shawn Robinson** - My Dear Heart (Minit).

John Benson sent in his comments on issue 30:

Peachtree article: The query about if there was a pattern or date when the change over from red to the tree label design. Well, I'd say it was the other way around - Tree first then the red label, when such as Eddie Billups and Peg Leg Moffet were the tree design and were early releases. I also have the James Fountain release # 124, which is on the tree design as also mentioned by Colin Dilnot. But as "Seven Day Lover" is on the red label and is # 127, I should imagine that one of the releases in between the two would be the point when they changed designs.

Although you'd expect that the red label would have been first and later ones with the tree would have followed. Maybe they ran out of money later on? Your mention of the piece from B&S stating they parted with Mercury in 1971 could be a clue. Maybe they never went with a major after then - I don't think the Stax thing ever happened, so it's possible they went out on their own and made the label more basic to save money?

Reading the track listing from the Japanese LP in Ian Clark's piece in issue # 29, it's possible one of the missing numbers is one by Mitty Collier, as there's one on the LP which isn't listed called "What do you want".

Andy Rix comments on **James Fountain** boot - 'Seven day lover' and the consensus of opinion was that it had never been bootlegged. After retrieving a copy I think I acquired sometime in the 70s (probably when I used to work in a record shop whilst still at school & getting stock in from Selectadisc). I can say that it was bootlegged. Telling the difference is easy. Originals have a vibrant red label with sharp black writing, the boots are a duller red with a more matt feel to the writing, the label appearance is exactly the same with the boot looking like it's been laser copied. The grooves on the boot are flat where the originals appear more pronounced and originals have MJLS scratched in the dead wax, the boots do not have this. The boots have A & B in the wax after the label number the originals do not have. So go check out your copies - I hope none of you are disappointed.

Eddie Hubbard article: **J.P. Robinson's** "What can I tell her" was also done by Timmy Thomas on Glades - it's not a bad version either! **The Attractions** on Bell - Eddie suspects it's Maurice Chestnut on vocals - I thought it was common knowledge he was in the group. I have one by them on Renfro 23 called "Destination you" / "Find me" - this also was released on Bell. You can certainly tell Maurice is on vocals on this also, my preferred side being "Destination..." **Terry Johnson's** "What you gonna do" also sneaked out in the UK on a Tamla Motown compilation LP called "The Motown Sound Vol. 1" (STML 11217) from 1973 - also on it is the underplayed VIP release "Cheating is telling on you" by the Lollipops. **Bobby Harris** - "Lonely Intruder", I have this on Brume - I suppose it's a local label, but I don't actually know that for certain. **Kenny Carter's** "Don't go" - I have by the **Hesitations** on the 'New Born Free' LP on Kapp.

Steve Plumb's UK only stuff: **Main Ingredient's** "Everything man" - I remember **Voices From The Shadows** having copies of this for sale around 1995, they looked very 'dodgy' to me at the time, maybe they were also of Jamaican origin like the Billy Cole record mentioned? **Ben E King's** outing "Happiness is where you find it" was one of my raves back in the early 80's. I always wondered if there were US copies of it, my Atlantic listing only goes up to 1974 so I was never certain, never seen a copy though - as is said though it's a great tune! **Herb Reed** and **Sweet River's** "Hung up over you" - I recently 'found' in my collection another version of this song by **Sweet Sensation**, it's on the flip side to their version of "Wake up and be somebody" the old **Brainstorm** song on **Pye**. It's actually a 1977 release which makes it a couple of years earlier than **Herb Reed**, but I think **Herb's** version is better, **Sweet Sensation** is a bit too poppy for me. The mention of **Jimmy Helms** reminds me of another of his - the flip to his **Cube 45** "I'm gonna make you an offer..." "Words and music" is the title, I don't think this was a US release either. A one time tip in 'Love Music Review' some years back.

Dionne Warwick's "Move me no mountain" - No I haven't seen on a US 45 either, but it did get two releases over here to make up for it. Firstly as the B side to "We'll burn our bridges" then later as the A side to it, so somebody over here must have had faith in it at the time! Some other un-mentioned releases worth mentioning are: **J.J. Barnes** on **Contempo** "I'm the one who loves you" and "She's mine" - both these are B-sides, to "The Errol Flynn" and "How Long" respectively. Surprisingly both the A sides did gain US releases - Back to back! I don't think the other sides were released over there though. Also to be found on his **Contempo** LP "Sara Smile". **Johnny Johnson** "All the way" on **EMI** 2011 from 1973 - the flip side to "Give me your love again" is also quite nice. **Tamla Motown** releases now, **Jimmy Ruffin's** "I will never let you get away" has been tipped once or twice over the years, it's the flip side to the re-issue of "Farewell is a lonely sound" on **TMG** 922 from 1974. One of those 'in the can' releases which only previously came out on a **Music For Pleasure** LP over here.

Also, as mentioned by Tony Horn in Soulin' magazine a few years ago, then thought to be a Mowest LP track we have Syreeta with a lovely two stepper called "What love has joined together". This sneaked out as the flip to "Harmour Love" over here, but not in the States on TMG 954 (1975). What about the Contempo Raries CS 9031(1975) release of Deon Jackson's "Love makes the world go round" - The flip side containing a different recording of his Carla 45 "I can't go on" complete with a girl vocal backing - a really nice 'alternative' version. And finally - does Chris Jackson's unissued Soul City 45 "Since there's no doubt" count as a UK only 70's / crossover tune?

Ed: John also mentioned several Rare Soul singles which didn't get US or UK releases which I've edited for space reasons. They will be included in Steve Plumb's follow up article. Also, I have a Spanish Atlantic 45 by Arthur Conley which I don't think came out in the States or UK on a 45 called "Hear say" which isn't brilliant but isn't all that bad either. It's to be found on the flip side to "Aunt Dora's love soul shack" which was a fair hit for him in 1968, but not with this as the flip side. This actual tune probably isn't suitable for the article, I'm only mentioning this to point out that there may well be loads more releases around the world which have sides that didn't come out in the US on 45s. It just makes you wonder what else came out on some of these 'foreign' labels doesn't it?

Dundee's DJ Keith Money sits in the hot seat and gets quizzed.

1. How did you first get involved in the scene?

I used to go to the local community centre and disco when I was about 16/17 years old in 1974/75 where they used to play chart soul music and some of the more commercial Northern sounds of the time. This made me and a lot of kids like me want to hear the records that I could only read about in the various soul music magazines and fanzines but didn't have a clue what they were. The big change for me was in 1975 when I started going to the Royal Centre, the Angus Hotel and the Marryat Hall all in Dundee where I heard some magical sounds from lots of the top Scottish and English DJs of the time.

2. Who was the biggest influence on you during your early years on the scene?

A local guy from Dundee who was well known on the scene called Ned Jordan, (sadly no longer with us). He was a few years older than me with a really good record collection and was a big influence on me in my early years on the scene. Ned was probably the top Scottish Jock (excuse the pun) at this time and was one of the first guys from Dundee to frequently go south to the top all-nighters and bring back his various discoveries to an eager bunch of soul fanatics desperate to hear anything new.

3. What made you want to become a DJ? Was there a turning point or a lucky break? When did you become a DJ?

I didn't have some master plan to become a DJ it sort of just happened by accident. I had been collecting records for my own enjoyment for a lot of years and at that time I hadn't been to many major soul nights or all-nighters for a long time. Due to the fact that my family was growing up and I had been working 'two weeks on two weeks off' on the Oil Rigs since 1979 which didn't leave me much time to go anywhere! The thing that I had never stopped doing was buying sales tapes from various guys with record lists and just picking up records that I liked from these tapes and not really knowing or caring whether they were popular or not. My tastes over the years were definitely changing to the more mid tempo and Soulful sounds as opposed to the 100 mile an hour oldies. (I still enjoy the 100 mph stuff I am just too knackered to dance to it). I met some guys from Dundee at the second weekender held at Great Yarmouth in 1991 who recognised me from one of the Soul nights I had attended that they had ran. When they asked me if I collected records I said I did and I asked what records they were after Ronnie Heeney said to me "Oh you won't know any of these if you don't go anywhere". I'm looking for Sam Fletcher "I'd Think It Over" on Tollie, Bobby Hutton "Come See" on Phillips and Kell Osborne "Quicksand" on Titanic. When I told him I had all three of them I could see the disbelief in his face and that he was thinking this guys full of shit! Luckily I had a few tapes in my caravan which I gave to Ronnie and these tapes got handed out all over the place and eventually one ended up in the hands of Mark Wilson who ran the brilliant soul nights at the Claremont Hotel in Edinburgh. Mark called me up and asked me do my very first DJ spot anywhere. It took a little time to get arranged due to my working rota. But when I eventually did it the guys from The White Heather club in Carlisle were also there and asked me to DJ for them at an all-nighter with Gary Spencer, Bob Hinsley, Pete Lowrie, Robbo and a few others I can't remember. Talk about being thrown in at the deep end, these were some of my favourite DJs and here I was doing my second ever gig with some of the biggest names on the scene. I think this was around 1993/94.

4. What do you see as the role of the DJ - to educate and/or to entertain?

In my opinion it's a combination of both, I personally like nothing more than hearing something new that makes me go up and ask the DJ what the record is, but what you don't want to do is alienate yourself by playing a set of unknowns to an empty floor with only a handful of punters dancing and the rest sitting moaning about it. It's still a real joy when you play something that you know they might not have heard before and the record gets a brilliant reaction, that still gives me real buzz.

5. What keeps you wanting to DJ?

It definitely isn't the short distance I have to travel to get to a venue that's for sure! Before I ever started DJing I used to go venues and sometimes think that I had better records in the house than the ones I was listening to and that it was a pity that only a few people who I had done tapes for could get to hear them. I am still enthusiastic about the scene and playing my records to hopefully a lot of people who couldn't usually get to hear them. When it stops being enjoyable I'll stop doing it and continue to collect for my own pleasure.

6. How do you describe your DJ music policy?

The only criteria I have is if I like it I'll play Oldie/Newie, 70s/80s, it doesn't matter to me as I like loads of different sounds and styles. It sometimes depends on what venue it is that you are doing but I always try to play a varied set with maybe a few things played that might not be expected or heard too often. If I have something in my box and it has already been spun by the time I go on I will try not to replay it (Unless it is specially asked for) but it's just total un-imagination on some DJs part to play the same tune five times in one night which is what I heard recently. As long as the records are soullful and in my opinion good I'll play them.

7. Do you think more 70s/80s should be played?

I do play 70s/80s/90s records depending on where I am DJ'ing but I don't consider myself to be a modern DJ far from it but just somebody with a love of all types of soul music. As long as the records are good and not poppy or disco sounding I don't have a problem with it. Butch played a two room spot recently at a gig in Edinburgh and his modern room set was unbelievable and full of quality mid tempo and brilliant up tempo dancers which everybody who heard it really enjoyed so yes I think more should be played.

8. Is there a type of music, which you feel, should get more plays?

I think that most types of music are catered for these days but I think a little bit of "Jimmy Shand and his Famous Scottish Bagpipe Band" would go down well at some of the more progressive venues!!! (Dig out Those Kilts Guys the Women Love Them)

9. Can you think of any particular record which you really enjoy playing and why?

There are a lot of records that mean so much to me and that are really enjoyable to play but I think when I eventually managed to get a copy of Soul Incorporated "My Proposal" on Coconut Groove it was something really special because it was a record I had really loved for a long time and was a brilliant record to listen and dance to. Rob Marriott used to play it c/up as Cecil Washington and when he sold his collection his copy went to Mark Wilson who left it covered up for quite a while before he told me who the real artist and title actually was. I tried really hard to get a copy but loads of the top dealers said the record didn't exist or that the artists name was wrong and because it was so rare only Rob then Mark was playing it anywhere which meant it was fairly unknown to the masses. When I eventually got a copy I called Pat Brady and a few others because there were still a few who didn't think the record actually existed and it nearly blew them away when I played it down the phone, from the first to the last note played it really is a superb record. I have had the record for quite a while now and can remember playing it for the first time when we used to do the brilliant Scotland versus England nights at the Griffin Hotel in Leeds. As the record was coming on I said "This is for Pat Brady the record that doesn't exist". I thought Pat was entering the Olympic 100 meters race with the speed and agility of an African Gazelle when he ran from the bar, swerved around five tables, the dance floor and up on to the stage to get a look at the record as it was playing to an absolutely packed dance floor. For a great review of the above record by Dave Flynn check out issue 29 of Shades of Soul.

10. Name the best three newies you've played recently/currently?

An extremely difficult task to pick three records as newies because somebody will read this and think "Oh I have known that for years" so all I can say is that these were fairly new to me.



The Eptones "A Love That's Real" on Jox 070

This is an early Gamble and Huff production which came out on the small Jox label. I think Dean Anderson used to play this but I don't know if he still has it. Every time that I have played it somebody always comes up and asks what it is and when I played it at the 100 club Dave Rimmer, Mick H, John Weston, Nigel Shaw and somebody else all came up on the stage at the same time. It was like the Scotland pitch invasion at Wembley from a few years back! (A really good up tempo dancer with brilliant harmonies and a very good record in my opinion).

The Minors "Lonely Boy" on Champ 2004

Here is one for all the lovers of rare up tempo soul with a thumping break in a few places that sound like across between an organ and a harmonica. I knew the record from a tape that Ronnie Henney and I had that was really good but had no name on it or any track listing to identify the songs. Over the years when I played it down the phone to various collectors/dealers nobody had heard of the record. Enter Ritchie Conn from Aberdeen who was on a bus that we ran a few years ago from Scotland to one of the gigs in England that I was doing, heard the tape being

played and asked what the track was so I had to say I didn't know. Ritchie took a note of the words then a few years later while on the Soul Talk website asked if anybody recognised the words. Enter Ian Cunliffe who came on and said he recognised the words and a description of the song as a record that had been in his collection years before but he had sold his copy and always regretted it as he had never been able to get another. Ritchie managed to locate and buy a copy from America which he kindly sold onto me when he decided to part with it, and I won't be selling it on! (Keep your eyes and ears open for this as it's a great dancer).

125th Street Candy Store "Hey Girl" on Fania 001

This is definitely known by a lot of collectors out there as it's a brilliant double sider that I have not really heard played at many places. I know Andy Dyson and Mick H have a copy of this so it's bound to get played somewhere around the country. "Hey Girl" is my favourite side as it's an up tempo dancer but the other side "Silent Heart" is a mid tempo gem with some superb vocals. Tim Brown reviewed this in issue 2 of Rare Soul Review and reckoned this is the group's hardest release to track down; I'm not sure about that but it's well worth looking out for and again I love it.

11. What was your most enjoyable DJ spot and why?

I have been very very lucky to have been asked to DJ at some absolutely brilliant venues all over the country. I have really enjoyed loads of them and the Rarest of the Rare was special when I did that for the first time but I think the 100 club was the pinnacle for me especially as I had always looked on that as the ultimate place to play. Just over a year ago while DJing at the 100 club I managed to get extra time in my second spot when Ady refused to come on the stage because he was enjoying himself so much, (and probably a little pissed) he just kept waving his hand and saying "carry on". So I managed to play quite a few extra records which went down extremely well with the punters dancing and sitting around. When I did eventually finish I couldn't believe the cheering and clapping that was going on I thought that Ady had come on stage and started taking his clothes off! It was a truly magical night for me and one that I will never forget.

11+. What's the best club you've been to in all your years?

Again for loads of different reasons it's very hard to pick out one. The 100 club and Cleethorpes is up there with the best of them, so would the Musselburgh all nighters outside Edinburgh which were absolutely brilliant. Then there is seeing my favourite singer Ray Pollard live in 1991 at the Great Yarmouth weekender, Meeting him and getting his autograph. The brilliant Scotland versus England All nighters at the Griffin in Leeds, the list could go on and on but for pure numbers through the door atmosphere and the crazy travelling arrangements it took to get there it has to be Wigan Casino.

12. What would you describe as the best points of the scene?

Best points on the scene is easy it's the fantastic people who I have met over the years and although I don't see some of them for quite along time its like I only saw them last week when we do meet up. For me personally it's as much a social event nowadays and it's always great to be in the company of like minded people out to enjoy Soul music and have a good time.

13. What would you describe as the worst points?

People closing there ears and minds to some unbelievable sounds that they just wont give a chance to whether they be 60s/70s Newie /Oldie/Modern the list could go on and on.

And my other dislike on the scene is people who steal Records.

14. Where do you see the scene in 5 years time?

I see the scene being as healthy in 5 years as it is now with hopefully some of the punters being more tolerant to different styles and tempos of the soul music being played that we all love.

15. Where do you see yourself on the scene in 5 years time?

Hopefully still DJing and visiting various venues up and down the country and maybe by then I will own a copy of the Cashmeres on Hem which I should have bought years ago when it was a small fraction of the price it is no. Dooh!

16. Most embarrassing moment as a DJ?

There are a few drink related ones, wrong record speed, wrong record side, wrong LP track, etc. Try not to play LPs under the influence of drink it just doesn't work! At one of my early Claremont Hotel appearances a young lady came up to the DJ booth when I was on so I was thinking I hope she asks for something tasty she's heard me play before, but no, she says "Could you get the sparkly ball in the roof to go around" Looking down at this vast array of buttons, switches and knobs on the panel I had to admit defeat and say "Sorry I don't know how to". She looked at me in total disgust as if I had stolen her last Rollo and walks away muttering under her breath at me. And I still don't know how to get the Sparkly ball in the roof to go around, so don't ask!!

17. Can you list your all time top 5?

This top five this could be fifty as it changes all the time but for just now and in no particular order:

Cashmeres "Showstopper" / "Don't Let the Door Hit Your Back"; Del Larks "Job Opening"; Ray Pollard "This Time"; The Vondells "Hey Girl You've Changed"; Bobby Rich "There's a Girl Somewhere for me" plus 2 more so its 7 - Mel Britt "She'll Come Running Back"; Bobby Kline "Say Something Nice to Me".

18. How would you sum up the northern scene in one sentence?

Once you have been touched by the scene you are a member of a very select club which is still only for the very lucky few.

19. Do you listen to any other types of music away from the scene?

I never seem to have time to listen to anything else except soul music unless I put on my rare Jimmy Shand LP on the Bagpipe Label (Now there's a sound you wouldn't want to hear).

20. How would you explain your popularity as a DJ?

I am not sure about popularity as it's impossible to please everybody but I always try to treat people with respect when I'm talking to them and am always happy to talk about records/labels all night sometimes. I also hope they appreciate the effort, commitment to the scene and taste in records that I have when up doing my spot.

Keith Money November 2003

Mark Baidon & Tony's playlists from Greatstone Hotel, Manchester, Sat 21 Feb 04.

johnny bartel if this is't love solid state; masterpiece love affair ypsi; soulful twins i just can't let you go sable; jamie power there no living without yor loving jamie; vinny adams listen heart holton; mark IV signs of a dying love otb; beres hammond don't make me wait too long water lily; daddy maxfield i've always been in love with you ua; brenda starr satan won't you let me sleep tonight polydor; keni lewis whats her name buddah; solid solution think about it girl silver spoon; gil billingsley i'm me just me landy bug; al hudson when you're gone atco; third demetion if my love was an open book bumpshop; escorts S.O.S hearts in distress date; stan devereaux sad tomorrows sujay; four tracks charade note; true tones he's got the nerve josie; bull bygones bell; marquee revue what good tomorrow P.A.

Tony's plays - 1. My Baby's Back Again--Charlie McCoy--Monument; 2. If You Walk Away--Linda Hopkins--Brunswick; 3. Neighborhood Girl--Rosiland Madison--Liberty; 4. Just Because--Pat & Blenders--Fast Eddie; 5. Without You Baby--Irma & Larks; 6. Under The Moon--Rufus Wonder--Lendo; 7. I'm Comin In--Romey Rand---D-Town; 8. Blow Me A Kiss--Wayne Anthony--Walana; 9. I Don't Have Time To Love You--George Jackson--Mercury; 10. I Aint Going Nowhere--Jimmy Reed Jnr.--Mercury; 11. Please Take A Chance On Me--Arabians--Le-Mans; 12. That Same Old Feeling--Volumes--Impact; 13. It Won't Hurt--O'Jays--Imperial; 14. Crook His Little Finger--Ann Heyward--Hondo; 15. Stuck On You--Yvonne Carol--Domain; 16. And The Rains Came--Millionaires--Specialty; 17. Come Back Baby--Stoppers--Jubilee; 18. I've Found Someone--James Wayn & Soul Soothers--key-Lan; 19. A Home In Love Land--Fourcounts--Lyndell; 20. All The Way From Heaven--The Chancellors--Capcity; 21. Suddenly--Tony Drake--Brunswick.

Phil Wainwright's fives

dusty 5 - cania - visions-tammy jo (1980 uptempo soul dancer); jeany reynolds - down with me/please don't set me free-mainstream (top side gritty northern dancer with potential written by janis joplin! B side is a nice jazzy crossover number that will go down a treat @ the royal 40 years of soul night); r l griffiths & the pacesetters - plaything- ride (crossover soul); love peace and happiness - strip me naked - rca lp track (from the 1971 love is stronger lp - nice mid tempo track); kelle patterson - maiden voyage - black jazz lp (title track from lp jazzy soul floater).

eclectic 5 - mr fiddler - waltz of a ghetto fly - pan 7" (orig funky version of recent lp track on genuine); ellen mcilwane + yukihiro fukutomi - born under a bad sign - routine jazz 12" (broken beat dancer with bags of energy); alison crockett - u r (yam who? remix) wah wah 45 12" (also check the yam who? reworks 12"s of n'dambi lil' brother etc and the blackbeard reworks for something a lil' different); spencer jackson family - walk up moses - abc bluesway lp track (anyone for funky gospel!?!); john betran - in full color - ubiquity lp (great lp covering a kaleidoscope of styles).

house 6+ - pitch black city featuring roberta sweed - runaway - mahogani 12" (class detroit soulful house); am feat sky - choose to believe - mahogani 12" (from the same stable as above get two copies so you can extend it on the decks); marvin belton - bleed to be free - ferrisark 12" (more moody Detroit house); jennifer karr - living on love - gallery 12" (soul mix with 80's flavour, garage mix and a deep house mix); b soul feat sheila ford - love - poji cd and 12" (the best mix is the cd as the 12" replaces the sax with guitar but still great soulful dance from baltimore); lady alma - chances - wonderwax (spinna on the mix). Plus all the recent blaze, reel people, bugz in the attic, big moses, glenn underground, moodyman, theo parrish, soulshine, loveslap etc etc projects just so much good stuff out there..... cheers fella.

1. **BLUES GROOVE** - Makin' It (Verve) If the Temptations had recorded "Niki Hoeky", it might sound something like this. It almost sounds like the needle gets stuck halfway though it, but then the sax kicks in, followed by that "Cool Jerk" bass, and then... WOW. 2. **SANDPIPERS** - All Over But The Crying/Ballad For A Missing Lover (Tru-Glo-Town) I still can't believe lead singer Debbie Kilpatrick was just thirteen years old. Where did she learn such heartbreak? True story: Ed Townsend stared into Debbie's eyes, and wrote "All Over But The Crying" for her in just fifteen minutes. Check out the flip, too! 3. **PROLIFICS** - I Don't Need No Help (Drive) Better than Johnny K. Killens' version. This one never turns up. 4. **MIKIE & THE ARDONS** - Three's A Crowd (Gallant) Back-up singer supreme Mikie Harris steps up to the mike, re-recording a song she originally cut for the Mam'selle label four years earlier. This would have been a smash for Barbara Lewis. And what exactly is an "Ardon"? Sorry I asked! 5. **KENI LEWIS** - What's Your Name (Buddah) "Gee I'm so glad that I played this. I thought I forgot all about this. I waited to see if I was really going to list this." All levity aside, this record rules. **Jeff Lemlich**, Miami, Florida. <http://www.limestonerecords.com>

A few months ago Dave Thorley was spinning at Stafford Guitar Ray's "Gonna wreck my life" (Shagg), if average records like this can gain air play, it opens the door wide for other early-mid 70's items to obtain dance floor approval.

#6 DEC '85 AND DP SAID.....

Goucher's grooves.

Well. Here we are again having got the call from your editor, as usual I've put together a mixture of tunes that are being appreciated here at home for no other reason than I like what I'm hearing, some may be old hat to some of you, but I'm not apologising for that, I do hope though, that you find something of interest. Many thanks for your past interest.

ALMA FAYE "I'M A BELIEVER" (UK FLAMINGO 7")

I stumbled over this in a local emporium I attend, I always find something of interest to these ears, I was immediately smitten with its similar tempo to DRIZABONE'S "PRESSURE", this however, dates from 1979, this really is a lovely dancer, with easy on the ear quality vocals, a sax break, with strings carressing the whole sound, and top it all off, there is an uncanny likeness in the vocal phrasing at times to GLORIA SCOTT'S "LOVEMAKING". I have no idea whether this ever surfaced stateside, I doubt it, I've sat on this for some years now, never seen another, but they must be out there, the label was distributed by MAGNET RECORDS. If this gets played it could go the same way as DRIZA and become very sought after.

JAY T "YOU LIED, I CRIED, LOVE DIED" (BEL AD 7")

From 1973 and for some time now since picking this up it's been a regular spin here at home, a very danceable tune with some great gutsy vocals from our man, The instrumentation is very simple and sparse. Drums, base and some magical horns create the backdrop for some fine singing, supported by female backing, this really is a great early sounding dancer that I am sure must have had some spins over the years. The other side is another worthy dancer, slightly slower in pace but none the worse for that, "BABY I WANT YOUR LOVE" is the title. A great double sider that I doubt will cost you more than £20.

LIVIN INN "WITH YOUR LOVE CAME" (EPIC 7")

This 1975 opus hasn't to the best of my knowledge been acclaimed before, I would suggest to you that this is one of the sleeping giants of the scene and once heard out, will command a big price tag overnight. I've spun this in the opening Yarmouth session several times now, always has folks coming up to have a looksee, the best way to describe this is a subtle floater, but with enough of a beat to carve out a niche for the dancers, big label production job too. Can be found on the flip of "IT CAN BE HARD TO STOP (WHEN IM LOVING YOU)". A top tune that deserves some attention.

MASQUERADERS "HOW BIG IS BIG" (BELL 7")

According to the Harmony singles book, this little gem arrived in 1969, the sound would actually point to an earlier release, a huge cavernous production job, without swamping the magnificent lead of LEE JONES. As usual the group harmonies are spot on, this is the type of tune that LITTLE ANTHONY would have turned in, sweeping strings and horns gel together in total perfection to create a quite simply wonderful dancer. The flip is a stunning deep ballad "PLEASE TAKE ME BACK" which when more widely known will cause a stampede to own by lovers of that genre. I must at this point thank my friend BLAKE HELLIWELL who put me onto this some years ago, it took a long time to find one, GARRY CAPE came to my rescue for £30.

FOUR MINTS "YOU'RE MY DESIRE" (CAPSOUL 7")

This shuffling group stepper surfaced in 1973, for more years than I care to remember I've been collecting this label, I've never found a bad one, in describing this to you think RALPH WEEKS "SOMETHING INSIDE" and you have this spot on, organ and horns provide the bed for some fine light vocals from our male lead, nice group harmonies, simply a great soul record. The flip I'm told is becoming sought after, "YOU WANT TO COME BACK" is more uptempo, messy in places but well worth acquiring. This also found release on HOLIDAY RECORDS.



ACT IV "A BETTER MAN THAN I" (CUB 7")

Anything to do with BRIDGES, EATON AND KNIGHT has me chomping at the bit to acquire or at least Listen too, this is a wonderful rolling beat ballad with all those touches that these guys are renowned for, Powerfull up front vocals over a tour de force rhythm track, give the game away for me, I am convinced this is in fact my hero's , more evidence is revealed on the other side, "BLESS YOU" is a more uptempo affair, brilliant to listen/dance too, but you can hear traces of "DREAM" in there too. In fact both these sides could have been cut at any one of the BOO sessions, the sound is spot on. This isnt an expensive tune at the minute, but one that has immense potential.

LEE MORRIS "CANT LEAVE YOU ALONE" & "CANT NOBODY LOVE ME" (DA MAN CD)

Now then onto the silver discs, this one surfaced in 1995, and even then caused a stir, ROD DEARLOVE Got behind "NOBODY", since then this cd has become quite sought after, another tune getting attention Off this cd is "CANT LEAVE", a strident dancer that would fit in any 70's spot, MORRIS of course is one of the journey men who had many releases on independent labels during the 80's. he still has a grat voice and the rest of the cd is well worth a listen. In some quarters the price is rising due to the difficulty in finding this.

JOHN STODDART "ANYTIME YOU NEED A FRIEND" (REPRISE CD)

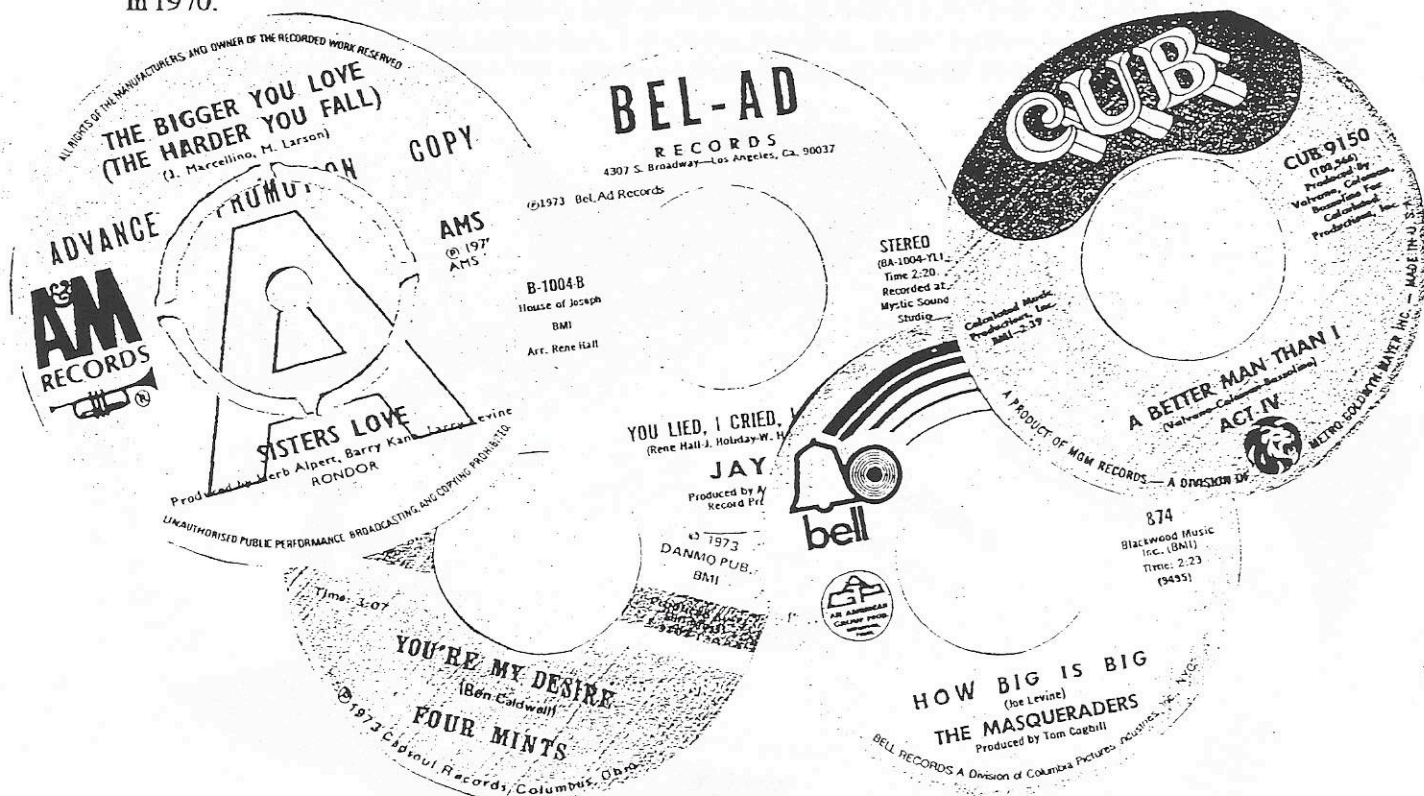
A recent cd that has curried favour over recent months for the excellent dancer "FALLING IN LOVE" Which has been hammered in most modern rooms, but from the moment I heard "ANYTIME" its Received daily plays, this is straight out of the STAPLE SINGERS songbook, I can just hear MAVIS STAPLES singing this , it really is in their bag, but this guys voice is more than adequate, in fact on this he excells, over a very full swaying arrangement. Personally I cant get enough.

EARL THOMAS "I WONT BE AROUND" (MEMPHIS INTERNATIONAL CD)

This ten tracker is an absolute must, real instruments, varying tempo's, a strong dominant voice, this really could have been recorded in the 60's. This track is a remake of one he cut some years ago which was played at xover nights, he's slowed it down a touch, the hammond is to the fore and the whole thing now oozes so much class, he's turned an already monster into a classic, the slippers and sliders will have a field day if they ever get to hear this, this is a bloody masterpiece.

SISTERS LOVE "THE BIGGER YOU LOVE" (UK A & M 7")

Another wonderful treat for the first time listener, a strong upfront lead, over a mid tempo beat, that will have you tapping your feet, stepping and swaying, and when the chorus arrives you will be singing your head off. Strings arrive after a while to put the icing on the cake, this surfaced on both sides of the pond In 1970.



YATES BROTHERS & SISTERS "JUST CANT FIGHT THE FEELING " (ARIOLA LP)

Well there I was minding my own business at a Desborough soul night tale end of last year, Got accosted by those likeable rogues the Etheridge brothers who extolled the virtues of this platter with great enthusiasm, then as I was strolling past Dave Welding he thrust one in my hand. Now, with pantomime season fast approaching I was looking for scrooge to jump out , and little Oliver to walk past asking for more, I succumbed to the sales pitch and parted with some sheckles. It would appear that this was first outed at those excellent but now defunked Bewdley soul nites, by one Robert Hurcomb, a collector of long standing and impeccable taste, so whats all the fuss about?.....If like me you have accepted that you wont get your hands on the rare Clifford Coulter version first spun by Sam, some Yarmouths ago now, Then this, the original version I would suspect , is the one to search out, its easily as good as the other, Surfacing in 1979, more urgent, very seventies, strings, female lead, and easily has the ability to crossover onto the northern floors, just needs some one to get behind it.

LIL JIMMIE " IT MIGHT BE THE LAST TIME " (BUTLER CD)

Having stunned me and countless others with the awesome "HOLD ON " from his last set, he's done it to me again, this time in a dance oriented way, an incessant clip clop beat, and those now familiar cracked , lived in vocals, you see, this bloke cant sing for toffee, but that's what makes him so irresistible, its not perfect, but its honest soul music that aint going to set the world on fire, no big budgets, no banks of girlies cooing in the background, this and its type will come back and haunt some of you in years to come. Bloody marvelous.

DOTTIE PEARSON " HOUSE MADE OF LOVE " (GRAPEVINE CD)

Without doubt this is the finest seventies dancer to have surfaced in many years, the likes of the HAMILTON MOVEMENT are great, but pale into insignificance when put up against gems like this. Shelled at the time Of making and laying dormant until the good folks at Grapevine saw fit to let us all have one. This don't stomp, it sort of just floats along on a bed of strings , her voice is sublime, effortless and so damn listenable. The whole cd is essential and really should be in your collection as you read this.

CHUCK BROOKS " LAST MINUTE PLANS " (GRAPEVINE CD)

Included in the wonderful 21 tracker titled " AMERICA'S MOST WANTED " is this absolute gem, Previously unissued, dating from 1999, a project that never saw the light of day, drums, electric piano, Base and that's your lot, a very sparse simple , midtempo groove and some fine singing, his voice seems more powerful than I remember on his previous recordings, this is another that's set to become coveted in years to come.



ROBERT KNIGHT "I CAN'T GET OVER HOW YOU GOT OVER ME" (MONUMENT LP)

I know a lot of you will have this 1968 set in your collections, and I also know that having seen the artists name a lot of the purists will be running for cover, and I also know that some of you will never admit to having this or anything else by this guy nestling on your shelves, well I think that's all about to change, Because, if your into classy, quality crossover, you will need to look no further. Your going to kick yourselves for not playing this, I know I did, and when I first heard it I couldn't believe what I was hearing, The tempo is set at the slower end of the 70's type midtempo, think AL WILSON "GOING THROUGH THE MOTIONS", yes its that damn good people. If FRANK POPP is what your appreciating, then don't bother listening to this, you will never recover.

EDDIE FLOYD "I DON'T WANT TO BE WITH NOBODY BUT MY BABY" (STAX LP)

From 1974 and once again this is a dancer that has all that is needed to fire up the northern rooms and appeal to the modern crowd as well, typically stax with those great horns, throbbing base and the drummer keeping it all in time for Mr FLOYD to convince us that he's a happy man being with his woman. Iv heard this out a couple of times over the years but it deserves better recognition than the odd play out.

AL GREEN "I CAN'T STOP", "MILLION TO ONE", "YOU" (BLUENOTE ALBUM & CD)

Everywhere you go, everything you read, the reverend is being talked up and too right, these 3 tracks Are all off his latest album, all 3 will go onto be sought after in the same way as a couple of tracks did the last time out, the folks at Bluenote have even put out limited double pack vinyl, its like the great man aint been away, he's teamed up with WILLIE MITCHELL, and together they have created an album chock full of tunes. that will satisfy whatever it is this week that your craving for, but the 3 dancers mentioned will Be around for years to come, but the vinyl wont.!

ARETHA FRANKLYN "WONDERFUL" (ARISTA 7" AND CD ALBUM)

The top track off her latest album and surfacing on a limited vinyl seven, this is a real quality dancer that Doesn't carry much of the modern baggage, that tends to make them all sound the same as each other, and That is what makes this stand out, actually whilst typing this Iv just thought that this could go the same route as MARY LOVE COMER "SANDBOX", and become quite sought after, the only problem you will have, "SANDBOX" was released properly and promoted along with countless other indies, however, "WONDERFUL" hasn't been, in years to come I can see this being somewhat of a rarity, another potential issue is that the label is in black and white, which will make it very easy for the bootleggers to satisfy the demand. Give DEAN a call at EXPANSION, as he's the only outlet Iv seen with them for sale.

MARZETTE GRIFFITH "PROMISE ME YOUR LOVE" (AJ REAL CD)

A2002 album that came my way in Nov last year, most folks were dancing to the Philly influenced "COMING BACK FOR MORE", which kicks up quite a storm, and is worth buying the album for alone, but for me, the slightly slower, very MAZE like "PROMISE" has dominated the laser flicker, and still does, he's the same guy that gave us a twelve some years ago, which is so sought after now, his voice is quite superb, once again the rest of the album is very listenable, very modern, synths etc, but don't let that put you off, this cd isnt readily available, only at a selected few outlets, well worth the search.

BOBBY LONG "ITS BETTER TO HAVE LOVED AND LOST" (BRITELITE 12")

A twelve that surfaced on the same label as the MARK IV tunes, in fact this is reputed to be the lead singer of that group, at the time of the release this was very hard to find, now, 16 years after its initial arrival, its like trying get blood out of a stone, and even when you do find one, the competition is tough and the price is rising. This really is quite superb dancer with the obligatory sax break, some fine singing and as usual with most twelves you get more than your monies worth, theirs even a nice, mellow ballad on the otherside, Which will ensure interest from those collectors who crave such tunes, guaranteed dancefloor filler with the title being sung by everyone in the room, a real goodtime feel to this one.

HARDWAY CONNECTION "REALITY" (HC CD)

This CD surfaced late last year and I think its there third to date, on each one there are some truly wonderful Dancers, some fine moments indeed. Real instruments, quality songs, lovely harmonies support the various lead singers. This midtempo seventies sounding dancer is going to have its day big time, play this after BROWN SUGAR "THE GAME IS OVER" and watch the response, so similar in sound are they, this However is set at a slightly slower tempo, but that wont hold this back at all. You need this now before it Disappears and becomes impossible to find, I know we all like chasing down the tune of your current obsession but why, when you can get it now.

QUIET ELEGANCE "HAVE YOU BEEN MAKING OUT OK" (HI 7")

The late summer of 2003 saw a huge resurgence in this little gem, from 1975 and a better stepper you will not find, London /Birmingham pirate radio station plays saw the demand rise quickly but as with all fads it didn't last long, but then clubland began spinning this in amongst some of the sweetest reggae available, Our Caribbean brothers sure do know a good tune when they hear one. What can I tell you about this that you don't already know, that wonderful WILLIE MITCHELL sound, those exquisite vocals of FRANKIE GEARING. Backed with a hand ringing deepie "DO YOU LOVE ME", not rare, expensive but a magnificent timely reminder of what its all about.

ANN PEEBLES "IF I CANT SEE YOU" (HI LP)

Oh yes, one of the future big crossover tunes, the only thing holding this back is the fact its an album track, To be found on the 1975 "HANDWRITING ON THE WALL" set, and all I can say is you really do need To get this now before it disappears, slightly on the bouncy castle side of life, but that don't detract nothing from what is a great throwback dancer, loads of strings, the now familiar Hi sound, and the lady herself in Great form. Voices main man was pushing this not so long ago, and at a very reasonable price too. Gonna be a big tune.

SWEET BLINDNESS "GIVE IT TO YOU RIGHT NOW" (QUALITY 7")

This is a real anthem in the making, surfacing in 1975, on a known label, but to the best of my knowledge This has never been reviewed or mentioned in any soul mags, I found this a couple of weeks into the year at my first car boot, amongst the usual load of crap. Im never surprised anymore by what I find at these Sites, Iv found so much good stuff over the years. Well I didn't know it but recognised the usual suspects label, group, big hole in the middle that sort of thing. Having got it home give it a bit of a clean up its, at the Time of writing this my biggest play here at home, reminiscent of the glorious unissued FIRST CLASS Tune "NOTHING YOU CAN DO" that surfaced on the PVINE release of their stuff, even the vocals are out of that mould, sweet Group harmonies with a dominant male lead. Theirs a stunning guitar, strings horns and sax plus loads more going on, YARMOUTH is approaching and tunes like this are going to go down a storm. The other side is a more than adequate version of "COWBOYS TO GIRLS".

BIG & THE EVOLUTION "HATES GROWING STRONGER" (STOMP TOWN 7")

Iv had this tune for about 15 years now, and I keep on going back to it regularly, it's as raw as a bears Arse; no finesse whatsoever, the LOU RAWLS type vocal booms out over the heavy instrumentation Which is relentless. The manic drumming, farting horns, base, girlie backing all create a hypnotic brew That is so addictive. Dates from I guess the early 60's, the only reason I have this is that my supplier Could not afford to keep it at the time, having committed himself to too many other tunes from the consignment, cost me fifty quid all those years ago, never seen another one. I reviewed this some years ago in Martin Bicknells now defunct mag and I requested any info on the label etc, but we got none, can anyone help.

LIL FALLAY "BETCHA DIDN'T KNOW" (LIL FALLAY CD)

Another recent gem of a fourteen tracker from a guy who has thrilled us with two previous sets, His voice really is one soulful and unique affair. As with a lot of the current indies the instrumentation Is sparse, and the inspiration for the soundtracks on these small label projects is steeped in days gone by. This track sounds as if it came from the golden period of the indie twelve's, mid to late 80's, a strident dancer that has everything that's needed to get the dancefloor moving. Tracks like this will be hard to find in years to come, theirs little money spent on presentation, inlay cards etc, the track listing is nothing more than a sticky label on the case, I doubt to many were made, I know theirs a growth Industry out there in burning cd's for mates etc, I heard recently of a group who take it in turns to buy various cd's and then proceed to burn one for the rest of the group, this is nothing more than bootlegging as in the past with pressings, it does nothing for the artist other than remove valuable financial input possibly towards other projects that may not see the light of day because of the lack of funds. Back to this album, it's essential.



FREEMAN BROTHERS "LIFE OF LOVE " (SPROUT 7")

I first heard this in August last year over the phone, I was hooked by the simplicity of the sound, but I had to wait until January this year to get my hands on my copy. Possibly late 60's early 70's, crossover with grits, which might be the stumbling block for a lot of folks. This deserves the status "tent music " because it wouldn't sound out of place in a thinking mans arena, a southern duo, flurries of organ, mournful horns, And some fine vocals, ALA SAM & DAVE.

FANTASTICS " THE BEST OF STRANGERS NOW " BELL 72)

Think the Delphonics "LA LA MEANS I LOVE YOU " and a host of other sugary sweet, lavish Productions, great vocal harmonies the kind of lead that melts hearts at a thousand paces. Strings abound Together with horns and even bell chimes are heard on this surfaced in 1972 and didn't stand a chance, My copy is a red and white demo anybody seen an issue.

Lifeline Soul Club Rare Soul All-nighter report February 21st 2004 by Chalky

Fed up with hearing the same old same every week, Andy Dyson and Mick H decided to do something about it. They wanted to assemble the crème de la crème of Rare Soul DJs and put them on all together at the same venue! Approximately 6 months ago they approached Sheridan's to hold the night there and Chris and Rodz jumped at the opportunity of having Andy and Mick's club at their venue. So six months later after some heavy advertising with flyers, mags & cyberspace the night finally arrived. Backed with a heavyweight line up of residents, Butch, Andy, Mick, Tim Brown, Cliff Steele & Nick Stevenson and the first special guest being Marco. Andy & Mick were hoping for a successful night but don't think they really expected the turn out they got for the first event.

There was a real buzz leading up to the night and any doubts Andy or Mick had soon disappeared as 300 soulies from all over the country, North West, North Wales, Yorkshire, West Midlands, East Coast, Scotland, London and Kent came through the doors. It was Sheridan's first full house!!!! Nick Stevenson was the first behind the decks the night kicked off with Cornelius Dwyer "Stepping Too Fast" on 20th Century and what followed was nine and a half hours (officially) of quality rare soul. The likes of which I haven't heard at a nighter for years.

Once the floor kicked into action it remained busy for the rest of the night with the punters thankfully accepting that, even though rare and not so well known, they are just as good if not better (well they are IMO) than the usual diet of the top 200 you tend to hear week in week out. At its height there was little spare room on the floor as DJ after DJ fed the expectant punters with what they wanted and they lapped it up. Just goes to show that there is a market for quality unknown, lesser known rare soul and forgotten, thinking mans (or woman's) oldies.

The record bar was just as busy as the main room and you didn't miss a record as the music was piped through for all to hear. For me this was the best nighter musically for many a year and many agreed that this was as good as it gets and roll on the next one!!!! So if you didn't taste what was on offer you better get your ticket as soon as possible for the next date, 17th April at Sheridan's. This promises to be every bit as good as this one with Soul Sam being the special guest along side the residents. Playlists as follows:

BUTCH

Mello Souls - We Can Make It - Mello; Antellects - Love Slave - Flodavieur; Temptones - That's When You Know You're In Love - C/up/unissued studio disc; Hank Hodge - Eye For An Eye - Eye; Gerri Taylor - It's Beautiful - c/ up superb record; Rita & Tiaras - Gonna Walk Out Of Your Life - c/ up; Stormy Wynters - Lifesaver - Mercury; Belita Woods - Foolish Girl - c/ up; Jesse James - Love Is Alright - Unissued; Joseph Webster - My Love Is Strong - Crow; Eric Lomax - Girl You're So Good - c/ up; Jean Wells - With My love - Studio disc alt take; Martha Jean Love - Old Time Lover; Jean Carter - I Wanna Know - Decca Acetate; Johnny Howard - The Chase Is On; Mac Staten & Nomads - There She Goes - Prelude

ANDY DYSON

Percy Stone - Chained - Ram; Homer Banks - Sweetie Pie - Genie; Tommy Soul - I'll be Right There - Gaslight; Honey & The Bees - Dynamite Exploded - Arctic; Creations - Take These Memories - Virtue; Sensations - Demanding Man - Way Out; Betty Lou & Bobby Adams - Dr Truelove - Trax; Larry J Reynolds - Sweet Tooth - Tri Spin; Robert Tanner - Sweet Memories - Megatone; JJ Jackson - Too Much Love - Cover up; Mixed Emotions - Gold Of My Life - Rockway; Saints - I'll Let You Slide - WigWam; Dennis Edwards - I Didn't Have To - Int. Soulsville; Teddy Pendergrass - We Got Love - Unissued (Impact Sound); New Sounds - Don't Take Your Love - Turbo LP; Tommy Knight - Baby My Love - Abtone.

MICK H

Volumes - Ain't Gonna Give You Up - Karen; Trannells - Blessed With A Love - Flo Jo; William Cumming - Make Our Love A Hurting Game - Bang Bang; Jimmy Soul - Chain Of Love; Kenni Lewis - What's Her Name - Buddah; Springers - Nothings Too Good For My Baby - Wale; Young Brothers - Baby - Soul Power; Tim Harris - Don't Say - Timco; Chico La-Mar - What Do You Think I Am; Joe Hinton - Got You On My Mind; Benny Sigler - I Can Give You Love - Phil La Soul; Don Gardner - Cheating Kind - Sedgrick; Kenny Gamble - Jokes On You - Arctic; Sharon McMahon - Got To Find Another Guy - Karen; Lovetts - I Need A Guy; Sinceres - Girl I Love You - Pzazz; Pat Lewis - No One To Love - Solid Hit; Appointments - I Saw You There - Delite; Anthony Delsonic - Everytime - Emerge; Topics - Hey Girl - Chadwick; Young Brothers - I Need You - cover up; Pat & Blenders - Just Because - Fast Eddie; Betty Wilson - I'm Yours - Dayco.

TIM BROWN

Contours – Jealousy – unissued; JJ Barnes - Show Me The Way- unissued; Joe Jama - My Life – Optimum; Doris Delorenzo – When I First Met You – C/Up; Linda Jones - You Can't Take It - 45 Mix; Ivy Joe Hunter - Don't Stop Lovin' Me – Unissued; Charles Mintz - Running Back – Uplook; Derek Martin – Flashback; C.O.D.'s - She's Fire – Kellmac; Fred & The Turbans - Bernadine – Cenco; Vanguard's - Good Times, Bad Times – Lamp; Kell Osbourne - Law Against A Heartbreaker – Highland.

CLIFF STEELE

Jackie Beavers - Love Come Back – Jaber; Chuck Cockerham - Have I Got a right – Mala; Earles - Everybody's Got Somebody - Tee Tie; Volumes – I've Never Been So In Love – Garu; Shirley Wahls – King; King George - I Need You - Audio Arts; Hamilton Movement - She's Gone - Look Out; Vee Gees - Talkin' - Jump Off; Norris Vines - Luv Lines; Precisions - I Wanna Tell My Baby - D Town; Adorables - Ooh Boy - Golden World.

MARCO

Billy Hambric - She Said Goodbye – Drum; Chosen Few - Birth Of A Playboy – Maple; Sensations - Demanding Man - Way-out; Four Tops - Are You Man Enough – ABC Dunhill; Magictones - Happy days – Westbound; Hytones - Good News – unreleased; Bobby Womack - Find Me Somebody – Atlantic; Calvin Grayson - Loves Just Begun; Contacts - Your Gonna Pay – Quadran; Little Carl Carlton - I Can Feel I – Backbeat; Romeos - Mon Petite Chow – Loma; Darrow Fletcher - What Have I Got Now – Jacklyn; Casanova Two - We Gotta Keep On - Early Bird; Parisians - Twinkle Little Star - Demon Hot; King Earnest - Your Gonna Miss Me – Sonic; Cookie Scott - I Don't Care – Orr; Rose Brooks - I'm Moaning - Soul City; Louis Curry - I'll Try Again Tomorrow – MS; Ambers - Another Love – Smash; Juan Williams - I Check My Mailbox - Blue Soul; California Rock Choir - Whoever You Are – Cyclone; Tommy Turner - Lazy – Elbam; Rufus Wood - Before 2001 – Espanola; The Butlers - Laugh Laugh Laugh – Phila; Johnny McCall - I Need You – Alteen; Regina Sherrard - Helpless Baby – King; Contemplations - Alone With No Love – Dontee; Steve Mancha - He Stole The Love That Should Be Mine – unreleased.

NICK STEVENSON

Cornelius Dwyer – Steppin Too Fast – 20th Century; Rozaa – I'm Gonna Do My Own Thing – Antone; Ed Silvers – You Touched Me; Del-Counts – Don't Let; Googie Rene – Keep The Soul Baby; Ed Simpson – Pinch Hitter – Gold Future; Albert George – Soul Baby; Clyde Allen – Lil Sister – Movin; Soul Ins – Instrumental?; Joe Valentine – I've Lost The Only Love – Val; Sandy Golden – That's Where It Ends; Voices – Crying Has Become An Everyday Thing – Blue Soul; Chris Miller – Let's Get A Little Thing Going; Lee Harvey – My Assurance – Kris; Don And Juan – All That's Missing – Is You – Terrific.

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UK GRAPEVINE update: a lack of space prevents me from reviewing in depth the latest releases on these important UK labels. Suffice to say most if not all readers will be familiar with the artists involved with styles ranging from 60s deep soul, through mid tempo 70s up to barn storming northern. It's all out there.

Singles: G2K45-141 **Carol Anderson** "Taking my mind off love / Sad girl"; G2K45-142 **Willie Tee** "Teasing you again / Teasing you"; G2K45-143 **Gerri Hall** "Who can I run to / The Jades "Lucky fellow"; G2K45-144 **Corey Blake** "How can I go on with out you / Your love is like a boomerang".

CDs: **Various** 'Northern Soul of New Orleans' Vol 1 GVCD3004. 18 tracks with several in demand items like Gerri Hall, Pat Brown and Curly Moore.

Various 'America's most wanted-Malaco soul fugitives' GVCD3007. 21 tracks all the way from Billy Cee to Floyd Taylor. **Johnny Moore** 'Lonely heart in the city' GVCD3006. Dave Box who promotes the monthly events at the Frobisher in Wakefield was the driving force behind this release. 24 tracks plus an unreleased song.

Various 'Atlanta Soul' GVCD3009 a cracking compilation of tracks released on the Peachtree label.

Various 'Troubled Waters, Deep soul from the deep south' GVCD3010. 23 tracks from a wide range of established artists with long pedigrees along with extensive 12 page liner notes from the informative John Ridley.

Phillip Mitchell 'Just the beginning' GVCD3012. 20 tracks and an 8 page booklet written by Paul Mooney showcase the extensive talent of this singer songwriter.

New CDs from **Kent: Impressions** 'Definitive Impressions Pt 2' (CDKEND213) 28 tracks from this soul super group. **Various** 'Fatbacks soul shop' (CDKENM 218) late 60s soul from the Fatback organization. **Various** 'Masterpieces of modern soul' (CDKEND222) too many great records to mention. **Vernon Garrett** 'I made my own world' (CDKEND224) his 1964-74 recording period. **Various** 'The Goldwax Story Vol 2' (CDKEND225) essential. **Various** 'A soldiers sad story' (CDKEND226) Vietnam soul songs. **Various** 'Once upon a time in Wigan' (CDKEND227) 24 classic northern tunes as played in deepest Lancashire. **The Manhattans** "There's no me/That's how much" (CDKEND229) classy 70s recordings. **The Chilites** 'Best of' (CDKEN911) 19 tracks from their Brunswick period.

New from **Castle:** **Various** 'Flying high – the modern end of northern soul' (CMRCD830) a good mixture of 70s dancers and ballads.

New CDs from **Sanctuary:**

Various 'The sisters of soul' (CMQCD903) 21 tracks mainly from the 70s with the likes of Aretha Franklin, Candi Staton & Laura Lee wailing away. **Various** 'Wigan Casino Soul Club' (Fabulus FBUBX101) 26 tracks plus a 16 page booklet detailing the classics that Wigan was built on. And you get a pop up Casino should you ever need one.

Soul Searching in the Era of ebay and Price Guides by Greg Tormo, Hoboken, NJ, USA

As an American who happens to collect northern soul, I'm sometimes asked by UK and European collectors to comment on the state of collecting in the US and whether it's still possible to find good northern 45s on the cheap. The short answer to that question is "Yes. Well, sometimes. Maybe...", but I think the longer answer depends on many things - including geography, technical aptitude, time, effort, and your definition of "cheap". If it's bargains galore you're after and your wants list consists only of what I'd call "classic" northern rarities that everyone else and his dog is looking for, then I'm afraid the era of un-tapped Mom and Pop record stores ended eons ago. In fact, the demise began at the end of the 1980s when CDs began replacing the vinyl that the general public bought. As long as vinyl was the de facto medium for music, used and new record stores could easily co-exist and there was always the chance that a good load of 45s would turn up in a shop. With the extinction of vinyl from the mainstream, music stores that specialized in vinyl became harder to come by. They're still here of course (barely), in the form of "collector's" shops, but it's not quite the same. Collector's shops, by definition, deal in "rarities" and all that term implies.

When I started collecting, I came across very few collectors or dealers in the USA who cared about (or even knew about) "soul 45s" as a collectable category. Soul 45s were never segregated from any other category of 45s I dug through in the 80s and early 90s. In fact, when I first began collecting in a more "serious" way in the late 80s, it never even occurred to me that records could be worth more or less than what a dealer asked for them, much less that these types of records might be collectable and sought after in some far off exotic land in the northern reaches of England! If someone at a record show had 45s for sale, they were usually all the same price - generally 50 cents each or \$1 each across the board. An expensive dealer might have all of his records priced at \$5 each! Of course, there were indeed specialist collectors and dealers here at that time, but I hadn't come across them yet. I was still a relative neophyte in 1989 when I finally met a fellow collector here in New Jersey who had the same passion for the same types of sounds that I had. Although I knew that what I liked was considered "northern soul" by then, these records were certainly not considered to be worthwhile or desirable by most US collectors. The really "serious" collectors here were the doo-wop guys and they showed disdain for the records my friend and I were looking for.

This all began to change around the time that Simon Soussan's price guide was published. You could say that the publication of that book was the beginning of the end for finding monster rarities for a pittance. Suddenly there was a reference book for these oddball little records that dealers only ever sold when a British collector or dealer happened to show up at the monthly record fair. I can remember when there used to be quite a buzz amongst the dealers when a foreign buyer arrived at a show. There was the expectation that they'd finally be able to sell those "crappy soul 45s" they lugged to the show month after month. Since there was no constant demand for those sorts of records, most dealers who accumulated them would sell them at pretty reasonable prices. For a long time (years in fact), I was lucky enough to be on the receiving end of those bargains. It was only maybe once every 6 months that I'd have some competition at a New York area record show from a UK dealer or collector.

As I mentioned before, though, Simon Soussan's book changed all of that in what now seems like the blink of an eye. US dealers who bought the book were now aware that the records they sold for \$2 each could fetch 10 times (or 100 times) that amount, so those very same dealers started to become my competition at the monthly swap meets and flea markets. Where at one time they wouldn't have paid more than a few cents a record, they were now willing to pay for records what they'd previously sold them for. And many of them started paying even more! Of course, it doesn't take long for word to get around. And the un-knowledgeable dealers soon drop by the wayside, unable to continue replenishing their stock. Inflation was inevitable.

The only positive thing about this development was that (to me anyway) it seemed to be concentrated in the major cities, or at least among major dealers. There weren't thousands of copies of the Soussan guide distributed, so the knowledge contained in the book was somewhat limited. Inevitably, though, this had to change. Since the dawn of time, or at least since the dawn of "Rockin' Records" and other mainstream/general purpose price guides, non-charted records were considered basically worthless. You could be guaranteed that when some record store in the middle of the country decided to price its 45s using one of these guides, you were going to come away with some great bargains.

Whenever the subject of out-of-the-way record shops came up in conversation with my fellow collectors, the same question would be asked. "Does he have Soussan's book?" When the answer came back "Nah, he uses Rockin' Records", an audible sigh of relief could be heard. So when a friend and I took a trip to Ohio one day in the mid 90s, we chuckled to ourselves when we saw that big, fat book on the counter of the shop we found ourselves in. And we found a lot of good records in that shop! I remember pulling out a Willie Kendrick "Change your ways" and I think my friend found a copy of the Seventh Avenue Aviators in there, amongst a load of other things. When the owner asked us to put all the records on the counter as we found them so he could price them, we didn't give it a second thought. Unfortunately, when we actually finished our digging and had to pay for the records, there was bad news. It seemed that somewhere along the way, this mainstream price guide had been updated with ridiculously high prices. The owner wanted \$250 for that Seventh Avenue Aviators. I think at the time the most I'd ever seen that record listed for in the UK was about 80 quid, and we decided it just wasn't worth buying at that price. We ended up leaving behind about 80% of what we'd pulled out. I'm sure we made someone happy by doing the hard

work for them, but for us it was a very disappointing experience. The end of an era, of sorts. We still found records elsewhere, sometimes cheaply, sometimes not so cheaply. For me, these records were never exactly easy to find. There was always some measure of effort involved in getting good 45s, but the days of getting them for pennies on the dollar seemed like a fading memory. What was once worthless to the vast majority of US dealers had become less (in some cases much less) worthless.

The next big event to happen in this insular little world (for me anyway) was the emergence of the internet and ebay in particular as a major marketplace for vinyl. I got onto "the net" relatively early, I guess - in 1995. None of my friends even had computers at that time, much less an internet connection and email. I didn't even have a home computer myself, but I had access at work and one of the first things I did when I got onto the web was to try to find records. I was immediately successful. By browsing the usenet newsgroups, I found a guy in Oklahoma with a warehouse full of 45s. And I didn't even have to incur a phone bill to talk to him. He would email me a list of records he had and the prices he wanted for them and I was able to buy quite a few nice records - at very reasonably prices. He seemed to have a lot of mint Sound Stage 7 things and some early Motown. I bought Jimmy Church "Right on time" for \$7 (3 copies). And "Buttered Popcorn" by the Supremes for \$15. Whether ebay even existed then, I do not know. If it did, I wasn't aware of it. When I did become aware of ebay in the next year or so, it was not exactly what I'd call a "thriving" marketplace for 45s. Sure, there were some records for sale, but it was mostly garbage. Now, there are lots and lots of records for sale. The vast majority of it is still "mostly garbage", but the sheer volume of merchandise available implies that there has to be at least a few worthwhile items up for sale. And there are! Apart from the occasional by-chance listing of some amazing record by some clueless flea-marketer, there are many full-time ebay sellers who know what they're listing and know what sort of money the records should fetch.

Obviously, record auctions didn't start with ebay. They'd been happening in Goldmine and Discoveries for years, and were probably going on since the first records went out of print during the Eisenhower administration. But they didn't have the global, popular penetration that internet based auctions now have. The Goldmine and Discoveries collectors' magazines were the province of the professional dealer and sophisticated collector, which is a relatively small community. For someone in the US who wanted to advertise in Goldmine, you first had to have enough records to sell to make buying an ad worthwhile. Selling one record just wasn't a viable financial option. Also, you had to write (preferably type) out every record, list it's condition, the terms of your auction, and divulge some of your personal details (name, address, phone number) just to be able to receive a bid. For those overseas who wanted to buy records there were some hurdles, too. First you had to subscribe to the publication of your choice, which (if you wanted it in time to actually bid on anything) meant you had to pay for airmail shipping of the magazine. Once you had a copy of the latest issue in your sticky mitts and found something you wanted, you had to send a bid via the mail system or pay for a long-distance call at some ridiculously inconvenient time of the night, and then if you won anything you had to buy some US currency of shell out for an IMO. Not to mention waiting the 30 days until the auction ended before you even found out if you'd actually won anything. The hassle and expense of all this helped keep prices low here in the US and it was mainly UK and Belgian dealers who seemed to take part in this monthly ritual. For the average collector, it was simply too much to go through. It was more convenient to just pay what your local dealer asked for the records you wanted. US dealers found records somewhere and sold them mainly to UK dealers, who marked up by some percentage and sold them to the average collector. If a UK dealer needed a lot of stock for his list, he took a trip a few times a year to the US to search out those elusive 45s and took boxes worth back with him to the UK. There was no way for the guy with the records in his garage to reach the collector in England. There was barely a way for the US dealer to reach that collector. The US dealer bought records cheaply from garage sales, flea markets, etc, sold them on for a profit to the UK dealer, who then sold them on for a profit to collectors.

One of the beauties of a thing like ebay (if you're a seller) is that you don't need to know much of anything about what you're selling in order to get top-dollar for it. As long as you're smart enough to list your item in the right category and describe it appropriately, someone somewhere in the world is going to find your listing and make some sort of offer for it. And chances are good that if you have the "right" item, there will be more than 1 person willing to pay a reasonable amount of money for it. Nowhere, it seems, is this truer than in the world of soul 45s. I'm sure an argument can be also be made that ebay has been a boon for the average UK and European collector, too. For those who used to be slaves to the prices of UK dealers (or simply didn't have the means or the inclination to travel to the US), it is now possible to bypass the middle-man and get those precious tunes directly from a US source. A consequence of this, of course, is that with more people than ever wanting to buy the precious few 45s a particular US dealer has, the more he can ask for his records. And prices in the US and the UK inevitably go up.

If ever there was a "hot" collectable in the world of vinyl, it is the "northern soul 45". In fact, it's gotten to the point that seemingly 90% of records listed on ebay say "northern soul" somewhere in the title of the auction - even when it's obvious to anyone who knows anything about the genre that most of those listings have absolutely nothing to do with northern soul. No longer is the soul 45 collector the pariah he once was in this country. The soul 45 collector can now take his seat at the throne of the record-collecting kingdom. Pity the fool who came to the game too late, for he will never be able to acquire the quality of collection of someone who'd been in the game before ebay. The worldwide demand is simply too great and the supply too limited. Or is it?

There seems to be an endless supply of records available for sale on ebay. Indeed, bargains can be had at times because there are just too many listed for the average person to see them all. And certainly no one can buy (or even

bid on) all of them. So with all of those thousands of new 45s listed every single day on ebay, one would think that there are thousands more that should be available outside of ebay. Well, therein lies the rub.

In my experience, and I've been doing this in a very serious way for 15 years now, there are fewer decent 45s available at places like record fairs and record stores than ever before. Most dealers would simply prefer to list the records on ebay and take their chances on how much they will get, rather than make a pricing mistake and sell the record too cheaply at a record show. There is a sense among many US dealers that all soul 45s must sell for big bucks. The paranoia of letting records go too cheaply is so rampant that even those dealers who don't sell on ebay are reluctant to bring soul 45s to the record shows. I can't say I really blame them. When you see some of the prices realized on ebay, you tend not to want to sell them at a fixed price. Even if you know that a record is only worth, say, \$5, there's always the possibility that there is someone out there who has been looking for the record for years and is willing to sell his kids to finance the purchase of that record for his collection.

There are good things and bad things about this. One plus for collectors is that ebay has leveled the field a bit for those who live far from the source. Another is that you only pay what you're willing to pay. If you want that \$100 record for \$20, there is a chance (although it is slim and seemingly getting slimmer as ebay grows) that you could win the record you want for much less than what the record is normally listed for. Thirdly, ebay has been directly responsible for a lot of obscurities to come out of the woodwork. Records that might only show up on lists once in a lifetime can now (occasionally) be found on ebay. (Examples? Well, how about Frankie Beverly on Rouser or the Springers on Wale?) And big-ticket items that might only have been offered privately in the past to well-known big spenders are now offered to anyone willing to pay the price. I won't get into some of the shenanigans that go on with bidding on ebay auctions or the less-than-honest sellers that prey on gullible buyers, but on the whole ebay has been good for those selling and for those buying the odd item here and there.

The collecting scene here in the US has changed dramatically since I first got into it. I cannot speak with any authority on the heady days of collecting before I got into it, but I would guess that those who are older than I am would say that their own "early days of collecting" were better/cheaper than mine. But one thing I can say with some certainty is that we haven't seen the end of it. As more and more people jump on the ebay bandwagon, source and destination come closer and closer together. While now it is difficult for collectors to find 45s in shops and at record shows because dealers hoard them to auction on ebay, it will soon be dealers who find it difficult to find records to hoard because those with the records will simply list them on ebay themselves. Where once there were several middlemen between the origin of a 45 and the shelf or turntable of the collector, there may eventually be none. Is all hope lost for finding those soul 45 bargains? Perhaps not. Already, I sense a kind of backlash against ebay (and other forms of electronic communication and commerce). Although I personally have bought some great records for myself on ebay, I still prefer to buy them in person. Sometimes I'm even willing to pay more in person for a record. There's nothing like someone playing a good unknown record for you and letting you buy it on the spot. There's also no other sensation like flipping through a box of 45s or getting dirty and sweaty in someone's basement in the hopes of finding some elusive gem. Dragging and clicking isn't quite the same thing. Last week, for this first time in months, I finally went out on the road for a short record-buying trip. Although I had been itching to go for awhile, I wasn't looking forward to it. The trips I'd taken in the last few years had been of the hit or miss variety. It's expensive to go on the road, sleeping in hotels, etc. without knowing if you're actually going to have anything to show for it in the end. But I convinced a friend of mine to share the expenses with me and we set out for a 3 day vinyl excursion. The first person we went to see, unfortunately, turned out to be a pain in the ass. He asked if we'd pay "book" prices. We said yes. I pulled out a mint Natural Four on ABC and asked him how much. He pulled out his Manship Guide Vol 2 and looked it up. He then asked double the price listed. When I told him I didn't think "twice book value" was the same as "book value", he said he would just stick it on ebay. It almost made me want to give up on the rest of the trip. We could have driven home that night and I could have saved myself a lot of money and aggravation. But I can be stubbornly optimistic at times, and I decided we should keep going. And I'm glad we did. We ended up finding a lot of good records. Some were actually dirt cheap! Not all of them, of course, but enough were reasonably priced to have made the trip worthwhile. And apart from wasting an evening with the first idiot dealer, there was something to be had just about everywhere we went. Not everyone it seems needs to stick records on ebay or thinks they need the absolute maximum for everything they have. Some people are even willing to give you a deal if you buy more than a few things. Seems almost like the good old days. Almost.

Paul McKay says Here's my top 5 'Soul in the city' plays:

Turf Tydel - Poor me - Amjo DJ; **Joe Tex** - Old time lover - Dial DJ; **Larry & Larks** - Tell me - Veep DJ; **Dee Dee Warwick** - Worth every tear I cry - UK Mercury; **Paul Smith** - I'll run - Jacklyn

NIGE BROWN 5 from my current sets at Marrs Barr and Hitsville @ Sheridans All Neters (good to see ya again the other night.) 1. **Guitar Ray** Your Gonna Wreck My Life SHAGG; 2. **The Soul City** Who Do You Think You Are GOOD TIME; 3. **First Class** Candy PARK-WAY Int.; 4. **We The People** Making My Daydreams Real LION; 5. **Bill Bush** Im Waiting RONN 17.

Paul Donnelly says here is the vote from Peterborough-some current plays: 1-Where is the love-Adeva; 2-Sharon Scott-Dont be afraid; 3-Stop, Look and Listen -The Intros; 4-Jean Carter-Like One; 5-The Superems-Baby I need your loving.

TIRED & EMOTIONAL

by Maria Orlovic (Sydney, Australia)

Records aren't merely a piece of plastic or background music to a social scene. So many remain trapped house-bound, because they're really a dangerous mind altering weapon, affecting and influencing beyond the public comfort zone. So how could one ever want to talk about them, when it means so much just to 'feel' them?

However, that Shady Man is a rather persistent bugger and eventually caught me out in a moment of weakness; appropriately not revelling over the new purchases, but drowning in a few old placates....

Try – Eula Cooper (Tragar)

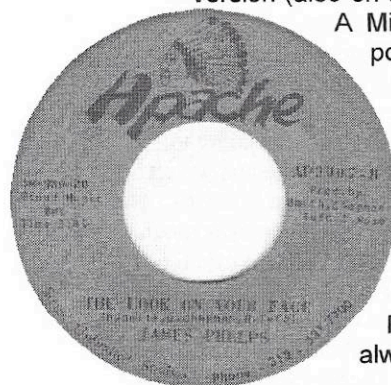
"If he doesn't understand your love, you might as well part, for the thing that hurts the most is a broken heart...."

The first time I heard this record, I felt the most unnatural sensation, like a bucket of warm water slowly pouring over me, oozing like syrup from head to toe. Granted, it was not unusual to be sipping an iconic red in Ady Pountain's (then) record room, but that experience gave this sound sacred status which has endured abundant plays since its acquisition. In early 2002 the throne was finally shared with a certain Look-Out release, whereupon I realised that heart-wrenching vocal intros were my weakness. I was delighted to notice a balanced design on Jesse J Jones' Tragar label where Eula is also credited as song-writer for "Try", this factor surely added to its emotive vocal delivery. However, sadly the flip version of "Love Make Me Do Foolish Things" made most famous by Martha & the Vandellas, is plain weak.



Ball of Fire - Connie Austin (King)

What a punchy intro! Suddenly it slows then lifts to Connie's cry that *"he's a ball of fire and that man, he's my heart's desire..."* as she tries to escape her unhealthy obsession with well-paced accompaniment. Wonderfully passionate and building up between soft gasps, smothering cries and pleading strong vocals - it's over too soon and the tingles dissolve away. In contrast, the rather similar Marva Whitney version (also on King) cannot evoke a spark and Austin's flip "She Made A Mistake" is aptly named though most likely much more popular.

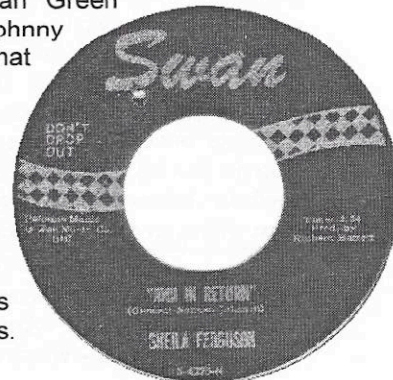


The Look On Your Face – James Phelps (Apache)

I'm pathetically preoccupied by alternate versions and backing-track twins and triplets. This well-documented vinyl litter includes Satin's twin backing of "Your Loves Got Me" (Shell) sharing one co-songwriter/composer, but blindfold me and line up this 1971 Apache release against the other versions by John Edwards (Bell), Nate Evans and Boss/Mean Green (DPR) and dare I mention, the Magnetics featuring Johnny McKinney (Grapevine); and it's the goose bumps that always give James Phelps away!

And In Return - Sheila Ferguson (Swan)

Fresh and innocent sounding, being one of many recordings in Sheila's graduate year, yet another misleading vocal starter that transforms into a femme midtempo vocal of strings and "sheer ecstassssssssy!". Turn it over for a northern dancer, although it only endorses Sheila's Nancy Wilson inspired inclination for ballads.

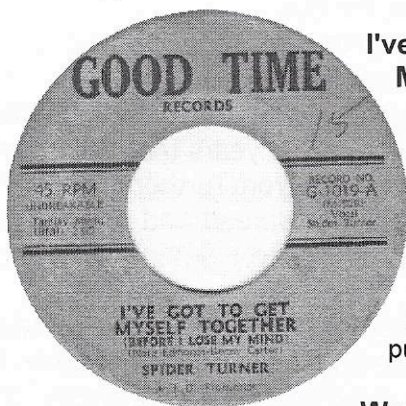
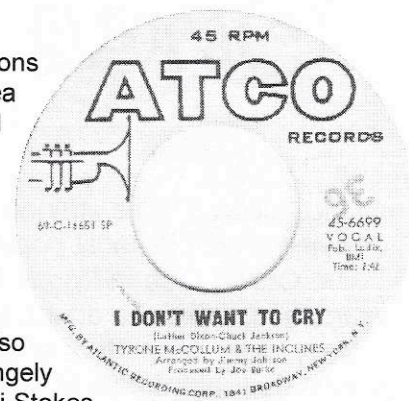


The Bad Guys - Gracie Darnell (Ruth)

I am most definitely not a fan of the clip-clop sounds, but such tightly produced raspy girly vocals couldn't be more enchanting. Fittingly, RUTH McLaughlin published this slice of vinyl, which offers the lesson 'don't let em get to you'.

I Don't Want To Cry - Tyrone McCollum & the Inclines (Atco)

Penned and originally recorded by Chuck Jackson in 1961 (Wand), other versions include Ruby Winters (1969) and Ronnie Dyson (1970), but the Green-Sea release seems the most accepted. However, thanks to an infectious beat, I'd best describe this one as "Pearlean Gray with balls!" and a must-have. This is probably my favourite all-time cheapie, more so, because I bought the only copy I ever found.



I've Got To Get Myself Together (Before I Lose My Mind) - Spider Turner (Good Time)

Believed to be a New York recording and also released on "Sounds of Soul (1004)" but with strangely chopped briefer song titles and co-credited to Miki Stokes and Spyder Turner, although doubtful that duets were cut??

Kenny Carter co-wrote it and cut a vocal "gotta" too. Anyway, cut the babble, this one saved me during a challenging time when I desperately needed the right sound to complement a momentous high. It's pure inspiration blended with an energy pill, I love it!



Woman - The Nicky Newarkers (Mercury)

Written by Jesus Alvarez (who also co-produced) and David Anthony Weiner, this 1976 release is the favourite from the 'chick flip' stall. Commanding an uplifting 'feel-good' beat that you would expect from a main room 70's anthem, but perhaps the misleading start is its let-down or blessing there, a classic dancer nonetheless.



Talkin' - Vee Gees (Jump Off)

Probably their only single on a reasonably obscure label thought to be owned by a US sporting guy. Smooth and floaty in that 70s way, with a serious philosophical message (Johnson's material leaned towards religious) disguised with a casual yet rather commendable vocal and clever variable backing; it's an effortless addiction. Flip it over if you care for instrumentals, you will most likely want to anyway.

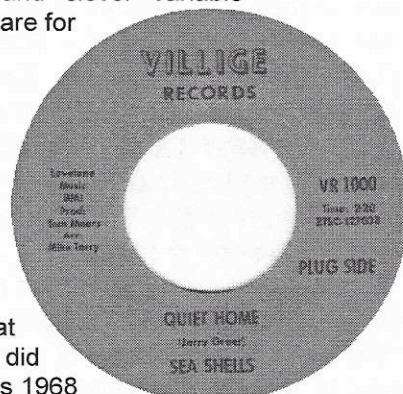
Quiet Home - Sea Shells (Village)

Arranged by the talented Mike Terry, this is soothing, haunting and melodic without dawdling in tempo. Superb skill and attitude in the vocal wraps around the emotions and the production completes this absolutely classy number.



Don't Leave Me Baby - Maxine Brown (Epic LP)

It nearly broke my heart when Maxine said that she couldn't recall this track, however she did remember tree-climbing for the cover photo of this 1968 "Out Of Site" LP. Unlike much of her material, DLMB did her incredible voice justice. It was also recorded by Ray Gant & Arabian Knights in 1974, and is familiar against its twins of the Carter and Kendrick "What's that on your Finger". This will habitually prevail as my ultimate ender, simply because it's been known to make this big girl cry ...oh, that voice!



ONCE UPON A TIME...

Chris Moores

Once upon a time...during March, April & May of 1979 to be precise...the Northern Soul Scene was enjoying one of its most popular periods; and there were a variety of reasons for this.

The Casino Club in Wigan was well and truly established, having been running for some six and a half years, and, without a doubt, the Casino was the most influential club around at that time.

Many older supporters of the Twisted Wheel and Pendulum Clubs in Manchester, and Va-Va's in Bolton, shifted their patronage to the Casino Club as the older clubs closed down. And in the years that the Casino had been open it had built up its own considerable band of support, both local, and from further afield.

The Wigan Nighters were easy to get to; both bus and train services were widespread and reliable. No matter where you were travelling from, (perhaps meeting up with friends en route,) getting to Station Road, Wigan for midnight on Saturdays was never a problem.

Not that Wigan was the only venue – the Northern Soul Scene was popular in all corners of the country. There were the Southern Soul Club Nighters at Yate near Bristol, late evening sessions at Gaetanos in Manchester, Pat Brady and Swish ruled Leeds Central, and there were the Assembly Rooms at Derby, the Cat's Whiskers at Burnley, etc. etc.

There were some excellent DJ's around at the time. Richard Searling was at the top of the tree, although Pat Brady and Soul Sam were also up there, but Searling captivated the Casino Club on a weekly basis, and that gave him an edge. And there were at least another twenty top jocks who were all worth listening to.

The demands of the dancers, and the competition amongst jocks and collectors, created an ideal environment for the introduction of new English record labels. Grapevine and Casino Classics had appeared in '77 and '78 respectively, and '79 saw the launch of the Destiny and Inferno labels. These record labels sought to satisfy the commercial demand for the Northern Soul product, and did so with a mixture of failure and success. There were plenty of quality releases, but, unfortunately, there was also a pile of shit. It must be said though that the Grapevine label turned out most of the quality stuff.

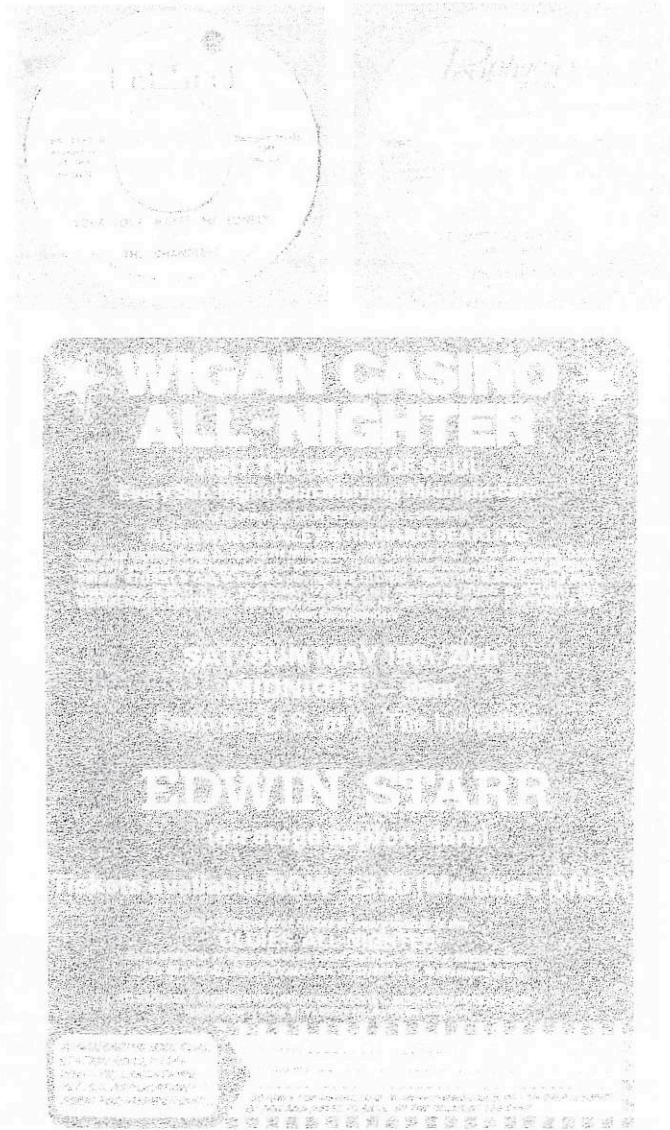
Richard Searling, DJ in residence at Wigan, and guesting all over the place, bombarded the dance floors with a superb collection of exclusives, cover-ups, biggies and monsters – *I Don't Like To Lose* – The Group, *Hey Little Way Out Girl* – The Construction, *Lover* – Delights, *He Broke Your Game Wide Open* – Frankie Dell, *Country Girl* – Vicky Baines, *You Won't Say Nothing* – Tamala Lewis, *That's What I Want* – Sylvia McGowan, *Breakaway* – Toni Basil, *Say It Isn't So* – Betty Boo, *The Joke's On You* – Kenny Gamble, *Gone With The Wind* – Rita & the Tiaras, *Trick Me treat Me* – The Cobblestones, *Who Ya Gonna Turn To* – Benny Sigler, *Time Won't Let Me* – J.C.Messina, *24 Hours Of Loneliness* – Wilbur Walton Jnr, *Run Run Baby Run* – Peter Jarrett & the Fifth Circle, *Not My Girl* – Johnny Hampton, *I Really Love Yo* – Jimmy Burns, *Cross My Heart* – Yvonne & the Violets, *Just Like You Did Me* – Yvonne Vernee, *Up And Over* – Jay Traynor, etc.

Those are just some of the reasons why the Northern Soul Scene enjoyed such a golden age during this period. And this weight of popularity did not go unnoticed by the media; one journalist wrote at the time:

"There is a certain amount of hustling and bustling in the street. The queue outside the Casino Club is reminiscent of a gang of hyperactives trying to get out of a burning cinema through a cat flap. But nobody is injured and eventually they all squeeze past the turnstile into the soaring foyer of the Casino. The first thing you notice is the diamante ceiling. It's the ultimate over-the-top manifestation of kitsch. Until you realize that the glittering crust is actually droplets of salty water. Human sweat vapourized and condensed on every surface. Now and then a drop gets pregnant and plops ripely onto your nose. This is nothing. By 8.00am the atmosphere will be that of the Orinoco Basin. Airless, saturated and opaque."

In March of 1979, the first edition of a fanzine called "IT'S THE BEAT" (ed. Dave McCadden,) came on sale for just 40p, and in it was listed the top 60 sounds of the time – several of them were then 'covered-up', and at least 17 of them were being plugged because of their recent / impending UK release on Grapevine, Destiny or Inferno – you can make what you like of that fact. The list went something like this...

01	I Don't Like To Lose	The Group
02	Lover	The Delights
03	Hey Little Way Out Girl	Construction
04	You Won't Say Nothing	Tamala Lewis
05	Just One More Chance	Patrick Bradley
06	Lips To Your Heart	Night Watch
07	Gone With The Wind	Rita & Tiaras
08	He Broke Your Game Wide Open	Frankie Dell
09	Country Girl	Vicky Baines
10	The Jokes On You	Kenny Gamble
11	Wanted In Three States	Larry Clinton
12	Say It Isn't So	Betty Boo
13	Breakaway	Toni Basil
14	Soul Step	The Dogs
15	Sensitive Mind	General Assembly
16	Who Ya Gonna Turn To	Bunny Sigler
17	I Really Love You	Jimmy Burns
18	Lady In Green	Magnetics
19	Rags Is Rags	Larry Barnes
20	Would She Do That For You	Mary Saenz
21	That's What I Want	Syng McGowan
22	Not My Girl	Johnny Hampton
23	Trouble	Agents
24	Run Run Baby Run	Peter Jarrett & 5 th Circle
25	Trick Me, Treat Me	Cobblestones
26	I Can't Let Him	Cheryl Ann
27	Loving On Borrowed Time	Vel-Vets
28	Time Won't Let Me	J.C. Messina
29	That's Not Love	Holly St. James
30	24 Hours Of Loneliness	Wilbur Walton Jr.
31	The Closer She Gets	John Drevar's Express
32	You Don't Need No Help	Rex Garvin
33	Fell In Love With You Baby	Linda Elliot
34	If You Loved Me	Peggy March
35	Pleasure Girl	Bobby Coleman
36	When We Get There	Paul Anka
37	Up And Over	Jay Traynor
38	Ain't You Got A Heart	Paul Newman's Excalibur
39	Your Love Makes Me Lonely	Chandlers
40	Salt And Pepper	Esko Affair
41	Cross My Heart	Yvonne & Violets
42	Stop And You Will Become Aware	Helen Shapiro
43	Step Out of Line	Lucas & Mike Cotton Sound
44	Oceans Of Emotion	Judy Hughes
45	Hold On	Soul Generation
46	You're Like A Mystery	Belmonts
47	Magic Touch	Bobby Fuller Four
48	You Got To Love Your Baby	Millionaires
49	Baby's Gone Away	Dawn
50	Misery Loves Company	Ruff Francis & Illusions
51	Girl From New York City	G.T.O's
52	Try To Think What Your Doing	Court Davis
53	The Beat Of My Heart	Kenny St. Clair
54	Gypsy	Ellen & Shandells
55	Lovin' On Borrowed Time	Phil Orsi
56	Loving You Takes All Of My Time	Debonaires
57	I'll Hold You	Frankie & Johnny
58	Put That Woman Down	John Leach
59	Just Like You Did Me	Yvonne Vernee
60	You Just Can't Walk Away	Dean Courtney



At the time I was amazed to find Dean Courtney and Yvonne Vernee propping up a list like that – and I still am.

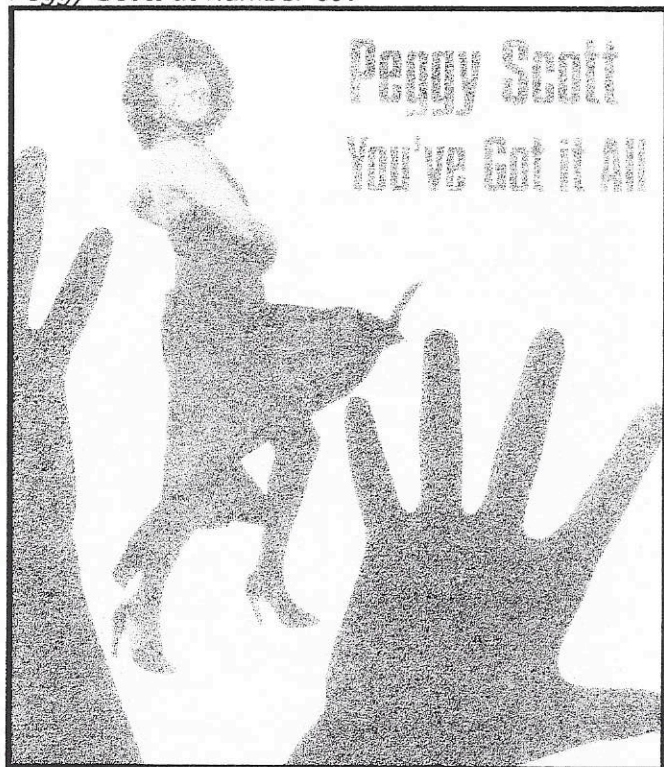
I travelled over to Wigan Casino for the April 7/8 All-Nighter. Russ Winstanley's spot included *When Love Grows Cold* – Ron Grainer Orch, *Evil – Posse*, *Waiting There For You* – Reperata & Delrons, *Someone Out Ther* – Candy & Kisses.

Richard Searling played his current biggies, as already mentioned, and he also began to plug *Can't Help Loving Dat Man* – Laura Greene.

Dave Evison began to hail *Catch Me I'm Falling* – Esther Phillips & Dixie Flyers as the 'in' oldie.

Away from the Northern Soul Scene, the country was awash with Disco/Pop and Disco/Funk. 'Blues & Soul' magazine were full of it, including records like *In The Navy* – Village People and *Here Comes The Night* – The Beach Boys high in their top 100 British Soul Singles – I thought that it was heartbreaking. Northern fans

may be interested to know that that same chart included *Contact* – Edwin Starr at number 32, *Hey Little Way Out Girl* – The Del Capris at number 35, *My Man's A Sweet Man* – Millie Jackson at number 58, *I'm Gonna Share It With You* – Diana Foster at number 64, and *You've Got It All* – Peggy Scott at number 69.



About this time, in the USA, an emergency meeting of the American Black Music Association was called. This came about because of the growing concern that the rise of disco was influencing both sales and exposure of black music. ABMA President, Kenny Gamble talked about "...the problem of disco encroaching on such black music forms as soul..." Evidence was given to show that sales of soul records had dropped by 50% because black music oriented radio stations were programming more and more disco material in favour of black soul music.

Back in England the Elgins were due to appear at Wigan Casino during the April 14/15 (Easter Saturday) Nighter. Sadly I was unable to attend because I had been invited along to my friends anniversary celebrations. They Celebrated at Martholme Grange, Padiham where Tommy Hunt was appearing. He performed *Loving On The Losing Side*, *Crackin' Up*, *Sign On The Dotted Line*, etc. I'd seen it all before, and I'd see it all again.

Easter Sunday, 15th April, and off to the Carousel Club at Ardwick Green, Manchester for

the 12-hour All-Nighter. DJ's included Dave Withers, Russ Winstanley, Siz, Ginger Taylor, Martin J. Christie, and Richard Searling – and a tremendous nighter it was. All the previously mentioned stuff was played, plus *Baby I Don't Need Your Love* – The Chants, *She'll Come Running Back* – Mel Britt, *Spring Rain* – Bebu Silveti, *Village Of Tears* – Ben Zine, *Can't Get Along Without You* – Dutch Robinson, *You Got Too Much Going For You* – Jimmy Beaumont, *You Have No Choice* – Delaney Bramlett, *Surrounded By A Ray Of Sunshine* – Samantha Jones.

Easter Monday morning, 16th April, and I left the Carousel to travel up to Burnley for the Cat's Whiskers All-Dayer. I was knackered, but still enjoyed hearing all the same stuff that I'd heard the night before.

Friday 27th April saw me at the Cavendish Club, Blackburn, to see Edwin Starr in action, and the man was in full flow with *S.O.S.* – *Headline News* – *Nights On Broadway* – *War* – *Contact* – *25 Miles* – *You Know That I Know* and the newly released *H.A.P.P.Y Radio*. It was a thoroughly enjoyable evening – the only fault was Edwin's inclusion of *Y.M.C.A.* in his spot – four weeks later he was booked to perform at Wigan Casino – I'd hoped he wasn't planning on singing *Y.M.C.A.* there!

Saturday 28th April I was back at the Casino Nighter, and it turned out to be a bit weird. Russ Winstanley must have been on commission because he played *Ron Grainer Orch* – *Diana Foster* – *J.J. Barnes* – *Nicky Wilson* – *The Playthings* all on the 'Casino Classics' label, and *Diane Ducane* on the 'Contact' logo. I expected better from Richard Searling, but he played *Del Capris* – *Peggy March* – *Delights* – *Agents* – *Betty Boo* – *Larry Clinton* – *Laura Greene* – *Paul Anka* – *Edwin Starr* – *Seventh Wonder* – *Carol Anderson* and *Smith Brothers*, all of which appeared on either the Grapevine or RCA labels. That pissed me off, and I escaped upstairs to Mr.M's, where Kenny Spence, Stuart Brakenridge and Derek Gallagher blew my brains out for a few hours with *The Capitols* / *Cool Jerk* – *James Lewis* / *Manifesto* – *Steve Karmen* / *Breakaway* – *Frankie Beverly* / *If That's What You Wanted* – *Salvadors* / *Stick By Me Baby* – *Gems* / *I'll Be There* – *N.F. Porter* / *Keep On Keeping On* – *Jackie Wilson* / *Who Who Song* – *Little Carl Carlton* / *Competition Ain't Nothing*, etc, etc. Then back downstairs into the main Wigan arena for Dave Evison's spot, and some more great oldies.

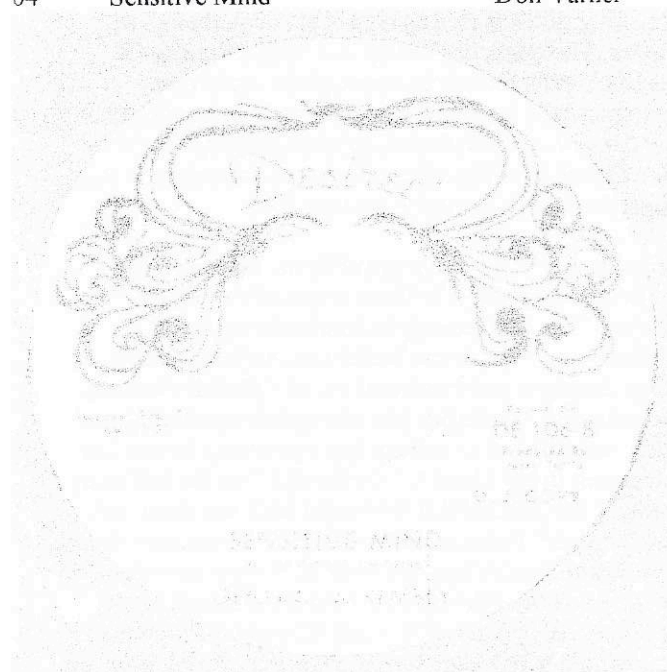
At the beginning of May '79, 'Black Echoes' printed a top twenty chart based on the Easter gig at the Cat's Whiskers...

01	Put It To Me Baby	Secret Weapons
02	I Don't Like To Lose	Joe Matthews
03	I Really Love You	Jimmy Burns
04	Country Girl	Christine Cooper
05	I Found True Love	Steve Mancha
06	Can't Help Loving Dat Man	Laura Greene
07	Guess Who Loves You	Frank Wilson
08	Can't Stand To Lose You	Superlatives
09	Lover	Delights
10	Put That Woman Down	John Leach
11	I Am Nothing	Masqueraders
12	Hold On	Soul Generation
13	She Said Goodbye	Steve Mancha
14	Gone With The Wind	Vel-Vets
15	Up And Over	Jay Traynor
16	Say It Isn't So	Betty Boo
17	Wanted In 3 States	Larry Clinton
18	Anything I Can Do	Love Committee
19	Better Late Than Never	Diane Ducane
20	Just Like You Did Me	Yvonne Vernee

(Enough damn cover-ups to hide Saddam's weapons!) But just a note that the two 'Steve Mancha' cover-ups turned out to be the great double-sided single by Billy Hambric on the Drum label.

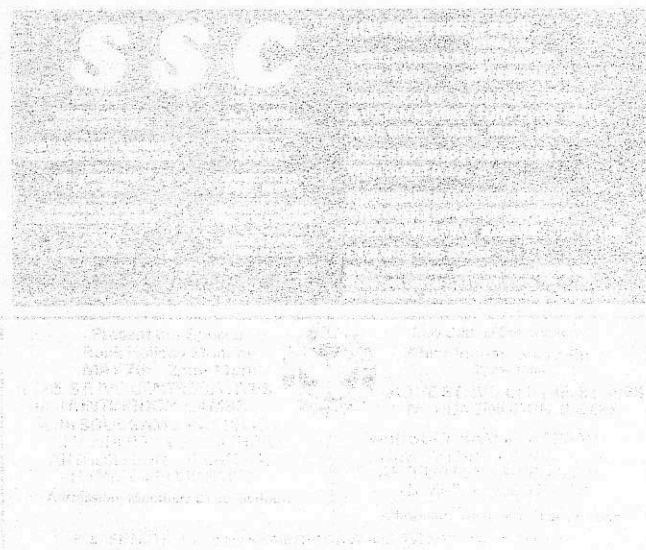
Meanwhile, on t'other side o' Pennines, Swish and Pat Brady were doin' the biz at Leeds Central.

01	Your Love Makes Me Lonely	Chandlers
02	Hey Little Way Out Girl	Del Capris
03	He Broke Your Game Wide Open	Bobby Franklin
04	Sensitive Mind	Don Varner



05	That's What I Want	Syng McGowan
06	Sax In The Night	Bobby Watts
07	I Walked Away	Bobby Paris

08	Somebody To Love	Eddie Curtis
09	Lovin' On Borrowed Time	Vel-Vets
10	Time Won't Let Me	Bob Seiger
11	You're Like A Mystery	Belmonts
12	Misery Of Love	Illusions
13	New York In The Dark	Ad-Libs
14	One Or The Other	Gwen Owens
15	I'm Gonna Walk	Mickey Laney
16	I Can't Let Him	Cheryl Ann
17	Trouble	Agents
18	My, Oh My	Billy Floyd
19	Just A Little Misunderstanding	Del-Larks
20	Look What I Got	Zena Foster



Looking back on that period in early '79 there are a few things that stick in my mind – the number of gigs dotted around meant that there was somewhere to visit every week. Of course, Wigan Casino dominated, but it was great to hear the variety of stuff being played at lesser venues as well. Soul lovers of every ilk were catered for – oldies fans, 70's connoisseurs, Detroit collectors, followers of the 'new monster' sounds, UK collectors, even Mods had a look in – very cosmopolitan.

But, of course, it is the records themselves that linger longest, and there were certainly some fantastic sounds that appeared on the scene at the time, and their quality means that they remain favourites today.

Slow and Deep with Eddie

Terry Collins " The Show Must Go On " (US Kwanza 7766)

Firstly lets make one thing clear, this isn't the same song as Sam Dees classic Atlantic song, but a brilliant story line ballad from 1973. With Terry explaining to his daughter in a letter, how he's been working the night clubs and touring all his life, and though it's in his blood, he really regrets not seeing her grow up. *"Dearest daughter do what your daddy says, although I can't be with you on this your birthday, but your dad's a nightclub entertainer, I've been in this business oh so very long, but you know the old saying, the show must go on"*. Self penned by Terry in conjunction with Bobby Eli, who produced this song with Stan Watson, two legendary figures, whose names are credited all over the Atlantic and Philly Groove classic waxings of this early 70's period by artists such as First Choice, The Delfonics, etc. Strings, horns, femme support and Mr Collins powerful baritone vocals are a potent mix on this 45, which I'm not certain whether it was indeed ever issued, as I've never seen a stock copy.

Aretha Franklin " Sweet Bitter Love " (US Columbia 43333)

From Aretha's early Columbia period comes this tear jerking ballad, penned by the genius Van McCoy, and executed in devastating fashion by Ms Franklin. A plodding piano, searing strings and Aretha's vocal gymnastics are all that are needed to create a soulful masterpiece which I never tire of. Just listen to the way she sings the line *" my magic dreams have lost their spell "* it's enough to make a grown man cry! Also check her *" Cry Like A Baby "* on the same logo for more evidence of a Queen ready to take the Soul world by storm.

Burt Bacharach [Featuring Cissie Houston] " One Less Bell To Answer " (UK A&M 873)

This was a hit for The 5th Dimension and although I personally love their version, this side from 1971 featuring the quite brilliant vocals of Cissie Houston takes the song to another level. With Bacharach's fantastic production, searing strings, lazy horns and male backing vocals this is a once heard, never forgotten '45. Many thanks to Richard Searling for including this waxing in his "one's that just missed " 50 favourite records of all time show, to celebrate his birthday on Jazz FM, and then kindly giving me the label details to look for.

Billy Cee " I'm Doing Fine " (US GSF 6913)

Malaco magic! This 1974 outing is the flip side to the great midtempo *" Don't Matter To Me "*, but collectors beware, you need the issue to get this superb slowie, as the more common white demo's are same both sides. As you'd expect from Malaco, the production is spot on, with Tommy Couch's production complementing Billy's fantastic vocals, as he tells a former lover how he's getting on with his life, after their break up, backed by some stunning horns and a subtle strings. If you enjoy this side then check out the previously unissued *" I Believe In Love "* by Billy on Grapevine 2000's essential Malaco Deep Soul CD 'Troubled Waters'.

George Jackson " Macking On You " (US Chess 2167)

George Jackson is a real hero of mine, as much for his song writing skills as well as his vocal talent, though he never fails to deliver on any of his increasingly collectable singles. This particular outing is a *"Fame/Sounds Of Memphis "* production from 1975, issued on the mighty Chess label. With the subtle horns, piano, and organ allowing George full freedom to express himself. He's trying to persuade his woman to give up thinking about her flashy new male admirer and stay by his side. *"He brags about his new car and flashes his diamond ring, you'll be just another fool left in shame, he's just macking on you"*. I don't know if Willie Mitchell had any influence on this wonderful slowie, but the whole production sounds a dead ringer for the 'Hi' sound at it's very best.

Hoagy Lands " Forever In My Heart " (US Laurie 3372)

To the Northern Soul scene, the name Hoagy Lands will always have a place in it's hall of fame, for the all time classic dancer *" The Next In Line "*. But to collectors of Deep Soul Hoagy was a brilliant singer of the big city ballads that he recorded in New York, throughout the 60's and early 70's. Witnessing his live performance at Cleethorpes Soul weekender was a bittersweet experience, obviously well below par health wise with his vocals missing the power of his halycon recording period, it was still an awesome and emotional event. I shudder to think what it would have been like to have seen him at his peak. Meeting and chatting to him afterwards revealed a very warm, slightly sad, but wonderful character who, with more time would have revealed many interesting stories I'm sure. I asked him why he didn't perform [on this occasion] *" Forever In My Heart "*, *" September "* or the brilliantly titled *" Two Years And A Thousand Tears "* [all Laurie recordings] and he said that it brought back too many sad memories of his sadly departed wife. Listening to the lyrics of *"Forever"* I can understand why he would have found performing it so difficult, *"I don't know when I'll hold you close again, I only hope and pray we'll see a new day and go together on our way"* supported by near operatic femme support and sensitive strings. As most people know, Hoagy died alone, in New York, a few months after returning home. I'm just grateful to **Ady Croasdel** for giving us the opportunity to witness this Soul legend and for Hoagy to know that hadn't been forgotten by his adoring fans. So may he long remain *" Forever In Our Hearts "*.

Al Hudson and The Soul Partners " Almost Ain't Good Enough " (US Atlantic)

Written and arranged by Jimmy Roach, this is a superb " sweet n' deep " story line ballad by Al Hudson, as he tells the tale of a girl he's seen across the street, who makes his heart beat that little bit faster. And his failed attempts to win her love despite his best efforts, *"Last Friday when I saw her sitting in a park, I knew what I had to do, a guy walked up, they got in a car and drove away, almost ain't good enough that's my claim to fame"*. Superb strings are

very evident throughout this waxing contributing as much as Al's broken hearted vocals, to create a sad but essential slice of downtempo Soul from 1975.

The Charmetts "What About The Children" / "Breaking Up Again" (US Philomega)

From Philly comes a wonderful female double headed gem, the top side being a beautiful ballad about marital break-up's (sounds a laugh a minute Eddie hehehe says DP) and the problems it can create for the innocent youngsters involved. The flip side is in a similar bag but slightly more up beat, both sides feature sad strings, with the addition of horns on "Breaking Up". If you love records like Fletcher Walker "Guess I'll Never Understand" [Paramount], then this is in a very similar, poignant style.

Eddie Hubbard (Feb 04)



Chris Bartley hides

An old buddy of mine, Nigel Parker, came over to my house last week (Sept 02) to trade some records, drink tea and swop tales of old. He showed me this album from 1976 on SSS by Van McCoy & Friends called "Dancin'". Now don't be fooled by the year of release as the album features material from the mid to late sixties. Out of the 10 tracks, 9 are written by Van in partnership with Joe Cobb. Whilst the sleeve notes don't mention the names of any of Van's friends who assisted on vocal duties, Nigel reckoned Chris Bartley sung on at least two of them. Must admit they do sound very similar to his Vando offerings. "Just another dress rehearsal" is a lovely down tempo item whilst "Ain't got no love" is a flowing mid pacer well worthy of some turntable action. Nigel reckoned it did get some play years ago but never really took off. So why would anybody release an album full of dated ten year old material slap bang right in the middle of a disco inferno? A quick check through some history books reveals a few telling clues? In the summer of 1975 Van scored a massive number one hit in America with "The Hustle". Throughout the next two years he regularly entered both the single and LP charts throughout America. I can only assume SSS had the rights to some old unreleased McCoy songs gathering dust on the shelves and thought they could ride in on his success. The ghastly front cover of a couple doing "the bump" or whatever tries to give the impression of a trendy release. Of course this little deception meant the album was bound to fail miserably and it probably did. Has anybody out there got the American copy so we can compare? I say this because my copy is on Australian SSS. Here's the track listing: Sweet and easy*, If I could make you mine*, The Generation Gap*, Help is on the way, What kind of a man, The women who made me a man, Just another dress rehearsal, With all my heart, Ain't got no love, Back Tracking*. Those songs marked with * are instrumentals.

Over the last year or so I've read the following 3 books and I can recommend them fully:

NORTHERN SOUL IN BARROW This is Rod McKeever's story of the soul scene in the Cumbrian town of Barrow in Furness. Loads of pictures both colour and black & white and lots of anecdotes. 108 pages A5 size. Priced at £9.99 and available from the author himself – email details robmckeever@onetel.net.uk

CURTIS MAYFIELD 'People never give up' by Peter Burns - 370 pages A5 size of a thoroughly detailed account of Mayfield's golden recording career. Includes a full discography. A fascinating story covering both the man and the recording scene in Chicago at the time.

LOW RIDER MUSIC 1950-1975 by Ruben Molina. 160 pages A4 size full of information on groups and artists that made records that were popular on the west coast low rider scene. Many of these sweet records are now highly collectable on the soul scene. Contact Mictlan Publishing www.mictlan.com for details.

If the measure of success attained by a singer were relative to the talent displayed, wouldn't that be something. It is true, that some of the biggest stars thoroughly deserve their status, no matter how overblown it often seems. But since the fifties far more worthy and influential singers have deserved to prosper and achieve greater and longer exposure. Far too many of these talented, creative and original singers, writers and musicians had their fifteen minutes of fame and fell from sight. For as many different reasons as their number. It happens all the time, everywhere, and in the soul music field a precious few get a second bite of the cherry in the way Ben E King and Percy Sledge did. No most of them keep gigging as long as they can or until people stop coming to the shows. Then some go back to the day job, or hit skid row, you name it and they have probably been reduced to it. Few of them get a fair shake because in their business there are far more swindlers than artists. If they wrote a few songs, that they didn't sell for peanuts or get cheated out of by management, they generally fared a little better. But those great interpreters, whose silky, effortless vocals could make often banal lyrics, set to insensitive arrangements sound like poetry. Many of them disappeared without a trace. In the thirty years since the era of sixties soul the Music Business has gone through all the extremes. Today its a supermarket run by the huge and powerful record giants like Sony, Polygram, Time Warner and MCA who control and manipulate product through a highly visible Music Media, which grows all the time and seems increasingly dependant on gimmicky videos rather than quality music.

Lou Johnson was one such casualty. He had a couple of hits in America in 1963 and '64 with 'Reach out for me' and 'Always Something There To Remind Me' but he did not seem to have what it takes to maintain a sufficient level of commercial success. He certainly lacked the right kind of exposure, or he could not establish a strong enough identity on which to form a large fan base in the way some of his contemporaries like the Drifters or Al Green did which enabled them to survive and carry on working until the present day. But the most consistent thing he had going for him, other than his exceptional vocal ability was the high quality of his songs. During the ten years he was recording he produced a consistently high standard of brilliant records; they were few and far between but almost always excellent. Most people remember the hits, if they remember him at all, which were Burt Bacharach productions and projected an accomplished and sophisticated image. But the less known work is more soulful and also has much to recommend it. Little information was available on Lou thirty years ago when he was at his peak and less has emerged in the intervening years but what little there is can now be revealed.

Lou Johnson was born in New York City where he grew up during the late forties and fifties. He started singing in choirs and gospel groups at local Pentecostal Churches in his early teens. He studied at Brooklyn University where he majored in Music Studies and during that period he became an accomplished musician on keyboards and percussion, still finding time to gig with his vocal group in the evenings. After one such appearance he met Dick Simpson who signed Lou and his group the Zionettes to his own label Simpson Records. They cut a few gospel tunes together, one of which, 'Talkin' about the Man' created a lot of interest. Burt Bacharach liked Lou's vocal style when he heard the record and saw great possibilities for him as a solo act. Simpson became his manager and brought them together in a New York studio in the fall of 1961. That first session also introduced Johnson to Bill Giant, Bernie Baum and Florence Kaye who were just getting established as a song writing and production team and were staffing at Big Top. During the next five years they were to supply Johnson with some great material. The session was arranged by Bert Keyes and produced by David Mook and gave them the first two singles 'If I Never Get To Love You' / 'Thank you anyway (Mr DJ)' and 'Wouldn't that be Something' / 'You Better Let Him Go'. Neither release was a hit but it was still early days for all those involved and the records were well thought of by the New York music biz. 'If I Never Get To Love You' was a Bacharach/David song which heralded the song writing partnerships move into the soul field, that grew to have enormous success and influence during the next few years.

The A and B sides of both singles were quite a contrast to each other due to the influence of the various writers involved. '(Mr DJ)' had a dreamy atmosphere that suited Lou's melancholy reflections perfectly. 'If I Never Get To Love You' in stark contrast created an intense mood with all the Bacharach ingredients of busy arrangement, big sound dramatics and Burt's distinctive piano work. 'Wouldn't That Be Something' is a superb record in the tradition of the Drifters 'Save The Last Dance For Me' and other Leiber/Stoller productions of that era. On reflection the B/D sessions on Johnson clearly show the influence of Leiber/Stoller and could all have easily been custom made for the Drifters and the voice of Rudy Lewis. 'You Better Let Him Go' got a Wand-ish sound treatment of Joe Byers song. There's nothing special about the song, which skips along, except for Johnson's convincing delivery that turns it around.

Legend has it that Burt Bacharach worked many years for Marlene Dietrich as her musical arranger and accompanist before striking out on his own in the mid fifties. He met Hal David and they began writing as a team in 1957. Early successes were with 'Magic Moments' for Perry Como and 'Story of My Life' with Marty Robbins and Michael Holliday in the UK. It was Bacharach's idea to break into the New York soul scene in the early sixties, where he felt the vocal performances came closest to his vision of the teams songs. He began to look for some new singers to work with and to promote his work through. In addition to David, Bacharach often wrote songs with Bob Hilliard and it was one of these 'Tower of Strength' that was a top five record for Gene McDaniels in October 1961. Lou Johnson was to be his first soul protege and so the team set about writing with this thought in mind. What they came up with was the outstanding 'Reach Out For Me' which became Johnson's third single, recorded in 1962 and a minor R&B hit at 74 in October the following year. It's an outstanding song, one of B/Ds best, which inspired a mesmerising delivery from Lou with powerful production values from Bacharach. Hal David's lyric is given the poetic justice it deserves by Johnson's sensitive rendition. It is simply one of the best records of it's kind and still sounds as good now as it did then. It did reasonable pop chart business as well so it was released on London in the UK where it sold quite well too. It was not the big hit it deserved to be however, in those days the American media was very low tech not to mention racist and exposure for Johnson and black singers like him was troublesome. Fate also dealt itself into the equation when Big Top went broke just as 'Reach Out' was moving up the Hot 100.

Big Top didn't issue many records that were of much interest to soul music fans. The label started in 1958 and their first big hit was Sammy Turners 'Lavender Blue' a beautiful reworking of the traditional old English folk song. It went to number 3 on the Hot 100 in July '59. Turners follow up 'Always' another well worn standard also scored when it reached 19th place later that year. Most of the records Big Top issued fell into the MOR category with a few notable exceptions. As well as signing contracts on artists like Turner, Johnny and the Hurricanes and Del Shannon the company released many one and two shot deals with the likes of Don Covay and Tony Middleton. They also bought in masters on Sir Cliff Richard, O C Smith, Pete and Vinnie which when released, escaped most people's attention. Despite other big hits with Don and Juan's 'What's Your Name' (7th on Hot 100) and Del Shannon who had five Top 40 records with the label, the biggest 'Runaway' hit number one all over the word. Even this kind of success was not enough to balance the books and in 1963 Big Top folded after issuing 161 singles in their 3000 series. Had Lou Johnson's 'Reach Out...' been issued earlier it might have saved the label but instead it became a victim of their demise. Big Top could not press enough records to satisfy public demand and Johnson's first hit ran out of juice and fell like a stick.

Leiber and Stoller were selecting some songs for their next Drifters session in early 1961, when they were offered 'Please Stay' written by Bacharach and Hilliard. It gave the Drifters a top twenty hit at a time when they were still breaking in a new lead singer, Rudy Lewis. Consequently Jerry and Mike contacted Burt for some more songs, which he not only provided but also turned up at the next session with completed arrangements. Jerry Leiber recalled in 1972 *"We all crowded in to the old Bell studios I think, July '61. Not only was there the five Drifters, Mike, Burt, myself and all the musicians but we also had three or four female background singers, it was quite a crush."* Two of those session singers were sisters Dionne and Dee Dee Warwick who can be clearly heard on the Bacharach songs cut that day 'Mexican Divorce' and 'Loneliness or Happiness'. For Burt it was quite a day, for not only did he get the experience of working alongside L&S, the masters for whom the very term Producer had first been coined, but he also found his next and soon to be, most successful protege, Dionne Warwick. A short time later when Burt signed a production deal with Scepter he took Dionne with him and together there they recorded a string of hits, which began with 'Don't Make Me Over' (5 R&B, 21 Hot 100) and spanned the next decade. After Big Tops demise Lou and the team moved over to the short lived Hill Top Records for their next release which was 'It Ain't No Use'/'This Night'. It was a G/B/K song with an atmosphere more akin to their first record together and created the same commercial reaction. The flipside was written by Tony Bruno and Lou. Bruno was another New York writer who would later have big hits with many artists further down the line. 'Always Something There To Remind Me' was the next single and was Johnson's biggest hit. It reached 49 R&B in August '64 but couldn't quite make the American Top 40. Given the pop commercial appeal of the song this is kind of surprising. London released it in the UK but Sandie Shaws cover snatched all the sales and gave her a UK number one with her debut, in September that year. For the first time Johnson was clobbered by the cover version, and suffered accordingly. The cover version began in the forties but they really came into their own in the fifties when many of the major US record labels became concerned about the number of big hits being scored by the small independents. Their answer was to copy the records note for note and record the song again with one of thier contracted artists. This kept black music in the R&B charts for a while until people got hip to what was going on. Not much consolation for

those artists who laboured to create the originals however and who invariably lost out on everything but the song writing royalties as their original arrangements and production techniques were ruthlessly bootlegged by companies too big and powerful to sue. In the UK the cover was commonplace, back in the early fifties when the charts were based on sheet music sales the song title was listed with all the versions alongside it. Black singers and musicians had always been ripped off by the white music biz, today sampling carries on that same tradition in a smaller way. But now this can be good for the original artist, back in the sixties it was a disaster for them and many fine records only achieved cult status in the clubs and with specialist collectors. On the American flipside 'Magic Potion' appeared again but this time as an instrumental, consequently in the UK it was replaced by the excellent 'Wouldn't That Be Something' and was very popular with the London club DJs. 'Magic Potion' had also clicked with the DJs, it falls in with a group of songs like 'Love Potion No9', 'Mercy Mercy', and explores the interesting idea of eliciting the help of a gypsy and her potions to influence the affections of the desired one. A theme explored many times before and after. 'Kentucky Bluebird (Message To Martha)' was the next single and again inexplicably, it missed both American charts and in fact did better here in the UK despite Adam Faith's cover which went to 12 while Lou had to be content with the 36 slot. Still it was his biggest UK hit and gained him a little more recognition here. Later the song was recorded again by Dionne as 'Message To Michael' which went top ten in April '66 and there were other notable versions including one by Jerry Butler. Johnson's flipside was the wonderful 'Last One To Be Loved' which bordered on mournful but captured the mood beautifully for most of us who have experienced that kind of longing at sometime.

After the commercial failure of 'Kentucky Bluebird' Bacharach switched most of his attention from Lou to furthering the fortunes of Dionne and the other singers under contract at Scepter/Wand like Tommy Hunt and Chuck Jackson. Johnson continued to work with GBK who came up with 'Please Stop The Wedding' / 'Park Avenue' next. Once again though it sold quite well both sides of the Atlantic there was not enough general interest to create any chart action at all. The song is delivered from the back of the church as Lou attempts to stop his girl marrying the other guy. The flipside was more uptempo and visualised the dream of future success and wealth. GBK began to realise that they were going to have to find some broader appeal in order to survive this string of flops. So they wrote lyrics to and re arranged Sidney Bechet's 'Petite Fleur', which had been a worldwide hit in the late '50s. They gave it the new title of 'A Time to love, A Time To Cry' and it came out on the reactivated Big Top Label in 1965. It was coupled with 'Unsatisfied' and released in the UK on London. Though the London label had minimal UK chart action with Johnson's records, those released had created bubble under success. They had issued five out of the ten US singles plus an EP 'Magic Potion'. All these records are highly collectable now but then you couldn't give them away. 'A Time To Love...' was considered to have certain European appeal due to its origins, and became Johnson's last UK single. Lou made the transatlantic crossing to promote the single with club appearances. He began well with a TV spot on 'Ready, Steady, Go!' on 24 September where he performed impeccably and was seen for the first time in Britain. Unfortunately his club tour was cut short due to the sudden illness of his father. He did later return for another European tour a year later. Before he hurriedly returned to New York he was interviewed and confessed to being flattered by the fact that all his chart hopes had been covered by other artists. *"Dionne did a great job on 'Reach Out For Me' and Sandie Shaw and Adam Faith had bigger hits than I did with my records. But people know I did them first and I figure it keeps my name alive in the business."* Pleased to be in Britain, Lou enthused about working with Bacharach whom he considered a genius. *"Burt's inspirational to work with, he's such a talent, and it's delightful to be able to share and contribute to his brilliant ideas."* The record was a bigger miss than the others. In trying to create wider appeal they had missed the soul fans completely who were not interested in a tune they associated with Trad Jazz. Unfortunately for all concerned Giant, Baum and Kaye were unaware of this and followed up with 'Anytime' a reworked old standard that they treated to the same concept. The record dropped out of sight like a lead balloon. 'What Am I Crying For' the flipside was another heart searching denial ballad that perfectly expresses the struggle between emotion and intellect when you're down and out of love.

Big Top had an album entitled 'Anytime' scheduled and pressed some review copies but the company went under again in 1966 before the record was officially released. Lou's last single for the label was an offbeat version of 'Walk On By' that was produced by white R&B promoter Marshall Sehorn and Allen Toussaint and sounds like it may have been recorded in New Orleans. It was an odd choice for a single, only two years on from Dionne's big hit with the same song, and went the way of the others. It was perhaps Lou Johnson's final acknowledgement to Bacharach who had started it all five years earlier, but by now had moved on to much bigger success. Big Top was resurrected once more and issued nine more singles (500 series) before wrapping it up for good. Giant, Baum and Kaye carried on writing and producing in New York, they wrote many more great

songs like 'It's No Good For Me' which was recorded by Ben E King, Gene Chandler and Johnny Nash. The team also wrote songs for Gerri Granger, the VIPs, the Millionaires, Roy Hamilton, the Soul Sisters and even Eartha Kitt.

Lou Johnson's records are all pretty hard to find at record fairs etc and Big Top are rare. Of the unreleased tracks 'No Other Guy' a GBK medium tempo gem was intended for the 'Anytime' album. The other three have been heard of on acetate, the alternate take on 'Unsatisfied' and one probably from the 'Walk On By' session called 'Love Builds A Fence'. Johnson also recorded the first version of GBKs 'The Panic Is On' the superb minor hit for Roy Hamilton in the late sixties but for some reason the original has, so far, stayed unreleased. Ace Records are in negotiation to lease the original Big Top masters but have had some considerable difficulty so far. It is Trevor Churchill's intention to release a CD with all 24 tracks in the near future. So all of us interested can hold out some hope, the vinyl junkies may have to wait longer.

The second phase of Johnson's career began when he signed to Cotillion Records in 1968. Which due to a lack of hit singles turned out to be a one album deal. 'Sweet Southern Soul' indicated his move south, when Lou left his native New York and relocated in Dallas. Of the eleven songs on the album only two written by Don Covay were new songs. Amongst the rest were Johnson's versions of Ben E King and Drifters records given the Muscle Shoals treatment and all recorded at the Fame Studios in Alabama. The album was produced by Atlantic heavyweights Jerry Wexler and Tom Dowd and the arrangements were handled by Arif Mardin. When initially reviewed in the early '70s, expectations were that Lou Johnson would still have a long and successful recording contract stretching out for many years to come, this album met with some criticism. Since then with the benefit of the perspective of 25 years the album does not seem such a flop. The concept lacked a few strong new songs but otherwise had a good feel that later was more successful for other singers but didn't quite come off here. The Don Covay songs 'It's In The Wind' and 'I Can't Change' were both slow tempo ballads with a suitably moody atmosphere of anticipation, just right for Lou. 'This Magic Moment' is an interesting alternative version of the old Drifters hit with an inventive Mardin arrangement. 'Please Stay' doesn't really come off though, also now it is credited to Thomas L Dorsey instead of Bacharach/Hilliard as it was back in 1961. 'Tears, Tears, Tears,' had been a hit for Ben E King in '67 and 'Don't Play That Song (You Lied)' had been really big in '62. Johnson did well with both songs adding a twist of his own individuality. In 1970 Aretha Franklin's version of '(You Lied)' scored the highest chart success however when it topped the soul chart and went to 11 on the Hot 100. In an interview sometime later Ben E King revealed that he had written most of the song himself, with his wife Betty. Ahmet Ertegun had finished the song while Ben was on one of his many European tours but somehow King was excluded from the credits when the record was released. Quite an omission! Lou's reading of the Curtis Mayfield classic 'Gypsy Woman' which is the album's final track is less sensitive and doesn't compare favourably to the original, or some of the later versions notably Bobby Womack's. Despite the claims made by Ted William's in the liner notes this is not Lou Johnson at his very best. Like the single before it 'Walk On By' it shows a period of transition, sometimes uneasy, at others lacking the harmony and structure of his early work. It was not released in the UK and not many copies found their way into British record shops so it still remains sought after by collectors.

The third stage of Johnson's recording career came with Volt Records who he signed to in 1971. The company reunited Lou with Allen Toussaint and Marshall Sehorn and they began work on 'With You In Mind' the superb but very under rated final album (so far). Toussaint constructed the set like a concept album where the songs seem to run almost continually. It has the soulfully relaxed feel of an intimate late night small club atmosphere. Again as with the previous album, it did not fall into any soul mainstream but this time everything came together perfectly. The songs were all written by Toussaint who also produced and arranged the sessions. Lou Johnson perfectly articulates a graphic journey through the emotional highs and lows of life and love. Beginning with the recollective 'There Were Times' through the eight minute long 'Transition' in which Lou freefalls like he is in an emotional 'Time Tunnel'. We experience the declaration of 'The Loving Way' and the dreamy closeness of 'Nearer'. Side one rounds off with a chronicle on 'The Beat' which discusses the amorphous development of soulful music. "It goes on and on". Side two returns to the pursuit of love with 'Who Am I' in which the singer experiences an identity crisis brought on by a ying trying to survive without his yang. Johnson continues the search in 'Frisco Here I Come' and has a paranoid tangle with technological shortcomings on 'Wrong Number'. Toussaint weaves a wonderful tapestry of sound behind Johnson's relaxed but incisive vocals, his brilliant piano work punctuates, highlights and threads this collection of great songs together. 'Crazy About You' underlines the theme with more declaration and moves us to the final track 'Living Without You' a persuasive and positive conclusion. Volt put out the finished album in a suitably moody sleeve designed by David Krieger for Graffiteria who used the excellent photography of Joel Brodsky. Not many photos of Lou have been seen and seem harder to find than some of his records. No one

knows, for sure why the album didn't take off and establish Lou Johnson as a major star. But a few clues might be gained from a telephone interview taken in New York on 23 September '72 with Marshall Sehorn (in New Orleans) *"Lou is constantly on the road. He loves to tour with a small band. The last year he played all over the southern states. But he got into some trouble with a racist county sheriff who threw him in jail when he got busted with a couple of joints. We are negotiating for his release at the moment"*. Sehorn who had by then become Johnson's manager, was not anxious to go into details of the incident and even less eager for any press coverage at that time for obvious reasons. *"Lou's had some bad luck- but all the folks down here at Sansu think that he's a real talent, and I'm sure we will overcome these difficulties real soon."*

In the UK precious little has been heard of Lou Johnson since that time until recently. Ady Croasdell who runs the legendary Soul Nights at London's 100 Club and has been a champion of 60s Soul for many years, was in touch with Johnson within recent months through Andy Rix in Boston. Together they attempted to bring Lou over for some appearances mainly in the Northern venues. Sadly for a number of reasons this did not transpire. It did establish however that Johnson was still alive, well and regularly performing at clubs and venues in the California area. Ady who has promoted many 6Ts Soul Stars with Kent Records UK, a label he originated, is well respected by soul fans up and down the country for his long term efforts to promote the music and its unsung heroes and he may still yet be successful in bringing this tour off. It's In The Wind. In the meantime the cult of Lou Johnson grows through the interest of collectors and fans of his records. Charly Records who have close connections with Marshall Sehorn might be tempted to release Johnson's Volt recordings on CD, if enough people out there wanted it. Many collectors prefer vinyl and a few copies of the two albums can still be obtained for between twenty and thirty pounds each. The Big Top / London singles become rarer as time ticks on and the EP is like gold dust. For the present these few records are all that we have to remind us of the wonderfully talented Lou Johnson lets hope that the future holds some positive chance that will change that situation, so that more of us can enjoy this remarkable singer's legacy.

Lou Johnson Record Listing compiled Peter Burns. Acknowledgements Trevor Churchill and Kev Featherstone.

Recorded New York, 1961 Producer: Dick Simpson

Talkin' about the man (Simpson) Zionettes (with Lou Johnson lead) Simpson ?

New York, 1962 Prod: David Mook; Arranger: Bert Keyes

Thank You Anyway (Mr DJ) (Giant/Baum/Kaye) Big Top 3115, LP5000

If I Never Get to Love You (B. Bacharach/H. David) Big Top 3115,

You Better Let Him Go (Joe Byers) Big Top 3127, LP5000

Wouldn't That Be Something (G/B/K) Big Top 3127, UK London 9917

Prod & Arr: Burt Bacharach.

Reach Out For Me (BB/HD) Big Top 3153, LP5000 UK. London 9805, 1438

Magic Potion (BB/HD) Big Top 3153, LP5000, Hill Top 552 inst., UK. London 9805, 1438

It Ain't No Use (G/B/K) LP5000, Hill Top 551

This Night (Tony Bruno/L Johnson) Hill Top 551

New York, 1963 Prod & Arr: Burt Bacharach

Always Something There To Remind Me (BB/HD) LP5000, Hill Top 552, UK London 9917, 1438

Kentucky Bluebird (BB/HD) LP5000, Hill Top 553, UK London 9929, 1438

The Last One To Be Loved (BB/HD) Hill Top 553, UK London 9929

New York, 1964 Prod & Arr: Bill Giant, Bernie Baum, Florence Kaye.

Please Stop The Wedding (G/B/K) LP5000, Hill Top 554, UK London 9965

Park Avenue (G/B/K) Hill Top 554, UK London 9965

No other guy (G/B/K) unissued

The panic is on (G/B/K) unissued

New York, 1965 Prod & Arr: Giant, Baum, Kaye.

A Time To Love, A Time To Cry (S Bechet/G/B/K) Big Top 101, LP5000 UK London 9994

Unsatisfied (G/B/K) Big Top 101, LP5000, UK London 9994

Unsatisfied (G/B/K)alt take.....unissued

Anytime (Herbert Happy Lawson) Big Top 103, LP5000

What am I crying for (G/B/K) Big Top 103

No other guy (G/B/K) LP5000

New Orleans, 1966 Prod & Arr: Allen Toussaint & Marshall E. Sehorn

Walk On By (BB/HD) Big Top 104

Little Girl (A. Toussaint) Big Top 104

Love builds a fence (L. Johnson?) unissued

Muscle Shoals, Alabama, 20 May 1968. Fame Studios. Prod: Jerry Wexler & Tom Dowd. Arr: Arif Mardin. Engineer: Mickey Buckins. Musicians Barry Beckett, Spooner Oldham (organ, piano, elec. keyboard) Aaron Varnell, Charles Chalmers (tenor sax), Ronald Eades (tenor, baritone sax), James Mitchell (bar. Sax) Gene 'Bowlegs' Miller (trumpet), Albert Lowe (lead Guitar) Jimmy Johnson (rhythm guitar) David Hood (bass) Roger Hawkins (drums). Album 'Sweet Southern Soul' LP9008

Move And Groove Together (James Shorter/Donald Erquhart)	Cotillion LP9008
Rock Me Baby (BB King/Joe Joeffa)	Cotillion 44011 LP9008
It's In The Wind (Don Covay)	Cotillion 44011, LP9008
Don't Play That Song (Ahmet Ertegun/Betty Nelson)	Cotillion 44026, LP9008
Please Stay (Thomas L Dorsey)	Cotillion 44035, LP9008
Gypsy Woman (Curtis Mayfield)	Cotillion 44035, LP9008
She Thinks I Still Care (Dicky Lee Lipscomb/Steve Duffy)	LP9008
People In Love (Eddie Hinton/Grady Smith)	Cotillion 44026, LP9008
Tears, Tears, Tears (Fred Parris)	LP9008
I Can't Change (Don Covay)	LP9008
Wild Child	unissued
Magic Moment (Doc Pomus/Mort Shuman)	LP9008

New Orleans, Jazz City Studios; Charlotte, N.Carolina. Reflection Sound Studios, 1971.

Prod: Marshall Sehorn & Allen Toussaint. Engineers Skip Godwin, Wayne Jernigan, Cosimo V Matassa.

Album 'Withyou in mind' LP6017

Frisco Here I Come (AT)	Volt 4055, LP6017
Who Am I (AT)	Volt 4055, LP6017
Wrong Number (AT)	LP6017
Crazy About You (Leo Nocentelli AT)	LP6017
Living Without You (AT)	LP6017
There Were Times (AT)	LP6017
Transition (AT)	LP6017
The Loving Way (AT)	LP6017
Nearer (AT)	LP6017
The Beat (AT)	LP6017
I Think I'll Give Up And Die (AT?)	unissued



Billboard R&B charts placings: "Reach out for me" October 1963 peaked @74, 8 weeks on chart.

"There's always something to remind me" August 1964 peaked @49, 7 weeks

LOU JOHNSON's album on BIG TOP – the facts behind the myth.

After nailing down the Trends ABC album story (see #29) I was told about Lou Johnson's infamous album on Big Top. **Dave Flynn** tells me there's only one known copy and that resides in Ady Croasdel's collection. Dave's got a tape of it, but there's only one track that is any good that didn't appear as a 45. "Nothing to lose any sleep about" he reckons. **Andy Rix** adds: The album's called 'Anytime' there's only one known copy which is a sort of test press with a proper label but there's no sleeve. It contains all of the 45s A&B sides plus 'No other guy' being the only remaining unreleased track (as such). I have photocopies of the labels somewhere. The test press is owned by Trevor Churchill who got it when he worked for Bell (UK) in the sixties. On asking Lou why it was never issued despite getting to the pressing stage he had no idea. **Derek Pearson** was told only 50 promo copies were made which would explain its rarity.

ED ROBINSON - Derek Pearson "just purchased a rather neat little ballad type thing by Ed Robinson on Atco 6830 "I just wanna be there". Penned by Ashford & Simpson it sounds early seventies. I believe there's only double sided demos - anybody got an issue or know of anything else by the man? **Michael James** "A while ago I had nice little "gospelly" mid tempo by him also on Atco entitled "temptations 'bout to get me" can't remember the flip though, possibly the track you mentioned? **Eddie Hubbard** also mentions his version of 'The Knight Brothers "Temptation ' Bout To Get Me" [Atco] . **Magnus Blomquist** "I have "Temptations.." in a "deep box". Lets see ... flip is: "Face It". Aow, jerky grits with a rock guitar. **Philly Dave Grimes** "I was thinking to myself that this might be Eddie Robinson who released an excellent gospel soul LP in the 7Ts. Now that Mike says he has a gospel tune by Ed on Atco, my suspicions are strengthened. Whether its the same person or not, the LP is well worth looking out for; Eddie Robinson - "Reflections of the man inside" (1974 Myrrh), two top tunes "The door is open" & "You are never left alone". **John Benson** "Not sure if it's the same person, but an Ed Robinson recorded for Cotillion and had a 45 called "Hey Blackman" with part 2 on the flip (Cotillion 44090). I seem to think I have the Atco 45 on a tape from the late 70's period, I think it was - dare I say it... one of those Highland room spins! - which probably means played a couple of times then dropped. "Sho 'bout to drive me wild" rings a bell with me for some reason - could this be the flip to one of the two sides mentioned? **John Smith** "I've got 'Hey Blackman' on a UK 45. It was on Ember. I remember it being a ballad.



new and then some...



Having been an avid Shades reader for a long time, welcome to my debut article for Mister P – commissioned completely out of the blue I might add! As per my recent missives for Soulin' magazine, I've been asked to have a look at some recent (ish) tunes on the block, and maybe a few older recommendations which might have been overlooked. To business then

First up sees a welcome return for 80s soul veteran **Kashif**, with a second album on his own Brooklyn Boy imprint – a 2 CD set entitled **"Music from my mind"**. CD1 treads a sometimes uneasy line between the real deal and urban R&B, but there are some real killers within – and two due some pretty heavy rotation at soul nights and the round of forthcoming weekenders are **"So emotional"**, a track that wouldn't have sounded out of place on the latest Dennis Taylor album, plus the already heavily played **"Bout to fall in love"** – perfect! CD2 is a bonus disc, featuring some of his classic 80s Arista masters like **"Rumours"**, **"Help yourself to my love"** and so on. Staying within the borough of Brooklyn, NY, a recent winner in modern soul rooms via those so-called 'virtual soul' advance CDRs is a fabulous dancer from former Sylk130/Us 3 vocalist **Alison Crockett's** album, **"On becoming a woman"**. **"Crossroads"** was the cut making big waves at the back end of 2003 – it's now available on her own AC label.

With Prestatyn and the long-awaited UK debut appearance of former Montclairs vocalist **Phil Perry** just a few days away as I write, the man returns with a vengeance as a guest vocalist on jazz guitarist **A. Ray Fuller's** album. **"The Weeper"**, via a strong reworking of the old Isley Brothers/ Average White Band classic **"Work to Do"**. No problems with this one, it's already had plays, and even though I guess you may have a version by someone else already, it's good enough to still rate as essential.

Another independent CD, just arrived on the doormat, is from a guy simply known as **Anthony**. His debut album I presume, as a search for background info has brought no joy, but **"Don't throw your love away"** is a reasonable enough first step on the road. One track immediately warranted a 'repeat' on the remote, a superb midpace chugger called **"Missing you again"** – 2K4 soul with a hint of R&B seasoning.

You might know the name of **Felicia Adams** already if you're an avid 2K soul fan – a young lady responsible for writing recent tracks for the likes of Donnell Jones and Ericka Yancey. Now she, too, steps under the spotlight, with a debut CD for her own Lady Boss imprint, titled **"Read my lips"**. She proves herself more than adequate vocally on this set, with the already touted **"No one else"** and **"Feels good"** vying for honours here. Check it at her website – www.feliciaadams.com.

An independent album around for a while, but seemingly missed by many, is **"Moods"**, a solid 8-tracker from Chicago actress-singer **Cherisse Scott**. Produced by the McKenzie-Burns Project (whose own CD is well worth investigating too), it's a nice amalgam of jazz styled soul, with the mid-paced **"I can't make you be a man"** hitting the spot first time. Now out of print, so be quick!!!

From out of left field comes another of those amazing southern soul albums with a couple of "made in 2K but sounds like the mid-70s" tracks. This time, it's New Orleans in the frame and a quite amazing offering from **Veda Love & the Tommy TW Band** (say what?) for the SONO imprint. Titled **"Make me yours tonight"**, it's the title track plus the incredible throwback **"One sided affair"** that have blown the minds of many a crossover soul connoisseur. Yarmouth watch out!!! This is gonna be a monster – all the credit goes to Mark Houghton for finding it. Want one yourself? Then go to www.louisianamusicfactory.com on the 'net.

Delving back in time next, but nevertheless an album that's really only come to the fore in the last few months is the 1999 offering from **Emmanuel "E.J." Johnson**, titled **"Totally with Me"**. First discovered, I believe, by Andreas Hellingh, the 'crazy Dutchman' from Soul24-7 radio, this CD has been much praised and coveted following some heavy spins via the Richard Searling show. Hard to find? Yes, but well worth the search. A 13-track album from the former Enchantment lead vocalist (remember 70s gems like "Gloria" and "It's you that I need"?), of which 10 rate as essential; featuring EJ's golden falsetto voice on some tasty ballads, with one supreme dancer **"Baby don't give up"**. You can check his website at www.ejjohnson.com (where else? Smile) but you're gonna have to send dollars to get it. Thanks to long-time friend Tamara Negri in New York for mine!

Talking of Soul24-7, I was lucky enough to be asked to cover Terry Jones' show a while back, and from this found that 60s soul legend **Tony Drake** was not only a regular listener (as is **Curtis Blandon**), but that he's still active in the studio. Terry and I were treated to a couple of exclusives from the man, hopefully tasters from a forthcoming album. Terry favours a mid-tempo reworking of Tony Joe White's classic **"Rainy night in Georgia"** – really good too, but the one that blew me away is a truly soulful ballad reworking of Luciano's reggae hit **"It's me again Jah"**, restyled as a full-blown gospel track with not a hint of guitar chops in sight..... Don't forget also that Tony's "Collectors Choice Vol. 1 is still available, featuring his awesome version of "Living in the footsteps of another man", as featured at Soul Essence from the original acetate by DJ Steve Guarrior.

Some other independent CDs still hogging the laser flicker at home include the likes of **Joe Tex II's** **"The Legacy continues"**, with some slightly dated, but oh-so-good cuts. Of which **"I want you the way you are"** and **"Really really didn't know"** are standouts for this hack, although the trademark vocal style of his dad is

nowhere in evidence. It's on Legacy, and Dean Johnson had copies. 70s funksters **Mandrill** also have a nice album out on their own Wilson Bros label, a mixture of old and new tracks, on which the title track **"Sunshine"** takes top honours for me. There's even a reissue of **"Too late"** on the album – if there's actually anybody out there that hasn't got it by now? (smile).

The fabulous and very informative website, www.soulwalking.co.uk, run by long time soulie Toby Walker, has also recommended more than a few nice indie albums recently. Three to check out I would venture, are the **Chuck Mills** album on Chas Charm, **"Thank you"** – some nice tracks, if a bit guitar heavy sometimes, but the stepper **"Give my heart to you"**, and the ballads **"Whisper in my ear"** and **"Thank you"** deserve attention. From Washington DC comes neo-soul artiste **Ayanna Gregory** – another artiste with quite a pedigree in the biz, but now debuting with **"Beautiful Flower"** for New Moon. If Badu, Jill Scott et al rock your world, you'll like this, but the mid stepper **"Far away"** warrants attention in its own right.

Bringing up the rear, but only metaphorically, is a various artists CD titled **"Stars on Broadway-Never alone"** for the Lovebeams label. The brainchild of writer Dwayne Palmer, it's a glorious array of New York talent featuring tracks very reminiscent of the Patrick Moten/Beverly Glen era. Highlight is a femme vocalist called **Capathia Jenkins**, who shines on 2 tracks particularly – **"In You"** (very Rosie Gaines!!!) and the dancer, **"Good lover"**. If Billy and Sarah Gaines' classic "I found someone" floated your boat back in the day, then also check out **"Everything in my life"** by **Robert H. Fowler**.

Lastly, was sad to hear of the passing of 80s soulman Carl Anderson a couple of days back. He will be missed.

Steve Jackson 02/04

THE HEAT WAVES - WHAT PRICE FOR LOVE - MELLOW 1001.

A great piece of Chicago magic circa 1964. Mid tempo but a tad faster than Donald Jenkins's Cortland outings. Strong lead vocal, male harmonizing backing very typical era instrumentation with soaring brass section ala Bruce Gardner arrangement. This will satisfy the avid Chicago freaks, the slower older set and the current mid tempo shufflers. Well worthy of nighter spins.

THE FASHIONS - WHY DON'T YOU STAY A LITTLE LONGER - AMY 884.

Tommy Navarro prior the sex change!! Great latinesque catchy beat between mid and up-tempo. Strong female lead, perfect northern femme backing, horns, repetitive vocals - but so has Mr. Navarro the resemblance is astonishing. Dee Irvin production fully enhances the girls vocal assets admirably. This is a definite biggie when it gets to the dance floor decks, perfect for nowadays, in fact any time since the golden era of Stafford. As an added bonus the flip is a superior punchy dancer.

JANICE CHRISTIAN - JUST A BAD THING - SWAN 4174.

Brilliant mid 60's offering from the "cleaned out" Swan label. This is a haunting mid tempo slab of pseudo Motown in the vein of early Mary Wells shufflers. Great laid back oh so soulful vocals, male backups "shoo be doo bop shoo bop" (spine tingler), vibes echoing through out. Has had Wilton spins in the past – can't wait to hear more of this gem.

BETTY WRIGHT - BABY SITTER - ALSTON 4614.

An overlooked 1972 catchy modern dancer, slower than the current indemand "Man of mine" outing, but at mid tempo the lyrics suit perfectly. The songs are all about a girl having her bloke nicked by this little slapper who was proficient in extra curriculum activities. Clarence Reid and Ms. Wright pen and productions align this recording to our modern scene to a tee. Not a rarity, but with exposure demand will guarantee a price tag hike. As an aside - hands up all them who saw her at Wigan with that neck wrenching cleavage all them years back? Hmmm mamories are made of this.

CHUCK SIMMONS - AM I GROOVING YOU - MOVE 2001.

Quite a little odd ball item here - circa 1973 I'd guess. W Quezergue production and Groovesville music! Upbeat modern dancer of traditional design, slightly commercial but what the hell. Very memorable for the modern rooms, cliche riddled lyrics "Am I Moving you", "I can't get enough" etc and a happy skippy beat with polished proficient vocals. The flip will appeal to our funk brothers in a big way.

GAIL KELLY - WHO DO YOU THINK YOU ARE FOOLING - CAPITOL 5592.

Very polished pure 60's building mid tempo gem of a side. Smooth vocals compliment an accomplished production from veteran Marvin Hughes. Gail starts to pledge her case to her chap, whose been playing both ends and she knows all about it. The breaks through the song fit the lyrics perfectly, and the arrangement is so infectious it ensures instant memorability for the dancers who will appreciate this sound rather than the soul purists. All in all well worth dipping out for to ensure that turntables spin this classy sound.

RHETTA HUGHES - HIP OLD LADY ON A HONDA - TETRAGRAMATON 1520.

Ok Ok - so what's in a name anyhow - what if "Peanut Duck" had been discarded for its inane title, would the northern world be a sadder place than it is? Well now we've discarded the title - the sound is well penned by Josie Armstead who co-produced it along with Detroit legend Mike Terry. The song skips along at 70 odd mph Rhetta's voice is labour less as she soars around the string laden, vibe filled slab of brilliance. This song is a good second reason for shelling out for the *'Relight My Fire'* album which has an ok track called "I Cry Myself To Sleep". Once again this track shows that ten bob millionaires can also have grade A songs on original vinyl.

Barrie Waddington

Sly, Slick and Wicked - All I want is you – Epic 50758 (released 1979)

Emanating from Ohio, the group should not to be confused with its namesake from the West Coast, who recorded for the Bad Boys label. Lead by John Wilson, with co-conspirators Still, Scott, Holmes and Stubbs, the band recorded for Paramount, People and Shaker, and all of these recordings are worth seeking out. According to various sources this outing was cut for the Sweet City label, but eventually found a release on Epic with credit given to Sweet City. Incidentally John Wilson had a solo release on the label "Ain't enough loving" which is a worthy effort but carries a hefty price tag for those who want it. On to the disk itself and we start with a softly spoken intro a-la "The Floaters"...but don't let that put you off! The backing kicks in with that effortless, breezy seventies style which we have become accustomed to from the established bands of that era. A subdued lead builds as the chorus looms, with punctuation from the tight group backing, and then your hooked. You can imagine the guys with their wide lapels and frilly shirts doing the dance routine, with the lead out front and the guys shuffling and twirling away in the background. Most copies are White Promo's but it did get issued with "Prophet" on the flip, which our Japanese cousins donate their left testicle to obtain.

Rochelle Rabouin - This is my year – Cygnet 101 (released 1977)

Back to the days of Stafford and if memory serves me correctly a Dave Thorley cover up of the time. This never really got the attention it deserved, probably due to its label counterpart Earl White "Very special girl" becoming an absolute monster and diverting attention away from Ms Rabouin's effort. I'm told by people who know about these things that it was cut at the same recording session as Earl White and indeed his name appears all over the credits. To my ears it's an excellent track and dare I say it more danceable than Earl White (controversy straight away!) It's the sort of record that could move easily from the modern / crossover rooms into the more progressive northern venues. Set just under up tempo or just above mid tempo, whichever you prefer, its a flowing mass of strings, bass guitar and handclaps thrown in, and not a drum machine or synth in sight. Ms Rabouin has a strong voice and one that probably deserved to cut more records, but I fear this may be her only outing. One dealer confirmed that there seems to be an unusually high interest in this 45 recently, so maybe its been reactivated.

BPS Revolution - Brotherly Love – Jewel 214 (released 1973)

Yes, the label known for its R&B and gritty northern outings throws up a piece of down tempo 70's crossover of the highest order. I will admit to knowing precisely nothing about who these ladies are, but referring to a list from Mr T Brown of the Anglo American Records emporium circa 1995 it tells me this is one of the rarest tracks on the label. The track starts off with a plodding, almost two step drumbeat with twangy wah wah guitar (note the technical musical term there!) before leading us into some tight girlie harmonies. The production is well crafted with various instruments taking the melody on without ever overpowering the strong lead vocal. Its well produced but with a basic, earthy quality. The girls don't miss out either as they blend effortlessly into the tune. Never rising above mid tempo at best, this is one for those of us with dodgy knees to bob around to on the edge of the dance floor. Again one that our Japanese friends have been aware of for sometime so if you see it...dive in!

**Alvin Green and Green Fire - The sun shines - Lu Lu 101 (released 1977)**

Before our funky friends keel over, I have to point out that this is a New York recording and label, and has nothing to do with the Indiana Lu Lu label, much beloved by the funk fraternity. This has never really had major exposure, but did (and possibly still does) get spins from Soul Sam. It was actually issued twice on the Lu Lu and Green Fire labels. By my superb powers of deduction, I conclude that Green Fire was probably Alvin Green's own label. I've seen it twice on Lu Lu and twice on Green Fire, so take your pick on rarity. For the crossover and modern DJ's it's a much sought after item and one recently went through Ebay at some exorbitant price. Shut up and get on with it I hear you say, so here goes. A very lightweight, but bouncy production with our man Green leading the charge.

Herman George - It breaks me up inside – Nimrod 903

The Nimrod label out of Detroit has produced some excellent records. Check out Ed Cooper "Just like a hero" which has done the tape swoppers scene but never got the turntable action it deserves. Here we have Herman George on this superb track which starts with a funky riff, causing some surprise and anxiety, but this quickly melts away as a plodding mid tempo tune takes over. Not unlike his recordings for *Bet It's A Hit* out of Indiana, but this is in a different league. Herman's gruff vocals and superb harmony backing build the overall sound as the record moves along, pleading with his woman to take him back. The group backing and some nice strings keep the tune from sounding too melancholy though. His effort for the Indiana label sounds a little later than this, with a mellower groove, but is worth picking up as well. This Nimrod side is different to Ed Cooper, which is more in a Northern groove, but none the less is just so soulful. Some copies did surface a while ago but it could still be difficult to locate as these were snapped up pretty quickly.

The Fantastics - Where there's a will – Impresario 124

The same band that cut the Northern favourites on Sound Stage Seven, namely "High Note" and "You and me", which to my simple ears are superb. This first came to prominence a few years ago after copies turned up at the Austin record fair in Texas, and was initially championed in the venues by Sam. A shuffling guitar rhythm opens up with the high-pitched backing vocalists setting up the lead singer. In comes Jethro V. Caldwell, with a voice that to me epitomises everything good about soul music. To say it's husky and gravelly does not do it justice. This guy sounds like he's on 40 Woodbines a day and brushes his teeth with sharp sand. The punchy shuffling tune never really changes pace through out the song with Jethro telling us his tale of desperate love. Three quarters of the way through in comes Willie Parnell to take the lead with his high falsetto voice. A simple harmonic tune, it's over all too soon as the track fades out with Jethro, Wille and backers Eddie Webb and Bobby Williams (*thee Bobby Williams?*) all having a go at the end. Terrific stuff which will have its day no doubt.

Andy McIntyre May 2003

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John Phillips from Doncaster says: Great weekend at prestayn...just got back and starting to empty my pockets...You know the score..its been a long weekend of endless drinking, talking, shouting over the music to make yourself heard. You get home and start to empty your pockets of £20's worth of change, cause every time you're at the bar you can't be arsed to copper up its easier to give a fiver or tenner for the drinks. Then there's a heap of scraps of paper with names and phone numbers on but I can't remember what each one relates to. But I can remember a number of deals to be done but not which with who. I have a piece of paper from you requesting top five/current plays etc. You must have been at this game along time Derek cause you have all your details on the sheet so this is easy. Maybe as we all elevate to your efficient journalistic know how everyone intending to talk records at a weekend will have small *postit* type notepads all pre-printed with contact details, to avoid what must be repeated throughout the UK at this moment. Lack of sleep is compounding my current babbling state. Current plays:- **Ralph Graham** - she just sits there - Upfront (no one seems to play this anymore??); **Ralph Jackson** - Set me free -Blackcat (current/future monster); **Bernard Williams** - Focused on you -Harthon (awesome oldie seldom heard now adays); **Oxford Knights** -Lonely one – Delphi; **Chico Lamarr** -Why dont you - Fuller.

Unissued John Gary Williams track

somewhere in the foggy recesses of my mind I recall playing a compilation album which contained an unissued John Gary Williams track. From the comfort of my front room I remember it was recorded at the same session which yielded the one off self titled album on Stax records in the mid seventies. Seem to think it was rather nice. But for the life I can't recall which LP it's on. By sheer chance I found a Stax compilation CD whilst on holiday in Italy recently which featured this unissued track. "Come what may" leans heavily towards Curtis Mayfield territory but is spoilt slightly by an intrusive guitar. Also located the compilation album 'Trippin on your soul' on Kent 096 from 1990 which also features the above track which sparked off my original question in the first place. This Kent LP is well worth obtaining as it also includes the Staple Singers anthemic 'Trippin on your love' and Paul Thompson's cheapie (smile) on Volt.

JESSE BOONE - Never realised Jesse Boone and The Astro's frighteningly good 1973 skipper got three run-outs on Soul-Po-Tion! First on S119 with "You can depend on that" in May of '73. Then later on S121 backed with "No particular one". Before it finally gasped air on S126 with "I got the rings" on the reverse. **Mike Markesich** adds "S126 w. "I Got The Rings" as the flip is the first release of the tune, from January 1970. The LH pressing code number dates it as such. The others recycle "I Got To Love You Baby" on later releases. The numbers were not released sequentially...Just like the Charay label, for instance. Logic does not always yield the truth...

SKIP JACKSON - **Chris Anderton** writes: The other side of the awesome Skip Jackson is called "Promise that you'll wait" also done by Michael Lizzimore on Capitol, probably my all time fave Veitnam record. I thought the record was still going for £25 but its well worth £75, £100 or even £150, these quality records always come through in the end.

Derek had another idea for an article for the fanzine. He's such a difficult taskmaster at times. He sidles up to me @ a recent Blackburn Jazz FM soul night and here lies the formation... "What about artists that have only done one piece of vinyl, or groups that have recorded on obscure labels never to be heard of again?" This evolved outwards as I felt artists such as Darrow Fletcher had done some obscure 45s that the traditional soul scene have never highlighted. However, they are well known amongst the rare funk collector's scenes. So Mr Taskmaster here goes, I've loosely followed your remit with additions.

Snobbishness rears its head on many occasions in the rare soul scene, and this often leads to vinyl not gaining the recognition it thoroughly deserves. Records now have a longer longevity than in the previous two decades. Then, they were dropped within two months if they failed to garner any activity on the dance floor.

One such piece of vinyl that epitomises the above is **YOUNG DELEGATION "I'LL KEEP HOLDIN ON" (Peace International Records 501)**. This has now become a rare 45 on the modern soul collector's circuit. It was never around in any great quantities on its initial release in 1981. Mike Ward had the first import copies, and recently Rod Dearlove at Voices had one listed in the three-figure bracket. Taken from the LP *'How Can I Say Thank You'* on the same label this offering is backed up by some musical heavyweights. Written by Cecil Womack, and produced by Tony Beck for the Mighty Three music stable. The 45 has a quality apparent on the opening bars with orchestral lush vocals as the group take turns in delivering the tune over a bed of strings. A classy Philly influenced piece of black music with gospel overtones throughout the four minutes of the recording. A nice mid tempo lush sounding tune skips along in the Philadelphia style so reminiscent of the successful seventies era. Sadly this tune gained very little exposure in the modern soul clubs, and the mid-tempo affair is unlikely to gain any mass acceptance on in the current Scene. This will only lead to further price increases as collectors hunt this Philadelphia obscurity.

FULL SPEED "IT MUST BE LOVE" (Real Thing Records 101)

You just know you can't go wrong with a record label entitled Real Thing. This is one of those obscure 45s you get in a bulging soul pack bought blind off the Internet. Picture the scene postie has just delivered a clutch of 100 45s, you only know the ten listed tunes, and don't know what to expect amongst the rest. Some are dross throw-a-ways, and as always there lies a gem, you think the label looks interesting, and a warm glow descends when the needle hits the groove and the sounds springs forth from the speakers. An obscure looking red label with blue logo this is produced by Buddy Scott and arranged by C O Farrill. Written by Sundia Garvin maybe she's the lead singer who knows? Value wise it's probably in single figures, but a nice tune to own. This one is not even listed in the excellent extensive 'Soul Harmony Singles' book, so that lends itself to the 45 rarities.

Sounding early 70s in the production this clops along with a jazzy feel to the vocal delivery. A beat ballad in its pace with effective drum breaks, shuffling rhythm, and mean and moody lazy haunting vocal intersperses enhance its overall quality. A simplistic production hints it was recorded on a shoestring budget. From the opening bars "it must be love, ooh I'm in love" then the female group backing intersperse with relevant oohs and aaahs. Short at three minutes eighteen the female vocals shimmer away as the record fades into the distant. Not one for the dance floors ever, but collectors on the left field tip should hunt this 45 down. With some exposure this could soar in the popularity stakes.

FAMILY CIRCLE "IF YOU WANTA REALLY MAKE IT" (Sky Disc 642)

Bob Hinsley covered Family Circle in Shades Of Soul issue 24 so I'm cheating here somewhat. He reviewed "I Hope You Really Love Me" which is well worthy of your attention. The group released four singles for three differing labels, Sky Disc, Avco and Calla respectively. This tune released in 1971 was their initial foray into the market. A quintet group of the Simmons family I was amazed to see they had an album release on Sky Disc, as I wasn't even aware they'd recorded an album. Whilst trawling through e-bay recently, I noticed a copy of this album was up for grabs, listed as full of swirling modern soul mid tempo tunes and described as a 'local label release'. This is how the American collectors list the independent releases that fail to gain national distribution. When the price reached £200 plus I dropped out of the bidding. Some 45s often state they're taken from a forthcoming LP, which never materialises due to insufficient funds. A nice scan of the album cover confirmed its existence, and twelve months later I've still not seen another listed. "If You Wanta Really Make It" is a self-penned affair, written by Charles Simmons Jnr. Set at a mellow pace this one will appeal to sweet soul followers with its lush strings and harmonising vocal delivery over a bed of swirling production this sounds circa '75, not 1971. Probably fits the two-stepper mould nowadays and would have been considered far too slow in the previous decade. The flip side "Change" is another mellow mid tempo affair with falsetto vocals.

THE VAST MAJORITY "LOVE FOR SALE" (D and M sounds 5001)

Moving into the sophisticated disco territory, this one was released in 45rpm format. A New York City recording from 1975 this track did not feature on their twelve inch three track sampler released in '76. Set at a shuffling pace it's a sophisticated, lush vibrant instrumental that saw action in the Blackpool Mecca heyday. The Vast Majority were probably a bunch of session musicians attempting to cash in on the New York Disco scene that was so vibrant in the mid 70s period. They did release an LP entitled *'Move It'* if the twelve is to be believed. Instrumentals rarely get a look in these days, but this sounds ideal for today's ever open-minded scene. Produced by Dave Miller and Marty Wilson this was the Vast Majority's only 45 before they slipped back into obscurity. Think of the plethora of mid seventies Mainstream, IX Chains releases and you'll sense the vibe DM sounds were attempting to recreate. This one faded into obscurity in the 75/76 eras amongst the disco masses as the twelve-inch format established itself on the vinyl market. Ripe for reactivation this is due its

second time around - if The Brothers instrumental 45 on RCA can gain cult exposure again, then maybe just maybe some enterprising jock will dust this one down for a rare groove session.

SYMBA "HEY YOU" (Venture 137)

A 1979 release on this west coast label which came from the same bulk pack that gave me the afore mentioned Full Speed single. With Symba produced by the legendary Al Johnson, you just know it's going to be classy with that pedigree. A mixed vocal group Symba is a two stepper delight set along a harmonic floating dream like mid tempo arrangement of twinkling piano and lead guitar. Falsetto vocals as the male lead croons "Hey You" ably assisted by male / female backing singers. Simple but so effective, this shimmering soulful 45 is a promo only so I'm unable to tell if this ever gained a release. This release would surely have been overlooked amongst the masses circa 1979. Were they just another one hit wonder? The label states it's from the album "Body Bait" so maybe someone has a copy lurking on the shelf somewhere?

Paul Phillips () writes: Family Circle released 3 albums in total and are as follows:- (1) Family Circle 'Family Circle' (Skydisc 301) released in 1973 includes "I hope you really love me". (2) Family Circle 'Lets give each other love' (Strawberry 5007) from the mid 70s - this album also has "I hope you really love me" along with a few other tracks from the Sky disc album and some new tracks. (3) Family Circle 'Lovebound' (Strawberry 7002) from 1977 - this album also contains tracks from the Skydisc album but not "I hope you really love me" along with more new tracks. I hope the above makes some kind of sense to you as I have managed to totally confuse myself.

Hans Diepstraten adds:

Family Circle were a fabulous New Jersey group "discovered" by Timothy Wilson in the early seventies who brought them to the attention of Sky Disc owner Randy Irvin. Their Sky Disc LP is a work of great beauty (I haven't heard the other two LPs, but am looking for them, so if there are any spares around anywhere count me in...). Track listing is: 'I hope you really love me'; 'It doesn't make sense'; 'Try it, you'll like it'; 'La la so lucky'; 'Mariya'; 'Loving you makes the world go round'; 'If you really want to make it'; 'Well runs dry'; 'Change'; 'Bridge with one side down'. "I hope you really love me" is a filler on the LP, because most of the other tracks are better. Their sound is a lot like the Five Steps from their golden Curtis Mayfield produced era. Their lead singer and main songwriter Charles Simmons is an unrecognised soul genius. It is also the Family Circle doing the backing vocals for Timothy Wilson on his Sky Disc singles. Oh, and Dean Johnson had some CDs of the Family Circle Sky Disc LP for sale recently on the CWAL label ("Can't Wait Any Longer"), which has dubious origins in the Netherlands.

Dave Ripolles - Top 5 playing out - Manchester CIS 3rd all-nighter - 1. **Stan Martin**-Big Mouth woman (Shatta); 2.**Trace of Smoke**-Treasure Mind (BJ); 3.**Leroy Barbour**-I Aint Going Nowhere (Frontiersman); 4 **Rythm Machine**-Put a Smile On Time (Lu Lu); 5.**Brand New** -1000 Years (Duvern).

Top 5 Staying in-Record room - 1. **Experience Unlimited**-You Got to tell me how to love you (Gaytime East); 2.**Glen Ricketts**-Does it really Matter (Sugar Cane); 3.**Half and Half** -It Makes you wanna Cry (Counterpart); 4.**Frankie Zhivago Young**- Somebody stole my love (Ultra); 5. **Maplewood**-We Got a good thang (Maplewood).

Henry Atkinson -Well here you are my top 5 at the moment. This is subject to change and I will categorically deny any responsibility if cross examined or tortured. See ya 'round. Not in any particular order. **Joe Jama** "My life" Optimum (had to include this didn't I); **Jobell & Orchestra De Salsa** "Never gonna let you go" Jan (lighter green (re-issue?) label-better/quicker mix); **Neo Experience** "Human" Sahara (best version by a mile); **Epitome Of Sound** "You don't love me" Sandbag (all time favourite-great flip too); **Two People** "Stop, leave my heart alone" Revue (sounds better than ever).

Here you go sir - Top 10 from Oslo....**Natural Sounds** "I need love" (MASTERFONICS 10" ACETATE); **Percy Stone & The Explosions** "Chained" (RAM); **Loveman Ronnie Stokes** "Touch you again" (PHILLY CITY 12"); **Hamilton Movement** "She's gone" (LOOK OUT); **Jimmy Burns** "Can't get over" (UNIVERSAL ACETATE); **Richard Caiton** "I like to get near you" (UP TIGHT); **Anna Raye** "Will you love my child" (QUALITY SOUND); **James Bell & The Highlighters** "The love of my girl" (3 DIAMONDS); **Norma Jean** "I've taken over" (HEP'ME); **Rhythm Machine** "Put a smile on time" (LULU).

Kind regards, **Christian Broedsjoe**, REALSOUL.NET & OSLOSOUL.COM

Barry James (York) - **Imperial C's** "Someone tell her"; **Arthur Willis** "Hurting is over"; **Passions** "Send my baby back"; **Bushmen** "You've been with him"; **Upbeats** "Lets get together".

Carl Willingham - **Faye Simmons** "I don't want to" c/u; **Unknown Artist** "I only have eyes for you" (Bell acetate); **Robert Tanner** "Sweet memories" (Megatone); **Deloras Ware** "Strange" (Sharon); **Dottie Daniels** "I'm alone" (Bell acetate).

Glenn Hunter (Macclesfield) - **V Wagers** "Lucky I found you" (Salem); **Billy Keene** "Somebody please" (Dottie); **High Keyes** "One horse town" (Atco); **David Ruffin** "Don't stop loving me" (Motown); **Sonny Boy Williamson** "Help me" (UK Pye Int).

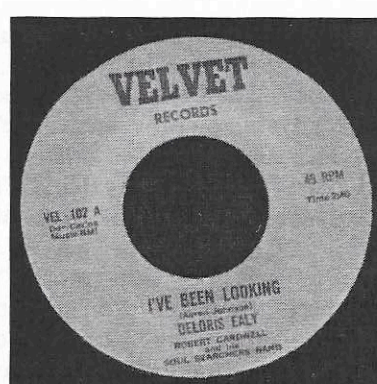
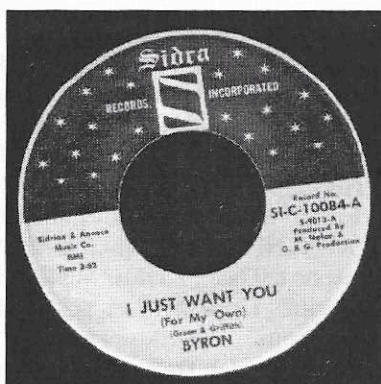
Grant Rankin from Bramhall, Stockport says - Welcome to sunny Stockport!! Currently DJing at Stockport Guild Hall every Month, Cheadle Hulme British Legion etc. (find it hard to break into the 'big' time at moment, maybe don't know the 'right' people eh?! Hard to put 25 years into 5 top sounds but here goes:- 1. **William Powell** - Heartache Souveniers (Powerhouse); 2. **The Legends** - Deep Inside (Pumpkin); 3. **Prince & Princess** - Stick Together (Bell); 4. **Inspirations** - Your Wish Is My Command (Midas); 5. **Vondells** - Hey Girl You've Changed (Airtown).

ANORAK'S CORNER 45'S REVIEWS David Flynny - March '04.

Back again for some more reviews, this time typed in-between sending and reading info on the internet's only real choice for real anorak 6T's soul chat (without the bitching/politics /jokes /nonsense!) go to Raresoulforum.com if you haven't already! Now, as some of you may already know, I'm heading off to spend a considerable amount of time (!) in Japan soon, so hopefully my next piece for this illustrious fanzine may recount some of the record hunting adventures I'll be going on over there! Until then, nod your heads and scratch your chins to this bunch, and what the hell, go crazy and get out on the dance-floor to 'em too:

MAGIC TONES – IT'S BETTER TO LOVE – SOLID HIT 108

The Northern Soul scene has had a long and lasting love affair with soul music from Detroit since it's inception, and the Solid Hit label has been a good source of classics since those times, no surprise considering the production teams and artists involved with the logo. However, for the past 30+ years the label has kept a secret back from us all, in that it has remained incomplete with a single missing catalogue number, #108. Most collectors assumed it was unreleased...I mean, all those collectors/years of searching and the label being as well known as it is, surely someone would've unearthed a copy, if it had existed? So, here's a little story for you...I was on the phone to that young scalawag and Chelsea fan, Irish Greg last year, and he was reading a list out to me of various discs an old record company bloke had tucked away in the US and was offering him. Now, the one that caught his eye was the Camaros on Dar-Cha, as it would, and he rattled through the rest quickly, as there was nothing much else...or was there? 'Woowoo!' says I, 'repeat that last one'...(adopt an Irish accent now), 'The Magic-Tones on Solid Hit, 'It's better to love'' on Solid Hit'. Easy to miss in amongst the bog standard titles coupled with the fact that it's release on the Mah's label isn't exactly a toughie. Maybe it was merely a mis-print? What the hell, it's worth a gamble isn't it...and on my advice he put in a low offer for it. During the next couple of weeks I asked a few folk about this possible release, and all shook their heads about it...someone told me that he heard it might have been scheduled for another Pat Lewis release, but nothing definite. Two weeks later another phone call from Greg tells me that the package had duly arrived from the States and that the Camaros was mint...yea, yea, yea, what about the Magic-Tones...yep, it's on Solid Hit...frickin' 'ell! Now, I must admit I was a lot more excited than Greg was about it, but then again he had just landed a Camaros! Label gets scanned and a few mails go into a couple of internet groups announcing its existence. Amazement all round. Being the enterprising lad that Greg is, he's not content with what he's had from the US bloke yet, and during more correspondence with him, he enquires if there are any other copies of certain discs...and hey presto in the next package there's a second copy of the Magic-Tones. Does that mean he has a box full...fortunately/unfortunately no. Who is this US bloke...well naturally not gonna say much about him, but he was connected to Solid Hitbound Productions once upon a time. The story doesn't end there though, as after Greg kindly offers me first refusal on the second copy (taken up immediately), I soon discover that the ZTSC (126448) numbers are in fact different to the relevant Mah's numbers (127299) (both sides appear on separate Mah's releases). Could the Solid Hit takes be different...yes, dear reader, with the main side featuring an additional brass section! I call up my ol' mate Hippo...plays him the main side over the blower...he then points out that the lead vocal itself is actually a different take too...that Hippo has sharp ears! That's about it really...apart from the fact that it's actually a good track if you don't know it, with a typical/classy Detroit Soul easy going mid to uptempo Solid Hitbound production...you know what I mean?(!). So, here endeth another scene mystery...what next...the missing Revilot numbers?

**SEPTEMBER JONES – GIVE ME ALL OF YOUR LOVE / I'M WITH YOU - UNISSUED PIED PIPER**

I've exclusively featured these two tracks during the last few years, and both of them are faultless in my opinion...and a crime that they were left in the can. I acquired these from a friend in mainland Europe years ago and was amazed that they never made it onto Kent compilations. However, after asking Horace about them he informed me that the only tracks that MCA could turn up from their vaults were the a and b sides of her only release on Kapp, the mighty, 'I'm coming home/No more love'. Odd, but then again should we ever be surprised when it comes to soul hunting?! On first hearing them I was half expecting to non-Northern tunes, let alone complete tracks, so I was more than gob-smacked that they both turned out to be completed and perfect Northern! GMAOYL is the more

'obvious' being uptempo with trademark Pied Piper production tambourines being slapped with some force by a probable Jack Ashford. It takes influences from both sides of her Kapp 45, and several well respected collectors have all agreed that it could be the biggest NS sound on the scene, if in the hands of a major DJ...or were they just knocking me with my casual approach to DJing...lol! It certainly proved to be an instant success at the Dome club, and has delighted dancers/got the collectors scratching their chins, on my DJ forays outside of the M25 too. However, I personally have always preferred IWY, with its more subtle mid-tempo approach, yet still undeniably Pied Piper. September's vocal is nigh on perfect on this track, smooth as velvet, with a more than able chorus behind her, making for one beautiful tune; 'I'm with you no matter where you go, with my heart I will always love you so. No matter where that you go, I'll be there by your side, with love as my guide.' Sheer poetry, it continues, 'Stay with me, I'll always love you so. My heart knows you are my dream come true.' Great stuff, I'm sure you'll agree, 'Be my love forever and a day. In your heart you will always know the way.' Maybe, just maybe they may appear on a forthcoming CD compilation of Pied Piper material, but on first inquiry not even Jack Ashford had them on the tapes...we'll see.

BYRON – I JUST WANT YOU FOR MY OWN – SIDRA 9013

Another Detroit oddity for us to scratch our heads about! This disc (I hesitate to use the term, 'release') shares the same catalogue number as the final release on the label, 'Mr.Soul Satisfaction' by Timmy Willis. The track is blessed by a Dale Warren production complete with a string section and organ, even. I'd love to hear this track with a more powerful vocalist over the top of it, by the way, as Byron (anyone know who he is?) doesn't ever really let rip. Maybe this is a vanity recording? Like the Solid Hit situation with the Magic-Tones' disc reviewed before, this disc was actually missing from most Sidra discographies that had been put together over the years, with but a few collectors being aware of it's existence. I believe the copy I have has ironically been across the Atlantic a couple of times, having been passed between a couple of dealers and collectors, but as to how many have actually surfaced, ever, I dunno...but can't be many. So, what's it like...uptempo, nice bass-line, a touch of organ work and several instrumental breakdowns...maybe too many of these breaks, but it probably still has what it takes to keep most collectors and dancers happy.

VOICES INCORPORATED – THINKIN' – COLUMBIA 443535

This is a real belter of a track from '66! Admittedly it took me a few plays to get really hooked on it, but the few I played it too prior to exposing it to a wider audience all loved it, and didn't know it. It's kinda like a meaty fem Etta James style vocal meets a backing track with certain influences of the Ad-Libs' hit, 'The boy from NYC' (both actually penned by Leiber and Stoller) and Helen Troy's Kapp thumper, 'I think I love you'. On with the cover up label of 'Helen Troy – Bring that man my way', and an instant Dome club favourite was born! OK, it leans towards the R'n'B end of the soul spectrum, but it is certainly has an undeniable soul-disc pedigree. The 45 label states that it is taken from the groups album, 'Roots – an anthology of Negro Music In America', and the sleeve note reveals, along with several pictures, that the group is an all black thirteen piece outfit, including Garrett Saunders of 'A day or two' on Serock fame. The lead vocalist on this number is one Melba Smith, by the way. Be warned that the album version is a lot different from the 45, in that it doesn't feature the fuzzy guitar and is a lot lighter in it's overall production...gospel like even, and not a patch on the 45. Only a few more copies have appeared thus far...maybe they're filed under Gospel in the US, and no stock copies of the 45 have surfaced either. This track still has a lot of life left in it...and here's what the sleeve note so eloquently had to say about it:

'The emergence of Rhythm and Blues, which is an inadequate name for an unnamable sound, coincides with the emergence of the Negro as a powerful buying power. Since World War II, with the growth of the Negro consumer market, there has been added to the basic component of Negro folk music a multitude of electronic instruments. The result is a new sound which is called by many names, ('Detroit Sound', 'Hard Sound', 'Rhythm and Blues', 'Rock and roll', for example), but is, regardless of name, perhaps the single greatest unifying factor among the young people of this country, for there is no need to be white to find the sound, and no need to be black to love it.'

DELORES EALY – I'VE BEEN LOOKING – VELVET 102

This disc has been with me for many years, and is worthy of scene exposure. Delores is quite a prolific artist and also has a hard Funk tune on Duplex ('The honeydriper'), but this is her most Northern track I've come across. Her vocal style on this one is almost identical to Fran Oliver on her 'Next time you see me' on Sonar...hence another cover up was born, 'Fran Oliver – Searching' for my man'. The track is powerful, yet instrumentally fairly sparse, with organ work keeping things alive and well throughout, coupled with a fat biting bass-line, with special mention to a memorable hard-blowing rip-rawing sax instrumental break. It has proved to be fairly popular at the Dome, and has had several collectors hounding me to sell it for a while...but I'm resisting...especially as I've only found three copies in almost twenty years.

MARLYN BARBARIN – JUST A TEENAGER – NOLA 741

This is quality 100 mph Northern Soul, without a doubt and no mistake! Typical New Orleans production and instrumentation...imagine Gerri Hall's, 'Who can I run to', but speeded up and you'll get the picture. The female backing chorus is also wonderful, as is the brass section, all making it a bit anthem like. This has received a fair few spins via Kenny Burrell, who had it down as 'Ginger Logan', and it is genuinely a rare disc with more pairs of ears

yet to hear it. It's the final release number on this classic collectable New Orleans label, and unlike any other disc I've seen on the logo, it's got an orange label...may explain the 'Ginger' bit, eh?!

A bit of digging around revealed that the Barbarins are quite a well known family from the South, and the lady herself (Marilyn, not 'Marlyn' as stated on the label) has made a few other recordings and done backing singer work as well. I was fortunate enough to track down three copies in a single hit, but I still think that you can probably count the number of copies that have surfaced in the UK on your two hands, if not one.



BARONS – I'VE GOT A FEELING – ETAH 102

Another solid slab of New Orleans soul...just right for reactivation this one, as it was previously featured by Guy Hennigan during his mid 8T's sets, as 'Tower Brooks & The Empires'. This really is meaty and beaty with a chopping guitar that could take down a Giant-Redwood tree! Gutsy male lead vocal, more than ably supported by the band thumping out an obvious New Orleans sound with subtle guitar twangs and a brass section that could blow your playhouse down. Back to that chopping guitar...it's so up-front and in yer face throughout, dictating the beat, as well as being able to chop down those a fore mentioned trees! I used to have a WD of this number, but foolishly let it go, only to replace it with a blue stock copy (WD still wanted!) a couple of years later after much searching...we all make mistakes! By the way, have you noted that the label name, ETAH, is actually HATE spelt backwards...and it's also home for another Guy Hennigan monster, remember his 'Darrow Fletcher – 'Angel up above'' cover up, as that's Little Tony & The Hawks on Etah too.

PAGE FOUR – TAKE THE REST OF ME (HAVE MERCY ON ME) – ZIP 3462

Now this is my kinda sound! A powerful backing track with blistering brass and prominent organ (ooo-er!), that creates a real wall of sound, without having to have a kitchen sink thrown in too! The lead male vocalist is probably blue-eyed, especially considering the garage style flip-side, but the tight harmonies the rest of his buddies hit provide a definite soul quota to keep me happy...love the way they go up and down the scales. The label states that it's produced by, 'Auto City Creations'...sure I've seen that before, and has the 'ARP' stamp in the dead-wax, which was a Michigan based pressing plant (check out my web-site for full details). Considering the lyric, I'd have thought a more snarling vocal approach may have been required, but it is controlled and has a mere tad of attitude; 'You took my love, you had the best of me, when we had our love, that's when you left me. Have mercy on me, I'm in misery, you took the best of, ah take the rest of me.' Sounds excellent over a venue system too.

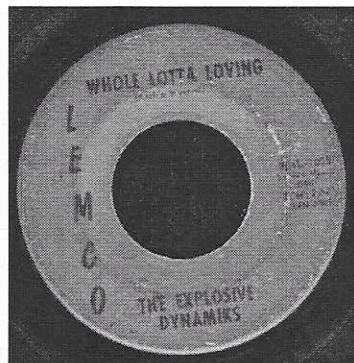
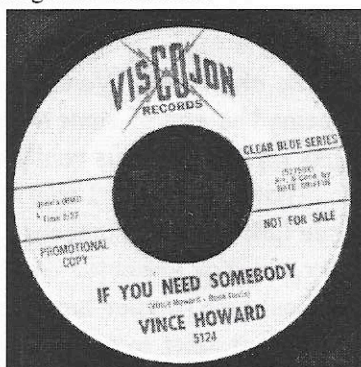
VINCE HOWARD – IF YOU NEED ME – VIS-CO-JON 5124

I first heard this track during '86, at one of my then customer's record shops where I was their Charly label rep, and he was the album buyer. Fortunately for Charly, and myself the shop owner and buyer liked vintage soul and R'n'B, so 45's were always aired during visits as well as stock orders being taken. The guy got this disc on a trip to LA, and thankfully he taped it for me, as I was unable to find a copy for myself for years...got another one by Mr.Howard on the same label, but sadly not as good. Hop forward almost fifteen years later and I learn that the guy sold up his collection, leaving me wandering what ever happened to this disc. Well, I'm patient man, and low and behold one night at the Dome up pops the disc in a friend's sales box...and after a brief chat it turns out that it is the self-same copy! A sensible price tag was quoted...cash changes hands...and the disc is mine after all this time...and it still sounds good to me! It's an early 6T's string-laden track set at a mid to uptempo beat. Piano work and snare drum rolls keep it on the Northern side of 6T's pop, and it features an amazing violin solo break...not many Northern discs have those! Vince has the almost obligatory big booming vocal, which always helps these kinda sounds, and in ways the disc reminds me, in parts, of George Pepp's, 'The feeling is real' on Coleman. It will certainly also appeal to the 'Popcorn' fans too, and by the way it's also on blue vinyl!

EXPLOSIVE DYNAMIKS – WHOLE LOTTA LOVING – LEMCO 1005

I think this will be a love/hate track to soulies...as (a) it's not a soul track, and (b) it is too 'garage-y' for some. I must point out that technically it isn't a garage track as it features a horn section, which true garage tracks don't, I'm reliably informed. However, it is a 'Northern Soul' track for sure, and was first featured by Rob Marriot some years ago under the guise of the 'Vibrations', and been reactivated by Martin Gavin in Scotland and both Irish Greg and myself down South. The track itself is a real nighter stormer set at a 100mph pace, with brass stabs and riffs

everywhere and some serious Hammond organ breaks...and a snarling lead vocal. Imagine the Outsiders/Magnificent Men kinda recordings with loadsa attitude...as if they were handed the mic/instruments just one minute after waking up after a night on the town...and having just stubbed their big toes too...and you get the picture?! The label is out of Lexington, Kentucky, and is recognised in our circles usually for the more common release from the Magnificent 7, with their version of Marvin's, 'Stubborn kinda fellow'. There's also another version of WLL by the Utmost, also on Lemco, but it's nowhere near as Northern, powerful, or as charismatic as the ED's version! I've spoken to a couple of the members of the band (and some of their original fans too!), and learnt that there were a few personnel changes during it's existence. But the outfit that recorded this track consisted of; Buck Huntley – bass, Larry Sumpter – lead guitar, Mike Thomas – lead vocal, Rick David – drums, Lindsey Blair – vocals, Lorenzo Bates – vocals and Charles 'Tyke' Stover – keyboard. The brass section on the disc was courtesy of a couple of session musicians, one playing bass, the other alto sax and a trumpet, although presumably not at the same time! They did the prom circuit tours playing cover versions of the hits of the day, in and around Lexington, Cleveland and Cincinnati, including an appearance on TV along with James Brown. However, this was to be their only released 45, and it was mastered and pressed by RCA at their Indianapolis plant some time during July and December '66, according to the matrix (disc-dating details on my web-site). Not a particularly easy disc to find and plenty of spins left in it...storming stuff to end on!



Paul Harris (Brighthouse) Current top 5 in my record room - Joan Proctor Just my Pride Scenic; Eddie Holman She's Beautiful Don el; Sylvia Shemwell He'll Come Back Philips; Sylvia St Claire Just Love Me Brunswick; Jimmy Helms You're Mine You Symbol.

Chalky's Five played out at Valatone, Prestwich, Brighton, Locarno etc - **Syng McGowan** - Just In The Nick Of Time – Hope; **Just Rita** - The Best Thing You Ever Had – Barrington; **Royal Premiers** - I Can Make It If I Try – MBS; **The Larks** - For The Love Of Money – Arock; **Joe Taylor** - You Don't Love Me – HMF.

Lionel Girard writes "Hi Derek, it's funny but I also like to see printed (or emailed) what the other collectors use to buy... It's sometimes a source of inspiration, especially as a french I don't have the opportunity to attend to events on a regular basis. It's also sometimes the beginning of a new record chase, especially when a sound file is available. Well, always a great change from the biggies played by the top djs. Here are some singles I bought recently, I should add they are now sticked on my turntable and don't want to go ;-) Some were long time wants & others new sounds I first heard recently...**Soul Patrol** - Need Of Love – Highland; **Jacqueline Jones** - A Frown On My Face – Load stone; **Sonny Parker** - Mr Romance – Hitts; **The Joneses** - Who Loves You – Epic; **James Fry** - Still Around – Hi. All the best. PS : I am impatient to read all the collectors' tops 5 in SoS !!!!

ANDY KILLICK (20 SET PROFILE) *Top 10 Plays* - **Deltours** - Sweet and Lovely – Starville; **Celebrities** - I Choose You – Boss; **Precisions** - Sugar Ain't Sweet – Drew; **Timothy Carr** - Workin – Kee; **Cavaliers** - Tighten Up – Shrine; **Devotions** - Do Do De Dop – Nation; **Charles Holiday** - No Lies – Playboy; **New Wanderers** - Let Me Render My Service – Ready; **Vicki Labat** - Got To Keep Hanging on – Shagg; **Five Chances** - I'm Gonna Miss You – Finch. *Top 5 Newies* - **Intensions** - She Needs Somebody – USA; **Nomads** - If Ever You Need Me - Mogroove (C/U); **Cotton Hayes** - Day By Day - Resist (C/U); **Extremes** - Thats All I Want – Paro; **Vashons** - We'll Be Together – Delle. *Top 5 Oldies* - **Jimmy Mack** - My World Is On Fire – Palmer; **Jimmy Burns** - I Really Love You – Erica; **Delites** - Lover – Cuppy; **Professionals** - Thats Why I Love You - Groove City; **Damon Fox** - Packin Up – Fairmount.

Simon Bridger DJ Top 5 **Gene Barber & the Cavaliers** - I need a love @ Hit; **Minzi Berry** - Don't you dare to cry @ Score; **Falcons** - Good good feeling @ Big Wheel; **Roy Roberts** - Got to have all your love @ Bo Ro; **Huns Review** - Don't make me love you @ Sorro.

Rob and Karen Wigley - You were always a bit odd ball, if you live in Stockport how come your e-mail address says Bradford? Do you have to go to Bradfud to get your e-mails? Just thought I'd add a top 5 for you. No order/ Prestatyn/ anywhere/ my record room! **Charisma band** "where are you now" Detroit sound; **Mel davis & Pat Lewis** "we can make it happen" rock mill CD; **The Family Stand** "Ghetto Heaven" Atlantic CD; **James Bell** "Amazing Love" (message to the World CD); **Shirley walton** "The one/ Send peace" Enterprise 7". Take care, hope you enjoyed the weekender.

Hi there, this is **Marc Forrest** from Berlin again. No no, hold it, hold it, before you jump over to the next page please take a minute and go on reading. This time it is something different and I am sure you haven't read anywhere else about what I am going to present to you here. So don't say you haven't been warned...you want to be part of the next conversation at the next niter near you, won't you? *Serious now:* When Derek kindly asked me if I want to write again some small article for Shades I said "Yes of course!" (you don't turn down such an offer, do you?) and thought to myself shortly afterwards it would be nice and maybe of big interest to you dear readers to write about Northern Soul in East Germany, the former GDR. After twenty years of Rare Soul in Germany (the West and Berlin) by now nearly everyone knows that there is something on the continent in the land of Bratwurst and Bier so maybe a good, in fact better idea now to let you know that after 15 years after the reunification took place there is also now a healthy scene in the land formerly known as the GDR. The main places are Dessau with its "Beatclub", Leipzig and of course Dresden, so I asked the main men behind those events, Arne and MS Dienel, to give me a short overlook about past, present and future...well, the overlook is here, short it ain't so here it goes....

Northern Soul in Leipzig - The State of the Art by Arne aka Peanut Vendor

Are we at the start of something big or are we already seeing the end of something before it's already taken off? This really is the question I have to ask myself and this really describes perfectly the situation we have in Leipzig at the moment. That is also why I was totally surprised and thought it was somehow a bit "strange" to see Leipzig listed amongst the Top Soul Cities outside the UK in one recent Togetherness publication by Kev Roberts. At the moment the truth is that we don't have one single Club that plays Soul on a regular basis and therefore are unable to spread the word more widely. The only other event next to our *Soul Surgery* that plays some Real Soul amongst Funk, Disco and a bit of Sixties is "First Wednesday". But attendances there are very low. But anyway, to our great pleasure, Leipzig ain't a no go area anymore on Germanys Northern Soul map. So how did it happen? There were no 100% Soul nights or Ska/Soul nights over here in East Germany. There have been - especially here in the East - none or nearly none connections between the Skinhead movement and the Soul Boys, who had mostly evolved out of the Mod and Scooter scene. I fell in Love with Soul through countless Reggae cover versions and through some mates of mine who already knew about Northern Soul (Thanks Obi!). In December 1998 Leipzig's first All-nighter took place. A location called 'The Conne Island' had invited Screamin' Jay Füg from the DJ team at the Roter Salon in Berlin. After that the next events were at a place called "Groove City". I still remember how our guest MS Dienel didn't know what to play to start the party, as no one showed any intentions to dance at all. We had to play "Car Wash" and stuff like "Mr. Big Stuff" to get them in motion. Anyway, after some more events that one was dead as the place wasn't allowed to hold anymore Parties. After that we had the Volkshaus here in Leipzig, which was host to the "Soulful Shack" events. Helge and Gerhard, who came from Bielefeld to Leipzig and MS Dienel, who can be called the best East German Rare Soul DJ, were my source of inspirations among those typical Kent compilation LP's. But most of the tunes I know were and still are from sales tapes, although I have to admit that it took ages for me to accept the high prices in Northern Soul. I think the very first 45 which cost me 10 UKP was "Since I found you" by Maxine Brown.

Back to the history of Leipzig's scene - now we have to mention Daniel and Hendrike a.k.a. Dr. No and Mrs. Pussy Galore. Those two nice people founded the Soul Surgery. The very first guest DJ ever there was Alan Barnes. This was in 2002 and had 100 punters through the door, although half of them seemed to be from outside Leipzig. On April the 12th 2003 we had our first anniversary at the Volkshaus the DJ Line-up consisted of Alan Barnes and Chris King, the latter is known for his huge Motown knowledge. The night was again very well attended, but still because of the high cost it just left us even. Music-wise it was quite disappointing. Especially Chris King annoyed all the people big style with his mix of repro's, CD's and bootlegs. At the moment you could call maybe 30 people the back bone of Leipzig's scene. So what we need now is a good location to get more people involved deeply with Northern Soul in Leipzig. I had to

finish my ambitions with the Soul Surgery for private reasons. But I wish Dr. No who keeps the fire burning the best in success. The so far last chapter about Soul in Leipzig has to cover the infamous Summer Safari, one of if not the biggest German 6T's Weekender! It is a great Weekender each time, with loads of bands and DJ's playing different types of music incorporating Ska, Rock'n'Roll and of course Northern Soul. The very first one took place 2001 in Schkopau (near to Leipzig) and had one **Rob Messer** as one of the guests. Since 2002 Soul Surgery took care about the guest DJ's. In 2003 the big all-nighter on both (Friday and Saturday night) took place in the biggest hall. The set by Marc Forrest (Hip City Soul Club Berlin) was without a doubt the best Leipzig had to hear so far. The extremely high number of guests from outside Leipzig and from all over Germany knew how to honour that by an always crowded floor! So the future for Northern Soul in Leipzig doesn't look too bad at all!

Andreas aka Music Service Dienel writes:

I think it was in 1995, Six years after the wall in Berlin had come down, that we started to add Northern Soul to our Ska-Rock Steady-Reggae sessions we had from time to time at some pubs after any Ska concerts here in Dresden. We that is **Karsten** and me, **Andreas** (aka **MS Dienel**). At that time we had played the music mostly from LP compilations by labels like Kent or Charly. I did invest the biggest part of my money in skinhead reggae records and bought just very less Soul records. That was the standard till the late 90's, than I was more and more after the northern stuff and started slowly also to buy the original U.S. 45's whereas the reggae collecting went into the background. Also at this time Karsten had stopped the record collecting, and I had to keep on the fight quite alone. At the autumn of the year 2001 I had to work near Frankfurt and met **Gerhard Betz**, better known as Mr. Groove on the scene, at the *Dreikönigskeller* pub at their Tighten Up Soul-Club-Session. We had a couple of beers and talked the most of the time about Northern Soul, the soul scene, record prices etc and about the twice a year held Uptight Soul All-nighter. At the spring of the following year I went back to Frankfurt, but not to work, to dance! I visited the bloody first Soul All-nighter of my life and believe me, it was a stunning experience for me. All those polite people, the dancers, the powder on the dance floor, the record dealers, the hammering sound and the northern tracks which I knew only maybe 20 percent! So I thought to myself, an All-nighter? Yes, that's what I want for my hometown Dresden. The next month I cancelled my job, because you can't promote an All-nighter if you have to go to other towns every single week for work reasons. I started to work a bit here and there but always made sure it was near home.

So I could concentrate on my big all-nighter plans! With a lot of helping hands and a stroke of good luck to have a brilliant small ballroom as a venue, the very first Soul All-nighter in Dresden was born on January 2003. With Mr. Groove, Peanut Vendor (Leipzig), Magic Martin and me as the DJ's the first one was named *Slush'n'soul* All-nighter. It had an attendance of 500+ people - great! With this result I started the second round and invited the great Ady Croasdell from UK, Jörg Brenner from Austria and Mr. Groove again to DJ at the second event, the *Sun'n'soul* Allnighter on September 2003.

This became another great Allnighter with a bit more than 300+ people. But those who were there made the party perfect! The fact that the rumour had spread made it much easier for me to promote the third, the *slush'n'soul* Allnighter on January 2004. You could find the date on each newspaper of the town without much trouble, another reason why the third one was such a big success. The guest DJ's at the third celebration were Ed Fothergill from Yorkshire UK who lives and works today in Frankfurt, Marc Forrest from Berlin (Hip City Soul Club) and residents Mr. Groove and yours truly could enjoy spinning records for more than 400 people. The next Allnighter now is planed for the end of September with a guest DJ from U.K. again and one DJ from France...top secret still though, but you will know who and when shortly. So what is left to say now for me? Well of course I use the chance to say THANK YOU to all my friends, who help me where ever they can, all other people who help me with something, to all Soul DJ's who have been there, you all did a great job! A special thank you and most of the respect goes to the artists and songwriters who made my life so wonderful since I discovered Northern Soul - thank you!

THE HIGHLAND LABEL LISTING by **Chalky** with assistance from Derek Pearson

The label was a subsidiary of Malynn Enterprises, 2580 West Pico Boulevard, Los Angeles, CA 90006.
Distributed by West Pico Merchandising. Thought to be owned by Sid Talmedge.

It would appear nobody seems to have compiled this west coast label listing before so a massive thank you goes to Chalky for all his hard work in putting it together. I searched myself across many search engines and could dig up very little additional information. Any additions/help is appreciated. It's by no means a soul based label but amongst its 50 odd (?) releases there are some classic sounds, Larry Atkins, Penetrations, Soul Patrol, Bobby Montgomery, Mike & the Censations and the big daddy of them all Kell Osbourne.

We can never be sure if all these records were released by the same company, it's a fair guess there were several labels that bore the name of Highland throughout the sixties/seventies. Maybe that's why the numbering system is all over the place but in the world of record collecting that ain't nothing new. We can only guess that the 1000 numbering system which starts around 1960 and continues up to the late 60s is the label we're interested in. The 2 releases on the 070 series are definitely connected – see label scans. Oh yeah and the numbering system isn't consecutive.

Apart from Mike & the Sensations which had 5 releases, there appears to be no major anchor group that kept the label financially afloat with hits. It looks like all the artists seem to have had one release and that was it. Guess it was a label that just leased in one-off deals from independent producers? By the number of 45s issued in the early 60s we can maybe assume this was the golden period for the label and it started to move into its *soul* period as the 60s came to an end.

- 1001 Al Casey “(Got The) Teenage Blues / Adventures Of Frankenstein”
- 1002 Al Casey “(Got The) Teenage Blues / Give'n Up”
- 1004 Al Casey “The Stinger (instrumental) / Night Beat” (instrumental)
- 1010 Bobby Hughes & The Pretzels “Berlin Bounce Pt 1 / Pt 2” (released 1960)
- 1011 Rosie And The Originals “Angel Baby / Give Me Love” (1960)
- 1014 Ronnie And The Premiers “Cha Cha / Sharon” (1961)
- 1015 Sandra And The Highlanders “What's Left / Written In The Stars” (1961)
- 1016 Millie Patterson “I Love An Angel / Last Tears On Me”
- 1020 Wil-Sones “Let Me Help You / Come On, Mama” (1962)
- 1024 Johnny Manjelli “Five Foot Two (Eyes Of Blue) / What I feel” (1962)
- 1025 Rosie And The Originals “Angel From Above / Why Did You Leave Me” (1962)
- 1026 Rumlbers “Intersection / Stomping Time”
- 1030 Troy Cory Mighty Ocean / Teeny Weeny Wiggle (1962)
- 1031 Dee Jays Bongo Beach Party / Mr. Bongo Man (1962)
- 1032 Rosie And The Originals Lonely Blue Nights / We'll Have A Chance (1962)
- 1034 Carol Slade I Saw You / I Wanna Know Right Now (1962)
- 1035 Grunion Hunters Four Eyed, Tongue Tied / Swimmin' Surfer (1963)
- 1050 Don And Dewey Don't Ever Leave Me / Heart Attack (1962)
- 1052 Larry Bright Should I / Twinkle-Lee (1962)
- 1100 Bobby Day Little Turtle Dove / Saving My Life For You (1964)
- 1151 Johnny Guitar Watson Wait A Minute Baby (John Watson) / Oh So Fine (same) (1964)
- 1160 Sonny I'll Change / Try It Out On Me (1965)
- 1167 The Huntingtons Is There A Way / You Lose I Win
- 1169 Angelenos (Down In) East LA / Lori
- 1170 The Runaways It Don't Mean A Thing / Please Do
- 1171 Thee Counts Someday I'm Gonna Get You / So Far Away
- 1172 Chris May Hey Baby / So Far Away (1966)
- 1173 The In-Betweens Security / Evil Witchman
- 1175 Mike And The Censations Victim Of Circumstance Part 1 / Part 2 (1967)
- 1177 The Two Shades of Soul Thief Of Love / A Little Bit Of Soul
- 1181 Mike And The Censations Don't Mess With Me / There Is Nothing I Can Do About It (1967)
- 1182 Kell Osbourne A Law Against A Heartbreaker (Kell Osbourne) / Trouble, Trouble, Baby
- 1183 Penetrations Sweet, Sweet Baby (LJ Smith-G Colbert) /
Champagne (Shing-A-Ling) (Leonard Jewell Smith) A Teri Dee Production
- 1184 Deddie Williams & The Unwritten Law Love Seems So Hard To Find / Ask Me
- 1186 Mike & the Censations I need your lovin' / ?
- 1189 Mike & the Censations Don't sell your soul / Baby what're gonna do
- 1190 Harry Hellings & The Radials Tale Of A Crystal Ship / Wake Up Sweet Mary
- 1192 Ray Agee Mister Clean / Keep Smiling (1968)
- 1193 Larry Atkins Ain't That Love Enough / Lighten Up (1968)
- 1195 Little Incidents The Thing / Walk On (1968)
- 1196 King Solomon The Natural Look / No Woman's No Stranger (1969)
- 1197 Bobby Denton That's The Way I Want It To Be / Nothing Can Take The Place Of Your Love
- 1201 Luckey Davis It's Not Where You Start / Instrumental
- 1201 Jim Gamble When You Move You Lose / ?
- 1202 King Solomon The Miracle Worker / The Moon Walk (1969)

- 1203 Mike & The Censations Baby What're Gonna Do / I Need Your Lovin' (1969)
 1205 Four Sale (aka 4 Sale) Baby Please Don't Tease / Try To Remember
 1301 Frank Lucas Your Love Got Me High / ?
 077 Soul Patrol Need Of Love (K.Goodloe) / Save Your Love (same) no producer or arranger credits listed
 078 Bobby Montgomery Make Me Yours / Seek And You Shall Find

not sure where these go? 2006 Oscar McLough and Jeanette Baker ?; 2505 Virtues Bye Bye Blues / Happy Guitar (1960); 300 Precisions Eight Reasons Why (I Love You) / Mama Told me (rel. 1962)

Mike & the Censations:

Kirkland's recording debut came about because of a bet. At a LA party, where his friends were singing the praises of Berry Gordy and Motown, Kirkland's brother Robert offered a wager. He said he and his brother Mike could cut a record every bit as good as a Motown disc. This was August and Robert guaranteed he would have a record out by Christmas. Mike was initially skeptical, but nevertheless they had formed a group (Mike & the Sensations), hired a band from Grants Music Center (The Roger Spots Orchestra) and by Christmas 1965 had recorded and cut a single "Victim Of Circumstance", which they released on their own Bryan label. That single, which got radio play and entered the R&B Top 50, aroused the interest of several major labels although the band was unwilling to sign away their song for the measly amounts they were offered. A second single "There's Nothing I Can do about it" scored even bigger and Mike & the Sensations signed a short lived deal with MCA*. "We didn't realize that we were going to have to do all the work ourselves. Unless you were Neil Diamond they wouldn't even answer the phone" *Lifted from the liner notes to the 1996 released Luv N' Haight label re-issue of Michael James Kirkland's 'Hang on in there' album from the early seventies.*

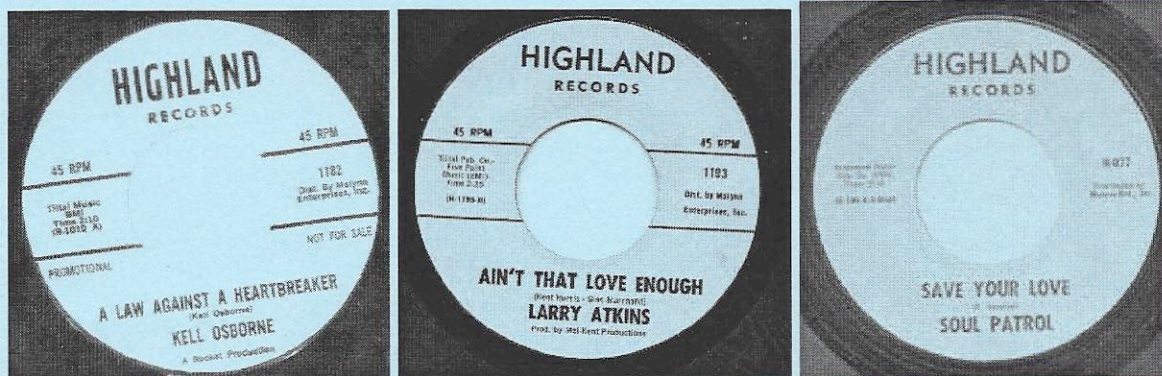
DP – *the short lived deal with MCA he talks about was the couple of records released on Revue in 1969. Mike later made his money under the name of Bo Kirkland whoes duets with Ruth Davis made the American charts between 1975-78. Their "You're gonna get next to me" was a big hit in the UK charts during 1977.

In **Ruben Molina's** 'Low Rider Music 1950-75' book it states Kirkland's group at the time of the Highland recordings comprised of Michael Kirkland, Robert Kirkland, their sister, her husband Armand Postell and Michael Trotter. "Victim of circumstance" was recorded at Madelon Baker's Audio Arts Studio. Originally released on their own Bryan label it was re-issued on Sid Talmadge's Highland Records.

Pete Smith suggests how The In-Betweens (1173) who later became the well known UK chart toppers Slade) signed up to this West Coast label? "Nobody has ever said how this came about. However, their manager at the time was Kim Fowley and he was a well known LA eccentric producer/songwriter. I would guess he got the single released on Highland as he was their one and only American contact they had, and he also produced the record".

Highland 1000 by Bill Spoon "Love Is On The Way / Don't Play With My Love" was a 1980 recording from Cleveland. It was later re-issued on Hense Forth in 1990. *Lifted from John Smith's interview with Bill Spoon see John's excellent site www.soulcitylimits.com for more details.*

Chalky says: Kell Osbourne 1182 is probably the hardest and rarest on the label. It was a massive Stafford record for Guy Hennigan covered up as Jimmy Gresham. Simply pounds along. Superb uptempo number that still sounds as good today. Share's the same backing as Kell's Loma release "You Can't Outsmart A Woman". Demo copies only I believe!! Another hard one on the label is Bobby Montgomery 78 which was initially released on Generation before Highland. One of the best Northern double siders money can buy (IMO) is Larry Atkins "Ain't That Love Enough" coupled with "Lighten Up" which have graced the turntables at many a venue over the years and still do so to this day. Also released on Romark ("Lighten Up" retitled "Have Mercy On Me") and was also covered by Ty Karim. Thanks to Andy Dyson for scans.



Rosie & the Originals "Angel Baby" was a massive hit in America during the early part of 1961 reaching the top 5 and probably single handedly financed the label throughout this period.

FROM THE BACK PORCH OF HIS ONE ROOM COUNTRY SHACK HIGH UP IN THE UNTAMED HILLS OF THE HIGH PEAK, HILLBILLY DEAN SITS ON HIS ROCKER, PETS HIS FAVOURITE HOUND DOG, SWIGS HOME BREW, HOWLS AT THE MOON, RAGES AGAINST THE MACHINE, AND E-MAIL CRAZED RANTING ARTICLES TO HIS UNCLE DEREK

Northern Soul: just add a naught

As a long time collector of 70's soul, well since the seventies really, I do realize that the days of picking up 'Making My Daydream Real' for 50p, the Anthony White LP for 1.49 and 'Almeta Latimore' for the extravagant sum of a tenner are long gone. It is true that up until the mid eighties, the vast majority of soul that was not 'sixties northern' was reasonably priced, with even the 70's records played on the northern scene [Charles Johnson, Daybreak et al.] not being that pricey. The London based 'rare groove' culture, and the rise of the collectors driven 'crossover' scene, put pay to such happy times, and these days even a half decent ballad, that will never set a dance floor alight in a million Yarmouth based fantasies, fetches 30 squid. The interesting thing is that records played 10-15 years ago on the small, perfectly formed, yet steadfast, crossover scene, are now being picked for northern soul consumption. Barbara Lynn, The Constellations, Celeste Hardy, The Differences, The Bitter And The Sweet etc. used to be [f**cking brilliant] thirty pound records. Northern soul interest...adds a naught. I understand as well as the next chap that the revolving bow tie, pink Cadillac, and glittery tuxedo of the soul scene has always been rare records, yet this didn't always mean expensive records. Most of the greatest soul records ever made still cost less than a tenner and surely the greatest art is breaking unknown records that, by definition, are not really that indemand. 'Whats In The Grooves that Count' is a better motivation than "Whats It Going For" and I sell records for a living! They say people get more conservative as they got old so perhaps yesterdays existentialist young modernist soul rebels turning into today's braces twanging, auction crazy, bootlegging, stock investors, shouldn't be surprising. Fight the regressive forces of conservatism comrades! Play that fifteen pound record you've always loved but never shared with a lager soaked strip of sprung wood. Rise up! You have only your overdraft to loose!

Ever since the great Exodus of 1980 when thousands left the rare soul scene to settle down with their geraniums, fishing rods, lazy afternoons in front of the fire knitting baby booties, and happy evenings in the shed with some rather splendid balsa wood models, the lean-mean-newies-scene, has kept northern soul alive by several radical movements of the musical goal posts. Beat Ballads, Boo-Ga-Loo, Motown, and these days, pre-soul R+B, have all been thrown into the stew for those who require more spice in their diet than that provided by a stodgy menu of the same 500 stompers. Indeed so many people who are now busy on the northern scene were absent during the Eighties I feel a boo-ga-loo revival coming on. Joe Batan, Tony Middleton, Joe Valentine...In 1986 these records used to fill The Hacie dancefloor never mind The 100 Club. I could just see 'Use It Before You Loose It' causing a dash for cash. The latest evolution/revolution is the R+B thang. I've checked out some of the specialist R+B things and while I love the gritty, bluesy, club soul, gear, the teen girl group pop I can live without, thus I remain undecided about this particular subcultural trend. One day somebody must explain to me, a soul fan, why some people play pop records on the northern scene. It is quite quite bewildering.

DEAN JOHNSON

CHART FOR FEB 2004

DOTTIE PEARSON 'WHOLE ALBUM' [UK GRAPEVINE CD], JACQUI WILLIAMS 'FAVOUR' [UK REAL SIDE DEMO], THE HESITATIONS 'IS THIS THE WAY TO TREAT A GIRL' [US GWP 45], DENISE LaSALLE 'HERE I AM AGAIN' [US WESTBOUND 45], CLEM CURTIS 'POINT OF NO RETURN' [UK PYE 45], SILK 'FALLING IN LOVE ISN'T EASY' [US DECCA 45], WILLIE + ANTHONY 'GROOVIN' [US BLUE CANDLE 45], THE FANTASTICS 'ASK THE LONELY' [UK DERAM 45], AMBELIQUE 'TALK LIKE THAT' [JA. RAG TOWN 45], FOUR TOPS 'DON'T BRING BACK MEMORIES' [US MOTOWN 45], MICHELLE WILLIAMS 'MY ONLY LOVE IS YOU' [TRACK FROM US SONY CD], ERIC ROBERSON 'RIGHT BACK TO YOU/PLEASE DON'T LEAVE' [TRACKS FROM US STEEL PETAL CD], VICK ALLEN 'NEARLY THE WHOLE ALBUM' [US WALDOXY CD], RENALDO DOMINO 'HIP TO YOUR GAME' [US SMASH 45], PERCY SLEDGE 'SO MUCH LOVE' [TRACK FROM ATLANTIC LP], AL GREEN 'I CAN'T STOP' [US BLUE NOTE DBL. LP].

James Trouble (jamestrouble@hotmail.com) writes: Here is my top 5 "Deep Funk" playlist. In case you don't know about me you could have a look at my website www.deepfunk.org. I hope this of interest to your readers? 1. **Trace Of Smoke** "Treasure Mind" (BJ) BOSS modern soul funk cross over. 2. **Tickled Pink** "Reach Out (and give me your hand)" (Pink Knip) About as rare as they come and arguably in the top 5 all time greatest funk 45s. 3. **Gold** "What About The Girl" (MMR) Recent discovery. The label looks like it's white rock, which perhaps explains why it has been over looked for so long. It says 1977 on the label, my ear says earlier. Very punchy. 4. **Celeste Hardy** "Your Gone" (Reynolds) Funky soul that's perfect for the dancers on the funk and northern scenes. 5. **BAB Band** "Party and get on down" (Sugar) Very catchy and funky "modern soul". Only three known copies. This one could go ballistic if a forward looking soul DJ manages to get his hands on one. James trouble hosts an across the board soul radio show at www.deepfunk.org

My names **martin lawrie** and I run a site www.soulgeneration.co.uk and dj either rare funk or rare soul sets depending on the booking/night. A top five is just ridiculously impossible so here are five soul 45's that I can't get out of my head at the moment. **Sam Fletcher** 'I'd Think It Over' Tollie; **September Jones** 'I'm Coming Home' Kapp; **Cookie Scott & The Chevelles** 'I Don't Care' ORR; **Rhonda Davis** 'I Can Deal With That' Duke; **Jon Lucien** 'Search For The Inner Self' Ampex.

Tony Turner - my 5 spins at the moment, In any order: **Virgil Henry**-I'll Be True-Colossus 45; **Jeanie Screen**-While The Lovin' Is Good-Josie 45; **Green Sisters**-Win Place & Show-Setting Suns 45; **Solar Heat**-Riding High On The Future-ABC LP; **Five Stairsteps**-Change Of Pace-Windy C.