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## Ending this Wednesday

For the very rarest, most sought after 45s and lp's all the best soul vinyl deals, browse our 'Ending This Wednesday' Auction section, for the fully automated LIVE auction. for at least 20 rare and collectible discs. All available online at Rare Soulman. This section is always stocked with the coolest and rarest finds so be sure to keep coming back to check out our selection of stock. Add something different to your collection today.

The condition and authenticity of our 'Ending This Wednesday' records are always carefully and closely scrutinised. If you enjoyed our Motown Worldwide records, then you may also enjoy checking out our [soul auctions ending next Wednesday](#).



### Fearn's Brass Foundry

Don't Change It / John White

Decca : F 12721 (45s)

The highly regarded 1968 British Northern Soul gathering up a huge local Leicestershire reputation through the decades, now becoming universal on the back of this great MOD/NS dancer..

Hailing from Leicestershire, Fearn's Brass Foundry were renowned for their authoritative stage presence, their bludgeoning brass, crisp harmony vocals. Pumping out R&B/Soul recordings, led by Steve Fearn's rich vocal.

The residents of Blaby, Leicestershire must have dreaded Thursday evenings as this band plied their trade in Soul Sounds, live at Blaby's Working Mens Club, where they amassed a serious enthusiastic fan-base.

Both sides written by their founder Steve Fearn who's taste for Soul is evident on both sides, with the A-side ticking all the boxes, for "Chapter 5" styled Northern Soul play, which it is currently receiving.

Signature FBF blasting brass kicks it all off, insistent percussion smacks out the dance rhythm, timely horn breaks add to it's pedigree; with the rest of 6 man team chanting shrill "Hey, Hey, Hey" you have an awesome tune that is so very British. Shimmering with all that late 60's inspiration, garnered from the likes of Geno Washington & The Ram Jam Band, Jimmy James & The Vagabonds, The Senate, The Action etc. who had already laid down the guidelines for standout British-Dance-Soul a few years earlier.

In recent times, this is a recording that the Northern Soul has rediscovered through it's equally rare USA London release, credited as Fearn's Foundry, erroneously appearing in record guides as a single artist "Foundry, Fearn's". So it seems there is gap in the knowledge of referencing book authors about this lively band, outside of Leicestershire.

Here is their UK Decca release that only sold locally to the "Blaby" Thursday night

Winning Bid: **£179.00**

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Ended: **11/03/2020 18:08**

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trippers, consequently today, this is a hard disc to find in clean condition..

Take a listen to that strapping lead vocal, the mountain of brass and backing vocal harmonies, you can easily imagine a Thursday night Working Mens Club in 1968 absolutely jumping to this bludgeoning sound...

The flipside "John White" is also worth a spin, a MOD beat tune typifying the era.

## Condition Report

Two clean labels, a-side vinyl reveals only light surface hairlines, as you can hear it plays to itally clean. Flipside has a few blemishes than the "A" but also plays loud clean and true. Housed in correct company cover.



## Four Tops

It's The Same Old Song / blank  
Motown : acetate (45s)

This disc is so much more than just a 1965 Motown acetate. It showcases an episode in the history of Motown, that underlines Berry Gordy's single-minded determination to eliminate competition, no matter how much he was bullied by autocratic national record companies. His past experiences with New York's "End "label, United Artists, Chess etc. stood him in good stead for the challenge the first week of July 1965 was about to throw at him.

The Four Tops were essentially a "Supper-club" Jazz vocal group act trying to break into recording. They were unsuccessful with only two 45 releases as the Four Tops for Riverside and Columbia, both discs failing to sell.. The July 1960 seasonal release "Lonely Summer / Ain't That Love" Columbia 4-41755 was their only 45 with a national label.

In 1963 Roquel Davis saw them as a perfect act for Berry's "pet" project the "Jazz Workshop" label. They recorded an 8 track acetate album in preparation for their first releases for Motown's Jazz label. But the visionary Holland-Dozier-Holland thought them also ideal personnel to deliver their new creation; a Big City production "Baby, I Need Your Loving", an all powerful mid-paced masterpiece that gave "The Tops" chart success for the very first time. HDH followed this with "Without The One You Love" which was only a mild success. Then "Ask The Lonely" that also hit the charts. So Motown honoured them with their very first album. The Four Tops were indeed becoming a force and people were starting to take notice.

Especially when HDH constructed one of the greatest Motown songs of all time, "I Can't Help Myself" which became a smash No. 1 hit, catching the attentions of Columbia executives...

"Hey didn't we cut a 45 with these guys a few years back?.

Then with typical record company sleaze; They thought this was the ideal opportunity to cash-in by piggybacking on Motown's success. Making a few updating tweaks they prepared the corporate launch of their "new" Four Tops 45 on Columbia 4-43356 scheduled for 12th July 1965.

But, the now very well connected Berry Gordy was tipped off Columbia were about usurp him with a Four Tops launch of their own. Even though "I Can't Help Myself" had only just left the Billboard charts, Motown decided to move fast to challenge this unsolicited usage of the Four Tops fame. A new song and a great one was needed FAST and to be marketed before the mighty machine of Columbia promotion could steal the Four Tops thunder; causing possible damage to their reputation with a vastly inferior song..

Berry Gordy commanded "ALL HANDS TO THE PUMP" to extinguish this uninvited opportunistic and unethical capitalisation on the Four Tops fame.

TIMELINE . Bob Dennis was at the ready to engineer whatever HDH could construct at

Winning Bid: **£296.00**

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Ended: **11/03/2020 18:08**

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short notice. 3 pm 7th July HDH met with Lawrence Horn, they wrote the song with all haste. Four Tops took their place in the studio and by 5 pm the first mix was ready for an acetate to be cut. By 6 o'clock 7th July a temporary master "strike" was made. Copies pressed they were in the hands of prominent DJ's by Friday 9th July. That weekend "It's The Same Old Song" the follow up to The Four Tops recent no. 1 was ringing out from radio stations across the USA.

"It's The Same Old Song" reached no. 5 in the billboard national charts. no. 2 in the R&B charts. Columbia's attempt to take advantage of Motown and reached no. 93 in the billboard charts.

Four Tops - It's The Same Old Song - first acetate from that Wednesday 7th July should be considered a museum piece framed as a tribute to the Motown machine and its industrious teamwork to defy those corporate bandits.

### Condition Report

Motown stamped label, with a hurriedly handwritten label. With a reminding "R" after Motown that it is a registered company name on case anyone want to steal that as well.



## Insiders

I'm Just A Man / I'm Better Off Without You  
RCA : 47-9225 (45s)

Every week these pages give us the opportunity to illuminate some elusive, overlooked, under-valued Soul masterpieces.

This week, this 45 will obviously alert those of you hunting down the rare RCA Black STOCK copies. But this disc is so much more than just a "Black" that many have yet to capture. It also offers up two stunning vocal group sessions of the highest quality, as you'd expect from this New York team who went on to achieve worldwide success as The Main Ingredient. After an unsuccessful "trial" with Jerry Leiber & Mike Stoller at Red Bird records. Donald McPherson, Luther Simmons, Jr., and Tony Silvester also a fabulously talented trio of writers, were "found" and guided by the great Horace Ott at their new home, RCA records.

The lead side is a rather neglected Northern Soul gem "I'm Just A Man" that has received strong activity at "rare & underplayed" events without ever crossing over into national recognition it so richly deserves. Effortlessly ticking all the boxes of Northern Soul scrutiny. With soaring, optimistic vocals gliding on a torrent of triumphant horns. Crashing percussion provides the dance pulses, as Horace's key-changes hurtle towards a fab Sax break. Whilst the insistent trio of vocals enrich the production even further. Killer Northern Soul just begging for more attention.

Then there's the just as impressive flipside to consider; a glorious vocal group sweet ballad of the very highest quality again written by McPherson, Simmons, and Silvester. Dream-team Lowrider Soul, listen and drool, over the verbal-volley ball this team rebound off each other. Seamlessly compelling regret seeps from their every word.

But for all its magical musical qualities, it is a fact that it is one of RCA's least seen "Blacks". That will most likely see it gobbled up by a relentless RCA retriever, rather than a dedicated Northern Soul or Lowrider DJ.

### Condition Report

two clean unblemished "Black" RCA stock copy labels. Full gloss clean vinyl, reveals only the merest light hairline under direct light.

Winning Bid: **£285.00**

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Ended: **11/03/2020 18:02**

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This Thing Called Love / same: 2:12 version  
Bronco : 2052 DJ (45s)

Hunters of the Northern Soul classics as the white promo copies, will be nodding in agreement when we say this August 1966 Los Angeles tsunami of 60's Soul-dance seldom comes to market dressed like this.

22 year old Barry White spreading his wings after his music apprenticeship at the legendary Downey Studios, joined up with the skilled Los Angeles studio technicians like Marc Gordon, Ronnie Goree, Bob Keene, Robert Staunton some with knowledge of the Motown sound which was rubbing off, starting to feature in Barry White's collaborations.

When it came to Barry's Northern Soul creations this classic is his greatest moment. A relentless, sizzling hot blue-eyed stomping Soul decorated with searing Sisters squealing out the choruses, split in two by a killer Motownesque saxophone explosion! Ringing vibraphone adorns the background whilst that contrasting Johnny Wyatt snarl attacks the arrangement.

Proper real-deal Northern Soul that started life as a Twisted Wheel spin in '66, still considered a sure-fire floor-destroyer 54 year later.

A Northern Soul Hall Of Famer in it's rarest and most-coveted form..

### Condition Report

Two clean labels, vinyl reveals just a few very mild blemishes, plays loud clean crisp and true. NO Northern Soul DJ action for this 45 whatsoever plays perfect,

Winning Bid: **£259.00**

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Ended: **11/03/2020 18:02**

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## Otis Blackwell

Added Extra Attraction / blank  
Regent Sound Studios: 10" acetate (10")

As we are all aware Motown's phenomenal success during the early and mid 60's alerted most every writer, producer, record company to mimic the Motown sound. Some even took their promotion of variations on Motown a little further, by mailing acetates of their work to Motown itself.

Very few outside recordings were ever used by the Motown machine, they already had a mountain of unissued recordings they'd created themselves.

Before you today is a thumping slab of Otis Blackwell's work; a fine example of this music industry tactic to maximize the revenue, hoping to be rewarded for their creativity by getting Motown to cover the song using one of their own artists. Murray Baker and Ira Jaffe of Roosevelt Music mailed this 10" acetate out with no singer credits, but suggesting Motown recorded it using Marvin Gaye (see business card stapled to the sleeve). Enclosing a music and lyric sheet.

I once owned an Inticers "Since You Left" acetate that Harold Andrews had mailed to Motown with a very polite letter suggesting he considered this the perfect recording for Motown to use and he was right. But of course Motown never followed up on his audacious suggestion. Neither did they release a version of "Extra Added Attraction" although Marvin Gaye would have been the perfect choice to whip a storm with this stomping dancer.

Although I think Roosevelt Music would have had a better response putting this song in front of Joe Tex, Wilson Pickett or Arthur Conley.

Proper Northern Soul dancer. A unique acetate ready for the NS DJ who adores an exclusive and appreciates the provenance and history that lay behind this Motown artefact.

Leaving the question did anyone ever release "Added Extra Attraction", so instantaneous you do get the feeling you've heard it before...

Winning Bid: **£249.00**

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Ended: **11/03/2020 18:00**

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## Condition Report

Complete with lyric/music sheet, housed in birth sleeve with stapled business card suggesting "Marvin Gaye" should record it. Label is flawless, playing surface reveals only the merest of sleeve storage hairline. Fabulous direct cut sound quality.



## Little Cal

Young School Girl / I Sing Mother Goose Rhymes  
Golden Crest : CR553 (45s)

An insane record "Tittyshaker" I've always rated but only encountered twice in my life. Saturated in visionary R&B DJ possibilities.

It's an overlooked flipside that showcases Little Calvin Ruffin deconstructing Fats Domino's New Orleans classic, transforming the steady-paced "Fats" mid-tempo into a wild-horn propelled screamer. This frantically relentless arrangement suits his young boy vocal perfectly, before a mad sax steals the recording away from this energetic young talent. Insane saxophone playing elevates this 45 into must-own territory.

A fantastic R&B Rocker that will delight both the Rock & Roll and the R&B Tittyshaker DJ's alike. Check out those irresistible dance rhythms that incorporate an unusual primitive pre-funk styles, woven together by that attention seeking vocal.

Once a tiny indie label from Huntington Station, New York turned into a major force on the East Coast, by the entrepreneurial skills of Clark Galehouse who caught the coattails of the Rock & Roll explosion with perfect timing. BUT leaving this 45 as perhaps the rarest record on his successful label.

This was a flipside of a novelty song intended to highlight Little Calvin's precocious personality, but the rather corny "Nursery Rhyme" lyrics were not received well, although that mad saxophonist again adds another level to the recording, the real gem lay hidden away on the "B" is now with internet exposure starting to become very in-demand.

Leaving me wondering what course young Calvin Ruffin's "Wonder Boy" career took... This record has a story to tell I think

## Condition Report

Two flawless labels fully affixed, a pressing plant notorious for labels falling off. These labels are unblemished with no sign of the adhesive drying out. Vinyl is equally impressive revealing only the finest of hairlines under strong light. Both sides, as you can hear play a clean, true Mint minus.

Winning Bid: **£88.00**

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Ended: **11/03/2020 18:00**

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## Tamla Motown Show

From Hitsville USA - Tour Programme / 1965 Tour Program - Tamla Motown  
Tamla Motown: TP 1965 (MAG)

Insanely rare 1965 Harold Davison and Arthur Howes presents Tamla Motown Show tour program. That coinciding with the launch for the British EMI Tamla Motown label.

A detailed 16 page programme full of sensational black & white artist pics with bios for The Supremes, Smokey Robinson and The Miracles, Martha and the Vandellas, Stevie Wonder, Earl Van Dyke, Georgie Fame & The Blue Flames

The Motown revue schedule was

1. Earl Van Dyke opening
2. Martha and the Vandellas

Winning Bid: **£68.00**

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Ended: **11/03/2020 18:00**

2. Martha and the Vandellas
3. Compere Tony Marsh introduces support act Georgie Fame & The Blue Flames
- Interval
4. Earl Van Dyke opens part 2
5. Stevie Wonder
6. Compere Tony Marsh introduces The Supremes
7. Smokey Robinson and The Miracles
8. All acts on stage for the finale!

The centrefold spread is a black & white collage of all the Motown artists who have appeared on stage in The Motown Revue up to date anywhere in the world.

A full page collage of newspaper reviews. An advert invite to write for a membership to The Tamla Motown Appreciation Society.

Finally some vintage adverts for Tamla Motown Albums & EP's.

### Condition Report

Miraculous Mint minus condition, unblemished throughout. In reality a stunning Motown artefact



## James Bounty

Prove Yourself as Lady / Life Will Begin Again  
Compass : CO-7005 (45s)

A timeless Northern Soul classic part-guided by the great Bobby Eli. A Torch anthem, that set the place alight with it's pulsating dance rhythms decorated with a commanding growling vocal.

Discovered by Bobby Eli whilst James was singing to himself on a used car sales lot in Philly. Taking him into the studios for his debut single. The team of Bobby Eli, Erwin Gripman., Ross Matico & Jeff Prusen injected every possible dance element in the recording, making for a classic style Northern Soul monster.

Snarling lead vocal, searing girl chorus, male vocal group chants, burping horns, rattling piano prods. Make up those insistent rhythms, demanding the Northern Soul club-crowd take to the floor

THIS IS NORTHERN SOUL

A Philadelphia NS Titan that has never diminished, not a jot over its reign of anthem status through the decades.

### Condition Report

Two perfectly clean labels, equally clean mint minus vinyl

Winning Bid: **£287.00**

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Ended: **11/03/2020 18:00**

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## Oscar Perry

I'm On My Way / Want To Get Old With You  
Paradise : 5003 (45s)

Oscar Perry's most wanted! Least seen! In superb condition

### Condition Report

Two unblemished labels fine clean vinyl. A-side vinyl is mint minus flipside has a few very mild blemishes Ex +

Winning Bid: **£1,217.00**

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Ended: **11/03/2020 18:00**

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## Otis Clay

Baby Jane / You Hurt Me For The Last Time  
Dakar : 610 DJ autographed (45s)

Few artists of the last century could challenge the purity, the passion, the palpable pain that Otis Clay injected into every single one of his recordings. A real Soul Man who commanded worldwide respect and adulation. In Japan he was considered a God; in Europe the King of Deep Soul. In the UK his following was just as strong for his dance recordings.

Before you today is a flawless Mint minus, still in birth-sleeve copy of his most-wanted 45. AUTOGRAPHED and dedicated by him whilst performing at "Blues Estafette" in Utrecht in 2001. Signed to 'Paul, love and peace Otis Clay'

Sadly this Soul icon and Blues Hall Of Famer died January 8th 2016. Prompting an outpouring of grief within the Memphis Soul community even though he only became part of that recording scene in 1971. Stax paid the ultimate tribute with his name R.I.P. in lights on the legendary Stax museum's "Soulville USA" covered entrance.

This recording from 1969 was of course 100% Chicago where his career started.

"Baby Jane" is a typically muscular Otis performance that has always received Northern Soul attention. A thumping horn driven "take no prisoners" stomper; the perfect vehicle to showcase Otis's unchained, wild-beast snarling dominance he so easily creates...

But the "star" side and overlooked for many years is the sublime "You Hurt Me For The Last Time". A mid-pace Crossover experience of the highest calibre. A meandering testament of gut-wrenching despair of realization, driven by determination to end his long suffering love affair.

Otis takes you deep into his heart, so far in, you can feel his anguish, his hopelessness, his utter dejection as his love is finally defeated. "You Hurt Me For The Last Time" Nobody could have sang it better.

Otis Clay your legacy will hold your name in lights in our hearts forever.

Nobody did it the pains of love as convincingly as he did!

### Condition Report

Flawless in every way, a-side label autographed and dedicated by the artist. Both promo labels otherwise perfect. Unblemished vinyl both sides, all housed in birth-sleeve. A serious collectors item for those of you who appreciate real Soul from a real Soul man.

Winning Bid: **£195.00**

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Ended: **11/03/2020 18:00**

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## Father's Angels

Bok To Bach / Don't Knock It  
MGM : 1459 DJ (45s)

The ultimate test of sibling rivalry?

We all love a good "record find" story, for the tale behind this British Holy Grail we have to go back to 1973, to a junk shop in Chaddesden, Derbyshire when the fever for hunting down Northern Soul 45's was at its very peak. Wigan Casino had just opened and this previously underground cult movement was about to go "public".

Ahead of the game were two Belper brothers and their mate. For them the Junk shop, market stall and old record shop rummage was the only game in town. This day a "Junk Shop" trawl in a neighbouring town was the target. Phil and his equally obsessed brother Nick and friend. Descended upon Chaddesden's only source for old records, the local . The trio dug through the records on display, they didn't find too much, but they never really expected to. Upon leaving the shop Nick and buddy were a little ahead of Phil, who happened to glance into the cluttered up window display on his way past, to his amazement there at the bottom of window was the recent green and silver bootleg. of Father's Angels "Bok To Bach"

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Ended: **11/03/2020 18:00**

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"Hold Up, I'm going back in" shouted Phil to his brother, they continued to the car.

"How much is the Father's Angels" in the window? Phil asked the shop owner.

The owner could not wait to inform Phil in typically smug antique "junk" dealer know it all superiority. "Now That My Boy Is What You Call An American Import!" "It's £2.50p"

Bit expensive Phil thought so he paused... The owner noting his hesitancy, shuffled to his back shelf and said "Or You Can Have This one For £1.50" "It's the British Release" laying down this stunning Pink & Silver DEMO on the counter. Phil could not begin to believe what he was seeing, but could hardly get his money out quick enough, as the veins of his neck palpitated violently with excitement. The shop owner took his money, and Phil skipped out of the shop to his waiting companions waiting in the car.

Nick said "What Did You Go Back For" Phil said "For Bok To Bach" Nick "Don't Tell Me You Bought The Bootleg In The Window, I saw that"

And just like brothers do, Phil proceeded to ruin Nick's day, week, years ... "No, this one" and pulled out of the paper bag, the heart-stopping vista of the 1968 British Promo.

I'm not sure if brotherly love, overcame seething jealousy, or what the atmosphere was like in the car on the drive home. As Phil went home with the find of a lifetime, a record he has treasured for nearly 50 years.

I love a "Great Find" story, this one particularly touched my heart. As I spent all my younger years, every day dreaming of this type of serendipitous find happening to me... it never did.

## Condition Report

two beautifully clean, iconic bright pink UK MGM promo labels adorn with the magnificent silver "A" vinyl as a glorious ex+ showing only the faintest sleeve storage blemishes under direct light. Plays totally perfect!

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