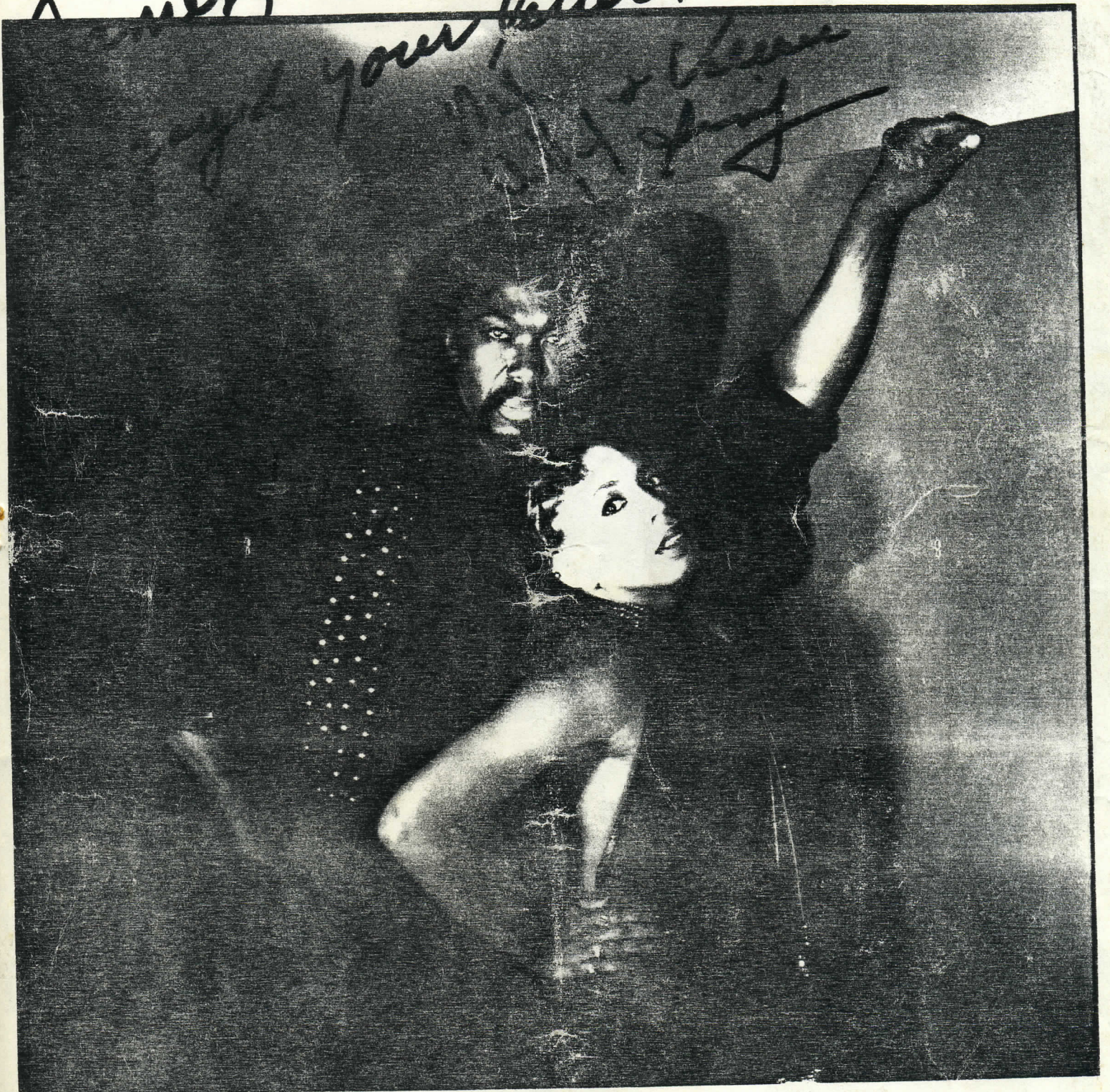


JOCK'S VIEW Of soul

SCOTTISH EDITION

A very *letter!*



Ashford and Simpson



JOCK'S VIEW OF SCOTLAND

1841



Handwritten signature or name in cursive script.



JOCK SAYS

Welcome to the first edition of Jock's View Of Soul- The Scottish Edition. This has taken a lot longer than i thought it would and I sympathise with Mr Guarnori who must do nothing else to be able to come up with a mag like Blackbeat. I would like to thank everybody who helped or gave me encouragement especially Pete "Pondie " Lawson who has been a constant source of encourenment. To all those who laughed or said what a Prick- (of whom i am sure there are many.) F---K OFF!!! I have managed pretty well without you even though I am not cool in your eyes, O.K. I feel a bit better now I have got that off my chest.

In my opinion there is too much bitching on the scene at present, 60's vs 70's, oldies vs newies etc when the soul scene could do with all the support it can get from real soul fans to prevent it becoming a washed out media hype. All the present arguments over the rise in popularity of 60's newies is pointless to me. The paying public should have the last say in what goes. I personally like all soul music and would travel to a venue to hear sounds that are in my opinion worth incurring the costs of the journey and the sounds that are being programmed at Stafford fit that bill at present. To say that the vast majority of the 60's newies are not soul is ludicrous, one listen to the sounds that Guy Hennigan in particular is playing would make a mockery of this theory. O.K. you don't like this form of soul music (and it is soul) but don't knock other people for liking it. As Ian Clarke said it's still fun and as long as people like myself still enjoy it we will stay a part of this scene. Some people seem to have an incessant need to slag people in as nasty a way as possible, a character assassination in Guy's words. Two fine examples of this are Glyn Thornhill and Cockney Mick who as far as I can see have put nothing into the scene only helping to split the scene. Cockney Mick has the audacity to slag the 60's as being pop when a few years ago he reviewed a venue which played " classics " such as The Javells - Goodbye Nothing To Say (his words not mine). Good old Glynn when asked why he did not go over to the funk scene if he was so pissed off with Northern replied he would if only they did not play so much Jazz. Now in Blackbeat each issue he champions Jazz. A case of they need to be able to say something to keep their Glorified names in the limelight I think.

Scotland has the same problems except they are not quite so open with their criticism tending to do it behind others backs and they don't even do it in the name of newies, just for the sake of bitching. Come on lads the soul scene is supposedly well known for it's friendly people lets get it together and make a soul scene above criticism.

Having said this I am not in a position to comment on the quality of the oldie's or modern sounds being played as I cannot visit many Southern venues apart from Stafford and even then it's only once every while. One disadvantage of being a (Northern) soul fan in Scotland is the difficulty in getting to a decent venue on a regular basis so it's a sad thing that the Thornton all-nighters are to finish after the next one. I only hope the Exit (the new venue for the promoters of the Thornton) keeps up the standards set and Allan and Stevie can keep their principles.

Finally thanks to a work mate for the loan of a typewriter and to my Dear Mum who did a

fair chunk of the typing.

LOMA RECORDS - THE MAJOR INDEPENDANT. 1964 to 1969 BY JOCK O'CONNOR

Loma records were the brainchild of Warner Bros. Joe Smith and Mike Maitland and were founded in 1964 as a R & B subsidiary of the parent company under the guidance of Bob Krasnow formerly of King Records. Despite a ludicrously low budget which meant minimal promotion the label lasted until 1969. A large number of the records were masters leased from independant producers but a fair number were In - House productions with names like Chuck Rainey and Eric Gale playing on the sessions. An other recurring feature on Loma is the amount of Philadelphia artists on the label . (this shows good taste on behalf of Messrs. Smith and Maitland.)

One of these artists was Lukas Lollipop. Their best record on Loma was Don't Hold On To Someone(Who Don't Love You) an answer to Joe Tex's Hold To What You Got. The Lukas Lollipop record was penned by Solomon Burke and his brothers and a good listen to the record will give a feeling of deja vu with the singers voice. At the time this was recorded Burke was having difficulties with Atlantic and may have felt the need for another outlet of his great talent.

The thing that attracts me to Loma records is the vast difference in styles featured ranging from deep soul to blues, Northern to 60's funk and unfortunately a small slice of pop. A glance at discography will give an idea of this variance , some famous names were also featured in the writing and production such as Jerry Ragovoy, Bobby Paris, Ashford Simpson and Armstead, James Brown, Richard Tee, Goerge Kerr, Huey Meax, Bunky Shephard and James Carmicheal - quite an array of talent.

Loma is quite a popular label among Northern collectors for item's like Ben Aitken - Satisfied and Larry Lester - Go For Yourself but a further delve into the catalogue would reveal items much more deserving of credit such as The Marvellos - Something's Burning, Linda Jones - I can't Stop Loving My Baby(thanks to Neill Mckillop for introducing me to these two), Carl Hall - Mean It Baby and Kell Osbourne - You Can't Outsmart A Woman which has the same backing track as his side on Highland.

- 2001 Billy Storm - Baby Don't Look Down
Storm sung with a group in the 50's called the Valiants who also included Johnny Watson
- 2002 Singers - Born To Lose
- 2003 Clyde & Bluejays - The Big Jerk
- 2004 Bob & Earl - Everybody Jerk
This was their label before Mirwood.
- 2005 Little Jerry Williams - I'm The Lover Man
Swamp Dog in his early days.
- 2006 Lucky Carmicheal - Hey Girl
- 2007 Sugar And Spice - Come Go With Me
- 2009 Billy Storm - Goldfinger
- 2008 Rob Foster Something You Got
- 2010 Olympics - Ime Coming Home
- 2011 Ike And Tina Turner - I'm Through With Love
Loma's name act
- 2012 The Enchanters - I Want To Be Loved
Sam Bell, Charles Boyer(who had also worked with the Ambassadors) and Zola Pearson were the group who had backed Garnett Mimms before going solo. Sam Bell later wrote songs for Lorraine Ellison who also managed.

- 2013 The Olympics - Good Loving
- 2014 Baby Lloyd - Theres Something On Your Mind
- 2015 Ike And Tina Turner - Somebody Somewhere Needs You
- 2016 Bobby Bennett - Soul Jerk
- 2017 Olympics - Baby I'me Yours
- 2018 Walter Foster - Waiting
Penned and produced by James Brown. Foster was last heard of as a valet in Brown's 50's revue
- 2019 Apollas - You're Absolutely Right
Penned by Ashford & Simpson as was their side on W.B. This is in a similar vein.
- 2020 Brenda Hall - Soldier Baby Of Mine
- 2021 Dick Jensen - Since I Fell For You
Jensen also had a Northern side on Mercury
- 2022 The Young Lions - We Better Get Along
- 2023 Kell Osbourne - You Cant Outsmart A Woman
- 2024 Smiley Lewis Band - Walking The Girl
- 2025 The Apollas - Just Cant Get Enough
- 2026 Little Joe Cook - Hold Onto Your Money
Cook had previously sung with The Thr

- 2027 The Soul Shakers - The Cold Letter
- 2028 Romeos - Mucho Soul
- 2029 Dick Jensen - Back In Circulation
- 2030 Ray Johnson - Sherrys Party
- 2031 Charles Thomas - The Man With The Golden Touch
- 2032 The Invincibles - So Much Love
- 2033 Frankie Love - First Love
- 2034 G - Clefs - Little Lonely Boy
A multi racial doo wop group who were almost all white when they recorded for Loma
- 2035 The Enchanters - God Bless The Girl And Me
- 2036 The Dolls - The Reason Why
- 2037 Paul Days - Juvenile Jungle
- 2038 Alton Joseph & The Jokers - Wheres The Place
- 2039 Apollas - Pretty Red Balloons
- 2040 Autographs - Sad Sad Feeling
- 2041 Romeos - Mon Petite Chow
- 2042 James Cotton - Complete This Order
- 2043 Larry Lester - Go For Yourself
Same as Larry Atkins - Lighten Up on Highland
- 2044 Mary Lee Whitney - Don't Come Knocking
- 2045 The Marvellos - Something's Burning
- 2046 Charlie Underwood - Dogging Around
Bluesy version of the Jackie Wilson classic.
- 2047 Soul Shakers - I'm Getting Weaker
- 2048 G-Clefs - I Can't Stand It
Version of the Soul Sisters on Sue
- 2049 Delilah Kennebrew - Bright Lights
- 2050 Charlie Underwood - It Will Stand
Terrible version of the General Johnson song
- 2051 Belfast Gypsies - Glorias Dream
- 2052 Sandy Layne - How Many Times
- 2053 The Apollas - My Soul Concerto
- 2054 The Enchanters - We Got Love
- 2055 Dick Jensen - You Don't Love Me Anymore
- 2056 Bobby Freeman - Soulful Sound Of Music
- 2057 Invincibles - I Culdn't Stand It
- 2058 Barry "Barefoot" Boefus Go Ahead On Baby
- 2059 Limey And Yanks - Out Of Sight Out Of Mind
- 2060 Belfast Gypsies - Portland Town
- 2062 The Marvellos - Youre Such A Sweet Thing
- 2062 The Poor - Once Again
- 2063 Don Crawford - Along Came Rose
- 2064 Kim Fowley - Lights
- 2065 Butch Eagle - I Like Her
- 2066 The Teen Turbans - We need to be loved
- 2067 Lukas Lollipop - Don't Hold on to Somebody
- 2068 Tony Amaro - Hey Baby
- 2069 Ben Aiken - You were meant to be my Baby
- 2070 Linda Jones - I Can't stop loving my Baby
- 2071 Roy Redmond - Ain't that Terrible ^L
- 2072 The Jammers - Where can she run to
- 2073 Artie Lewis - Falling (In love with you)
- 2074 Lorraine Ellison - Cry me a River
- 2075 Roy Redmond - That Old Time Feeling
- 2076 Ben Aiken - Callin'
- 2077 Linda Jones - What've I Done
- 2078 Vickie Baines - We Can Find That Love
- 2079 Realistics - Whatcha Gonna Do
- 2080 Bobby Freeman - I Got a Good Thing
- 2081 Lonnie Youngblood - African Twist
- 2082 JJ Jackson - Try Me
- 2083 Lorraine Ellison - I Want to be Loved
- 2084 Ben Aiken - Satisfied
- 2085 Linda Jones - I Can't Stand It
- 2086 Carl Hall - Mean It Baby
- 2087 The Implements - Ole Man Soul
- 2088 Realistics - Brenda Brenda
- 2089 Bobby Reed - I Wanna Love You So Badly
- 2090 JJ Jackson - Down But Not Out
- 2091 Linda Jones - My Heart Needs a Break
- 2092 Roy Redmond - That Old Time Feeling
- 2093 Mighty Hanibal - Get in the Groove
- 2094 Lorraine Ellison - Try
- 2095 Tommy Starr - Love Wheel
- 2096 JJ Jackson - Come See Me
- 2097 Lonnie Youngblood - Roll With The Punched
- 2098 Carl Hall - The Dam Busted
- 2099 Linda Jones - What Can I Do
- 2100 Ben Aiken - Thanks to You
- 2101 The Voice Box - I Want it Back
- 2102 JJ Jackson - Too Late
- 2103 Mighty Hanibal - Good Time
- 2104 JJ Jackson - That Ain't Right
- 2105 Linda Jones - It Wont Take Much
- 2106 John Wondering - Man of Straw

Sorry about that I run out of space. Next time i hope to have my own typewriter so perhaps I will be able to work the damn thing. Oh yes, the address is 15 Lewisvale Avenue, Musselburgh, East Lothian, EH21 7JB, Scotland Contributors were Pete Lawson, Barry Waddington, Ion Tsakalis and myself the editor Jock O'Connor. My thanks also go to Hopsack and Silk, Ashford and Simpsons production company for their help in the article.

- GARY RUSHBROOKES TOP TEN AT THE CROWN.
1. Lord Sitar - Running Away c/u
 2. Norma Jenkins - Nobodys Fault But Mine
 3. Monticellos Dont Hold Back (Red Cap)
 4. Oracles - Aint Got Time (Oh)
 5. Sugar & Spice Sweet One (Lira)
 6. George Blackwell Write Me A Letter c/u
 7. Joey Gee Its More Than I Deserve (ABC)
 8. Fabulous Jades Im So Happy (Lennan)
 9. Jimmy Raye - Come On Baby c/u
 10. Forgy + The Monarchs That Girl (Musicor)
- This was Gary's topten at the Crown Hotel and may be no longer representative of what Gary is playing.

JOCK'S VIEW OF SOUL. ISSUE NO 1.
Price 50p + s.a.e if using post. Please always remember the sae as costs exceed what i will take in already and I would very much like to stay friendly with my bank manager. Next issue should be in about two or three months depending on public support and my sucess in finding things worth printing which is a hell of a lot harder than i thought. If you would like to see your name in print send your contribution to me (see above for adress)

CURRENT STATE OF NORTHERN SOUL

Northern soul is at it's healthiest since the late 79 to early 80 upsurge at venues like Wigan casino and Yate with D.J.'s like Richard Searling, Gary Rushbrooke, Dave Withers, Pat Brady, Ian Clarke, Soul Sam to a lesser extent with such classics as Vickie Baines- country Girl, Cecil Washington, Paris, Lovers-Without a Doubt, all the Magnetics records, John and The Wierdest, Bobby Thurston-Just Ask Me, Tommy Tate - You Taught Me, Larry Houston- Lets spend Some Time Together; and many more, the list is endless. The modern soul was much better than the synth ridden posers style music of today.

Late 1979 (maybe earlier) cracks first appeared. Soul Sam, until now staunch 60's newies, wrote a letter to Soul Source saying he considered the scene to be stagnant, that there was too many oldies in places like Mr M's (the cess pit of northern Soul) and 2nd rate newies (sounds familiar) Venues like Mr M's being especially harmful to the scene where punters would dance to anything leading to anything being played. Sam's only hope for the scene was for venues playing good quality 60's and 70's newies with first rate obscure oldies, a great idea, but the 60's were soon dropped as Sam went on to say that there were no new 60's newies left and he went on to a modern only policy.

His views, although slightly confused were true to the original Dave Godin type Northern Soul ideals but as time has passed it has proved all double talk and 80% hypocritical. Sam now only D.J.'s rarely and his only involvements are occasional reviews of never to be played records of interest to only the 6 or 12 modern soul fans purist enough to qualify for that title, still slags the 60's scene but plays oldies from 1979, 80, and 81; what happened to all the high flying principles. Sam has not advanced since 1979 and if anything his views have proved more derogatory to the scene than Levines split in 1976. Sams initial ideas were good but he became so mixed and pissed off he threw in the towel or in his own words disappeared up his own arse. What a waste.

Early 81 at the start of Sam's crusade the standard of 60's was dying with 4th rate venues taking over, there was a mass exodus of quality soul fans from the scene. Although Morecambe only came in at the end of this drought period it is so typical of the bad sides of our scene, which 11 years ago, before overrated Wigan, would have been laughed off the scene. The knowledge and taste of the average Morecambe punter is diabolical with constant requests for Carl Carlton Competition aint Nothing & Gil Scott Heron - the bottle (thought of as a newie) what soul twats in the words of Denny of Derby 1974.

In mid 82 the small grass roots interest which had always been there started to grow again with some old faces re-appearing on the scene. Apart from the small nucleus of dealers collectors, and nutters the main people responsible were Gary Rushbrooke, Pat Brady and especially Mr. Dave "the saviour" Withers (despite 2nd rate criticism by knobs like Glynn Thornhill) and again there was a long list of classics like Mr Caldwell - Love Bandit, Phil Orsi c/u, Experienced Heart Menders c/u, Monique Originals- Suspicion (top 5 northern record ever) and Detroit Emeralds - come On Back to Me Baby and many more. At the outset the dancefloor reaction was almost nil and with an uphill climb to the bottom for 6 months Dave finally packed up.

Then along came Guy and Keb to continue building the Northern Soul shrine (no pun intended) on the foundations already laid by our Dave and Rod Shard with his incredible knowledge and braces. Between them Guy and Keb have created the best all-nighter scene ever and on apar even to the Highland Room, Mecca 1972-1975. The sounds are as good and in many cases better than ever played on the scene e.g. Larry Lester on Duo Virgo, Delcos, Sam Fletcher, Clifford Binns c/u, Groovettes Shirley Mathews c/u (the female Cecil Washington) and many more by the Dedicated Duo.

Then there is Kev Draper, Gary Rushbrooke, Pat Brady, Dave Thorley who have produced some great sounds like Johnny Hendley c/u, Detroit Five c/u, Chandlers c/u, Brook Bros. on Tay, Bobbi Smith etc. etc. There have been too many good sounds over the last few months to take in (especially if the Pondies are down in force). Kev Draper in particular is heavily responsible for the success of 60's down south when most D.J.'s were playing oldies or modern Kev stuck with his true love 60's. What a pity he has packed up, I hope he comes back with a bang one day like I know he is capable of.

This brings us up to date, we have the 60's newies scene; a heavily futuristic, big contributing part of the scene with the best boys, humour, knowledge, records. The things which the oldies and the modern only scene are so envious of and cannot copy never mind innovate a scene of their own. A look at the oldies scene shows promoters like Pat Allen, Shaun Gibbons, Clive

Jones etc. with top attendance but low prestige venues who have usually been on the scene a couple of years and know nothing about values of the old rare soul scene, i.e. Northern Soul means predominately Black American obscure music midtempo to uptempo in beat with usually four beats to the bar. Records played c/u or on the rarity alone where only 2 or 3 copies are known giving people the incentive to travel as they can only hear sounds by certain D.J's at certain venues. At venues like Morecambe and Burnley 65% of the records spun are played out oldies on pressings, or compilation L.P.'s. Due to lack of control and taste by these promoters these D.J.s with a few exceptions (Dave Allcock, Brian Rae, Dave Evison) are not D.J.ing because of their ability but because they are married to the promoters sister or some other irrelevant reason. Venue after venue you can hear the same old sounds being played over and over, 10 years of Williams and Watson is just a bit much. Christ dont they get sick of hearing the same things.

The average punter, basically good lads who start on the wrong side of the scene, get brain-washed into the oldies way and proceed to make fools of themselves with regimental casino wear, bags, badges etc. and their boring line of conversation about the same old records. Doesn't sound very good does it.

Then theirs Pat "F.A. Cup Head" Allen slugging of Stafford when he has only been twice or thrice in 2 years, slugging the newies when at Burnley Miners session the overplayed oldies are compensated by cheap ale, plenty nitrate and blow. Pat Allens taste and knowledge are second to Herman Goering.

The only hope for the Northern Soul scene (60's newies, oldies and modern) is for scenes like Stafford to continue to educate the punters and convert newcomers into the scene and teach them the true and traditional ways of Northern Soul and places like Morecambe to either pack up or to think for themselves and see what they are missing out on (although not financially). What we do today they will want to do tomorrow (or maybe someday).

BY PETE LAWSON.

60's NEWIES BY PETE LAWSON

THIS has since been uncovered as Bill Lucas

JOCK MITCHEL - YOU'RE MINE C/U. Cause Youre Mine on Dionn

Big at Stafford, 100 Club, etc for the Scottish nationalist keb the epitome of slow mid tempo 60's Soul, it's got everything up into an emotional mid tempo mover, mind losing, girlie chorus. Brilliant arrangements backing and lyrics make this one of the best records to be played on the scene in a long time, ranks alongside the likes of Sam Fletcher, Tony Gallo and Showmen, Clifford Binns, Marva Josie, Brad Lundy, by an unknown artist, on a big city label which an all time classic is on. Watch this go.

THE RICE BROTHERS - FOLLOW THE LEADER - POWERHOUSE 501.

a William Powell composition who of course had the 2nd release on the label with the classic "Heartaches, Souveniers" c/u as Bobby Jason "All these things" while not being as good as the William Powell, The Rice Brothers featuring an 11 year old Genius is still easily good enough to cut the mustard on any dance floor, excellent beat, tempo, vocals, backing and of course the label Its on Make It a record worth watching, only copy I know of, C/u up As Little Carl Carlton by Dave Thorley.

TERRIBLE TOM - EMOTIONS - C/U.

First heard this about 2 - 2½ years ago via Trawden collector (dealer) 60's discoverer, Barry Waddington, a New York city label, very obscure as are the artists, definitely rare and black not in your Shirley Matthews c/u, Jimmy Raye Class, but an ideal allniter, dance record, which only our scene could turn up and take to our hearts one crazy stomper.

This is the Harrison Brothers on

RUFUS LUMLEY * I'VE GOT TO HEAR IT FROM YOU Provident.

First heard this and turned it up in Ian Levines old collection at Bernie Goldings barn last year. Never did like it that much, although clearly not the case at Stafford. Its a strong midtempo mover with soulful vocals. Sold it to Dean Anderson for £6, the rest is Northern Soul history. Massive for keb, there are quite a few dancers on this New Jersey logo.

Definitely worth watching out for this one, another Bernie barn find, God what an amount of classics have come out of Levines old collection. An excellent soul dancer with good lyrics and backing. About the best I've heard on the label and looks very rare, recommended by Guy H and Butch, need I say more.

AL TNT BRACGS - I CAN'T GET OVER YOU - PEACOCK 1931

Although known by a few collectors this 60's semi known midtempo item deserves exposure as it is an excellent slow mid tempo soul record, one of the best on this label and I'd think the best thing to be done by the TNT man. Records like this in the mid tempo vein make the scene what it is today, all about soul. The vocal break halfway through this side is enough to cream anyones underwear. And they say there are no 60's left. Worth about £3 to £5.

WILLIE TEE - I'ME ONLY A MAN - CAPITOL

A David Axelrod production (H.B. Barnum), early 70's I think but very 60's in feel. Undoubtedly his best Northern side, wins hands down against the likes of One Way Street, Please Dont GO. and I'me having Fun. A beautiful midtempo soul dancer with very nice smooth backing and shit hot vocals. Top 5 record of all time for the lyrics alone which are on a par with the lyrics of Jerry Williams - If You Ask Me or Walter Jackson - Uphill Climb To The Bottom. Another Barry Waddington find.

DEE EDWARDS - OH WHAT A PARTY - D-TOWN

Just to be non conformist and not go with the popular concensus as I am thinking radical person I'll end with a fast dancer but still 100% soul. One of the best to come from the ever so underated Dee Edwards. The flip side is good but not quite good enough. Oh What A Party again turned up via Barry Waddington of Trawden. A really light snappy 4 beats to the bar, on the 4's uptempo dancer, just what the scene was weaned on. Top class soul vocals with a brilliant backing, shit hot (This is going to get me a bad name using swear words Ed.) saxophone break midway through, Detroit 60's soul at it's best. Pretty rare and also quite unknown, a far better release than her Tired Of Staying At Home on Tuba 1706 which is popular now.

THE WEST SIDE STORY BY BARRY WADDINGTON.

Due to an ever increasing increase in interest in West Coast releases I have listed some of the more obscure West Coast labels.

SOULTOWN

- | | |
|---|--|
| 1 - Tempos - Sad Sad Memories
INStr. | 101 also issued on Renfro (I think.)
104 also on Krafton |
| 101 - Delicatos - He Gave Me Love
- Stop Shoving Me Around | 10 "Togetherness" issued by Tempos on Canterbury Eds. comments: The New Younghearts issue no. 10 was also issued on Zea and Cant rbury 5069 as the Younghearts . I was not aware of the Tempos version. togetherness was the A side on Canterbury The B side was Beginning Of The End. |
| 102 - ? | |
| 103 ? Little Helen - More & More
The Richest Girl | TaC - FUL (Owned By James Gresham.) |
| 104 - Ray Agee - I'me Losing Again
Hard Loving Woman | 101 - The New Yorkers - Don't Want To Be Your
FOOL
You Should Have Told Me |
| 105 - Sweets - Satisfy Me Baby
? | 102 - The New Yorkers - Aint That News
Theres Going To Be A
Wedding |
| 106 - ? | |
| 107 - Bennie Conn - I Don't Have
Have You Had A Love | Label was turquoise with U.S. footballer or plain |
| 108 - Little Helen - What About Me Boy
Cant Get Enough | sky |
| 109 - Mcinley Travis - Baby Is There Something
You've Got It And I Want It | Boths flips were issued back to back on |
| 10 - New Young Hearts - Young Hearts Get Lonely, Too
A Little Togetherness | Radio City 1001 by the Royal Knights
a San Diego label with Black design. |
| 11 - McKinley Travis - Got Yourself Together
Why Did You Have To GO | |
| 12 - ? | |
| 133 - Cool Sounds - Where Do We Go From Here
Rag Doll | |

Nos 1 & 101 were issued on Pink Label with Black Sky line the rest on a yellow label with black sky line.

1 also issued on flip to Canterbury A Little Togetherness.

TERI - DE (Owned by Len Jewel Smith)

001 ? ?

002 - The Groovers - I'm A Bashful Guy
Just Go For Me

003 - Soul Shakers - Big Train
You're Turning

004 - ?

005 - Jimmy Gresham - This Feeling I Have
Put It Out Of Your Mind

006 - The Penetrations - Sweet Sweet Baby
Champagne

007 - Sonny Craver - I Wanna Thank You
I'm No Fool

008 - ?

009 - ?

010 - Smoke Sugar Co - Save A Little For A
Rainy Day
- Doing It

011 - Len Jewel ? Betting On Love
- Paint Me

012 - ?

013 - James Nelson - Mellow Mellow Me
I Want To Turn This World On

001 to 006 were issued on a pale pink label, 007 to 010 were pale blue later issues were blue/blue

002 was also issued on minit 32010

006 Sweet Sweet Baby also issued as Chico Lamarr
- How About You on Fuller 1004

007 issued on Musette

011 not certain of the authenticity of this
issued on Fontana 1599

Eds comments: No 006 issued on Highland 1183

MO SOUL (Dist. by Keyman/Mirwood.)

101 - Soul Runners - Grits And Corn Bread
- Spreading Honey

102 - Freddie & Henchie - Biscuits And Buttermilk
- I'm Just A Nobody

5103 - The Soul Runners - Last Date
- Charley

5104 - The Soul Runners - Chitlin Salad
" " " " Prt. 2

Label design is red with Black lettering except for 5103 which was Yellow with black lettering Spreading Honey and Charley were issued by Watts 103rd Street Band on Keyman 108

Villa and MIOB seem to be operated by T. Dodds J. Osborne and F Jones and had one other sister label Beechwood which had one release

201 Troy Dodds - The Earthquake
- The Bossa Nova Cha Cha

The Earthquake was also released on the Swan distributed Baytown 4001 with Trying To Find My Baby on the flip side.

JOKER 8

711 - Ricardo King - At The Harlem Centre
- This is the Moment

712 - Ricardo King - Won't You Come On Home
- On A Hot Summers Day In
The Big City

713 - Soul Teasers - Two Lovers
- On A Hot Summer Day etc.

714 - The Autographs - Loves Gonna Do You In
- On A Hot Summers Day etc.

715 - The Autographs - Do The Duck
- " " instr.

716 - Connie Clark - My Sugar Baby
" " & orch. - My Sugar Baby

717 - ?

718 - The Autographs - We Gotta Go (part 1)
- " " (" 2)

719 - The Autographs - Sad Sad Feeling
- " " " " instr.

718 has the same backing track as Don Ray Sampson
Baby Come Back on "E" records 401

719 issued on Loma 2040

VILLA

701 - Oz & The Sperlings - Mojo Hanna
- The Broadway Earth-
quake

702 - Oz And The Sperlings - Dance
- I Can't Jerk

703 - The Magicians - Love Lets Try It Again
Frank Jones Sextet - Dance Holes In Your
Soles

704 - The Magicians - Is It All Gone
- Why Do I Do These Foolish
Things

705 - Checker Board Squares - Double Cooking
- ?

706 - The Magicians - Why Must You Cry
- Keep Your Hands Off

Label was Yellow with mauve or black lettering except for 706 which was sky blue with ruins on top of label. This was also picked up by Cameo/Parkway for distribution.

MIOB (MUSIC IS OUR BUSINESS)

1281 - Claude(Baby) Heuy - Did't We Have Good
Times
- Keep It To Myself

1282 - Ozz And The Sperlings - Somebody to Love
- A Strong Shoulder To Cry
On

1283 - Claude Baby Huey - Just Wont Believe
- Drifting

Eds. Comments. Is J. Osborne the Ozz of the MIOB etc releases as he wrote the Ozz and The Sperlings Can You Qualify on Goldenway which is well worth checking out as is Claude Baby Huey's outing for Early Bird. Talking of Early Bird there is a version of Can You Qualify by The Sisters Three on the flip side of the stomper Can you Forget it. Can anyone give me any idea of the possible line up of this group as iheard Rose Valentine was a member but I have a gospel album by the Stovell Sisters who say they record secular sides under The Sisters Three.

THE UNDISCOVERED WEALTH OF THE UNITED STATES OF AMERICA. BY ION TSAKALIS.

It is notable that the sounds on the Northern Soul scene in its formative years, largely came from two areas: Detroit and Chicago as a direct result of the wealth of material from both areas which was released in the U.K. of course it would be foolish to claim this was an infallible rule as the influence of Philadelphia's Cameo-Parkway label, or Los Angeles Mirwood set up would testify, but it is apparent that these two areas received a disproportionate amount of attention compared to others. As time went on, naturally people became used to and developed a taste for records with an uptown beat or Chicago sound and thus many records with all the characteristics of a Northern record, except this narrow production were discarded. This intense desire for records from these areas led to the search for new sounds to be concentrated here with the resultant neglect of other areas. This theory is today proved when one examines the number of newly discovered sixties records appearing from Detroit as compared to the West Coast. Although new quality Detroit sound are still turning up, such as Pat Brady's Brook's Bros monster, they do tend to be more of a trickle than the torrent of years goneby and are generally rare, suggesting that compared with other areas Detroit has been 'over played'.

But the record collector and D.J. need not despair, there are still plenty of discs turning up from right across the states, which in my opinion is a good thing as it has led to a wider range of non-stereotyped sounds being played.

During the last few years D.J's such as Dean Anderson have been paying more attention to the previously untapped areas of the South, resulting in a great number of soulful items. This general interest has led to recent exposure of the Knight label via, not just Gary S^{Sole} but equally creditworthy outings from the Soul Blenders and Lionel Robinson. It is interesting to note that the Knight label is still producing records today so how many discs from just one label have we missed?

Another example is the Poncello label which boasts both the production talents of Ted Jarrett and excellent vocalists such as Herbert Hunter. Even veteran deep soul artist Leevert Allison comes out with a stunning uptempo stormer 'I Want To Give My Heart To You' which is both rare and worthy of play as is the Jades 'I Know The Feelin'. Certainly a label for the serious collector to look out for.

Even those fans of the traditional 'Motorcity' sound will still find much of interest. Los Angeles's Minit/Imperial logo pushed out a massive quantity of material specially tailored to reproduce the Detroit sound. In fact if one had not been shown a disc such as the 'Irresistibles' 'Yearning For Love', I think it would be nigh on impossible to pick it out from a number of unknown Detroit discs. This female number comes complete with rich lead and backing vocals, half a symphony orchestra, top class sax. break and the exclusive endorsement of "Mr Four beats to the bar himself" - Pete Lawson.

The standard of West Coast dancers is further testified to by the massive following recently attracted by Keb's Wilbur Reynolds double sider on Resist.

Here we have a known artist on a known label confounding the idea that the traditional sources of quality Northern are exhausted as is reinforced by the appearance of Oscar Pe

on Feron, Eddie Foster on Oscampo and George Jackson on, of all labels Cameo. The perfect example of a largely untapped source of traditional talent with appeal to bo collectors, D.J's and dancers is the East Coast Shrine label which features such classic artists as Ray Pollard and Legendary Detroit producer Dale Warren.

This results in a wonderful fusion of Motorcity Flamboyance of production and gritty Ea Coast delivery. Just listen to the Chansonettes 'Deeper' to appreciate the Detroit influence which is enhanced by the innovative use of a harmonica. Both sides of this d are of very high quality and it is good to see the Stafford dance floor filled by Keb, who has happily reactivated it.

At present there are at least two other unknown discs on Shrine being spun and who could deny the collectable quality of a label containing such rarities as Eddie Day and The F Bars, The Cautions, The D.C. Blossoms etc.

So what I would say to the traditional collector who believes that quality sixties are a thing of the past is lay aside your prejudices, open your ears and prepare yourself for pleasant shock.

SAM COOKE U.S. 45'S 1957 to 1971

- 1957 Speciality 619 - I'll Come Running Back To You 1960 Keen 2122 - Mary, Mary Lou
Forever Ee Ee Yi Oh
- 1957 Speciality 627 - That's All I Need To Know 1960 R.C.A 7701 - Teenage Sonata
I Don't Want To Cry If You Were The Only Girl
- 1957 Speciality 667 - I Need You Now 1960 RCA 7730 - You Understand Me
Happy In Love I Belong To Your Heart
- 1957 Keen 4002 - For Sentimental Reasons 1960 RCA 7783 - Chain Gang
- 1957 Keen 4009 - Lonely Island 1960 RCA 7816 - Sad Mood
You Were Made For Me Love Me
- 1957 Keen 4013 - You Send Me 1961 RCA 7853 - That's It I Quit Im Moving On
Summer time What Do You Say
- 1958 Keen 2005 - All Of My Life 1961 RCA 7883 - Cupid
Stealing Kisses Farewell My Darling
- 1958 Keen 2006 - Win Your Love For Me 1961 RCA 7927 - Feel It
Love Song (From Houseboat) It's All Right
- 1958 Keen 2008 - Love You Most Of All 1962 RCA 7983 - Twisting The Night Away
Blue Moon One More Time
- 1959 Keen 2018 - Everybody Likes To Cha Cha 1962 RCA 8036 - Having A Party
Little Things You Do Bring It On Home To Me
- 1959 Keen 9022 - Only Sixteen 1962 RCA 8088 - Nothing Can Change This Love
Let's Go Steady Again Somebody Have Mercy
- 1959 Keen 2101 - Summertime PT. 1 1963 RCA 8129 - Send Me Some Loving
Summertime Pt. 2 Baby Baby Baby
- 1959 Keen 2105 - There I've Said It Again 1963 RCA 8164 - Another Saturday Night
One Hour Ahead Of The Posse Send Me Some Loving
- 1959 Keen 2111 - No One 1963 RCA 8215 - Frankie And Johnny
T'aint Nobody's Bizness Cool Train
- 1960 Keen 2112 - Wonderful World 1963 RCA 8247 - Little Red Rooster
Along The Navajo Trail You've Gotta Move
- 1960 Keen 2117 - With You 1964 RCA 8299 - Good News
I Thank The God Basin Street Blues
- 1960 Keen 2118 - Steal Away 1964 RCA 8368 - Good Times
So Glamorous Tennessee Waltz
- 1964 RCA 8426 - Cousin Of Mine
That's Where It's At

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1965 RCA 8486 - Shake A Change Is Gonna Come	1966 RCA 8803 - Let's Go Steady Again Trouble Blues
1965 RCA 8539 - It's Got The Whole World Shaking Ease My Troubling Mind	1967 RCA 8934 - Meet Me At Mary's Place If I Had A Hammer
1965 RCA 8586 - When A Boy Falls The Piper	1971 Cherie 4501 - Darling I Need You Now Win Your Love For Me
1965 RCA 8631 - Sugar Dumpling Bridge Of Tears	1971 Speciality 928- Christ Is All Just Another Day
1966 RCA 8751 - Feel It That's All	

P N

In this issue I am featuring records that although are fairly well known to the collectors in the South but are pretty obscure to us Scots as I expect most copies to be sold this side of the border. Some of these have been or are being played but they each deserve my written seal of approval.

FALCONS - STANDING ON GUARD (BIG WHEEL)

Group vocals start the record and then the amazing lead singer bursts in telling of how he lost his baby and now he is standing on guard. The backing is reminiscent of an Al Kent mid tempo item and the lead vocal only lets up for the occasional burst of group harmony. This record has everything that is good about the Northern soul scene. If you see anything by the Falcons on Big Wheel buy it as I am sure you will not be dissatisfied.

4 GENTS - I'VE BEEN TRYING (H.B.R.)

A trumpet opens this record then the 4 Gents come in together before we are treated to the lead singer and again the voice is a killer. I think that each of the 4 Gents take a turn at lead and each one has a great voice. When they sing in unison they fit perfectly together; this is the kind of record that would make Dave Molloy's toes curl. It's great to see the Northern scene accept records as slow as this.

GARNETT MIMMS - PROVE IT TO ME (UNITED ARTISTS)

One of the many records that I get on tape from one of the Stafford posse but never seem to hear it an all-nighter. This was recommended by Tommo many months ago so you better like it. The record grabs your attention from the opening jangle of what sounds like a tambourine that continues right through the record. In comes Garnett telling his girl it's no good telling him she loves him she has to prove it to him. When Garnett takes a pause for breath the guitarist takes over briefly before Garnett returns. A record that you have to dance to and far superior than the outplayed Looking For You

MAGNIFICENT 7 - NEVER WILL I (DIAL)

Another record that is top class but never seems to pick up much play, the only d.j. I have heard play it was Dean Anderson at the Thornton. Starts off with a very laid back guitar and then it's gritty soul (especially for Neill) right to the end with a vocalist who is very like Frank Dell according to Gis from Preston. The vocalist never lets up and is ably backed by the rest of the group. A record that should be massive and another of the slow soulful sounds that are so popular at the moment. Look out also for their outing on Eastern Shè's Called A Woman.

HESITATIONS - SHE WON'T COME BACK (KAPP)

This has the same backing track as the other side of Lorraine Chandlers What Can I Do (forgotten the name all of three days after looking at it). Female backing vocals (L.C. maybe?) open this number before the lead singer makes his entrance, more restrained than I'M Not Built That Way but no less soulful, the backing also a fair bit more restrained. At times it sounds like there is a choir backing the Hesitations and it all goes together to make a beautiful soul record.

HARRY STARR - STEP INTO MY WORLD (END)

Thanks to Gis from Preston for letting me in on this one as this is my type of soul, not even fast enough to qualify for mid-tempo. Female backing singers set the scene along with the big drum and strings before Harry sings an invitation to his girl with more soul than is good for you. The backing vocals are in perfect unison and even the strings add something to the record. This will blow the mind of ANY soul lover and please somebody find me a copy

LITTLE CHARLES & THE SIDEWINDERS - IT'S A HEARTACHE (Decca).

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A burst of horns and then a beat that really gets your feet going and then Little Charles wails out against the backing moaning that it's nothing but a heartache when he thought this was the real thing. Magical vocals aided with another tremendous backing from the Sidewinders and an amazing horn section make this one of the best dancers I've ever heard. The other side is a great dancer also despite the Rolling Stones rip off at the start as Little Charles lets his voice go wild with the backing vocals keeping up and taking over. Covered up as Sam Coltrane at one time check out their version of the Jaywalkers - Got My Own Thing Going on Drum.

TEMPTATIONS - SINCE I'VE LOST YOU (Cady).

This, the original version of the Clay Hunt - Since I've lost you, opens with guitar only then piano and eventually the wonderful voice comes and builds up to a peak where he sings that he doesn't need arms or legs, and with a voice like he has he is quite right. Half way through we have the Temptations trade mark as the Bass singer gives a short mournful rap. The remainder of the Temps sing harmony in a way no body else can and at times threaten to outshine the lead. It would be great to hear this record on one of those usually unimaginative Motown revivals, it is amazing to think that this group are still making great records despite numerous line up changes. There is a rumour that this group will be playing Edinburgh in March. Can you wait.

CARESSORS - I CAN'T STAY AWAY (RU-JAC)

This record from Ohio kicks off with a drum roll joined by a trumpet and then guitar before we have a real performance from the lead singer and yet again there is some great back up (it goes to prove that backing vocals can make a good soul record great) The lead singer keeps up with the up-tempo beat and does not disappoint at all. This was covered up as The Soultones in the early days of Rotherham but died a death due to thousands of copies turning up. A great shame really.

4 VOICES - WE LIVE IN THE GHETTO (VOICES.)

Seeing Guy mention a record by the 4 voices in a recent black beat made me dig this out. A great record that is inspirational with lyrics urging everyone who lives in the ghetto to make the most of what they have, I wonder if this was a theme for one of the many clean-up schemes. This has quite a dated beat, stomping along (not in the ultra-fast vein) never changing beat until there is a nice guitar break before the vocals start again. A great alternative to the more played out oldies which are in a similar vein, written by O. George, G. Garret, W. Ewing, G. Washington (could it be the American Gino Washington on vocals).

DAVE LOVE-BABY HARD TIMES (WORLD).

One of these records that I have not played for a long time and on digging it out it hit me just how good this is. No messing about with an intro Dave Love bursts in and right from the start he gives it everything he has. A very similar style of backing to his Coalined Baby on (another record which I had forgotten just how good it is). Brilliant piano hides behind his voice on this record that makes you feel so good. This is a New York recording as opposed to Coalined Baby which is from Pittsburg PA

IMPALAS - WHIP IT ON ME (BUNKY).

This record is co-written by Bill Shepherd and appears on his own label, I wonder if he had anything to do with the singing. This is mainly group vocals all the way except for an occasional falsetto lead who goes all the way up the scales, Despite the requests to whip it on him 3 times (and one line where I think he says funky But I'm not sure), this is no anthem to perversion but I think it is one of the many dance crazes to hit America in the sixties. This has a great dance beat and despite being unusual it could do with some plays.

JACKIE LEE & DELORES HALL - WHETHER IT'S RIGHT or WRONG (JAY-BOY).

No doubt this will be cast aside due to the label and subsequent lack of rarity but this is a great record, Finger snapping intro and soulful stuff from Jackie and Delores (She could have picked a better name I am sure) as Jackie sings and then Delores comes in for a superb blend, they really go well together. This is just over mid-tempo and even has a slight break in the middle. Delores gets her solo spot before they end up with a great ending where one pleads with the other that they need each other, great stuff. Written by Bob and Earl and there is 10 points for anyone who knows the connection between Bob Relf and Jackie Lee.

ASHFORD AND SIMPSON THE TRUE SWEETHEARTS OF SOUL.

1943 and 1947 could well prove to be seen as two of the most influential years for soul music for those respectivelley were the years that Nicholas Ashford and Valerie Simpson made their first public appearances, Nick in a maternity ward in Michigan and Val likewise in the Bronx. In later years this talented duo were to become the perfect unison in both talent and marriage. In the early sixties Nick moved from Michigan to New York to seek a career as a Jazz singer/dancer and met Val in the White Rock Baptist Church where she sung as a member of the choir. At this time Val also had a gospel group called the Followers. 1964 when soul music is emerging as a real force Valerie and Nick as they are now known leave the fold of gospel like so many others before them and proceed to sell their first batch of tunes for \$75. Shortly after they record their first ture for Glover under the title of I'll Find You. (Check out the version of this on Prime by the Bee Jays.) They then became staff writers at Scepter where they they worked for artists such as Chuck Jackson and Maxine Brown. All this time Val was doing jingles to supplement their income.

Two years later they wrote about how they felt and the result Let's Go Get Stoned and the Ray Charles recording charted in both the R & B and pop charts. This composition brought them to the attention of Messrs Holland Dozier and Holland who promptly snapped them up as Staff writers at Motown.

Their first hit for Motown was Ain't No Mountain High Enough for Marvin Gaye and Tammi Terrell and subsequent tunes they created for them became massive hits. The next hit was for a now solo Diana Ross with Reach Out And Touch doing what few (if any) others have done, make Miss Ross soulful. Another achievement was the debut single for a Miss Rita Wright now known as Syreeta. They also managed to find some time for solo releases as well as Val doing solo work with Quincy Jones and more jingles. (On U.S.A. adverts they get voices like Val's and Luther Vandross and we get poncy Mike Reid, huh.)

In 1973, around the time their relationship became more than platonic, Nick and Val decided that they had given away too much of their talent and as they only really fitted into the Motown set up as writers or producers they decided to move onto Warner Brothers. Gimme Something Real the duos debut album got it right first time, this features as one of my favorite albums ever. The interplay between Nick and Val's vocals are amazing with Nick almost too soulful for words. (See the reviews for more on this album)

They carried on releasing an average of one album per year and each one is worthy of a place in any real soul fans collection. (Gilly take note.) A glance at the credits on the album reveals occassional help from Josie (Jo Jo) Armstead on backing vocals and songwriting and on later album Ullanda McCullough who had a good solo album a few years back (if anyone can get me a copy of this get in touch please). The musicians feature stars like Eric Gale, Ralph McDonald and Ray Chew. What an all round collection of talent.

Despite their busy recording and touring schedule Nick and Val found time to write Ben E Kings I Had A Love , I'me Every Woman for Chaka Khan, Stuff Like That for Quincy Jones, Ride O Rocket for the Bros. Johnson and produce The Boss on Diana Ross, Gladys Knight on About Love and Touch and two songs on Teddy Pendergrass's T.P. album and no doubt there were many more. Amid all this work they found time to get married and have a daughter Nicole in 1975.

In 1981 Ashford & Simpson decided it was time for a change again and signed to Capitol and again they got it right first time. Street opera is tale of two sides. The first side has songs that tell heart rending tales of love in a way that only Ashford and Simpson are capable. It is the second side however that turns the album into something really special. As the story unfolds Nick tells Val that he is only a working man and what can he do but leave her. Val in turn asks who will the Kids look to if he goes, and so the story goes on, the tears are close as Nick close the side with his opening plea that he is only a working man so what can he do but leave her. A side of pure unadulterated emotion that is as close to perfection as anyone will get. A concept album that leaves trash like Kid Creole far behind, when can we see the T.V. version of street Opera on our screens, some chance.

The two ^{subsequent} albums have received a rather dissappointing reception but on serious listening both offer much pleasure and are far ahead of some of the so called soul releases. Throughout their careers Ashford and Simpson have received 20 gold and platinum awards and 50 ASCAP awards but in my opinion they have never received the recognition from the public they deserve and I hope they do not have to water their formula down in a quest for sucess.

For Northern fans we have Nick and Vals I'll Find You or Nicks Feel The Need and many of their Warner Bros. side would fit into any Modern spot but a deep delve into Ashford and Simpson's recorded output will reveal a far greater delight than even the dancefloor can offer.

I am sure that the future for them will be as solid as a rock.

ASHFORD AND SIMPSON U.S. DISCOGRAPHY.

45'S

VALERIE & NICK.

- 1964 Glover 3000 - I'll Find You / Lonely Town
- " " 3003 - Don't You Feel Sorry / Somebody's Lying On Love
- 1965 Glover 3005 - It Aint Like That / You Don't Owe Me Somebody

NICK ASHFORD

- 1967 Verve 10493 - When I Feel The Need / Young Emotions
- 1970 A.B.C. 11260 - Dead End Kids / Let's Go Get Stoned

VALERIE SIMPSON

- 1971 Tamla 54204 - Can't It Wait Until Tomorrow / Back To Nowhere
- 1972 Tamla 54224 - Silly Wasn't I / I Believe I'm Gonna Take This Ride

ASHFORD & SIMPSON

- 1973 W.B 7745 - (I'd Know You) Anywhere / I'm Determined
- 1974 7781 - Have You Ever Tried It / ?
- 1974 7811 - Main Line / ?
- 1974 8030 - Everybody's Got To Give It Up / Over To Where You Are
- 1975 8070 - Bend Me / ?
- 1976 8179 - It'll Come It'll Come It'll Come / Caretaker
- 1976 8216 - Somebody Told Me / It Came To Me
- 1976 8286 - Tried Tested And Found True / Believe In Me
- 1977 8337 - So So Satisfied / Maybe I Can Find Out
- 1977 8391 - Over And Over / It's You
- 1977 8453 - Send It / Couldn't Get Enough
- 1977 8514 - Don't Cost You Nothing / Let Love Use Me
- 1978 8571 - By Way Of Love's Express / Too Bad
- 1978 8651 - It Seems To Hang On / Too Bad
- 1978 8710 - Is It Still Good To Ya / As Long As It Holds You
- 1979 8775 - Ain't It A Shame / Flashback
- 1979 8870 - Found A Cure / You Always Could
- 1979 49099 - Nobody Knows / Crazy
- 1980 49269 - Love Don't Always Make It Right / Finally Got To Me
- 1980 49594 - Happy Endings / Make It To The Sky
- 1980 49646 - Get Out Your Handkerchief / You Never Left Me Alone
- 1981 49805 - It Shows In The Eyes / Medley of You're All I Need, Aint Nothing Like The Real Thing and Ain't No Mountain High Enough
- 1981 49867 - I Need Your' Light / It's The Long Run
- 1982 Capitol B5109 - Streetcorner / Make It Work Again
- 1982 B5146 - Love It Away / Who Will They Look To
- 1982 B5190 - I'll Take The Whole World On / Mighty Mighty Love
- 1983 B5250 - High Rise / High Rise(Instrumental)
- 1984 B5310 - I'me Not That Tough/
- 1984 B5284 - It's Much Deeper/
- 1984 B5397 - Solid /

L.P'S

VALERIE SIMPSON.

- 1971 Tamla 311 - Exposed
- 1972 Tamla 317 - Valerie Simpson
- 1977 Tamla 351 - Keep It Coming(Compilation)

ASHFORD & SIMPSON

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|-------------------------------------|--|
| 1973 WB 2739 - Gimme Something Real | 1978 WB 3219 - Is It Still Good To You |
| 1974 2789 - I Wanna Be Selfish | 1979 3357 - Stay Free |
| 1976 2858 - Come As You Are | 1980 3458 - A Musical Affair |
| 1977 2992 - So So Satisfied | 1981 2-3524 - Performance |
| 1977 3088 - Send It | 1982 Capitol ST12207 - Street Opera |
| | 1983 stl2282 - High Rise |
| | 1984 - Solid |

STAFFORDS 2 1/2 (?) ANNIVERSARY.

I Hadnt been to Stafford for 5 months so I was really looking forward to this night and not even the bus not arriving until 1.45 could dampen my spirits. The downstairs hall was not yet open so we went upstairs to catch Gary Rushbrooke just finishing which was a bit disappointing.

This unfortunately was my last visit upstairs as I enjoyed myself so much downstairs. We were downstairs to see Dave Thorley take over the decks but I was unable to take notes of what he played due to looking at the sales boxes (Lawson you are a robber). He mixed his spot very well and I was most impressed with both sixties and seventies (especially the Philly 12" by Somebodies daughter).

Pat Brady took to the decks at 3.15 a.m. also with a good mixture such as Barbara Lynn - Still The Same, Brook Bros., - Give It Up (Superb vocals), Jerome Artists and Journey Men - Tell Me Why, Twans - I Need You, Carl Carlton - Pretty Little Girl, Eddie Foster - Closer Together, Robbie Lawson - Mr Misery, (Absolutely Brilliant) and finally Leon Washington + Paris - You Find Someone New. An Absolutely brilliant spot.

Keb (who almost converted me into a Scottish Nationalist on the trip down) took over at 4.00 with Chaumonts - Now You've Gone, Oscar Perry - Face Reality, Jimmy Raye - True True Love, excellent Terrible Tom - Emotions, Jock Mitchell - Your Mine (So Good).

At 4.30 am Guy took over and played perhaps the best spot I have heard. Tony Gallo - Cry Cry Cry, Cleveland Robinson - Work Song Shirley Matthews - Naughty Boy, Henry Jerome - In yo Heart (My favourite of the night) Clarence Andrews Band - I Can't Stand The Pain (Superb) Groovettes - Think It Over Baby, Gracie Dumas - Song of a Woman, Delicardos - Girl I Need Kenard - What did You Gain, Each and every one of these records were brilliant, the remainder of his spot was only superb.

At 5.45 am Keb returned with Vonettes - Your Love is Guaranteed, Rufus Lumley - Somebody Told Me, Soul Set - Will You Ever Learn, Jock Mitchell - You'r Mine (even better 2nd time around) Vemon Garret - This Is It, Johnny Washington - Shy Guy and Brad Lundy - Breaking Point. No one ever told me how difficult it is to write while dancing.

Adam Took over now and although I try hard not to get involved in the 60's modern wrangle I must say I did not think Adam chose the right sounds for the night considering the predominately 60's night so far. He did play Lenny Williams - Messing with my Mind, Change - Glow of Love Ramday Lewis + Nancy Wilson - Closer Than Close, Colour Blind - Crazy, Terry Callier - Ordinary Joe, which got my feet moving.

Kieth Minshull finished the night off with Tony Gallo - So In Love, Willie Tee - Please don't Singin Sam - Move It, Johnny Honeycutt - I'm Coming Over, Maurice McAllister - Your Love And various oldies. By this time I was well into a conversation with Dave "Soul" Molloy and his lovely wife Kim so I did'nt get too bored with Kieth's rather unimaginative spot. A great end to a great night and one of these days Dave I will make it down for that weekend we talk about.

BOBBY WOMACK - 17.9.84 - EDINBURGH PLAYHOUSE.

When I Heard that Bobby Womack was coming to the U.K I immediately thought of cancelling my holiday to pay for the trip to London or Manchester if I was lucky. Then When finding out he was going to play Edinburgh I spent weeks worrying if he would cancel due to lack of response but no the night I dreamed of has arrived and I am sitting in anticipation of a night to remember. The lights go down, the band (Company) come on with backing singers and then Bobby arrives with his son Truth and proceeds with a night I shall never forget. I won't go into much detail as the concerts have been well covered.

After the intro to breezing he led us into Who's fooling who which was followed by a Drum Solo and the band intro and then he gave us snatches of Daylight, Step On By, Harry Hippy (The full version) with a backing singer joining in and a superb sax solo.

Thats the way I feel about you followed by Inherit the Wind with his brother ?? Fernando Harkn on sax and singing a bit of the song - a talent to watch out for. He then gave a very uptempo rendition of Looking for A Love with the horn section excelling themselves and back down temp

for If you think Your Lonely Now (I am sure a few tears fell at this). The horn section left the stage and Bobby sang So Many Sides Of You which had the Northern Contingent jumping around and that hooligan Forsyth upset Bobby's minder. Bobby then picked his guitar and sang Just My Imagination, I Feel A Groove, and Its All Over Now which involve rather lengthy guitar duet between Bobby and his guitarist. Bobby then launched into Surprise Surprise which drew to a climax with only Bobby's guitar and a harmonica being played somewhere left of the stage. As the horn section came back on right of the stage the phantom harmonica player (he was the keyboards man really) came on and played a solo reminiscent of a certain Mr Wonder. This was followed by the highlight of my night. Altrina Grayson taking Patti Labelles part on It Takes A Lot Of Strength to Say Goodbye which involved the most soulful singing I have ever heard then an extremely horny rap between Altrina and Bobby and at the climax I dropped my note pad and spent the final twenty minutes in ecstasy so hence no notes on the encore which means Bobby you will just have to come back and do it all again.

CROWN HOTEL - THORNTON

The all-nighters at Thornton have been the premier venue in Scotland since its inception. The promoters (more about them later) always try to have at least one guest appearing and the guest tonight is Gary Rushbrooke - one of the nicest guys on the scene and one of my favorite D.J.'s

The all-nighter opens at 12.30 but there is a delay at the door (how about sorting this out lads) and on the decks is co-promoter Stevie Walls who opens the first half hour and although I didn't catch much of his spot I did manage to catch Jimmy Robbins - I Can't Please You and the Temptations - Why do You Wanna Make Me Blue (my fave Motown sound).

Just after one Jolly, the long time regular of the Scottish soul scene took over playing some thing for everyone as usual mixing 60's to 80's. His spot included Prophets - Suspicion, Nara Micheal Walden - Reach out (an almost electro version of the Tops classic) Eugene Jefferson - Pretty Little Girl, Leprechauns - Lock It Up, Little Ritchie - Thank You Baby, and Don Gardner - Is This Really Love (The best record of the night).

Kieth Whitson took charge at 2 a.m. and proceeded to play his brand of 60's including Bobby Sheen - Dr Love (U.K. Capital demo. One for all you British freaks) Larry Harlow - Mess Around Theresa Lindsay - Daddy-O, Lorraine Ellison - I Got My Baby Back (other side of Stay With Me, Baby, what a combination), Jerry Butler - Only The Strong Survive (a souvenir of his romantic trip to Paris), and the Revlons - Oh Oh Oh What A Love This Is. A small selection of a very good spot which the crowd certainly seemed to enjoy.

Gary Rushbrooke took over at 3.00 a.m. and played an excellent spot of lesser known 60's (probably better known if you can visit venues more often. See intro.) Apart from those in his top ten others which got my feet moving were Tommy Dobson - One Day Love, Ascots - Little Miss Heartbreaker, Magnetics - Say That You Love Me c/u (courtesy of Rob Marriot), Ellingtons - Got To Be Love c/u, Magnificent 7 - Shes Called A Woman, Chico Lammara - What Do You Think I Am (other side is a version of the Penetrations on Highland, great double sider). The end of Gary's spot was met with rapturous applause. (We Scots are a courteous nation.)

Next in line was Gary Young who can always be relied upon to play the more soulful modern sounds along with the best of 60's without getting into the overplayed sounds, Gary's spot was not as well received as it should have been with sounds like Sherlock Holmes - Standing At A Standstill, Rayford Tucker - Give Me More Time, Don Thomas - Your The One, Bobby King - If you Dont Want My Love, Venturas - Baby Be Mine, Monique - Love Me Or Let Me Go, Silky Hargreaves - Keep On Loving Me, Gary is definitely one of the more adventurous jocks around and deserves more credit than he gets.

At 5 a.m. Niell Mckillop, one of the most popular jocks in Scotland, came to the decks and before he played his first record the floor was packed (that's fame). He played some excellent sounds like Argie and The Arketts - Your The Guy, Falcons - Good Good Feeling, Carlena Weaver - Jealousy, The Quovans - Boogaloo, Bobby Bland - You Changed My Life c/u, Kim Weston - Detroit (one of my long time faves).

Next in line was the other co-promoter Alan Walls who found the crowd motivated after Neil's spot and kept them going with Jay Glover - The Doctor c/u, Carol Anderson - Sad Girl, George Blackwell - Lose My Head, Jimmy Reed - I Aint Going Nowhere, Ultimations - Would Do You Do I Over, Bobby Hutton - Come See About Me. (What a quartet. a to finish with).

To finish of the night Gary Rushbrook and Dean Anderson did a joint request spot which although I wasn't too keen on it certainly got the crowd on their feet. Two of the items which did register were Art Gentry - Merry Go Round and my all time fave Northern record Larry Clinton - Wanted in 3 States altogether a pretty good night. During the night I had a really good chat with co-promoters Alan and Stevie Walls finding out some of there views and although a lot was said in the heat of the moment looking over my notes if I was to publish all we said I am pretty sure it would start a slanging war and as I do not want to get the lads (or myself) involved in anything I will give a brief outlay of what was said although I haven't always thought what they were doing was right they have proved me wrong. The event started in November 1982 as a method of raising funds for a Scooter Club but as Stevie and Alan become more involved in the rare soul scene they became disillusioned with the stale attitude of the scooter club and decided to break away.

They found that having principles and being a promoter was not easy, they did not want to book D.J'S just because they would bring a bus or D.J's who also promoted and would offer a spot in return. They decided it was worth paying more to get the guests they wanted. They wanted the D.J's to be collectors (also a good philosophy) after Guy Hennigans visit they found an unquenchable enthusiasum for 60's newies but this soon caused conflict with the punters.

A main problem with Scotland is that soul fans are almost always very oldie orientated and a bit disillisioned at times, hence the experimental oldies all-nighter at Thornton, although the crowd have been hard to please they have stuck by the Thornton proving the promoters right so far.

Stevie and Alan both relative newcomers to the scene feel at times more established soul fans have resented there success and felt they were jumping on the band wagon but I think the lads deserve there success and I am sure that no one (I certainly did'nt) realises the hardwork and pressure that is involved in promoting.

This brings us on to, the final and most worrying topic and that is the trouble with locals and the local constabulary regarding noise etc., although Alan and Steve said they would carry on elsewhere we can only hope that the venue can keep going.

One last statement was from Gary who said he enjoyed himself immensely and wanted to thank everyone for making it such a successful evening.

Since writing the above article the owners decided they did not want any more nighters at the Crown so the promoters were forced to abdicate from their throne. Not wanting to rest on their laurels the Walls Bros. (not sure if that sounds like gangsters or sausage makers) snapped up a hall in Glenrothes Exit centre and brought up Guy Hennigan and Keb Darge and a great night was had by all including a certain Mr. Cosgrove who is far too nice to be a journalist. Due to a technical hitch I was unable to bring a report of the nighter (I forgot a pen and paper). Good news over, the local constabulary put a bad word in with the Exit committee and The Exit made its exit and entrance at the same time.

WHATS ON.

I spoke recently to Rob Melbourne, Edinburghs top soul/Funk (with a bit of jazz) D.J., Rob is not doing too much work at the moment and is a bit down. He was doing a Sunday Night at Lord Tom's Wine Bar but due to not being able to play what he wanted and the fact that he was losing money on each night he decided to pack it in. I think Rob's lack of work is due to fickle soul fans in Edinburgh as it would appear that the more commercial and the less knowledge the D.J. has then the more popular he is. Rob is trying to solve this by having a soul night in Marcos. Rob together with Gary Mellis who has been a soul fan for many years as well as being a hairdresser extraordinaire, helping them along will be Billy Davidson from Aberdeen. I have only heard Billy D.J. twice but on both occassions he played a brilliant set with the soul content at a maximum. In months to come it looks likely that Richard Searling and Kev Edwards will be guesting at sometime. The dates confirmed so far are:- March 2nd, April 6th and 20th, May 11th and 25th, June 15th. The initial night was December 28th but the music was a bit more commercial than the D.J's would have liked due to Mr. Ordinary being out

celebrating the Xmas festivities. One disturbing note is that certain people were asking for 60's and when Rob explained that they did not have any Northern with them the chap got a bit violent. Rob would like it to be known that they would like to play upfront soul and funk with some oldies from more recent years and I am sure that anyone who likes soul music will have a good time as all Jocks have a pretty good soul pedigree and also because I will be there. I hope to have Rob supplying me with some nice new soul for review next issue. Rob's top tips of the moment are :- Intrigue - Fly Girl 12", Vanessa Bell Armstrong L.P. George Benson L.P. Gap Band - I've Found Loving, First Love- Things Just aren't the Same Without You 12". Anyone out there who wants a good soulful D.J. get in touch with Rob. Still on the funk scene I believe that Chippendales in Glasgow offers a good night especially if you can pick a night when the up and coming D.J. Gary Young is on as he plays some superb modern soul.

The Village of Beers promotions are making their return, Neill McKillop has a new venue at the Starlite Disco in Tranent and the first event is an all dayer on the 27th January with a line up of Neill, Jolly, Allan Walls, Keith Whitson and Marc Linton all regulars of the Glenrothes all nighters along with Bob Forsyth who plays a great selection of modern sounds and myself making my comeback to the D.Jing scene. A good day is a certainty and anyone who can outdrink Neill and Dougie Gray wins a years subscription to Alcoholics anonymous, Neill was the promoter for the Tranmere all dayers and hopes that this will become a regular event, So do I.

Bad news though is the war looming up in the moors of Glenrothes. On February 9th Allan and Stevie Walls (can't open a decent paper without seeing their names a dozen times) are having their first all nighter at a new venue, Glenrothes Y.M.C.A. and the line up is Guy Hennigan, Keb Darge, Ion Tsakalis, Keith Whitson, Allan Walls, and Zander. Later on this month Kenny Moore is holding an all nighter at the same venue with a line up of Guy Hennigan, Keb Darge, Dean Anderson, George Sharpe, Kenny Moore Colin Law and myself. This all nighter probably will be mainly sixties newies and although it sounds great I wonder if Scotland is ready for such a nighter. It sounds like my dreams come true with regular top class venues in Scotland so please prove me wrong and support all venues. With a healthy support in Scotland we can introduce people to the type of sounds they can expect down South and then more regular ventures down the M1 will become financially possible again.

This is getting away from the point though, in Glenrothes there are currently arguments over accusations of venue stealing and crowd stealing and this is happening between one time friends. I won't go into politics or the rights and wrongs of the situation I will just hope that the parties involved can get it together and avoid a situation like Peterboroughs last year.

Get out, support soul music but best of all enjoy it. _ _ _ _ _

MORE REVIEWS.

This time I am going to review some oldies from the seventies and eighties. I call them oldies because if I call them Modern soul I will be criticised and the same will happen if I call them Northern. Ludicrous really as each one is good soul and that after all is what matters.

RICK JAMES - FOOL ON THE STREET.

A lot of people will be put off this because of the recent publicity comparing Rick to Prince but when it comes to funk Rick is streets ahead. This record though is pretty far removed from funk though and if I remember rightly this was played by Steve Croft in the good old days of Rotherham. It starts with a nice interplay between guitar and flute before Rick comes in with surprisingly strong vocals. The record moves along at a brisk pace and is a great dancer. The flute (Bobby M ?) returns along with some neat percussion and Ricks trademark, a pumping bass. The only complaint is that the 7" stops dead while the L.P. version goes on with an amusing rap about smoking a joint while relaxing. Recorded in 1979

DUNN & BRUCE STREET - SHOUT FOR JOY

Dunn & Bruce Street are Dunn Pearson jnr. and Bruce Gray and write and produce this number. It has a pretty synthesised start included the dreaded vocoder but that is all forgotten when the vocals start. This could fit into Gary Birds inspirational show as the lyrics tell us to shout for joy as we have so much to shout about. A mid tempo number that shows just how synthesisers can be used to enhance the vocals which in this case are excellent, one laid back and confident, the other a raunchy R&B style. I am sure this record was also played at Rotherham probably by Richard Searling.

TOWNSEND, TOWNSEND, TOWNSEND & ROGERS - YOU CAN (CASABLANCA)

A real family affair this is, it is famed producer Ed Townsend and his three sons (I am not sure where the Rogers comes in). I first heard this at a jazz/funk all dayer played by Billy Davidsons and it filled the floor, this gives you some idea of the mans spots. It's pretty slow all the way but still fast enough for the dance floor. A great intro and again synthesisers are used sparingly and tastefully. Ed Townsend has a great voice, very relaxed, almost in the Isaac Hayes mould. Townsend jnr's provide a perfect backing and the record has a great laid back feel all the way through. This is from a self titled album which is excellent right through and I would be interested to hear any more of Mr. Townsends work.

GENERAL JOHNSON - DON'T WALK AWAY (ARISTA)

Former lead singer with Chairmen Of The Board Norman "General" Johnson has one of the classic voices in soul music and on this 1978 recording he excels himself. In the same vein as the last record except the tempo is a bit faster and Johnsons voice is greatly superior (this is no insult to Ed Townsend). The instrumentation is at a minimum with drums, piano and guitar all mixing in nicely allowing Johnsons voice to take all the limelight and by the end of the record he is almost pleading his girl not to leave him. Great vibes break in the middle.

PASTE OF HONEY - RESCUE ME (CAPITOL)

From the boogie oogie oogie trio a 1980 recording that is far superior to any of the other things they have done. It is not the same song as either Fontella Bass or Sybil Thomas and despite the intro which could empty the dance floor this record moves along in great style, yet another mid-temposound. There is anice guitar break in the middle followed by steel drums (I think) which stop just before they come boring. In places they sound like the Jones Girls and i can not recommend them higher than that.

ESTHER PHILLIPS - ONE NIGHT AFFAIR (KUDU)

Recorded in 1975 Esthers version of the Gamble/huff penned, O'Jays sung classic is one of those records just made for dancing. Backing is similar to What A Difference A Day Made which comes from the same album. A very strong bass with guitar from Jeff Beck and halfway through there is a screaming sax solo from David Sanborn. Esther sings in her unimitable voice and it is soul all the way, real uptempo stuff. This originates from the album With Beck but I have it on a greatest hits which is stunning, will review it next issue. R.I.P. Esther I hope you have found the release you craved.

GOLDIE ALEXANDER - GO BACK (PROJECT)

Yet another laid back record that is just right for the dance floor nowadays with absolutely stunning vocals this double A side is a must. The backing takes a back seat allowing Goldies vocals to shine through. A really great sax solo in the middle and good supportive bass all the way through. The otherside, Show You My Love, is more up-tempo with the backing more to the front especially the synthesiser which is excellent and even more excellent bass playing. Goldie never falls behind the pace of the backing, really classy stuff. Look out also for Knocking down Love which i think only came out on Canadian import.

C.M. LORD - DON'T RUN ME AWAY (R.C.A.)

A record that picked up a lot of criticism when it was released rather undeservedly I thought as the Lady has a really great voice. This is pretty up tempo and not for the weak hearted dancer. C.M. Lord really can sing and she wails this in great style going up and down the scale at parts. The other side is 'nt too good but C.M. Lords vocals save the day.

Well thats it for my first issue, please excuse any spelling mistakes or typing errors as although I checked everything my eyes were on occassions a trifle tired. Did'nt have space for the L.P reviews or slowies so will do something on them next time. Thank you for buying this magazine, I hope it brings as much pleasure reading as it did writing. Finally hope to see you all at some event in the near future and if you would like to contribute please send them in. Jock.

P.S. Please also if you have any info on the Tarr / Trick labels please let me know.



Portrait of [Name] [Title] [Location] [Date]

L. Chandler



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