



171 / JULY 2010

# right track



**DORIS DUKE**

I'M A LOSER  
KEND 212 (LP)

**GEORGIE FAME**

MOD CLASSICS  
1964-1966  
BGP2 206 (2LP)

**THE LIVERBIRDS**

FROM MERSEYSIDE TO HAMBURG:  
The Complete Star-Club Recordings  
CDWIKD 290

**THE LONDON AMERICAN LABEL**

Year by Year, 1962  
GDCHD 1285

**SPENCER WIGGINS**

FEED THE FLAME  
The Fame and XL Recordings  
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**ALICE CLARK**

THE COMPLETE  
STUDIO RECORDINGS 1968-1972  
CDBGPD 216

**OTIS WILLIAMS & HIS CHARMS**

IT'S A TREAT: The King /  
De Luxe Recordings  
1959-1963  
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**WITH LOVE:**

A POT OF FLOWERS  
CDWIKD 291

**NORTHERN SOUL'S  
CLASSIEST RARITIES**

Volume 4  
CDKEND 338

# THE LIVERBIRDS – FROM MERSEYSIDE TO HAMBURG: The Complete Star-Club Recordings

CDWIKD 290

The complete recordings of Britain's foremost all-girl band of the 60s, most released for the first time outside of their adoptive Germany.



By Mick Patrick

The Liverbirds were not unique, but they were certainly unusual. The male groups of the Merseybeat era were ten a penny. Of the 400 Liverpool combos listed by Spencer Leigh in his book *Let's Go Down The Cavern*, less than a handful are female. The fact that

TALKING ABOUT YOU • BO DIDDLEY IS A LOVER • HE'S SOMETHING ELSE • LONG TALL SHORTY • HE'S ABOUT A MOVER • YOU CAN'T JUDGE A BOOK BY LOOKING AT THE COVER • JOHNNY B GOODE • MONA • ROAD RUNNER • DIDDLEY DADDY • MONEY (THAT'S WHAT I WANT) • GOT MY MOJO WORKING • HANDS OFF • TOO MUCH MONKEY BUSINESS • BEFORE YOU ACCUSE ME • LEAVE ALL YOUR OLD LOVES IN THE PAST • SHOP AROUND • IT'S GOT TO BE YOU • PEANUT BUTTER • OH NO NOT MY BABY • IT'S SO EXCITING • HE HARDLY EVER CALLS ME HONEY ANYMORE • LOOP DE LOOP • LOVE HURTS • FOR YOUR LOVE • AROUND AND AROUND • DOWN HOME GIRL • HEATWAVE • WHY DO YOU HANG AROUND ME

the Liverbirds played their own instruments made them doubly rare, even more so on a national and international level.

Although they were from Liverpool, as photographs suggest (at a quick glance they could almost be mistaken for the Pretty Things or the Stones) musically the Liverbirds had more in common with the R&B-influenced bands of the South East than your typical Merseybeat group.

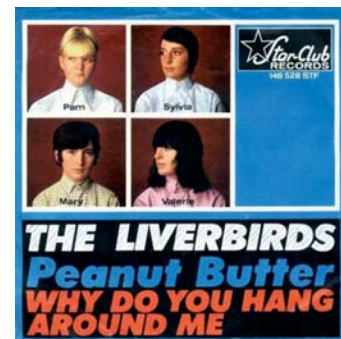
So overwhelming was the local competition from their male counterparts that they found gigs difficult to come by until impresario Joe Flannery recognised their raw potential. Flannery, a friend and contemporary of Brian Epstein, acted as booking agent for Manfred Weissleder's Star-Club in Hamburg, the Beatles' old stomping ground, and was always on the lookout for new talent. The group's novelty value alone, he felt, could help fill the Merseybeat-hungry place for a week.

The Liverbirds had a lot to prove – not least their newly acquired nickname die Weiblichen Beatles (the Female

Beatles) – but after a shaky start they soon settled in, cranking up the volume and winning over the tough Star-Club crowd with their repertoire of mainly Bo Diddley and Chuck Berry numbers. The club's audience was known for its contingent of female groupies, but even they grew to accept and admire the group. Duly impressed, Weissleder offered them a recording contract on his Star-Club label. The girls ended up moving to Hamburg permanently.



What the Liverbirds might have lacked in musical expertise, they more than made up for with youthful dynamism, knocking out the songbooks of Bo Diddley and Chuck Berry in particular with a compelling punkish naivety often found wanting in the recordings of their male contemporaries.



As their celebrity grew, the Liverbirds toured all over Germany, Switzerland and Denmark, sharing a bill with their hero Chuck Berry in Berlin. Usually their sets would include several of his songs, but they were told not to play them that night. Ignoring the instruction, the group launched into 'Roll Over Beethoven', prompting Berry's manager to rush the stage demanding that they stop. They carried on playing regardless.

Barring a single issued on US Philips in 1965 and the three tracks featured on Ace's "Destroy That Boy: More Girls With Guitars" compilation of 2009, "From Merseyside To Hamburg: The Complete Star-Club Recordings" marks the first-ever release of the Liverbirds' repertoire outside their adoptive Germany.

Single and LP courtesy Mick Patrick

# THE LONDON AMERICAN LABEL YEAR BY YEAR, 1962

CDCHD 1265

1962 as documented by the releases of the UK's most famous source for US rock'n'roll, pop and R&B.

By Tony Rounce

Our series devoted to preserving the legacy of the London American label moves ever forward (before it starts to move backwards – see below) as we find ourselves arriving at 1962. Not always regarded as a vintage year for music – somewhat unfairly perhaps – '62 offered a diversity of sounds and styles that acknowledged previous years and anticipated new developments in American music, such as the emergent sound of soul. London's releases in '62 demonstrated that the USA still led where other followed, as it would for the foreseeable future. (At least, that was how it looked as the year dawned.)

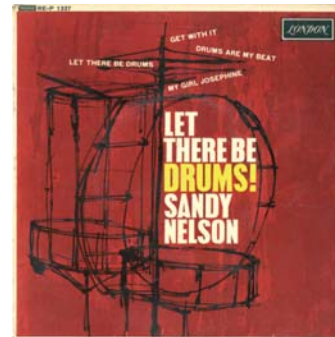
As ever, we've gone to great lengths to chronicle a year in the life of London American without using more than a



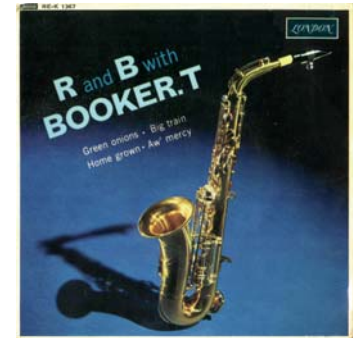
handful of tracks that are already available on Ace CD. Even without them we still had a wealth of fantastic, often highly eclectic repertoire from which to choose. Those who make buying Ace CDs a habit will be glad to note that most of the cuts are new to the label. In keeping with our promise to bring you

the music exactly as you heard it on London, we have been able to utilise original tapes from the Decca vaults on 22 of the 28 tracks, all of which are presented in 100% guaranteed mono, just as they were 48 years ago.

For London, '62 was the year when the label said goodbye to Liberty and hello to Philles, replacing at a stroke one source of important repertoire with another. London also still had the likes of Atlantic, Dot, Monument and Big Top to keep the hits coming and a not unreasonable 33 of its 166 single releases in 1962 made the UK Top 40. Seven of those came to rest at #2 on our charts.



As with previous volumes, you'll find London's big guns well represented (Fats Domino, Del Shannon, Roy Orbison, Pat Boone, Jerry Lee Lewis, the Coasters)



as well as new names whose greatest fame was still ahead of them (Charlie Rich, Carole King) and some whose greatest fame was behind them. There are also a number of the typical oddities and rarities that make London so beloved of those who collect it (Lloyd George, Dennis Turner) and some huge US hits that didn't even dent our charts. Together they show that the label still had little to fear from the winds of change that would soon blow through pop from a seaport on England's west coast.

The next volume of "The London American Label Year By Year" will be later this year. For that we will backtrack to 1959, with 1958 and 1963 following in 2011. The series has done just what we hoped it would by provoking healthy discussion among long-time collectors and bringing back nostalgic memories for those of us whose love of the label will never flag (no matter how many Roger Williams singles it may have released during its lifetime).

EPs courtesy Peter Gibbon and Brian Nevill

(AIN'T THAT) JUST LIKE ME – COASTERS • THE LOCO-MOTION – LITTLE EVA • A CERTAIN GIRL – ERNIE K-DOE • I'VE BEEN TWISTIN' – JERRY LEE LEWIS • HE'S OLD ENOUGH TO KNOW BETTER – CRICKETS • THE CROWD – ROY ORBISON • THE SWISS MAID – DEL SHANNON • BIG BIG LOVE – CAROL CONNORS • STRANGER ON THE SHORE – DRIFTERS • GREEN ONIONS – BOOKER T & THE MGs • PRETTY SUZY SUNSHINE – LARRY FINNEGAN • HERE IT COMES AGAIN – CHANTELS • WHAT'D I SAY – BOBBY DARIN • ECSTASY – BEN E KING • BUT NOT FOR ME – KETTY LESTER • MONSTER MASH – BOBBY (BORIS) PICKETT & THE CRYPT-KICKERS • JUST A LITTLE BIT SWEET – CHARLIE RICH • DRUMS ARE MY BEAT – SANDY NELSON • I'LL WAIT FOREVER – ANITA WOOD • JAMBALAYA – FATS DOMINO • BLUES STAY AWAY FROM ME – ACE CANNON • SHE'S A TROUBLEMAKER – MAJORS • LUCY LEE – LLOYD GEORGE • PRETTY BABY – CHARLIE GRACIE • SHUTTERS AND BOARDS – JERRY WALLACE • SPEEDY GONZALES – PAT BOONE • LOVER PLEASE – DENNIS TURNER • IT MIGHT AS WELL RAIN UNTIL SEPTEMBER – CAROLE KING

# SPENCER WIGGINS – FEED THE FLAME

## The Fame and XL Recordings

CDKEND 340

Kent completes its round-up of Spencer Wiggins' secular career with his Fame and Sounds of Memphis recordings. They stand up well to modern scrutiny and will be admired by fans of his better-known Goldwax material.



By Dean Rudland

Oh my, do we have a treat for you. We issued Spencer Wiggins' "The Goldwax Years" to critical acclaim in 2006. Hardly surprising really, as the tracks within were southern soul at the highest level. Spencer's wonderful

baritone soared across the disc, from uptempo rave-ups like 'Soul City USA' to the heart-wrenching beauty of 'I Never Loved A Woman (The Way I Love You)'. Even at that point we felt that there was unfinished business. Spencer had recorded seven tracks for Goldwax that had been sold on to Fame Records in Muscle Shoals. It proved impossible to license these at the time, but once we had done a deal with Sounds Of Memphis to release their catalogue, which includes six Spencer cuts, we thought that it might be possible to compile a second volume. In the last year, discussions with Fame have led to the opening of their tape vaults to our intrepid team of archivists. The result is that we are now able to compile this volume of a total of 22 tracks.

Spencer Wiggins was very much part of Memphis' post-war explosion of musical talent. He grew up with or went to school with an incredible array of

future recording talent, including Isaac Hayes, David Porter, Homer Banks and Dan Greer. Spencer's background was singing in church before moving onto the vibrant Memphis club scene of the era. It was from his residency at the

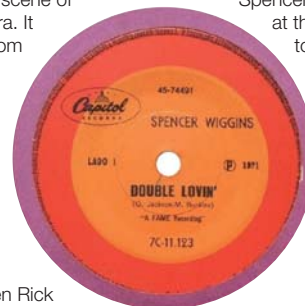
Flamingo that he secured his deal at Goldwax. Over four years eight singles were issued, all of an exceptionally high standard, without ever breaking through. When Rick Hall signed him to Fame in 1969, there was a concerted effort to make Spencer a star, with three sessions producing a further nine tracks to add to the seven they had bought from Goldwax. Only two singles were issued, without success, despite the music being jaw-dropping. From the southern soul ballad sound of 'Water' or 'I'd Rather Go Blind' to the unbelievable dance floor sounds of 'Breaking Point' or 'Let's Talk It Over', this is music from the top drawer.

After Fame, Spencer signed to Sounds Of Memphis, where he

recorded six sides with his old Goldwax colleague Dan Greer at the controls. The quality was as high as it had been before, with the peerless 'I Can't Be Satisfied' and the wonderful 'Feed The Flame' stand outs for me. Only one single was issued, although two others appear to have been scheduled.

Spencer decided to call it quits at this point and headed off to Florida for a new life. With the release of "Feed The Flame" his complete secular recordings are now available.

Singles courtesy Tony Rounce and John Soul Smith



I'M AT THE BREAKING POINT • WE GOTTA MAKE UP BABY • THIS LOVE IS GONNA BE TRUE  
 • HOLDING ON TO A DYING LOVE • YOU'RE MY KIND OF WOMAN • I CAN'T BE SATISFIED  
 • I'D RATHER GO BLIND • LOVE WORKS THAT WAY • FEED THE FLAME • MAKE ME YOURS  
 • OOH-BE OOH-BE-DOO • TAKE TIME TO LOVE YOUR WOMAN • LET'S TALK IT OVER • I  
 CAN'T GET ENOUGH OF YOU BABY • DOUBLE LOVIN' • LOVE MACHINE • LOVE ATTACK  
 • HIT AND RUN • BEST THING I EVER HAD • WATER • LOVE ME TONIGHT • CRY TO ME

## right track

Editorial: Neil Scaplehorn  
 Design: Jools at ED&P

Ace Records (Sales & Distribution) Ltd,  
 42-50 Steele Road, London NW10 7AS  
 Tel: 020 8453 1311  
 press@acerecords.co.uk  
 www.acerecords.com

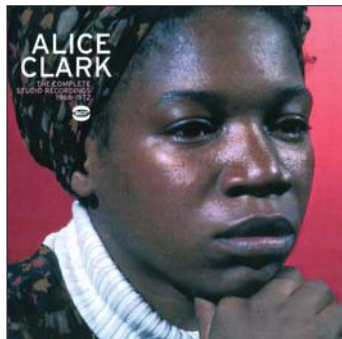
All photos and memorabilia courtesy  
 Ace Records Ltd except where noted.

Cover photo: Alice Clark, photo courtesy  
 Time Records, Inc

# ALICE CLARK – THE COMPLETE STUDIO RECORDINGS 1968-1972

CDBGPD 216

Alice Clark's all-time classic and highly collectable LP with bonus unissued tracks and sought-after late 60s singles.



By Dean Rudland

It was a late summer's day in 1990 when Marc Lessner appeared in the Acid Jazz office and suggested that Ed Piller and I might want to adjourn to his van as he had something a little special for us. Marc ran the Soul Trader van service, where he sold the latest releases around the network of small record shops that were everywhere in London.

He had been importing in-demand deletions from the US and his recent trip to Chicago had yielded a couple of dozen copies of his latest discovery. From a box he pulled out two copies of an album with a mainly white cover and a picture of a woman in a hexagonal box in the centre. He flipped it over and pointed to one track – “‘Don't You Care’, an absolute killer” – and told us that it would cost us £12 for a copy. I was never one to doubt a musical judgement from Marc, a man of impeccable taste, so cash exchanged hands and Ed and I walked away with a record that would soundtrack our lives for the next few years.

The LP was Alice Clark's album on Bob Shad's Mainstream label, and 'Don't You Care' was indeed a killer that was played wherever we deejayed, becoming one of the anthems of the acid jazz era. It also gave up another floor-filler in the wonderful 'Never Did I Stop Loving You', which was comped on our

"Totally Wired" series. Prices for the album rocketed and today a mint copy will set you back £100 at least.

Searching for more Alice Clark recordings we found there were also two singles: the GWP-produced northern soul classic 'You Hit Me (Right Where It Hurt Me)' on Warner Bros and the slightly more obscure 'You Got A Deal' on Rainy Day, but that was it. Alice herself remained and remains a mystery. Apart from the scant reminiscences of Billy Vera – who worked with her on one session over 40 years ago – nothing is known.

For our release, Billy kindly shares his memories and our access to the Mainstream Records photo archive has given us some candid studio shots. Of course the music is wonderful.

Both sides from each Alice's singles are included, along with an unreleased cut from the Rainy Day sessions. The bulk of the compilation is made up with tracks from Alice's 1972 album – fabulous big city New York soul with sophisticated arrangement from Ernie Wilkins.

Alice Clark's recordings have entertained generations of clubbers and some of the finest I have ever heard. It's a treat to be able to release her complete studio output.

Single courtesy Tony Rounce



YOU HIT ME (RIGHT WHERE IT HURT ME) • DON'T YOU CARE • YOU GOT A DEAL • CHARMS OF THE ARMS OF LOVE • MAYBE THIS TIME • I KEEP IT HID • BEFORE HER TIME • LOOKING AT LIFE • NEVER DID I STOP LOVING YOU • HEY GIRL • DON'T WONDER WHY • SAY YOU'LL NEVER LEAVE ME • HEAVEN'S WILL (MUST BE OBEYED) • IT TAKES TOO LONG TO LEARN TO LIVE ALONE • HARD HARD PROMISES • YOU HIT ME (RIGHT WHERE IT HURT ME) instrumental

Also this month, two new vinyl releases:

GEORGIE FAME – MOD CLASSICS: 1964-1966 BGP2 206 (2LP)

For London's original sharp-dressed mods there was only one true live act: Georgie Fame and the Blue Flames. This is the only compilation of Fame's mod club classics, beautifully mastered.

**LP One:** IT'S GOT THE WHOLE WORLD'S SHAKIN' • PAPA'S GOT A BRAND NEW BAG • EL BANDIDO • DAWN YAWN • GET ON THE RIGHT TRACK BABY • LOVEY DOVEY • SEE SAW • SOUL STOMP • THE WORLD IS ROUND • MONKEYING AROUND • SWEET THING • SOMETHING



**LP Two:** POINT OF NO RETURN • LIL' DARLIN' • FUNNY HOW TIME SLIPS AWAY • PREACH AND TEACH • PARCHMAN FARM • MOVE IT ON OVER • LAST NIGHT • MUSIC TALK • SICK AND TIRED • OUTRAGE • THE MONKEY TIME • WORK SONG

DORIS DUKE – I'M A LOSER KEND 242

This ground-breaking LP now on vinyl in response to customer demand.

HE'S GONE • I CAN'T DO WITHOUT YOU • FEET START WALKING • GHOST OF MYSELF • YOUR BEST FRIEND • THE FEELING IS RIGHT • I DON'T CARE ANYMORE • CONGRATULATIONS BABY • WE'RE MORE THAN STRANGERS • DIVORCE DECREE • HOW WAS I TO KNOW YOU CARED • TO THE OTHER WOMAN (I'M THE OTHER WOMAN)



# OTIS WILLIAMS & HIS CHARMS – IT'S A TREAT: The King / De Luxe Recordings 1959-1963

CDCHD 1267

Covering the last four years of his tenure with De Luxe/King, "It's A Treat" finds Otis Williams coping comfortably with the evolution of doo wop into early soul. The majority of the titles have remained unreissued for almost half a century and all are beautifully mastered from brand new 2010 digital transfers of the original tapes.

By Tony Rounce

Cincinnati's Otis Williams & the Charms (or His Charms or His New Group, as they were sometimes billed) are one of the groups with which the King label is permanently associated. Williams spent more than a decade with Syd Nathan's company, enjoying his most successful year in 1954-55 with the big R&B hit versions of 'Hearts Of Stone', 'Ling Ting Tong', 'Two Hearts, Two Kisses' and 'Ivory Tower'.

Otis' 1950s sides for De Luxe and King have been



well anthologised (and anthologised well) on several occasions since the advent of the CD, but until now less attention has been given to his 60s recordings. "It's A Treat" makes up for that by focusing almost exclusively on Williams' post-1959 catalogue. Most of these sides have never been on CD before and the majority

have been unavailable in any format since the original King singles were deleted many years ago. All 24 tracks have been mastered from brand new transfers of the original singles and session master tapes, made by my colleague Alec Palao and myself at King's Nashville HQ in March of this year.

"It's A Treat" finds its featured artist striving to make a transition from the doo wop and R&B of the 50s to the altogether fresh and new sound of soul that gradually broke through in the first few years of the 60s. The later recordings here – particularly killers such as 'Panic' and 'It Just Ain't Right' – demonstrate that Otis Williams could have easily become a full-on soul singer if he'd wanted to. Unfortunately, by the time of their release, Otis was tiring of show business and looking to take up a new career as a barber, and neither he nor King got behind them quite as forcibly as they should have done.

Other highlights of the set include the stomping Hank Ballard-alikes 'Little Turtle Dove' and 'Wait A Minute Baby' and Otis' groovy original of 'Unchain My Heart', recorded almost a year before Ray Charles' chart topping version but not released until 1964. Doo wop fans will swoon to Williams'



sublime cover of the Safaris' 'Image Of A Girl', while our title track offers a rare early composition by future songwriting giant Barry Mann. Suffice to say that the repertoire here is as varied as it is enjoyable which, in both cases, is very.

As ever, Ace's packaging is every bit the equal of the audio, with a label shot of all 24 sides and an extensive note (by yours truly) that looks at the recordings on a session by session basis and attempts to analyse why not one of them achieved chart success despite their obvious excellence.

Here's one CD that truly lives up to its title – it truly is a treat.

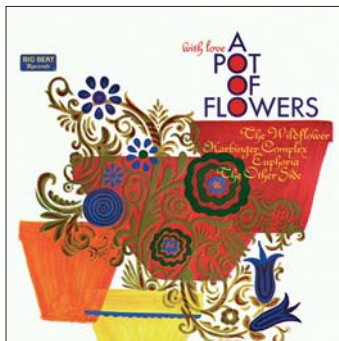
Singles courtesy Tony Rounce



WAIT A MINUTE BABY • IMAGE OF A GIRL • WATCH DOG • MY PRAYER TONIGHT • JUST FORGET ABOUT ME • SO CAN I • YOU KNOW HOW MUCH I CARE • WAIT • WHEN WE GET TOGETHER • LITTLE TURTLE DOVE • THE SECRET • TEARS OF HAPPINESS • UNCHAIN MY HEART • ONLY YOUNG ONCE • I KNEW IT ALL THE TIME • TWO HEARTS • CHIEF UM (TAKE IT EASY) • FUNNY WHAT TRUE LOVE CAN DO • PANIC • AND TAKE MY LOVE • IT'S A TREAT • SILVER STAR • IT JUST AIN'T RIGHT • IT'LL NEVER HAPPEN AGAIN

# WITH LOVE: A POT OF FLOWERS CDWIKD 291

The classic 1967 compilation reissued with rare and unreleased bonus tracks from associated artists signed to Mainstream Records. A treat for aficionados of West Coast 60s sounds.



By Alec Palao

“With Love: A Pot Of Flowers” was originally issued in late 1967 by Mainstream Records. It is testament to the quality of the groups and songs included, not to mention the A&R proclivities of Mainstream head honcho Bob Shad – as irascibly indefatigable as anyone you might choose in the

hothouse atmosphere of the independent record business of that era – that the album plays so well and, if you’ll pardon the pun, really grows on you. That in hindsight it also plucked four bands from within the vortex of 1966 nascent psychedelia and places them in a historically fascinating context, is equally remarkable. This expanded version of “A Pot Of Flowers” includes additional material by other relevant groups released on Brent or Mainstream from 1965 to 1967, as well as the mono single mixes of selected tracks from the album and some unreleased cuts.

The collection was amongst the first of a swathe of rock albums that Mainstream issued towards the end of the 1960s, the result of a remarkable A&R odyssey conducted by Shad across the United States, in much the same fashion as the location recording expeditions the producer had made to the south in the late 1940s in search of blues and R&B acts. Whether by luck or design, Shad decided to make one of his first ports of call San Francisco, which in early 1966 was well into the honeymoon period of its own socio-cultural renaissance, with the entire Bay

Area awash with rock’n’rollers of all shapes and sizes.

As our extensive liner note details, he had initially issued several unsuccessful singles by Bay Area groups on both Mainstream and Brent, but by subsequently collecting the best of these together on “A Pot Of Flowers” he unwittingly created one of the more satisfying surveys of the scene at the time. The acts in question were the Wildflower, pioneering folk-rockers who were an early fixture at the Fillmore and Avalon; San Jose’s popular garage band the Otherside; legendary East Bay punks the Harbinger Complex; and, from southern California via Texas, the

idiosyncratic Euphoria, whose pathfinding, off-beat take on psychedelia has given the group a cult reputation.

The bonus material included on this Big Beat reissue doubles the track list of “A Pot Of Flowers” adding appropriate folk-rock and proto-psych sides from other West Coast acts on Mainstream such as the New Dawn, the Word, the Ariel and Thee Unusuals, the latter a Northwest group featuring blue-eyed

chanteuse Kathi McDonald, who would later to take Janis’ spot in Big Brother & the Holding Company (who were also signed by Bob Shad during his California sorties). We are also proud to include several stellar unissued garage rockers from the Ban and the Montells, as well as the original mono singles mixes of selected tunes.

Mainstream has a particular cachet with aficionados of late 1960s psych, and thanks to assiduous research conducted in the label’s vaults, we are proud to announce an exhaustive Mainstream pop-psych anthology forthcoming on Big Beat. Stay tuned.

Euphoria, 1966



BABY DEAR / WIND DREAM / COFFEE CUP / JUMP IN / WIND DREAM (mono) – **WILDFLOWER** • HUNGRY WOMEN / NO ME TOMORROW / HUNGRY WOMEN (Mono) – **EUPHORIA** • STREETCAR / WALKING DOWN THE ROAD / STREETCAR (Mono) – **OTHER SIDE** • I THINK I'M DOWN / WHEN YOU KNOW YOU'RE IN LOVE / TIME TO KILL / MY DEAR AND KIND SIR / I THINK I'M DOWN (Mono) – **HARBINGER COMPLEX** • SLAVE OF DESIRE – **NEW DAWN** • NOW IT'S OVER / SO LITTLE TIME – **WORD** • THINKING OF YOUR FATE / BYE BYE / PLACE OF SIN – **BAN** • I'M LONELY / YOU'RE WRONG TO THINK IT – **MONTELLS** • I COULD GO ON – **THEE UNUSUALS** • IT FEELS LIKE I'M CRYING – **ARIEL**

# NORTHERN SOUL'S CLASSIEST RARITIES Volume 4

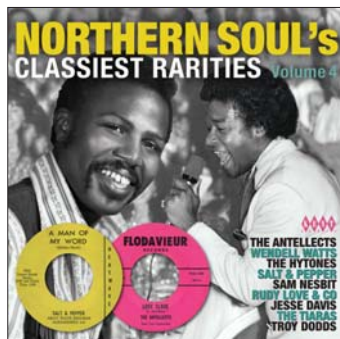
CDKEND 338

Rare and beautiful Northern Soul music; with the beat to move your feet.

By Ady Croasdel

There is always an imaginary musical pot bubbling away at Kent with contenders for the next volume of this fine series. Many leads are followed, the most spectacular of which this time was following the Salt & Pepper story on the Soul Source internet forum. It's the tale of how six GIs stationed in Thailand managed to form a group, gig regularly around the country, compose their own material and record a great double-sided of a 45, all within their allotted year's conscription.

While the rest of the Ace compilers are drinking warm beer and watching old ladies on bikes on the village green, Alec Palao is out and about excavating tape vaults and documenting the musical history of his adopted country. In the process he has become the



fount of knowledge on artists such as Lord Luther, an R&B man from Salinas CA. Alec's Ace CD of Luther's 50s and early 60s sides has just been issued, but he saved this 1968 soulful anomaly for our rare soul comp as it fits perfectly. These tracks are from the recently accepted funky end of Northern Soul and it is the fluidity of the rare soul

HANG ON IN THERE GIRL – **JESSE DAVIS BAND** • LOVE SLAVE – **ANTELLECTS** • LOVE'S MADE A CONNECTION – **TIARAS** • TRY MY LOVE – **TROY DODDS** • ARE YOU GONNA LEAVE ME? – **JESSE JAMES** • YOU DON'T EVEN KNOW MY NAME – **HYTONES** • BLACK MOTHER GOOSE – **SAM NESBIT** • A MAN OF MY WORD – **SALT & PEPPER** • QUEEN OF LOSERS – **ELEANOR RIGBY** • MY MISTAKE – **LORD LUTHER** • SUFFERING WRATH – **RUDY LOVE & THE COMPANY SOUL** • HOOK LINE AND SINKER – **DAN GREER** • I DON'T LOVE YOU – **BOBBIE DEE** • A DREAM – **CREATIONS** • KISS A GOOD THING GOODBYE – **WENDELL WATTS** • WHAT GOOD AM I WITHOUT YOU – **DARROW FLETCHER** • I'VE BEEN DONE WRONG – **JIMMY HOLIDAY** • FOR YOUR LOVE – **INCONQUERABLES** • DIAMONDS, RUBIES, GOLD AND FAME – **GYPSIES** • DEEPER – **CHEQUES** • CROSS THE BRIDGE – **BRENTON WOOD** • IT'S NO NEWS – **MELVIN DAVIS** • THERE'S ROOM FOR ME – **JESSE DAVIS** • JUST A FOOL – **JERRY GANEY**

dance scene that makes it so interesting. We've positioned a wodge of funk-edged soul into the CD and hope to have your toes-at-tapping if not actually four-corners around your living room by the end of it.

Alec also managed to find the master tape of Troy Dodds' masterpiece 'Try My Love' from the tiny El Camino label which was part-owned by Wilt 'The Stilt' Chamberlain, a famous basketball player of the day. Melvin Davis recalled how the owner of the similarly small and unsuccessful KeKe label's dad owned a "coupl'a steel mills". Producer Dave Hamilton managed to employ an accomplished brass section for the date and the sax solo is so skilful that I'm thinking "maybe Sonny Stitt?"

The Flodavieur label is one of the west coast's rarest imprints and we're proud to present its two most collectable items. The sheer brilliance of the better-known Antellects' 'Love Slave' as atmospheric a soul dancer as was ever cut and deserving of its thousands of pounds price tag; nobody quibbles with that. The lesser-known Inconquerables single should



have been dubbed as by the Unobtainables so few are its sightings.

Jesse James' 'Are

You Gonna Leave Me' may be a straight

Impressions pastiche but what

a one it is. The trademark guitar

chords herald an ultra-souful lament and the brass section apes Johnny Pate's Impressions arrangements to a tee. Our other Jesse, Mr Davis demoed his big beat ballad 'There's Someone For me' for none other than Dean Martin who must have been on a bender when he foolishly rejected it. The record was issued on three different labels, the story of which is revealed here for the first time; all these Jesse 45s fetch £1000 +.

Please don't despair up and coming DJs, even with limited budgets there are records such as Jimmy Holiday's 'I've Been Done Wrong' that sound like a

million dollars in a club, they'd you

back the price of a talc shaker

and a beer towel but last

much longer. The

Gypsies' 'Diamonds'

would similarly beef up

your box for a song

(literally). Alternatively

just stick this CD on

and get to the bar.



Singles courtesy Ady Croasdel and David Richards