



167 / MARCH 2010

right track

BLESS YOU CALIFORNIA

More Early Songs Of Randy Newman
CDCHD 1240

THE BIRTH OF SURF Volume 2

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LONDON STREET JAZZ

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BLESS YOU CALIFORNIA: MORE EARLY SONGS OF RANDY NEWMAN

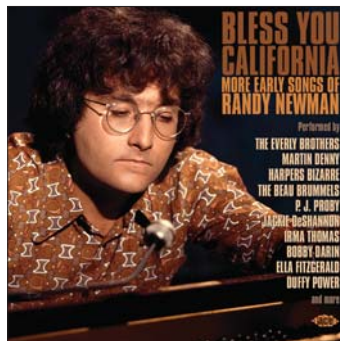
CDCHD 1240

By popular demand, a further delve into the early work of one of America's greatest ever songwriters.

By Harvey Williams

Following on from the success of “On Vine Street”, Ace’s first collection of compositions by Randy Newman, comes “Bless You California”. As with the previous volume, the focus is primarily on Newman’s early work for Metric Music, and once again there’s a diverse array of classics, near-misses and obscurities on offer here. Listening to the emerging talent of one of the world’s most gifted songwriters makes for a fascinating 67 minutes.

It was during his tenure at Metric in the 1960s that Randy honed his writing skills. There’s clearly a brain ticking away here. Randy was still finding his songwriting niche and testing the musical waters by trying his hand at a wide range of genres. From soul ballads



(Irma Thomas’ reading of ‘Anyone Who Knows What Love Is’) to widescreen Americana (‘Illinois’ from the Everly Brothers’ outstanding “Roots” LP), to the charming pre-rock innocence of the Fleetwoods (‘Ask Him If He’s Got A Friend For Me’), to the character sketches for which he would later

achieve fame and notoriety (Duffy Power’s ‘(Davy O’Brien) Leave That Baby Alone’), you could never say Newman was stuck in a rut. There’s even a cocktail jazz instrumental in Martin Denny’s ‘Scarlet Mist’ – a new one to me, and a recording which maybe explains Randy’s brief spell writing for the TV Music Library at 20th Century Fox (or maybe it was the influence of his soundtrack-composing uncle Alfred, who penned the immortal Fox fanfare ident).

In spite of this almost scattershot approach (“well, that didn’t work, let’s try this”), from the evidence here it’s possible to trace the emergence of one of the most idiosyncratic singer-songwriters of the 1970s. While the style-hopping may imply a certain lack of self-confidence, once Randy had found his lyrical voice (apparently with ‘Simon Smith And The Amazing Dancing Bear’, included on “On Vine Street”), he was off and running. The sardonic pops at society wrapped up in ‘The Debutante’s Ball’ (performed here by Liza Minnelli) and ‘Bless You California’ (the Beau Brummels) present a world-view unlike any other songwriter from the era. Still, even at this stage in his career he could turn his hand to a ballad as impossibly tender as ‘Snow’,

perfectly suited to the none-more-fragile voice of Claudine Longet.

Other highlights include Alan Price’s delightful and chortleous near-throwaway ‘Tickle Me’ and Harry Nilsson’s breathtaking performance of ‘Cowboy’, culled from his “Nilsson Sings Newman” album and featuring one of the most resigned, world-weary vocals ever

committed to tape. From the ridiculous to the sublime and all points between; this terrific collection is not just for

Newman scholars, but stands as a perfect introduction to a unique talent. Any chance of a third volume?



LP courtesy Tony Rounce

ANYONE WHO KNOWS WHAT LOVE IS (WILL UNDERSTAND) – IRMA THOMAS • DAVY O'BRIEN (LEAVE THAT BABY ALONE) – DUFFY POWER • LET'S BURN DOWN THE CORNFIELD – LOU RAWLS • TICKLE ME – ALAN PRICE SET • HOLD YOUR HEAD HIGH – JACKIE DeSHANNON • BET NO ONE EVER HURT THIS BAD – LINDA RONSTADT • SCARLET MIST – MARTIN DENNY • I GOT OVER YOU – DICK LORY • LEAVE ME ALONE – PEGGY MARCH • ASK HIM IF HE'S GOT A FRIEND FOR ME – FLEETWOODS • LOOK AT ME – BOBBY DARIN • TWENTY ACRES OF LAND – JOHNNY SHEPARD • WHAT ARE YOU WAITING FOR – WE TALKIES • THERE'S JUST NO PLEASING YOU – EPICS • ILLINOIS – EVERLY BROTHERS • WAIT TILL NEXT YEAR – ERIC BURDON & THE ANIMALS • THE DEBUTANTE'S BALL – LIZA MINNELLI • HAPPYLAND – HARPERS BIZARRE • STRAIGHT UP – P.J. PROBY • SHE'LL NEVER UNDERSTAND HIM (LIKE I DO) – CONNIE STEVENS • COWBOY – NILSSON • I WONDER WHY – ELLA FITZGERALD • LET ME GO – BOX TOPS • SNOW – CLAUDINE LONGET • BEEHIVE STATE – DOOBIE BROTHERS • BLESS YOU CALIFORNIA – BEAU BRUMMELS

THE BIRTH OF SURF Volume 2

CDCHD 1252

Hits and rarities from the evolution of surf music, including six new to CD.



By Alan Taylor

"The Birth Of Surf Volume 2" follows the pattern of Vol 1 in taking a slice through the timeline of rock instrumental history leading up to and on through the first surf era. Influential artists such as the Ventures, Wailers and Revels are joined by early examples of the sounds that became surf such as the Scarlets'

WALK-DON'T RUN – VENTURES • STAMPEDE – SCARLETS • SHANGHIED – WAILERS
 • CHURCH KEY – REVELS with Barbara Adkins • WILD WEEKEND – ROCKIN' REBELS
 • BUST OUT – BUSTERS • SURF BEAT – DICK DALE & THE DEL-TONES • POINT PANIC
 • SURFARIS • MONSOON – CHANTAYS • BULLWINKLE Pt. II – CENTURIONS • HIGH TIDE
 – LIVELY ONES • HOT DOGGIN' – ASTRONAUTS • ENCHANTED – PAGENTS • SURFARI
 – ORIGINAL SURFARIS • MALAGUENA – TRASHMEN • MIDNIGHT RUN – PYRAMIDS •
 BAGGIES – BEL-AIRES • BANZAI WASHOUT – CATALINAS • THE THING – JIM MESSINA
 & HIS JESTERS • OUR FAVORITE MARTIAN – BOBBY FULLER & THE FANATICS • CRASH
 – CREATIONS • CLOUDBURST – KAN DELLS • GOLASH – INTREPIDES • MR X –
 VELVETONES • UNKNOWN – VY-DELS • THEME FROM THE ENDLESS SUMMER –
 SANDALS

'Stampede', the Rockin' Rebels' 'Wild Weekend' and the Busters on 'Bust Out'.

Presented chronologically, the CD then moves on to early surf titles commencing with one that helped define the genre: 'Surf Beat' from Dick Dale, the irrefutable King of the Surf Guitar. Four other hit-makers are represented by their equally exciting follow-up singles: the Surfaris with 'Point Panic' (which also charted), the Chantays on 'Monsoon', 'Hot Doggin'' by the Astronauts and 'Midnight Run' from the Pyramids. Rather bizarrely, those last three were not included on any of the groups' 1960s LPs. Unusually for that time the Centurions released an LP yet never had a single issued. But that didn't stop Quentin Tarantino from recognising the power of their track 'Bullwinkle Pt II' and using it on the soundtrack to his 1994 film

Pulp Fiction where it is heard to great effect during the infamous shooting up scene.

The Trashmen had a big vocal hit with 'Surfin' Bird' but they loved their surf instrumentals and they are represented here by their magnificently surfed-up arrangement of 'Malaguena' from the 'Surfin' Bird' LP.

Bobby Fuller had his hits with the Bobby Fuller Four two years after releasing his classically surf-styled 'Our Favorite Martian' as by Bobby Fuller & the Fanatics. Jim Messina also had to wait for his recognition when he later joined Buffalo Springfield, formed Poco and then Loggins & Messina with Kenny Loggins. But it was as Jim Messina & the Jesters

that he secured an album release in 1964 titled "The Dragsters", 'The Thing' being a particularly potent example of the group's high energy approach. This track is being made available again for the first time in over 45 years.

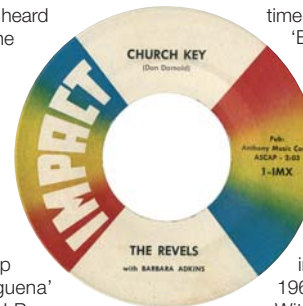
As if all those big names weren't enough, "The Birth Of Surf Volume 2" features no less than five more first-

time-on-CD rarities.

'Enchanted' (the Pagents), 'Baggies' (the Bel-Aires), 'Crash' (the Creations), 'Cloudburst' (the Kan Dells) and 'Unknown' (the Vy-Dels), none of which have been released in any form since they first surfaced on small independent labels in the 1960s.

With still more rarities such as 'Golash' by the Intrepides and 'Mr X' by the Velvetones plus the original version of 'Theme From The Endless Summer' by the Sandals, this collection is at least a match for its successful predecessor. It's an exciting listen, an attractive purchase for the casual buyer, and is sure to be an essential acquisition for collectors.

Singles courtesy Alan Taylor



right track

Editorial: Neil Scaplehorn
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Cover photo: Cover photo: Lou Johnson
 courtesy Tony Rounce

LONDON STREET JAZZ 1988-2009: 21 Years of Acid Jazz Records

CDBGPD 207

The third in our trio of collections to mark the 21st Birthday of Acid Jazz Records spotlights the label's finest jazz grooves.



By Dean Rudland

The 1980s saw a great jazz revival. In the United States a new generation gave it a focus that was reflected in acres of press coverage illustrated with lots of black and white photographs. Wynton Marsalis is probably the best known practitioner. The UK revival focused on

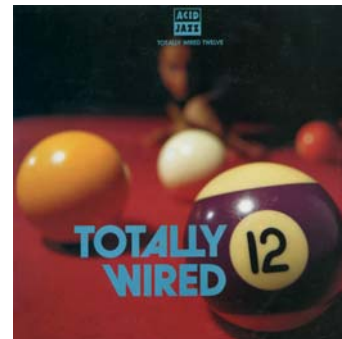
young musicians such as Courtney Pine and Steve Williamson, players of exceptional skill who could hold their own against any of the young turks from the US. The UK revival appeared superficially to be based on trying to recreate the records of Art Blakey and the hard bop greats, but it was always something more. Many of the artists had a unique sense of their Afro-Caribbean heritage and also referenced Britain's multi-cultural club scene which had always accepted jazz as a part of the overall sound of black music.

One of the outgrowths of that club scene was Acid Jazz, which exploded on the scene as an antidote to house music's increasing domination of dancefloors in late 1987. It mixed jazz in all its forms with funk, soul and elements of more modern dance music. It welcomed a coterie of London-based musicians and it was almost inevitable that a new label would appear that understood the form: Acid Jazz Records was born in mid-1988. The label took all the elements from the clubs and became one of the most successful UK independents of the early 90s, scoring



hits with the James Taylor Quartet and the Brand New Heavies and it discovered Jamiroquai. All these were steeped in jazz and joined others who were more strictly jazz, such as Ed Jones or Snowboy, but also those such as the Emperors New Clothes who were looser, but had adopted a jazz spirit.

This CD looks at the jazz side of the label over the past 21 years, opening with their brand new signing the Filthy Six and their Donald Byrd-sounding track 'This', demonstrating that Acid Jazz is still finding exciting jazz outfits. Then we present a potted history of the label's stroll through the world of jazz. From the James Taylor Quartet and their sister group the New Jersey King's love of the Mizell Brothers, through the Brand New Heavies and Max Beesley's jazz funk grooves is some of the best



UK jazz funk. Ed Jones showed very early in his career why he has become one of the UK's most respected saxophonists, while Snowboy and the Latin Section show why they were possibly the best-selling UK jazz outfit of the 90s. In between these cuts there are plenty of other slices of pure jazz joy, to complete in fine style our three disc retrospective of Acid Jazz's 21 years.



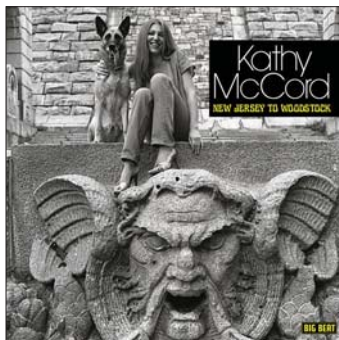
LPs courtesy Dean Rudland

THIS – FILTHY SIX • STONED ON DENMARK STREET – NEW JERSEY KINGS • MR TANAKA
– BRAND NEW HEAVIES • KEEP THE DREAM ALIVE – JAMES TAYLOR QUARTET • MR
JECKLE – MAX BEESLEY'S HIGH VIBES • SAMBA MINUS ONE – ED JONES QUARTET •
BOLIVIA – ULF SANDBERG QUARTET • MR P.C. – SNOWBOY & THE LATIN SECTION •
REJOICE IN RIGHTNESS – BUKKY LEO QUINTET • EYES THAT BURN – EMPERORS
NEW CLOTHES • AKIMBO – SIMON BARTHOLOMEW • SWEET OHM – OHM • MERCY
MERCY ME – APOSTLES

KATHY McCORD – NEW JERSEY TO WOODSTOCK

CDWIK2 289

Cult folk-psych LP making its UK debut, with two bonus titles plus a whole CD of previously unissued material covering Kathy's recordings from 1972-79.



By Tony Rounce

Had events taken a different turn, Kathy McCord might now be regarded as a 60s pop icon, rather than a cult heroine. It was her early mentor

Chip Taylor's intention that she would record the original of the now-classic 'Angel Of The Morning', but his partner Al Gorgoni favoured Evie Sands. Instead Kathy got to record a single for their Rainy Day label in 1968 that fell stillborn from the presses.

A year later, Kathy became the first non-jazz artist to be signed to Creed Taylor's renowned CTI imprint. Her eponymous album featured musicians of the calibre of John Hall, future founder of Orleans, on guitar and flautist Hubert Laws. Its ethereal beauty failed to reach its intended audience, and it was not until years later – decades, even – that it started to achieve a belated recognition, particularly among those who enjoy the works of such McCord peers as Nick Drake and Vashti Bunyan. Copies of the original

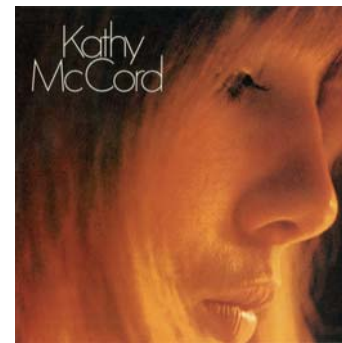
LP have crept up in price and nowadays fetch a pretty penny when offered for sale. A limited edition Japanese CD from the mid-90s sold out almost before it hit the streets.

In the 21st century, the cult of Kat continues to snowball. When the opportunity arose for Ace to license and re-issue "Kathy McCord", we jumped at it. She is, after all, family by relation – her big brother Billy Vera has long been part of the Ace team, as both compiler and annotator. Billy is a thrilled as we are that we're able to give his little sister the treatment that her small but mighty catalogue deserves. It was Billy who approached her on our behalf to see if she had unissued material lurking in corners or cupboards that we could use to make that catalogue even bigger.

To everyone's delight, Kathy trawled through her tapes and found 16 tracks that make up CD2 of this set. The fi is not always hi on these, but her abundant talent shines through on each and every one of them. They were recorded at various times during the 1970s, while Kathy was living in Woodstock and hanging out with the likes of the Fabulous Rhinestones, Amos Garrett, Paul Butterfield and

assorted members of the Band – most if not all of whom can be heard in this half of our programme.

Listening to the repertoire of "New Jersey To Woodstock", it's quite incredible that Kathy never got the kind of breaks that were afforded to considerably less talented contemporaries of hers. She had the look, and the looks. She wrote most of her own material and sung it with supreme confidence and soulfulness. Her lack of success can only be down to a matter of being on the wrong label, or in the wrong place, at the wrong time. But it's never too late to travel from New Jersey To Woodstock, so buy your ticket and let Kathy McCord make your journey worthwhile.



LP courtesy Billy Vera



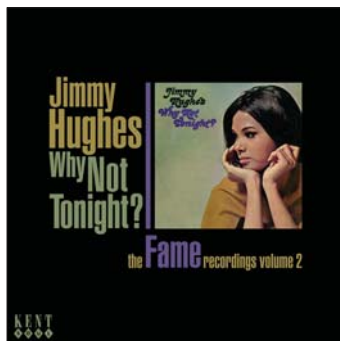
DISC ONE – NEW JERSEY, THE 60s RECORDINGS: RAINBOW RIDE • I'M LEAVING HOME (SHE'S LEAVING HOME) • CANDLE WAXING • BABY JAMES • THE LOVE FLOW • NEW YORK GOOD SUGAR/LOVE LYRIC #7 • FOR YOU, CHILD • JENNIPHER • TAKE AWAY THIS PAIN • VELVET SMILE • **Bonus tracks:** I'LL GIVE MY HEART TO YOU • I'LL NEVER BE ALONE AGAIN

DISC TWO – WOODSTOCK, THE 70s RECORDINGS: NEW HORIZONS • ACAPULCO • BABY, COME OUT TONIGHT • THAT'S A LOVE THAT'S REAL • NO NEED TO WAIT • I'LL BE LOVIN' YOU FOREVER • MAGNOLIA • MADMAN • CAPTAIN CODY MEMORIAL • KEEP PEACE IN THE FAMILY • YOU'D CONVINCE THE DEVIL • WHO'S BEEN COOLIN' YOU? • DON'T GO TALKIN' TO STRANGERS • EVERY LITTLE THING YOU DO • I WANNA KNOW WHY • SHINE ON

JIMMY HUGHES – WHY NOT TONIGHT: THE FAME RECORDINGS Volume 2

CDKEND 331

The later Fame recordings of the pioneering and influential Alabama soul man. His second album complete, plus bonus tracks including three previously unissued masters.



By Tony Rounce

It's a matter of pride for Ace that our friendship with Fame Records has allowed us to release not one but two splendid CDs by a man whose name will always be associated with that

WHY NOT TONIGHT: WHY NOT TONIGHT • I'M A MAN OF ACTION • WORSHIP THE GROUND YOU WALK ON • NEIGHBOR, NEIGHBOR (Version 2) • IT WAS NICE • SLIPPIN' AROUND WITH YOU • MIDNIGHT AFFAIR • IT'S A GOOD THING • I'M THE LOVING PHYSICIAN • I STAND ACCUSED • **Bonus tracks:** WHEN IT COMES TO DANCING • YOU CAN'T BELIEVE EVERYTHING THAT YOU HEAR • DON'T LOSE YOUR GOOD THING • HI HEEL SNEAKERS • TIME WILL BRING YOU BACK • UNCLE SAM • IT AIN'T WHAT YOU GOT • DILLY DILLY • WELL ALRIGHT GIRL • TOO MUCH • NEIGHBOR, NEIGHBOR (Version 3)

company: Jimmy Hughes. The Best Of collection that Fame released a year or so ago did much to put his name back in the public eye. Moreover, it whetted collector appetites for the remainder of his Fame recordings. Ace wanted to issue all of Jimmy's Fame sides on Kent and last year Jimmy's earlier sides were issued on a CD built around his first big hit and his first album, "Steal Away".

"Why Not Tonight" picks up where that compilation left off and concludes our overview of Jimmy's surviving Fame sides. We haven't finished with him yet, either – later this year will see the first-ever CD release of his complete Volt discography, including 14 previously unissued tracks. Its release will mean that every surviving Jimmy Hughes master will be available on Kent – a boast we're proud to make.



Jimmy's second original album provides the jumping off point, titled after his 1967 R&B Top 5 hit and comprised of tracks that had been recorded over the previous three years. The deep title track is only one highlight; the hit version of 'Neighbor Neighbor' has earned acclaim among clubgoers for 45 years. Its equally danceable flip 'It's A Good Thing', is a favourite since I bought the 45. Northern fans will delight in having Jimmy's original of Art Freeman's perennial floor filler 'Slippin' Around With You' on a Kent CD for the first time – Freeman's version having been in our catalogue for more years than we care to remember!

As with our first Hughes CD, we've added bonus tracks to the ten original tracks in the shape of singles not issued

on LP and four originally unissued sides that Fame kindly exhumed from the vaults for us. Of these, Jimmy's original of Jeffrey Allen's Northern Soul rarity 'Dilly Dilly' will be of considerable interest to that crowd, while this

previously undocumented take of 'Neighbor Neighbor' (recorded between the issued versions) will stoke up dancefloor fire among New Breeders everywhere.

Other highlights include Jimmy's wicked workout on 'Hi Heel Sneakers' (dig that crazy laugh!) and its beat ballad flip 'Time Will Bring You Back', cut around 1962 but not released until 1967 and still not fully appreciated as the early soul masterpiece it is.

These 21 tracks reaffirm Jimmy's status as a premier league pioneering soul man. They will again have purchasers shaking their heads in amazement that a man with so much talent had so little chart success.

Singles courtesy Peter Gibbon and Tony Rounce



LOU JOHNSON – INCOMPARABLE SOUL VOCALIST

CDKEND 333

Lou Johnson possessed one of the most emotive voices of all time and at Big Top in the mid 60s he created soul music of unsurpassed beauty.



By Ady Croasdell

Of all the CDs in all the record companies in all the world, this was the one I had to do.

I only fully discovered Lou Johnson relatively late in life, but have been a firm disciple ever since. He became my favourite singer, bar none, and although I like his later southern recordings, it is

the disciplined and elegant sides he cut for New York City's Big Top label that are the pinnacle of soul for me.

Hearing 'Reach Out For Me' was the catalyst for my conversion, smartly followed by 'The Last One To Be Loved', '(There's) Always Something There To Remind Me' and 'Please Stop The Wedding'. As a Northern Soul DJ I was already intimate with 'Unsatisfied' and got a buzz from playing it every time. It is one of those records that is always in the box, acting as a talisman to ward off the DJ's recurring empty floor nightmare. If the previous record spun had turned out to be 10 years ahead of its time, 'Unsatisfied' was the remedy and earned time to re-group (while considering whether you'd have preferred to be a hod-carrier to a jock). Having relied so heavily on this piece of not uncommon styrene, it was a thrill to hear the alternate take, as discovered on an acetate, which we feature as the ender here.

That version was discovered in the mid-80s, around the same time that I snared a brace of Lou's exquisitely sung 'The Panic Is On' acetates, also previously unknown to man. The hunt

was on to get Lou's recordings out there onto CD for us soul people, especially me. The near 20-year wait is indicative of the problems of licensing, although an extreme example. However, that wait lead to more unissued sides turning up in the ensuing years to add to the pair described. We now have a further three tracks that have never appeared on a CD of any description. Working at Ace is rather like getting locked in the sweet shop and probably no other company could have come up with this compilation, as many of the Big Top tapes are missing. Our esteemed director Trevor Churchill had squirreled away a copy of Lou's Big Top LP, which only ever reached test pressing stage. Featured on it is the track 'No Other Guy', which never made it to 45. As we only know of this copy, it was indeed fortuitous that it was in-house.

Although primarily a ballad singer, several of Lou's beatier songs have gained acceptance on the Northern Soul dance scene, notably the powerful 'Wouldn't That Be Something' and his first single 'If I Never Get To Love You'. Like me, soul fans were noticing what a great body of work this was and further investigation revealed that 'Park Avenue' was not a travelogue for a Manhattan ad agency but a wonderfully crafted and vivid description of life in the Big Apple for a fictitious black chauffeur driving his bigwig boss around and having the time of his life. It is exuberance in the extreme. I was thrilled when Lou

recounted to me how much he'd enjoyed recording that particular song.

80% of the songs are provided by Brill building dwellers Billy Giant, Bernie Baum and Florence Kaye or the Bacharach and David team. These very successful songwriters (think Dionne and Elvis) loved working with Lou, despite no major hits. Having the backing of the wealthy Big Top label, funded by a very successful publishing firm, meant that the facilities and talent were available to do these works justice. Even when the company edged Lou away from R&B by replacing the raucous gospel-inspired 'Love Build A Fence' with French torch song 'A Time To Love, A Time To Cry', the result was superb.

Even on Lou's foray to New Orleans with Marshall Sehorn and Allen Toussaint, Big Top's influence was apparent in the choice of material – 'Walk On By'. It is however turned into a powerhouse ballad instead of the bittersweet number we already know. Toussaint wrote a suitable and excellent love song for the flip side in 'Little Girl' and it is compositions like that, Bacharach and David's 'Kentucky Bluebird' and the beautiful Giant/Baum/Kaye number 'What Am I Crying For' that feature so well here.

Lou and his lovely wife Linda have waited patiently for this event and Linda is inordinately proud of her talented husband, wanting the whole world to know of his talent; something we are all very much agreed on.

REACH OUT FOR ME • THE LAST ONE TO BE LOVED • PLEASE, STOP THE WEDDING • THE PANIC IS ON • NO OTHER GUY • UNSATISFIED • MAGIC POTION • PARK AVENUE • (THERE'S) ALWAYS SOMETHING THERE TO REMIND ME • IF I NEVER GET TO LOVE YOU • IT AIN'T NO USE • WALK ON BY • A TIME TO LOVE – A TIME TO CRY • KENTUCKY BLUEBIRD (SEND A MESSAGE TO MARTHA) • THANK YOU ANYWAY (M-DJ) • WHAT AM I CRYING FOR • WOULDNT' THAT BE SOMETHING • YOU BETTER LET HIM GO • WHO IS IT NOW • JUST BE A WOMAN • ANY TIME • THIS NIGHT • LITTLE GIRL • LOVE BUILD A FENCE • UNSATISFIED

WESTBOUND DETROIT NORTHERN SOUL CDKEND 332

Superbly produced 60s and 70s dancers from the Detroit soul label that was second only to Motown.



By Ady Croasdel

Second only to Motown in terms of releases and hits in 60s and 70s Detroit, Westbound and its sister label Eastbound hit on a successful formula of cutting rhythm tracks at Willie

Mitchell's studios in Memphis, while adding strings and backing vocals in Detroit. This was mainly employed on the Detroit Emeralds and Denise LaSalle; other hit acts like Funkadelic and the Fantastic Four were recorded in Detroit as were the many smaller acts. With Motown's acquisition and decommissioning of the Golden World stable of labels in 1967 and the demise of indies like Thelma and MAH's, there was a lot of talent in the city with few recording outlets. It was in fact one of the old school Detroit soul producers, Mike Hanks, who persuaded record distributor Armen Boladian to try his hand with a new label.

For some years I had been toying with the idea of using some of the odd Westbound tracks like the ones by Emanuel Laskey and Jimmy Scott on a Detroit

Legends CD. Digging deeper though, it transpired that there were a lot of very good dance tracks, known and unknown, that would warrant a CD to themselves. Having periodically given the Joe Matthews and Eddie Hill tracks featured here a spin on the ole DAT machine and having seen them listed in the Westbound discography, I'm afraid I took them rather for granted as staple Detroit soul releases. In researching this CD further it transpired that the tracks

had probably never made it to vinyl, though there is a possibility Joe Matthews' may have been on a test pressing or demo that has never turned up.

Denise LaSalle was a big success but pretty much did her own thing, with her Crajon Productions which came out on other labels – only her own recordings came out Westbound. The Eastbound

subsidiary was originally jazz-based and surprisingly two of the best 70s soul tracks I've heard recently are provided by ex-Lou Donaldson sidemen Melvin Sparks and Caesar Frazier.

The most influential act, vis-a-vis this compilation, was the Detroit Emeralds who had a string of hits and also brought talent to the label and produced and wrote for others. We only have one of their tracks on here as they are covered well on our Westbound CDs and their lilting mid-tempo sound did

not particularly fit into that Northern soul ethos. Their protégé Damon Shawn came up with the first version of 'Feel The Need In Me' and the one that got the UK DJ plays. His other track on here, also written by the Emeralds' lead singer Abe Tilmson Jr, 'Love Love Love' (not the Bobby Hebb track) is a splendid number with a big orchestral production that should have done much better. There is a different take on the Detroit Emeralds' 'I Can't See Myself Doing Without You' by the very unknown Bob & Harold, another case of a discography entry without a disc! Similarly the Magictones reading of 'Till You Decide To Come Home' is tougher than the Emeralds' hit version. Best of all however is a master tape of Abe and Denise LaSalle on an unknown groovy duet called 'Ain't That Lovin'. It would surely have launched a new career for the two 70s soul superstars given the chance.

We purposely tried to avoid tracks from the still-in-catalogue "The Westbound Sound Of Detroit" CDSEWD 065, which was all vocal groups, but we have picked the best five tracks on there and still managed to find nine new group performances, including a good unissued Magictones and two fabulous slow burners from the New Holidays and the Houston Outlaws. The former's 'Maybe So, Maybe No' has been revived recently by Nu Soul act Mayer Hawthorne; but as Dobie would say, the original's still the greatest.

Single courtesy Tony Rounce



DO ME RIGHT – DENISE LA SALLE • GONNA SPREAD THE NEWS – UNIQUE BLEND • HOLDING ON – DETROIT EMERALDS • AIN'T THAT LOVIN' – DENISE & ABE • WHAT EVERY LITTLE GIRL NEEDS – JOE MATTHEWS • I AM SO THANKFUL – EDDIE HILL • FEEL THE NEED – DAMON SHAWN • TILL ANOTHER DAY – CAESAR FRAZIER • I'VE GOT TO HAVE YOU – MELVIN SPARKS featuring JIMMY SCOTT • DON'T LET TRUE LOVE DIE – SUPERLATIVES • AIN'T NO TELLING – HOUSTON OUTLAWS • I GOT TO HAVE YOUR LOVE – FANTASTIC FOUR • HAPPY DAYS – MAGICTONES • LONELY IN A CROWD – SUPERLATIVES • CAN'T SHAKE IT LOOSE – FUNKADELIC • MY BABY AIN'T NO PLAYTHING – NEW HOLIDAYS • YES I'M IN LOVE – UNIQUE BLEND • I'M SLOWLY MOULDING – MAGICTONES • NEVER MY LOVE – EMANUEL LASKEY • I CAN'T SEE MYSELF DOING WITHOUT YOU – BOB & HAROLD • TILL YOU DECIDE TO COME HOME – MAGICTONES • WHAT AM I GONNA DO (ABOUT YOU BABY) – JIMMY SCOTT • THIRD WORLD – JOE MATTHEWS • LOVE LOVE LOVE – DAMON SHAW • MAYBE SO, MAYBE NO – NEW HOLIDAYS • IT'S NO FUN BEING ALONE – HOUSTON OUTLAWS