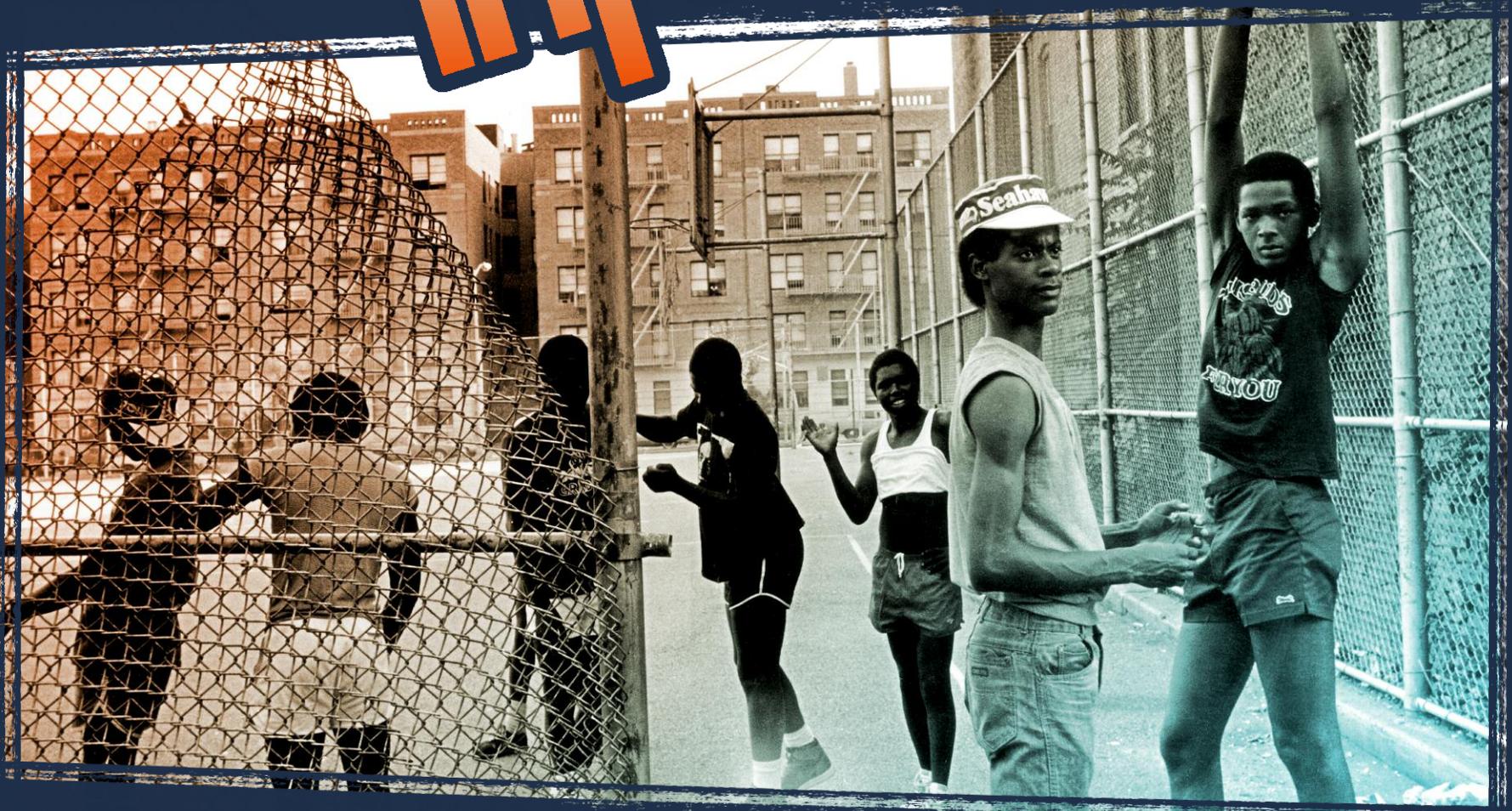


ZR
ZRECORDS

Under the influence

VOLUME SEVEN



A COLLECTION OF RARE SOUL & DISCO **COMPILED BY WINSTON**

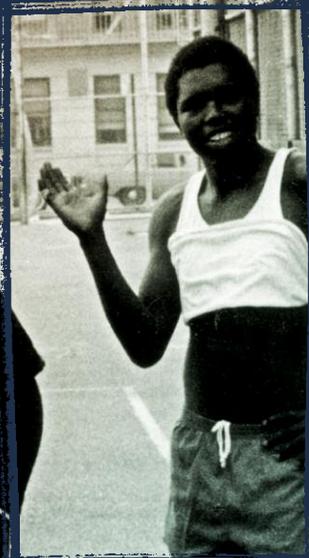
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1. MARY GOLD **DANCING**
2. DOUG PAYNE & POLYGON **HOLIDAY**
3. BOLLYN THOMPSON **BUILD YOUR FOUNDATION**
4. BETTY PADGETT **SUGAR DADDY (PART ONE & TWO)**
5. BILALIAN CREATION **SAVE THE CHILDREN**
6. EXPOSE **I JUST WANNA DANCE WITH YOU**
7. LORD OF STORM **I'M HUMAN**
8. JUNGLE BAND **JUNGLELAND (PART TWO)**
9. RG'S ALL NITE FUNK BAND **GO FOR IT SUCKER**
10. T.T. SOTTO **CHORUS LINE**
11. BRAMSAM **GET UP AND DANCE NOW**
12. JONNIE VIBES LAMBERT **CAN'T STOP DANCIN'**
13. SYNERGY FEAT. DONNELL PITMAN **MORE PEOPLE THAN ME**
14. AL "MAN" MUNTZIE AND THE EMBRACEABLES **WE ARE STEADY ROCKIN'**
15. ARE & BE **IF THERE IS NO STRUGGLE (LONG VERSION)**
16. JUICE **MERCY ON ME**
17. THE G.T.'S **LET'S DO IT TOGETHER**
18. EKLIPS **MY LOVE**
19. MS. VICTORIA BARNES **NEVER TOO LATE (DISCO VERSION)**
20. THE OLYMPICS **DO YOU LIKE IT**
21. SUAVE **SALSA GON GITCHA**
22. THE RAPPERS **FUNKY JUICE (PART ONE)**

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In my teens, I had an easy-going office job in central London, which involved occasional visits to clients. It was a handy way of exploring the city and looking for anywhere selling records - in fact, I first stumbled across the infamous Record and Tape Exchange when one of the bosses asked me to collect a letter from his wife in Notting Hill. On another occasion, he asked me to deliver another letter to her - and as I navigated my way from South Kensington station to her premises on Old Brompton Road, I spotted a narrow-fronted record shop across the junction. Task completed... and on the way back, I stopped for a browse and got talking to the owner, a soundtrack collector and ex-catwalk D.J. named Phil. I carried 'wants' and 'doubles' lists and showed them to him and in turn he produced a batch of similar lists from like-minded customers. I frequented the shop for the next few years, even taking over when Phil went on holiday. Not long after that initial encounter, he had good news - someone wanted to trade for one of my spares. A meeting time was arranged; and this was my introduction to a slightly guarded Winston Lee.

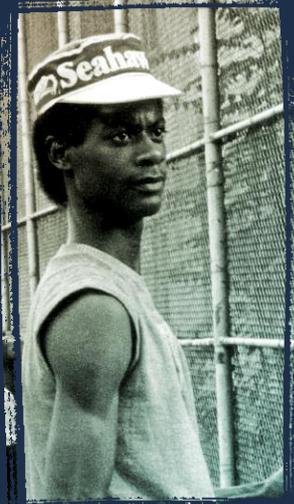
A welder by trade and knowledgeable record collector, Winston worked around London and the south east and like me, kept an eye out for records whenever he went ventured somewhere new. He also, like me, was more interested in 12" singles than LPs and 45s at that time, plenty to talk about. We met at Phil's shop a few days later to exchange records and were soon meeting weekly with a small group of fellow collectors, one of whom dubbed us 'The Friday Club' because we would get together every Friday evening in Soho, which in the 1980s had a high concentration of record shops. Winston was the 'Club's senior by several years, so the rest of us were always just catching up. We would discuss what we'd acquired that week in a combat-free game of one-upmanship, recommend tracks

and swap titles, sharing recent discoveries and old favourites the others may have been unfamiliar with. It was on these occasions that Winston showed his hand with all sorts of obscurities; completely unaware of the gravitas they held for us, which put us in awe of him. When I visited his house for the first time, I felt like a beginner - my expectations were far exceeded by the neat rows and piles of 12's and L.Ps everywhere; and I had brought along a foolscap notebook which after eight hours or so, expanded my wants list considerably. I thumbed through hundreds of weird and mysterious independent and major label releases. Winston played whatever I was interested in hearing, occasionally spinning random 7" ('Space Funk' by Manzel, for example) and various LP cuts of his choice. I had perused around half of the collection by the time I left, but I'll never forget that kid-in-a-toyshop feeling, along with the realisation of Winston's buddha-like status as a master of this arcane pastime.

The 'Friday Club' are all in our 50s now and haven't met as a group for many years, although we're still in touch to some degree. The youngest, a year my junior, had an epiphany on a trip to New York in 1987, immersing himself in the house music phenomenon and befriending none other than Larry Levan along the way, before achieving some success as a house D.J. He later sold his records and moved on when the bookings became less frequent, leaving myself and one other as now moderate record buyers - and Winston, trawling the racks weekly - a hard habit to break and one he's been in the grip of since the mid-'70s. For this edition of Z Records' 'Under The Influence' series, I opted to forego customary track-by-track analyses and instead, introduce and give a little background on its compiler. I asked Winston how it all began.

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"The first 12" single I bought was 'Let's All Chant' by the Michael Zager Band, around '77/'78, from a store in East Street market. I didn't even realise the format existed. When you listened to the 7", then the 12", the 12 was longer - extended, better sound - and I thought to myself, 'this is the what I want to buy'. So, I started getting American 12s - 'Hot Shot', 'Le Freak'... it stemmed from there". Initially, record shopping seldom extended beyond his native Croydon. "I went to Diamond Records, before progressing to Beano's. I went to Cloak Records, too. They got their imports from Record Corner in Balham". By the end of the '70s, Winston was propping up the counters of the key West End import shops like Soho's Groove Records, Bluebird in Paddington and City Sounds in Holborn. These were the best known of the specialist outlets, which stocked up-front product from the U.S and Japan, as well as new domestic releases, white labels and promos. With the exception of a handful of British acts, American disco records took precedence, he recalls. "When Gary's Gang's 'Keep On Dancin' came out, no-one knew who this Gary behind it was, giving rise in some quarters to a rumour that it may be Gary Glitter. A few weeks later, when the record got big, I read in Blues and Soul magazine that the 'Gary' was Gary Turnier and it was produced by this guy, Eric Matthew, in his garage. They were faceless people, but we were still dancing to them". Winston also became a regular clubgoer. "The first club I went to was (in 1977) - Cinderella Rockefeller's in Purley. I remember walking down the stairs (on his initial visit) - the first thing I heard was Sine, 'Just Let Me Do My Thing'. Those synths and all these freaky sounds. Then Crown Heights Affair came on. It was such a big system, you could hear all the notes, the brass section was real heavy... this is how it should be, I thought. But back then, it wasn't like 'Saturday Night Fever' - people didn't dress up in white suits and boots... they were smart, but casual. The music wasn't particularly underground, most of the stuff wasn't too mainstream but it was still well-known, like smoother Salsoul and Prelude stuff. It wasn't underground like Crackers (the celebrated central London session helmed by D.Js Mark Roman and George Power, renowned for tough grooves and fierce dancers). But I never went to Crackers, we stayed local as we didn't have transport. I went there (Cinderella's) for about two years, then progressed to The Cat's Whiskers, Bouncing Ball and a tiny club in Streatham whose name escapes me. Then, as

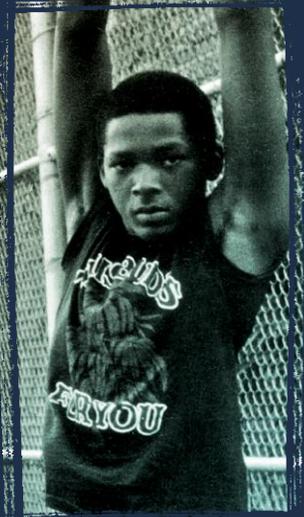
the scene got bigger, we went to the all-dayers in Purley and at The Lyceum and The Astoria. There was one time when Prince did a P.A. at The Lyceum. It was 1979. I didn't go to that one. He was a complete unknown".

With friendly tribalism playing an integral part in the scene, groups of revellers and dancers would proudly represent their neighbourhoods, towns and regions. 21st century D.Js address their audiences purely through music most of the time - but in the '70s, the D.J's style was closer to that of a radio presenter, so they were expected to entertain and engage with the crowd, announce tracks and generally have a personality with a presence. Part of the excitement for these crews was getting a namecheck from the mouths behind the decks - this brings a smile to Winston, who was a member of his local contingent, the Norwood Soul Patrol. He says he doesn't remember the names of most of the D.Js he danced to back then, as many were on rotation at certain venues - though notables for him include Owen Washington, the late Steve Walsh and some of the Soul Mafia jocks. He also noted that in the late '70s, unlike now, D.Js were somewhat faceless and the dancers the stars of the clubs. He had no real desire to enter the booth - nonetheless, he graced the decks on a handful of occasions at college and house parties. "It was between 79-'80. A gang of us would bring what we bought at the time, like Players' Association, Rahni Harris, Willie Bobo, Lonnie Liston Smith, Cleveland Eaton, Bohannon..."

It was during this period that his record-buying increased. "I started collecting properly around '81-'82... that's the time the music started evolving, I think. I bought a lot of records and when I heard 'Will You See Me Tonight' by Zafra Brothers, I realised the sound was changing, so I started buying more on Prelude, West End, those kinds of labels. I used to go to my mate Kevin's shop - I'd give him twenty, thirty pounds and he'd do me a deal on a pile of records. Some of what he had in the racks were 'cut-outs' (usually factory-sealed overstocks which were mainly from the U.S., whose sleeves were impaired with a small cut, slit or hole to reduce resale value, enabling legitimate retail at a fraction of the list price). I didn't know what they were, I'd just look at the sleeves to see if there was anyone I recognised. They were only £1.99, so I took a chance on them."

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Now buying more than brand new releases, Winston set his sights on one of the U.K.'s best-known second-hand emporia - Croydon's Beano's. "It's on your doorstep - utilise it. That's where I started seeing these 12s, these promos... I was asking the (staff) where the records came from and they said some were from reps and people who worked for record companies - stuff they couldn't sell. They (Beano's) had a warehouse in South Croydon and every Thursday & Saturday I would go, religiously, because they used to bring stuff down." He didn't buy many albums at this time, mainly 12 and 7 inch singles - so was surprised to find tracks like Herbie Mann's 'Hijack' and a radically re-mixed 'Spanish Hustle' by The Fatback Band as mid-'70s promotional 12-inchers - pivotal moments which deepened his interest in the format even further. The disco, soul and club scenes were, understandably, focused on American music, leaving a lot of U.K. product side-stepped in its favour; and for every Real Thing, Light of The World, Shakatak or Phil Fearon & Galaxy, there were scores of jazz-funk and soul acts all over the country whose limited pressings were trickling out of specialists' doors. Many releases held little mystery or allure for the hardcore, as they weren't exotic in any way - parochial, lightweight, unconvincing pastiches of the genuine article - and few could match status with elusive, expensive imports. Like the less commercial U.K. jazz from the '50s and '60s, many of these records didn't sell particularly well due to lack of exposure, promotion, demand, or suffered from limited distribution. In recent years, it's become clear just how active the U.K. was for homegrown jazz-funk, disco and boogie, so little-known '80s titles with high demand, higher prices and low availability are emerging all the time. "I wasn't really into the British (sound). I think when Atmosfear came out, they heralded the start of the British thing and then you had bands like Central Line and Second Image... but beforehand, I couldn't really tell you any British records which were actually played in the clubs. It was all American. There were things like Hi-Tension, but after that, it really exploded - then anybody and everybody was making these records, but there were such small quantities. Another shop I have to mention is Record Shack, because they championed British artists. They were more into the hi-nrg, which I wasn't, but I remember Jeff Shack always used to say that if any artists had or were making records, he'd listen and if it was any good, he'd promote it."

Despite his initial ambivalence towards the U.K. sound - a charge I, and many with similar tastes, were guilty of to varying degrees in the '80s, Winston can still throw down a killer from within the M25 I'd never encountered in 40 years of buying records, over 30 of those spent behind the counter. Perhaps for that reason, I've never had the urge to globe-trot for records, but in 1989 Winston made the first of several trips to the U.S., starting with New York and later heading to Philadelphia, Washington, D.C. and Los Angeles - all chosen for musical heritage, relevance and being cities from which a significant part of his vast archive originates. He has yet to visit Detroit, but I'm sure Winston will - I always remember him urging me to look out for 'No U.F.O.s' by Model 500, a record few had heard of in 1986. He has many stories from his U.S. trips - my favourite being him spotting a woman hawling her wares on a busy New York street with a shopping trolley of sealed Queen Constance records for a dollar apiece. He bought a couple of each title and asked if there were any others. The woman gave him an address, saying there were many more. Winston knocked on the apartment door for some time before conceding no one was home, but couldn't fit another attempt into his schedule after that day. I'm hoping he still has that piece of paper somewhere - and of course, I'm still wondering what goodies she may have had stockpiled - factory-fresh copies of 'Equidity Funk' or off-centre rejects of 'Dr. Ice Rap'. The truth likely lies somewhere between the two, but what is certain is that it will never be known.

Skipping recent trans-Atlantic trips has been of little consequence to Winston's vinyl exploits - he's still doing the rounds weekly; and since the Hammersmith Black Music Record events of the mid-'80s, he's missed few record fairs, if any - trading with dealers & fellow collectors and parting with cash when necessary. Surprisingly, he has no truck with the internet - somewhat curious to the rest of us who now can't imagine life without it. And as a man with no online presence, knowledge of Winston's existence is restricted to the real world. Some justification, perhaps, for giving this fervent ambassador of all things boogie an opportunity to share some of his favourites beyond those in the know. At the very least, he's earned it.



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MARY GOLD DANCING

Written by Anthony Holmes
 Produced by Sekou Kuumba, Wayne Bridgeforth
 Published by Kuumba/Haneef Music
 © 1981 Goldfox International Records

DOUG PAYNE & POLYGON HOLIDAY

Written & Produced by Douglas Payne
 Published by Bulls Five Music (ASCAP)
 © 1982 Phase 5 Records

BOLLYN THOMPSON BUILD YOUR FOUNDATION

Written & Produced by Bollyn Thompson
 Published by T-Dread Publishing
 © 1980 Royal Production

BETTY PADGETT**SUGAR DADDY (PART ONE & TWO)**

Written by Betty Mitchell, Milton Wright
 Published by Ubiquitunes (BMI)
 © 2009 Ubiquity Recordings Inc

BILALIAN CREATION SAVE THE CHILDREN

Written by Salaam, Shakoor, Shadi
 Produced by Bilalian Creation
 © 1983 California Gold

EXPOSE I JUST WANNA DANCE WITH YOU

Written by Leon Aronson, Marty Simon
 Produced by Leon Aronson
 Published by Carolee Music (SOCAN)
 © 1980 Panache Records

LORD OF STORM I'M HUMAN

Written & Produced by Biddu
 Published by Subiddu Music
 © 1981 Off Street Records

JUNGLE BAND JUNGLELAND (PART TWO)

Written & Produced by Michael Burton
 Published by Mother's Own Pie Music
 © 1984 American Records

RG'S ALL NITE FUNK BAND GO FOR IT SUCKER

Written by RG Ingersoll,
 Pat Pozen, Jon Morano,
 Kenneth Smith, Ronnie Dechenne
 Produced by RG Ingersoll
 Published by Sony Music
 © 1980 Hot Trax

T.T. SOTTO CHORUS LINE

Written by T.T. Sotto
 Produced by Joe Beck
 Published by Peer International
 © 1975 Stirling Gold Records

BRAMSAM GET UP AND DANCE NOW

Written by Sam Jacobs
 Produced by Bram Leinwand, Sam Jacobs
 Published by Sam Jacobs Music
 © 1979 New Wave Dis-Go Records

JONNIE VIBES LAMBERT CAN'T STOP DANCIN'

Written & Produced by Clark Jay
 Published by Pink Beach
 © 1981 Peach Tree Records





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SYNERGY FEAT. DONNELL PITMAN

MORE PEOPLE THAN ME

Written by G. Patterson Jr.

Produced by Geo Patterson, Jimmy Tillman, Synergy

Published by Dimp Paco Music

© 1980 JBP Records

AL "MAN" MUNTZIE AND THE EMBRACEABLES

WE ARE STEADY ROCKIN'

Written by Joe Quarterman

Produced by Joe Quarterman,

Al Muntzie, Max Kidd

Published by Freesoul Music

© 1979 Comunertainment Records

ARE & BE

IF THERE IS NO STRUGGLE (LONG VERSION)

Written by Douglas Booth, Sundiata

Produced by Douglas Booth

Bass by Tony Bridges

Drums by J.T Lewis

Piano by Harry Whitaker

Sax by Khaliq Al Raouf

Vocals, Guitar, Keyboards

by Douglas Booth

Published by BS Publishing

© 1982 Nommo Records

JUICE MERCY ON ME

Written by David LaFleur,

Henry Shepherd, Reggie Garner

Produced by Willie Delcour Jr

Published by Copyright Control

© 1983 Out-Let Productions

THE G.T.'S LET'S DO IT TOGETHER

Written by Charles Banks

Produced by John Dixon

Alto Saxophone by Billy Eason,

Reggie Alexander

Horns Arranged by Clyde Bagby

Bass Guitar by Carlos Williams,

Mike Rochelle

Drums by Larry "Champ" Walker,

Reggie "Neck" Baskin

Guitar by Greg Banister

Keyboards & Trombone by Betty Joe Miller

Lead Guitar & Vocals by Bobby Wilson

Lead Vocals by Charlie Jackson

Lead Vocals & Bass Guitar by Charlie Banks

Tenor Saxophone & Vocals by John Dixon

Rhythm Guitar by Ralph Hammie

Trumpet by Clyde Bagby, David Thompson

Published by Minor Music

© 1977 Jed's Records

EKLIPS MY LOVE

Written by W.B Lamers, Earl Nesmith

Published by Smolanoff Enterprises Inc

© 1981 Real To Reel Productions

MS. VICTORIA BARNES NEVER TOO LATE (DISCO VERSION)

Written by David Jacobs, Rick Chalek

Produced by David Jacobs, Ronnie Molozzi

Published by Saturday Music, Gavadima Music

© 1976 AIM

THE OLYMPICS DO YOU LIKE IT

Written by Sam Taylor

Produced by Bill Holmes, Cal Guinard, Sam Taylor

Published by Magic Lamp Music, Belwin Mills Music

© 1979 All-American

SUAVE SALSA GON GITCHA

Written & Produced by John Ferrara

Published by Smackwater Music

© 1980 Bent Records

THE RAPPERS FUNKY JUICE (PART ONE)

Written by The Rappers

Published by Copyright Control

© 1979 Rap Records



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 ZeddCD/LP004 Nova Fronteira • Full Fronteira
 ZeddCD/LP006 The Sunburst Band • Until The End of Time
 ZeddCD007 Various Artists • The Soul Of Disco Vol.1
 ZeddCD008 Joey Negro • In The Beginning
 ZeddCD/LP009 Various Artists • Destination Boogie
 ZeddCD010 Various Artists • The Soul Of Disco Vol.2
 ZeddCD011 Joey Negro • The Many Faces of...
 ZeddCD/LP012 Various Artists • Supafunkanova Vol.1
 ZeddCD013 The Sunburst Band • Moving With The Shakers
 ZeddCD014 Doug Willis • Doug's Disco Brain
 ZeddCD015 Various Artists • Locked In The Vinyl Cellar
 ZeddCD016 The Sunburst Band • The Remixes
 ZeddCD017 Joey Negro • The Many Faces of... Vol.2
 ZeddCD/LP018 Various Artists • Backstreet Brit Funk
 ZeddCD019 Joey Negro • 20 Years of...
 ZeddCD020 Akabu • The Phuture Ain't What It Used To Be
 ZeddCD021 JD73 • Pure Gold
 ZeddCD/LP022 Various Artists • The Soul of Disco Vol.3
 ZeddCD023 The Revenge • Reekin'Structions
 ZeddCD/LP024 Various Artists • Under The Influence Vol.1 compiled by Red Greg
 ZeddCD025 Various Artists • GoGo Get Down compiled by Joey Negro

ZeddCD/LP026
 ZeddCD/LP027
 ZeddCD/LP028
 ZeddCD/LP029
 ZeddCD/LP030/LP030x
 ZeddCD/LP031/LP031x
 ZeddCD/LP032
 ZeddCD/LP033
 ZeddCD/LP034
 ZeddCD/LP035/LP035x
 ZeddCD036
 ZeddCD/LP037
 ZeddCD/LP038/LP038x
 ZeddCD/LP039
 ZeddCD/LP040
 ZeddCD/LP041
 ZeddCD/LP042
 ZeddCD/LP043
 ZeddCD/LP044/LP044x
 ZeddCD/LP045/LP045x/LP045z
 ZeddCD/LP046

The Sunburst Band • The Secret Life of Us
 Various Artists • Under The Influence Vol.2 compiled by Paul Phillips
 Various Artists • Overdose of The Holy Ghost compiled by David Hill
 Various Artists • Under The Influence Vol.3 compiled by James Glass
 Various Artists • Remixed With Love by Joey Negro
 Various Artists • Italo House compiled by Joey Negro
 Various Artists • Under The Influence Vol.4 compiled by Nick The Record
 Sean McCabe • It's Time
 Various Artists • Supafunkanova Vol.2
 Various Artists • 90's House & Garage compiled by Joey Negro
 Opolopo • Superconductor
 Various Artists • Le Freak - Music Inspired by Chic compiled by Joey Negro
 Various Artists • Remixed With Love by Joey Negro Vol.2
 Various Artists • Under The Influence Vol.5 compiled by Sean P
 Various Artists • Electro compiled by Joey Negro
 Joey Negro • Produced With Love
 Various Artists • Colin Curtis presents Jazz Dance Fusion
 Various Artists • Under The Influence Vol.6 compiled by Faze Action
 Various Artists • Backstreet Brit Funk Vol.2
 Various Artists • Remixed With Love by Joey Negro Vol.3
 Various Artists • Under The Influence Vol.7 compiled by Winston

Winston Thanks: Dave, Simon and Sean for giving me this opportunity to showcase some of my favourite music. Also Zaf and all at Love Vinyl for letting me play in-store. Finally, Des Toussaint and Nick The Record for buying and selling music to people like me.

Licensing thanks to: Alexander B. Sotto, Biddu, Bollyn Thompson, Bram Leinwand, Clark Smith, Doug Payne, Joe Quarterman, Al Muntzie, Russ Ingersoll, Jon Miller (BMI UK), Mike Simpkins, Robie Meekins, Skip Kelly, Enrique Estrella (Ubiquity Recordings), Leon Aronson, DJ Flash/iWest Music Group

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Due to the diverse nature of this release we were unsuccessful in locating some of the repertoire owners. If you want to contact us please email info@zrecords.ltd.uk

