

Northern Soul Scene Project

Colin Swanborough (CS) and Teresa Swanborough (TS) interviewed by Kate Hall (KH) and Nick Wood (NW)

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CS: A genre of music that more than any other promotes two things. It promotes the need to dance and it promotes the ... the need to be part of a group. Now, the reason I say that is, if you don't mind, I'll go to you, because I did, I've got a problem. If you go to a northern soul, you will not ever be anything else except another member of the same family. So you could go over there and you would just enter into this relationship with people you've never spoken to before. If I go to, God forbid, [ ] everybody is just an individual, the same. So once you get this northern soul bug if you like, it's something that just never, ever goes.

KH: Like being Catholic.

CS: Yeah, but with a deeper faith. So I first got involved in northern soul most probably about '69 so I was about 11 and there was a place in Stanground called the Stanground Soul Hole and it was an underground cellar inside of Stanground [ ].

KH: Okay.

CS: And the big children used to go down there, you could hear the music from outside and of course in I went and never came back since really. And the soul movement has sort of contained the most of the same people ever since, you do get newcomers, youngsters coming nowadays, but they tend to be the children of the mothers and fathers. Interesting times. So that's the sort of background to me and soul music. Tess, my wife, who you'll meet when she comes back. We've been all over the world. We're off to Paris next Saturday, next Saturday, there's a soul do on in Paris. So we will go there. We were in Detroit last October, we were in Spain in April. We've been to dozens and dozens of [ ] every weekend.

KH: So in Peterborough, where were the locations where ....

CS: Well, there was quite a few. But the same people revolved around the Werrina Stadium and the Werrina Stadium used to have, I'm sure they started off monthly, but I can't remember if it moved to ....., but there was a club there called the Phoenix Soul Club.

KH: Yeah.

CS: And the Phoenix Soul Club was like our version of the big clubs elsewhere because you had places like Wigan Casino. I brought this [ ]. This is an absolute must read if you want to understand .....

KH: The copy in the library has disappeared.

CS: Well, this one ... Russ Winstanley who ran Wigan Casino, he gave me this one and Dean Parish, who was a soul singer, one of my wife's favourites he was but you can by all means borrow that and give it me back when you've finished.

KH: Of course.

CS: So the Werrina was the big area and I suppose to a degree the northern soul fraternity came from all over Peterborough. Northern soul in England, sort of had specific hotspots. The North around Manchester so you'd have the Twisted Wheel and you had Wigan Casino, Blackpool Mecca, that was that sort of corner of the world. And you had a Midlands fraternity that was sort of around Stafford, Stoke, a little bit in Birmingham but not so much but that was like an area and then there was the East Midlands, which was really Peterborough, St Ives used to

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have a big do, Boston Gliderdrome had a biggish fraternity. That was sort of like the eastern side.

KH: Those people, people from those areas come to Peterborough.

CS: [ ]

KH: St Ives and Boston.

CS: There was the Boston Gliderdrome, that still goes.

NW: That sounds like a skating venue.

CS: It is. Most northern soul events took place in either dance places that were affiliated to something else like the Werrina was, was a sports venue. St Ives, Burgess Hall, it was called the St Ivo Centre in those days. That was another big sport [ ]. From a dancing point of view you needed a floor you could dance on. I take it you've done some investigation into the type of dance. So you needed a floor that you could move on. There was a lot of northern soul dancing back in those days was more of a slide, a step. Now at our age you'd step rather than slide so you had to have a floor that ... the best floors, the really best floors were wooden floors with a spring.

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KH: The Werrina wasn't .....

CS: No, that was a stone floor. Got to start me thinking now back 60 years. I can remember The Exciters which were a big band at the time. They had a .....one of my favourite soul records "Reaching for the Best" and they came and it was so packed there was 2,000 people stood outside.

KH: 2,000 people outside?

CS: [ ]

KH: So when ... what were the years that you think the Werrina was a northern soul venue?

CS: I think it was ... it was. I think it finished about '70 ....

KH: Didn't we discover it was '75

NW: '75 was the first Phoenix soul all-nighter.

CS: First, the seven

NW: I wanted to ask you about the ending.

KH: There's also a bit about a bomb scare.

TS: This is the ending we think was ....

NW: '76.

CS: I'll tell you why I was thinking '78 because what came after that was The Fleet. Now I was gonna ... I was gonna ask you this, if you wanted to come and visit a, as close to a proper all-

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nighter as you can get. We're all too old to do all-nighters now [ ]. But The Fleet has been going for 40 years this year. So that started '78. Now I believe there's one next week. But if you wanted to come and see it for me, if you came along with Tess and I think the next one is on 2<sup>nd</sup> March. Now that would certainly be worth you coming just to get the feel, of what it's like. We may even take you out on the floor.

KH: So what was it like? What was your ... what night of the week was that?

CS: Saturday.

KH: Saturday night. So what was your ... there's a lot of emphasis in a lot of stuff I've read and I've watched about the ritual of getting ready or for going out on the Saturday night and then the ritual of the Saturday night itself, of the night itself. What was your ritual?

CS: So yeah. If you read stuff like this, people talk [ ]. I'll tell you what we did on Saturday, you did whatever you have to do, you either went to football, most of us and I'm not suggesting that this was everybody but most of us were not very good lads at football on a Saturday afternoon. So you would most probably get yourself into a bit trouble somewhere. You'd get back as quick as you can because these things didn't start too late. And so you had time to go somewhere and come back. But nobody ... but nobody that I knew had a ritual. Yeah, I think some people tried to make more out of northern soul than there was. What most people were going there for was simply because the music was a music like nothing else. Always as a rule if you went there you'd go in there to dance and not try and pick up girls or anything and even if you were there with your own girlfriend you don't dance with another person so "Do you want to get up and dance" "Not with you I don't. No, I'm doing my own thing." So in regard to a ritual for getting there, I can't remember having to do something every Saturday. The one thing you didn't do ... you didn't go there dressed. You very rarely saw a scruffy northern souler in our area. I seem to remember everybody was quite well dressed.

10:17

KH: What did you wear?

CS: I used to have a pair of petrol blue trousers. I remember they had 38 pockets on them. They were wide trousers.

KH: Thirty eight pockets?

CS: Yeah, they weren't all pockets. Some just looked .... . When I asked Tess about ironing them because everyone had to be perfect. We all had a pair of shoes that I used to keep a pair of shoes just for dancing, I didn't walk in them. Usually a polo shirt of some sort, a checked .....

NW: Ben Sherman?

CS: Ben Sherman shirt. Lots of people wore tank tops. I had a tank top with a zip up the front as I remember or I just wore a normal jumper. The trouble is once you got there, you'd be surprised how you went into the room and there was no need to get drunk. I've got a feeling they didn't serve at the Wirrina. I'll tell you why because after 11 licensing laws stopped. So lots of people didn't drink and I didn't drink but because you were all such committed to dancing, then there was no need to get any alcoholic Dutch courage to go on the dance floor

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because I was going out there and dancing anyway, I didn't care what anyone thought I was good, bad or indifferent. I did what I did and that was it. So the dancing started very early in the evening. If you were there from 11 till six or seven in the morning you wanted every minute you could on the dance floor. You'd most likely stop for a bit of a rest or whatever but you were out there.

KH: So it wasn't a question of like it opened at 11 so I'd turn up at 1, it was more ...

CS: If they'd come from a long way, some came from St Ives, Cambridge, some people came from Bedford but they might arrive later.

KH: So you just ... if it was a sports hall there was no box office or anything like that ...

CS: I can remember there was always a chap there "Start pushing at the back" ...

KH: Because there was this impetus to maximise your time and get a good spot on the floor?

CS: Well, you moved around the floor anyway. You just wanted to get in, get your bags down. Everybody had a bag. Lots of people took two or three sets of clothing because you got absolutely soaked sometimes, you'd be dancing, it was hot. It was hot from very soon after getting in because of the amount of people dancing so people used to bring spare shirts and trousers. I was never that fast a dancer so I managed without and it was quite funny because ... because of this ... because of this history of northern soul music you get people turn up now and I do struggle with it myself so do forgive me for being a bit condescending. You get people my age and older who still turn up now with the same bag, two or three sets of clothing and we're only doing 8 'til midnight or something. I have a bit of fun if I'm not doing too much dancing, of counting costume changes on the dance floor "What are you doing?" The best you can come up with a dance is a two-step shuffle and you're hardly going to get soaked doing that but they will do it, they still ... some of the people, though I do that, I'm sure they're doing it.

KH: Talcum powder?

CS: Well, talcum powder was a big thing in those days. The reason I was told about it is some of the stone floors was so rough, you couldn't slide your feet on the floor and I'm talking now without much knowledge. My sister does quite competitive ballroom dancing, they have a powder that's like proper stuff but we couldn't afford anything like that. So a small bottle of Johnson's baby powder but there were quite a lot of floors that wouldn't allow you to use it because the floors are wooden floors so even today, The Fleet for instance has had a no talc policy for years. And if you get caught, if you even get it out your bag, they'll throw you out because I suppose people don't want to pick it all up.

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KH: Some things are banned, you can't get rid of it basically, it's always there. A lot of stuff I read about the Twisted Wheel is that the record dealing was a big part of it. Was that ... was that part of the Wirrina culture there, do you remember?

CS: Yeah, there were dealers there. Such a long time ago. The record dealing was a big thing because back then the amount of records was much lower than there is now. I would imagine in the world today, if you counted every particular track of what I class as northern soul, you'd

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be in the 30 to 40,000 and you'd get somebody like Ian Dean, for instance, who was a record dealer, he must have 30,000. Most of us that were just normal record collectors would have 4-500 because you'd be buying all the time. You just wanted anything you could play between Saturday and wherever you'd go next Saturday, whatever.

KH: Do you remember how much they cost? [ ]

CS: I can remember buying records for a pound.

KH: Do you remember how much it cost to get into the Wirrina?

CS: No. I don't think it was very much. Got a picture of a poster from the Wirrina somewhere.

TS: [ ]

CS: The Phoenix soul club but you belonged to the soul club, it didn't give you any [ ].

KH: Was that a way of getting round licencing by being a member?

CS: No, because there wasn't any licensing.

KH: But you'd still need a licence for an event so why would you be a member?

CS: Everybody just wanted to be a member of something.

KH: Did you have badges for the Phoenix Soul Club?

CS: Yeah. One of the most rare badges and I've got a picture of one at home, heaven knows if I've still got them. One of the things back there was the ... the embroidered badges people used to collect. I was never a collector of badges, I thought it was another add-on thing. The Stanground Soul Hole badge, there's still a half a dozen around of those. I've got a picture of one. A friend of mine's got one, he lent it to me and I went to try and get one made but to get one made the artwork was some 70 quid to get the artwork done on the machine. How many do you want? I only want one but they're 70 quid each after that.

KH: Yeah

CS: Should have brought it with me. I've got it in my [ ]

KH: What, you know that report we discovered....

CS: Yeah.

KH: Was that '76?

NW: Yeah, I came across this thing online "The Peterborough Effect" by somebody who calls himself Smudge Smith who ...

CS: Smudge Smith fitted my gas fire. He was a British Gas Engineer.

NW: Right, well, he's putting something up which originally came from somebody called Paul Donnelly.

CS: Paul Donnelly, I was round his house the other week.

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NW: Right? There's an interesting connection because he writes about something which I thought was quite interesting. The last night of the Phoenix and paraphrasing ...

CS: [ ]

NW: Sorry. Paraphrasing, it seemed what happened was they got Betty Wright to go to Wigan and the Phoenix.

CS: Yeah.

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NW: And they got Wednesdays and I think it was Wednesdays and Fridays or I might have been Wednesdays and Saturdays at that stage and so they started selling tickets in advance for Betty Wright and suddenly it was announced that the Council were going to close the Wirrina and it's going to be that Wednesday night, so they'd still got the Friday, but they hadn't actually taken enough money to be able to refund the people who bought the advance ticket. So they couldn't say it was the last night ...

KH: And they've had to advance pay her as well.

NW: Yeah, I say paid her a grand. So they hadn't got enough money to ... so what they had to do was not tell anybody It was the last night 'til they'd taken enough money on the door to be able to refund all the people who'd already bought tickets and covered her £1,000. And so this is an account from your friend Paul Donnelly about ...

KH: Is that ...

NW: On the ... on the day of the month of the all-nighter, we heard tonight's your last one guys a week earlier. We'd signed a contract with Betty Wright, she was flying over to do two shows, one in Wigan on Saturday and one in Peterborough on the Friday. They wanted the full payment apparently. The last night was an eventful evening, one that Dave Minder .....

CS: Was Betty here?

NW: But it says Betty Wright here. Dave Minder, one of the co-promoters insisted no one should be told that it was the last one as pre-ticket sales for Betty Wright had been received and he was not in a position to refund that night. However, the other guys thought different in at 3am I was given the microphone to say this is the last one ever. But it seemed to be that there was a certain amount of .... . So the City Council advised us northern soul all-nighters would never be granted a licence within the city. Ho, ho, ho and onto the glorious Fleet.

CS: [ ]

NW: Yeah, but it's um, I was curious. I thought it was quite a nice little idea. The idea of trying to hold back on letting people know that this is the last all-nighter because the finances were so parlous and also we wanted to try to find out why they suddenly pulled the plug on it.

CS: I would speak to Paul.

NW: Right.

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CS: I'll have a word with Paul for you and get you in touch with him. If you want to talk, and I sort of said this to you before, Tess and I were great northern soul travellers, and we still do if we can. Whereas a lot of people went to the Wirrina and that was their northern soul world. If you want to write another play about Wigan Casino, we cross out the word Wigan Casino and put the Wirrina in brackets off you go.

KH: We're trying to work out what it is and also because we're really ... we're looking at how we might fund this project. And so I've paid Hannah to do a bit of research into the archive and she's found very little about northern soul in the archive which means that there's a gap. And there's a whole gap in subculture and youth culture. So that's a reason for the youth project is because youth voices are not represented in the city, even now it's not. And there's something about using this as a way of starting that conversation. So I think we definitely want ... there's something about researching Peterborough's northern soul scene, and that subculture and what it meant, because it was a significant time in Peterborough's history as well. At the time, Peterborough was massively expanding its population. And it's just not been touched on so we're not ... I think it's not a question of even maybe writing a play. We're sort of [ ] will, we'll have a conversation less there but what I was doing,

CS: [ ] the Key Theatre.

KH: Yeah, I don't know, it might not be a play, it could be ...

CS: Whatever.

KH: It could be musical or it could be somewhere else. We don't know what the sorts of outputs will be. HLF will fund the research and the communication of the research and so, we're kind of a bit open as to ... as to ...as to where that might ... might end up. It's quite interesting, there's a contradiction in something you said earlier that it was ... the northern soul was really open and that basically you turned up and joined in, you were part of the family and now it's quite interesting in that it now feels, you talked about there are newcomers coming in, and there's not many of them. And if they do some quite often, they're connected to people who are already part of the scene. So it's kind of like there's the scene now is not the scene then. It's a different, it's a different world.

CS: Now it's a numbers thing. If you go back to Peterborough and other places [ ] and you'd look at Peterborough and others then it's a ... it's a ... it's a historical genre of music that has no modern input. If you come back to the '70s, for instance, there were ... there were ... soul records that were, you could sort of describe them as pop rock records that gave you a, an entrance in "Oh I like that, I'll go and ..." whatever. But if you look at the musical scene today, there is no new or very little [ ] song coming into the northern soul world, if any. To give you a little bit of an example of that. There's a week long festival in Tenerife, Soul in the Sun, quite a famous thing going twenty-odd years perhaps longer. And Tess and I have been going to that year in year out for many years and we stopped going. April was our last one because the northern soul scene now has an input of modern music. Now modern northern soul records to me is anything post-'70, something like that. It's got to the point where what I describe as soul music, what she describes as soul music and the group that we've travelled with all said, this has now gone too far into a type of music, but

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now doesn't suit what we consider to be the northern soul scene. It's still a soul music scene but it's different.

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KH: Yeah. Is that ... I mean, is that all the way through all the northern soul? I've read it's about a particular era of how a particular genre and when you start diluting it, it starts to lose its individuality.

CS: But in, within that and this is where northern soul becomes fairly interwoven, I have a passion for music from maybe '59 through to about '60 something. My best friend who is equally as knowledgeable, as knowledgeable as I am, hates what I like, but he goes into this '70s, early '70s. It loves it with a passion. And then you get those people who really just like the record and not really care where it fits and the reason that ... the reason that new people I think don't come into it in great numbers, is you've got to fit into there somewhere. And I think they fit into a genre of northern soul, which to me is just nothing more than soul funk music and they've got something going on there. And I think they do come along, but there's not hundreds of them. If you would come to a soul do, you'd look around and think why's everyone 60 years old. Well, it's because none of us have got [ ] and the infill of younger people, they're not coming along like the Take That fans, something like that. They're not flooding in like that. Whereas back in the '70s, maybe there was more of a ... music was more of a vinyl, pop group type thing. The only way you got music back in the '70s was if you went to Woolworths and bought the seven inch single. The fact that we went to a record dealer and bought a seven inch single was no different except [ ]. Nowadays, I think people don't have that as part of their musical background.

KH: I think there's something really key about that. And it ... it ... it speaks a bit to something that Hannah said when we were doing our introductions. Because lots of my research is about ... is about intangible cultural heritage. And I think this issue of tangible cultural heritage is really interesting, what it means to have ... to have something that you're holding, that that really fits with what your, how you identify with part of a culture. And because I think dance essentially, is an intangible cultural heritage, because it happens in that it's, we feel that it's in the body, it's an embodied encounter. So, but that ... that, but the kinds of things that come with it like the vinyl, it's so tangible. So that's really interesting about changes in, in the music genre around northern soul that ... that it's not tangible, because wherever it is I think there's something really interesting about the, the, you know, how it actually I mean, that's kind of what I'm interested in anyway, but what does it feel? What is that feeling of getting a new record? What's the feeling of the record coming out of the ... what is that thing called?

CS: Sleeve.

KH: Sleeve, thank you, and have that feeling and that need in us and I think all of those things are so rich?

CS: Well, the other side of that, I do agree with you. There is something that you've missed there and this will be quite hard to explain but it is exactly what you just said. Remember that northern soul records you couldn't go to Boots and buy. So I'm an [ ] and a record comes on. One of my favourite records of all time is a record called "Emperor of my Baby's Heart". They played it at our wedding anniversary by a chap called Kurt Harris.



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Fantastic, absolutely fantastic. But you hear it a lot because the DJ, he's got a copy so he puts it on. Then you're going through the record box of one of the dealers and there it is and it's like finding a nugget ... it's like finding a winning lottery ticket. It's like something I can't describe ....

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KH: When do you find that in your ... in your travels now?

CS: Even now ... I see it. You think, do you remember when I was ....?

KH: And there's something real about that moment, different from looking on iTunes and going oh, I know that and then, isn't it?

CS: I'll tell you another little story. When I was about eight or nine years old, my grandmother used to come from High Wycombe. Pick me and my two brothers up and we'd go to Hunstanton and stay in a caravan for a week's holiday. And there's a record, it was on Ric-Tic label, it was number one in my box. Ric-Tic it was on and it was a record called "Gotta Pay the Price" by a person called Al Kent. Al Kent, and I'm a great lover of instrumental music, wife hates it, we argue like cat and dog about instrumental music. Al Kent had this record and they used to play it on the waltzers as the waltzers were going round and I would go at 10 o'clock when the waltzers started and I would sit there for two or three hours just to listen to this record over and over again as it went round. So I'm just gonna share this with you if I can find it. I went to Detroit for a week last year, and we went to Detroit. And we went to a thing called Detroit A Go Go and what had happened was this chap called ... . The chap who organised it ... what he did was he got dozens and dozens of northern soul [ ], some of them they had to wheel on stage in wheelchairs, some of them were just old people who could struggle on. One poor chap, I can't remember which group he was singing with, but he came on stage, and he had his suit ... his suit from the '60s but of course, he was now 90 odd and he was about two thirds the size that he was. And there he was on stage and all his mates when he was in this suit which was like 10 times too big for him. But I met Al Kent when I was out there and I told him this story and Al Kent was so, so impressed with all these people that he was ... he was [ ] while he was there that he got them to get him out of his hospital bed, dress him up, wheelchair him all the way across Detroit to this hotel, just to meet all these people. And I thought at the time, that's what northern soul is about, it's this ... it's this relationship between the music, whether it be vinyl or whether it be [ ] and the people that listen to [ ]. I'll give you a little bit of something for you to look at when you go home. There was a singer called Tobi Legend and she did a song called "Time Will Pass You By". Now, when you get home, and get five minutes go on YouTube and you will find on there she did the Butlin's northern soul thing and she did the last number. Now, Tobi Legend, just to give you an idea of who she was, she was a soul singer back then, and she had to move from Detroit across the river to Canada because of racism and she moved across there and she was lost to the music world. And then her son seven years later was a bass player and he got an audition in Detroit with some band. He'd come across the river to Detroit and got shot dead. First time so of course, she's now distraught, her son musician dead, and she refused to come out of Canada. So find that on YouTube and watch it because she gives this version of "Time Will Pass You By". She tells what the British music scene meant to her when she came here. When she did it in Detroit, she came across to Detroit, she was on stage and

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she was crying. The crowd was crying because of the intense feeling about how these records affect not the artist but people as well.

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KH: Yeah, there's something really powerful about ... there are a group of people in the UK, who responded to music that had travelled thousands of miles and that's intangible as well, this idea that, and that's what I'm really interested in in exploring and this I think the subculture thing is really interesting is that .....

CS: It had to be found that was the thing.

KH: Yeah, yeah.

CS: It had to be found, it didn't arrive because most of these records were B sides of A side failures. They were records that were touted round Detroit and Chicago, maybe they were touted around as demos, and people wondered why you'd want that one, chuck that one in the bin. And these demos were found.

KH: And they were adopted by people, a different class, a different race, different cultural experiences.

CS: There was no race here.

KH: That's just but ...

NW: You mean there were black artists who ...

KH: Black artists ...

NW: Who were adopted by a white audience thousands of miles away.

KH: Here.

CS: No, because the northern soul audience was a mixed race ...

NW: All right, yeah.

KH: And in Peterborough at that time, it was a mixed race, but that's interesting.

CS: Now in all fairness there were obviously, whites and blacks because there was more white people in Peterborough than black people. But it was never a race/cultural thing, it was a music thing.

KH: But, but it's interesting because that also tells me the story about Peterborough is always been a multicultural thing.

CS: Absolutely, absolutely.

KH: So what was ... what was that? If you looked across what was that multicultural scene that you saw? It wasn't called multicultural there. It was like they were just dancers. They were dancers. That was the case.

CS: Now we've moved away now from northern soul. This is very important because this gets me quite heated I'm afraid because ... well, let me just put it out on the table. I had many an

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argument during the Brexit referendum [ ]. Now when I grew up I grew up in a town called Stanground and I lived in a road called Ayres Drive. Stanground is to the south of Peterborough, slap bang in the brickyard so everybody's Mum and Dad, certainly their Dad, worked in the brickyards sometime. But in our street we had Ukrainians, we had Italians, we had Poles, we had Hungarians. All of these people who stayed here after the war, but for dads whether they can speak English or whatever language, they speak something, every one of them went to work in the morning to the brickyards all doing exactly the same and we never noticed any difference between ... my next door neighbour was ... was an Italian and if you went around there for tea, you got pasta and something. If you went to the Hungarians, you've got this great beetroot thing and you tried everything and there was never, no different to me. Just can I come round to yours for tea tonight? My Mum's doing cabbage and I don't want that.

KH: See, I've always suspected that Peterborough's multicultural but it's rooted way back.

CS: So do I, absolutely.

KH: I grew up in Woking which had the same thing of an Italian prisoner of war camp. They stayed on and worked in the market gardens rather than the brickworks. And then ... and so that there's a huge Italian community. So for me when I moved here, I was like, well, why wouldn't there be an Italian community, surely everywhere's got one but obviously Peterborough was quite unique in its size of an Italian community. It's very much like Woking from that and also, and I always thought it was the fliers that brought the Eastern Europeans, but there's an Eastern European community here. That's why there is a Polish club here because the fliers who flew in World War II stayed and the stories you hear are, yes, I came to Peterborough because my ... I always joke my brother's second sisters ... my brother's girlfriend sister's second cousin knew somebody and that's why ... when ... when the Europeans had come to UK one of the places they would come to first would be Peterborough. It wasn't just about the jobs. It was also about, there was some sort of physical connection with the place and you've kind of identified that it, you know, it goes where it goes probably before the '70s. It was there before the '70s back in the ...

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CS: Back in the [ ] was started.

KH: It was then.

CS: I'll tell you what ... there was a big [ ] ... it's funny how you remember things once we start chatting, we had more conflict in Peterborough when the Londoner's came and we did [ ] than we did with the Italians and whomever at Stanground whatever. It was as though the Italians, let's just call them the people, they were meant to be here and the Londoners came here and took, took our homes and took our school places and took our girlfriends and took our whatever. Yeah, it was just ... it was worse than ...

TS: If you look a bit further back as well at the Belgians who came during the First World War [ ]

KH: Yeah, I don't know whether you [ ] but I think it is acknowledged and known but there's a sort of rewriting of history [ ]. Was it ... so I have a friend who

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comes from the same generation as you and she was a Punk. She was in a sort of Punk group and she said I remember the northern soul nights, didn't go 'cos it wasn't her culture so I was interested in that idea that you felt part of a community. Did you meet people that you otherwise wouldn't have known because they were from other bits of Peterborough? They weren't all from Stanground?

CS: No, no, no, no, not at all. And as I say they used to come from much further distances. I've got friends today from Wolverhampton, Birmingham, around Scunthorpe and Cleethorpes. That was another big area and you create lifetime friendships through this and I still say that you'll walk into a dance and Tess and I will say oh, there's a new dance [ ] in a pub somewhere. Let's go and you walk in and there's somebody you've not seen for 30 years.

KH: That reminds me of a conversation I was having recently because I really ... I really relate to that. Because through my own dance practice, I've got friends that I've worked with and danced with for years who are gonna be friends forever. And we were having a conversation with someone about friendships that are born out of nonverbal actions are actually something that happens when you dance and sense mates, that those that there's something different, I think, a different way of relating to people. I don't know what it is. But I think there's something really interesting that you're not saying, oh, and what I really ... well I love everything you say, but what ... what I really, and I didn't actually know this, but I've looked at them quite a bit, I'm a bit obsessed with YouTube clips of northern soul at the moment, and I've been probably been watching all the wrong ones. But it's ... I've been trying to gauge the kinds of solo partner group aspects of it, that it's so collective, that you're all dancing together. But it's good to hear you say you're not dancing with another partner. It's not a partner form, but I find that really useful.

CS: Yeah. And it's ... I can sit here and chat but what you're saying is right, it's not a partner form of dancing. But when you're on the dance floor, you're all dancing together.

KH: Yeah, yes, actually, yeah.

CS: I don't quite know how to explain that because my wife and I don't dance together, not face to face with a handbag.

KH: Yeah.

CS: And whatever. But if she's not there, or I know she's not somewhere nearby ...

KH: I think that's what I'm so intrigued by and seduced by in equal measures that I know that, we probably all know that feeling to be on a dance floor and to just feel like you're doing something and it's probably been similar to punk culture as well, that kind of you're doing something. I think it translates into other things because it's a bit like if you go to a sporting event, and I do this because she hates sport. If you go to a sporting event, and I'm not ... I'm not mad about sports but I love the atmosphere sometimes. So I've seen the Commonwealth Games and I've been to the Paralympics and there's something about that collective emotion I've seen at the Commonwealth Games. I saw the Commonwealth Games in Manchester and we saw the four by 400, men's four by 400 relay and I swear at one point the crowd went so crazy. We were on the bend that you saw them pick up a runner, and move them faster. They had that sense of collective will. And they're all shouting for different reasons. And all different

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nationalities it was because it was such an exciting time. There's something about we're all there as individuals. And we all had different knowledge of the sport. And we were there for different reasons. But you had that ... that moment where everybody was like, and that's something you ... I get the vibe I get from northern soul is you're all in a room together. The commonality is you all listen to the same music, but you all retain your individuality. And I think that's really powerful. And because we live in a society where ... where there's, there's a bit of a ... there's looking from the outside youth culture is you all have to be the same and then I think youth culture are saying, no we're all different. I've got a question, Colin.

45:58

CS: Just [ ] the interests and ideas of this subject altogether, people say to Paul, why did you get involved in fighting and violence? And it was that because when you're stood there with 800 other lads, who were all baying for blood somewhere, whatever you think I don't know why I'm here, but this is good. And then when you come out, you've got a bit of a black eye and whatever and you think, my God, that's stupid, that hurts. But at the time, it's like you come off the ground and it must be how ants feel when they, it's just a ....

KH: It's a silly one really. It's probably a really easy to answer that one of the things I've learned I got a bit hooked on it because it had this amazing young woman dancing. It was a YouTube clip of a competition in Blackpool. And I just wondered what you thought about the competition aspect. There's a girl and two men in my ... in my dancing view she ... she wipes the floor with them, she really outdances both of them, but ... but it was quite ... quite alien to me to have dance as a competition. So I wonder what ...

CS: Well there was competitions all the time but it's not a formal dance and you do your own thing.

KH: Yeah, yeah.

CS: And the winner is by the decision of the ... the problem with ....

KH: Was by decision of ...

CS: The judges.

KH: The judges.

TS: Who were the judges?

CS: Could have been DJ, could have been ...

TS: Okay.

CS: Just some selecting ...

KH: Just somebody who ... the anointed judges isn't it.

CS: Whoever it was and they still come on and I must admit I always ... let's just park that for a second. Let's just talk about northern soul dancing. Let's talk about the actual dance. Now, there is no northern soul dance. There is not one. There is some steps that people tend to pick up on because it's an easy place to start. And you can go out on the floor and you can do

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something but there is no northern soul dance that is in a book with all black footstep marks. There is none. Northern soul music dance is all about what it makes you feel like when you're on the floor. Now I'll give you an example. I, in my younger days, I was a very impressive dancer. I could do the backdropping and that sort of thing. I went to a works do with my wife two or three years ago, and I'd had [ ] and I decided to do this backdrop and I collapsed on the floor, there were howls of laughter from everybody and people running out to pick me up and standing me back up. So northern soul dancing is about what you want to do to get some [ ]. Now my wife, she's quite a dancer, she gets into it but I think girls do, you know what I mean. Back in the old days when we were younger the boys would outdance the girls any day.

KH: Boys or girls or the other way round?

CS: No, boys would outdance girls.

KH: Why would you think that was?

CS: They were just more sporty I suppose.

KH: Do you mean ... do you mean ... what I was interested in in their kind of the ... the ... because it's really similar to theatre, to contemporary dance and improvisation but it's the same feeling when I improvise with a group of people I don't know what I'm going to do and it's not it's that feeling and there's no steps but I think did you ... do you mean that the boy that ... because what I noticed when I was looking at it is the tricks, the kind of jumps, the backdrops.

CS: There were some girls that did that but not many.

KH: But mainly boys would do that.

50:00

CS: Girls, for instance, if you're wearing a skirt, you don't want the skirt around your neck although they would wear weighted, what I call poodle skirts, don't know what their real name was. Some women put fishing weights so when they spun the dress ...

KH: And did ... what ... because that was interesting about this funny clip that the girl was wearing trousers, would that have been uncommon?

CS: No, not necessarily. There was no ... although people think there was a, a code, the only code was you weren't scruffy.

KH: Yeah.

CS: Now at the end of the night you could look scruffy, like, by the look at these lads just on the front, they wouldn't have turned up like that.

KH: Yeah.

CS: That would have been at the end of the night. At the start of the night [ ]

KH: Something I love so much about dancing [ ].

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CS: Even today, there's a chap, he's got a striking resemblance to that Keith Lemon. You'd see him at do's dancing and he stands there and he would just stand there like that and he'll just pick one foot up. And he will spend eight hours doing that and that's his dancing for the night and nobody says, oh, you can't dance, what are you doing. But he's doing what he wants to do. Then you get some of the youngsters who're really fast, quite new and you just think, yeah, I could do that forty years ago, not now. But you'll get most people who just go out and do ...

TS: The keys thing is connecting to the music, isn't it?

CS: Absolutely.

KH: That's, that's really interesting. That idea of exploring that as a legacy is that sense of when do we connect? When do we feel like that? And when does music make us feel like that? And when ... when does dancing make us feel like that?

CS: Our original conversation on this was about the original play.

KH: Yeah.

CS: Have you all seen that?

KH: No, only I've seen it.

CS: Okay. Have you seen the Grenada Wigan Casino documentary?

NW: Yeah, I've seen it on YouTube, yeah, in sections, yeah.

CS: Now the unfortunate thing is and Peterborough was different to northern towns so I'm going into my opinion. In the northern towns, they had this term, it's called living for the weekend and they used to have very mundane jobs and they would all work in laundries or coal mines or wherever else they did, shipyards, other northern such places, because we had the brickyards which we could never see what the difference was, but of course there's was much worse. And they all ... they all went Monday to Friday, got their 2s 6d wages as they left paid in tanners no doubt. You can tell I don't have a lot of respect for these people and off they would go. And when you first open with a question, what was your ... your get ready for the night routine? I'm thinking well I got ready and I went. There was none of this I've got all week on welding spanners.

KH: But it's also ... it's also the stories that capture the ... those are ... those who can ... those who control history are those of who write about it. So from a dramatist's point of view, to have somebody who's spent all week ... I mean, bloody John Travolta's films like that ...

NW: Saturday Night Fever.

KH: Saturday Night Fever, he's living the week to go to the disco that's it's, it's a ...it's a trope. It's a trope isn't it ...well, actually part of doing this kind of project is sort of going, well actually, it was a bit different in Peterborough.

CS: It was.

KH: And it's a different feel, that's actually really powerful.

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CS: I don't think it was that way at all.

KH: And actually, what you're describing is that people had ... people had better paid jobs, probably better living conditions.

CS: Absolutely.

KH: And so they weren't escaping, they were coming together.

CS: Yeah.

CS: And it was adding to what we had that I think was already quite good. We went to college and did apprenticeships, there was nobody in the sort of ... there seemed to be a strata. If you were very clever, you went off to university, if you were in the middle like me I went and got an apprenticeship and went on to college, and if you weren't very good at anything there was always a job or something but none of them were particularly underpaid. If you were in a factory you were earning more money than I was as an apprentice. I was doing alright as an apprentice, but it was the ones who didn't have any money were the people who were clever and went off. They didn't have an interest, they were all into your David Bowie and ... and the meaningful music type thing. A little story, we were about 21, Tess and I. I went to King's School in town which was like the posh school, grammar school and all my friends went off to university to do their degrees in Sociology and other stupid [ ] and they came back ...

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TS: [ ]

CS: And I went into engineering and I remember we were about ... we got married when we were 19, 20, 21 and there was a school reunion. So I said to Tess, come on, we'll go to this so we walked into the school and everybody's in there. They've got this band on stage playing some T Rex music. We walked in and there's all these people sat around who'd been to university, ripped clothes whatever, and we walked in in our northern soul stuff so I've got a 200 quid leather coat on and a 50 quid pair of trousers or whatever it was, looking what I thought was the business and you look around and you think, how come we see these films about up north and the poor and whatever to go to northern soul. I've got a brand new mini outside that I had just bought and we were looking around I was thinking, do you know what, for our age group, we were really quite well off and most of the people or quite a lot of the people that I used to go with, they were the same... same types of people, same money levels, same whatever. So when I see this waiting for the weekend, I think, hang on I'm too busy. Too busy living to be waiting for Saturday or whatever I was doing.

TS: Being down here added to the quality of life.

CS: Absolutely.

TS: Rather than making up for it.

CS: It wasn't ... it wasn't an excuse for the other five days, it was in addition to what I was already thinking I was having a good time. Married, bought a house, going there, doing that.



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KH: Did you ever find [background noise/shuffling papers]

CS: No I don't think so. I'll tell you, when you were in the northern soul room, you were all the same. I think the five days of how you got there was the difference and I think that we didn't know what their five days were like. And I suppose I didn't care what their days were like. My five days was jolly nice, thank you. I remember, if you ... if you watch the Granada TV show, I can't remember what it's called but it's quite easy to find, just put Grenada in. Certainly give it a look because it gives you an insight into what [ ]. But it was like without Wigan Casino I don't know what I'd do. Well, you get on with life don't you, go to the next club down the road. Get on the bus, use your car, do whatever you need to do. We weren't bunking rides up to Wigan but you can get eight of you crammed into an old Austin 1100 and you got up to Wigan. I think some people and I'm not suggesting some people looking to northern soul as if it's the Holy Grail that everybody would like to be in but they don't want to ... they look at it as such a special place and it just really wasn't. It was just ...it was just fantastic music. It was a fantastic set of people. It was like ... not to bigger number ... I would say [ ] Peterborough but it would have been below 10% of people but it was enough to fill the Wirrina. If you go to The Fleet now, The Fleet's full, different age groups but it's still full, I'm just not quite sure ... unless you were a lover of the music for some 'cos we all choose the music and take it, don't we. And if you took the music then it took you on this path to the all-nighters.

KH: Did you ever listen to live bands as part of those all-nighters?

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CS: We did but you had to get a live band to come from America?

KH: Yeah.

CS: 'Cos they weren't here. Some people like Tommy Humphrey for instance. Tommy Humphrey came over and went back and then [ ] and stayed and lived in England. We still see him, he's a big friend of the wife's. We still go to see him. But you do get people come over but it wasn't big enough genre music in the UK to attract this huge American influence. You had to go and get them and Betty Wright as we were saying, she was over here on tour and if you didn't get her she was on her way home. Didn't hang around for [ ]

TS: I'm just wondering what [all speaking over each other].

CS: Sometimes if we were lucky you could get up ... if we went to an all-nighter on Friday, so there were a couple of nights not on a Friday, but you'd go up there on a Friday come back to Peterborough, do a normal day at, say, St Ives or somewhere, go from there to Peterborough, do an all-nighter in Peterborough and then perhaps to all-dayer in Bedford or somewhere so you would just dance travel, dance travel and that's what brought about the amphetamines issue, because people couldn't possibly stay awake so there was this huge drug issue where people were taking speed and whatever.

KH: And that was just ... that was everywhere so it would have been in Peterborough.

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CS: Oh, there was [ ]. I'd have to say and I'm not saying this just because I, I was never a drug taker. If you had to stop then go home and stop. No, my life did ... going back to what we were saying, my life didn't revolve around it that my job was so bad that I had to do ...

TS: Annihilate yourself over the weekend, yeah.

CS: I said this to a chap up in Bolton some years ago, oh yeah, I have to take drugs to keep going and I said have you ever considered the job was so bad is because you were that stoned from the weekend that you weren't getting anything out of it. Oh yeah, might be I suppose. [ ]

KH: What else did you discover in the archives?

???: There were a couple of mentions about [ ] and I spent quite a lot of time doing that newspapers and I was quite interested about Chris Burton, one of DJs. This was in, like '84. I think I mentioned earlier I think, basically like he didn't have enough money to pay the DJ or didn't have enough money to pay Eddie Holman and Junior Walker that he set up a fake bomb scare so he could drive off back to Stamford. I don't know if that's it, but there seems to be quite a lot of mentions of this. I couldn't find anything in the newspaper that mentioned this but this was kind of online, but I did find kind of a lot of mention of...

CS: How would a bomb scare stop him paying the acts?

???: Because I think that he drove off during [ ]

CS: He wouldn't take a lot of finding, would he?

???: No, well yeah. There was something [ ]

CS: I'll tell you one of these things and just to give you an insight into my past. In 1974 I had two friends from two different schools and they would take it in turns to take Monday off. There's a bomb in the school, get everybody out. They'd all get sent home. Then suddenly that school would ring the third school and my day off was Wednesday. So we would all ring each other. Get everybody out, there's a fire and we kept that up for ages. And we all used to know who was going fishing where because what day is your day off, well I'm Wednesday this week, so you must be Monday off [ ].

[Speaking over each other]

CS: I got fined £5 for that because apparently they got charged for calling out the fire brigade without due cause.

TS: You'd be in loads of trouble now, can you imagine doing that now?

CS: We thought it was good because we were getting a day off a week.

NW: You'd be in jail now.

CS: Yeah.

KH: You'd be on that ... what's it called that whole programme where they try to ... the teachers had to do it ... [ ]

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[Speaking over each other]

CS: We got caught again because a boy in my class, his Dad was headmaster of Stanground School. So I happen to yell yeah, yeah, I'm off to tomorrow because I'm ringing Stanground this week. Obviously he told his Dad and he sent the police around.

??: There was also chap called Ken Cox that came up to Peterborough when it started at nights at The Fleet who said they'd been in St Ives before that and came to Peterborough round about the time that [ ]

CS: I don't [ ]

??: There was also quite a lot of [ ]

CS: The Wurrina, when it first opened it was quite a well-used place. Wurrina stands for meeting place in some South African language, that is where the name came from but you saw all sorts of things ... on one Thursday a month you used to have professional wrestling on. Every night there was football going on in there, roller skating all weekends. Next door to it was a part of the same thing, a nightclub, the Tropicana, [ ]. It was a well-used city centre venue for lots of things but wrestling lost its spot on TV, the kids didn't want to go roller staking.

1:06:00

??: I remember the Wurrina because I grew up here. I used it a lot. I used to go roller skating a lot and it must have been in the late '80s, possibly early '90s, [ ] that was a really big deal because [ ]

KH: They had lots of bands at the Wurrina didn't they?

TS: Yeah, I mean, I was a bit young to go because I think that Public Enemy must have been the last ...

KH: I can remember Public Enemy because I remember when I was in my sixth form [ ] Public Enemy so yeah.

TS: Did your ... I always get my time mixed up 'cos my sister used to go there but I remember Gwen wasn't old enough. I presume it was Viva La Rock, did you ever hear of that?

CS: Never went to it.

KH: Was it on Rivergate where the flats are because to me it's some mystical place. I don't even know where it was but it sounded really cool. My memory of it is that it was just by the ... opposite Charters before they knocked all those houses down but maybe it wasn't. I remember Tropicana.

CS: What was the ... where the police station is .....

KH: Yes.

CS: There used to be three houses on the other side of the road.

KH: Yeah.

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CS: Viva La Rock, I remember you went up these stairs.

KH: Yeah.

CS: It was like a Goth place.

KH: Yeah.

CS: That was the place and you went up the stairs and upstairs there was like floorboards.

KH: Yeah.

CS: For a northern soul person who expects things to be clean and tidy and loo paper whatever, this was just ... I remember I went up there with a friend because, just down the road, there was the Bull and Dolphin, the Elephant and Castle [ ] and we went there for ... oh and in between them was Rinaldo's night club, that was there. I remember we went up there ...

TS: He's still around.

CS: ... and we hadn't been in there five minutes and we were just attacked by these Goths, there were only three of us. There was quite a few of them and I remember ... I got threw down the stairs and got to the bottom round by the back door. I remember it wasn't a nice place.

TS: I didn't go there.

CS: I'm surprised you were involved in such a .....

KH: I know but I used to go to The Shamrock.

TS: You used to go to The Shamrock?

KH: Yeah, I used to love The Shamrock.

??: Did you have any clashes with [ ] or was it just the Goths?

TS: That's when he went into their patch.

CS: No, I've never seen or I can't remember ever seeing huge fights or whatever. Have you ever seen the film Northern Song, somebody foreign, what's her name?

KH: I've watched ...

CS: That one.

NW: No, I haven't seen it, I've only seen ...

CS: Absolute garbage.

KH: I've watched ... there's one called ... I've watched one called Soulboy, Soulboy.

CS: That was [ ]

KH: Yeah, it still had that sense of his life was very dull all week.

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CS: It's grim up north! Soulboy I think was a closer film, that film just goes on about people taking drugs and although drug taking was quite open, it wasn't so open that it was accepted.

KH: So I think this is something we'll need to have a conversation about. Heritage Lottery wants to know how you're going to gather the information. And I think there's definitely mileage in lots of interviews, because none of this information is out there in this particular aspect of sort of say, there's lots of stuff about northern, northern soul, but not, there's not a lot of information about the subculture elsewhere.

CS: And if it helps, I believe that you should speak to Paul Donnelly. Paul Donnelly, I'll ring him tonight, and I'll tell him what we sort of chatted about. Paul was a creator of things whereas Tess and I were users of the service if you like. So I could tell you what it was like, you know, as a user of northern soul in the '70s, but if you want to talk to somebody about the bomb scares, if you want to talk to somebody about not paying somebody and whatever. And if you want to listen to the, the fully thrilled up versions of stories then I'm not sure it's down to me. But if you want that, then I would speak to Paul and Paul certainly stays in touch still with, with the other ... Martin, Smudge Andy Smith. Andy's still around doing ... doing DJs.

1:10:56

KH: Wasn't Councillor Allen involved?

TS: I think he might have been later down more in the '70s, in the '80s.

CS: So, I suppose for me, you see, Tess and I got married in '78 and we had a child by, my youngest was born in 1980. Once you get to the point where you've got children, wherever, going out at nights suddenly stops. So we quite quickly got to a point where we would do handpicked things where we could get a babysitter. And it wasn't until 20 odd years ago that we got right back into it. And now we are sometimes somewhere one or two times a weekend, after I'm retired now, after I've battled through that week of trying to get there, you know, how bad life is (laughter).

KH: The big thing for the HLF will be about how you're sharing. You gather the information and then there's something about you gather the information and this enters how you share it and then there's this bit in the middle about how you process it. And the idea of the filming was that to capture that idea of that physicality of images. But I think there is something about I completely agree with you that thing about, you can't teach northern soul. But what you can do is you could work with some young dancers and get their own take on what ... what dance means to them, and what the reaction to the music means to them.

CS: Let me, I'll give you, I'll just give you one last anecdote and then I must go and you can find this on YouTube somewhere, but that there was the London Fashion Week and I think it was last year or the year before, one of the famous designers decided that northern soul was the in thing, it had been on telly. So they did a, you know, this catwalk thing, I can't lay any claim to having any knowledge of this world but what they did was they had this catwalk and in the background the models were all doing northern soul dancing and that whilst it was going on and it was all look out, look how we're up with the verve, look how we're in with it and the whole northern world, you couldn't stop laughing. Because it was all this let's get let's show everybody how energetic it all is [ ]. The world of that has long gone. And if you

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want to recapture it, you've got to set the story that was in the '70s, where everybody is that age, and whatever. And that story is the same story that everybody is trying to tell. It doesn't tell the story of what it felt like to be part of. Now if you want to tell the story about what northern soul has progressed into now, now you end up with people like me who go out onto the dance floor, if I can manage the full three minutes I think I'm doing well. If I can't I'll have a minute and a half of this record and I might have a minute and a half of the next record and then I'll miss five. And then I'll get up and [                      ]. That's what northern soul is now.

KH: I suppose the thing is, is I'm not a historian, I'm an artist. And we're all after turntable. If we ... we spent, if I spent a lot of time investing effort and a lot of time trying to find funding to do the research, I need an output that is a creative output. So it's trying to grapple with what that creative output might be that ... that which can be accessible beyond people who might want to buy a book and go, that's better than that one or .....

CS: Who do you think would watch such a thing?

KH: I don't know that's, that's the kind of what we're here to sort .....

CS: Because if it's the people who were there, they would just come along and pick holes in it.

KH: Yes, well, that's what I felt happened when I went to see "Road to Wigan".

1:15:05

CS: Absolutely.

KH: As they say, it wasn't like that.

CS: And it was nothing like that.

KH: And there was a big conversation about ... there was a big conversation about lots of people saying that people didn't swear as much and there was loads of swearing in that show. My mother in law was appalled. I mean, she came from a Methodist background so she was, well, anyway, but she was like, people didn't swear like that, then, you know, they said the language is completely different. So I, I think there's definitely ... that's something we need to grapple with is how not to go it was like this, but actually to get under the skin of it. ???: Well I think, that I think it's extremely healthy I that respect because I think that for me that personally, that's what I'm most interested, like, what did it feel like? What ...what... what not ... not even I mean, I am really interested in the nuts and bolts of it, of course but I think that kind of embodied sense of what did it ... what did it feel like, all of it the dance thing, the connection, the collective thing is I think that feels really, really interesting. I do think the graphic will be about the development because I think to not look at this culture now and how it borrows from early .... yeah, I think ... I also just made some notes about something you said right at the beginning. I was fascinated by lots of ... many of the young people now who ... who are going to northern soul things are the children of the previous generation. I think that must be really unique. I think that's probably ... I think that's, I don't know.

CS: You gotta remember as well here's the ... here's the ... here's the kid. The children who go to the things are 35 year old, forty year old, these are not, oh do children go? I'm not talking about 18 year olds, there were no 18 year olds going. There's no 20 year olds, there's no 25 year olds. The youngsters are 35.

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KH: Yeah.

CS: I'm my age and they're my kids, my kids are ... my [ ] is 38 now, but you get children that are that age group.

KH: Yeah, yeah.

CS: The group of friends we go with came a generation after me. I think he's ... I think he's just coming up to his 50th birthday. I'd very nearly left and gone and there .....

KH: You know, how you said, sorry Nick, you know how you said this whole thing about it's not ... it isn't a kind of set thing. It's not, it's not ... there's not a way of doing northern soul and it's something that just kind of happens. With that in mind, do you, this is difficult, do you care if it doesn't exist anymore? Do you care about how it gets carried on or whether it has a legacy or are you all right if it doesn't, does that mean anything to you?

CS: Interesting question. Because it will never not exist because I've got record boxes stacked in my bedroom so immediately it becomes a non-existent genre of music, I'll go and look for them. And when Tess and I look back on our, on our lifetime, we'll remember that record by so and so, I hated that but I loved that.

KH: It's part of your relationship, isn't it?

CS: We do, we ... she is very much a Motown she [ ] I'll introduce you to a record [ ].

??: 'Cos there's definitely something about the creative appropriation of the culture and replicating it is just so rude.

KH: Yeah.

TS: I read a thing ... don't you get the sort of story about ....

ALL: Hello, hi there, hello, hello [another person entering]

KH: We've heard all about you!

??: Is that good or bad?

TS: Thank you very much.

CS: [ ] I'm just off.

KH: We're not allowed tea and coffee in here otherwise .....

CS: I'd question which I thought was a great question. I thought this will get a row going between you and I.

KH: Alright, ok.

CS: The question was if northern soul ended, would we miss it? Well, I said, of course not because we've got our records.

TS: But you would.

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CS: Would we?

TS: Yeah, you'd miss going, going and being .....

CS: I'd miss the people and

TS: You'd miss the people and you'd miss ... because you don't necessarily ... you're ... when you're on a dance floor, you're not with anybody. It's not like you dance in a couple.

CS: That's what I'm saying.

TS: But .....

CS: But.....

TS: But you're with everybody and it's ... yeah, I think you'd miss it.

NW: I think Colin was saying that ... it took other young people who are coming through or rather not coming through, and I think we were really feeling if the culture died rather than it stopped for you two personally, you know, would you ... you were saying that it's 38, 40 year olds, who are the younger ones now.

KH: Yeah.

NW: Do you think it's and you're also talking earlier on about how you were mentioning about going to Tenerife and saying that the kind of music there now, it's not the sort of music you and other people are interested in. It is soul music, but it's not the music you're into. And so you're not ... it doesn't bother you that it's not evolving in any way so there are new generations coming through to enjoy the experience.

1:20:28

TS: No, I don't

CS: I don't. The question ... where the question got to us and we got a record [ ]

TS: Yeah .....

CS: You tell me that that's rubbish.

TS: Yeah, I do.

CS: And I say that yours is rubbish but northern soul as a genre ....

TS: Yeah.

KH: It's quite good isn't it? I was aware of the fact there are already factions within northern soul but you two just sum that up.

TS: Yeah.

KH: Completely.

CS: We've been together 45 years.



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KH: And you've survived.

TS: Yeah, yeah.

[Speaking over each other]

TS: That's my pet hates, instrumentals, but although you can listen to them at home and everything, it's not the same as going to a place where like-minded people are. Because you chat occasionally. But it's just being there, isn't it? It's just being together.

KH: But that's interesting, isn't it? Because I have that ... I often will use the fact so I've always worked in the performing arts. And I think the performing arts gives people an opportunity to have a live experience, which is much about seeing live performance, but being within a crowd and having to have a communal experience, which we go on about oh, we live in this isolated community where everybody's online, and I think there could be a feeling that people want this kind of experience more because it's less of people work on their own. They work in there's more people living on their own, and they socialise almost on their own. And there's always this oh theatres dying. It's just like, well actually, it .... or performance or a theatre in its broadest for, ie going to that communal experience has died, people don't want them anymore. Well, actually, we do still want that sense of coming together, the less we have it in other environments, we probably want it more. It's part of who we are as human beings, is to come together and have that communal experience, like you said of that rumpus at the football ground or me shouting up runners at the Commonwealth Games, or being on the dance floor and looking around and go, we all really like this record. Everybody had it, but everybody's responding differently. And I'm not being judged by how I'm responding. I'm being welcomed in because obviously .....

TS: You can stand on a dance floor and just go to one side and back and people don't.

CS: [ ]

TS: And then you've got somebody who takes up the whole floor, but you never crash into anybody. However, much you dance or don't dance you don't ... you know ... there's no .....

CS: Or if you do it's .....

TS: It's oh, sorry.

CS: Give them a hug and off you go.

TS: Yes, oh yes.

KH: That's a beautiful analogy is that you don't all have to be dancing the same.

TS: No.

KH: There's space for everybody. And it's ... it's ... it's not universal, it's diversity is ... is okay. And individuality is okay. You're not treading on each other's toes literally. There's space for everybody.

TS: You're not there to impress anybody.

KH: Yes.

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TS: You're not there to ... to be oh, I'm the best dancer.

CS: Oh we were when we were seventeen.

[Speaking over each other]

TS: Yeah, I think it's just changed now, as we've got older and you don't care.

CS: Going back to the dance competition, they were deadly serious. There were good prizes, there was betting going on sometimes.

KH: I think that's what I loved about that kind of clip that ... that the dancing was really .... and there was only three of them.

TS: I think I've watched that clip.

KH: There's a woman who just ... what is really lovely is she is narrating what this young girl and the young girl looks to me like in her '20s, really young. And the woman, the woman is kind of going, oh, she's doing it wrong, she's doing it wrong and then she kind of [ ]

TS: It's the comments, it's the comments [ ]

KH: Oh [ ] she's doing it wrong, she's doing it wrong, she's got that bit right. And then she's really got it, she's really got it so that and that really [ ] girl [ ]

CS: Who's doing the [ ]

NW: Standing there filming it with their phone.

TS: She takes a bit of a while to get into it, doesn't she?

KH: Yeah. And then she goes and talks to her and at the end of there's this really nice moment of someone who's obviously been in it for years, who's passing stuff on. I wasn't sure whether she was with that young dancer or whether she's standing next to the person who's filming but I think you're probably right.

1:25:08

CS: I would imagine [ ] why are you not in there. Now, don't ...

TS: Don't judge [ ].

KH: It wasn't, it wasn't mean, it was [ ]

TS: It was an observation at the time. She must have watched dancers and appreciated their skill though.

KH: Oh yeah.

CS: You wouldn't say oh that's rubbish or that's .....

TS: You wouldn't say oh they're not doing it right or that one's doing really well. It's I don't ... I don't think this woman is actually ... I think this woman sort of ....

KH: She's sort of .....

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TS: Judging her.

KH: Oh no, commentating, and she's sort of watching her develop and grow. The one I remember seeing ... I don't remember if it's the same pieces, the men dance and it's quite showy, and quite flashy. And then the girl dances and it's sort of simpler. And then she kind of escalates ... she escalates up and I don't remember there being a commentary, but maybe I was listening with the sound off and ... and ... and it's more that she sort of pulls it out of the bag. You see, that's the description is like, oh, wow, I didn't know she ... that's it, you couldn't tell from when she started whereas when the men come on, it's a bit like, I haven't seen this flip, have you seen this spin straight off? And there's something about being surrounded by people who are, it must have been thrilling to see other people who were really going for it and doing great flips, spinning and really bringing lots of energy to it because that brings energy to you, then doesn't it?

CS: The thing we can't understand is from a northern soul point of view, is never, ever comment on what ... not ever. It's just taboo.

TS: Yeah. You wouldn't stand there even in a group or whatever and go and say [ ]

CS: Have we seen Skegness, one of the disabled lads.

TS: Yeah.

CS: And he's been around the scene for ever. And the lad cannot dance at all.

TS: He's got no co-ordination at all or anything but he's out there.

CS: He's welcomed on the dancefloor.

TS: Yeah.

CS: Never a comment and even if he went into a competition but what about when we went to Skeggie. Do you remember the competition there?

TS: Competition, they let him stay in it, didn't they?

CS: What's the right name for those sorts of people?

TS: Has he got MS?

CS: No, he was .....

TS: Cerebral Palsy.

CS: No.

TS: He was a Down's Syndrome.

CS: Down's Syndrome and he came out and he .....

TS: Danced his little socks off.

CS: And everyone was dancing away and whatever and they even called him up at the end and .....

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TS: Give him his medal.

CS: Because the winning of the medal wasn't all about who was the best dancer. It was ....

TS: What you put into it and he was so pleased, wasn't he.

CS: I thought at the time that's what northern soul dancing is all about.

KH: Yeah, I just wonder if there's something in here about, if we're talking about you working with young dancers is getting them to ... is ... is sharing this knowledge and experience and then saying where do you find that now in your ..... . Rather than go, right we're going to play some northern soul music or, or and, you know, you might learn some basics and then see what where you go with it actually go does any of that exist now? Do you have any of that experience when you dance that communal experience? How does music make you feel? We don't even have to ... we can just ... is that ... the northern soul is kind of ... is ... is a ... it's about exploring the quality of northern soul and see where it is now. I don't know. Something, I think .... don't you think though, that somehow youth culture automatically resists other ... other... I mean, I'm actually just thinking ... I'm thinking or even around this table, but lots of things are new because when I was ... when I was in my teens and 20s, I was really into house music. I lived ... I lived in London but I lived here a bit and we would often do what your describing, pile eight people in the car and drive up to Sheffield.

TS: See, I went to Brighton.

KH: We'd find these house clubs and then [ ] the punk scene. My son is 15 and he's really into this dreadful thing called drill. It's a bit like grind but he is right I think it's awful, you know, and it is very much ... it's very like gang culture, it's very ... so I think if I tried to engage him in that, I'm not sure he would make that link. I think it could be really interesting objectively to ... to think about that but I think he would ... we would say you're doing it now because you're listening ... collectively listening to this music. You're hanging around and doing that but he might not make the link with ... I don't know. We need to have a think about it.

CS: I think the dance issue is quite ... it's quite a difficult thing to pull from because northern soul is that .....

TS: Yeah.

CS: Take Tess for instance, Tess dances to northern soul, her [ ] in this is a Motown based dance music I would say.

TS: Yeah, I like Motown.

CS: And you learned ... you learned steps that complimented that. Somebody else over here, maybe the way, I don't know, a footsie type record, that type of thing, quite out there, Judy Street and they go quite mental for it, really super speed and you get somebody who'll be on a bit of a ... nowadays I'm a bit of a slow instrumentalist [ ] teach northern soul dance. What tunes?

1:30:25

KH: Yeah, exactly.

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CS: Yeah, yeah, righto.

KH: It's like trying to capture any ... any .....

CS: How long did it take you to do what you do now? I taught for years. How long did it take ... because I've been looking round there a couple of times and what I do now, this morning is ..... when Elaine Constantine did that, she took everybody to The Torch at Stoke, lined them all up and said right now, this person is going to teach you all how to dance. Well, good luck with that then.

TS: But they did it.

CS: And then they come out.

TS: Let's have a dance class.

CS: There's a woman and she has this dance class.

TS: Yeah.

CS: You go and show me in a northern soul hall where 200 people were .....

TS: Doing exactly the same .....

CS: Exactly the same thing.

TS: You might as well stand in a line and

CS: Do line dancing.

TS: Do line dancing. But there are certain steps that you do obviously but you interpret it your way and then your body moves in ... or if you can't move your knees or something, you just do it a different way.

KH: Yeah.

TS: But the gist is still there.

KH: Yeah.

CS: Only the records .....

TS: Yeah, to the records.

CS: [ ] to dance is so different.

TS: It is.

CS: But the music is the only [ ].

TS: Yeah.

NW: I liked the thing that you said about this ... 40 years to take me to do this because Picasso said that he had to, he always used to have people ... used to pay for meals sometimes by doing a sketch, passing over and you have this woman sitting next to him and the whole evening she was trying to get him to just sketch something on a napkin and he saw through her, you know,

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just greed and so eventually at the end, you know, he gave in and he sketched, I don't know, a dove, a ball, a woman's head, whatever, and they only went "Mr Picasso, that's amazing. You know, that only took you 10 seconds." "No madam it took me 62 years" and he picked it up and slowly held it into the candle flame and burnt it which I thought was a lovely thing to do.

KH: Yeah, we'll have a break. I think we've probably got enough.

NW: Thank you so much.

KH: Yeah, thank you so much. I'm sure we'll come back to you again.

TS: Yes.

CS: What I will do is ... I'll have a chat with Paul tonight and I'll give him your phone number. I'll leave you a card this time seeing you lost the last one.

THE END