



172 / AUGUST 2010

right track

CAMEO PARKWAY REISSUES

BOBBY RYDELL

REMEMBER ME BABY –

CAMEO PARKWAY VOCAL GROUPS VOL. 1

CHUBBY CHECKER

TERRY KNIGHT AND THE PACK

THE ORLONS

CLINT EASTWOOD

BGP FUNK & JAZZ CLASSICS

BILL SUMMERS

FLORA PURIM

NTU with GARY BARTZ

ROGER GLENN

SIDE EFFECT

TOMMY WEST/ Hometown Frolics

TERRY CASHMAN / Terry Cashman

CDWIK2 292

JIMMY HUGHES

Something Extra Special –

The Complete Volt Recordings 1968-1971

CDKEND 341

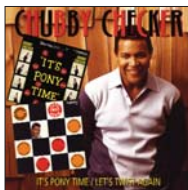


CHUBBY CHECKER IT'S PONY TIME / LET'S TWIST AGAIN

CDCHD 1273

IT'S PONY TIME: PONY TIME • THE WATUSI • THE HULLY GULLY • THE STROLL • THE MASHED POTATO • HI HO SILVER • WE LIKE BIRDLAND • LET'S DANCE, LET'S DANCE, LET'S DANCE • THE SHIMMY • THE CHARLESTON • DANCE THE MESS AROUND • PONY EXPRESS

LET'S TWIST AGAIN: I COULD HAVE DANCED ALL NIGHT • THE JET • CONTINENTAL WALK • I ALMOST LOST MY MIND • FISHIN' • QUARTER TO THREE • LET'S TWIST AGAIN • BALLIN' THE JACK • PEANUT BUTTER • THE RAY CHARLES-TON • TAKES TWO TO TANGO • DANCE-A-LONG

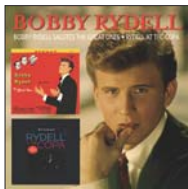


BOBBY RYDELL SALUTES THE GREAT ONES / RYDELL AT THE COPA

CDCHD 1271

SALUTES THE GREAT ONES: MAMMY • THAT OLD BLACK MAGIC • ALL OF YOU • FRENSI • APRIL SHOWERS • EVERYTHING'S COMING UP ROSES • THERE'S A RAINBOW 'ROUND MY SHOULDER • THIS COULD BE THE START OF SOMETHING BIG • SO RARE • WRAP YOUR TROUBLES IN DREAMS • THE BIRTH OF THE BLUES • NICE WORK IF YOU CAN GET IT

RYDELL AT THE COPA: A LOT OF LIVING TO DO • SWAY • THAT OLD BLACK MAGIC • Medley: THEY DON'T WRITE THEM LIKE THAT ANYMORE • HOMESICK THAT'S ALL • OLD MAN RIVER • DON'T BE AFRAID (TO FALL IN LOVE) • MAMMY • Medley: BLESS THEM ALL / BILL BAILEY



REMEMBER ME BABY

CAMEO PARKWAY VOCAL GROUPS VOL 1

CDCHD 1272

LET IT PLEASE BE YOU / I DON'T WANT YOUR LOVE – RICK & THE MASTERS • THREE COINS IN THE FOUNTAIN / EVERYONE BUT YOU – SKYLINERS • THE MOUNTAINS – SEQUINS • THERE GOES THE BOY – LYDELLS • SHORT ON BREAD – DOVELLS • I LAUGHED SO HARD – DEFENDERS • SANDRA BABY – GLEEMS aka JAYNELLS • GOLDEN RINGS / WHEN YOU DANCE – TURBANS • SUNDAY KIND OF LOVE / A LOVELY WAY TO SPEND AN EVENING – ROOMMATES • TEARS IN MY HEART – IMPACS • REMEMBER ME BABY – BILLY & THE ESSENTIALS • DID YOU EVER GET MY LETTER? – TYMES • RAINING TEARDROPS – ANGLOS • YOU MUST BE AN ANGEL – GAINORS • TURN OUT THE LIGHTS – POOKIE HUDSON & THE SPANIELS • GEE, BUT I'M LONESOME – LEE ANDREWS • TRIANGLE – RAYS • FLAME OF LOVE – RICK & THE MASTERS • TO CRY – EXPRESSIONS • DOWN BY THE OCEAN – EXCEPTIONS



THE ORLONS THE WAH-WATUSI / SOUTH STREET

CDCHD 1275

THE WAH-WATUSI: DEDICATED TO THE ONE I LOVE • TONIGHT • MASHED POTATO TIME • THE PLEA • GRAVY (FOR MY MASHED POTATOES) • I'LL BE TRUE • THE WAH-WATUSI • HE'S GONE • LET ME IN • OVER THE MOUNTAIN, ACROSS THE SEA • I MET HIM ON A SUNDAY (RONDE RONDE)

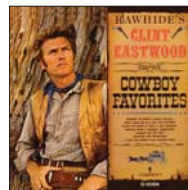
SOUTH STREET: (HAPPY BIRTHDAY) MR TWENTY ONE • WALK RIGHT IN • BIG DADDY • CEMENT MIXER • MR SANDMAN • CHARLIE BROWN • GATHER 'ROUND • SOUTH STREET • BETWEEN 18TH & 19TH ON CHESTNUT STREET • DON'T LET GO • MUSKRAT RAMBLE • POKEY LOU • WE GOT LOVE



RAWHIDE'S CLINT EASTWOOD SINGS COWBOY FAVORITES

CDCHM 1269

BOUQUET OF ROSES • ALONG THE SANTE FE TRAIL • THE LAST ROUND UP • SIERRA NEVADA • MEXICALI ROSE • SEARCHING FOR SOMEWHERE • I'LL LOVE YOU MORE • TUMBLING TUMBLEWEEDS • TWILIGHT ON THE TRAIL • SAN ANTONIO ROSE • DON'T FENCE ME IN • ARE YOU SATISFIED • ROWDY • COWBOY WEDDING SONG

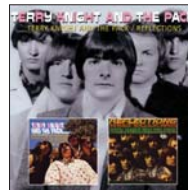


TERRY KNIGHT & THE PACK TERRY KNIGHT & THE PACK / REFLECTIONS

CDCHD 1274

TERRY KNIGHT & THE PACK: NUMBERS • WHAT'S ON YOUR MIND • WHERE DO YOU GO • YOU'RE A BETTER MAN THAN I • LOVIN' KIND • THE SHUT-IN • GOT LOVE • A CHANGE ON THE WAY • LADY JANE • SLEEP TALKIN' • I'VE BEEN TOLD • I (WHO HAVE NOTHING)

REFLECTIONS: ONE MONKEY DON'T STOP NO SHOW • LOVE, LOVE, LOVE • COME WITH ME • GOT TO FIND MY BABY • THIS PRECIOUS TIME • ANYBODY'S APPLE TREE • THE TRAIN • DIMESTORE DEBUTANTE • DIRTY LADY • LOVE GODDESS OF THE SUNSET STRIP • FOREVER AND A DAY • (I CAN'T GET NO) SATISFACTION



REISSUES FROM THE CAMEO PARKWAY VAULTS

By Dennis Garvey

Before Tamla/Motown, there was Cameo/Parkway. A groundbreaking Philadelphia imprint, the label churned out an astonishing number of huge hits (most written in-house) during its 12-year heyday and turned a gaggle of unknown young locals into stars. Sound familiar?

Although primarily remembered for its myriad dance craze hits, the catalogue actually encompasses the whole of rock's golden era: instrumentals, novelties, doo wop, girl groups, soul, teen idols, British Invasion, garage bands and bubblegum, etc. Label honchos Bernie Lowe, Kal Mann and Dave Appell spared no expense, releasing singles with beautiful colour picture sleeves and flooding the market with an unprecedented torrent of LPs.

Cameo-Parkway material has been unavailable for decades, and collectors have waited impatiently for many years for the hits to make their digital debut. A label overview in 2005 and a few subsequent hits packages skimmed the surface. Out this month on Ace are 10 full albums on five CDs, along with a compilation of vocal group classics. The floodgates are now open, and it's just the tip of the iceberg.

Who can fathom why Cameo-Parkway's flagship star Chubby Checker is so derided by the revisionist historians that make up the rock establishment? 'It's Pony Time' and 'Let's Twist Again', both bestsellers in 1961, kept dance floors hopping with the Hully Gully, the Mess Around, the Mashed Potato and the Stroll. Chubby made life fun in the early 60s, and who, besides the Rock & Roll Hall of Fame nominating committee, can ask for more?

Bobby Rydell was the quintessential teen idol, but there was a lot of talent under that pompadour. These two 1961 LPs find a 19 year-old Rydell courting our parents by singing "real" music, a path already well-worn by such artists as Sam Cooke, Bobby Darin and Jackie Wilson. "Salutes The Great Ones" harkens back to the Al Jolson era and Rydell has the vocal chops to pull it off. "At The Copa" displays the comedy and impersonation skills that made Rydell a movie star and frequent sitcom guest and packages his teen hits in an imaginative medley.

Cameo/Parkway's contributions to the doo wop songbook included hits by classic groups the Dovells, the Tymes and the Rays, but the label also provided a home for genre stars such as the Skyliners, Lee Andrews, the Turbans, the Roomates, the Gainors (with future soul luminary Garnet Mimms) and Pookie Hudson & the Spaniels. "Remember Me Baby: Cameo/Parkway Vocal Groups Vol 1" features those groups and more, a treasury of harmony jewels.

With five consecutive Top 20 hits, the Orlons were Cameo/Parkway's premier group, with the tight harmonies of Rosetta Hightower, Marlena Davis and Shirley Brickley offset by Steve Caldwell's froggy bass interjections. 1962's "The Wah-Watusi", their first long-player, showcases each member on a collection of mostly

covers, but the real Orlons masterpiece is "South Street" from 1963, by which time they had perfected their signature sound and applied it to a wildly disparate repertoire. Amidst jangling tambourines, honking saxes and thumping kettle drums, the group Orlon-izes folk favourite 'Walk Right In', big band warhorses such as 'Muskrat Ramble' and 'Cement Mixer' and a highly imaginative take on Bobby Rydell's 'We Got Love'. Other highlights include Roy Hamilton's 'Don't Let Go' (check out the modulations in perfect harmony) and, of course, the insanely infectious title song. I challenge you to listen to this album without smiling!

Long before Clint Eastwood achieved iconic status as a superstar film actor and Oscar-winning director, he enjoyed (though reportedly not much) his own teen idol tenure portraying lovable dimwit Rowdy Yates on the popular TV Western Rawhide. Like all TV idols worth their salt, Eastwood had his fling in the recording studio. 1963's "Clint Eastwood Sings Cowboy Favorites" leans decidedly toward the W branch of C&W and offers a fascinating opportunity to eavesdrop as Dirty Harry drifts along with the tumbling tumbleweeds.

A little-remembered Michigan garage band, Terry Knight & the Pack touched the charts with their remake of 'I (Who Have Nothing)' and were mainstays of syndicated teen dance party show Upbeat. Their self-titled debut album and "Reflections" contain grungy originals and covers, but the band's real breakthrough came a few years later when, with Knight producing and masterminding behind-the-scenes, they morphed into hard rock superstars Grand Funk Railroad.

Cameo/Parkway was decidedly prolific when it came to album releases, so their catalogue runs deep and many treasures are hidden therein. One hopes there will be more to come, but these six releases are surely a great beginning.

right track

Editorial: Neil Scaplehorn

Design: Jools at ED&P

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Cover photo: Flora Purim by Robert Mapplethorpe, 1975, photo courtesy Concord Music Group.



SIDE EFFECT WHAT YOU NEED CDBGPM 221

This was the debut album for this 70s jazz-tinged soul funk wondergroup. Features the original vocal version of 'Always There', one of the all-time club anthems as well as the ever-popular 'Keep That Same Old Feeling'.

ALWAYS THERE • KEEP THAT SAME OLD FEELING • TIME HAS NO ENDING • S.O.S. • HONKY TONK SCAT • FINALLY FOUND SOMEONE • CHANGES • LIFE IS WHAT YOU MAKE IT • I KNOW YOU CAN



FLORA PURIM STORIES TO TELL CDBGPM 218

The Brazilian superstar's US debut. A latin jazz classic featuring contributions from Airtio, George Duke, Carlos Santana and others.

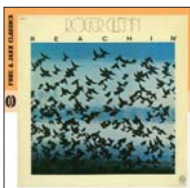
STORIES TO TELL • SEARCH FOR PEACE • CASA FORTE • INSENSATEZ • MOUNTAIN TRAIN • TO SAY GOODBYE • SILVER SWORD • VERA CRUZ (EMPTY FACES) • MEDLEY: O CANTADOR / I JUST WANT TO BE HERE



Ntu with GARY BARTZ SINGERELLA: A Ghetto Fairy Tale CDBGPM 219

Spiritual jazz and street funk from Gary Bartz and his group.

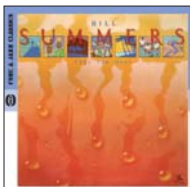
ST FELIX STREET • DOZENS (THE SOUNDING SONG) • I DON'T CARE • BLIND MAN • SINGERELLA (A GHETTO FAIRY TALE) • LADY LOVE • MELLOW YELLOW • NATION TIME



ROGER GLENN REACHIN' CDBGPM 220

Sought-after jazz funk rarity from reed master Roger Glenn. Produced by the Mizell brothers and featuring Bill Summers and Paul Jackson from the Headhunters.

REACHIN' • RIO • DON'T LEAVE • EBFS • OVERTIME • KICK • GLORIA • REZO CHANGO



BILL SUMMERS FEEL THE HEAT CDBGPM 217

A latin-tinged funky masterpiece by Headhunters' percussion genius Bill Summers, featuring the jazz-funk dance floor classic 'Brazilian Skies'.

JUST A MATTER OF TIME (BEFORE THE BEAT GETS YOUR MIND) • COME INTO MY LIFE • PEOPLE KNOW • NO ONE • BRAZILIAN SKIES • CHECK IT OUT • QUE SABROSO • DRUM SUITE

BGP Funk & Jazz Classics

By Dean Rudland

It's one of those conversations you wonder why you hadn't had before. We were sitting around BGP towers last year talking about great albums that we loved. It turned out that there were quite a few on labels we controlled or worked with and we wondered why we hadn't got around to releasing them. So earlier this year we dipped our toes into the water to see what would happen if we did. We released five slightly obscure classics from the Fantasy group of labels in our new 'Funk and Jazz Classics' series, and the response was very good. So we thought let's get some more of our favourites out there, so here we are with part two. And whilst I do say so myself, I think we've kept the standard high, and we know that you need to get them all, because the nifty packaging demands that you keep them in a set.

We open up Side Effect's second album, "What You Need". Possibly the world's first jazz funk vocal group, this album is their classic, featuring the female vocals of Helen Baylor and the very first vocal version of Ronnie Laws' 'Always There'. This is one of the touchstones of dance music and if this was the only cut of worth on the album it would still be an essential. As it is, every track on the record is a winner, with 'Keep That Same Old Feeling' and 'SOS' being especially compelling. Talking of vocals, we also have Flora Purim's second LP, "Stories To Tell". The Brazilian songstress and her husband Airtó Moreira were crucial figures in jazz's electric revolution of the early 70s as part of Chic Corea's Return to Forever. On Flora's solo albums she developed her style of wordless scats utilising her six-octave range, fitting between fusion masterpieces and Brazilian classics rearranged in a unique way.

Our last three albums are linked in small ways that allow me to draw them together. Saxophonist Gary Bartz was one of the most original voices to appear



Side Effect

post-Coltrane and his 70s recordings are treasured for their mix of jazz, funk and radical thought. "Singerella: A Ghetto Fairy Tale" is the most overlooked of these but is a great blend of styles that keeps interest from start to finish. It was mixed by Larry Mizell, who with his brother Fonce, were important producers of jazz funk in the early 70s, especially on the long-players that they made with Donald Byrd, Bobbi Humphrey and Johnny Hammond. In 1976 they recorded an album, "Reachin'", with their old school mate and session flautist, Roger Glenn. Far more latinised than many of their albums, it has been sought after for years for the cut 'Rio' which was a jazz dance anthem. However, the album has so much more to offer than that and it is a real shame that the talented and versatile – he also played vibes – Glenn only made this one album. Glenn's LP featured two members of Herbie Hancock's backing band the Headhunters in its line-up, and the same two, Paul Jackson and Bill Summers, appear on Summers' debut album "Feel The Heat". Percussionist Summers had revolutionised jazz percussion with Hancock on a series of groundbreaking fusion sets. His own first album is a tale of two sides, opening on a series of sweet soul masterpieces, then finishing up with some Latin jazz, most notably 'Brazilian Skies', featuring the vocals of Diane Reeves.

So we hope that you enjoy these as much as we have. This is another view at the great funk and jazz being produced in the 1970s on the American West Coast. Look out for more later in the year.



TOMMY WEST / TERRY CASHMAN

Chiswick CDWIK2 292

After spending years together as a songwriting, production and recording team, Terry Cashman & Tommy West pursued solo paths, recording some of the best material of their careers.

These two albums, with their bonus tracks, complete the story of two well-respected folk-rock acts of the late 60s and 70s.

By Trevor Churchill

The origins of this music are rooted deep in the 50s doo wop of New York and its surrounding suburbs. Tommy West (Tommy Picardo) was a member of the Criterions (top left in the photo) and Terry Cashman (Dennis Minogue) was lead singer of the Chevrons.

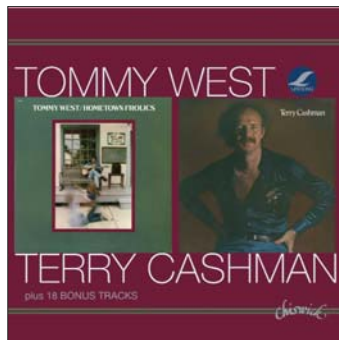
Both had substantial success: the Criterions with 'I Remain Truly Yours' (CDCHD 309) and the Chevrons with 'Lullabye' (CDCHD 739). The former was recorded for Marty Foglia's Cecelia label.

DISC ONE – TOMMY WEST

HOMETOWN FROLICS: THINGS ARE GETTING BETTER NOW • OLD RADIO • I KNOW • DAVID AND DAWN • NIGHTINGALE • I'M READY FOR YOU • MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS • DON'T FENCE ME IN/BACK IN THE SADDLE AGAIN • COWBOY • I'LL SING FOR YOU • **Bonus tracks:** I KNOW • NIGHTINGALE • OLD RADIO • I'LL SING FOR YOU • THINGS ARE GETTING BETTER NOW • YOU BE DON AND I'LL BE PHIL • BE A WOMAN • THE GIRL IN MY DREAMS • STILL WARM (NIGHT THAT WE MET) • BABALU'S WEDDING DAY

DISC TWO – TERRY CASHMAN

TERRY CASHMAN: BABY, BABY I LOVE YOU • CRUISIN' • THERE I GO AGAIN • EASY TO SING A LOVE SONG • BACK TO THE DAWN • NEW YORK CITY BLUES • YOUNG TURKS • I CAN'T SEE • WE'LL BE TOGETHER • THE DREAMER • **Bonus tracks:** SONG FOR JANE • ALL THE GOODTIME GIRLS ARE GONE • BACK TO THE DAWN • ALL THE LOVE • TALKIN' BASEBALL (WILLIE, MICKEY & "THE DUKE") • COOPERSTOWN • NOW THEY'RE WRITING SONGS • PASSIN' IT ON



He was Alan Freed's sound engineer for his stage shows. The latter was recorded for Bob Shad's Brent label. He was a highly experienced producer who had held A&R positions in several major record companies before starting his own Time, Brent and Shad labels.

Although both were originally released in 1959, 'I Remain Truly Yours'

had to wait for the early 60s doo wop revival to get picked up by Laurie Records in 1964. Although neither charted in Billboard's Hot 100, 'Lullabye' reached #87 in Cash Box in 1960. Both were local hits in New York and its surroundings.

Once the British Invasion scuttled all prior genres of US popular music, former doo wop artists such as Dion and Paul Simon turned to pre-rock'n'roll heritage music such as blues and folk music. Dion released a number of hardcore blues tracks towards the end of his tenure with Columbia, which his record company made no attempt to promote, as they were hoping he would emerge as the next Bobby Darin. Paul Simon got into the swing of it quite quickly, and by 1965 had his first smash hit with his old mate Art Garfunkel from their Tom &

Jerry days when 'The Sound of Silence' topped the charts. This wistful form of folk pop set the stage for many ex-doo woppers who still liked to harmonise.

Dion had to ride out his Columbia contract before returning to Laurie in 1969, when he reached top 5 in the Hot 100 with 'Abraham, Martin

& John'. Cashman and West teamed up with Gene Pistilli, whom Cashman had met whilst they both worked for the same publisher, and signed with Capitol to release their first album "Bound To Happen" in 1967. A song on that album, 'Sunday Will Never Be The Same' was covered by Spanky & Our Gang that year and became a Top 10 hit. Cashman, Pistilli & West released one more album on ABC in 1969, when Gene was lured away by ex-Criterion Tim Hauser to form the first incarnation of Manhattan Transfer.

It was as Cashman & West that they found their feet as recording artists, writers, record producers and record label owners. It was as producers they

The Criterions: Tom Picardo (Tommy West), John Mangi, Tim Hauser, Steve Casagrande, Jim Ruf, Joe Ernst – 1959





The Chevrons: Marty Trautman, Gary Giordan, Dennis Minogue (Terry Cashman), Frank Williams, Al Conde.

made hits for themselves and a string of smash hits for Jim Croce and others. By the time Dion had finished his tenure with Warner Bros his manager Zachary Glickman was impressed enough to suggest Dion link up with Cashman & West to produce and release his next album in 1978 on their Lifesong label. When Ace came to release this album, we were astonished to find a whole unreleased album, which we coupled as a 2 on 1 (CDCHD 936).

By 1976, when "Hometown Frolics" and "Terry Cashman" were released in the States, England had been overrun by punk, and Chiswick Records was at the heart of it. It would have been unthinkable back then to release these

on Chiswick Records alongside the Count Bishops, Motorhead and the Damned. Then as Chiswick recorded more mainstream pop with Sniff 'n' the Tears and Rocky Sharpe & the Replays, and in its maturity released Dean Friedman and Henry Gross, so it made sense now for Chiswick to release these two albums on CD for the first time.

Each CD is rounded off with what they did next. In Tommy's case it was a return to doo wop, and for Terry it was writing, singing

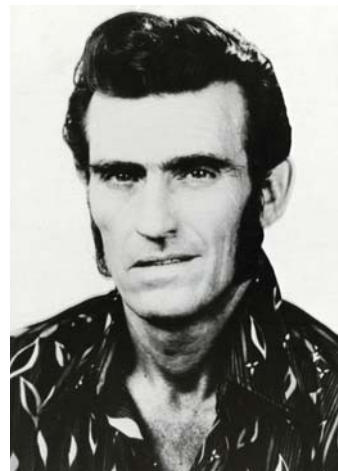
and reminiscing about his favourite sport, baseball.

Message from Tommy West:

Greetings from an old doo wopper in New Jersey. Doo wop is still my favourite stuff. My favourite group was the Teenagers, and I believe Frankie Lyman was one of the great voices of all time.

My favourite white group was the Skyliners. Alan Freed used to play our Criterions single 'I Remain Truly Yours' on his radio show in April of '59 following the Skyliners' 'Since I Don't Have You'. We used to ride around in Tim Hauser's Ford with the windows down and the radio turned up.

Great Days
Tommy West



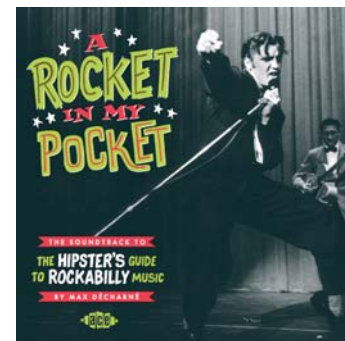
Sonny Fisher

A ROCKET IN MY POCKET

To celebrate the launch of the new Ace compilation "A Rocket In My Pocket", the soundtrack to Max Décharné's new book, there will a special launch party at the Boogaloo in Highgate on Thursday 5th August from 7pm til 10pm.

FREE ENTRY, live music and a selection of London's finest Rockabilly DJs.

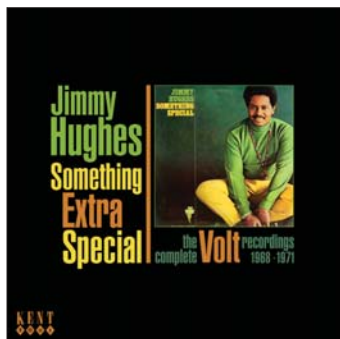
Full details on this new compilation in next month's Right Track.



JIMMY HUGHES – SOMETHING EXTRA SPECIAL – The Complete Volt Recordings 1968-71

CDKEND 341

All this Alabama soul man's Volt recordings: the original "Something Special" album from 1969, singles and a dozen finished tracks from Jimmy's unissued Volt sessions.



By Tony Rounce

Jimmy Hughes CDs might seem like the proverbial London bus, in that you wait ages for one and then three come along in quick succession. But his

repertoire for Fame and Volt is so highly regarded by the soul cognoscenti that too much Jimmy Hughes can never be enough. The two Kent volumes of Fame recordings are now joined by a third CD that covers Jimmy's time with Stax subsidiary Volt, at the end of the 1960s.

Although his career never flourished on Volt like he and Stax hoped it would, the label released several singles and "Something Special", a fine album which demonstrated that Jimmy was ready to take what he had achieved at Fame to the next level. Unfortunately the rise to superstardom of his labelmates Isaac Hayes and Johnnie Taylor, and the ongoing success of Stax stalwarts Eddie Floyd and William Bell, pushed him down the pecking order. When his first offerings failed, his career suffered.

SOMETHING SPECIAL: I LIKE EVERYTHING ABOUT YOU • LET 'EM DOWN BABY • I'M SO GLAD • LAY IT ON THE LINE • SWEET THINGS YOU DO • CHAINS OF LOVE • I'M NOT ASHAMED TO BEG OR PLEAD • IT'S ALL UP TO YOU • LOCK ME UP • WHAT SIDE OF THE DOOR • PEEPED AROUND YONDER'S BEND • **Bonus tracks:** (JUST AIN'T AS STRONG AS I USED TO BE) YOU DONE FED ME SUMPIN' • DID YOU FORGET • NO EASY WAY • DON'T YOU KNOW I'M ALL ALONE • I WAS CLOSEST AT HAND • I WANT YOU SO BAD • I WORRY ABOUT YOU • IT JUST AIN'T ENOUGH • LOOK WHAT I GOT • NEVER GROW OLD • YOUR LOVE MADE A U TURN • TELL HIM TONIGHT • TOO OLD TO PLAY • LEAVE US ALONE • YOU GOT THE POWER • YOUR LOVE IS IMPORTANT TO ME



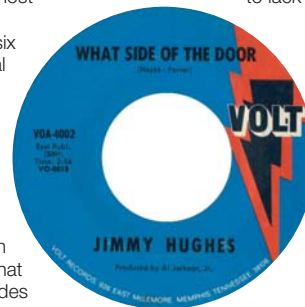
In a little over two years, Stax released just 13 recordings on Jimmy. But like so many other acts, he recorded far more than was actually released. In his case, the Stax ledgers show a possible 17 unissued sides, three of which exist in backing track form only.

The remaining 14 all appear here for the first time. You will hear that they were not shelved owing to lack of quality. The songs are great, the singing even greater. Had he scored a hit with any of his issued material, it's doubtful that so many would have remained in the can for as long as they have.

Stax recorded Jimmy at Sam Phillips, at Ardent, in the McLemore Avenue building and, most successfully, at Royal Studios where he cut six sides that are the equal of anything that would soon be cut there by O.V. Wright, Otis Clay, Al Green or any other member of the redoubtable Hi Records roster. But Stax had lost interest in Jimmy by the time of that session and the two sides

that were issued got lost in the shuffle. With concentrated promotion, the others could have returned him to the top. Instead, when his final Volt single failed to chart, Jimmy called time on his career and retired – just like that.

"Something Extra Special" brings together all 27 of Jimmy's Volt titles. Sadly it also brings the curtain down on Kent's restoration to catalogue of every surviving Jimmy Hughes recording. It's been my personal pleasure to have assembled and annotated the three CDs that we've put out, and to have helped to turn the spotlight back on to a somewhat neglected pioneer of Southern Soul. Jimmy might never have achieved the worldwide popularity of his contemporary Otis Redding or his cousin Percy Sledge, but this collection and its two predecessors prove conclusively that his relative lack of mainstream success was in no way due to lack of talent – or no soul.



Singles courtesy Peter Gibbon