

USING THE BOOK AS A REFERENCE

This space will be used to describe the different categories in the book in order to help the reader fully understand the information within.

Artist Name:

The first line in **bold** type on the left side of the page lists the group or single artist w/vocal backing and in some cases trios and duets.

The artists are listed in alphabetical order. I qualify this by saying it's altered a little due to many groups using different spelling for the same name, such as Hi Lites, HI-Lites, Hilites or Lovenote, Love Notes etc. In order to keep these groups together, they are listed based on the order of the letters in the name regardless of spaces, hyphens etc. The exception to this rule involves those groups whose name begins with "EL" followed by a space and then the rest of the name, such as El Dorados. These groups are all together in order using the second word in the name in alphabetical order.

In some cases I have cross referenced a record under the single artist name and again with the group that backed them, as they can be listed both ways depending on the media. In some other instances I may list a group under the single artist and add w/group name. Dion w/Del Satins or Charles, Ray w/Cookies.

Number on Same Line as Artist Name – Middle Right Side of Page:

If there is only one artist with that name, the number will be (1). If multiple artists with the same name exist they are separated as (1) (2) (3) etc.

Some groups are listed separately and then with a front person such as Accents and Accents, Jackie Aldelen &. If the group is the same, they will both have the same number.

Exceptions: In many cases a group may have recorded with a group of members then changed many of the members, but keeping the same core group. These groups have been usually thought of as the same group. But as there may have been enough change in members or maybe just the lead member leaving, this can cause these groups to also be listed as (1) (2) (3) etc. In these cases the members are always listed so you can tell they were the same basic group.

Hometown:

This information is listed directly under the artist's name. If a city & state or just a state is listed, that would be where the group or individual was from. In many cases this wouldn't necessarily be where the members were born, but rather where they met and began singing. In some cases you will see two cities listed. This will occur with a single artist, listing the birth place and additionally where they lived while initially recording. I can also occur when the backing group is acknowledged listing the single artist's hometown and the groups if different. With several groups I just don't know where they were from. What I've tried to do with these groups is list where the record label is from. A lot of the time this won't necessarily help especially with "Major" labels or independent labels from places like Manhattan or Los Angeles but in other cases when labels are from more remote locations it can suggest these groups were at least located closer to where the label was from.

Members:

The member's information is in *italics* and located directly under the hometown or artist name (if no hometown is listed). I tried to list only those members that actually recorded with the group. Members are always the hardest to pinpoint as many times a group's member may have been sick, working or just gone missing at the time of recording. I've tried to document that under the record or in the comments section when known. Contemporary groups are probably the hardest as members rotate or change frequently.

In many cases members aren't known but the ethnic makeup of the group may be known. In these instances you will see a variety of terms such as but no limited to: White Group, Black Group, Hispanic Group, Female Group, Mixed Group, Racially Mixed Group, Trio, Duet etc. Unless a female is noted the group would be all male. Some are listed as White Male Lead w/Female Backing or Female Lead w/Black Group etc.

Many single artists are listed and the members might say Black Group or White Group. This could be just in-house or studio background singers and not necessarily an actual group. Same can be said with the term Female Group.

There are some records I just haven't heard but they've been listed by respected sources such as Jeff Kreiter. This makes it tough to pinpoint the group's ethnicity. When this occurs I try to indicate that I haven't heard the songs.

Finally the penalty in trying to give the reader as much information as possible such as whether a group is white, black, Hispanic, female etc. is that there is more likelihood of error. In many, many situations the group's ethnic background was decided by me & associates based entirely on just listening to the record. You may have read many stories, like I have, of white groups being booked into venues like the Apollo Theatre in New York based on the assumption the group was black only to show up and shock the audience. I'm guessing I've made incorrect assumptions as well.

Year:

The year the song was released is listed to the left of the song title on each record. A two-digit number is used with a X used if the year and decade is not known. If the exact year is not known but the decade is then 50's 60's, etc. is used. With unreleased material the year would be when the song was recorded.

Titles:

Records are listed with the "A-side" followed by a slash (/) then the "B-side. Such as: Don't You Know I Love You/Skylark. A-sides have not been determined by what was actually considered the A-side of the record, but more likely because it's the side more well-known or preferred by the collector. In some cases the "hit" song is listed on the B-side here. This will always happen when the known or "hit" side is without group backing but the "flip" had backing. In that case, the "flip" will be the A-side here.

Labels:

The label and number of the recorded songs or just the label of the unreleased song, such as Mercury Unre or Mercury LP etc. In some cases it may just say “unre” or “unknown” as I don’t have the label information. Especially with “unknown” it’s usually followed with what LP or CD the songs can be found.

I have included Canadian labels as these records are very accessible in the United States. Canadian labels such as Regency, Reo, Quality & Spartan are usually listed separately. I have tried to stay away from other foreign labels, especially if they were released in conjunction with an American label counterpart. Having said that, there are some listings with foreign labels due to them showing up on CD compilations or just because they really exemplify the sound associated with this work. This would include many Jamaican groups. I’ve listed prices on many picture sleeves as in many cases they are worth more than the actual record.

Label Variations:

This is where I list the label color and usually the print color of the record. All of those I’ve seen that is. I haven’t seen them all and will usually indicate that under the record.

This is an area that I’ve really expanded compared to the initial book. I have a fascination with record labels and all the variations. Many songs came out on the same label and same number but had variations that can affect the value of the record or not change it at all. In many cases it was different colored wax variations. In the early 1950’s that usually meant a red wax variation. Over the years other colors were often used. All records should be assumed to be black wax unless otherwise stated.

Sometimes the variations will be the color of the label as after the initial pressing, subsequent pressings used different colors. Early on this could have happened when the initial printer was too busy and other had to be found. Many labels had pressings from plants in different cities throughout the country. This was especially true in companies like Motown and its subsidiaries Gordy & Tamla who used several pressing plants. Many labels had east coast and west coast pressings. These different printers caused changes in where information was placed on a label even if the basic information was the same. Some records had addresses and the variations didn’t. Sometimes it was just distribution information or company information usually on the bottom perimeter. Many song titles are surrounded with “quotes” but the only times I’ve acknowledged that is if variation(s) are without quotes.

I’ve tried to list all the variations I could find with that variation listed under the title information. Did I find all the variations? I truly doubt it, in fact I’m sure I didn’t but I found plenty. Due to all the extra information listed it sometimes can be a tough read, although I still feel my book will be an easier read than a lot of reference guides I’ve seen.

My advice would be to focus your eyes on a particular song and its variations and read the variation one at a time. I think it will make sense to you. In a lot of instances there may be a lot of variables but I’ve tried to just list the most obvious such as where the record number is located on the label etc.

In most cases these variations don’t cause any change in the value of the record, they’re just different. I’ll have a section later showing many labels and their variations and how they are listed.

Look for **Label Variations II**

Value:

First of all let me state that this book is not intended to be a price guide. There are several more qualified references available for that information. I think most of us are intrigued by the value of our collectibles and my system is designed to give the reader an idea of the value of the records listed within.

As we all know, the actual value of a collectible is what someone is willing to pay for it. Over the years I have noticed two key factors that have caused prices on records to soar. The first is the Internet; giving most of the world access and the ability to bid on records at the same time has had a profound effect on the value. The second is the Northern Soul collectors. Many of our group sounds cross over into Northern Soul especially those in the mid-sixties. I've even seen some vocal group records as early as the late-fifties categorized as Northern Soul. Several recordings listed in some references as \$25.00 or less have soared to several hundred dollars per copy at auction.

I have indicated approximate value of records in mint or mint minus condition. The value is for 45 rpm records; Seventy-eight rpm records are listed in the value column with the number 78. I have placed a value on some "collectible" reissue 78 rpm's from the 1980's and identify them as such. If the column is empty, value is not known or is unreleased (including album) material. As values can be flexible I have listed them in price ranges using asterisks as follows:

1	*	Up to	\$25.00
2	**	Over	\$25.00 to \$50.00
3	***	Over	\$50.00 to \$150.00
4	****	Over	\$150.00 to \$499.00
5	*****		\$500.00 to \$999.00
6	*****		\$1000.00 to \$2500.00
7	*****		\$2501.00 to \$4999.00
8	*****		\$5000.00 and up

Information or Comments Line:

The area under the song title that is used for information on a specific record or song such as label variations information, backing group if known, whether a song was previously unreleased and year recorded etc. Listing a CD or LP where otherwise unknown song can be located. At the end of the last record this area can be used for a variety of purpose including cross referencing of groups. This text is in *italics*,

Unreleased Material:

Unless a 45 or 78 record was produced, a song would fall under the category of unreleased. As more and more music is coming out on CD that was never put out on record, I've tried to list as much as possible. This would include songs from recording sessions, demo tapes, albums or any source of media containing songs that didn't come out on 45 or 78 rpm records. Remember the initial reason the information was collected leading to a book was because I wanted to know where a song came from.

This information is given as UNRE and in most cases in conjunction with a label, such as RAMA UNRE. In some cases it may just say UNRE or UNRE DEMO as I don't know the label affiliation or the song was recorded independent of a label.

Many of the unreleased items listed will be the same song that was released on record. These items would be alternate takes, and many ultimately were released on CD. If unreleased items are listed twice, they would be additional alternate takes.

For songs released on an album, I've tried to list the LP number, list the songs in the order they appeared on the LP, minus those songs released on 45 or EP's and note how many songs were actually released.

Contemporary Groups:

I've listed groups who performed and/or recorded from the late 1970's on, many still in existence today. If these groups have individual songs on a specific various artists CD, I've listed them. If they have their own CD, I've just listed the title of the CD or in some cases listed all the songs. On the Information Comments line I've noted that these groups are Contemporary Groups w/CD(s). It seems the new groups keep popping up all the time so listing them is still a work in progress.

Listing members is very difficult due to the constant rotation of singers in and out of groups. I've tried to focus primarily on those members who actually were on the CD or LP. If there are inaccuracies I apologize to those groups but want to make sure they have their due credit.

Reproductions or Boots:

I've never known for certain the difference from a boot and a reproduction (repro). I understand the initial boots were probably intended to fool collectors and were supposed to be replicas of the original. As pointed out by experts, some "originals" may actually have been boots. These would have been hot selling records that sellers couldn't get fast enough or at all from suppliers, so they had them printed themselves. Others were put out on a completely different label but have become known as boots. As a result, I have listed all such items as boots and have listed two types differently.

The replica boot is listed with the original and shown with the letter B on the far right side of the page as explained in the next paragraph. The odd label boots are identified with the word BOOT in the label variation column or on the information/comments line. If a record was originally only released on a 78 rpm label but has a 45 rpm boot, it is listed that way. You'll see the 78 rpm listed followed by another listing with the words – 45-BOOT in the label variation column or on the information/comment line.

I've also tried to identify the variations of wax colors available with each boot. Boots are identified in the last column on the right side of the page with the letter B followed by a 3-digit number. This number reflects the various colors of wax on each boot, with the first number representing the number of colors I have found. Example: B-100 means there is one boot and it is on black wax. B-102 represents a red wax boot and B-202 means there is a black wax and a red wax boot.

The most colors I have found associated with any one boot is nine and these boots are represented as B-9## (## representing two numbers). The following pages contain the chart that shows the actual colors represented by each number.

