

We Are the Chantels

The Chantels

First Appearance in Trade Magazines: October 13, 1958.

End LP-301

End Records had already been blessed with several hit singles thanks to the Chantels' singing prowess. These included "He's Gone," "Maybe," "Every Night," and "I Love You So." By the time June 1958 rolled around, they had sung at the Apollo Theatre with the Monotones, Big Maybelle, and Buddy Johnson. The ladies went on to appear there several times, and George Goldner thought enough of their music to assemble an album of their songs. It was to be End's first.

Label 58

End

Gray label with "dog" logo. No print at the bottom of the label

LP-301

Cover #1 pictures the artists.

This cover was only issued with Label 58, although it is sometimes found with swapped records. Two EPs accompanied the album. These featured an alternate shot from the same session, showing the group in front of a church building. Despite rumors that End "withdrew" the cover, that simply did not happen. The original cover remained on the album at least until the middle of 1959.

There were two distinct pressings on Label 58, each with several minor label variations. On the first pressing, the abbreviation RPM appears in a typeface that shows the M with vertical side-stems. I will call this **Label 58A**.



On side 1, copies **58A(i)** have the parenthesis that precedes Wildcat-BMI under the middle of the E in LITTLE. See above.

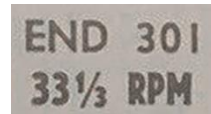
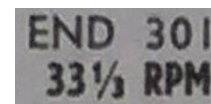
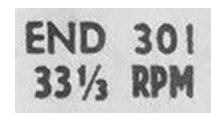
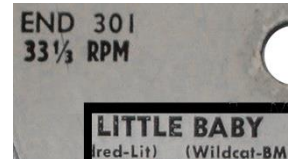
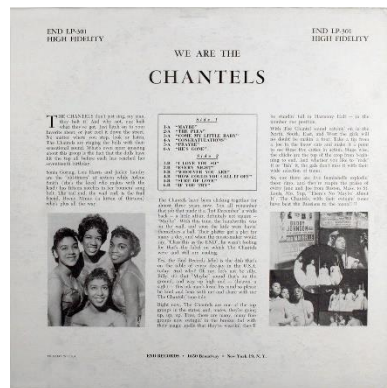
Copies **58A(ii)** have that parenthesis under the right side of the E in LITTLE.

Copies **58A(iii)** have that parenthesis under the space between LITTLE and BABY.

The other copies (below) have the parenthesis under the first B in BABY.

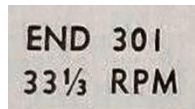
Copies **58A(iv)** have the album speed well-centered under END 301, with little space between the two lines. On copies **58A(v)**, the E in END sticks out more.

Copies **58A(vi)** have more blank space between the two lines.

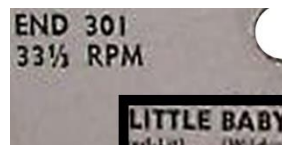


The second printing of the labels have RPM in a typeface in which the M has slanted sides, as **M**. I refer to these copies as **Label 58B**.

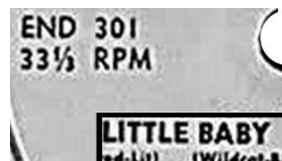
Copies **58B(i)** have END approximately left-justified over 33. Also, there is considerably more blank space between these 2 lines than on the other known variations.



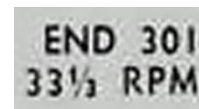
Copies **58B(ii)** have END approximately left-justified over 33. Also, the (before Wildcat is under the first B in BABY.



Copies **58(iii)** have END approximately left-justified over 33. Also, the (before Wildcat is in under the space before BABY.



Copies **58(iv)** have END 301 approximately right-justified over the speed.

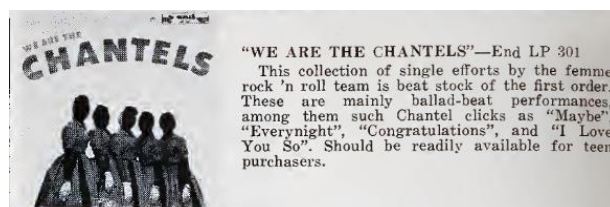


In late spring 1959, Gone/End Records created the "Super High Fidelity" tag for its album releases. After the release of the initial Gone offering in the 5000 series, End put out *Flamingo Serenade*, the fourth album in the label's 300 series. According to the initial advertisements, that album was initially available only in mono in May, but a stereo release soon followed.

Cover #2 of End LP-301 shows generic teenagers in front of jukebox. This cover came out in about the middle of 1959, for the back cover indicates that *Flamingo Serenade* was available in mono and stereo. At the same time, End also updated the cover to LP-302. Both new covers include the Super High Fidelity tag.



With one or the other cover, the album remained a steady seller into 1961, when End changed their label styles slightly.



Label 58e

End

LP-301

Gray label with "dog" logo. "A Product of End Music, Inc" appears at the bottom.

This label style was used from February 1961 to July 1962. Gone Records added a similar statement to their labels at the same time. The additional manufacturing statement also appeared on singles from Gone/End.

Copies **58e(i)** have END 301 approximately right-justified over the speed.

Copies 58e(ii) and 58e(iii) have END 301 approximately left-justified over the speed. Copies **58e(ii)** have less blank space over "A Product of End Music, Inc." than appears on **58e(iii)**.



(Smith-Goldner) (RealGone-BMI)
A Product of End Music, Inc.
New York, N. Y.

(Smith-Goldner) (RealGone-BMI)
A Product of End Music, Inc.
New York, N. Y.

At the end of June 1962, Roulette Records president, Morris Levy, announced that his company had purchased Gone/End. By this time, End had released 15 LPs, numbered 301 through 315. After the merger, End released only one more album, with Roulette continuing to reissue the existing End catalog.

Label 58r

End

LP-301

Gray label with "dog" logo. "A Division of Roulette Records, Inc." appears at the bottom.

This label style was used from July 1962 until approximately summer 1964.

Labels 58r(i) through 58r(iii) have the added (Roulette) statement in a narrow typeface. Copies **58r(i)** have the (before Wildcat under the first B in BABY.

Copies **58r(ii)** have the (before Wildcat under the right side of the E in LITTLE.

Copies **58r(iii)** have the (before Wildcat under the middle of the E in LITTLE.

E BABY
(Wildcat-BMI)

LE BABY
(Wildcat-BMI)

LE BABY
(Wildcat-BMI)

Copies **58r(iv)** have the Roulette manufacturing statement in a wider typeface.

A Division of
Roulette Records, Inc.

22 BILLBOARD MUSIC WEEK JULY 7, 1962

Roulette Unveils Billing Plan; Absorbs Gone and End Records

NEW YORK — Roulette unveiled 11 new albums on its own label, two on Roost and one on Tico along with a 15 per cent discount and 120-day deferred billing plan on its entire catalog at its sixth annual distributor meeting here last week.

Roulette President Morris Levy also announced that Roulette had bought Gone and End Records, and that George Goldner, president and owner of the two labels, will join Roulette as vice-president.

Though becoming a division of Roulette, Gone and End will maintain separate entities and all three labels will maintain their present distribution pattern. Levy and Goldner both stressed there was no plan to change any distributors.

In his new post, Goldner will concentrate in the a.&r. and promotion departments. Roulette General Manager Bud Katzell will assume that post for Gone and End also. Continuing in Roulette's executive alignment are Henry Glover, pop a.&r.; Teddy Reig, jazz a.&r., and Howard Fisher, controller.

Gone and End people joining the group are Johnny Brantly, r.&b. promotion representative for all labels, and Sam Goldner, who will serve as co-ordinator for Goldner and assist Katzell in sales.

Gone and End have some 15 albums in addition to their singles inventory.

Following the Roulette-Gone-End general session, Roulette held a series of private meetings with distributors during which the label wrote more business than ever before in the firm's history, according to Katzell. He noted that for the first time, Roulette would be pressing album merchandise in two plants in the East, one in the Midwest and one on the West Coast.

The label also introduced special incentive plans for promotion men on singles and salesmen on albums. Also a contest will be held on the "Two Tickets to Paris" album, with the winning distributor receiving two tickets to Paris.



After the merger with Roulette, Gone released only one single (in 1965), while End went on to release four. At about the same time as the first new end single in summer 1964, End reissued the album catalog on its new label style. In August of that year, Morris (Roulette) Levy announced the expansion of Frost Music via the purchase of other publishers. This is apparent on the rereleases of the Chantels album.

Label 64

End

LP-301

Blue label with orange bar across label.

The album is now available in rechanneled stereo. This label style was used from summer 1964 until approximately 1968.



End's last single, and thus its last new material, came out in April 1966. At that time, the whole label group went dormant, with only reissues appearing on the label.

Label 68

End

LP-301

Pale blue ("off-white") label with orange bar across label.

The Bestway pressing plant added a -BW suffix to the matrix, which also appears on the label of another pressing. Based on the typeface used, and on the use of the suffixing, it may have been used as early as 1968 – perhaps at about the same time as when Roulette initiated their SR-42000 series.



Apparent known pressing plants are Bestway and Columbia (Terre Haute).



In 1976, Morris Levy moved *We are the Chantels* to his budget label, Emus, which had previously released jazz and folk records. Two songs were removed from the album in order to reduce the cost, and the album was resequenced.

Label 74

Emus

ES-12034

Yellow label with EMUS in block print.

On this album, the label was used from 1976 to 1978.



Label 78

Emus

Yellow label with EMUS in block print with rounded serifs.

ES-12034



Label 79

Emus

Yellow label with EMUS in fancy print.

ES-12034



Roulette Records

Roulette Label 77

Roulette

SR-59032

Orange and yellow roulette-wheel label. Print across label reads "Made in U.S.A. by Roulette Records, Inc."

This particular album was reissued in 1984.

Pressed by Huappage.



Label 88

Roulette

SR-59032

Orange and yellow roulette-wheel label. Print in rim of label reads "Manufactured by Roulette Records, a Division of ABZ Music Corp."

Pressed by Specialty.

