CDCHD 814

Nite club performance, Los Angeles. Left to right: Rosie, Bobby Mariscal (horns, bass, vocals), unknown

ANGEL BABY REVISITED

ROSIE & THE ORIGINALS

Tracks 1 & 22 (a cappella)
Vocalists Rosie Hamlin, Charlie Vasquez, James Bentley.

Produced by Toxey French, Cool Daddy Productions, Highland, CA

Tracks 2, 3, 7, 8, 9, 10, 17, 18
Drums: Joel Prescott
Bass: Larry Tarin, Pat Woertink
Guitar: Brad Pierce
Keyboards/sax: James Bentley
Background vocals: Brad and Brook Pierce, Larry Tarin, James Bentley

Recorded at the Garage, West Covina, CA

Produced and engineered by Pat Woertink

Track 16 'I Don't Understand' Produced by the Walrus. Arranged by Gil Morales

Tracks 4, 5, 6, 11, 12 & 13
Arranged and conducted by Dick Jacobs

All pictures courtesy Rosie Hamlin.

Stereo except tracks 14, 15 & 16 Mono

ROSIE & THE ORIGINALS

1. **DEDICATED TO THE ONE I LOVE** (a cappella version)
(Lowman Pauling, Ralph Bass) Universal/MCA Music Limited Ⓟ 2001 Rosalie Hamlin
2. **YOU'LL LOSE A GOOD THING**
(Barbara Lynn, Huey P Meaux) BMG Music Pub Ltd/ Jamie Music Pub Co/Copyright Control Ⓟ 2000 Rosalie Hamlin
3. **I'M SO PROUD**
(Curtis Mayfield) EMI Tunes Ltd Ⓟ 2000 Rosalie Hamlin

ROSIE

4. **MAYBE I'M DREAMING**
(Rosie Hamlin) EMI Longitude Music Ⓟ 1961 Brunswick International Ltd
5. **READ THE STORY OF LOVE**
(Rosie Hamlin, Noah Tafolla) EMI Music Pub (WP) Ltd Ⓟ 1961 Brunswick International Ltd
6. **ANGEL FROM ABOVE**
(Rosie Hamlin) Windswept Pacific Music Ltd Ⓟ 1961 Brunswick International Ltd

ROSIE & THE ORIGINALS

7. **FOR LOVE**
(James Bentley) Angel Baby Pub Ⓟ 2000 Rosalie Hamlin
8. **ANGEL BABY** (Spanish/English Version)
(Rosie Hamlin) EMI Music Pub (WP) Ltd Ⓟ 2000 Rosalie Hamlin
9. **LOST ILLUSIONS**
(Rosalie Hamlin, James Bentley) Angel Baby Pub Ⓟ 2000 Rosalie Hamlin

ROSIE WITH ERNIE VALENS & THE ORIGINALS

10. **LA BAMBA**
(Trad, arr Ritchie Valens) Carlin Music Corp Ⓟ 2000 Rosalie Hamlin

ROSIE

11. **WE'LL HAVE A CHANCE**
(Rosie Hamlin) EMI Music Pub (WP) Ltd Ⓟ 1961 Brunswick International Ltd
12. **CLOUD NINE**
(Rosie Hamlin) EMI Music Pub (WP) Ltd Ⓟ 1961 Brunswick International Ltd
13. **BABY, BABY, BABY**
(Rosie Hamlin) EMI Music Pub (WP) Ltd Ⓟ 1961 Brunswick International Ltd

ROSIE & THE ORIGINALS

14. **MY ONE AND ONLY LOVE**
(Robert Mellin, Guy B Wood) EMI Music Pub Ltd Ⓟ 1962 Rosalie Hamlin
15. **KINDA MAKES YOU WONDER**
(John Tafolla, Rosalie Tafolla) Honeysuckle Music Co Inc Ⓟ 1962 Rosalie Hamlin
16. **I DON'T UNDERSTAND**
(Hank Castro, Gil Quesada) Teresa Music Ⓟ 1973 Rosalie Hamlin
17. **STEPPIN' OUT IN STYLE**
(James Bentley) Angel Baby Pub Ⓟ 2000 Rosalie Hamlin
18. **GALLERY OF DREAMS**
(Rosie Hamlin, James Bentley, Brad Pierce) Angel Baby Pub Ⓟ 2000 Rosalie Hamlin
19. **CONFESSIN' A FEELING**
(Isaac Bolton) Bug Music Ltd Ⓟ 2001 Rosalie Hamlin
20. **JUST TAKE YOUR TIME**
(James Bentley) Angel Baby Pub Ⓟ 2001 Rosalie Hamlin

ROSIE

21. **I COULD NEVER MISS YOU (MORE THAN I DO)**
(Neil Harrison) Rocket Music Ltd Ⓟ 2001 Rosalie Hamlin

ROSIE & THE ORIGINALS

22. **ANGEL BABY** (a cappella version)
(Rosie Hamlin) EMI Music Pub (WP) Ltd Ⓟ 2001 Rosalie Hamlin

ROSIE

23. **RADIO PLUGS for KJOK, Utah, Arizona** (Spoken word)
Ⓟ 2001 Rosalie Hamlin

Turn on any oldies radio station and you can bet you will hear Rosie & the Originals' monster opus, 'Angel Baby' before the day is out. In fact, I doubt whether a day goes by without someone, somewhere, giving it a whirl. The rudimentary four-bar, almost childlike, rock'n'roll lullaby will infectiously remain in the hearts and souls of the pre- and post-Modern Maturity crowd for ever and ever. I love it. I have always adored the song's simple pleasures and welcomed its almost constant recall in the shrunken lobes of my gray matter. I have wanted to meet Rosie for years and was thrilled to find someone, in this case my friend Randy Tamberg, who had cultivated an acquaintance with the lass. Imagine my excitement when Randy called the other week to say that Rosie was up in our neck of the woods to visit family and that he was proposing to meet with her for Sunday breakfast. Would my wife and I be interested in coming along? We jumped at the idea.

To my surprise, I found that Rosie looked as youthful and radiant and patiently gracious as ever. Brown-eyed and russet-haired, Rosie appeared relaxed and unassuming. Having so little time at the restaurant, I first thought I should fill in a few gaps left in variously scattered articles and bios available to the public. We all took turns in asking polite, intelligent questions.

Rosie was asked to exhibit at the Rock & Roll Hall of Fame in Cleveland in 1995 and is proud to be the first Latina to be given the honour of having a permanent space there. She was born Rosalie Hamlin to Ofelia Juana Mendez and Harry Hamlin in Klamath Falls, Oregon on 21 July 1945. "My dad played guitar, wrote music and sang Spanish songs. Later on, after the move to California, Aunt Rachael Ortiz had her own band and played blues music and jazz. My grandfather played banjo, harmonica and sang. My father and grandfather had a vaudeville background. I absorbed a lot of that influence. Singing was in my genes; that's what I've always wanted to be, a singer.

"I moved to Anchorage, Alaska, before I was a year old and attended Denali Elementary. Growing up at home in Alaska was a lot of fun. We always seemed to be swimming or doing something water-related, like fishing. My hobbies were painting and caring for animals. I always enjoyed horseback riding, ice skating, skiing, mountain climbing and target practice. My family considered themselves pioneers. I dreamed of being a star and I can remember being four or five years old standing on an old box in the yard pretending it was a stage. We came to Southern California from Alaska quite often to visit my grandmother. I had lots of aunts and uncles living there, and we'd make many trips by way of the Alcan Highway (Highway 2) to visit them. Finally, during the summer of 1956, my father decided to move to California. I didn't want to leave Alaska, having relatives and friends there. I also had fond memories.

As a child.

"We settled in National City where I attended Ira Harbison Elementary and Grange Junior High. From there, after the move to South San Diego, I went to O'Farrell Junior High. I'd listen quite a bit to my Uncle Franklin's wife who played piano in church. From records I learned a few basic things on the piano my mother had bought for me. On the pretence that a school friend of mine had found me

baby-sitting jobs, I borrowed some of my mom's make-up and snuck out to the Bostonia Ballroom to sing. Of course, I had set things up beforehand. I had called the Bostonia. The musicians there were into folk and country music. I sang Bonnie Guitar's 'Dark Moon' over the phone for them, to audition, and they must have liked it because they had me come down to their rehearsals. I ended up singing Hank Williams' arrangement of 'Crazy Heart' with them.

"I spent a lot of time with my Uncle Albert and his friend, Gloria Moore, at my house. When I had learned a few four-chord progressions [NB: some biographical sources state that her Aunt Socorro had taught her these], we ran through all the songs we could think of with just four chords. I did quite well at this. It was a difficult time. My parents split up and my father, along with my brother, returned to Alaska. I stayed behind with my mom and sister. Then we moved back to National City.

"I auditioned once for the O'Farrell Junior High Talent Show with a "raw" rendering of 'Angel Baby', but the principal cancelled the contest because he couldn't find enough talent. One day Gloria said she had spent some time growing up on the Point Loma Peninsula, in a section called Old Town. She knew some musicians in Old Town and thought it a good idea to introduce them to me. Gloria got on the phone with the twenty-one-year old band leader and guitarist, David Ponci, and that weekend he and seventeen-year-old lead guitarist Noah Tafolla, with eighteen-year-old drummer Carl Von Goodat came over to my house for a jam session and talk in my family's garage. It was summer, and I believe it was just before my switch from O'Farrell Junior High to Sweetwater High. The band was impressed. A little later on, I met nineteen-year-old bass player Tony Gomez and sax player Alfred Barrett whom, as I recall, I had met earlier at O'Farrell. Alfred was the most accomplished musician of them all and had his own band going at the time.

"We got together to rehearse on weekends in my garage until we had worked up a few things. I think Noah kept me in the group because we kind of had a crush on each other. We did not get around too much. We played at parties for a few of Noah's friends and a couple of USO halls. We mostly jammed in my garage.

"I was fascinated by all the early rhythm & blues performers like Little Richard, Fats Domino, Jackie Wilson and the Chantels. The first record I bought was Little Richard's 'Good Golly Miss Molly' in 1958. 'Angel Baby' started out as a poem, scribbled on the back of a school notebook. It was inspired by a guy I had a crush on at the time named Robert. He used to show up at some of the family parties. His family was kinda close to my family. He was someone's nephew, and I was somebody's niece. We'd always meet at little family get-togethers. Funny thing is he never found out I had written that song about him until 1975. He said he was told that 'Angel Baby' was about him and had always wanted to ask if it was true.

Back east concert, New York or New Jersey. Johnny and the Hurricanes backing.

"When the time came to record 'Angel Baby', we searched around but couldn't find a recording studio anywhere in San Diego. We called around and found out about a retired airplane mechanic who had converted an old hangar into a studio out in San Marcos, north of Escondido. Back in those days, San Marcos was little more than a rural farming community. David, Noah, Carl, Tony, and I along with Bluford D Wade, an Afro-American R&B singer with a blues and jazz combo of his own and who hung out a lot with us at rehearsals, piled into one car and headed out to the studio which looked like an old barn that had one corner converted into a two-track studio. Alfred, our sax player, said he'd show up later.

"When we arrived we found aircraft parts strewn all over the place. We waited for Alfred but he didn't show.

"The studio was equipped with piano and drums and we were anxious to start recording. Noah called and spoke with Alfred's mother and was told that he wouldn't be able to leave until all the mowing and raking were done. There simply was not enough time. Out of frustration, Noah, who had had a little sax instruction, taught bass player Tony Gomez the sax-break part. Tony, who could barely finger all the right notes, let alone play in pitch, certainly blew in a much more rudimentary way than Alfred would have done. All of our shortcomings went into the recording. We figured that as we could do little more than jam as things stood, it would be best to cut an instrumental for the flip. As Bluford was with us, we had him stand in front of a mike and sing whatever came to mind. The result was 'Give Me Love', a bass-driven cross between a Jimmy Reed blues and a Midnighters dance song. Noah did the sax break. 'Give Me Love' became a cult record in England."

Ramon Hernandez, in his August 1998 article on Rosie for La Prensa de San Antonio, suggested that perhaps the reason 'Angel Baby' shot to the upper regions of the national charts (reaching number five on the Billboard Best Sellers in January 1961) was the West-side garage type sound associated with many local bands. Rosie herself played piano on 'Angel Baby'. "Our record had a rough time making it onto the commercial market. All we had was a handful of demo acetates", says Rosie. "We took them around to all the disc jockeys in San Diego but they wouldn't play it because we didn't have a label. Then we dressed up, drove an hour to LA and did the rounds of the record labels.

"But they wouldn't see us because we didn't have an appointment." (The real reason was probably because the group lacked representation.) "So we took it to one of Kresge's Drugs department stores in San Diego and asked the manager in the record department (after explaining what had happened) to have it previewed over the sound system in one of the listening booths to see if the record would grab attention.

"Soon we had a crowd of some twenty to thirty kids asking after where they could buy it. A guy from West Pico Merchandising, the distributor for Highland Records, was in the store at the time, selling records, when he overheard the commotion. The rep liked what he heard and wanted us to come down to Del Web's Highway House that evening to talk about a deal with him and his partner.

"He explained that we should go with him, as most record companies would want to take the lead singer away from the group. That I would be taken and promoted as a single. He understood that the group wanted to be together and not be separated.

"He promised that if a deal was cut with him, David would be put down as writer of 'Angel Baby' and I would go down as the singer. That way, we would stay together forever. We were all kids and knew nothing of the business, so of course we were taken in. He ended the conversation by asking us to bring him the master and handing us his card said he would make us all stars.

"When we met them that evening we were surprised to see how grungy and scary they looked. After all sorts of glowing promises, we foolishly ended up handing over the master with no signed contract. Three weeks passed. Then we heard 'Angel Baby' being played by Alan Freed on KDAY". This was the time when the bitterly contested payola hearings were taking place in Washington. Mel Leeds, station manager for KDAY brought Freed out to the West Coast to promote the growing resurgence in doo-wop music. Freed was enjoying his return to radio, a situation that was to last only briefly. As it turned out, our two seedy friends from WPM made a deal with Sid Talmadge at Highland whereby, without a single cent being spent out, Highland could (by turning around and cutting a second deal with Alan Freed and Morris Levy at Figure Music) have 'Angel Baby' heavily promoted nationally in return for exclusive publishing rights." How could greed so complex and web-like be associated with a song so pure and simple in form? Rosie never received a cent for publishing until the 80s.

"I'll always remember Alan Freed's lead-in", recalls Rosie. "'This is by a fifteen-year-old girl from National City, Ca, named Rosie. This is going to be a hit, guys and gals.' After that, he played it six to ten times a day. Then KFWB picked it up and the record became a local sensation. With only a scratched copy of the original master in our possession, we called and called Highland until finally we got a representative to meet us with a contract. I was still a minor and had to bring my mother with me to sign on my behalf. They had done what they had said, made David the writer and me the singer on the record label, which obviously got in the way of my claiming royalties for writing the song for a while. Freed died before the court settlement."

In Rob Finnis' liner notes to "The Best of Rosie & The Originals" (Ace CDCHD 738, 1999), he states that the British 'Angel Baby' release was actually a different take and lacked

the brief wince-inducing sax solo heard on the original. In December 1960, Rosie & The Originals (less Bluford) returned to the hangar in San Marcos to cut four more songs. These included the plaintive-sounding original recording of 'Lonely Blue Nights', an 'Angel Baby' clone of equal naiveté, covered respectfully by Kathy Young & the Innocents on Indigo in 1962, the touching ballad 'Angel From Above' with its reflective, unadorned lyrics, the Latin-tinged 'Why Did You Leave Me' and the solid R&B-grounded 'We'll Have A Chance', sung by Rosie in a loose, easy style.

Park Sheraton Hotel, New York (for Brunswick recording session). Left to right: Carl Castor, my first manager; Rosie, Noah Tafolla and Alta Milsap.

Rosie claims that even though things started to look bright for the group, plans for the future were starting to come unglued. "Right after 'Angel Baby' started going on the charts in December 1960, Murray Cohen came to us with a terrible contract that stipulated I be paid half a cent a record for a period of ten or twenty years. The band wanted to sign but Noah's mother and father tried to convince them to get an attorney to draw up a proper contract. There was a lot of unrest, and tempers flared leading to the break-up of the band. Noah thought it necessary to have a band, so he brought in his young fourteen-year-old brother Johnny, who knew all the songs and played guitar and bass,

Signing autographs after concert at Brooklyn Paramount Theatre with DJ Murray the K and fans.

and his fourteen-year-old friend Henry who had had some experience on the bass guitar. Both could sing and that enabled the group for the first time to double as a vocal ensemble.

"Johnny was allowed to come in the group if he promised his mother he would do his homework," says Rosie, "and we all ended up singing, doing dance routines and comedy skits off and on for about two years." During this time Rosie was put under the protection of a number of chaperones. "First there was Alice Murphy, a friend of my attorney" says Rosie. "She took care of me on local engagements. When it came time to go to New York, Danny Milsap's wife, Alta, became my tutor and escort. Then when Carl Kastor came along he took on chaperone duties. We met him at a car show in San Diego. Carl was trying to help my career. He was a wonderful man. He and Danny Milsap were business partners in boxing management. Carl owed Danny money, so to make up for it he took on some of Danny's duties. One of them was to look after me. Eventually Danny moved up to Northern California and Carl took over a few times. Mom was reluctant at first to let me run off with a bunch of ne'er-do-well musicians but when she learned that we'd all stick together and take care of each other she came around.

"She was more upset with the racket we were making in the garage than letting me go out to play in the clubs. It did take a bit of persuasion though to get her to let me take off on tour".

After being on the Wink Martindale TV Show, Rosie, with Noah serving as her accompanist, went on tour. She had the honour of opening for Jackie Wilson at the Brooklyn Paramount. Also on the bill were Little Anthony & The Imperials, the Marcels, Ben E King, Maxine Brown plus a constellation of other stars. After one of Rosie's performances one day at the UA Theatre in LA, Jackie Wilson came to Rosie's dressing room. He thought Rosie had a lot of talent and suggested she and Noah come to New York and meet his manager, Nat Tarnapol, with a view to record for Brunswick. "Jackie knew I was having trouble with my Highland contract, so he had Nat Tarnapol send us tickets and we flew to New York. When we got to Brunswick's Park Avenue offices we found their people better organised. I was still only sixteen and didn't fully understand all the legalities."

As 'Angel Baby' moved into the number five slot on the Billboard charts and cocktail blues balladeer Charles Brown took an unsuccessful stab at cutting a crossover version, Rosie (as soloist) appeared on a number of multi-artist package shows hosted by Alan Freed. "I learned a lot from other artists. I felt they raised me. I found nothing but help and affection from them. It was like they were family for many years. Both the Olympics and Johnny Otis brought me along and inspired confidence in me.

"Noah accompanied me on guitar, and I sang on many of the shows, particularly those for Johnny Otis. We were young and in love and decided to get married. We opted for a small, quiet ceremony in San Diego at St Anthony's Church. We stayed together for three years."

Back to the Brunswick sessions orchestrated by staff arranger Dick Jacobs in January 1961. (Jacobs has worked with Buddy Holly and Jackie Wilson among many others.) "When we got there, we only had three or four songs ready to record", says Rosie. As New York was locked in by heavy snowstorms and all air traffic was grounded out at the airport, Rosie was asked to come up with enough tunes for an album in a time span of twenty-four hours. "On the steps in the hallway of our hotel, the Park Sheraton, Noah and I

Lonely Blue Nights recording at Brunswick Recording Studio. Left to right: Noah Tafolla, Rosie and Aunt Gail Ford, chaperone.

wrote all the necessary songs. We had them ready at 4.30 the next morning". Rosie does not remember who sat in on the Brunswick sessions. All we know is that Dick Jacobs' admirable restraint with the orchestrations created a mood similar to that of the Highland sides, spiced with a little more musical professionalism.

The tunes included a polished remake of the sultry 'Lonely Blue Nights', the rockin' 'Read The Story Of Love', the tremolo-enraptured 'My Darling Forever', the anguished 'No Other Love Will Do', the finger-snapping 'We'll Have A Chance', the lazy 'Angel From Above', the touchingly moist 'The Time Is Near', the rockabilly-like 'Baby, Baby, Baby', the cooing, juvenile 'I Found A Dream', the R&B-infused 'Maybe I'm Dreamin", the sizzling stomper 'Cloud Nine' and the farewell make-out, dance floor ballad 'It's Time To Go Home' with its infectious guitar trills and mournful vocals. In today's market, the "Lonely Blue Nights" album, in its stereo original, fetches just about enough on eBay to purchase a round trip air ticket in off-peak season to go from San Diego

to the old Brunswick studios in New York. Six of the songs from the Brunswick LP were featured on Ace's first Rosie & The Originals CD (CDCHD 738), and the remaining six are heard here.

Peppermint Lounge, San Diego, 1963.

'Lonely Blue Nights' climbed to #60 on the Hot 100 before suddenly petering out. Rosie attributes this to Brunswick's hesitant promotion strategies. An undue delay separated the initial promo copies from the rush in demand. Not knowing how to capture sales, Brunswick turned around and tried to make up for its dithering by releasing the album.

This was followed by a second single (culled from the album), 'The Time Is Near', coupled with 'My Darling Forever'. More bad timing and poor promotion led to flagging sales. When Nat Tarnapol lost interest in his faltering investment, Brunswick wriggled out of theirs. Then Highland, seeking to recapture the golden ring, pulled from their vaults and released 'Angel From Above' flipped with 'Why Did You Leave Me' in early 1962. This was followed, shortly thereafter, by the less contrived original 'Lonely Blue Nights', sandwiched with 'We'll Have A Chance' later that same year.

The records failed to click, the touring petered out, and work thinned to the occasional gig. In 1962 Rosie took one last stab at re-establishing stardom by recording a further single, 'Kinda Makes You Wonder' matched with 'My One And Only Love' for Globe Records. Both songs reflected the thoughts and feelings running through Rosie's head at the time but because the label lacked promotional clout, it fell mainly on deaf ears.

Rosie quit the business, completed her education and began raising a family. She and Noah had two children, a daughter, Debbie, and a son, Joey, who became a guitar teacher. Rosie has another son, John, by a second marriage. Today, all dabble a little in music. In 1969 Rosie recorded what she jokingly refers to as her "Lost Basement Tapes". This is how she said it all came about. "KRKD deejay Dick "Huggy Boy" Hugg approached producer Doug Salma with a business proposition. The first wave of rock'n'roll revival shows featuring soloists and vocal groups from the golden era began to find air-time again. Huggy Boy, realising this, and expressing a desire to capitalise on the oldies comeback, told Salma he wanted to do a recording session on me. I had become very disenchanted with the way the business was going at the time and was right out of it. Somehow, Salma tracked me down. When Salma first called me at home I tried to hide the fact that I was Rosie Hamlin. He said if you see her, tell her to call me, I want to record her again. I think he knew it was me all along.

"I thought about the idea for a few weeks. I did eventually return his call and met with Dick and Doug at The Copper Skillet in Hollywood. They came up with a bunch of oldies and asked if I would make a cover album of them. We rented time at Harmony Recorders and at the ABC Dunhill Studios in Hollywood and hired Art Laboe's studio musicians. [The liner notes to Ace CDCHD 738, when the Doug Salma sessions were released in 1999, state that musical arranger Ben Benay played guitar, Jerry Scheff, bass,

1969/70.

Gil Quesada or Butch Parker, piano, Mike Henderson, tenor sax, and Toxey French, drums.]

"We had everything mastered down at the Ike and Tina Turner Studios. We decided to call the collection "Rosie Remembers" and put down covers of the Students' 'I'm So Young', Kathy Young & the Innocents' 'A Thousand Stars', the Crystals' 'There's No Other (Like My Baby)' and hits by Mary Wells, Sonny Knight, the Tune Weavers, Jesse Belvin, Lloyd Price, a re-make of 'Angel Baby' and the Linda Ronstadt arrangement of Betty Everett's hit 'You're No Good'. When we were through with the remastering, Hugg found he couldn't afford to pay for the tapes so they ended up in a vault. Eventually Doug paid to get them out but couldn't afford to do anything with them. We did, however, end up putting out 'You're No Good' / 'I Just Don't Understand' on a single [Wax World 32657]. We wound up owning them 50-50.

"Anyway, the session was forgotten and the tapes got lost when Doug Salma up and left for Bakersfield where he found a job as a radio deejay. Somehow, Ace Records found out about the tapes and wanted to put them out together with my Highland sides. But all this didn't happen right away because attorneys Steven Brown and Chuck Ruebin of Artists Rights Enforcement didn't want to trade the Highland masters. They didn't want to have to deal with Brunswick and get permission from them to release the Highland sides." [Brunswick had put a stay on Highland over-releasing Originals' sides.]

"Sid Talmadge didn't really care about any of the other songs because 'Angel Baby' was making him a lot of money, and I wasn't particularly interested in the other songs either. Ace still seemed to be excited, so Steven Brown met with them to make a deal which, at first, tied up my old masters from Brunswick. But Brunswick finally came around and agreed to let Ace use the material on their CD.

In 1979 Rosie opted out of music altogether and taught art at schools in Colorado for a couple of years. In 1991 she got involved in making a documentary movie about herself. She moved around quite a bit from San Diego to New Mexico to Oregon to Ohio and back to San Diego County. Two of the original Originals have passed and the surviving pair still reside in California. "I consider myself fortunate to have worked with Johnny Otis, Big Joe Turner, Big Mama Thornton, Thurston Harris, Fats Domino, Chuck Berry and Little Richard," says Rosie, "and working with my own Latino people like Freddy Fender, Malo, Tierra and El Chicano".

In the mid-90s Rosie got involved with kids and the war against designer street drugs and became a board member of La Causa. Through a grant awarded by the California Arts Council, Rosie is leading classes in R&B music four days a week at the Barrio Station Youth Centre with her aunt in Logan Heights.

"My syllabus covers the whole spectrum, some history of R&B music in class, field trips and coverage of legal issues such as marketing music". Rosie still performs an average of three shows a month. She has had numerous bands over the years, but her current group has stayed together for six years now and are featured on several of the recordings heard on this CD. James Bentley is the leader, plays keyboards and horns and takes care of vocal and band arrangements, Brad Pie, Johnny Otis' nephew, sings and plays guitar, Gene Romaro sings and plays bass, and Charlie "Beatle" Vasquez also sings and plays drums. Charlie has

worked with Rosie since the 1960s.

Rosie also goes out as a solo with large groups of entertainers. She prefers working with her band as she has a rock'n'roll and R&B revival where each in turn assumes lead. "The Barrio Station is spacious", says Rosie. "We have a huge theatre and beautiful dance floor where we have had other performers like Johnny Otis. We're putting on our first musical presentation and we have a couple of girls who sing 'Angel Baby'. But my biggest concern today is helping our young people. I give motivational speeches whenever possible. I know I am only one person, but if I could make a difference in just one person's life, then perhaps I've given something back to where I came from."

Opal Louis Nations, January 2001

1962/63.

with help from Rob Finnis, James Hebert, David Hinckley, JJ Rocha, Randy Tamberg, Ramona Hernandez and, of course, Rosie Hamlin

ROSIE and the ORIGINALS

SOME ADDITIONAL THOUGHTS ABOUT THE TITLES
By Rob Finnis

Funded by Rosie's manager Danny Milsap, 'Kinda Makes You Wonder' c/w 'My One And Only Love' was the sole release on the Globe label. Both sides were recorded at a demo studio in San Diego run by Andy DiMartino (who later became a successful independent producer in LA) and were severely hampered by the poor recording quality. The background vocalists were members of the Cascades, a local vocal group who were to achieve recognition later that year with their international mega-hit, 'Rhythm Of The Rain'. At the time of the session, they were performing locally as the Coastliners. Globe 401 was reviewed in Billboard on 31 March 1962.

In 1987 an a cappella single coupling 'Angel Baby' with 'Dedicated To The One I Love', purporting to be by Rosie and the Originals, appeared on the specialist Starlight label. However Rosie Hamlin was not involved – nor was she aware of its existence until recently. For the sake of posterity, Rosie recorded her own a cappella versions of these two songs recently, under the supervision of the noted studio musician and record producer Toxey French, the recipient of a Grammy for his work on the soundtrack for the movie Midnight Cowboy. They are heard here for the first time.

Special thanks to Pat Maestro KJOK, Yuma, Arizona for providing the source for 'Kinda Makes You Wonder' / 'My One And Only Love'.

Rosie has been managed for the last three decades by Gene Davidson. To get in contact phone: 909-862-5347 / fax: 626-337-7943

Log onto Rosie & The Originals' website at www.rosieandtheoriginals.com

Rosie and son John Sanders, Webmaster.

Cerritos Performing Arts Center, California. Left to right: Charlie Vasquez (drums and vocals), Rosie, James Bentley (Band leader, keyboards, vocals and horns).

Left to right: James Bentley, Brad Pie (guitar and vocals), Rosie, Charlie Vasquez, Gene Romero (bass and vocals).