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Applications and Implications. 1, Volume 1, Robin Ward, Addison Wesley Higher Education, 1984, 020115515X, 9780201155150, . .

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Succulent selection of proto-Philly girls, country queens, Italian-American princesses, doo wop divas, swinging soul sisters, session stalwarts and Brill Building babes, from 1955 to the Beatles invasion of 1964. 28 tracks with The Exciters, Betty Everett, Earl Jean, Toni Fisher, The Essex, Janie Grant, The Hearts, The Shirelles, and many others.

Leave it to one of England's premier re-issue labels to put together a compilation that rivals Rhino's excellent "The Girl Groups" series. While a few of these songs fall outside the strict definition of girl groups (1961-1965), this is a super collection and at 28 tracks you won't find a more generous single disc compilation.

There are seven songs that overlap with the Rhino series, but that's a minor complaint. Where Rhino gave you the Angels' oft-anthologized "My Boyfriend's Back," here you get their earlier 1961 hit "Til." While the Rhino series included three Shirelles' songs, it did not include their classic "Dedicated to the One I Love" found here.

Ace, England's premier reissue label blasts into the girl group compilation genre with this first in a series. "Popsicles and Icicles" gathers up a massive 28 tracks of girl- and girl-oriented group tunes from the pre-British invasion era. While including many familiar hits to keep the casual collector humming along, the wealth of this collection is also found in the number of seldom-found gems. "I'm Into Something Good", the pre-Herman Hermits Earl Jean domestic version, Janie Grant's "Triangle", Toni Fisher's "West Of The Wall" and Reparata and the Delrons' "Whenever A Teenager Cries" in stereo(!) give this collection a variety not found in the many other repetitive girl group compilations floating around.

As one would expect from Ace, these vintage recordings have been taken from the best available sources, sometimes British tapes that have survived better than those available domestically. Most cuts are in mono but there are several (2,3,7-9,12,15,17,28) appearing in stereo. The 16-page liner notes booklet gives lots of interesting background on the included performers. As often done, Ace has set the highest standard for yet another genre of compilations.

This impressive collection of recordings by female singers, laid down between 1957 and 1963, is the first of three volumes. Few of the ladies featured here had a lot of hits. Skeeter Davis, successful for several years on the country charts, is represented here by I can't stay mad at you, but is best remembered for End of the world.

The set begins with Do wah diddy, a minor American hit for the Exciters which later became a number one hit in Britain and America via Manfred Mann's version. Betty Everett's version of You're no good helped launch her career, but the song became much more successful when covered by the Swinging blue jeans in Britain and (later) Linda Ronstadt in America. Completing an unlucky trio is Earl Jean, who had a top forty American hit with I'm into something good, only to see Herman's hermits cover the song and make it their own. There is nothing wrong with any of the original versions of these songs, leaving us to wonder why they did not have more success.

There are big hits here - It might as well rain until September (Carole King) and I love how you love me (Paris Sisters) were huge hits in both Britain and America. Other huge American hits include The name game (Shirley Ellis, best known in Britain for the clapping song), Dark moon (Bonnie Guitar) and Dedicated to the one I love (Shirelles, best remembered everywhere for Will you love me tomorrow).

In 1995 Ace Records released the first in a series of three discs entitled "Early Girls". As with just about every other Ace disc I have ever purchased this is a top quality compilation. There are great big hits everyone has heard of as well as some lesser known tracks just waiting to be rediscovered. Likewise you will find familiar artists and some you have probably never heard of.

Perhaps the biggest hit among the 28 songs on this disc is 1963's "Easier Said Than Done" by the Essex featuring the great lead voice of Anita Humes. Other chartbusters include "The Name Game" from Shirley Ellis and the Murmaids gigantic hit "Popsicles and Icicles" written by one David Gates who would eventually go on to write a bunch of hits for his own group. Has anyone heard of Bread? Among some of the hit records you might not be as familiar with are the 1956 hit "Eddie My Love" by the Teen Queens and the great Linda Scott with "I've Told Every Little Star". Other tunes you are sure to enjoy are Robin Ward's "Wonderful Summer" and the Aquatones memorable recording of "You". Then there are the real hard-to-find tunes like Carole King's "It Might As Well Rain Until September" and Little Peggy March with "I Wish I Were A Princess." My vote for biggest discovery on this disc was Betty Everett's 1964 recording of "You're No Good" which of course was made famous a decade later by Linda Ronstadt.

Robin Ward (born 1941) is an American singer, regarded as a "one-hit wonder" due to her 1963 million-selling smash "Wonderful Summer"; however, she was also a session singer under her real name, Jackie Ward. Her voice can be heard in several popular U.S. television series and motion pictures since the 1950s.

Jacqueline McDonnell was born in 1941 to a military family in Hawaii (her father served in the US Navy) and raised in Nebraska. Her first public singing performances were with her two sisters in a Nebraska church - she was eight years old at the time. After the trio won a national talent search run by Horace Heidt,[1] they moved to Los Angeles to look for work in the music industry.

At the age of 13 she was hired by television station KTLA to sing on a Your Hit Parade-like program, Bandstand Revue, in which she sang popular hits for four years as part of the house singing ensemble. After she parted ways with KTLA, she started a career of singing in demo recordings for various LA-based songwriters and session singing for several California-based record companies and producers. One result of her session work was the recording for her voice singing the "La la la" parts in Pat Boone's last million-selling single, "Speedy Gonzales", in 1962 (Elton John stated that the "hook" in his best-selling single "Crocodile Rock" was inspired by his listening to Ward's vocal on "Speedy Gonzales").

In 1963, songwriter-producer Perry Botkin needed a session singer to make a demo recording of "Wonderful Summer", a song that he wrote with his co-writer and co-producer, Gil Garfield.[2] A now-married Ward agreed to record it in Gold Star Studios. After an experiment in which Botkin sped up the recording by wrapping splicing tape around the capstan of the recorder, he and Ward agreed that the finished recording (with bird and surf sound effects added) would not be just a demo but a recording to be released as a 45 revolutions-per-minute single.

The "altered" recording resulted in the then 21-year-old woman sound like a high school girl; so Ward suggested changing her first name on the record label to that of her daughter, Robin. That fall, "Wonderful Summer" was released on Dot Records. Sales were over one million copies in the United States, propelling the recording to the #14 position on Billboard magazine's Hot 100 singles chart in November 1963.[3]

While Ward was disappearing from the record charts, her session singing career was becoming quite lucrative. In the early to mid-1960s she was one of the stable of singers for The Red Skelton Show; at roughly the same time, she performed the same job for The Danny Kaye Show, and later, The Carol Burnett Show. In the 1970s she worked similarly for The Sonny and Cher Comedy Hour.

Her voice is heard in dozens of television theme songs, including Flipper; Batman; Star Trek: The Original Series; Love, American Style; Maude (with Donny Hathaway providing the lead vocal); and The Partridge Family. She has sung in hundreds of television commercials, most notably those for Rice-a-Roni ("The San Francisco treat").

The theme song was not the only recording that she did for The Partridge Family: she was one of a group of four background vocalists – herself, brothers John and Tom Bahler, and Ron Hicklin – to record all the music for television play and record releases while "posing" as the Partridge Family (only two members of the TV series – Shirley Jones and David Cassidy – recorded with them).

By her own estimate, Ward's voice can be heard in "maybe 800" films. Some of the more notable instances include her voice being dubbed over Natalie Wood's singing in The Great Race and Inside Daisy Clover, doing the same for Janet Leigh in American Dream, and providing the singing voice for Cindy Bear in Hey There, It's Yogi Bear!.

After "A Wonderful Summer", she kept extremely busy with not only television and motion picture session work, but hundreds of recordings for the music industry, including backing Barbra Streisand on "Stoney End"; broadcast recordings of Hair, Grease, Annie, and Hello Dolly; and backup singing for dozens of major recording artists, including Nat "King" Cole, Bing Crosby, Frank Sinatra, Barbra Streisand, Gordon Lightfoot, The Carpenters, Cass Elliott, and Joan Baez.

The law and literature movement focuses on the interdisciplinary connection between law and literature. This field has roots in two major developments in the intellectual history of law – first, the growing doubt about whether law in isolation is a source of value and meaning, or whether it must be plugged into a large cultural or philosophical or social-science context to give it value and meaning; and, second, the growing focus on the mutability of meaning in all texts, whether literary or legal. Those who work in the field stress one or the other of two complementary perspectives: law in literature (understanding enduring issues as they are explored in great literary texts) and law as literature (understanding legal texts by reference to methods of literary interpretation, analysis, and critique).

This movement has broad and potentially far reaching implications with regards to future teaching methods, scholarship, and interpretations of legal texts. Combining literature's ability to provide unique insight into the human condition through text with the legal framework that regulates those human experiences in reality gives a democratic judiciary a new and dynamic approach to reaching the aims of providing a just and moral society. It is necessary, in practical thought and discussion about the use of legal rhetoric, to understand text's role in defining human experience.

By applying literary doctrine to legal writing, the movement allows laws to be more readily interpreted and legal decisions to be more effectively conveyed. Providing clarity of expression can empower citizens, legal professionals, judges, politicians, and the various legal philosophers that keep a democratic society functioning as ideally as possible. Through the application of literary standards to legal documents it becomes easier to accommodate special cases and to shirk despotism and oppressive movements since the human element becomes reunited with the mechanism by which we regulate our lives. In short, the movement gives hope to a legal system that may need a jolt of humanity.

Perhaps first to envision the movement were John Wigmore and Benjamin Cardozo, who acknowledged "novelists and poets" as the principal teachers of law in the first half of the 20th century. Most scholars, however, credit James Boyd White as the founder of the law and literature movement because of the dedicated research and distinguished publications he has contributed to this rapidly growing field. Among his many literary books and articles, White's most renowned publication, *The Legal Imagination*, is often credited with initiating the law and literature movement. This book, first published in 1973, is a fusion of anthology and critique, superficially resembling a traditional legal casebook but drawing on a much wider and more diverse range of sources, with headnotes and questions emphasizing the relationship of legal texts to literary analysis and literary texts to the legal issues that they explore.

The movement began attracting attention in the 1970s and by the 1980s had gained substantial ground in academia. The proponents of the law-in-literature theory, such as Richard Weisberg and Robert Weisberg, believe that literary works, especially narratives centered on a legal conflict, will offer lawyers and judges insight into the "nature of law" that would otherwise go missing in the traditionally strict study of legal rhetoric.

In its early stages, the law and literature movement focused strictly on the law in literature theory; however, beginning in the late 1970s the law as literature perspective began to gain popularity. This perspective seeks to enhance legal studies by examining and interpreting legal texts using the techniques of literary critics. Scholars such as White and Ronald Dworkin find greater relevance in law as literature because it maintains that the meaning of legal texts, such as written law, like any other genre of literature, can only be discovered through interpretation. Although legal scholars have long considered both literary and legal texts in their study of the legal process, the recent degree to which the two seemingly separate genres interact has sparked great debates among scholars.

The law in literature view is specifically concerned with the way in which legal situations are presented in literature. Generally, they place a high value on the "independent" view from which literary writers are able to see the law. They believe that such authors have a lesson to teach legal scholars and lawyers alike about the human condition, and the law's effect on it. Such scholars tend to cite authors like Franz Kafka, Albert Camus, Herman Melville, Fyodor Dostoevsky, and Charles Dickens. The fictional situations presented in literature, these scholars assert, can tell a great deal about political and social situations, and the individual that often find themselves before the court. For example, Robert Weisberg believes that the law in literature offers fertile possibilities. He suggests that even though some literature can not instruct its readers about legal situations, they can still educate law students about the human condition.

Richard H. Weisberg, professor at Cardozo School of Law is another leading scholar of law and literature. Following the lead of James Boyd White, he sees an intrinsic value in the use of literature as a means of discussing legal topics. Unlike White however, who places value on literature for its ability to stimulate critical thought and theory, Weisberg believes that literature should be valued for its ability to cause one to relate to others, and for the political and social contexts that novels, particularly those dealing with the law, grapple with. For Weisberg, this is reason enough for its justification in the legal arena because such novels cause their students to reach conclusions regarding human understanding. In his study *Poethics*, Weisberg states that:

Richard Weisberg's interest in the law and literature movement might be seen as slightly different than that of White, who places emphasis on the rhetorical techniques and abilities that literature utilizes. Weisberg rather wishes to use literature as a way of critiquing social institutions and legal norms. For him it is the subject matter of novels and not their rhetorical tools that make them important in instructing law students, as well as furthering understanding of legal matters for the independent law scholar.

One example of his attempting to validate his stance of the effect of novels onto legal minds, is one where Weisberg cites a real life French lawyer living in France during the beginning of the deportation of French Jews to concentration camps. The lawyer was attempting to assign the duty of

determining Jewry of an individual with only two Jewish grandparents to the state, then controlled by the Nazis and collaborators. In describing the words chosen by the lawyer, Weisberg believes that the "masking of a moral crime" is a direct descendant of Nietzschean resentment, which is widely believed to be a philosophical outlook that permeates through the writings of Albert Camus and Kafka-literary authors whose works law and literature proponents cite often, including Weisberg. His belief that resentment makes its way into the writings of lawyers, such as this Frenchman, is seen as enough of a reason for him to view legal novels as compelling arguments of the human condition and thus their validity towards legal debate.

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