

KEYSTONE RECORD COLLECTORS'

RECORDER

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HERB AND HAL - THE KALIN TWINS

"Mom always liked Hal best" – Herb Kalin

by Phil Schwartz

*If there was a summer theme song in 1958, it would have to be "When" – a bright, incredibly produced, and infectious two-plus minute pop symphony which entered the national charts in June of that year, and remained there for over three months. Its teen, young love theme had enough polish to gain broad acceptance on the more traditional (non-Top 40) stations, giving it widespread radio play in most cities. The fact that it was even recorded was a show-biz stroke of fate, as we found out when the artists **The Kalin Twins** visited the Keystone Record Collectors show in October, 1990.*

Born in 1939, Hal and Herb Kalin graduated from high school in 1952 in Port Jervis, New York. They name their musical influences as Johnny Ray, Kay Starr, and The Four Aces, and were



particularly interested in songs such as "Cry" and "Wheel Of Fortune", which mixed blues and pop styles together.

Following graduation, Hal joined the Air Force, where he became a radio operator during the time of the Korean War. Herb was ineligible for military service because of a complicated broken arm he had sustained playing football.

It was during this period that Herb began performing as "Buddy Ladd", (a combination of Buddy Clark and The 4 Lads), doing a Johnny Ray impression. Having been bitten by the performance bug, Herb left home and nearly starved for six to eight months, when he eventually got a break in Washington, D.C. at Club Players. This was a

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strip joint which provided Herb with at least a steady income of \$60 per week. When Hal got out of the service in 1956, he came to Washington, and the brothers worked on preparing a demo with some original material, and performed locally as the Ladd Twins. The demo included "The Spider & The Fly" and "The Beginning Of Love", and their next stop was New York City, where they took their material to Roulette Records and several smaller labels. They also left a copy with Clint Ballard, Jr. – a writer/arranger who, without their knowledge, contacted Decca Records. This introduction led to a call from Decca offering them a live audition, providing that they could perform five original songs. The session was for the sole audience of Jack Pleis, Decca's powerful musical arranger. Decca was looking for a teenage sound at the time, and Ballard played piano at the audition, which resulted in a contract calling for three singles in the first year, and the signing of Ballard as their manager. The other change in their lives was that they both quit their "day jobs" to concentrate on their budding musical careers. Hal had been working at Western Union singing telegrams over the telephone, and Herb was a salesman. This move gave them time to concentrate on writing, but supporting themselves as small club performers was a financial struggle. One of the songs which they peddled was "Talk About The Girl", recorded by Terry and The Pirates. Originally released on the small Valli label, Phil Chess later picked it up and it became a regional breakout hit on Chess Records.

At their own first recording session, they recorded "Walkin' To School", "Jumpin' Jack", and "The Spider & The Fly". It wasn't until immediately before the release of their first single that they made the decision to use their real names, rather than the Ladd Twins on the label. As Herb recalls, "We decided that, if we were going to become well-known, we might as well be well-known by our real names." Decca 30552 was released in January, 1958, and "Walkin' To School" broke out as the A-side in Washington, and "Jumpin' Jack" got top billing in Baltimore. Sales of approximately 30,000 in the Baltimore/Washington market, and 50,000 nationally encouraged the brass at Decca to believe they had the potential for even more sales with the next release. In preparation for their second session, Hal and Herb began searching through the walls of demo discs (acetates submitted by aspiring writers) at Decca. Their top choice was a song by Jack Keller and Noel Sherman, called "Three O' Clock Thrill". Their manager was equally excited, believing that this was going to be their first million seller.

They had also arranged an original composition called "Tag Along", but, two days before the session were still in search of a third number. Jack Pleis sent them to his office to search through additional acetates. After listening to many, without success, they realized it was late, and the office building was about to be locked up. In frustration, they made a fateful agreement. The agreement was that Herb, sitting in Jack Pleis' executive chair, would reach up over his head and pull one more demonstration disc off the wall. Sight unseen, this was going to be the third song in the recording session. They figured it really didn't matter anyway, since "Three O'

Clock Thrill" was going to be the hit. The result of this lucky draw was a 78 RPM acetate with a hand-written label stating: "When" - Paul Evans¹. Hal remembers, "It was a terrible recording, done in a country and western style with just a guitar." They were so exhausted that they just looked at each other and said, "Well, a deal's a deal," packed up their material with the acetate and headed back to their parent's home in Port Jervis to fine tune the arrangements they had chosen. Their time was largely spent in trying to brighten up "When", nearly giving up at one point, and finally changing the beat completely to a faster, cha-lypso meter.

Memories of this session are that the Ray Charles singers were used as back up, and that everything was done in mono, full-track, with no overdubbing. "When" required only two takes. The first was done in the key of G, and then changed to the key of F sharp for the second take, the one that was eventually used. One of the most-asked questions in interviews over the years has been, "Who was the sax player?" Both Hal and Herb wish they had paid more attention, because neither know the answer. They seem to recall that it was an older black musician, but can't say whether he was a name act or not. Upon hearing the playbacks, Clint Ballard, Jr. was very excited over "Three O' Clock Thrill". The Kalins were also excited, but for a different reason. They couldn't believe how well "When" had come out, and became infatuated with the song in subsequent playbacks. Decca picked "Three O' Clock Thrill" as the A-side, as planned. Hal and Herb weren't so sure.

For about two weeks after its release in April, 1958, there were no trade reports. The first report came from Worcester, Massachusetts, where DJ Dick Smith had played "When" on the air and received tremendous audience reaction. Decca's promotion department was sent a memo at the end of April advising them to start pushing the other side. Simultaneously, the Kalins started their promotional tour in New England, and moved south through New York State. In each city they toured, the record took off, getting major crossover play on country and rhythm/blues stations as well. They also received a lot of television exposure that some artists didn't, because they really weren't considered "rock and roll", which remained a stigma to some programmers in 1958. Their representation was through General Artists in New York, who booked them in many prestigious performances, including the Ed Sullivan show, the Perry Como Show, and the famed black theater – the Apollo.

At the Apollo, they were the only white act on the bill, which included Etta James, the Danleers, and Frankie Lymon & The Teenagers. Herb recalls the emcee, "Pigmeat" Markham, introducing them as "the wailin' Kalin Twins". Appearances on Dick Clark's American Bandstand followed. In all, "When" rode the national *Billboard* charts for 15 weeks, peaking at number five. "Actually," says Herb, "the record went to number one in most cities, but

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¹ The choice of material landed Paul Evans a recording contract of his own for Decca. Although none of his Decca recordings were a hit, Evans became a star a year later when "Seven Little Girls, Sitting In The Back Seat" scored on the Guaranteed label.

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not at the same time." The cumulative sales in any given week is what determines the national chart position. In the midst of their hectic touring schedule, they returned to Decca studios to record "Forget Me Not". Neither Kalin was satisfied with this record, but there was a great rush to get out a follow-up single, and it actually sold quite well, peaking at number twelve nationally. On the strength of these two successes, tours followed for three to four years. The very collectable LP was released by Decca in 1958, and the act maintained their affiliation with that label until 1962, choosing their material from a wide variety of writers, such as Mel Tillis, Barry Mann, Gene Pitney, and Jackie DeShannon. Their late sessions for Decca were done in Nashville, under the direction of Owen Bradley. Even though they felt that the records they were releasing were only getting better, the sales were not there.



The Kalin Twins, 1991

In 1964, Hal wanted to get married and get off the road. He got a job in the computer section of criminal records in the Superior Court System in the Washington area, where he remains today. Herb went to the University of Maryland, and then worked as a parole officer for the same agency. Herb, who had been married through most of their career, has two boys, both Maryland State troopers, and two girls, who, at least now, are not interested in show business. They came out of retirement briefly in late 1966 as a favor to a local promoter, who had arranged a session through Bob Crewe. This session, done at Bell Sound in New York, was produced by Herb Bernstein. The Kalins were not involved at all in the selection of this material, handing over complete control of the session, with, admittedly poor results. "That's one record," chuckles Hal, "that we prefer not to remember." Their next recordings were not until the late 70's.

During the peak of their initial tour, in 1958, the Kalins traveled to England, where they headlined a series of shows. One of their warm-up acts was a young Britisher who was just beginning to break out with a hit called "Move It". The performer, Cliff Richard, has since become a major institution in international popular music. In 1988, in preparation for Cliff's thirtieth anniversary show at



Wembley Stadium, Cliff remembered the impact they had on him during his first major stage appearances. He insisted on having them on the stage with him, and they played an exhilarating two night performance, with an 18-piece band, and 80,000 people at each show. The soundtrack from this show is available (import only). Herb says, "One of the problems in performing 'When', is that the original session used a very good group of musicians and back up singers. It's not that easy to get that sound on stage." However, they were completely astounded at the British performance at how exactly the musicians had learned the arrangements.

What will 1992 bring for the team? They are currently working clubs again, doing several shows a month. However, "we both retire this year," muses Hal, "and then you better watch out for one great comeback."



Kalin Twins discography on Page 4

KALIN TWINS DISCOGRAPHY

45 RPM RELEASES:

January 1958	Decca 30552	Walkin' To School Jumpin' Jack
April 1958	Decca 30642	When Three O' Clock Thrill
August 1958	Decca 30745	Forget Me Not Dream Of Me
December 1958	Decca 30807	It's Only The Beginning Oh, My Goodness
April 1959	Decca 30868	When I Look In The Mirror Cool
June 1959	Decca 30911	Sweet Sugar Lips Moody
December 1959	Decca 30977	Why Don't You Believe Me Meaning Of The Blues
May 1960	Decca 31064	Chicken Thief Loneliness
August 1960	Decca 31111	True To You Blue Blue Town
November 1960	Decca 31169	No Money Can Buy Zing Went The Strings Of My Heart
February 1961	Decca 31220	You Mean The World To Me Momma-Poppa
July 1961	Decca 31286	One More Time (I'm Forever Blowing) Bubbles
June 1962	Decca 31410	A Picture Of You Trouble
October 1962	Amy 969	Sometimes It Comes, Sometimes It Goes
1979	Magnum 1001 (As Herb Kalin)	Thinkin' About You Baby Silver Seagull
1979	Magnum 1001 (As Kalin Twins)	Give Away Silver Seagull
1982	October 19341	Give Away American Eagle When (Disco Version)

EP RELEASE:

1958	Decca ED 2623	When Three O' Clock Thrill Jumpin' Jack Walkin' To School
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LP RELEASES:

1958	Decca DL-78812	Kalin Twins
1962	Vocalion VL-73771	Kalin Twins

IT'S OFFICIAL

At the January 11th Business Meeting, the new officers made a motion that was approved by those in attendance. Starting with the January 1993 show, we will expand from 10 meets to 12 each year. In addition, the show will be held the **SECOND SUNDAY OF EVERY MONTH**. Those of you that participate in Fred Falk's Second Saturday show in Wayne, New Jersey, will have a nice tie-in. The second Sunday was selected due to less major conflicts in a given year (Christmas, Thanksgiving, New Year's, July 4th, Super Bowl, etc.). The only semi-major holiday to conflict is Mother's Day.

That day, the men will have to get to the show early in the morning, before they celebrate in the afternoon. Also, the year that Easter falls on the second Sunday, we will hold the show the week before or the week after.

This is by far the earliest we have ever announced our shows for the coming year. Letters are being sent out to other promoters in the Mid-Atlantic region informing them of our plans. It is hoped with such lengthy notice scheduling conflicts can be avoided as much as possible. **MARK YOUR CALENDARS!**

A PAIR OF CLUBS

With the success of the Keystone Record Collectors Club as well as the current boon in nostalgia, a couple of new "swap" groups are forming. Both groups drew on the formula the KRC used when we were first forming.

First, in the south, the "Cool Cats Club" is a group specializing in '50s culture. Plans include holding meetings in members' homes with music, speakers and memorabilia collecting. They also plan to hold impromptu dances and teach group dance lessons (Madison, Stroll, Bop, Jitterbug, etc.) as well as coordinate travel to record shows and concerts. If interested, contact Renee O'Connell, 11526 Ivy Bush Court, Reston VA 22091. Phone 703-620-1965 (after 6 PM).

Moving north, this next association started in April of 1990, but more formally got organized last month. "The Lost and Found Record Review Session" is an opportunity for doo-wop, R&B, group, and soul collectors to delve more into their area of interest by getting turned on to songs they may not be familiar with. Each month, attendees bring five songs (45s or LPs) they think are obscure from the above categories, including B-sides. Then time is allotted to play them for the rest of the group. It's an excellent way for you to increase your musical knowledge. The next meet is scheduled for Sunday, March 8th at the White Rose VFW, Eberts Lane (near Baughman Auto Salvage). For more information, contact John (Dr. Doo-Wop) Messersmith at 717-292-6921 or Paul McComas at 717-767-5198.

Both organizations are worth looking into.

REMAINING '92 KRC SHOWS

**APR 5 • MAY 3 • JUN 7 • JUL 26 •
SEP 13 • OCT 11 • NOV 8 • DEC 6**

1993 shows will be the second Sunday of every month

**THE BLUE BALL MARKET
1/2 MILE EAST OF RT 23 ON US RT 322
BLUE BALL, PA**

8 miles south of PA Turnpike exit #22, 9 miles east of Ephrata

FLYERS AVAILABLE AT EACH SHOW... SPREAD THE WORD!
Business Meetings 5 PM at the Market after EVERY show.

JANIS MARTIN: THE BEST OF BOTH WORLDS

by Roy Robbins

As she goes about her daily chores of handling the catering and booking the club's talent, you'd be hard pressed to equate her to the rock 'n' roll frenzy that gripped the country in 1956. But for Janis Martin, assistant manager of the Danville, VA. Golf & Country Club, things have worked out just fine, thank you.

When she says that at the present time she has the best of both worlds going for her, you ask for further explanation. It's not until she tells you that she's booked in England and Spain throughout August of 1991 that you realize there is much more to this lady than planning luncheons for the local Lions Club and Rotarians.

Many of us can recall that little pony-tailed girl with the big voice and all those on-stage gyrations, who was being billed by RCA in 1956 as "The Female Elvis". Although none of her records charted, she was still a big hit during live performances, with such songs as "All Right Baby", "Bang Bang", "Drugstore Rock and Roll", "Ooby Dooby", and of course, "My Boy Elvis".

Recalling that in some quarters she was billed as "vulgar" because of the way she moved on stage, Janis chuckles and states, "If they said Elvis was vulgar and wouldn't show him below the waist, you can imagine how they felt to see a barefoot girl come out there and do it, but that was just my style, and that's what I had to do."

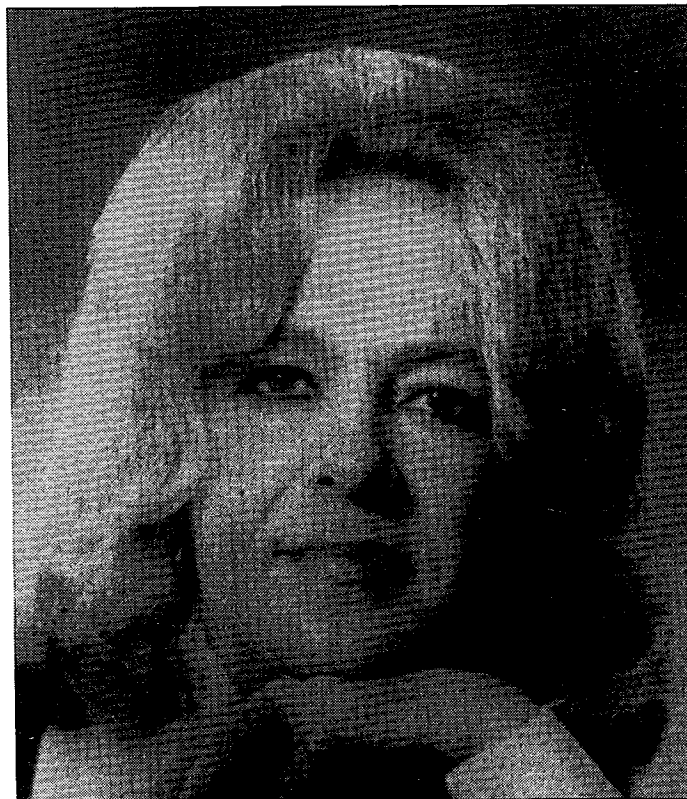
It was that style, and particularly the acceptance of that style in Europe, where rockabilly and rock 'n' roll have never lost their appeal, that keeps Janis performing. While realizing that she has certain obligations as assistant manager at the Country Club – a position she says she thoroughly enjoys – she still loves to perform, and says, "If anyone wants to do a rockabilly show, I'll sure be there."

It was at one of these shows, a benefit for rockabilly pioneer Charlie Feathers at Severna Park, MD. in February of 1990, that several members of the Keystone Record Collectors were treated to some vintage rockabilly, Janis Martin style. Performing on the same card with Ripsaw Records recording star Tex Rubinowitz, former Sun Records artist Vernon Taylor and Sleepy La Beef, Janis stole the show, doing most of her 50's numbers, as well as "Great Balls Of Fire", "Johnny B. Goode", "Crazy", and a 90's rocker, "Hard Rockin' Mama". Performing as a member of the group backing Janis was her 32-year old son, Kevin, who has developed a reputation for being a fantastic drummer in his own right.

You don't have to be around her long to realize that the music Janis grew up singing is still playing a big part in her life. While many of us might have thought that Janis Martin had faded into oblivion, like so many of the performers of the 50's, nothing could be further from the truth. It hasn't been easy however, this road to the point where she now feels she has the best of both worlds: A good family life and the opportunity to continue performing. Being married at the age of 15, and twice divorced from fellow musicians, Janis feels that resentment over her being able to make it

in the recording field while neither of her first two husbands could, caused "friction" and "a little bit of jealousy." Says Janis, "I wouldn't advise anyone to marry a fellow musician, or anyone in show business. Marry somebody that is ordinary and doesn't have any aspirations in that line, and you'll get along a whole lot better." Janis is now married to a man who appreciates her music and who is her biggest fan.

When asked to recount her earliest musical recollections, Janis states that her mother told her that she started singing along with the radio when she was four or five years old. She tried the guitar at age five, and was playing it at age six. When her uncle was 16, he came to live with Janis' family. He sang and played the guitar and mandolin, and Janis' father played "a little guitar." Both worked on a dairy farm and would play in the evenings after work. Janis learned to play by watching them.



Janis started singing professionally in 1951, when she was 11 years old, performing for about a year on a local barn dance program near her home in Sutherland, VA. The program was broadcast live for one hour, with music by Glen Thompson & The Dixie Playboys. After performing for three years with two other bands, she performed on a Virginia Tobacco Festival show in South Boston, VA. Here she found herself onstage with Sunshine Sue (star of the Old Dominion Dance in Richmond), Red Foley and Cowboy Copas. After the show, Copas sent for Janis and talked to her about her future in the music business, but reminded her to finish school first and enjoy her teenage years. Janis did not take this advice, and took Sunshine Sue up on her invitation to do some guest appearances on the Old Dominion Barn Dance, which was the third largest show of its kind, behind the Grand Ole Opry and the WWVA Jamboree out of Wheeling, West Virginia.

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At the age of 13, she became a regular member of the Old Dominion crew, traveling up and down the East Coast, doing shows on Thursday and Friday nights, and the regular Barn Dance show on Saturday in Richmond. At the age of 15, after traveling with the Barn Dance crew for two years, an event occurred which dramatically changed the course of Janis' career.

Carl Stutz, a staff announcer for the Barn Dance who had written "Little Things Mean A Lot", decided to try his hand at an up-tempo type of writing that was becoming popular out of Sun Records in Memphis, TN. He wrote a song titled "Will You Willyum" and asked Janis to perform it live on the stage of the Old Dominion Barn Dance, so that he could gauge the audience reaction. He also recorded it and sent it to his music publisher in New York, as a demo tape of the song. Two weeks after she performed the song, Stutz called Janis. The call to her had to be placed to Pasel's general Store, located near Janis' home, as her family had no phone at home. Stutz told her that when his publisher received her demo tape, he took it to RCA, looking for an artist who could cut that type of up-beat number. Steve Sholz of RCA liked the way Janis had done the song, and asked who the artist was, and if she would like to sign a recording contract with RCA. Shortly thereafter, Janis got a call at the General Store from Chet Atkins in Nashville. Jake Owen, who ran the store, closed it and delivered Atkins' message to the Martin family before Janis got home from school. When Janis got home, the family piled into the car and drove to the General Store, where Janis tried unsuccessfully to reach Atkins, who had left the studio for the day. The following day, she stayed home from school and called Atkins, who asked her to come to Nashville and talk about signing a recording contract. Janis took Atkins up on his offer and on March 8, 1956 she cut her first session for RCA, "Will You Willyum", backed by "Drugstore Rock and Roll" along with two other sides.

A part of Janis' contract called for her to make ten publicity appearances to promote her records. One of the RCA publicity directors stated that although Janis was a female, she had a stage delivery similar to RCA's newest recording star, Elvis Presley, whom RCA had signed in January of 1956. RCA thought it would be a good thing to bill Janis as "The Female Elvis", so publicity stating that she would be the hottest new personality since Presley was initiated.

Janis wasn't too impressed with the title at first, because she had heard Elvis' Sun releases and "didn't really see what all the fuss was about." Once Elvis started recording for RCA and "brushing up his act a little," Janis' attitude changed and then she was proud to be billed as "The Female Elvis".

Even though they recorded for RCA at the same time, Janis never performed on stage with Elvis, and only met him twice to talk to him – once, when he appeared in Danville, VA. at the local barn dance, and once in New York at the RCA studios when Janis went there for a recording session, and Elvis was there to take some publicity stills. Although very few words were ever passed between them, Janis recalled a time when she attended an RCA convention in Miami, FL. in mid-1956. When she

got off the plane, she had two dozen red roses waiting for her, with a note stating, "Good luck Janis, from your male counterpart, Elvis." Janis states that she was real proud of that, and still has the card, in addition to a picture of himself that Elvis autographed for her. Even though she has been offered \$5,000 for the picture, she states it is "definitely not for sale."

Janis recorded for RCA for about 2-1/2 years then semi-retired for the birth of Kevin, her only child. She was back on the road performing when Kevin was about six or seven years old. In late 1958, Janis cut her last session for RCA and retired until 1960 when she signed with Palette Records and cut "Hard Times Ahead", "Cry Guitar", "Teen Street", and "Here Today And Gone Tomorrow Love". RCA and Palette were the only labels for whom she recorded.

Janis feels that contrary to the experiences of many young female recording artists of the time, she was treated quite fairly by RCA, who spared no expense in building up her publicity and promoting her. She still feels that record royalties are secondary to what a person accomplishes as an artist. She states that where an artist makes money is out on personal appearances, when an artist meets the people who are actually buying the records. For several years, RCA actually held back several of the songs she recorded, and it wasn't until 1972 when RCA began releasing them that her agent found out that RCA had expected a resurgence of the rockabilly style, and that was the reason for holding back many of Janis' songs. As Janis says, "I thank God that they did, really."

Thinking back to when she first started singing professionally, Janis recalls that she liked the type of music that black artists such as Ruth Brown and Laverne Baker were putting out, rather than the music of the contemporary white artists. In the beginning, rockabilly was not her favorite style of singing, and when she first heard it, she just considered it up-tempo country-and-western music, or "hillbilly music", as it was called then.

Even though she eventually found her "niche" as a rockabilly-style singer, Janis still credits Ruth Brown with being her greatest inspiration. Recalling the time when she first heard Brown sing "Momma He Treats Your Daughter Mean", she recalls, "Boy, when I heard that I just hit the ceiling. I mean that lady is talented. Ruth is the greatest... she always will be."

Another singer who inspired Janis was Hank Williams, whom she believes was the first rockabilly artist, recording such songs as "Long Gone Lonesome Blues", "I'm In The Dog House Now" and "Mean Mama Blues".

When asked which of the songs she recorded was her favorite, Janis replied that her up-tempo favorite is "All Right Baby", which was cut for RCA in Nashville with a 3-piece band called "The Martins", who traveled with her around the country. Her favorite slow number is another RCA release, "Please Be My Love", written by Don Winters, followed closely by "One More Year To Go".

Her career has afforded Janis many treasured memories, but a few that come readily to mind are being named the most promising country-and-western singer of 1957 by

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Billboard magazine, and being called "The Female Elvis" and knowing that Elvis approved. Another fond memory recalled by Janis was that of a woman she met telling her that Elvis, upon hearing the woman was from Richmond, asked if she knew Janis, telling the woman, "That was one talented little girl". States Janis, "I treasure that." She also treasures the feeling she gets when she is on stage performing, and establishing a rapport with her audience. According to Janis, "That is the greatest feeling there is, next to being in love."

Janis thinks that Elvis was the most talented person on a stage that she has ever seen. His delivery and all the gyrations he did were natural, and he did what he felt like doing while he performed. She says that in this respect, she and Elvis had similar styles, "because as far back as I can remember performing, most artists just stood up before the microphone like a stick, you know, and didn't move, no expressions or whatever, but I had to move. In fact, I couldn't sing with shoes on, I sung barefooted." Janis thinks Elvis developed as one of the greatest entertainers that ever lived. "As far as being a performer, I don't think there's anyone who will ever touch him."

Janis also feels that rockabilly music is making a comeback in the United States. "You hear it more and more in the up-tempo stuff that the artists are doing." According to Janis, it's the basic "raw beat" of rockabilly that has made it endure through the years – that sound of bull bass, drum, flat-top guitar and one electric guitar. According to Janis, that is just raw rock 'n' roll, and she thinks there will always be a place for it. And as long as people want to hear her sing it, Janis Martin is happy to oblige. But embarking on another recording career at age 50 is something Janis is keeping in the proper perspective. While she would do it again if she did not have to invest a lot of time and money into it, Janis realizes she has had the best of both worlds. She states that an awful lot of people fail to make the grade one time in the recording industry. She feels that she made an impression in the 50's and again in the 70's when a lot of 50's music was re-released and she traveled with her band, and now 30 years later, she can still perform from time to time, while continuing her career as a business woman. As Janis says, "I can be ordinary and live a normal life, but once or twice a year I can step back 30 years, put on them blue suede shoes and rock and roll. And I'll do it as long as the people want me." And who knows how long that will be? As Janis says, there are a lot of kids out there just discovering 50's rock. She states it has survived thirty-some odd years "and I don't think it will ever go away."

One thing is certain, the young rockabilly converts Janis makes during one of her shows will insure that the rockabilly sound will continue for quite some time to come.

Yes, I have to agree with her. Janis Martin *does* have the best of both worlds going for her. And those of us who thrive on that rockabilly sound wish her all the best, as she continues to "rock and roll".



JANIS MARTIN DISCOGRAPHY

45 RPM RELEASES:

March 1956	RCA Victor 47-6491	Will You, Willyum Drugstore Rock and Roll
June 1956	RCA Victor 47-6560	Ooby Dooby One More Year To Go
September 1956	RCA Victor 47-6652	My Boy Elvis Little Bit
November 1956	RCA Victor 47-6744	Let's Elope Baby Barefoot Baby

(Above also released as DJ-EP 38 b/w Otto Bash)

March 1957	RCA Victor 47-6832	Love Me To Pieces Two Long Years
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(Above also released as DJ-EP 76 b/w Hank Snow)

June 1957	RCA Victor 47-6983	Love and Kisses I'll Never Be Free
October 1957	RCA Victor 47-7104	All Right Baby Billy Boy, Billy Boy
January 1958	RCA Victor 47-7184	Cracker Jack Good Love
July 1958	RCA Victor 47-7318	Bang Bang Please Be My Love

(Above listed as Janis Martin & Her Boyfriends)

We believe that the above RCA Victor records were released on 78 RPM with 20- prefix through #7104. If any reader has a copy of the last two on 78 RPM, we would like to hear from you.

The following two releases were recorded at the Owen Bradley Studios, Nashville, following an approximately two year retirement:

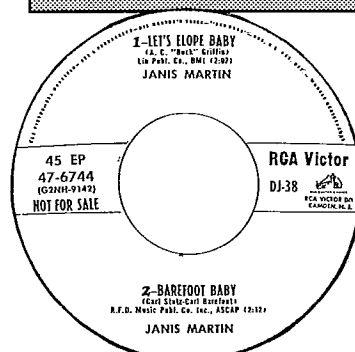
Spring 1960	Palette 5058	Here Today & Gone Tomorrow, Love Hard Times Ahead
Summer 1960	Palette 5071	Cry Guitar Teen Street

The following releases are on Janis' own label:

1978	Big Dutch	I'm Movin' On Beggin' To You
1990	Big Dutch	Rockin' All Over The World Live And Let Live

EXTENDED PLAY 45:

1967	RCA EPA 4093	Just Squeeze Me
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CONCLUSION OF A TWO PART STORY:

DAN HARTMAN

by Ronnie G. Shaeffer

Continued from the last issue of the Recorder

"Pick a day of the week, Dan," I went on.

"Wednesday. What are you doing?"

"I'm asking you to circle that day on your calendar ad infinitum, and to have something from you on the desks of your ten favorite labels every Wednesday from here on out." At this, Dan presented his findings as to my IQ and probable parentage, colorfully illustrated with examples from *The Dictionary of American Slang*. Cowering under my desk in complete disdain, I suggested he reserve some of his imaginative energy for meeting this week's deadline.

The first batch of goodies went out. Pencils with his name

on them, balloons with cheeky messages and other cute little knickknacks began arriving weekly in the executive offices of some of our major cultural temples. Eleven weeks later, the phone rang. It was Dan, talking so fast as to be unintelligible except for a few key phrases like "Edgar Winter Group," "plane tickets to New York," "recording session" and "\$10,000."

This simplistic campaign to wear 'em down worked. With Dan's name now on Epic Records' dotted line, "Frankenstein" was born.

The monster ripped through "Free Ride", "Instant Replay", "I Can Dream About You" and others. Then on to produce and write for other giants like Diana Ross, Wendy O Williams and James Brown, to name a few. His latest is his own new age album setting the stage for the 90's. He stands up to be counted as a major player in one of the world's most competitive and heartbreaking fields. Dan Hartman, from Harrisburg, PA, went to the mountaintop and stayed there to enjoy the view.

RECORD RAMBLINGS

KRC member Ben Barber and his son Mike recently visited recording artist/producer **Dan Hartman** at his studio home in Connecticut (Multi-Level Studios). Dan is working on his latest album, featuring "hard-edged" dance music. The new single, in the framework of "Light My Fire", will be called "Keep The Fire Burning". Negotiations for the package are currently underway with SBK and two other major labels. Dan's other current projects include a Greatest Hits package with Paul Young, an appearance in a duet on Bonnie Tyler's new album, and Broadway musical production for the Alvin Ailey Dance Company.



(L-R) Ben and Mike Barber discuss current and future projects with Dan Hartman at his Connecticut studio/home.

Two members of the popular Lancaster-based group The Tranells passed away in 1991. Lead singer **Joan Stewart**, and **Dave McPhail**, both still residing in the Lancaster area, died within a few months of each other. The group recorded for the Chelten and Flo-Jo labels. Their recording of "Come On And Tell Me" in 1964 scored much regional chart action in Pennsylvania, New Jersey and Delaware. The *Recorder* hopes to have a feature story on this group ready for our next edition.



Paul Gottschall, known professionally as Paul Thomas, passed away February 2, 1991. Paul was the lead guitarist with the Admiraltones, who scored a big northeastern hit with "Rockville U.S.A." (originally on Future, then sold to Felsted records). His solo recordings appeared on the Hi-Mar and Guyden labels. One of his greatest thrills was his appearance at the Grand Ole Opry in Nashville on May 17, 1989. Before retiring from music in the seventies, Paul was the leader of "The Paul Thomas Show", a very popular Lancaster County country band.

KEYSTONE RECORD COLLECTORS'
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K.R.C. is a non-profit organization dedicated to the promotion and advancement of the hobby of record collecting.