



BEAR FAMILY RECORDS

TEL +49 (4748) 8216-16 • FAX +49 (4748) 8216-20 • E-MAIL heidi@bear-family.de

SHIPPING DATE: NOW AVAILABLE

STREET DATE: May 22, 2009

**ARTIST
TITLE**

**Janis Martin
Love And Kisses**

**LABEL
CATALOG #
EAN-CODE**

Bear Family Records
BAF 18001



**ISBN-CODE
FORMAT**

978-3-89916-012-3
180 gram/vinyl



180 gram vinyl

It seems as though nearly every original recording from the 1950s and 1960s has found its way onto Compact Disc, but not always with ideal results. Even the finest CD remastering sometimes fails to recapture the compression and dynamics of the original 78 or 45 releases.

But the high quality of Bear Family's audiophile vinyl editions truly recaptures the presence and audio qualities of the original records. With our longplaying series on 180 gram vinyl we marry the joy of owning a REAL record to today's sound quality.

- DMM (Direct Metal Mastering)
- Disc Cutting: Günter Pauler at Pauler Acoustics, Northeim
- Mastered by Bob Jones
- Pressed by Pallas, Diepholz/Germany

TRACK LISTING

- Side 1**
1. Drugstore Rock And Roll
 2. My Boy Elvis
 3. Barefoot Baby
 4. Let's Elope Baby
 5. Love And Kisses
 6. Good Love

- Side 2**
1. Will You, Wilyum
 2. Bang Bang
 3. Ooby Dooby
 4. All Right Baby
 5. Cracker Jack
 6. Billy Boy, Billy Boy



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INFORMATION

Janis Martin wrote rock'n'roll history!

Rock 'n' roll was a boys club; in fact, almost exclusively a boys club. Few women could master its incendiary qualities, but Janis Martin was one of the few. RCA Victor, which had just signed Elvis, signed Janis too, and placed her in the middle of its promotional vortex. Steve Sholes at RCA Victor dubbed her 'The Female Elvis'. She cut her first session in Nashville in March 1956. *Drugstore Rock 'n' Roll* dates from that first session. "I wrote 'Drugstore Rock 'n' Roll' in about ten minutes," Janis said later. "Everything in that song was actually the scene that was happening for us as teenagers [it was recorded three weeks short of Janis's sixteenth birthday]. The drugstore was the only place we had to go and hang out after school. They had the jukebox and soda fountain and we'd just go and dance and have a soda, maybe order a hamburger and that was our social life."

For the second session, Steve Sholes found what was probably the first song about Elvis, *My Boy Elvis*. It became her third single (the second was a cover of *Ooby Dooby*). In June 1957, Steve Sholes brought Janis to New York. *Love And Kisses* from that first New York session could have been a big hit, as Janis edged closer to the mainstream, but she'd married without anyone's knowledge, her husband was serving with the Armed Forces in Europe. When RCA proposed a European junket in April 1957, Janis jumped at the opportunity, and, by some accounts, disappeared with her husband as soon as the plane landed. By the time she returned to the United States, she was pregnant. "They had spent so much money and time and effort supporting a little sweet-faced, pony-tailed girl," she said, "and all of a sudden this teenaged star was a married woman expecting a baby. Steve Sholes tried putting me into the pop field and tried to promote a more mature image. I wasn't really that interested in it. I wanted to settle down and have my baby."

There was one last session for RCA in Nashville in July 1958, from which we've taken *Bang Bang*. In 1960, the story seemed to end. Janis divorced, and married again. Neither husband liked the idea of her playing showdates, but after she divorced her second husband in 1973, she decided to go back to her first true love. Music.

Colin Escott



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STREET DATE: May 22, 2009

**ARTIST
TITLE**

**Joe Clay
Duck Tail**

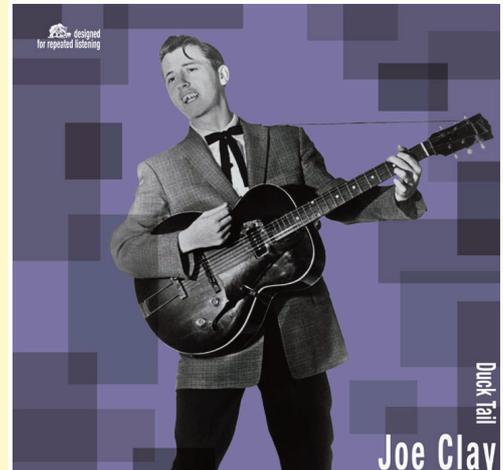
**LABEL
CATALOG #
EAN-CODE**

Bear Family Records
BAF 18002



**ISBN-CODE
FORMAT**

978-3-89916-010-9
180 gram/vinyl



180 gram vinyl

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TRACK LISTING

Side 1	<ol style="list-style-type: none"> 1. Duck Tail 2. Goodbye Goodbye 3. Get On The Right Track 4. Doggone It 5. Cracker Jack 6. You Look That Good To Me (alternate take) 	Side 2	<ol style="list-style-type: none"> 1. Sixteen Chicks 2. Slipping Out And Sneaking In 3. Get On The Right Track (alternate take) 4. Did You Mean Jelly Bean (What You Said Cabbage Head) 5. You Look That Good To Me
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INFORMATION

In a brief recording career spanning just one solitary month in the Spring of 1956, Joe Clay cut this collection of savage, wild, primeval rockabilly music for Vik Records, a subsidiary of RCA Victor. He seemed destined to be no more than a footnote in rock 'n' roll history but the quality of his work would not allow him to be completely forgotten.

This collection contains his timeless nuggets of pure rockabilly gold. *Sixteen Chicks, Duck Tail, Slipping Out And Sneaking In* - classic records that should be a part of everybody's collection.

Ian Wallis

August 2003



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SHIPPING DATE: NOW AVAILABLE

STREET DATE: May 22, 2009

**ARTIST
TITLE**

**Charline Arthur
Burn That Candle**

**LABEL
CATALOG #
EAN-CODE**

Bear Family Records
BAF 18003



4 000127 180032

**ISBN-CODE
FORMAT**

978-3-89916-011-6
180 gram/vinyl



180 gram vinyl

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TRACK LISTING

Side 1	<ol style="list-style-type: none"> 1. Burn That Candle 2. I Heard About You 3. Kiss The Baby Goodnight 4. I'm Having A Party All By Myself 5. What About Tomorrow 6. Honey Bun 	Side 2	<ol style="list-style-type: none"> 1. Welcome To The Club 2. I've Got The Boogie Blues 3. Just Look, Don't Touch, He's Mine 4. Looking At The Moon And Wishing On A Star 5. Flash Your Diamonds 6. Hello Baby
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INFORMATION

Charlene Arthur, the country music rebel!

In the mid-Fifties, women country singers took their cue from Kitty Wells. Then came Charline Arthur who burst forth from a rowdier universe, a place where the boogie was woogied, diamonds were flashed, and men were picked up and cast off. She was one of the few women who could hold her own on-stage with Elvis and the rockabillies. Her unpredictable temperament earned her a somewhat controversial image within the industry, which in turn matched her brassy, larger-than-life vocal style. Charline herself was not overly modest in her self-assessment: *"I was a trend-setter. I was a blues singer, and I wanted to sing something different. I wanted to be an original. I was the first to break out of that Kitty Wells stereotype."*

Charline was performing on KERB in Kermit, Texas when Colonel Tom Parker passed through and heard her singing on air. He brought her to the attention of the Aberbachs at Hill & Range Music, who secured the rights to her original songs and placed her with RCA. She and Elvis toured Texas together in 1955. *"I did a lot of shows with Elvis,"* she said, *"and I came to love him dearly. He used to tell me, 'My mama buys all your records, and sticks 'em under my nose and makes me listen to 'em. She thinks you're great.'"*

By the time her RCA contract expired in 1956, Charline was at odds with the music business in general. In 1965, she relocated to the west coast, and then, in 1978, retired to rural Idaho to live in a trailer. Charline Arthur died in her sleep on November 27, 1987.

Bob Allen