



# TAB COLLARS, SLIM JIM TIES, DRAINPIPES & WINKLEPICKERS

*The Very Best Of British Rock 'n Roll*

## *Disc One*

- VINCE TAYLOR & THE PLAYBOYS Brand New Cadillac
- JOHNNY KIDD & THE PIRATES Restless
- CLIFF RICHARD & THE DRIFTERS Apron Strings
- BILLY FURY My Advice
- JANICE PETERS A Girl Likes
- EMILE FORD & THE CHECKMATES You'll Never Know What You're Missing
- MARTY WILDE My Baby Is Gone (Stop The World)
- DON LANG They Call Him Cliff
- TOMMY STEELE & THE STEELMEN Rock With The Caveman
- TONY CROMBIE & HIS ROCKETS Stop It (I Like It)
- DICKIE BISHOP & HIS SIDEKICKS No Other Baby
- DANNY RIVERS I Got
- MICHAEL COX & THE KREW KATS Sweet Little Sixteen
- CLIFF BENNETT & THE REBEL ROUSERS You've Got What I Like
- RICKY WAYNE with THE FABULOUS FLEE-RAKKERS Hot Chick A'Roos
- DON CHARLES Crazy Man Crazy
- WEE WILLIE HARRIS Rockin' At The 2ls
- DEAN WEBB The Rough And The Smooth
- ADAM FAITH Made You
- MIKE BERRY & THE OUTLAWS My Baby Doll
- DAVE SAMPSON & THE HUNTERS If You Need Me
- SHANE FENTON & THE FENTONES Walk Away
- DICKIE PRIDE Frantic
- TERRY DENE Baby She's Gone
- TERRY WAYNE She's Mine
- VINCE EAGER Five Days, Five Days
- THE FIVE CHESTERNUTS Teenage Love
- ROY YOUNG I'm In Love
- NEVILLE TAYLOR & THE CUTTERS Crazy Little Daisy
- THE SOUTHLANDERS Penny Loafers & Bobby Sox
- ADAM FAITH Runk Bunk
- MARTY WILDE & THE WILDCATS Danny
- JOHNNY KIDD & THE PIRATES Please Don't Touch
- BILLY FURY That's Love
- CLIFF RICHARD & THE DRIFTERS Move It

## *Disc Two*

- BILLY FURY Turn My Back On You
- CLIFF RICHARD & THE SHADOWS Dynamite
- VINCE TAYLOR & THE PLAYBOYS Right Behind You Baby
- TOMMY STEELE & THE STEELMEN Come On Let's Go
- ART BAXTER & HIS ROCK'N'ROLL SINNERS Rock You Sinners
- TERRY WAYNE Slim Jim Tie
- MARTY WILDE & THE WILDCATS Endless Sleep
- WEE WILLIE HARRIS Riot In Cell Block No.9
- DANNY RIVERS Hawk
- DICKIE PRIDE Slippin' 'n' Slidin'
- JOHNNY KIDD & THE PIRATES Growl
- ADAM FAITH Ah, Poor Little Baby
- JANICE PETERS This Little Girl's Gone Rocking
- CLIFF RICHARD & THE SHADOWS Gee Whiz It's You
- DAVE SAMPSON & THE HUNTERS It's Lonesome
- JIMMY CRAWFORD Long Stringy Baby
- BILLY FURY Don't Say It's Over
- SHARKEY TODD & THE MONSTERS Cool Ghoul
- NEVILLE TAYLOR & THE CUTTERS Mercy Mercy Mercy
- THE SOUTHLANDERS I Wanna Jive Tonight
- ROY YOUNG Big Fat Mama
- TOMMY STEELE & THE STEELMEN Elevator Rock
- MARTY WILDE & THE WILDCATS Sea Of Love
- RICKY JAMES Bluer Than Blue
- VINCE TAYLOR & THE PLAYBOYS I Like Love
- TERRY DENE Pretty Little Pearly
- THE LANA SISTERS Ring-a-My Phone
- DEAN WEBB Hey Miss Fannie
- DON LANG & HIS FRANTIC FIVE Red Planet Rock
- CUDDLY DUDLEY & THE REDCAPS Sittin' On A Train
- BILLY FURY It's You I Need
- JOE BROWN & HIS BRUVVERS Darktown Strutters Ball
- LARRY PAGE & THE SAGA SATELLITES I Vibrate
- SCREAMING LORD SUTCH & THE SAVAGES 'Til The Following Night
- JOHNNY KIDD & THE PIRATES Shakin' All Over



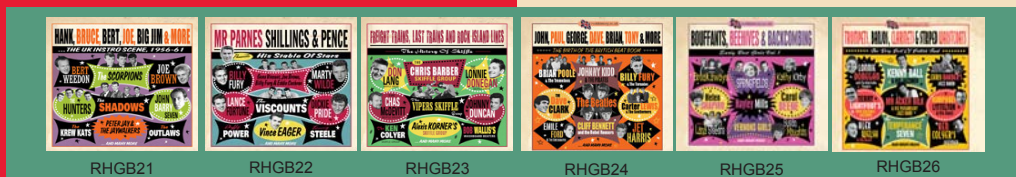
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2CD Set

RHGB 27

Rock & Roll got off to a fairly slow, low-key start in the UK, and it peaked late; indeed, it would take a couple of years before we got the collective bit between our teeth, the first genuine classic British R&R record (Cliff's 'Move It') not being recorded until the Summer of 1958. This compilation attempts the (near-impossible) task of presenting the Very Best of early UK R&R, and includes the handful of benchmark sides which stack up comfortably against their American counterparts. In the United States, R&R had evolved organically, equal parts Blues, R&B, Hillbilly and Western Swing, flourishing prolifically throughout the South in the early 50s before exploding nationally, in 1954. But its arrival in the UK underwent an entirely different process - indeed, it actually came here in instalments, the first of which we'd been blissfully unaware... At that stage (circa 1953/54) it wasn't yet called Rock & Roll, but around this time a number of the UK's popular Variety singers (Alma Cogan, Frankie Vaughan, etc) began to cover various American 'Big Beat' hits which would subsequently have R&R status bestowed upon them. But the second stage, which started around the middle of 1955, following Bill Haley's breakthrough, was a deliberately contrived affair - in essence, Tin Pan Alley's kneejerk response to what it at first considered to be merely the latest novelty dance craze (like, say, the Mambo, which had taken off concurrently). The by-products of this were (i) some truly gruesome cover versions and (ii) what was, in effect, the first 'generation' of British R&R - an endeavour by a number of the UK's Jazz and dance band musicians to cash in on the furore generated by the movies Blackboard Jungle and Rock Around The Clock. The third phase was the birth of a genuine home-grown R&R scene, which got under way during the Summer of 1956. Propelled by ambitious but largely inexperienced teenagers, all still very much learning how to play and finding their chops, this third phase had pretty much evolved out of the UK Skiffle scene and owed much to Lonnie Donegan. But whilst it would take a year or two before this home-grown scene came of age, 'the old guard' had meanwhile not only got the show on the road, they'd begun to taste success. Britain's first R&R group of any real note were Tony Crombie & His Rockets, formed by Jazz drummer Crombie after seeing Rock Around The Clock. A five-piece band, based squarely on the Bill Haley's Comets/Freddie Bell's Bellboys model, they duly copied everything they'd seen in the movie - the stage clothes, the songs, right down to the onstage acrobatics (with the bass player 'riding' the double-bass). Hot on their heels came Art Baxter & His Rock 'n' Roll Sinners who were in essence an identikit operation, playing virtually the same set list. Crombie and Baxter were the first out of the starting blocks in the UK and in the short-term were a massive success, packing out dancehalls wherever they played. However, they were only ever play-acting the Rock & Roll role, and were bound to be found out when something approaching 'the real thing' came along. And come along, it soon did. Certainly, the first important English Rock & Roller was Tommy Steele. In the Spring of '56 he began toting his guitar around Soho's various coffee bars and clubs, where he quickly built a reputation. Publicist John Kennedy and would-be impresario Larry Parnes teamed up to manage him and by the Autumn, he was well on his way, his first record, 'Rock With The Caveman', climbing the charts. On the back of Tommy's breakthrough, British record companies finally began to realise that R&R wasn't merely the latest Mambo but something altogether more substantial, and soon the race was on to launch new artists.



RHGB21

RHGB22

RHGB23

RHGB24

RHGB25

RHGB26

*also available in this series*

FILE UNDER Rock'n'Roll / Pop / 50s / 60s



RockHistory.co.uk is an on-going historical project to record the background stories and the anecdotes from the people who participated in greatest British musical explosion that started back in the 1950s and that went on to reverberate right round the world. Tales about the origins of the songs, the roots of the groups and the front of the performers. These CD releases are part of a series of multi-media release that are all linked via the [www.RockHistory.co.uk](http://www.RockHistory.co.uk)

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