



HELEN, DUSTY, SUSAN, CAROL & MORE

Early Brit Girls Vol. 2

Disc One

- THE VERNONS GIRLS *The Loco-Motion*
- HELEN SHAPIRO *Kiss 'n' Run*
- PENNY *Who Does He Think He Is?*
- JAN BURNNETTE *The Boy I Used To Know*
- ALMA COGAN *All Alone*
- PATSY ANN NOBLE *Sour Grapes*
- BILLIE DAVIS *Tell Him*
- PATTI BROOK *Since You've Been Gone*
- JULIE GRANT *So Many Ways*
- PETULA CLARK *Romeo*
- CAROL DEENE *Kissin'*
- BEVERLEY SISTERS *I Dreamed*
- MARION RYAN *Uh-Oh, I'm Falling In Love Again*
- NANCY WHISKEY with CHAS McDEVITT & HIS SKIFFLE GROUP *Johnny-O*
- MAUREEN EVANS *Plenty Good Lovin'*
- SUZY COPE *Juvenile Delinquent*
- DIANA DORS *The Point Of No Return*
- LYNN CORNELL *Demon Lover*
- ANNETTE KLOOGER *Rhumba Cardi*
- JAN & KELLY *Prepare To Meet Your Fate, Mate*
- CAROL DEENE *Somebody's Smiling*
- LOUISE CORDET *In A Matter Of Moments*
- SUSAN MAUGHAN *Some Of These Days*
- GLENDA COLLINS *Head Over Heels In Love*
- LANA SISTERS *Mister Dee-Jay*
- LORRAE DESMOND *Wait For It*
- BILLIE ANTHONY *This Ole House*
- HELEN SHAPIRO *Keep Away From Other Girls*
- DONNA DOUGLAS *The Message In A Bottle*
- THE SPRINGFIELDS *My Baby's Gone*
- JACKIE LEE & THE RAINDROPS *Will You Love Me Tomorrow*
- VALERIE MOUNTAIN & THE EAGLES *Too Late*
- KATHY KIRBY *Danny*
- SHIRLEY BASSEY *Climb Ev'ry Mountain*

Disc Two

- HELEN SHAPIRO *Little Miss Lonely*
- PETULA CLARK *Sailor*
- MAUREEN EVANS *Never In A Million Years*
- JULIE GRANT *When You Ask About Love*
- BILLIE DAVIS *I'm Thankful*
- PATSY ANN NOBLE *Don't You Ever Change Your Mind*
- SUZY COPE *Not Never Not Now*
- JACKIE FRISCO *You Can't Catch Me*
- CANDY SPARLING *When's He Gonna Kiss Me*
- DONNA DOUGLAS *All The Other Girls*
- CAROL DEENE *On The Outside Looking In*
- VERNONS GIRLS *Don't Wanna Go*
- SPRINGFIELDS *Far Away Places*
- BEVERLEY SISTERS *Born To Be With You*
- JEAN CAMPBELL *Two Hearts, Two Kisses*
- ALMA COGAN *This Little Girl's Gone Rockin'*
- MARION RYAN *Stairway Of Love*
- LANA SISTERS with AL SAXON *Seven Little Girls Sitting In The Back Seat*
- SALLY KELLY *Little Cutie*
- CHERRY ROLAND *Just For Fun*
- PATTI BROOK *Look What You've Done To Me*
- BILLIE ANTHONY *Love And Kisses*
- PAT READER *May Your Heart Stay Young Forever*
- GRAZINA *So What*
- HAYLEY MILLS *Johnny Jingo*
- JACKIE LEE & THE RAINDROPS *There Goes The Lucky One*
- LORRAE DESMOND *Soda Pop Hop*
- SUSAN MAUGHAN *I Didn't Mean What I Said*
- GLENDA COLLINS *Crazy Guy*
- GALE WARNING *Heartbreak Hotel*
- DIANA DORS *Let There Be Love*
- ANNETTE KLOOGER *Amor*
- LYNN CORNELL *Moanin'*
- SHIRLEY BASSEY *As Long As He Needs Me*



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2CD Set

RHGB 31

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Like its predecessor, Bouffants, Beehives & Backcombing - Early Brit Girls Vol.1 (RHGB 25), this compilation traces the rise of UK ladies from the R&R era to the early 60s, and heralds the newly emergent Brit Girl sound that was evolving at the dawn of the Beat era. As we have learned, although the arrival of the archetypal 60s 'dolly bird' was still a couple of years away, by the turn of that decade a whole 'new look' Brit Girl was emerging; a slim, wan, wideeyed young gazelle, the polar opposite of the fiercely glam, tightly-corseted, frilly-petticoated, carefullycoiffed, severely made-up filly of the 1950s, who'd ruled the roost. During the 60s, even the 'old guard' underwent serious makeovers, with the result that establishment figures like Alma Cogan, The Beverley Sisters, Petula Clark, Marion Ryan and Shirley Bassey began to look younger than their mothers for the first time in their lives. And the newcomers to the scene were bringing an entirely fresh look and sound to the party...

Back in the dark ages (aka early/mid 50s), female singers had invariably found themselves cast as the 'poor relations' as far as the UK hit parade was concerned, essentially because the prime singlesbuying market was teenage girls, who tended only to buy records made by those young men who were the objects of their adolescent fantasies. As a consequence, girl singers - most of whom had come up through either the Variety circuit or the various dance bands - were targeted directly at the older, Mums, Dads & Grans' market, and their records generally reflected this, tending to concentrate heavily on naff novelty/show tunes or straight covers of mainstream US hits. The problem here was that there was invariably stiff competition - the same four or five girls would frequently find themselves competing with one another on the same song - which in turn often led to split sales and airplay.

For example, there were no less than five UK covers of Rosemary Clooney's US No.1 'This Ole House' (we've chosen Billie Anthony's, which was the biggest Brit version), ditto Jean Campbell on 'Two Hearts, Two Kisses' (which also had three US hit versions to contend with). This would continue well into the R&R era - The Beverley Sisters went up against plenty of rivals on 'I Dreamed' and 'Born To Be With You', ditto Marion Ryan on 'Uh-Oh, I'm Falling In Love Again' and 'Stairway Of Love', whilst Alma Cogan's (surprisingly good) cover of Ruth Brown's 'This Little Girl's Gone Rockin'' remained unissued at the time, as Janice Peters had already beaten her to it. Talking of UK covers, Maureen Evans first began recording for Woollies' cheap Embassy label, selling truckloads of covers of Connie Francis records; 'Plenty Good Lovin'' was one of her best (Maureen later, of course, had hits under her own steam).

The transition from the 50s to the 60s was gradual rather than instant, and a handful of 'establishment' singers were able to acclimatise to new sounds and styles. None more so, perhaps, than Petula Clark whose singing career stretched back to the late 40s. 'Sailor' and 'Romeo' were a couple of her biggest early 60s hits, although she would successfully reinvent herself later in the decade when she teamed up with writer/producer Tony Hatch. Another 50s name to successfully re-establish herself in the 60s was Shirley Bassey, although it must be said she made fewer concessions to changing styles. 'As Long As He Needs Me' was, of course, from Lionel Bart's Oliver, while her chart-topping 'Climb Ev'ry Mountain' came from The Sound Of Music. One singer who made the musical transition effortlessly, yet astonishingly enjoyed little renewed commercial success, was the aforementioned Alma Cogan; her 1961 release 'All Alone' certainly sounds as though it should have been a hit..



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