



TELL LAURA I LOVE HER

GREAT BRITISH RECORD LABELS: COLUMBIA

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CD1

- RICKY VALANCE *Tell Laura I Love Her*
- CRAIG DOUGLAS *Our Favourite Melodies*
- JIMMY CRAWFORD *Love Or Money*
- DAVE SAMPSON & THE HUNTERS *Sweet Dreams*
- ALMA COGAN *Tell Him*
- CLIFF RICHARD & THE SHADOWS *Nine Times Out Of Ten*
- THE SHADOWS *Quatermass's Stores*
- FRANK IFIELD *I Remember You*
- MONTY SUNSHINE'S JAZZ BAND *Creole Love Call*
- CHERRY WAINER *Money (That's What I Want)*
- BRIAN HOWARD & THE SILHOUETTES *Young And Evil*
- NICK BENNETT *Mr. Lonely*
- BILL FORBES *You're Sixteen*
- THE DRIFTERS *Feelin' Fine*
- JOHNNY DUNCAN & THE BLUE GRASS BOYS *Last Train To San Fernando*
- CHARLES BLACKWELL & HIS ORCHESTRA *Freight Train*
- CHRIS WILLIAMS & HIS MONSTERS *The Monster*
- JIMMY JACKSON'S ROCK'N'SKIFFLE *Good Morning Blues*
- LARRY PAGE *Under Control*
- BILLY SPROUD & THE ROCK'N'ROLL SIX *Rock Mr Piper*
- JILL & THE BOULEVARDS *Eugene*
- JOHN BARRY & HIS ORCHESTRA *Beat For Beatniks*
- MICHAEL HOLLIDAY *Starry Eyed*
- RUBY MURRAY *Real Love*
- DICKIE PRIDE *Don't Make Me Love You*
- TONI EDEN *Grown Up Dreams*
- MR. ACKER BILK / LEON YOUNG STRING CHORALE *A Taste Of Honey*
- SHIRLEY BASSEY *Reach For The Stars*
- RICKY STEVENS *I Cried For You*
- GEOFF LOVE & HIS ORCHESTRA *Coronation Street*
- TOMMY BRUCE & THE BRUISERS *Ain't Misbehavin'*
- THE MUDLARKS *Book Of Love*
- THE AVONS *Rubber Ball*
- HELEN SHAPIRO *Walkin' Back To Happiness*

CD2

- THE SHADOWS *Apache*
- CLIFF RICHARD & THE SHADOWS *The Young Ones*
- DAVE SAMPSON & THE HUNTERS *Talking In My Sleep*
- DICKIE PRIDE *Fabulous Cure*
- JOHNNY DUNCAN & THE BLUE GRASS BOYS *If You Love Me Baby*
- HELEN SHAPIRO *Teenager In Love*
- THE JOHN BARRY SEVEN *Black Stockings*
- RICKY VALANCE *Don't Play No. 9*
- KEVIN KIRK *Don't Waste Your Tears On Him*
- JIMMY CRAWFORD *Our Last Embrace*
- ALMA COGAN *She's Got You*
- THE MUDLARKS *The Mountain's High*
- JULIAN SCOTT *So Tired*
- PATSY ANN NOBLE *Heartbreak Avenue*
- EARL GUEST *Twistin' John*
- NEIL CHRISTIAN & THE CRUSADERS *The Road To Love*
- BERYL BRYDEN *I'm Movin' On*
- THE FIVE CHESTERNUTS *Jean Dorothy*
- BILLIE ANTHONY *Rock-A-Billy*
- TONY CROMBIE & THE ROCKETS *Teach You To Rock*
- THE RAY ELLINGTON QUARTET *Stranded In The Jungle*
- BILL FORBES *Once More*
- TERRY WAYNE *Matchbox*
- JIMMY MILLER & THE BARBECUES *Free Wheelin' Baby*
- CHRIS BARBER'S JAZZ BAND *St George's Rag*
- TOMMY BRUCE *Babette*
- SHIRLEY BASSEY *Tonight*
- MARION RYAN *No Love But Your Love*
- MR. ACKER BILK WITH THE LEON YOUNG STRING CHORALE *Stranger On The Shore*
- RUBY MURRAY *Goodbye Jimmy Goodbye*
- NINA & FREDERIK *Long Time Boy*
- FRANK IFIELD *Tobacco Road*
- MICHAEL HOLLIDAY *The Story Of My Life*

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In 1931, the **Columbia Graphophone Company** merged with **Electrola** and the **Gramophone Company** (who owned the **HMV** label) to form **Electrical & Musical Industries Ltd**, aka **EMI**. Shortly afterwards, **EMI** were obliged to sell **US Columbia** due to anti-trust action taken by their American competitors; **US Columbia** would change hands a couple more times in the 30s, as the Wall Street Crash and The Depression ravaged America - indeed, in 1936 they even became briefly defunct. Meanwhile, however, in the **UK EMI** had successfully retained the **Columbia**, **HMV** and **Parlophone** labels as trading styles, leading to great rivalry and healthy competition.

Columbia UK enjoyed enormous success during the immediate post-War economic boom, albeit with repertoire predominantly sourced from their US counterpart - e.g. **Sinatra**, **Doris Day**, **Frankie Laine**, **Guy Mitchell**, **Johnnie Ray**, etc. But after **US Columbia** moved their UK licensing to **Philips**, in 1952, **Columbia UK** found themselves obliged to develop more home-grown artists to go alongside their extant roster of **Steve Conway**, **Ronnie Ronald**, **Teddy Johnson**, **Josef Locke** and **Victor Silvester**. They also had to find other suitable American labels to license from, and they well and truly hit the jackpot in the Summer of 1956 with **Frankie Lyman & The Teenagers'** chart-topping *'Why Do Fools Fall In Love'*, which came from George Goldner's New York-based **Gee** label.

This extraordinary slice of good fortune put **Columbia** in pole position to cash in on **Rock & Roll**, and they duly registered with the UK's first home-made R&R chart record, **Tony Crombie & The Rockets'** *'Teach You To Rock'*, a few months later. But of course, the most important home-grown **Rock & Roller** was **Cliff Richard**, the eternal bachelor boy whose successes - along with those of his mighty backing group, **The Shadows** (the former **Drifters**, whose **Hank B. Marvin** and **Bruce Welch** had first recorded with **The Five Chesternuts**) - lifted **Columbia's** status significantly in the **EMI** firmament.

Elsewhere, a number of 'old school' acts who tried to hop aboard the R&R bandwagon with covers of contemporary American hits included **Billie Anthony**, **The Mudlarks**, **Ruby Murray**, **Michael Holliday** and **The Avons**. **Columbia** had also been quick to enter the Skiffle race, enjoying spectacular success with **Johnny Duncan & Blue Grass Boys**, whose *'Last Train To San Fernando'* spent several weeks at #2 in Sept/Oct 1957.

At the turn of the 60s an unexpected Trad boom provided a welcome boost for artists like **Chris Barber**, **Monty Sunshine**, **Chris Williams** and particularly **Acker Bilk**, whose *'Stranger On The Shore'* topped both the UK and US charts. This was followed by a mini MOR boom, which proved equally beneficial for singers like **Shirley Bassey** (her *'Reach For The Stars'* was another chart-topper), **Nina & Frederik**, **Frank Ifield** (his yodelsome revival of *'I Remember You'* spent 8-weeks at #1), **Ricky Stevens** and **Marion Ryan**.

The **Shadows'** twangular successes, meanwhile, had fuelled an impressive outbreak of UK **Instromania**, which manifested itself in many forms - as these discs from **John Barry** (whose string-driven productions helped change the sound of UK Pop), **Cherry Wainer** (her unlikely cover of **Barrett Strong's** *'Money'* was perhaps a prophecy of things to come), **Geoff Love**, **Charles Blackwell** and **Earl Guest** readily confirm.

Finally, the early 60s also saw an upswing in popular Girl singers, largely driven by fourteen-year old **Helen Shapiro's** chart-topping exploits (*'Walkin' Back To Happiness'*, penned for her by **John Schroeder** and **Mike Hawker**, had been her second consecutive #1, in the Autumn of 1961). On the back of Helen's arrival, **Alma Cogan** was even inspired to reinvent herself, for perhaps the third or fourth time, whilst **Toni Eden**, **Beryl Bryden**, **Patsy Ann Noble** and in particular, **Jill & The Boulevards**, also weighed in with some memorable releases (the latter's *'Eugene'* sounds many years ahead of its time).

And so it came to pass that 1962 had turned out to be a truly remarkable year for **Columbia**, with chart-toppers from **Cliff**, **The Shads** and **Frank Ifield** combining to give them a total of 26-weeks at #1...



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