



VENUS IN BLUE JEANS

GREAT BRITISH RECORD LABELS: PYE

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CD1

- MARK WYNTER *Venus In Blue Jeans*
- JULIE GRANT *Up On The Roof*
- EMILE FORD & THE CHECKMATES *Counting Teardrops*
- THE PACKABEATS *Theme From "The Traitors"*
- THE VISCOUNTS *That Stranger Used To Be My Girl*
- EDEN KANE *Hot Chocolate Crazy*
- THE EAGLES *Exodus - Main Theme*
- THE BROOK BROTHERS *Warpaint*
- JIMMY JUSTICE *When My Little Girl Is Smiling*
- VALERIE MOUNTAIN *Some People*
- PHIL FERNANDO WITH DAVE LEE'S BANDITS *Make Ready For Love*
- KENNY BALL & HIS JAZZMEN *Midnight In Moscow*
- THE KESTRELS *There Comes A Time*
- BOBBY DEACON *A Fool Was I*
- JOHNNY BEV *No Peace Of Mind*
- RON GRAINER & HIS GROUP *Old Ned (Theme From "Step Toe & Son")*
- PETULA CLARK *Baby Lover*
- BEN BOWERS WITH BERTIE KING'S ROYAL JAMAICANS *Not Me*
- JOE BROWN *What's The Name Of The Game*
- CHICK WITH THE TED CAMERON GROUP & THE DJS *Early In The Morning*
- JOSH MACRAE *High Class Feeling*
- THE CHECKMATES *Tornado*
- LANCE FORTUNE *Be Mine (Alle Madchen Wollen Kussen)*
- DAVID MACBETH *Mr Blue*
- COLIN HICKS *Little Boy Blue*
- TONY HATCH ORCHESTRA *Ghost Squad (Theme From The T.V. Series)*
- MIKI & GRIFF WITH THE LONNIE DONEGAN GROUP *Hold Back Tomorrow*
- DICKIE VALENTINE *One More Sunrise (Morgen)*
- LITA ROZA *You're The Greatest*
- THE BREAKAWAYS *He's A Rebel*
- BENNY HILL *Pepys' Diary*
- THE JEFF ROWENA GROUP *Ten Ton Caroline*
- LONNIE DONEGAN & HIS GROUP *My Old Man's A Dustman*

CD2

- EMILE FORD & THE CHECKMATES *What Do You Want To Make Those Eyes At Me For?*
- THE BROOK BROTHERS *Ain't Gonna Wash For A Week*
- JIMMY JUSTICE *Dawning*
- THE FLEE-REKKERS *Brer Robert*
- DANNY DAVIS *Tell Me*
- MARK WYNTER *Go Away Little Girl*
- THE BILL SHEPHERD ORCHESTRA *Tequila*
- RAY ELLINGTON *Charlie Brown*
- PETULA CLARK *Alone*
- PETE CHESTER & THE CONSULATES *Ten Swingin' Bottles*
- JOHNNY DUNCAN & THE BLUE GRASS BOYS *Sleepy Eyed John*
- CHRIS BARBER & HIS JAZZ BAND ft. OTTILIE PATTERSON *Georgia Grind*
- MR ACKER BILK'S PARAMOUNT JAZZ BAND *Travelling Blues*
- THE MIGHTY TERROR *T.V. Calypso*
- GARY MILLER *The Garden Of Eden*
- JOHN FRASER *Bye Bye Love*
- KEN CAVALIER *Kathleen*
- THE ORIGINAL CHECKMATES *Checkmate Stomp*
- CHERRY WAINER *Valencia*
- EDEN KANE *You Make Love So Well*
- DEAN STERLING & THE TEEN-BEATS *Lost Love*
- IAIN GREGORY *Can't You Hear The Beat Of A Broken Heart*
- THE ROULETTES *Hully Gully Slip'n Slide*
- DAVY JONES *Scenery*
- JULIAN *Can't Wait*
- PETER KNIGHT & THE KNIGHTRIDERS *Lucky Stars (Thank Your Lucky Stars theme)*
- MARION RYAN *Cry Me A River*
- DIANA DORS *Roller Coaster Blues*
- KATHY KIRBY *Love Can Be*
- JO PETERS *When Opportunity Knocks*
- JOE 'MR PIANO' HENDERSON *Treble Chance*
- LORD INVADER *Teddy Boy Calypso*
- KENNY BALL & HIS JAZZMEN *Sukiyaki*
- LONNIE DONEGAN & HIS SKIFFLE GROUP *Cumberland Gap*

also available in this series



DECCA RHGB35

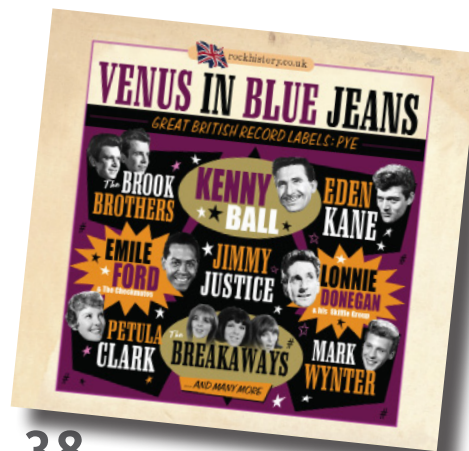


ORIOLE RHGB36



COLUMBIA RHGB37

FILE UNDER Various / Pop / 50s / 60s



2CD Set

RHGB 38

Released June 15th 2015

827565060740

PYE RECORDS were latecomers to the UK record market, their inaugural releases appearing in Sept. 1955. They were formed as the result of the amalgamation of **Polygon Records** and **Nixa Records**, both of whom had been taken over by **Pye Limited**, a radio/television/telecommunications company whose own roots dated back to 1896, when William George Pye founded W.G. Pye & Co. Limited., a part-time business making scientific instruments in Cambridge. In the decades leading up to WW2, Pye Limited progressed from manufacturing wireless receivers to early television receivers, and ultimately to cutting-edge radio, radar and telecommunications equipment which would be utilised by the British Army during wartime, and by commerce, industry, police and government departments thereafter.

Pye had also been manufacturing gramophones, radiograms and record players, which presumably led to their acquiring the **Nixa Record Company** in 1953. **Nixa** had been formed in 1950 by **F.H.B. Nixon**, and were only the second company to release LP records in the UK (**Decca** being the first). They largely specialised in Classical, Jazz and continental Cabaret music, and had been set up primarily to market the catalogue of the Paris-based **Compagnie Générale Du Disque**, outside of France. In 1955 **Pye** also purchased the **Polygon** company, whom they duly merged with **Nixa** to form the **Pye-Nixa** label, which immediately became a major player in the UK market.

Polygon had been incorporated in 1949 by record producer Alan A. Freeman and **Petula Clark's** father, **Leslie Clark**, essentially as a vehicle for his daughter's records (NB: by all accounts, everyone involved with the company referred to it as "Dead Parrot Records"). Ironically, although they'd enjoyed some success with Pet's releases ('*The Little Shoemaker*' made the Top 10 in 1954), the label's biggest hit had been Jimmy Young's cover of **Nat 'King' Cole's** '*Too Young*', which topped the UK charts in 1951. **Polygon** had also charted with **Joe 'Mr Piano' Henderson**, **Dorothy Squires**, **Johnny Brandon** and **The Radio Revellers**, and they had recently launched the **Polygon Jazz Today** series, which had been critically well-received; more to the point, it served to bring **Chris Barber**, **Lonnie Donegan** and **Ottilie Patterson** on board, each recorded an EP for Jazz Today.

Perhaps taking **Decca** as a role model, **Pye-Nixa's** modus operandi was for strictly home-grown, in-house productions. They started to register hits more or less immediately, with early chart entries from **Gary Miller**, the aforementioned **Pet Clark**, and housewives' favourite **Edmund Hockridge**. But musically, things began to pick up significantly following **Lonnie Donegan's** arrival, and in the Spring of '57 he registered his first #1 with '*Cumberland Gap*' (the million-selling '*My Old Man's A Dustman*' would be an even bigger hit for him three years hence). During the 50s, **Pye-Nixa** were about the only major UK label to try and cater for the West Indian market, issuing Calypsos by artists like **Ben Bowers**, **Bertie King's Jamaicans**, **The Mighty Terror** and **Lord Invader**, whilst another UK-domiciled West Indian, **Emile Ford**, cut one of the label's biggest-ever hits, '*What Do You Want To Make Those Eyes At Me For?*' in late '59.

Pye dropped the 'Nixa' from their label billing in January 1960, although it was business as usual as they continued either trying to break new acts - e.g. **Bobby Deacon**, **Eden Kane**, **Chick** (a **Joe Meek** hopeful), **Dean Sterling**, **Joe Peters**, **Valerie Mountain**, **The Roulettes** - or persevered with artists like **Davy Jones**, **Josh MacRae**, **The Kestrels**, **Johnny Duncan**, **Iain Gregory**, **Jeff Rowena** and **Johnny Bev**, who'd all been around for a while. The latter was, in fact, **John Beveridge**, aka **Joe Brown's** rhythm guitarist; **Joe**, of course, had transferred to **Pye's** **Piccadilly** subsidiary, although '*What's The Name Of The Game*' appeared on a **Pye** Various Artists EP.

But ultimately, **Pye** earned a reputation for their excellent cover versions of US hits - usually, of Brill Building songs - as perhaps best evidenced by **The Brook Brothers** (their '*Warpaint*' and '*Ain't Gonna Wash For A Week*' real killers), **Jimmy Justice** ('*When My Little Girl Is Smiling*' and '*Dawning*'), **Mark Wynter** (whose first two Pye 45s, '*Venus In Blue Jeans*' and '*Go Away Little Girl*', were huge hits), **The Breakaways** ('*He's A Rebel*'), **The Viscounts** ('*That Stranger Used To Be My Girl*') and **Julie Grant** '*Up On The Roof*' marked her chart debut.



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