



SHAKIN' ALL OVER

GREAT BRITISH RECORD LABELS: HMV

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CD1

JOHNNY KIDD & THE PIRATES *Shakin' All Over*
 GERRY TEMPLE *No More Tomorrows*
 JOHN LEYTON *Oh Lover*
 OZZIE WARLOCK & THE WIZARDS *Juke Box Fury*
 PATSY ANN NOBLE *A Good Looking Boy*
 MIKE BERRY WITH THE OUTLAWS *Don't You Think It's Time*
 THE KREW KATS *Trambone*
 ALMA COGAN *Pink Shoelaces*
 RUSS SAINTY with THE NU-NOTES *Keep Your Love Locked (Deep In Your Heart)*
 MICHAEL COX *Stand Up*
 RICHARD HARDING *Jezebel*
 BOBBY ANGELO *Don't Stop*
 ANDY CAVELL *Hey There Cruel Heart*
 CAROL DEENE *It Happened Last Night (At The Movies With You)*
 BERT WEEDON *Red Guitar*
 ADAM FAITH *High School Confidential*
 LES HOBEAUX *Two Ships*
 BEVERLEY JONES *The Boy I Saw With You (I Know Him Well)*
 CHARLES BLACKWELL ORCHESTRA *Midnight In Luxembourg*
 DANNY HUNTER *Who's Gonna Walk Ya Home?*
 THE OUTLAWS *Indian Brave*
 ROSE BRENNAN *Tra La La*
 JOHN LEYTON *Lonely City*
 ALMA COGAN *The Story Of My Life*
 MIKE SAGAR & THE CRESTERS *You Know*
 DEAN SHANNON *Blinded With Love*
 JILL DAY *I Hear You Knocking*
 KENNY LYNCH *Strolling Blues*
 JOAN REGAN *May You Always*
 DON SPENCER *Fireball*
 KEN MACKINTOSH & HIS ORCHESTRA *No Hiding Place*
 DON LANG & HIS FRANTIC FIVE *Reveille Rock*
 JOHNNY KIDD & THE PIRATES *Magic Of Love*
 SCREAMING LORD SUTCH & THE SAVAGES *'Til The Following Night*

CD2

MIKE BERRY WITH THE OUTLAWS *Tribute To Buddy Holly*
 JOHN LEYTON *Lone Rider*
 JOHNNY KIDD & THE PIRATES *Feelin'*
 THE OUTLAWS *The Outlaws*
 SUZY COPE *Teenage Fool*
 RONNIE HILTON *The Wonder Of You*
 DANNY WILLIAMS *Moon River*
 ALMA COGAN *Stairway Of Love*
 RUSS SAINTY *Send Me The Pillow (That You Dream On)*
 MICHAEL COX *Honey, 'Cause I Love You*
 ADAM FAITH *(Got A) Heartsick Feeling*
 BERT WEEDON *South Of The Border*
 KENNY LYNCH *Mountain Of Love*
 MIKE BERRY WITH THE OUTLAWS *Loneliness*
 BARRY BARNETT *Susie Darlin'*
 RICKY JAMES *Knee Deep In The Blues*
 GERRY TEMPLE *Seventeen Come Sunday*
 DANNY RIVERS & THE RIVERMEN *Movin' In*
 GEOFF GODDARD *Girl Bride*
 THE PLANETS *Screwball*
 NELSON KEENE *Keep Lovin' Me*
 THE THREE KAYES *Ivory Tower*
 EDDIE MANNION *Quiet Girl*
 YANA *Climb Up The Wall*
 BOBBY ANGELO *I Gotta Have You*
 STEVE PERRY *Step By Step*
 JACK PARNELL *Kansas City*
 KEN MACKINTOSH & HIS ORCHESTRA *The Swivel*
 CAROL DEENE *Sad Movies (Make Me Cry)*
 PAT PHOENIX *Coronation Street Monologue*
 MICHAEL MEDWIN / BERNARD BRESSLAW / ALFIE BASS & LESLIE FYSON *The Army Game*
 BERNARD BRESSLAW *Mad, Passionate Love*
 BARBARA WINDSOR *Ten Gallon Hat*
 DON LANG & HIS FRANTIC FIVE *6-5 Special*

in this series

WELL I ASK YOU DECCA RHGB35
 LIKE I DO ORIOLE RHGB36
 TELL LAURA I LOVE HER COLUMBIA RHGB37
 VENUS IN BLUE JEANS PYE RHGB38
 ARE YOU SURE FONTANA RHGB39
 SHAKIN' ALL OVER HMV RHGB40

2CD Set RHGB 40

Released September 18th 2015



827565060900

His Masters Voice regularly known as plain **HMV** is one of the oldest names in recorded sound, while its 'Nipper' logo remains, unquestionably, the most iconic image in the history of the record industry. The label is, of course indelibly linked to **Electrical & Music Industries Ltd** (aka **EMI**), of which it was a founder member in 1931. However **HMV's** own roots go back considerably further, to 1897, and **The Gramophone Company**. One of the first recording companies to operate in the UK, it was founded by William Barry Owen and Trevor Williams as the UK wing of the **United States Gramophone Company**, which had itself been inaugurated in Washington in 1892, by German-born US citizen Emile Berliner. In 1898, Berliner also formed **Deutsche Grammophon Gesellschaft** in his native Hanover, although **DGG** would abruptly sever links with both its US and UK counterparts at the outset of WW1.

The name '**His Master's Voice**' of course came from the celebrated portrait of *Nipper*. The image was first used on the cover of the company's UK catalogue in 1899, and the following year it was registered as a trademark in the United States. In 1909 they'd belatedly started using the Nipper trademark in the UK, after which the label was generally referred to as either '**His Masters Voice**' or '**HMV**'. The company grew from strength to strength - they opened the first **HMV** record shop in London, in 1921 - and their success very much mirrored that of their US parent company.

In 1931, **The Gramophone Company** was merged with **Electrola** and the **Columbia Graphophone Company** to form the giant **Electrical & Musical Industries Ltd**. In the UK, **EMI** successfully retained the **Columbia**, **HMV** and **Parlophone** imprints as label names, leading to great rivalry, strong competition and continued success. In 1935 **RCA** sold its stake in **EMI**, although it retained **Victor** and its rights to the '**His Masters Voice**' trademark in America.

Like many British record labels, **HMV** enjoyed considerable success during the post-WW2 economic boom, albeit predominantly with American, **RCA-Victor** repertoire - e.g. **Eddie Fisher**, **Perry Como**, **Vaughn Monroe**, **Glenn Miller**, etc. But their roster also boasted a healthy selection of home-based artists, notably **Joe Loss**, **Arthur Askey**, **Ivy Benson**, **Max Miller**, **The Skyrockets**, and as the 40s morphed into the 50s, they added **Donald Peers**, **Max Miller**, **The Tanner Sisters**, **David Hughes**, **Malcolm Vaughan** and, rather more notably, artists like **Alma Cogan**, **Max Bygraves**, **Frankie Vaughan** and **Ronnie Hilton**, whose careers would all endure.

The UK's early forays into R&R were dismal, oft-risible affairs, and **HMV's** weren't greatly different. Nonetheless, most aficionados would agree that **Jill Day's** unlikely cover of the **Gale Storm/Smiley Lewis** US hit '*I Hear You Knocking*' in January 1956 was one of the UK's first credible stabs at R&R, a performance very nearly mirrored a year hence by **Rose Brennan's** reading of the **Georgia Gibbs/Lavern Baker** US chartrider '*Tra La La*'.

Of course, **HMV** initially had the biggest ace in the R&R pack in the shape of **Elvis Presley**, but when **RCA-Victor** terminated their licensing agreement in 1957, it (a) knocked a huge hole in their release schedules and (b) forced them to concentrate more on home-grown acts. They attempted a few half-hearted stabs at *Skiffle*, whilst R&R singers like **Ricky James** and **Barry Barnett** fared little better. **HMV** even issued a couple of **Adam Faith** 45s in 1958, including a creditable cover of **Jerry Lee Lewis**' '*High School Confidential*'; but it would be another year - and on a different label - before **Adam** hit his stride. At this stage of the game, **HMV** were still rather more comfortable with established Variety-styled singers like **The Three Kayes**, **Yana**, **Joan Regan** and **Ronnie Hilton**, or Novelty material like '*The Army Game*' and its **Bernard Bresslaw** spinoffs - they were still at it a few years later, with releases from **Barbara Windsor** and **Patricia Phoenix**.

Instrumentals were often viewed as Novelty records around this time, although the advent of **The Shadows** in 1960 would soon put a stop to all that! **HMV** were well served for Instros, with artists like saxman **Ken Mackintosh** and trombonist **Don Lang**, while **Ozzie Warlock & The Wizards**' (in reality writer/arranger **Tony Osbourne's**) driving '*Juke Box Fury*' was the original theme tune to **BBC TV's** *Juke Box Jury*. Once '*Twang*' had arrived, so did groups like **The Planets**, **The Krew Kats** (i.e. **Marty Wilde's** former **Wild Cats**, with **Big Jim Sullivan** on lead guitar) and even old stager **Bert Weedon**, whilst guitar virtuoso **Richard Harding** sprang from **The Cresters** to cut a one-off killer 45. When **HMV** finally got to grips with R&R they did so in spectacular style, with **Johnny Kidd & The Pirates**, whose riveting '*Shakin' All Over*' topped the UK charts in the Summer of 1960 and seemed to fuel a mini-boom of bequipped young teen oriented crooners. Following **Helen Shapiro's** breakthrough in the Spring of 1961, UK record companies were quick to try and cash in and for the next eighteen months or so, you could hardly move for unknown teenaged girl singers. Finally, cult indie producer **Joe Meek** saw an enormous number of his revered **RGM** productions released on **HMV**, by a plethora of artists. Featured herein are several big sellers and a handful a genuine collectors' rarities, most notably songwriter **Geoff Goddard's** falsetto-laden '*Girl Bride*'.