



# THAT'LL BE THE DAY

## FIVE DOZEN DODGY BRITISH COVER VERSIONS

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CD1

1. LARRY PAGE That'll Be The Day
2. BREAKAWAYS He's A Rebel
3. FRANK KELLY with THE HUNTERS  
I Saw Linda Yesterday
4. GARRY MILLS Running Bear
5. DICKIE VALENTINE A Teenager In Love
6. KING BROTHERS Wake Up Little Suzie
7. BOB CORT SKIFFLE  
School Day (Ring! Ring! Goes The Bell)
8. RONNIE CARROLL Footsteps
9. MUDLARCS Book Of Love
10. BARRY BARNETT When
11. BILLIE ANTHONY I Dreamed
12. DON LANG Queen Of The Hop
13. DON CHARLES The Hermit Of Misty Mountain
14. VINCE EAGER El Paso
15. JESS CONRAD This Pullover
16. CLIFF RICHARD & THE DRIFTERS Schoolboy Crush
17. ALEX MURRAY Teen Angel
18. NELSON KEENE Image Of A Girl
19. PAULINE SHEPHERD Treasure Of Love
20. OLIVER REED Ecstasy
21. CHAS McDEVITT GROUP  
ft. SHIRLEY DOUGLAS Real Love
22. AVONS Rubber Ball
23. COLIN HICKS La Dee Dah
24. CUTTERS I've Had It
25. JIMMY JUSTICE A Little Bit Of Soap
26. RICKY JAMES Party Doll
27. THREE BARRY SISTERS Tall Paul
28. CRAIG DOUGLAS Nothin' Shakin'
29. MARION RYAN Ding-Dong Rock-A-Billy Wedding
30. ANNETTE KLOOGER with THE FOUR JONES BOYS  
Why Do Fools Fall In Love
31. FRANKIE VAUGHAN My Boy Flat Top
32. CHARLIE DRAKE Sea Cruise
33. VIPERS Summertime Blues

CD2

1. JOHN LEYTON Tell Laura I Love Her
2. MOST BROTHERS Whole Lotta Woman
3. WEE WILLIE HARRIS Love Bug Crawl
4. TERRY WAYNE Your True Love
5. DENNIS LOTIS Honey Love
6. ANN SHELTON Seven Days
7. CAROL DEENE Johnny Get Angry
8. GARY MILLER Mission Bell
9. RAY ELLINGTON Charlie Brown
10. TERRY DENE Start Movin' (In My Direction)
11. KESTRELS There Comes A Time
12. EDMUND HOCKRIDGE Sixteen Tons
13. GALE WARNING Heartbreak Hotel
14. KAYE SISTERS Dark Moon
15. DOUG SHELDON Runaround Sue
16. VISCOUNTS Rockin' Little Angel
17. BROOK BROTHERS He's Old Enough To Know Better
18. ALMA COGAN I'm In Love Again
19. DANNY DAVIS Patches
20. DeLAINE SISTERS It Might As Well Rain Until September
21. EMILE FORD & CHECKMATES Your Nose Is Gonna Grow
22. AL SAXON Only Sixteen
23. RORY BLACKWELL & HIS BLACKJACKS Bye Bye Love
24. FOUR JONES BOY Tutti Frutti
25. LITA ROZA Lucky Lips
26. MIKE PRESTON Just Ask Your Heart
27. DUFFY POWER Kissin' Time
28. LANA SISTERS with AL SAXON  
(Seven Little Girls) Sitting On The Back Seat
29. RIKKI PRICE Tom Dooley
30. ADAM FAITH Country Music Holiday
31. WINIFRED ATWELL Raunchy
32. MIKE BERRY with THE OUTLAWS  
Will You Love Me Tomorrow
33. JIM DALE The Train Kept A-Rollin'

FILE UNDER Various / Pop / 50s / 60s

## 2CD Set RHGB 42

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When deejay Kenny Everett started playing random dodgy oldies on *Capital Radio* back in 1977, in search of "The worst record ever made", he struck a nerve. Every week he'd get a sack of mail from listeners, nominating increasingly bigger stinkers, and the whole shebang quickly mushroomed, taking on a life of its own. The sheer enthusiasm and unsuppressed, manic glee with which Everett pursued his task made for radio gold, and he duly played us some magnificently dire stuff. Eventually, one of the specialist reissue companies, K-Tel, got in on the act and collaborated with Kenny to compile the *World's Worst Record Show* album, which presented twenty of the biggest clinkers. Pressed up on special yuk-green vinyl, it sold in its truckloads, and even made the UK LP charts.

In among all the Death Discs and other novelty items were some truly gruesome British cover versions of American hits - indeed, it famously featured three of **Jess Conrad's**, most notably the dreaded 'This Pullover'. Moreover, for myself and many of my like-minded mates, these were the hidden gems we'd been seeking out for years!

In truth, Jess was nowt but a Learner. Back 1957, **Larry Page** - aka *The Teenage Rage* - had been responsible for perhaps the most maligned, infamous UK cover of them all, viz: his spectacularly bizarre reading of The Crickets' 'That'll Be The Day'. But it is to his eternal credit that Larry - who of course, went on to carve out a mighty career as a manager, producer, and record company mogul - has always rather enjoyed his notoriety in the covers' genre: "In those days you had no control over what you were doing... as Reg said, 'I didn't have any f\*\*\*ing say in it!' EMI thought that The Crickets' record was a demo, and mine would be bigger. More uptempo, and better. Wrong! The first time I heard their arrangement was at Abbey Road... the backing was Geoff Love and his Orchestra and the Rita Williams Singers. It was the biggest load of crap you ever heard! But I did get to meet Buddy Holly, who told me he liked it... would he lie? And yes, it was me on the *Sheet Music* for ages, until they saw the error of their ways!..." In microcosm, Page's cover of 'That'll Be The Day' perfectly depicts everything that was wrong with the UK record industry at that time. Clueless record companies, A&R men and arrangers who hadn't the remotest idea what they were up to, and session musicians who had neither the feel nor interest in what they were playing. Many of the artists featured on this 2-CD set were actually excellent singers, but were routinely lumbered with lame arrangements and even lamer session muso's, and so it was they who ended up with copious egg-on-face, looking and sounding ridiculous.

The classic example was perhaps **Cliff Richard**, who was given Tommy Sands' banal 'Schoolboy Crush' to cover for his first release; the disc was an utter dud, but fortuitously, 'Move It' was on the flip, and the rest is history. In much the same boat were **Mike Berry** (whose debut, 'Will You Love Me Tomorrow', was arranged in the wrong key for him) and a slightly lesser extent, **Adam Faith** - although has anyone ever sung flatter than **John Leyton** on 'Tell Laura I Love Her'? (sorry, John, but it wasn't your finest moment!). The likes of **Terry Dene**, **Wee Willie Harris**, **Vince Eager** and **Terry Wayne** were appallingly served by their record companies, all four being far, far better singers than their early 45s suggest - as the fact that they're still bloody good live performers, nigh on sixty years on, readily affirms. In much the same category were **Nelson Keene**, the eternally underrated **Jimmy Justice** and in particular, the late **Duffy Power**.

One of the very first R&R hits to register in the UK had been Frankie Lymon's 'Why Do Fools Fall In Love', in 1956, which attracted five high-profile covers; was dance-band singer **Annette Klooger's** effort the worst of the lot? (NB: on this she was backed, vocally, by **The Four Jones Boys**, who themselves weigh in with a diabolical cover of what must have been Pat Boone's version of 'Tutti Frutti'). Elsewhere, The Everly Brothers occasionally came in for some rough treatment - check out **Rory Blackwell's** and **The King Brothers'** thoroughly useless attempts at 'Bye Bye Love' and 'Wake Up Little Suzie' - whilst surely somebody should have warned **The Vipers** not to mess with Eddie Cochran's 'Summertime Blues'?

Some artists were synonymous with covers; step up **Craig Douglas** (he was no Eddie Fontaine), **The Brook Brothers**, the lovely **Carol Deene**, **The Kaye Sisters**, **The Mudlarks** (Mary's "Ah-I-wonder-who", on 'Book Of Love', is priceless), The (eternally square) **Kestrels**, **Barry Barnett**, etc, while blokes like **Don Lang**, **Doug Sheldon** and **Mike Preston** routinely clambered aboard every bandwagon leaving town in the desperate search for chart action. Conversely, although **The Avons** wrote hits for other artists (Billy Fury, The Shadows), they were unable to pen one for themselves, hence their naff version of 'Rubber Ball'. Any number of 'straight' singers found themselves forced to record unsuitable Pop/R&R material, examples here including **Lita Roza**, **Ronnie Carroll** (check out that girly chorus on 'Footsteps'), **Al Saxon**, **Rikki Price**, **Don Charles**, **Dickie Valentine** (he was thirty when he recorded 'Teenager In Love!'), **Alma Cogan**, **Edmund Hockridge** (dig the dodgy accent, Ted!), **Marion Ryan** and **Gary Miller**, whilst the likes of **Charlie Drake** and **Oliver Reed** probably had no right to be cutting Pop records in the first place!

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)