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COME OUTSIDE

GREAT BRITISH RECORD LABELS: PARLOPHONE

CD1

1. Adam Faith • Poor Me
2. The Beatles • Love Me Do
3. Shane Fenton & The Fentones • Cindy's Birthday
4. Keith Kelly • (Must You Always) Tease Me
5. The Bachelors • Please Don't Touch
6. The Vernons Girls • Let's Get Together
7. Jerry Lordan • Who Could Be Bluer?
8. Paul Raven • Walk On Boy
9. Bob Miller & The Millermen • Trouble Shooter
10. Johnny Kidd & The Pirates • Big Blon' Baby
11. Wally Whyton • Don't Tell Me Your Troubles
12. Cliff Bennett & The Rebel Rousers • I'm In Love With You
13. The Fentones • The Breeze And I
14. Jody Gibson & The Muleskinners • If You Don't Know
15. Jim Dale • Be My Girl
16. Eddie Silver • Put A Ring On Her Finger
17. Joan Small • Gonna Get Along Without You Now
18. Edna Savage • Every Day
19. The John Barry Seven • Saturday's Child
20. Danny Davis • You're My Only Girl
21. Pierce Rogers & The Overlanders • Do You Still Love Me
22. The Packabeats • Gypsy Beat
23. Peter Gordeno • Uptown
24. Anita Harris • I Haven't Got You
25. Vince Eager • No Other Arms, No Other Lips
26. Mark Tracey • Caravan Of Lonely Men
27. The Mootrekkers • Melodie D'Amour
28. Mike Sarne featuring Billie Davis • Will I What?
29. The Vampires • Swinging Ghosts
30. Sharkey Todd & The Monsters • The Horror Show
31. Charlie Drake • Mr Custer
32. Bert Weedon • Big Note Blues
33. The Temperance Seven • Pasadena
34. Peter Sellers & Sophia Loren • Goodness Gracious Me

CD2

1. Mike Sarne ft. Wendy Richard • Come Outside
2. Adam Faith • When Johnny Comes Marching Home
3. The Beatles • P.S. I Love You
4. Shane Fenton & The Fentones • I'm A Moody Guy
5. Vince Taylor & His Playboys • Brand New Cadillac
6. The John Barry Seven • Little John
7. Lorrae Desmond • Get Your Daddie's Car Tonight
8. Bobby Shafto • Over And Over
9. Jerry Lordan • Do I Worry?
10. Johnny Gavotte • It's Not Too Late
11. Johnny Angel • Web Of Love
12. The Scorpions • (Ghost) Riders In The Sky
13. Darren Young • I've Just Fallen For Someone
14. Perry Ford • Garden Of Happiness
15. Nicky Henson • Till I See You Cry
16. Cliff Bennett & The Rebel Rousers • When I Get Paid
17. Judd Proctor • It's Bluesy
18. Bill & Brett Landis • Love Me True
19. Paul Hanford • Everything
20. Anita Harris • Mr One And Only
21. Nicky Hilton • Your Nose Is Gonna Grow
22. Tony Rocco • Torture
23. The Vipers • Baby Why?
24. Houston Wells & The Marksmen
• This Song Is Just For You
25. Ray Cathode • Time Beat
26. Neville Taylor • House Of Bamboo
27. Gerry Dorsey • I'll Never Fall In Love Again
28. Matt Monro • Portrait Of My Love
29. Peter Wynne • The Wall
30. Laurie London • He's Got The Whole World In His Hands
31. Bernard Cribbins • Hole In The Ground
32. Humphrey Lyttelton & His Band • Bad Penny Blues
33. Chris & The Students • Ducks Away From My Fishin'
34. Peter Sellers & The Temperance Seven • Ukulele Lady

FILE UNDER Various / Pop / 50s / 60s

2CD Set

RHGB 43

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Like several of the labels in the old EMI group, Parlophone Records has a long, convoluted history, incorporating various twists, turns and takeovers. Its roots can be traced way back to 1893, to the Carl Lindström Company, founded in Germany by its Swedish inventor (i.e. Lindström) who was living in Berlin. They initially manufactured phonographs and gramophones, using the brand names Parlograph and Parlophon, and in 1896 they also commenced recording and manufacturing gramophone records. Shortly afterwards they adopted the celebrated "E" trademark, which was actually the German letter "L", for Lindström, rather than the British pound sign as has often, erroneously, been suggested. In 1904 the company was purchased by the Berlin-based International Talking Machine Company, who already owned the Odeon, Fonotipia and Beka labels, and the European arm of Okeh Records. Carl Lindström A.G. became the holding company for the newly-formed group, who had offices in most European capitals. During World War 1, the Transoceanic Trading Company was set up in The Netherlands to look after Lindström A.G.'s overseas assets (at that time Odeon Records operated a thriving UK operation) and in 1923 the group opened a British Parlophone branch (with the added "e"), which was led by A&R Manager Oscar Preuss. Over the next few years Parlophone successfully established licensing arrangements with the American labels Okeh, Columbia, Brunswick and Decca, during the course of which they evolved into one of the UK's leading Jazz labels.

Meanwhile, in 1926 the Lindström group had been acquired by the Columbia Graphophone Company, which was in turn merged with Electrola and The Gramophone Company in 1931 to form the giant Electrical & Musical Industries Ltd (aka EMI). EMI initially maintained Parlophone as a specialist Jazz label, and they were particularly strong during the 1930s. But during the 1940s they were perhaps the least commercially successful EMI label, despite a roster of home-grown artists which included Geraldo, Hutch, Harry Roy, Oscar Rabin, Dorothy Squires, Jimmy Shand, etc, all of whom were comprehensively eclipsed by licensed-in US recordings from Harry James, Count Basie, Benny Goodman, Duke Ellington, Gene Krupa, etc.

In 1950, George Martin joined Parlophone as Preuss's assistant, an appointment which proved to be the defining moment in the label's history (he would replace Preuss as Label Manager in 1955, upon the latter's retirement). By the early/mid 50s they were releasing increasingly more spoken word and novelty recordings, and were also building up a roster of new young Jazz musicians (e.g. Humphrey Lyttelton, Johnny Dankworth, Ray Ellington) and former danceband 'Pop' singers (e.g. Eve Boswell, Edna Savage, Dick James). But hit records were few and far between; indeed, their strongest releases still tended to be licensed-in US R&B and embryonic R&R material, from artists like Earl Bostic, Jimmy Witherspoon, Boyd Bennett & His Rockets, Hank Penny, Moon Mullican, Little Willie John, The Jayhawks, etc.

Initially, Parlophone made few attempts to hop aboard either the Skiffle or R&R bandwagons - although ironically, one of their Jazz releases, Humphrey Lyttelton's frantic 'Bad Penny Blues', became a huge hit with the Skiffle set, much to Humph's eternal chagrin. However its very success led to George Martin to Soho's legendary 2i's Coffee Bar, where he discovered The Vipers; they cut a handful of hits for the label, although their unlikely/retitled revival of George Jones' 'Why Baby Why' appeared a couple of years later, whilst they were trying to reposition themselves as a R&R group. Parlophone's earliest successes in the R&R/teenage market were with a couple of 6-5 Special regulars, singing actor Jim Dale and fourteen-year old East London schoolboy Laurie London. They registered with 'Be My Girl' and 'He's Got The Whole World In His Hands' respectively, both discs charting in November '57, the former reaching No.2, the latter No.12. But to everyone's collective astonishment - not least EMI's - London's disc successfully crossed the Atlantic (where it was issued on Capitol) to become a far bigger US hit, topping the US Top 100 for 4-weeks and even climbing to No.3 on the R&B chart, on its way to becoming a worldwide smash, selling upwards of two million copies.

Some rather less successful R&R releases over the next few years included those by Eddie Silver, Neville Taylor (sans Cutters, for once), Vince Eager, Bill & Brett Landis, Jody Gibson & The Muleskinners, and former Vipers frontman Wally Whyton, who also cut one lone 45 as Sharkey Todd & The Monsters. Special mention needs to be made of The Bachelors - no, not the corny Irish trio but a vocal duo, Steve Keen and Rikki Cabin - for their original version of Johnny Kidd's 'Please Don't Touch'; and while we're talking Johnny Kidd & The Pirates, although they were signed to EMI's HMV label, their cover of Jerry Lee's 'Big Blon' Baby' appeared on the specially-recorded Saturday Club LP. But Parlophone's finest ever 45 just has to be the mighty 'Brand New Cadillac', by Vince Taylor & His Playboys. No competition.

By the end of the decade R&R had noticeably softened, as strings were added, a style personified by Adam Faith who gave Parlophone their very first UK No.1 in December '59 with 'What Do You Want', a process he repeated three months later with 'Poor Me'. In Adam's wake, Parlophone enjoyed chart success with songwriter/singer Jerry Lordan, former John Barry Seven singer Keith Kelly, and Shane Fenton & The Fentones, although fellowteeners like Johnny Gavotte, Danny Davis, Paul Hanford, Johnny Angel, Bobby Shafto, Peter Wynne, Peter Gordeno, Mark Tracey, Tony Rocco, Nicky Hilton, Nicky Henson and even Joe Meek protégés Houston Wells & The Marksmen, all drew blanks, despite some fine releases.....



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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