

# TEENAGER IN LOVE

GREAT BRITISH RECORD LABELS: PHILLIPS



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CD1

MARTY WILDE • *A Teenager In Love*  
THE SPRINGFIELDS • *Island Of Dreams*  
TONY ALLEN • *My Heart Is Free*  
DEAN STEVENS • *I've Just Heard*  
SUSAN MAUGHAN • *Hand A Handkerchief To Helen*  
ROSEMARY LANE • *Who Does He Think He Is?*  
FRANK WEIR & HIS WEREWOLVES • *Chant Of The Jungle*  
FRANKIE VAUGHAN • *The Green Door*  
SONNY STEWART & HIS SKIFFLE KINGS • *The Northern Line*  
MARTY WILDE • *Honeycomb*  
ART BAXTER & HIS ROCK'N'ROLL SINNERS  
• *Don't Knock The Rock*

JIMMY LLOYD • *Ever Since I Met Lucy*  
DENNIS NEWAY • *Border Patrol*  
TONY ALLEN • *Mr. Happiness*  
ROY TIERNEY • *Cupid*  
RONNIE CARROLL • *(You've Got To) Move Two Mountains*  
THE BILL MCGUFFIE QUARTET • *Out Of Cigarettes*  
SHIRLEY BASSEY • *Tra La La*  
ANNE SHELTON • *Lay Down Your Arms*  
THE KAYE SISTERS • *Are You Ready, Freddy?*  
JOHNNY GENTLE • *After My Laughter Came Tears*  
THE VOLCANOS • *Ruby-Duby-Du*  
BRIAN BENTLEY & THE BACHELORS  
• *Please Make Up Your Mind*  
THE SPRINGFIELDS • *Silver Threads And Golden Needles*  
JOYCE SHOCK • *Personality*  
JOHNNY GENTLE • *Sonja*  
LYNDA GRAHAM • *When I'm Sixteen*  
SHIRLEY BASSEY • *As I Love You*  
ROSE BRENNAN • *Listen To Me*  
MARTY WILDE • *The Fire Of Love*  
FRANKIE VAUGHAN • *The Garden Of Eden*  
RONNIE CARROLL • *Roses Are Red (My Love)*  
SUSAN MAUGHAN • *Bobby's Girl*

CD2

FRANKIE VAUGHAN • *Tower Of Strength*  
MARTY WILDE • *Jezebel*  
SUSAN MAUGHAN • *Mama Do The Twist*  
SHIRLEY BASSEY • *If I Had A Needle And Thread*  
JIMMY LLOYD  
• *Humma Humma Humma Humming Bird*  
FRANK WEIR & HIS WEREWOLVES • *Manhunt*  
THE SPRINGFIELDS • *Aunt Rhody*  
ROY TIERNEY • *Casanova*  
RONNIE CARROLL • *To Be Loved*  
ROSE BRENNAN • *Joey Joey Joey*  
JOHNNY GENTLE • *Darlin'*  
BRIAN BENTLEY & THE BACHELORS  
• *Wishing Well*  
THE BILL MCGUFFIE QUINTET • *Give Seven*  
FRANKIE VAUGHAN • *Seventeen*  
MARTY WILDE • *Misery's Child*  
TONY ALLEN • *(In The) Fool's Hall Of Fame*  
SALLY GREEN • *When's He Gonna Kiss Me?*  
DENNIS NEWAY • *Title Unknown*  
THE SPRINGFIELDS • *Dear John*  
GILL & TERRY • *Hallelujah*  
TOMMY REILLY • *Blow, Man, Blow*  
THE KAYE SISTERS • *Love Me Forever*  
ANNE SHELTON • *Sailor*  
SHANI WALLIS • *Sixteen Reasons*  
FRANKIE VAUGHAN • *Wanderin' Eyes*  
SHIRLEY BASSEY • *The Banana Boat Song*  
JIMMY LLOYD • *Witch Doctor*  
BILLIE LAINE • *Ev'ry Chance I Get*  
JOHNNY GENTLE • *Pick A Star*  
DEAN STEVENS • *Sad And Lonely*  
SUSAN MAUGHAN • *I've Got To Learn To Forget*  
THE VOLCANOS • *The Great Impostor*  
MARTY WILDE • *Bad Boy*

2CD Set

RHGB 45

Released June 24th 2016



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The PHILLIPS label was formed 1950, although the company's roots go back to the late 19th Century, to the Dutch industrial giant, **Philips Gloelampen Fabrieken**, founded in Eindhoven in 1891. Originally a manufacturer of electric light bulbs, the company's activities gradually grew into other areas of electrical equipment, both industrial and domestic, including radios and gramophones. In 1946 they took the decision to expand into the record business, to which end they acquired a small Amsterdam-based company who pressed records for UK Decca's Dutch outlet. Renaming the company **Philips Phonographische Industrie**, they established a new pressing plant in Baarn and the Philips label first appeared on a series of classical recordings for the Dutch market. Subsidiary companies were quickly established in Austria, Belgium, France, West Germany and Italy, and in 1952 they opened an office in the UK. A joint distribution company, Phonogram, was set up in Amsterdam to sell both Philips and Decca records in The Netherlands, and by the mid-50s they had evolved into a hugely-successful pan-European company.

Launched under the proud slogan "The Records Of The Century", their first UK releases appeared in January 1953, via a series of Popular 78rpm singles, with 331/3rpm LPs following in July '54 and 45rpm EPs a year later. Surprisingly, perhaps, Philips would be the last major label to issue 45rpm singles in the UK, in January '58 - although by this stage they'd been releasing them in mainland Europe for several years (NB: this is why several of their early UK R'n'R 78s are still such expensive collectors' items). The ace up their sleeve, which had been announced in 1951, was that Philips would be taking over the European licensing for US Columbia, whose relationship with their long-time UK affiliate had deteriorated beyond salvation (their differences largely concerned their Classical catalogues, the issues ranging from a conflict of interests - very often, both companies had competing versions of the same repertoire - to EMI UK's reluctance to embrace the new vinyl microgroove LP technology). This effectively served to put Philips in a no-lose situation; they were more or less guaranteed hit records, even if their home-grown releases didn't quite measure up.

Two former EMI men, **Norman Newell** and **Len Smith**, had been charged with overseeing Philips' UK launch and signing artists. Their initial roster included Johnny Brandon, David Hughes, Gary Miller, Gracie Fields, Glen Mason, etc., while their early release schedules concentrated on the 'Popular Music' of the day, i.e. show tunes, movie themes, covers of American hits and/or revivals of oldies, alongside light orchestral pieces and random novelty items. None were commercially successful and sure enough, the new label's chart action came from US Columbia releases, by Frankie Laine (whose 'I Believe' was the biggest UK hit of 1953, spending 18-weeks at No.1), Guy Mitchell, Doris Day, Johnny Ray, Rosemary Clooney, Jo Stafford and Tony Bennett. But the calibre of their 'home' acts soon improved. The Beverley Sisters and Winifred Atwell both registered huge hits and in 1955, Philips signed the man who would ultimately become their most successful artist, **Frankie Vaughan**. Scouser Vaughan, who'd previously recorded for EMI's HMV label, arrived with a well-earned reputation for handling uptempo songs. And although it was doubtless wholly by chance, he became one of the first UK artists to successfully cover US R'n'R material - e.g. Boyd Bennett's '**Seventeen**', which made the UK Top 20 in December '55. A television and radio perennial, Frankie was very much a housewives' favourite and the gormless enthusiasm with which he attacked big beat songs was sufficiently infectious that he was rewarded with a string of massive hits - e.g. Jim Lowe's '**Green Door**' (which reached No.2), Joe Valino's '**Garden Of Eden**' (No.1), Charlie Gracie's '**Wanderin' Eyes**' (No.6) and Gene McDaniels' '**Tower Of Strength**' (No.1). Another early Philips chart-topper was **Anne Shelton**, with the brisk, military-like '**Lay Down Your Arms**', which also dented the US charts; and while it would take **Shirley Bassey** a couple of years to fully establish herself, she also eventually hit the top spot - in early '59, with '**As I Love You**' - following a trio of minor chart entries, beginning with her cover of Harry Belafonte's '**Banana Boat Song**'. Although rather less successful, **The Kaye Sisters** and **Rose Brennan** were cut from much the same cloth, musically, as - to perhaps a slightly lesser extent - were **Lynda Graham** and **Roy Tierney**.

Philips' key 'backroom boys' were producer/arranger **Johnny Franz** and arranger/musical director **Wally Stott**, who between them were responsible for most of their early home-grown hits. Their early sessions were largely recorded at IBC Studios or, if a full orchestra was required, the acoustically-perfect Conway Hall, although they eventually had their own purpose-built studio installed in the company's offices, in Bayswater.

They only ever flirted mildly with Skiffle and R'n'R, both of which seemed alien to their MOR culture. Their sole Skiffler was **Sonny Stewart** (who somehow managed to wangle a spot in The Golden Disc), while in all honesty, their only Rock'n'Roller of any real merit was **Marty Wilde**. But what merit! Arguably the UK's finest Rocker (and he's still bloody good, today), Mart was cutting great records from the get-go, even when he was backed by dodgy session players - check out '**Honeycomb**', '**Misery's Child**' and '**The Fire Of Love**'.