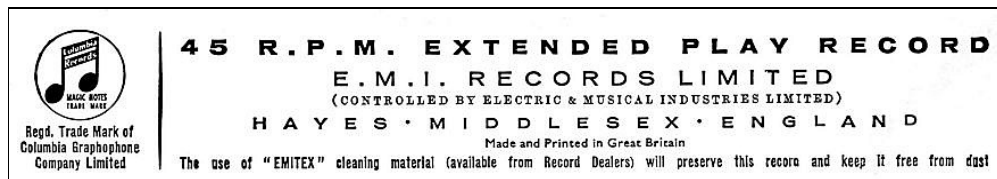


THE SHADOWS ON RECORD: EPs FROM THE UK

Malcolm Campbell



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Malcolm Campbell
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shads@malcolmcampbell.me.uk
<http://www.malcolmcampbell.me.uk>

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Design by Richard and Malcolm Campbell

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THE SHADOWS/ CLIFF RICHARD AND THE SHADOWS: UK EPs 1959–1967

INTRODUCTION

The aim of this e-book is to document and set in context UK EPs spanning the period 1959 to 1967 credited to Cliff Richard and The Shadows (initially The Drifters) and to The Shadows in their own right. Those Cliff Richard EPs in which The Shadows played no part at all, incorporated in the list below for reference purposes but furnished with distinct identifiers (**CR 1–11**), are not discussed.

Scheme

File 1 is this **Introduction**.

A detailed **survey of the EPs** taken in order of release (**Files 2–7**) is followed up with **three appendices**:

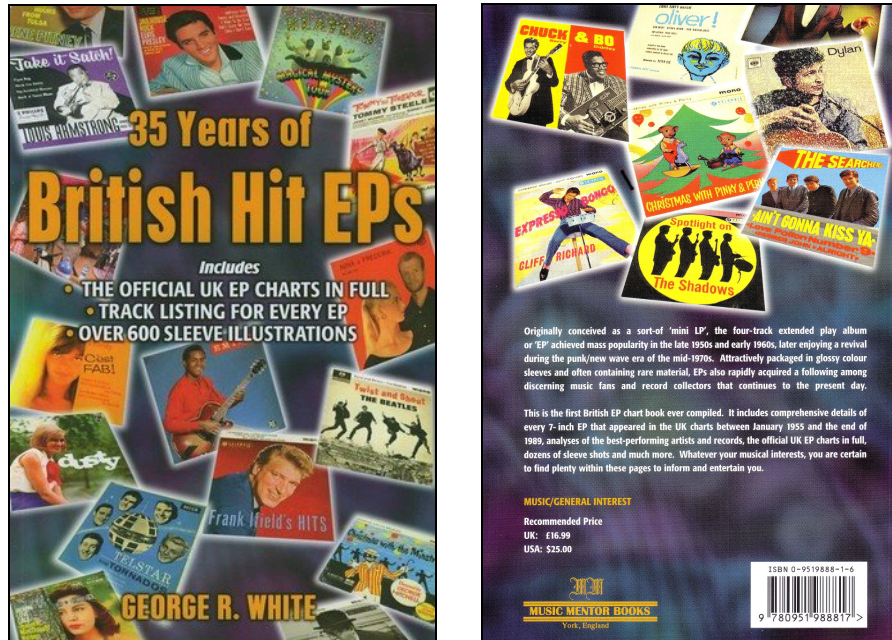
- the **first (File 8)** furnishes **back cover scans** of each EP;
- the **second (File 9)** contains a **colour-coded pathfinder to the Shadows recordings** embraced by the EPs over the period;
- the **third (File 9 again)** is an indexed **A–Z of Shadows/ Drifters titles** examined in this feature.

Comparative Material

In the commentary comparisons have regularly been drawn with related product worldwide. Brief discographical details are appended to each item. It is to be assumed throughout that for any given EP it is the date of *first* release together with the catalogue number proper to that release that is specified, no account being taken of reissues. So for example (France) Columbia ESDF 1357 is listed, not reissue ESRF 1432.

Chartology

The standard work on the UK EP charts is George White's invaluable *35 Years Of British Hit EPs*, first published by Music Mentor Books, York in 2001 (ISBN 0 9519888 1 6):



Originally conceived as a sort-of 'mini LP', the four-track extended play album or 'EP' achieved mass popularity in the late 1950s and early 1960s, later enjoying a revival during the punk/new wave era of the mid-1970s. Attractively packaged in glossy colour sleeves and often containing rare material, EPs also rapidly acquired a following among discerning music fans and record collectors that continues to the present day.

This is the first British EP chart book ever compiled. It includes comprehensive details of every 7-inch EP that appeared in the UK charts between January 1955 and the end of 1989, analyses of the best-performing artists and records, the official UK EP charts in full, dozens of sleeve shots and much more. Whatever your musical interests, you are certain to find plenty within these pages to inform and entertain you.

Note that the work is concerned with the so-called "official industry" charts, that is to say, for the period in question here, the succession of Top Ten/Fifteen/Twenty/Ten listings published in *Record Retailer* and subsequently in *Record Retailer/ (New) Record Mirror* from March 1960 on. White p. 11 mentions, but only in passing, a "rival" chart, that of *Melody Maker*, whose EP listings were launched in November 1959 and carried on to May 1963, when they were dropped — at a singularly inappropriate juncture it has to be said, as the EP market was really beginning to hot up round about that time — to allow heavier concentration on singles/LP coverage.

Now it can be stated with absolute certainty that on the *singles* front *Record Retailer* with its deplorably low sampling rates and the haphazard methods adopted to collate what

paltry returns there were, simply does not deserve, for our period at any rate, the accolade of a reliable indicator of chart placings. In reality, the more competently and conscientiously prepared charts published in *Melody Maker* and *New Musical Express* taken together are, in my view, the closest we will ever get to an accurate picture. Regrettably, for EPs information on sampling and related procedures, whether absolute or relative, is very thin on the ground: we cannot meaningfully put to the test the strong presumption that *Record Retailer*'s treatment of this format also will have left something to be desired. All the more reason then for keeping a close eye on the *Melody Maker* charts in reporting the "official" version. Divergences are apparent, and they need to be laid bare.

The chart listings refer not to the date of publication but rather (so White, p. 16) to the Saturday following date of publication.

RI in the EP Top Twenty

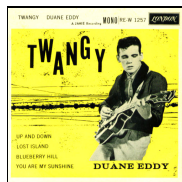
Pictured on the following pages in order of release are those EPs by The Shadows and related instrumentalists that made the Top Twenty between the peak years of 1960 and 1963; some may prefer to include the stylistically distinct EP by Chet Atkins, a fleeting contender with his 'Guitar Genius' at 19 in December 1963. There were 28 such EPs all told; The Eagles shared their EP with Valerie Montain. The Shadows' nearest rival was Duane Eddy, though he was no more successful than the rest in netting a No.1, four of which occupy a proud place in The Shadows' UK discography. The Tornados did well too, and might have earned a further place in this survey had they not left instrumentals behind for their last charting EP in August 1963 ('Tornado Rock') and joined the vocal bandwagon.

Nobody else did much in this area. The Shadows did not interest Americans; The Ventures didn't interest Brits very much either, though the marketing of their records here seemed to be dismally managed. John Barry capitalised on their early success with his take on *Walk, Don't Run* and, shrewdly adding the catchy and high profile *Hit And Miss* to the programme, got a hit EP out of it as well. Jet and Tony and The Spotnicks likewise had hit singles to thank for their showing, the latter offering for their second issue a generous half a dozen tracks with a front cover that was very hard not to notice! The Eagles never did make it big, immensely talented as they were. Appreciation of their true worth has come late in the day: they have been rewarded by a splendid feature in the instrumental magazine *Pipeline*, 87 [2011] 11–18.

The very last contributors to our collection emerged from the new wave of beat musicians, Billy J. Kramer's backing group The Dakotas, who with their smart suits and courteous but assured air were easily as presentable as their distinguished predecessors. Guitars, especially guitars in threes plus drums, were everywhere, but this was the last such offering to dent the EP charts.

TOP FIVE

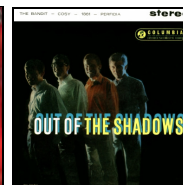
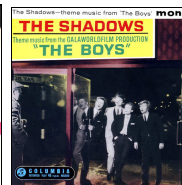
1960



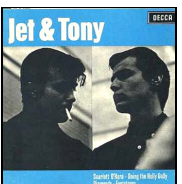
1961



1962

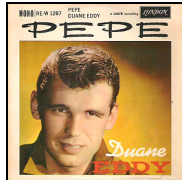


1963



TOP TEN

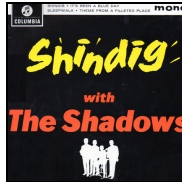
1961



1962

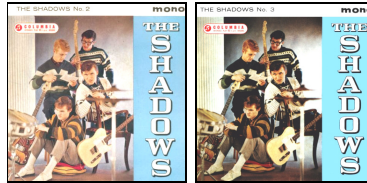


1963



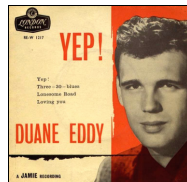
TOP FIFTEEN

1962

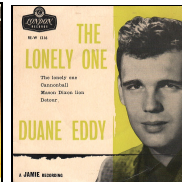
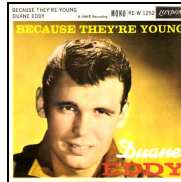


TOP TWENTY

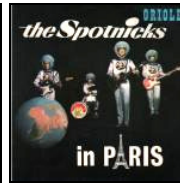
1960



1961

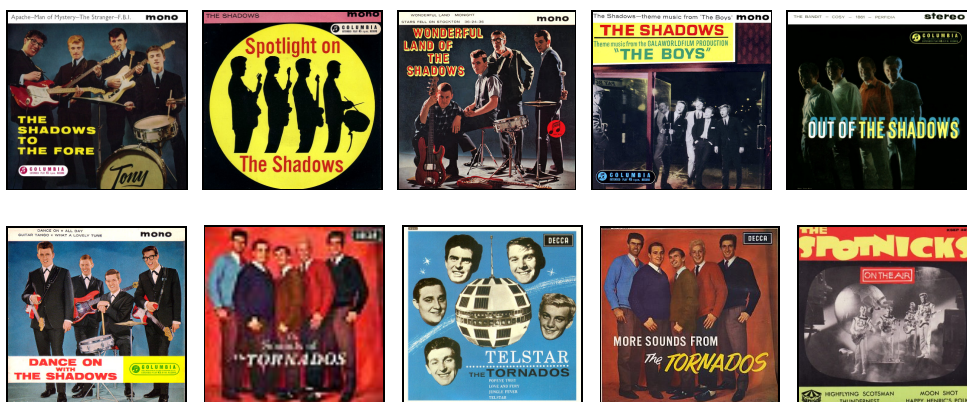


1963



The Instro Boom On EP

The sixth-month period extending from the last week of 1962 to the twenty-fifth week of 1963 marked the high point for beat instrumentals in the EP Top Ten. The columns below give week, number of incidences in Top Ten, and chart positions 1–10, with symbols for the EPs in question, as follows:



The Shadows

- a *The Shadows To The Fore*
- b *Spotlight On The Shadows*
- c *Wonderful Land Of The Shadows*
- d *The Boys*
- e *Out Of The Shadows*
- f *Dance On With The Shadows*

The Tornadoes

- A *Sounds Of The Tornadoes*
- B *Telstar*
- C *More Sounds Of The Tornadoes*

The Spotnicks

- S *On The Air*

There is not a single Number One among them. Chart-toppers for the period were, in chronological order (with total number of weeks in residence):

<i>The Black And White Minstrel Show</i>	1
<i>Kid Galahad</i> (Elvis Presley)	12
<i>Frank Ifield's Hits</i>	11
<i>Just For Fun</i> (Bobby Vee & The Crickets)	1
<i>Holiday Carnival</i> (Cliff Richard)	1

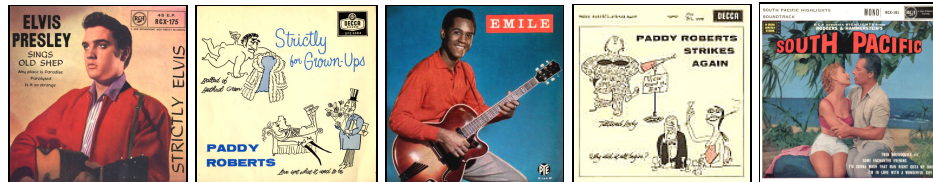
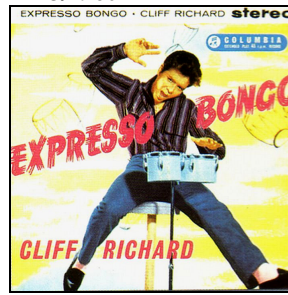
The primacy of The Shadows is clear. For the remainder of 1963 they had one, occasionally two EPs in the Top Ten; The Spotnicks were with them for weeks 26–29, Jet Harris and Tony Meehan for weeks 28–41.

Wk	No	1	2	3	4	5	6	7	8	9	10
52	4				d	A				b	c
1	4		d		A			b	c		
2	5		d		A			b	a	c	
3	4		A	d				c	a		
4	4		d	A		a		c			
5	4		A	d			a				c
6	5		A		d		a			B	b
7	4		A		d			a			B
8	4		A			d				B	a
9	5		A		d			B		a	c
10	5			d	a	A		B			e
11	5			A		e			B	d	a
12	5			A	e		B	d			f
13	6			A	e	d			B	f	a
14	5			A		e	f		d	B	
15	6			e	S	f		d	B	A	
16	6			f	S	e	A		B	d	
17	6			S	f	B	A		e	d	
18	5		S		B	f			d		e
19	5			S		f	d	B	C		
20	5				S	f	B	d		C	
21	4				f	S	B		d		
22	4			f		S				B	d
23	4			f	S					d	B
24	4				f		S		B	e	
25	4					S		f		d	B

EP Chart Dominance: The Shadows with and without Cliff

George White's book (pp. 131–145) assembles a mass of numbers and statistics that illustrate the unrivalled attainments of the UK's premier pop group prior to the advent of The Beatles. Serious students of the EP will want to consult these for themselves. I will confine myself here to a pictorial representation of the run of No.1s registered by *Record Retailer*, among them those netted by The Shadows both with and without Cliff Richard. They amounted to four apiece, the first, 'Expresso Bongo', coming in March 1960 (actually before that in *Melody Maker's* listings, see under **EP 4**), the last, 'Holiday Carnival', capturing a No.1 for last time in July 1963. The immediate successor came from new kids on the block, The Beatles with 'Twist And Shout'. After that point 60s chart-toppers for The Shadows in the case of both singles and LPs too dried up entirely, Cliff Richard coming good only with a couple of singles, one of them boosted tremendously by virtue of his participation in the Eurovision Song Contest.

3/1960



1961



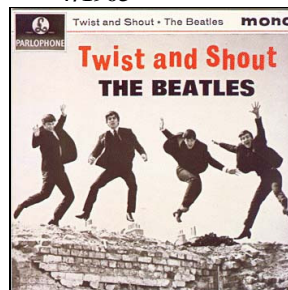
1962



1963



7/1963



Singles, LPs and EPs

The main focus for recordings artists and fans alike was the single. We often hear tell of both Cliff Richard and The Shadows eagerly scanning the *NME* (the music paper that really mattered) to see the latest state of play in those all-important charts. There was no *NME* albums chart for the legion of regular readers to pore over week by week until June 1962.¹ But in any case LPs were less attention-grabbing: there were fewer of them and they tended in the early years of the decade to be less ephemeral, less varied and less adventurous, some of their number attaining the status of remarkably tenacious fixtures in the weekly listings. The fresh wave of beat groups spearheaded by The Beatles may have changed the face of pop but for some while after their emergence the single, ideal for the short snappy killer pop song, still reigned supreme: in the higher reaches of the LP charts in 1964 for example, The George Mitchell Minstrels, Kathy Kirby and the West Side Story soundtrack nestled snugly among the latest from The Beatles, Gerry and The Pacemakers and The Rolling Stones.

EPs came an undisputed third in the hierarchy. They never did receive due attention from *NME*, though the less popular and more specialised *Melody Maker* did do them proud for a while side by side with the trade paper *Record Retailer*. Their movement in the charts was even more sluggish, as a number of key releases from The Shadows demonstrate. There were various reasons for this. One was that in comparison with singles and even the still relatively costly long players, EPs did not sell in quantity, not at any rate before the advent of The Beatles (see below), whose ability to shift vinyl was, to say the least, exceptional. Sales figures are commonly quoted for the two dominant formats but we hear little or nothing about the numbers of EPs shifted over our period because, one suspects, there was nothing very much to report. EP expert George White told me some years back in a telephone conversation that everything he had heard reinforced this impression.²

It is perhaps worth adding a note from personal experience. As a schoolboy and later a student I worked Friday evenings and Saturdays in a thriving private record shop in Leith, Edinburgh, staffed by very informed people from whom I reckon I learned a lot. Over this busiest period of the week the sales pattern was entirely predictable: mountains of singles left the shelves and a decent number of LPs were lifted from the racks. EPs on the other hand sold in dribs and drabs, with a modest upturn towards Christmas: customers often thumbed through them admiringly but there was never a run on them that I recall — until The Beatles appeared on the scene that is, shifting barrowloads of their first EP ‘Twist And Shout’ and giving the format something of a

¹ The first entry in the notes to *The Complete NME Album Charts* reads: “The first album chart was born — but the single still ruled”.

² This is not the place to deal at any length with the thorny question of EP sales. A useful starting-point is the web entry

<http://www.beatlelinks.net/forums/showthread.php?t=1351>

The point is made that sales of EPs were indeed low until 1963. The biggest seller up till then is said to have been ‘Expresso Bongo’ with a claimed shipment of over 178,000. Set that against The Beatles’ first and biggest selling EP, ‘Twist And Shout’, reputed to have shifted 400,000 units by November 1963, possibly reaching 670,000 plus by 1982. What is really now beyond recall however, surely (EMI Archives have no data whatsoever to hand), is a reliable estimate, or indeed any estimate, of sales for, say, ‘The Shadows To The Fore’ on the one hand (which roosted in the charts for long enough) and ‘Those Talented Shadows’ on the other (which was in and out of the charts in no time).

new lease of life³. Yet however tempting they might look, in the grand scheme of things EPs were luxury items for most people.

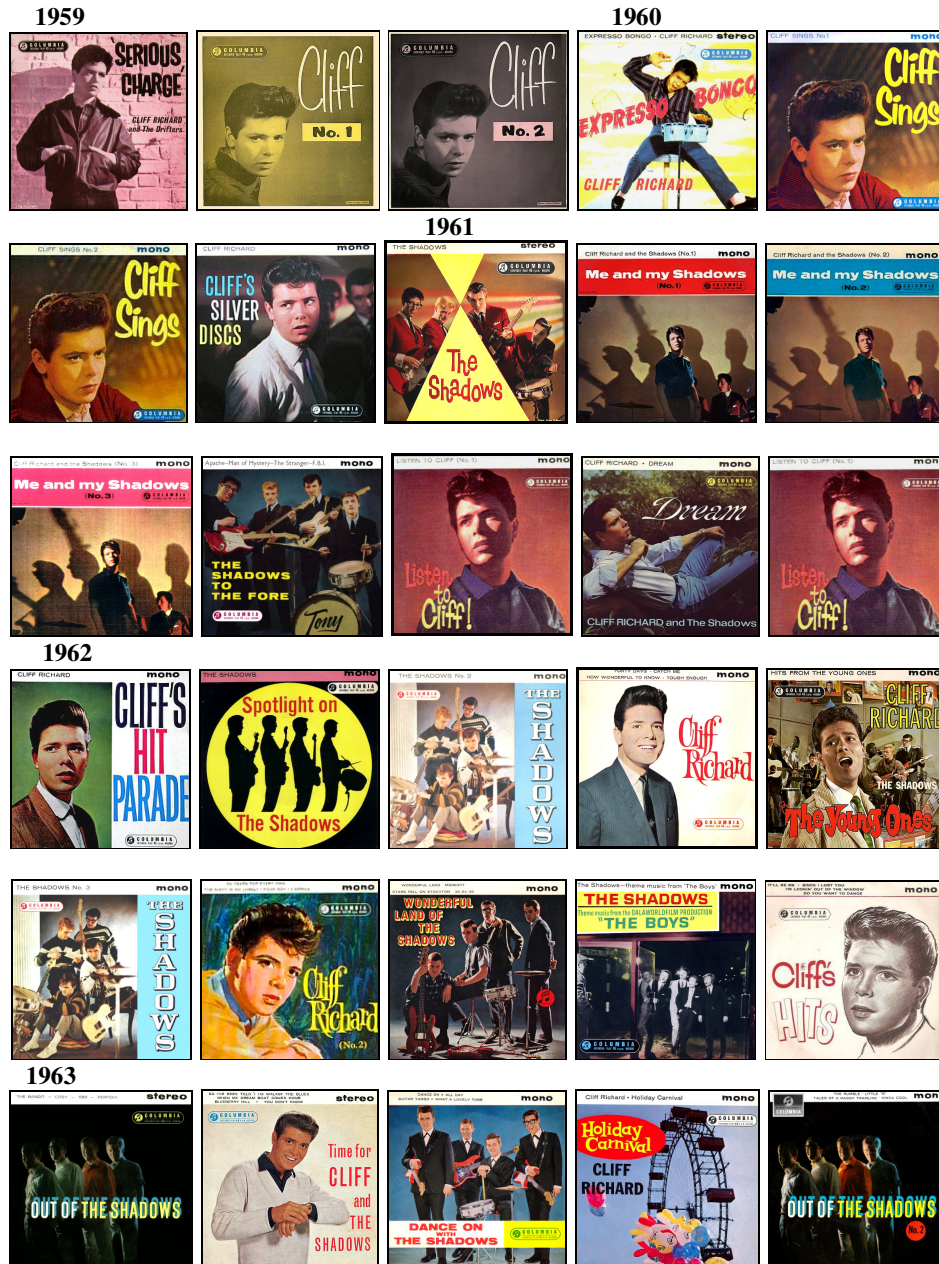
This is not to say that they were of no real importance. The record charts are as much about perception as they are about hard selling. Your average artist with a No.1 or, depending on who they were, a No.anything, would think first and foremost not about the hard cash in the pipeline but rather about the prestige attached to the achievement and the spin-offs that were likely to accrue in a fiercely competitive business. There were EP charts over the period and a presence in them too carried a certain amount of kudos; on top of that, record companies regularly advertised them, taking the trouble as often as not to provide pictures, and magazines did review them after a fashion, perfecting the art of saying as little as possible in the shortest possible compass. Whether you marketed records or sold music papers, EPs, the majority of them compilations but in a significant number of cases most attractively packaged (a factor that has ensured continuing interest in them to this day), contributed to the drive to put product on show and project the image of a thriving industry.

From a discographical and historical perspective of course, and in the eyes of the collector, the EP claims our attention also by virtue of its popularity in markets outwith the UK, three of which are examined in a separate e-book on this website, with due attention paid to the similarities and differences in the shaping and marketing of their respective products. This seems an appropriate juncture at which to mention with gratitude an assiduous, knowledgeable and devoted student of Cliff Richard and The Shadows, the late **John Panteny**, whom I remember with great affection and who was always ready to offer me unstinting help from an early date with my own researches. His lavishly stocked website, now in the care of **Robert Porter**, whose own meticulous online resource on Cliff Richard has raised the study of his recordings to a new level, is still one of the indispensable tools of the trade. **Jan Flatby** has once again given me his invaluable support, providing a number of images from his splendid collection of Shadows records from all over the world. I am grateful to **Jim Nugent** for generously allowing me to benefit from his awesome dexterity in digitally refurbishing various record covers which have inevitably become the worse for wear in their passage through the decades. I must also thank my wife **Dorothy** for her general support and more particularly for an authoritative note on the 'Los Shadows' artwork. Finally, my son **Richard** not only advised on details with his customary shrewdness but masterminded the transfer of all these documents to the website, which he has managed so efficiently from the word go.

³ The most surprising thing about their splendid series of EPs is that they only managed to net eight No.1s in their four year run.

THE EPs

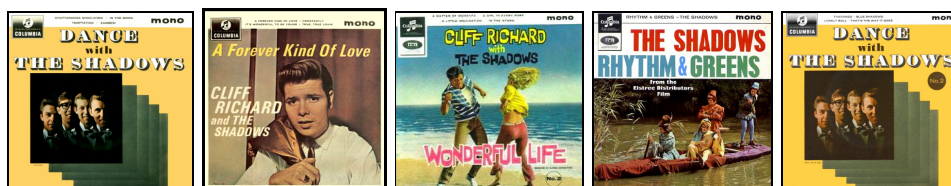
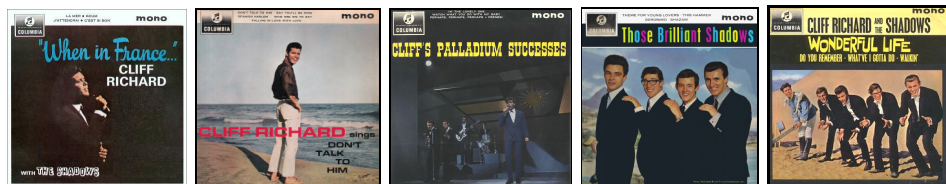
On the order of presentation of these images see the comments on 1963: EP 34 and CR 4 in the list below.



See below



1964



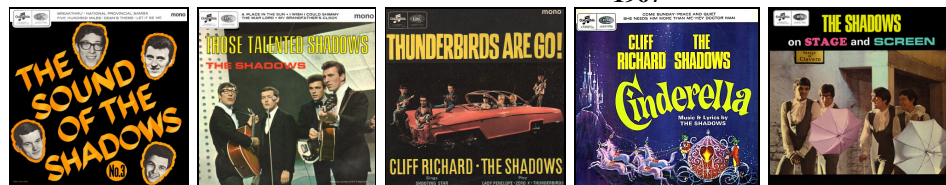
1965



1966



1967





Earlier (and scarcer)
front cover of 'Los Shadows'

List Of 60s EPs

Colour Coding:

Red: Shadows EPs

Black: Cliff Richard and The Shadows (Drifters) EPs

Blue: hybrid/shared EPs

Cliff Richard EPs (no Shadows)

Released in stereo as well as mono

Notes on release dates

1959

EP 1: May 1959 The Drifters (1 track); Cliff Richard and The Drifters (3 tracks)

- *Serious Charge*, Columbia SEG 7895 Mono

EP 2: June 1959 The Drifters (1 track); Cliff Richard and The Drifters (5 tracks)

- *Cliff No. 1*, Columbia SEG 7903 Mono / ESG 7754 Stereo

EP 3: July 1959 The Drifters (1 track); Cliff Richard and The Drifters (5 tracks)

- *Cliff No. 2*, Columbia SEG 7910 Mono / ESG 7769 Stereo

1960

EP 4: January 1960 The Shadows (1 track) / Cliff Richard and The Shadows (3 tracks)

- *Expresso Bongo*, Columbia SEG 7971 Mono / ESG 7783 Stereo

EP 5: February 1960 Cliff Richard and The Shadows

- *Cliff Sings No. 1*, Columbia SEG 7979 Mono / ESG 7788 Stereo

EP 6: March 1960 Cliff Richard and The Shadows

- *Cliff Sings No. 2*, Columbia SEG 7987 Mono / ESG 7794 Stereo

CR 1: June 1960

- *Cliff Sings No. 3*, Columbia SEG 8005 Mono/ ESG 7808 Stereo

CR 2: September 1960

- *Cliff Sings No. 4*, Columbia SEG 8021 Mono/ ESG 7816 Stereo

EP 7: December 1960 Cliff Richard and The Shadows

- *Cliff's Silver Discs*, Columbia SEG 8050 Mono

1961

EP 8: January 1961 The Shadows

- *The Shadows*, Columbia SEG 8061 Mono / ESG 7834 Stereo

EP 9: February 1961 Cliff Richard and The Shadows

- *Me And My Shadows No. 1*, Columbia SEG 8065 Mono / ESG 7837 Stereo

EP 10: March 1961 Cliff Richard and The Shadows

- *Me And My Shadows No. 2*, Columbia SEG 8071 Mono / ESG 7841 Stereo

EP 11: April 1961 Cliff Richard and The Shadows

- *Me And My Shadows No. 3*, Columbia SEG 8078 Mono / ESG 7843 Stereo

EP 12: June 1961 The Shadows

- *The Shadows To The Fore*, Columbia SEG 8094 Mono

EP 13: October 1961 Cliff Richard and (2 tracks of 4) The Shadows

- *Listen To Cliff No. 1*, Columbia SEG 8105 Mono / ESG 7858 Stereo
- EP 14:** November 1961 Cliff Richard and The Shadows
- *Dream*, Columbia SEG 8119 Mono / ESG 7867 Stereo
- EP 15:** December 1961 Cliff Richard and (2 tracks of 5) The Shadows
- *Listen To Cliff No. 2*, Columbia SEG 8126 Mono / ESG 7870 Stereo

1962

- EP 16:** February 1962 Cliff Richard and (3 tracks of 4) The Shadows
- *Cliff's Hit Parade*, Columbia SEG 8133 Mono
- EP 17:** February 1962 The Shadows
- *Spotlight On The Shadows*, Columbia SEG 8135 Mono
- EP 18:** April 1962 The Shadows
- *The Shadows No. 2*, Columbia SEG 8148 Mono
- EP 19:** April 1962 Cliff Richard and (3 tracks of 4) The Shadows
- *Cliff Richard No. 1*, Columbia SEG 8151 Mono
- EP 20:** May 1962 Cliff Richard and The Shadows
- *Hits From 'The Young Ones'*, Columbia SEG 8159 Mono
- EP 21:** June 1962 The Shadows
- *The Shadows No. 3*, Columbia SEG 8166 Mono
- EP 22:** June 1962 Cliff Richard and (3 tracks of 4) The Shadows
- *Cliff Richard No. 2*, Columbia SEG 8168 Mono
- EP 23:** August 1962 The Shadows
- *Wonderful Land Of The Shadows*, Columbia SEG 8171 Mono
- EP 24:** October 1962 The Shadows
- *The Boys*, Columbia SEG 8193 Mono / ESG 7881 Stereo
- EP 25:** November 1962 Cliff Richard and (3 tracks of 4) The Shadows
- *Cliff's Hits*, Columbia SEG 8203 Mono

1963

- EP 26:** February 1963 The Shadows
- *Out Of The Shadows*, Columbia SEG 8218 Mono / ESG 7883 Stereo
- EP 27:** March 1963 Cliff Richard and The Shadows
- *Time For Cliff And The Shadows*, Columbia SEG 8228 Mono / ESG 7887 Stereo
- EP 28:** March 1963 The Shadows
- *Dance On With The Shadows*, Columbia SEG 8233 Mono
- EP 29:** May 1963 Cliff Richard and (1 track of 4) The Shadows
- *Holiday Carnival*, Columbia SEG 8246 Mono / ESG 7892 Stereo
- EP 30:** May 1963 The Shadows
- *Out Of The Shadows No. 2*, Columbia SEG 8249 Mono / ESG 7895 Stereo
- EP 31:** June 1963 Cliff Richard and The Shadows
- *Hits From Summer Holiday*, Columbia SEG 8250 Mono / ESG 7896 Stereo
- CR 3:** September 1963
- *More Hits From Summer Holiday*, Columbia SEG 8263 Mono / ESG 7897 Stereo
- EP 32:** September 1963 The Shadows
- *Foot Tapping With The Shadows*, Columbia SEG 8268 Mono
- EP 33:** September 1963 The Shadows
- *Los Shadows*, Columbia SEG 8278 Mono

Catalogue number notwithstanding, this EP was actually released a couple of weeks before the preceding EP, 'Foot Tapping ...'

EP 34: October 1963 Cliff Richard and (3 tracks of 4) The Shadows

- *Cliff's Lucky Lips*, Columbia SEG 8269 Mono

Released in October despite its catalogue number; held back from September release, reason unknown.

CR 4: November 1963

- *Love Songs*, Columbia SEG 8272 Mono / ESG 7900 Stereo

See preceding note. Another example of an inapposite catalogue number, applicable rather to a September release.

EP 35: December 1963 The Shadows

- *Shindig With The Shadows*, Columbia SEG 8286 Mono

1964

EP 36: February 1964 Cliff Richard and The Shadows

- *When In France*, Columbia SEG 8290 Mono

EP 37: March 1964 Cliff Richard and (2 tracks of 5) The Shadows

- *Cliff Sings 'Don't Talk To Him'*, Columbia SEG 8299 Mono

EP 38: May 1964 Cliff Richard and The Shadows

- *Cliff's Palladium Successes*, Columbia SEG 8320 Mono

EP 39: June 1964 The Shadows

- *Those Brilliant Shadows*, Columbia SEG 8321 Mono

EP 40: August 1964 The Shadows (1 track); Cliff Richard & The Shadows (2 of 3 tracks)

- *Wonderful Life*, Columbia SEG 8338 Mono / ESG 7902 Stereo

EP 41: September 1964 The Shadows

- *Dance With The Shadows*, Columbia SEG 8342 Mono

EP 42: September 1964 Cliff Richard and (3 tracks of 4) The Shadows

- *A Forever Kind Of Love*, Columbia SEG 8347 Mono

EP 43: October 1964 Cliff Richard and (1 track of 4) The Shadows

- *Wonderful Life* (2), Columbia SEG 8354 Mono / ESG 7903 Stereo

EP 44: October 1964 The Shadows

- *Rhythm And Greens*, Columbia SEG 8362 Mono / ESG 7904 Stereo

EP 45: December 1964 The Shadows

- *Dance With The Shadows No. 2*, Columbia SEG 8375 Mono

EP 46: December 1964 Cliff Richard and (1 track of 4) The Shadows

- *Hits From 'Wonderful Life'*, Columbia SEG 8376 Mono / ESG 7906 Stereo

1965

CR 5: February 1965

- *Why Don't They Understand?*, Columbia SEG 8384 Mono

EP 47: March 1965 Cliff Richard and The Shadows

- *Hits From 'Aladdin And His Wonderful Lamp'*, Columbia SEG 8395 Mono

EP 48: March 1965 The Shadows

- *Themes From 'Aladdin'*, Columbia SEG 8396 Mono

CR 6: May 1965

- *Look In My Eyes Maria*, Columbia SEG 8405 Mono

EP 49: May 1965 The Shadows

- *Dance With The Shadows No. 3*, Columbia SEG 8408 Mono

CR 7: September 1965

- *Angel*, Columbia SEG 8444 Mono

EP 50: September 1965 The Shadows

- *Alice In Sunderland*, Columbia SEG 8445 Mono

EP 51: October 1965 Cliff Richard and (2 tracks of 4) The Shadows

- *Take Four*, Columbia SEG 8450 Mono

EP 52: November 1965 The Shadows

- *The Sound Of The Shadows*, Columbia SEG 8459 Mono

1966

EP 53: February 1966 The Shadows

- *The Sound Of The Shadows No. 2*, Columbia SEG 8473 Mono

EP 54: February 1966 Cliff Richard and (3 tracks of 4) The Shadows

- *Wind Me Up*, Columbia SEG 8474 Mono

CR 8: April 1966

- *Hits From When In Rome...*, Columbia SEG 8478 Mono

EP 55: June 1966 Cliff Richard and (1 track of 4) The Shadows

- *Love Is Forever*, Columbia SEG 8488 Mono

EP 56: July 1966 The Shadows

- *The Sound Of The Shadows No. 3*, Columbia SEG 8494 Mono

EP 57: September 1966 The Shadows

- *Those Talented Shadows*, Columbia SEG 8500 Mono

EP 58: November 1966 The Shadows (3 tracks); Cliff Richard and The Shadows (1 track)

- *Thunderbirds Are Go!*, Columbia SEG 8510 Mono

CR 9: November 1966

- *La La La La La*, Columbia SEG 8517 Mono

1967

EP 59: May 1967 Cliff Richard and The Shadows

- *Cinderella*, Columbia SEG 8527 Mono

EP 60: May 1967 The Shadows

- *The Shadows On Stage And Screen*, Columbia SEG 8528 Mono

CR 10: November 1967

- *Carol Singers*, Columbia SEG 8533 Mono

[1968

CR 11: April 1968

- *Congratulations*, Columbia SEG 8540 Mono]

Overview

I THE SHADOWS

Twenty-six EPs (if we include **EP 58**, *Thunderbirds Are Go!*, which featured The Shadows exclusively on three of its four numbers), containing 106 tracks (of which eleven were vocals and one a narration), were released in the UK on the Columbia label in the group's name over seven successive years (1961–1967). Normally there were four tracks on each record. Three issues had five: **EP 32**, 'Foot Tapping With The Shadows', which combined a popular singles pairing with three numbers from 'Summer Holiday'; **EP 44**, numbers arising from the feature-film 'Rhythm And Greens'; and **EP 56**, 'The Sound Of The Shadows No. 3', this no doubt a market-ploy to drum up interest after the chart-failure of the first two in the series, **EP 52**, **EP 53**).

All were issued in mono. Only twenty-one tracks over five issues were offered in stereo too, and eight of those had already been made available on a parent album, 'Out Of The Shadows'. The other three issues with stereo alternatives were 'The Shadows' (**EP 8**), 'The Boys' (**EP 24**), and 'Rhythm And Greens' **EP 44**). It was disappointing that two other important "themed" EPs, 'Los Shadows' (**EP 33**) and 'Thunderbirds Are Go!' (**EP 58**), were marketed in mono only. In the case of the former, the complementary 'When In Spain' from Cliff and the group was issued in both formats, but that was an album and Columbia's approach to EPs in this regard was much more haphazard and often arbitrary. As for 'Thunderbirds', that was never going to be anything other than mono, preceded as it was by an unbroken run of fifteen mono only issues from both Cliff and The Shadows from February 1965 onwards. Readers of these pages can if they wish pursue the topic further by consulting the EP list above, where stereo product is clearly highlighted. To deal with the topic comprehensively one would need to relate Columbia's practices over the period to those of other record labels, but it would take a brave soul to swallow whole the three volumes of Pete Dickerson and Mike Gordon's *Collectable EPs (January 1950–December 1975)* in order to collate and analyse the mountain of material. In any event, all but one of the 106 tracks are now available in stereo, the exception being *Lady Penelope* from 'Thunderbirds' (see *CD Guide* p. 282)⁴.

The first full EP by the group, entitled simply 'The Shadows' (**EP 8**), contained brand new material; this, together with the following two issues, which bore more imaginative titles (**EP 12** 'The Shadows To The Fore', **EP 17** 'Spotlight On The Shadows'), and offered a number of hit singles including *Apache*, *F.B.I.* and *Kon-Tiki*, topped the EP charts. The three clocked up between them a staggering 261 weeks in residence! When a switch was made to LP material with 'The Shadows No. 2' (**EP 18**) there was not the same level of success, and it was only with an issue containing fresh numbers that the next, and last, Number One was achieved (**EP 24**, the dazzling 'The Boys'). None the less, of the twenty-six as many as twenty charted, fourteen making the Top Ten, with two (**EP 26**, **EP 28**) reaching a very creditable Number Three and remaining on chart for twenty-one and thirty-two weeks respectively. The first one not to register, the seventeenth in the series, came as late as December 1964 (**EP 45**, the second instalment from the LP 'Dance With The Shadows').

⁴ Another mono-only EP track is *Chinchilla* from 'Serious Charge' (**EP 1**), see on Cliff EPs below.

The 106 tracks referred to above can be broken down as follows:

A

‘The Shadows To The Fore’ (**EP 12**) was the first in a series of EPs (six in their entirety, three partially) rounding up various A/B singles, 33 in all, from the years 1960 to 1966 (we can disregard 1967, EP throughput in that year progressing no further than January’s *The Flyder And The Spy* and *Autumn*):

(i) All A-sides from *Apache* in 1960 to *Theme For Young Lovers* in 1964, though *Foot Tapper* was represented not by the single but the less familiar alternative version. From the rest of 1964, and from 1965 to 1966, there was no representation in EP format for *The Rise And Fall Of Flingel Bunt*, *Mary Anne*, *Don’t Make My Baby Blue*, *I Met A Girl*, *The Dreams I Dream* (all but the first vocals).

(ii) As for the B-sides issued between 1960 and 1966, no room was found for the following: *Quatermaster’s Stores*, *Back Home*, *The Breeze And I*, *It’s A Man’s World*, *The Miracle*, *Chu-Chi*, *Late Night Set*, *Will You Be There?*, *Scotch On The Socks*.

In the later years of the medium’s history, reliance on judiciously chosen single sides allied to imaginative sleeve designs might have made more of an impact than the pumping out of a stream of LP tracks with tacky looking, repetitive front covers and little or nothing in the way of annotation. As we see from the above, there was plenty of material on tap without having recourse to the sorely dated stuff from 1959.

B

45 LP tracks in all were used, sourcing twelve EPs, ten of them in their entirety:

- ‘The Shadows’ (**EP 18**, **EP 21**, partially **EP 35**). Four of the fourteen tracks were bypassed: *Blue Star*, *Find Me A Golden Street*, *That’s My Desire*, *My Resistance Is Low*.
- ‘Out Of The Shadows’ (**EP 26**, **EP 30**), eight of the thirteen tracks. Unrepresented: *Bo Diddley*, *South Of The Border*, *Spring Is Nearly Here*, *Are They All Like You?*, *Some Are Lonely*.
- ‘Dance With The Shadows’ (**EP 41**, **EP 45**, **EP 49**, partially **EP 50**). All fourteen tracks were put out in EP format.
- ‘The Sound Of The Shadows’ (**EP 52**, **EP 53**, **EP 56**). All but one track was used, the vocal *A Little Bitty Tear*.

The main entries on these albums will indicate how foreign markets made use of the tracks bypassed here.

Columbia’s EP output was already in rapid decline by the time that the next non-compilation album, ‘Shadow Music’, saw the light of day: see on that note on **EP 57**.

C

Of the remaining material (a mere twenty-eight items), six issues were composed entirely or partially of pieces appearing for the first time, typifying the group’s mastery of different styles. The overall standard here is high, the majority of the tracks amongst the finest that RI had to offer in the 60s: the first and second of these issues gave the group two of their four No. 1s, on a par with two EPs that between them were home to seven of what have proved to be their classic tracks (**EP 12** ‘To The Fore’ and **EP 17** ‘Spotlight’). Even as The Shadows’ chart dominance was beginning to slip, **EP 33** ‘Los Shadows’ netted them a 4, **EP 44** ‘Rhythm & Greens’ an 8, and as late as December 1966 **EP 58** ‘Thunderbirds Are Go!’ secured a 6. A number of tracks were put out as singles by overseas markets, Australia’s *The Boys* providing a shining example.

- | | |
|--------------|--|
| EP 8 | Four tracks with a “western” flavour |
| EP 24 | Four contrasting numbers from ‘The Boys’ |
| EP 33 | Four “Spanish” tracks |
| EP 44 | Five tracks stemming from work on the feature film ‘Rhythm & Greens’, one having been released shortly before as an A-single |

- EP 48** Three previously released tracks, but also the rare and evocative *Friends*
EP 58 Three ‘Thunderbirds’ tracks (together with one contribution from Cliff Richard)

D

Three further issues incorporated material already available on Cliff LPs:

- EP 32** Three tracks from ‘Summer Holiday’
EP 48 *Me Oh My* from ‘Aladdin’
EP 60 Four tracks from ‘Finders Keepers’ and ‘Cinderella’

To these may be added the two otherwise unissued numbers (**EP 1**: *Chinchilla*; **EP 4**: *Bongo Blues*) featured on Cliff EPs, which will be considered next.

II CLIFF RICHARD AND THE SHADOWS

The group first appeared on a Cliff EP in 1959, ‘Serious Charge’ (**EP 1**) (then as The Drifters), and for the last time in 1967, ‘Cinderella’ [**EP 59**]. During this period they figured throughout or on part of thirty-four Cliff EPs all told (excluded here is the predominantly Shadows ‘Thunderbirds Are Go!’, see beginning of **A** above). It is these releases, and not the further eleven in which The Shadows as a group did not participate⁵, that concern us in this survey.

Usually there were four tracks, two per side. A few LP-sourced issues accommodated five (**EPs** 9–11, 15, 27; also **EP 37**, a blend of album and singles tracks); exceptionally, the ‘Cliff’ Album, with its short and snappy rock numbers, generated two six-trackers (**EPs** 5–6).

Of the 146 tracks in question, the group backed Cliff on 111, appeared in their own right on a further five⁶, and did not figure at all on thirty. Seventeen of the thirty-four issues were in mono only, seventeen in both mono and stereo. Twenty were LP-sourced; five drew on A/B singles (**EPs** 7, 16, 25, 34, 54); five consisted of wholly original material (**EPs** 4⁷, 14, 29, 36, 51); four were hybrids: **EP 1** (originals + one single), **EP 37** (two singles + 3 LP tracks), **EP 38** (two singles + two English versions of foreign-language LP tracks), **EP 42** (two singles + two LP tracks).

Leaving out of account the first three releases, for which no (“official”) EP chart was in place, twelve of the thirty-one remaining in our list failed to register, the first as early as (late) 1961, ‘Listen To Cliff No. 2’ (**EP 15**). Of the nineteen that did make the Top Twenty, as many as twelve found a place in the Top Five; there were four Number Ones, **EP 4** ‘Expresso Bongo’, **EP 7** ‘Cliff’s Silver Discs’ (containing four highly popular A-singles), **EP 20** ‘Hits From ‘The Young Ones’’, and — a surprise latecomer — **EP 29**, ‘Holiday Carnival’⁸.

⁵ Hank Marvin and Bruce Welch gave vocal support for *Solitary Man* on the EP ‘La La La La La’, released November 1966.

⁶ These were: **EP 1** *Chinchilla*, **EP 2** *Jet Black Live*, **EP 3** *Driftin’ Live*, **EP 4** *Bongo Blues*, **EP 40** *Walkin’*.

⁷ *A Voice In The Wilderness* was also a single, but it was an alternative version: see on **EP 4**.

⁸ Of the ten “Shadowless” EPs issued between 1960 and 1967, only three charted: ‘Cliff Sings No. 3’ (2, 1960), ‘Love Songs’ (4, 1963), ‘Look In My Eyes Maria’ (15, 1965).

Vocals on Shadows EPs

Below is a list of Shadows vocals issued between 1959 and 1966, each with an indication of primary release.⁹ EP take-up is highlighted.

1959 (vocals: 5 out of 10 tracks)

<i>Feelin' Fine</i>	A-single
<i>Don't Be A Fool (With) Love</i>	B-single
<i>Be-Bop-A-Lula</i>	LP (with CR)
<i>Saturday Dance</i>	A-single
<i>Lonesome Fella</i>	B-single

1961 (vocals: 3 out of 31 tracks)

<i>Baby My Heart</i>	LP
<i>All My Sorrows</i>	LP
<i>That's My Desire</i>	LP

1962 (vocals: 3 out of 24 tracks)

<i>The Bandit</i>	LP
<i>Bo Diddley</i>	LP
<i>Are They All Like You?</i>	LP

1963 (vocals: 1 out of 15 tracks)

<i>I Want You To Want Me</i>	B-single
------------------------------	----------

1964 (vocals: 4 out of 28 tracks)

<i>This Hammer</i>	B-single
<i>That's The Way It Goes</i>	LP
<i>Don't It Make You Feel Good?</i>	LP
<i>Me Oh My</i>	LP (with CR)

1965 (vocals: 5 out of 24 tracks)

<i>Mary Anne</i>	A-single
<i>A Little Bitty Tear</i>	LP
<i>Five Hundred Miles</i>	LP
<i>Let It Be Me</i>	LP
<i>Don't Make My Baby Blue</i>	A-single

1966 (vocals: 8 out of 27 tracks)

<i>I Met A Girl</i>	A-single
<i>I Only Want To Be With You</i>	LP
<i>Stay Around</i>	LP
<i>In The Past</i>	LP
<i>One Way To Love</i>	LP
<i>Will You Be There?</i>	B-single
<i>The Dreams I Dream</i>	A-single
<i>My Way</i>	LP (with CR)

⁹ There was no such track issued in 1960: all five were instrumentals. *What A Lovely Tune* from 1962 is part-narration and is ignored here. The entries stop where they do because 1967 saw no vocals until December by which time the group's last EP had come and gone.

Incorporation on EP:

(i) 1959 can be eliminated from our enquiries and the final year nearly so. 1966 on the face of it provided more choice for compilers than any other year, eight vocals being the highest tally to date, one only exceeded in 1975 thanks to Eurovision and a clutch of numbers from a Paris concert. However, three of the eight, released on the LP 'Shadow Music', were never going to be considered: the set was all but ignored by EP compilers (a solitary example from Japan, see the note on **EP 57**), and was rarely called upon to fill up the many compilation LPs that lay ahead of its appearance on the scene. That didn't leave much in the list, as vocal single sides were just not sought out as material for EPs (only one in 1963 and one the year after that).

As for the group's early output, France or Spain or what have you might have called upon what were for the populace at large at best little known and barely remembered tracks in an effort to make amends for not having released them in the first place. The UK EP market had absolutely no occasion to do so. A couple of tracks were exhumed from the archives for the first budget compilation LP 'Somethin' Else' in 1969 to accompany a motley collection of tracks that shied completely away from any of the prize hits, the desperate *Dear Old Mrs Bell* surmounting that obstacle with ease.

(ii) The majority of vocal tracks were recorded for LPs, and LPs generated EPs as a matter of course, so a (sparing) vocal ingredient was only to be expected. As for the two B-sides, they were pulled in to accompany the high-performing lead singles, another easy way of piecing together these little gems. What never occurred, as it did occasionally in other countries, was the use of a vocal track as a headliner. That's not what the UK Shadows were about. Just consider among the songs we have listed those most in line with the contemporary fad for chirpy, bouncy pop, all of them compositions from within the group, *I Want You To Want Me*, *That's The Way It Goes* and *Don't It Make You Feel Good?* Try as George Harrison might have to urge The Shadows to release vocals (and we don't know, though we can guess, what kind of vocals he had in mind), not one of these three was put into direct competition with lead singles of the time. Had they been, the image of the group as family entertainers closely linked to Cliff Richard, carefully cultivated and firmly established by then, would have done them no favours. The run of *instrumental* releases for the time-span covered by these songs — no chart disasters among them — surely constituted the right choice.

Annotation

This section is concerned solely with the sixty releases listed above, viz. without reference to those eleven EPs for which the group's services were not called upon. Some of the more significant annotations will be commented upon in the main entries as they arise.

(i) Ten EPs were entirely devoid of annotation:

CR: 40, 55, 59. The Shadows came off much the worse for wear: 24, 33, 44, 53, 56, 57, 60. Two tendencies are apparent, the one understandable or at least explicable, the other deplorable. Clearly the department to whom these releases were entrusted lost interest from 1966 on in a declining format. But even before the real rot set in there were no explanatory notes on those Shadows EPs that surely merited them more than any others: 24 'The Boys', 33 'Los Shadows' (just a couple of captions for pics of the group in Spain), 44 'Rhythm & Greens'. 60, 'The Shadows On Stage And Screen' may have arrived late (very late) in the day, but to offer no elucidation whatever for the background to that was positively bizarre.

(ii) Half a dozen had some lines of text but they were uncredited. For CR, 1, 4, 20, 29; for The Shadows: 39 and 58, this last junior school level lines on 'Thunderbirds Are Go!'.

(iii) A number of EPs made use of in-house resources, mostly borrowed from previous LPs. Norrie Paramor spoke for Cliff: 5, 6, 13, 15. Cliff spoke for The Shadows: 18, 21, 52 (this last almost comically laconic); and for himself: 9, 10, 11.

(iv) The residue (just over 50%, 34 EPs in all) was put into the hands of professional feature writers/ reviewers, mainly associated with *NME* (what else?).

For Cliff Richard:

One apiece from Keith Goodwin and Nigel Hunter (7, 16), the rest divided between:

Derek Johnson: 19, 22, 25, 27, 46, 47, 51.

James Wynn: 2, 3, 14, 31, 34, 36, 37, 38, 42, 43, 54.

For The Shadows:

Two from Keith Goodwin (23, 32), the rest divided between the same two contributors:

Derek Johnson: 8, 26, 30, 35, 48, 49, 50.

James Wynn: 12, 17, 28, 41, 45.

Of these James Wynn, a highly experienced feature writer and record reviewer, was generally pretty clued up on both singer and group though he was less inclined than Derek Johnson to comment on musical content. Johnson of course was by far the better known of the two, his many accomplishments extending way beyond his well publicised encounters with Elvis Presley and The Beatles. In 1969 he published a highly recommendable book, short but elegantly written and packed with detail, reviewing the decade's development in RI and other branches of pop, much of which is relevant to the activities and achievements of Cliff Richard and The Shadows.

Derek Johnson

BEAT MUSIC

Edition Wilhelm Hansen, London

This book—small though it may appear—succeeds in giving an exceptionally detailed and clear survey of what has been happening in the field of beat music, from its start in the early 1950s to the close of the 1960s.

The author, Derek Johnson, has been active as a journalist and writer on beat music throughout this period—from Bill Haley through to the Beatles and beyond—and in this well-informed book he has created a fascinating and comprehensive chronicle of events during this golden age of beat music which will be warmly welcomed by all enthusiasts.

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