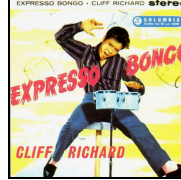
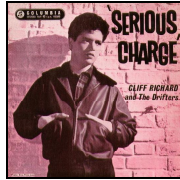


1959



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

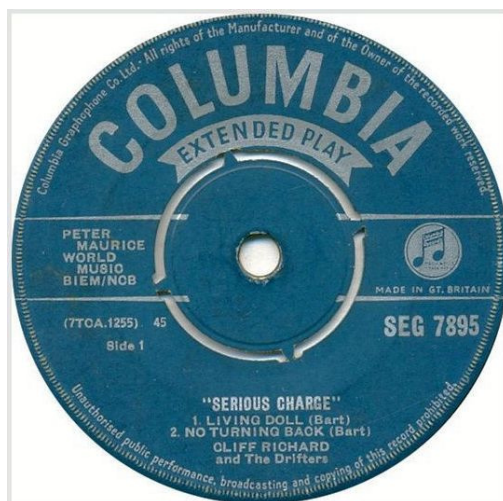
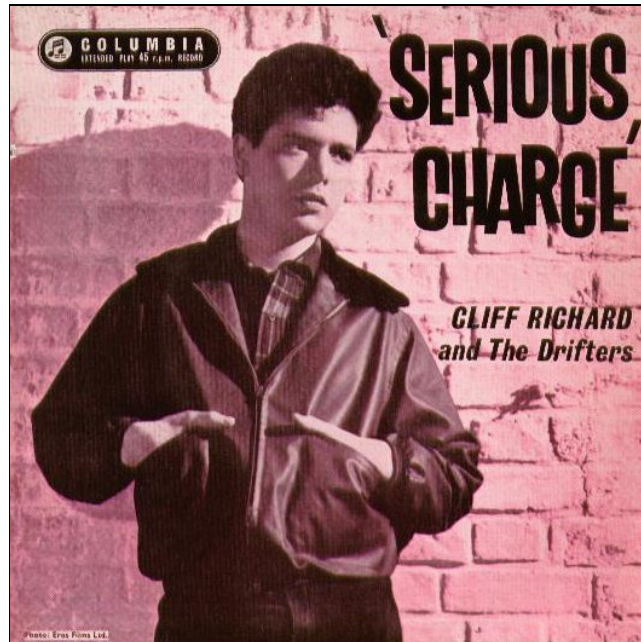
EP 1

May 1959

(i) Cliff Richard and The Drifters (3 tracks); (ii) The Drifters (1 track)
'Serious Charge'

Columbia SEG 7895 Mono

(i) *Living Doll / No Turning Back / Mad About You*
(ii) *Chinchilla*



From the start there was a close bond between singer and group as Cliff and his Drifters, soon to be Shadows, embarked upon a career that would rapidly see them established as one of the most successful and influential acts in show business both at home and abroad. The group did not issue an EP themselves until the beginning of 1961, but they could claim a share of the credit before then for a string of releases in this format, contributing a track apiece to each of the first four and accompanying Cliff on no fewer than 28 tracks of the nine EPs marketed by the time that 1960 had run its course.

There was no EP chart in place in May 1959: had there been, there can be little doubt that ‘Serious Charge’ would have made an impression, and a telling one at that. Columbia’s golden boy would presently be flying high with the blockbuster single *Living Doll*, but things were already looking pretty healthy: the album ‘Cliff’ had entered the charts at 7 on 18 April and peaked at 4 on 9 May, just as ‘Serious Charge’ was coming out and just as the single *Mean Streak* was making its chart debut, destined to make the Top Ten — only just, but a clear improvement none the less on its ill-judged predecessor *Living Lovin’ Doll*. Besides, the younger generation of recording artists were now coming into their own: among occupants of the top ten places in the singles chart of both *MM* and *NME* at the beginning of May were Buddy Holly, Elvis Presley, Marty Wilde, Eddie Cochran and Ricky Nelson. As it was, ‘Serious Charge’ lived to fight another day. According to the misguidedly neglected *Melody Maker* EP chart of January 1960¹, it made the Top Ten for three successive weeks in the wake of the interest generated by the latest chart-topper, ‘Expresso Bongo’ (~ EP 4).

The two follow-up EPs, ‘Cliff No. 1’ and ‘Cliff No. 2’, did not enjoy wide distribution: see comment on EP 2. It was different with ‘Serious Charge’ as, like ‘Expresso Bongo’ a few months down the line, it was keyed to a film which itself found its way overseas. It was taken up by Scandinavia, Australia and New Zealand, and South Africa too, a country that took a keen interest in Cliff and the group early on. France renamed it ‘Teddy Boys’ (I) after the title given to the film on the Continent: see the e-book on France, under EP 1. In all cases, extending to the 12-inch issue from Holland in 1981 (III), a moody looking Cliff Richard stood his ground on the front cover; the only slight variation is to be found on the Scandinavian issue (II) which lists the four tracks, headed by *Living Doll* in slightly enlarged lettering.

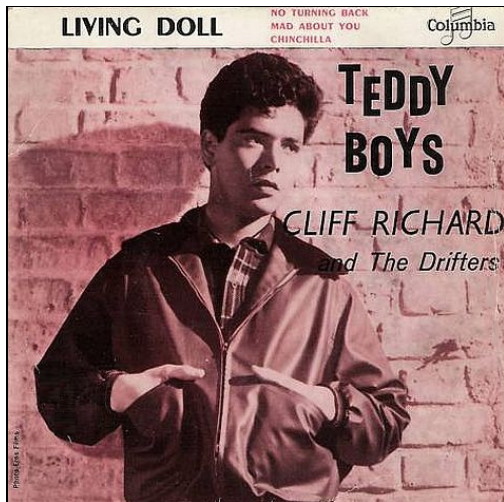
This image projected on the EP’s front cover was mirrored in the anonymous annotator’s concluding profile: “... the lad who can justifiably stand alongside the world’s greatest beat singers, and who has now begun to carve for himself a very considerable niche in movieland”. What the writer was not in a position to appreciate quite yet (and he was not alone) is that this EP harboured a song that was destined to transform the dynamics of Cliff’s future development as an entertainer: “*Living Doll* changed the whole course of my career... I parted company with the greasy-haired rock ’n’roll scene and began attracting the mums. And that’s how it stayed” (cited by Partick Doncaster and Tony Jasper, *Cliff*: London 1981, p. 78).

The release of *Living Doll* as a single in July ensured that the number would attract EP compilers the world over. Unsurprisingly, the same could not be said of the other two songs. *Chinchilla* fared better — it will have been thanks to Norrie Paramor that The X-

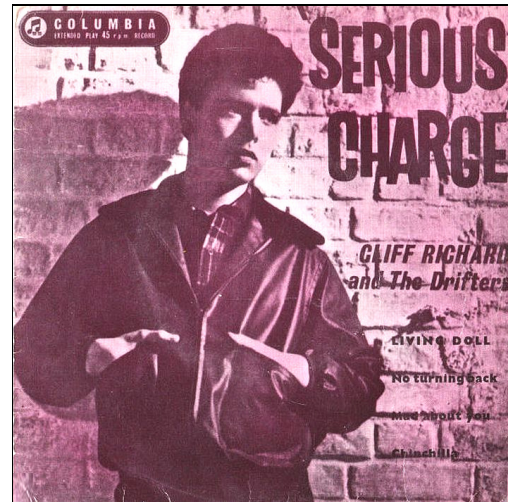
¹ See Introduction, *Chartology* for discussion, and below on EPs 2–3.

Rays' "harmless little cha-cha" (as David McKee, an expert on London-American records, aptly described it) was transformed into something that could be called presentable. But what significance it took on a few years down the line was due less to its merits than to the fact that it was there, an instrumental stemming from a time when the group was neither one thing nor the other, still testing the water with vocals and getting nowhere under their own steam. It was picked up by France's 1963 nostalgia-trip 'Feelin' Fine/ Don't Be A Fool' (IV), by 'Film Successes' (a decidedly eclectic mix!) from New Zealand (V) and by Portugal's 'Bongo Blues' (VI).

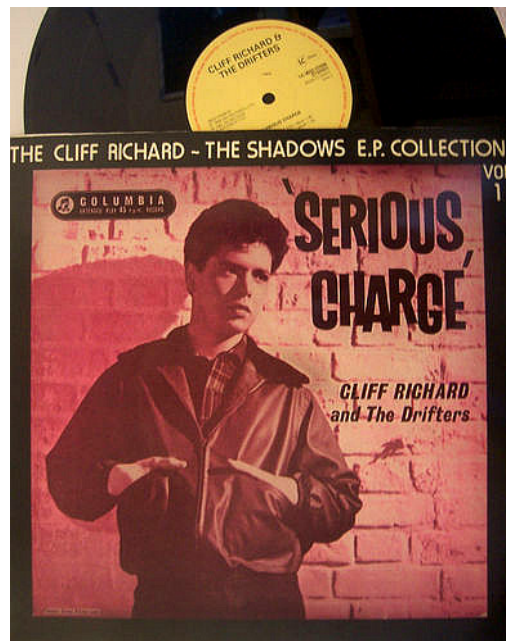
I



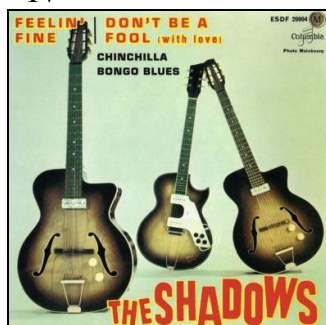
II



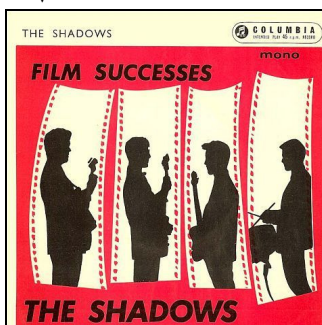
III



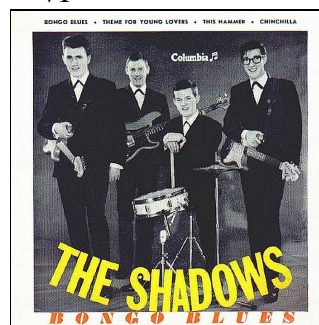
IV



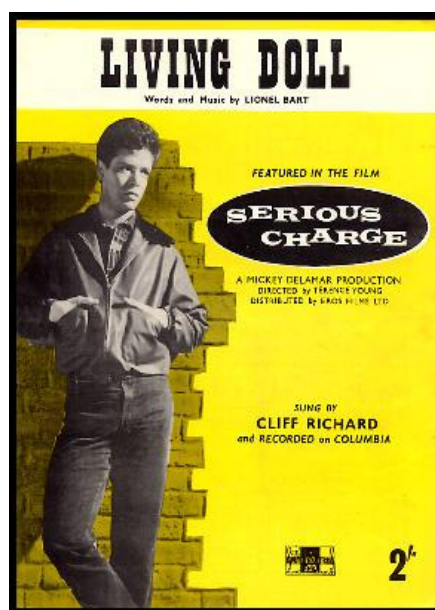
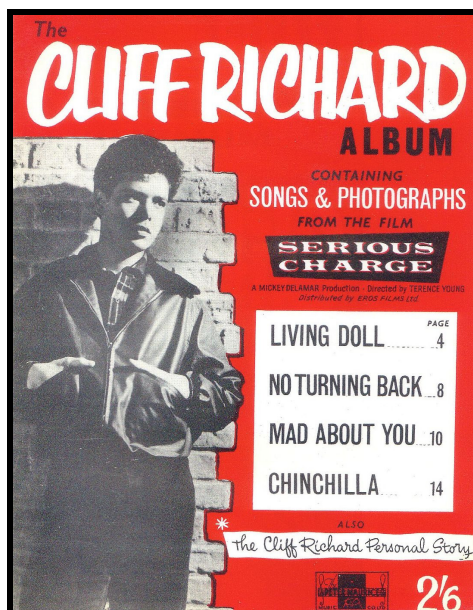
V



VI



I	France 1959	Columbia ESDF 1289
II	Denmark 1959	Columbia SEG 7895
III	Holland 1981	EMI K062 Z07528
IV	France 1963	Columbia ESDF 20004 <i>Feelin' Fine/ Bongo Blues/ Don't Be A Fool (With Love)/ Chinchilla</i>
V	New Zealand 1963	Columbia SEGM 6019 <i>Les Girls/ Round And Round/ Bongo Blues/ Chinchilla</i>
VI	Portugal 1964	Columbia SLEM 2174 <i>Bongo Blues/ Theme For Young Lovers/ This Hammer/ Chinchilla</i>



EP 2

June 1959

(i) Cliff Richard and The Drifters (5 tracks); (ii) The Drifters (1 track)
'Cliff No. 1'

Columbia SEG 7903 Mono / ESG 7754 Stereo

=====

EP 3

July 1959

(i) Cliff Richard and The Drifters (5 tracks); (ii) The Drifters (1 track)
'Cliff No. 2'

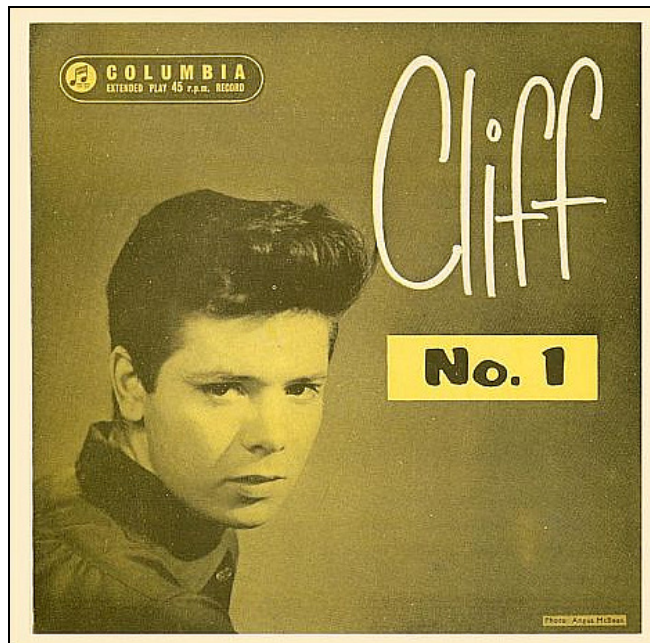
Columbia SEG 7910 Mono / ESG 7769 Stereo

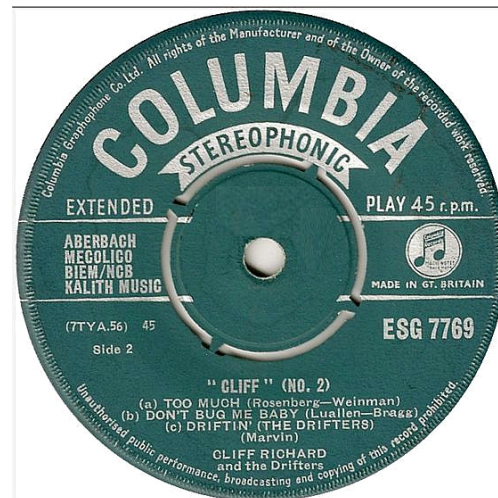
EP 2

(i) *Apron Strings / My Babe / Down The Line / I Got A Feeling / Baby I Don't Care*
(ii) *Jet Black*

EP 3

(i) *Donna / Move It! / Ready Teddy / Too Much / Don't Bug Me Baby*
(ii) *Driftin'*



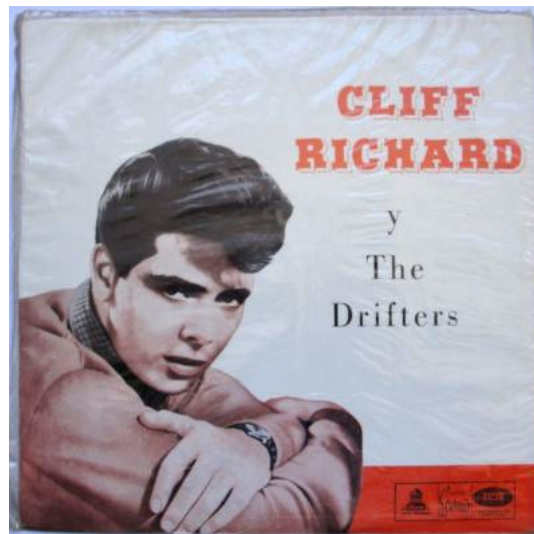


The live album 'Cliff' (released in April) contained thirteen Cliff/ Drifters and three Drifters tracks. An early incarnation from Chile acknowledged the group's input by appending their name to the original title (I). However, the enterprise was conceived by Norrie Paramor as a Cliff Richard showcase, with front cover portraits on both album and EPs displaying the UK's answer to heartthrobs Elvis Presley and Ricky Nelson (cf. II–III below: Elvis' second studio album and Ricky's first), the group in the event contributing numbers of their own to alleviate the strain imposed on a lead vocalist with a severe throat infection (see *Shadows Pocket Guide* p. 17). So, 'Cliff' it was, though the four names of the accompanying musicians were set out prominently on the back of the album sleeve (IV); on top of that, annotator James Wynn went out of his way, on the second of the EPs in particular, to highlight their contribution.

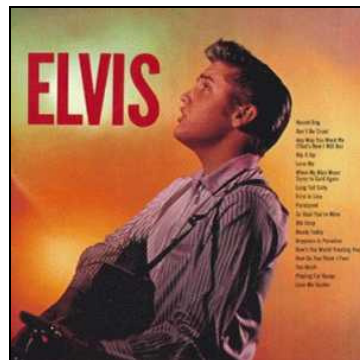
The EP 'Cliff No.1' emerged hot on the heels of the parent album. It took up the first six numbers of the sixteen, its follow-up featuring the next six, leaving the closing tracks unrepresented. Whereas the LP had been issued in mono only, the EPs came out in both

mono and stereo. The residual tracks — *That'll Be The Day*, *Danny*, *Whole Lotta Shakin' Goin' On* along with *Be-Bop-A-Lula* from The Drifters — were eventually made available in stereo on the 1998 digipak CD 'Cliff' (V).

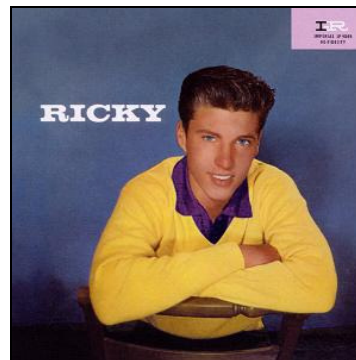
I



II



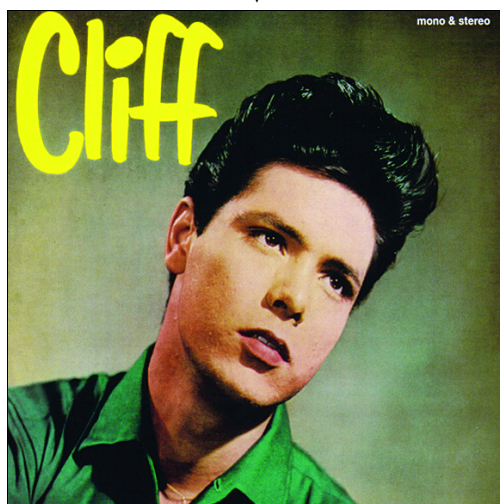
III



IV



V



I	Chile 1959	Odeon OS-34008 (paper sleeve encased in [original] bag)
II	US 1956	RCA Victor LPM 1382 mono
III	US 1957	Imperial LP-9048 mono
IV	UK 1959	Columbia 33 SX 1147, detail from back cover
V	UK 1998	EMI (CD) 7243 4 95438 2 9

The album 'Cliff' had made the Top Five on 18 April and would go on to spend a number of months in the lower half of the Top Ten, jumping back up to 4 for a single week in November, the week before the follow-up set 'Cliff Sings' came straight in at 2. Though enjoying no chart exposure in their own right, the group would share a Top Ten hit with *Mean Streak* in May and of course a blockbuster single in the shape of *Living Doll* from July onwards, followed up with considerable chart success for *Travellin' Light* (from October) and for 'Cliff Sings' the following month. Now although, as we have seen already in this survey, there was no EP chart in place mid-1959, it is as certain as anything can be that, had there been one, the EPs under discussion would have formed part of this runaway success. As it is, as a direct result of the sorry, not to say scandalous shambles generated by the blinkered self-appointed arbiters of the so called 'official' UK charts, no proper credit has been given for what they did achieve as a matter of record. *Melody Maker* published a series of fifteen EP Top Tens between November 1959 and the first week of March, 1960 taking us up to the first *Record Retailer* entry (the 'official' chart) on 12 March (see Introduction under **Chartology**). 'Cliff No. 1' was a contender in eleven of those fifteen weeks and 'Cliff No. 2' in thirteen, the former peaking at 1 and the latter at 4.

The parent LP was distributed either at once or in due course to territories as far afield as New Zealand and Chile. Its EPs, evidently aimed at keeping things ticking over with practically no fresh Cliff material being recorded over May, June and most of July, were almost entirely confined to the home market. Australia took both of them up in 1960, a year that saw the release of Cliff's first five UK EP titles all of which essentially followed

the designs of the originals². That is not to say that the live ‘Cliff’ tracks did not fuel different EPs as well as singles and album compilations worldwide. Some of the vocals were put to work on EPs from Germany (‘Cliff’: I) and Japan (‘Cliff Richard ~ Ready Teddy’: II) with a Drifters vocal as well on France’s ‘Be-Bop-A-Lula’ (III), but it was Spain that did them most proud in a run of three EPs each bearing the title ‘Cliff Richard’ (IV–VI), finding room for the instrumental *Driftin’* too.



II	Germany 1959	Columbia C 41 129 <i>Living Doll/ My Babe/ Ready Teddy/ Danny</i>
II	Japan 1966	Odeon OP- 4117 <i>Ready Teddy/ Apron Strings/ Wind Me Up (Let Me Go)/ The Time In Between</i>
III	France 1963	Columbia ESRF 20002 <i>Be-Bop-A-Lula/ Saturday Dance/ Bo Diddley/ Are They All Like You?</i>
IV	Spain 1959	La voz de su amo 7EPL 13.342 <i>Dynamite/ Travellin' Light/ Donna/ Danny</i>
V	Spain 1960	La voz de su amo 7EPL 13.400 <i>Ready Teddy/ Too Much/ Don't Bug Me Baby/ Driftin'</i>
VI	Spain 1960	La voz de su amo 7EPL 13.401 <i>That'll Be The Day/ Be-Bop-A-Lula/ My Babe/ Down The Line</i>

² Consult on this point James McSkimming's superlative *Cliff Richard (&) The Shadows In Oz*, p.3.

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

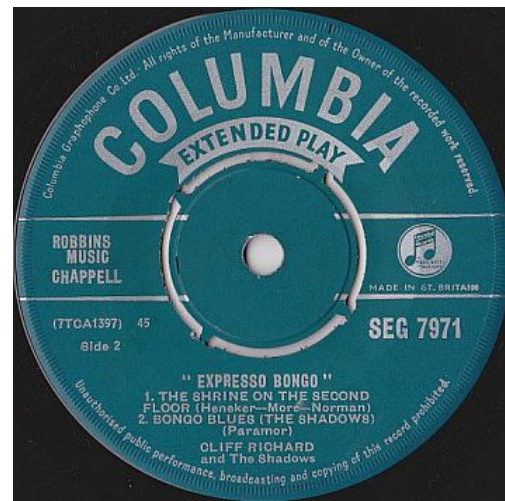
EP 4

January 1960

(i) Cliff Richard and The Shadows (3 tracks); (ii) The Shadows (1 track)
'Expresso Bongo'

Columbia SEG 7971 Mono / ESG 7783 Stereo

(i) *Love / A Voice In The Wilderness / The Shrine On The Second Floor*
(ii) *Bongo Blues*



The EP 'Expresso Bongo' was a spin-off from the film of the same name premiered in London on 20 November 1959. (The uncredited sleeve notes offer a few observations on the film but show absolutely no interest in musical content.) Released on 10 January of the following year, *MM*'s EP chart had it entering at 2 in late December, in recognition of advance orders.³ When January dawned it was securely in top position, and there it stayed for the five weeks of January and the first three weeks of February, occupying position 2 for the final week of that month and the first week of March in the run-up to the 'official' chart put together by *Record Retailer*. Illustrated next is *MM*'s chart hierarchy: its primary interest, which made it rather a forbidding read for the pop fan, had always been jazz (though this element was gradually given less prominence into the 60s), listed here after the all important singles chart. Cliff Richard fans would have noted with satisfaction that their hero contributed as many as six records to these listings, an early foretaste of what he (and The Shadows) would achieve in subsequent years.

³ The adverts for the EP promised a release date of 4 December, but this was postponed to coincide with the film, which opened nationally on 11 January.

January 2, 1960

Melody Maker charts service

TOP TWENTY

Week ended December 26, 1959

1. (2) WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR? Emile Ford. Pye
2. (1) WHAT DO YOU WANT? Adam Faith. Parlophone
3. (3) OH! CAROL Neil Sedaka. RCA
4. (4) TRAVELLIN' LIGHT/DYNAMITE Cliff Richard. Columbia
5. (6) SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT Avons. Columbia
6. (12) SNOW COACH Russ Conway. Columbia
7. (7) AMONG MY SOUVENIRS Connie Francis. MGM
8. (15) JINGLE BELL ROCK Max Bygraves. Decca
9. (5) RED RIVER ROCK Johnny and the Hurricanes. London
10. (13) LITTLE WHITE BULL Tommy Steele. Decca
11. (14) BAD BOY Marty Wilde. Philips
12. (10) SOME KIND-A EARTHQUAKE .. Duane Eddy. London
13. (20) MORE AND MORE PARTY POPS Russ Conway. Columbia
14. (3) RAWHIDE Frankie Laine. Philips
15. (—) STACCATO THEME Elmer Bernstein. Capitol
16. (11) MACK THE KNIFE Bobby Darin. London
17. (17) LITTLE DONKEY Beverley Sisters. Decca
18. (—) REVEILLE ROCK Johnny and the Hurricanes. London
19. (19) TEEN BEAT Sandy Nelson. Top Rank
20. (9) PUT YOUR HEAD ON MY SHOULDER .. Paul Anka. Columbia

JAZZ PARADE

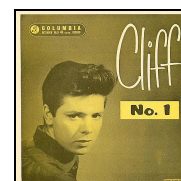
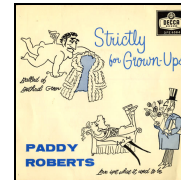
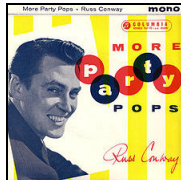
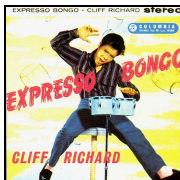
1. (1) CHRIS BARBER IN BERLIN (LP) Columbia
2. (9) BACK TO BACK (LP) Johnny Hodges and Duke Ellington. HMV
3. (2) PORGY AND BESS (LP) Miles Davis. Fontana
4. (—) LESTER YOUNG MEMORIAL ALBUM—Vol. 1 (LP) Fontana
5. (8) ACKER'S AWAY (EP) Acker Bilk. Columbia
6. (—) THE STEAMER (LP) Stan Getz. HMV
7. (—) ONE NEVER KNOWS (LP) Modern Jazz Quartet. London
8. (—) JAZZ IMPRESSIONS OF EURASIA (LP) Dave Brubeck. Fontana
9. (—) MY FAIR LADY (LP) Shelly Manne. Vogue
10. (3) SONGS FOR SWINGERS (LP) Buck Clayton. Philips

TOP TEN LPs

1. (1) SOUTH PACIFIC Soundtrack. RCA
2. (2) CLIFF SINGS Cliff Richard. Columbia
3. (9) TIME TO CELEBRATE Russ Conway. Columbia
4. (7) SONGS FOR SWINGIN' SELLERS Peter Sellers. Parlophone
5. (3) GIGI Soundtrack. MGM
6. (5) MY FAIR LADY Original Cast. Philips
7. (4) FAMILY FAVOURITES Russ Conway. Columbia
8. (—) THE BUDDY HOLLY STORY Vogue-Coral
9. (—) CLIFF Cliff Richard. Columbia
10. (—) PACK UP YOUR TROUBLES Russ Conway. Columbia

TOP TEN EPs

1. (2) EXPRESSO BONGO Cliff Richard. Columbia
2. (1) MORE PARTY POPS Russ Conway. Columbia
3. (7) TOMMY THE TOREADOR Tommy Steele. Decca
4. (3) STRICTLY FOR GROWN-UPS Paddy Roberts. Decca
5. (9) A TOUCH OF GOLD Elvis Presley. RCA
6. (—) NINA AND FREDERIK Columbia
7. (8) THE STUDENT PRINCE Mario Lanza. RCA
8. (4) CLIFF, NO. 2 Cliff Richard. Columbia
9. (—) CLIFF, NO. 1 Cliff Richard. Columbia
10. (—) SACRED SONGS Harry Secombe. Philips



This new chart of 12 March had ‘Expresso Bongo’ at 1, with ‘Cliff Sings No. 1’ [EP 5] occupying fourth place. ‘Strictly Elvis’ stood at second, and took over the top spot for the following five weeks before ‘Expresso Bongo’ paid another flying visit on 23 April (to be replaced on 30 April by the redoubtable Paddy Roberts with his ‘Strictly For Grown Ups’). A long-lived EP, it also according to *RR* stood at 2 for five weeks and at 3 for a further three. The following scheme provides an outline of its lifespan:

‘Expresso Bongo’ EP, <i>Record Retailer</i>	
Date of first chart entry:	12 March 1960
Highest position in chart:	1
Weeks in chart/ in Top Ten/ at 1:	28 / 19 / 2 ⁴



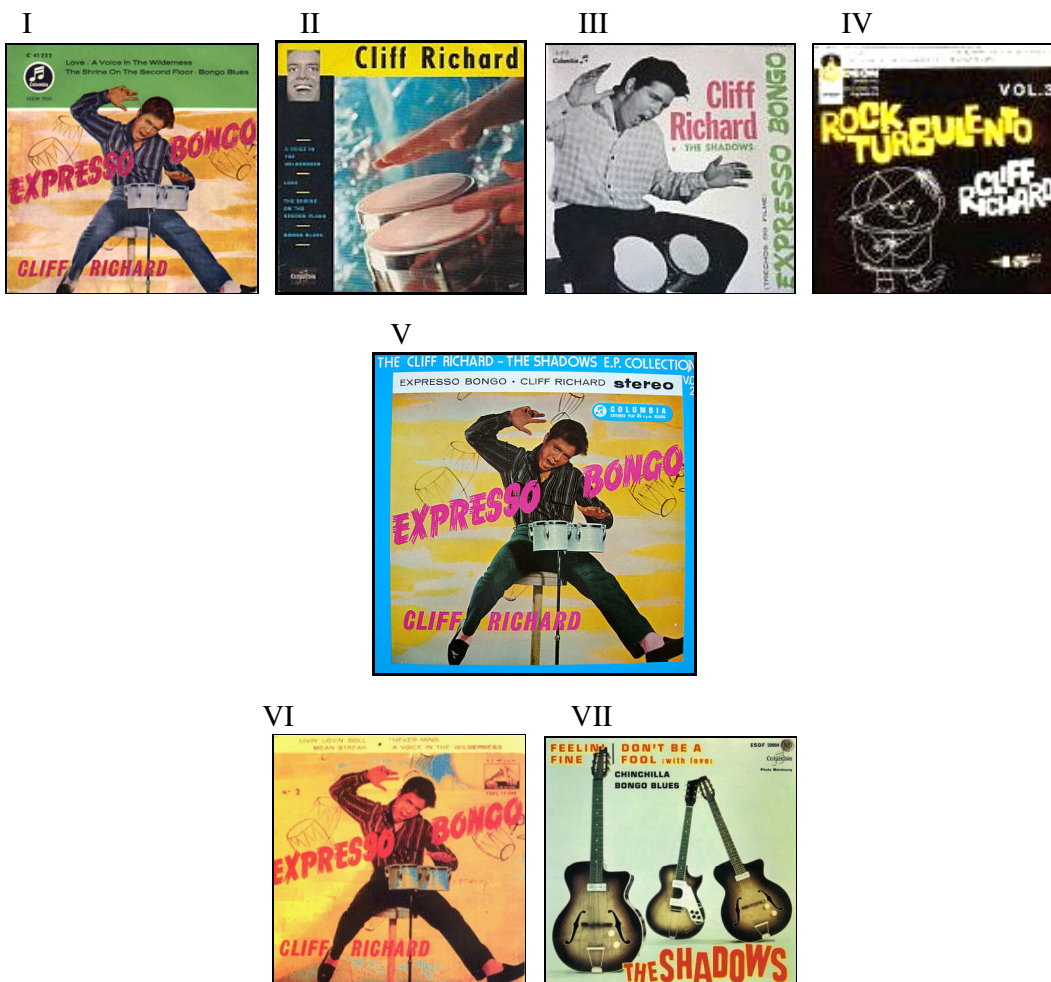
A further, often documented distinction earned by ‘Expresso Bongo’ was its earlier placing in the UK singles chart, thus:

Date of first chart entry:	16 January 1960
Highest position in chart:	14
Weeks in chart:	7
Weeks in Top Twenty:	3 (23 January–6 February): 18. 15. 14

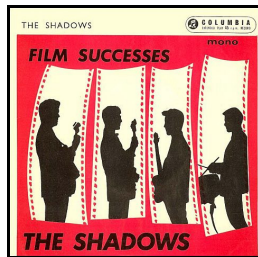
⁴ The EP remained in the *MM* Top Ten chart for a further 23 weeks (at 2 for seven of them) before disappearing mid-August.

As a cinema-related EP 'Expresso Bongo' naturally reached a number of overseas markets. With its artwork essentially unaltered: Denmark, Italy, South Africa and Australia/ New Zealand; with a slight but attractive makeover: Germany (I); with fresh cover shots: France (II) and Portugal, the latter lifting a shot of Cliff from the UK back cover (III); with decidedly idiosyncratic new artwork and recast title, 'Rock Turbulento Vol. 3': Brazil (IV). Then there is the later 12-inch from Belgium/ Holland (V). A truly bizarre specimen of borrowed artwork is to be found on Spain's 'Expresso Bongo' from 1961 (VI) with its decidedly unexpected choice of programme!

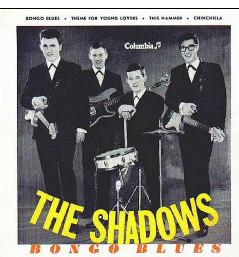
None of the three Cliff tracks (bear in mind that the EP presented its own peculiar version of *A Voice In The Wilderness*) found its way on to other, compilation EPs. *Bongo Blues*, worthy of note as the first Shadows piece composed by Norrie Paramor and the first of their instrumentals to feature the Marvin Stratocaster (for which Jet Harris' authoritative and busy bassline is more than a match), did make occasional appearances: on France's 'Feelin' Fine/ Don't Be A Fool' (VII), New Zealand's 'Film Successes' (VIII) and a Portuguese EP bearing that title (IX).



VIII



IX



I	Germany 1960	Columbia C 41222
II	France 1960	Columbia ESDF 1313
III	Portugal 1963	Columbia SLEG 5019
IV	Brazil 1960	Odeon BWB-110
V	Belgium Holland 1980	EMI K 052 [K062] Z07329
VI	Spain 1960	La voz de su amo 7EPL 13.399 <i>Livin' Lovin' Doll/ Mean Streak/ Never Mind/ A Voice In The Wilderness</i>
VII	France 1963	Columbia ESDF 20004 <i>Feelin' Fine/ Bongo Blues/ Don't Be A Fool (With Love)/ Chinchilla</i>
VIII	New Zealand 1963	Columbia SEGM 6019 <i>Les Girls/ Round And Round/ Bongo Blues/ Chinchilla</i>
IX	Portugal 1964	Columbia SLEM 2174 <i>Bongo Blues/ Theme For Young Lovers/ This Hammer/ Chinchilla</i>



EP 5

February 1960

Cliff Richard and The Shadows

'Cliff Sings No. 1'

Columbia SEG 7979 Mono / ESG 7788 Stereo

=====

EP 6

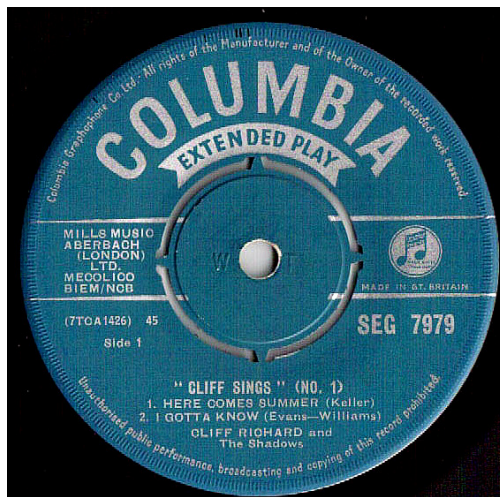
March 1960

Cliff Richard and The Shadows

'Cliff Sings No. 2'

Columbia SEG 7987 Mono / ESG 7794 Stereo

- (i) *Here Comes Summer / I Gotta Know /
Blue Suede Shoes / The Snake And The Bookworm*
(ii) *Twenty Flight Rock / Pointed Toe Shoes /
Mean Woman Blues / I'm Walking*



Following the example of ‘Cliff’ in 1959, in 1960 Columbia re-marketed in EP format, in both mono and stereo, material from a recently successful mono LP, ‘Cliff Sings’, which had been released in November of the previous year and had risen to 2 in the charts. This time round all (sixteen) tracks were represented over four EPs (see below), two of the stereo implementations offering alternative versions (*I Gotta Know*, *The Snake And The Bookworm*) and another a slightly more extended cut (*Mean Woman Blues*). The album had few takers in other territories but one of the earlier among them is noteworthy, if insignificant in terms of record sales. In the US a ‘Cliff Sings’ was put out in mono *and* in stereo (pictured below, I) in the form of ten tracks from the UK album (including the two AVs) supplemented by *Living Doll* and *Dynamite* (ABC–Paramount, ABC/ ABCS 321, 1960).

(i) The first two instalments featured Cliff and The Shadows throughout. Norrie Paramor, who had so much to do with the album, had nothing to say on EP content but did reassure the public on one point: “The Drifters ... to avoid confusion with the American Group [his capital letter] of the same name⁵ are now known as THE SHADOWS – but don’t be alarmed – they are still the same boys”! ‘No. 1’ figured in the first *Record Retailer* chart of 12 March, at fourth place. The next week saw it slip to 5, and most of its remaining chart life was spent in the lower reaches of the Top Ten. And so it was with the *MM* chart, in which it had peaked at 5 the week before *RR*’s listings started.

<i>RR</i>	
Date of first chart entry:	12 March 1960
Highest position in chart:	4
Weeks in chart/ in Top Ten:	18 / 13

(ii) A better performer by far than its predecessor, ‘Cliff Sings No. 2’ climbed to 3 on 23 April and again on 13 August, spending no fewer than twelve weeks altogether in the Top Five. For *MM* on the other hand it peaked at 4 and held on in the Top Five for a mere seven weeks.

<i>RR</i>	
Date of first chart entry:	19 March 1960
Highest position in chart:	3
Weeks in chart/ in Top Ten:	36 / 23

For eleven weeks in the fifteen week period extending from 26 March to 2 July, Cliff had three EPs in the Top Ten.

[(iii–iv) The last two issues, ‘Cliff Sings No. 3’, a Number Two/ ‘Cliff Sings No. 4’, non-charting, released June and September, embraced the fifty per cent of the Album devoted to “standards”, for which the group’s services were not required (though Tony Meehan sat in on drums).]

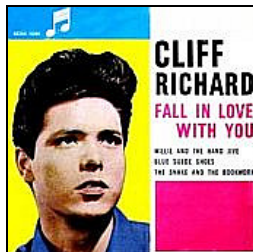
⁵ An inexact representation of what occurred — a convenient euphemism in fact — but a turn of phrase constantly bandied about over the years. It would surface again in Derek Johnson’s sleeve notes to **EP** 8, though Johnson knew the facts perfectly well.

As for global dissemination on EP, there is very little to report. In 1960 (see on **EP 2**) Australia released 'No.1' only, in mono alone, and New Zealand likewise; both adopted the front cover artwork with minimal change. On the other hand, a number of overseas issues drew upon numbers from this set to a greater or lesser degree (the only unrepresented number is *I'm Walking*; *The Snake And The Bookworm* is ahead of the rest): examples below are 'Fall In Love With You' (Denmark/ Norway: II), ditto (France: III), 'Please Don't Tease' (France: IV), 'Gee Whiz It's You' (France: V), 'Cliff Richard And The Shadows' (Germany: VI), 'Travellin' Light' (Norway: VII), 'Here Comes Cliff!' (South Africa: VIII), 'I'm The Lonely One' (Sweden: IX), and 'Cliff Richard' x 2 (Spain: X–XI).

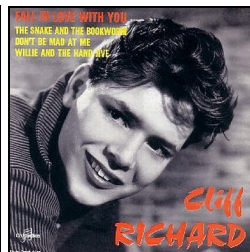
I



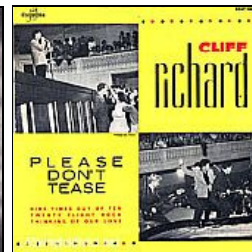
II



III



IV





I	US 1960	See above
II	Denmark Norway 1960	Columbia SEGK 1061 <i>Fall In Love With You/ Willie And The Hand Jive/ Blue Suede Shoes/ The Snake And The Bookworm</i>
III	France 1960	Columbia ESDF 1324 <i>Fall In Love With You/ The Snake And The Bookworm/ Don't Be Mad At Me/ Willie And The Hand Jive</i>
IV	France 1960	Columbia ESDF 1340 <i>Please Don't Tease/ Nine Times Out Of Ten/ Twenty Flight Rock/ Thinking Of Our Love</i>
V	France 1961	Columbia ESDF 1368 <i>Gee Whiz It's You/ Here Comes Summer/ Theme For A Dream/ I Love You</i>
VI	Germany 1961	Columbia C 41 416 <i>Saturday Dance [Shadows]/ Tell Me/ The Snake And The Bookworm/ Mustang [Shadows]</i>
VII	Norway 1960	Columbia SEGK 1054 <i>Travellin' Light/ Dynamite/ I Gotta Know/ Here Comes Summer</i>
VIII	South Africa 1960	Columbia SEGJ 10 <i>Here Comes Summer/ Please Don't Tease/ Dynamite/ Fall In Love With You</i>
IX	Sweden 1964	Columbia SEGS 120 <i>I'm The Lonely One/ Watch What You Do With My Baby/ Blue Suede Shoes/ The Snake And The Bookworm</i>
X	Spain 1960	La voz de su amo 7EPL 13.415 <i>Living Doll/ Blue Suede Shoes/ The Snake And The Bookworm/ I Gotta Know</i>
XI	Spain 1960	La voz de su amo 7EPL 13.513 <i>Pointed Toe Shoes/ Mean Woman Blues/ Twenty Flight Rock/ As Time Goes By</i>

EP 7

December 1960

Cliff Richard and The Shadows

'Cliff's Silver Discs'

Columbia SEG 8050 Mono

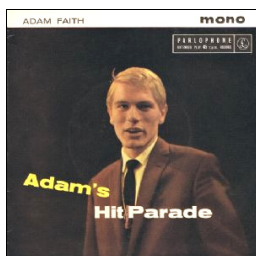
*Please Don't Tease / Fall In Love With You /
Nine Times Out Of Ten / Travellin' Light*



Here was a fitting close to the year for Cliff and The Shadows with a Number One EP, this time issued in mono only reflecting the format of the source material. It was a fine collection, stronger by far than any of the four future singles-based issues (EPs 16, 25, 34, 54) put out in their name. Other countries made use at one time or another of all of these tracks for their home-grown compilations but the UK could serve up in a single portion four of the six Silver Discs awarded so far by *Disc* magazine (each one for sales in excess of 250,000), a practice elucidated by annotator Ken Graham, who took the opportunity to tell us what a charming chap Cliff was, accepted by adults as much as by the young set. Released between October 1959 and September 1960, their respective chart placings were 1, 2, 1 and 3. High-performing as this record was, it was still no match for The Shadows' stab at a mini-selection of hits [EP 12], see comment on 'Spotlight On The Shadows', EP 17.

'Cliff's Silver Discs' came in at 7 on 10 December, and was top two weeks later, overtaking 'Adam's Hit Parade'. Over the Christmas week 'South Pacific No. 1' replaced Cliff, who descended to 5, but he was back at 1 for the weeks 7/14 January, only to be ousted by Adam Faith the week after that. The 52-week Top Ten spell enjoyed by 'Silver Discs' extended over the period December 1960 to February 1962! It stood at 2 for sixteen of those weeks (with 'The Shadows' [EP 08] ahead of it for fourteen of them, and 'The Shadows To The Fore' [EP 12] for a further one), and at 3 for five. — According to *MM* its chart life was even healthier than this: at 1 the last week of December and for a further five weeks, then at 2 for eighteen weeks and at 3 for eight, visiting the Top Ten for the last time in the first week of January 1962.

Top Three Chart Contenders, 22 December 1960



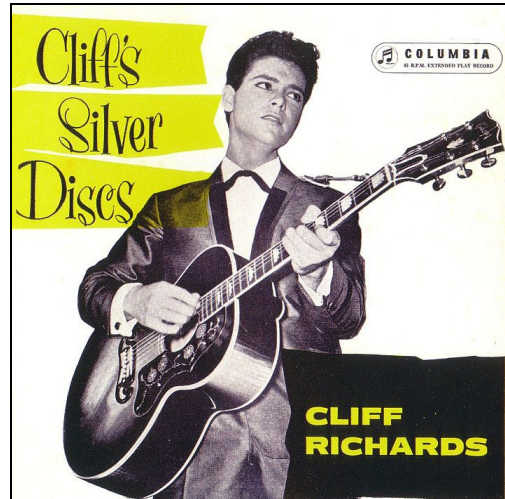
RR performance:

Date of first chart entry: 10 December 1960

Highest position in chart: 1

Weeks in chart / at 1 / in Top Ten: 57 / 3 / 52

There was also a Dutch pressing of the record (I) with catalogue number Columbia SEG 8050; it took the UK sleeve over as it stood. Australia (Columbia SEGO 8050) and New Zealand (Columbia SEGM 8050) too helped themselves to a slice of the action: New Zealand went down the UK path but Australia took the commendable step in October 1961 of giving an entirely new look to the front cover artwork — but let the side down badly by misspelling Cliff's surname (II) ⁶.



⁶ See James McSkimming, *op. cit.* p. 6.