

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

EP 8

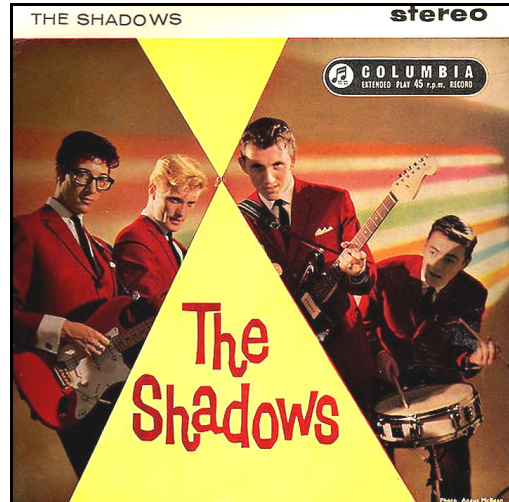
January 1961

The Shadows

'The Shadows'

Columbia SEG 8061 Mono / ESG 7834 Stereo

Mustang/ Theme From Shane/ Shotgun/ Theme From Giant



A photo from a 1961 pop annual: the original in all its glory. The full picture also put in an appearance on a German EP from this same year, which as it happened had *Mustang* as one of its two Shadows numbers (Columbia C 41 416).



Labels: initially blue, reissues black

Nothing released by the group in its own right prior to the first single of 1960 had earned them a ground-breaking or even memorable place in pop music history. *Apache* changed everything: sandwiched between *Please Don't Tease* and *Nine Times Out Of Ten* 'Me And My Shadows', recordings the success of which owed as much to the brilliance of The Shadows' accompaniment¹ as to Cliff Richard's vocal prowess, it stood out as a splendid affirmation of a potent musical force that had finally found its feet. That was in July. *Man Of Mystery/ The Stranger* followed on in November: the single was marketed initially as a double A-side, a risky move at the best of times and in this case making the mistake of giving less weight to *The Stranger* and in due course (from 9 February) tacitly relegating that to the flipside. As a straight follow-up to *Apache* and stylistically more akin to it this dynamic and elegant composition would surely have risen higher than 5, even in the fiercely competitive environment obtaining in the run-up to Christmas².

Shotgun and *Mustang*, the former seriously considered at one point as a single, the latter co-composed by none other than Jerry Lordan, were already in the can. Why not either of those for a follow-up? It may be that already in September an EP of "western-styled" pieces was contemplated (three of the four numbers were laid down that month, *Theme From Giant* early the next³). Indeed, given the runaway success of *Apache* and the way things were shaping up in the recording studio round about this time with marked leanings towards "western" styled material (note how *Gonzales* was worked on way ahead of anything else for the eventual album), the group could have anticipated its

¹ Cf. Derek Johnson's remark in the sleeve notes: "... even Cliff will readily admit that much of his success can be attributed to the distinctive backing he receives from the group". The truly stunning *Nine Times Out Of Ten* is a case in point. Set that side by side with Johnny Worth's version for Embassy Records with its dismally mannered contribution from a session guitarist from the deepest recesses of Hell — and that's one of Embassy's better efforts. Without The Shadows that song, and a host of others from around that time, would have struggled against the American opposition.

² Norrie Paramor would have looked more favourably, indeed most favourably, upon *Man Of Mystery*. He was on familiar terms with its composer Michael Carr, and compositions relating to film or TV entertainment were his cup of tea. For close follow-ups reflecting both aspects cf. *Kon-Tiki* (Carr) and *The Frightened City* (Paramor, for cinema).

³ Session details in Tony Hoffman, *Shadsfax* 1 (1995) 20–23.

relatively late assault on the LP market by many months with a set primarily if not exclusively devoted to what they did best at that point. The outcome — a chart-topper — would have been a certainty.

In any event, the four compositions were brought together to make up The Shadows' first EP. Everything but its title was truly inspired, and that included the striking cover, cleverly crafted from a shot by Angus McBean, a truly gifted photographer much in demand with young pop stars in the 60s, that originally pictured Cliff giving voice slap in the middle flanked by backing musicians who looked as if they meant business (see illustrations above). It was not quite as atmospheric as the front cover shot of the 'Me And My Shadows' LP and its many offshoots (see next entry), but it proved to be even more recurrent in cover art worldwide.⁴ Derek Johnson's sleeve notes too did a decent job of profiling The Shadows, even if the final paragraph on the tunes was too sketchy by half.

In terms of chart performance, 'The Shadows' proved to be one of the most remarkable EPs of all time. It came straight in at 4, only one of ten EPs to make the Top Five in their first week on chart. The next week it had replaced 'Adam's Hit Parade' at the top, and there it stayed for sixteen weeks in succession; it was overtaken by Adam Faith on 27 May, but returned to the top immediately afterwards for a further three weeks, only to be ousted by 'The Shadows To The Fore' on 24 June. Seven weeks of the 63-week stay in the Top Ten (first entry January 1961, last July 1962!) were spent at 2, eleven at 3, five at 4, four at 5 — a truly outstanding record.

RR stats:

Date of first chart entry: 21 January 1961

Highest position in chart: 1

Weeks in chart / at 1 / in Top Ten: 86 / 20 / 63

MM's Top Ten had the group surpassing even this record. It hit the top spot in the second week of February 1961 and stayed there for nineteen weeks in succession; it was at 2 for sixteen weeks in all, at 3 for ten weeks, at 4 for five weeks and at 5 for six weeks, spending 87 weeks on chart between January 1961 and September 1962.

⁴ More about the cover (portrait, outfits, guitars) in Jim Nugent's Shadows EPs feature at http://shadowmusic.bdme.co.uk/gallery/image_page.php?album_id=20&image_id=522.

When 'The Shadows' hit No. 1 on 28 January the sole representation for guitar-led RI was Duane Eddy's 'Twangy', at 9. Duane was already well established by the time The Shadows took off, but his hit EPs (five in all, released July 1960 through to July 1961) were to prove no match for the newcomers: 'Twangy' made 4, the others fell well short of that:



For a first EP, it did reasonably well in terms of reaching overseas markets, all of which adhered to the original artwork. Spain was the only European country to show an early awareness of it, but Australia and New Zealand also took it up, as did South Africa, The Philippines and India (India would go on to contribute significantly to Cliff Richard's vinyl discography). There was also the latecomer from Holland, the 12-inch E.P. Collection Vol. 3, EMI K062 Z07613.



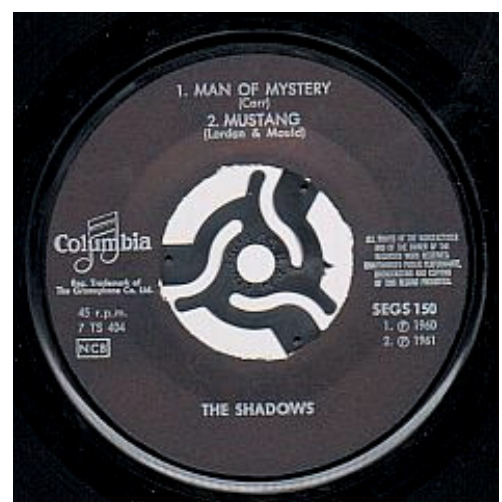
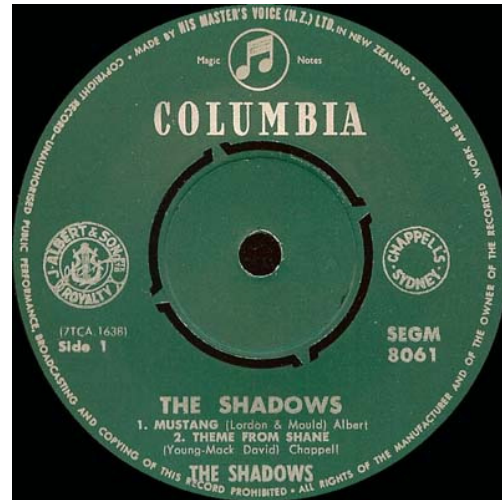
Coverage of individual tracks:

- *Mustang* featured on 'Cliff Richard And The Shadows' (Germany: I), 'Dance On With The Shadows' (France: II), 'The Shadows' (Italy: III), 'EMI Hits' (Denmark Sweden: IV)
- *Theme From Shane* on 'Guitar Tango' (Italy: V), 'The Shadows' (Portugal: VI)
- *Theme From Shane* and *Theme From Giant* on 'Driftin'' (Japan: VII).
- Surprisingly, *Shotgun* does not crop up here at all.



I	Germany 1961	Columbia C 41 416 <i>Saturday Dance/ Tell Me [CR]/ The Snake And The Bookworm [CR]/ Mustang</i>
II	France 1963	Columbia ESDF 1457 <i>Dance On!/ Mustang/ Sweet Dreams/ The Boys</i>
III	Italy 1964	Columbia SEMQ 281 <i>The Miracle/ Mustang/ The Rise And Fall Of Flingel Bunt/ Theme For Young Lovers</i>
IV	Denmark Sweden 1968	Columbia SEGS 150 <i>Apache/ The Frightened City/ Man Of Mystery/ Mustang</i>
V	Italy 1963	Columbia SEMQ 237 <i>Guitar Tango/ The Savage/ Wonderful Land/ Theme From Shane</i>
VI	Portugal 1963	Columbia SLEM 2156 <i>Little 'B'/ Atlantis/ Theme From Shane</i>
VII	Japan 1966	Odeon OP-4216 <i>Driftin'/ Theme From Giant/ Mary Anne/ Theme From Shane</i>

An assortment of labels: from Australia, New Zealand, South Africa, Spain; France, Denmark



EP 9

February 1961

Cliff Richard and The Shadows

‘Me And My Shadows No. 1’

Columbia SEG 8065 Mono / ESG 7837 Stereo

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EP 10

March 1961

Cliff Richard and The Shadows

‘Me And My Shadows No. 2’

Columbia SEG 8071 Mono / ESG 7841 Stereo

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EP 11

April 1961

Cliff Richard and The Shadows

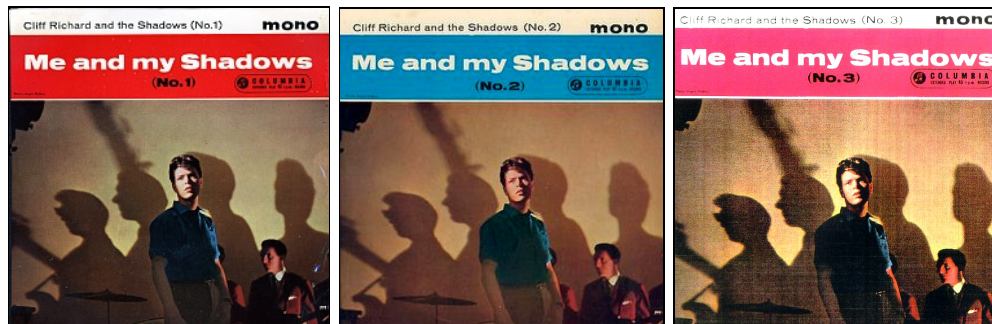
‘Me And My Shadows No. 3’

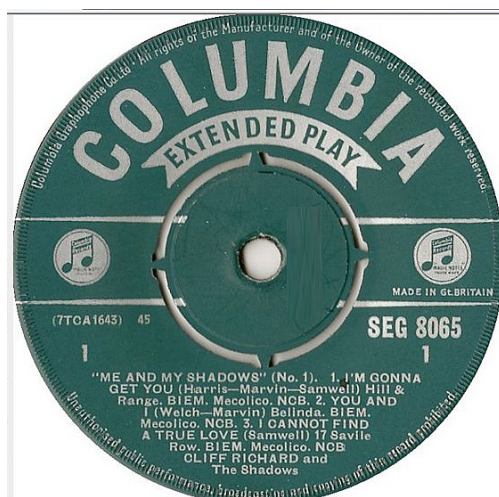
Columbia SEG 8078 Mono / ESG 7843 Stereo

‘No. 1’ *I’m Gonna Get You / You And I / I Cannot Find A True Love / Evergreen Tree / She’s Gone*

‘No. 2’ *Left Out Again / You’re Just The One To Do It / Lamp Of Love / Choppin’ ’n’ Changin’ / We Have It Made*

‘No. 3’ *Tell Me / Gee Whiz It’s You / I’m Willing To Learn / I Love You So / I Don’t Know*





There was no significant backlog of hit singles at the start of the new year. Five of the six Cliff EPs issued in 1961 repackaged LP material. Three, issued in successive months, were sourced from 'Me And My Shadows', which had been released, in both mono and stereo (hence the five significant stereo variants were available from the word go), in October of the previous year and had climbed to 2 in the charts; Cliff Richard's sleeve notes in praise of his Shadows were reproduced with minimal alteration on all of them. Each EP, drawing upon a sixteen-track collection of compositions notable for their brevity, offered five tracks. The casualty was the closing number, *Working After School*.

The chart performance of the first three releases of the year was respectable but not outstanding: an EP of top flight originals would have been required to have any chance of emulating the runaway success of January's 'The Shadows'. One EP made the Top Five and the other two the Top Ten. 'No. 2' was by far the poorest performer, with only a single week in the top half of the chart (29 April, at 8, with 'No. 1' at 9 and 'Cliff's Silver Discs' at 3). Here are the stats according to *RR*:

No. 1

Date of first chart entry: 11 February 1961

Highest position in chart: 5

Weeks in chart / in Top Ten: 23 / 8

No. 2

Date of first chart entry: 29 April 1961

Highest position in chart: 8

Weeks in chart / in Top Ten: 4 / 1

No. 3

Date of first chart entry: 29 April 1961

Highest position in chart: 6

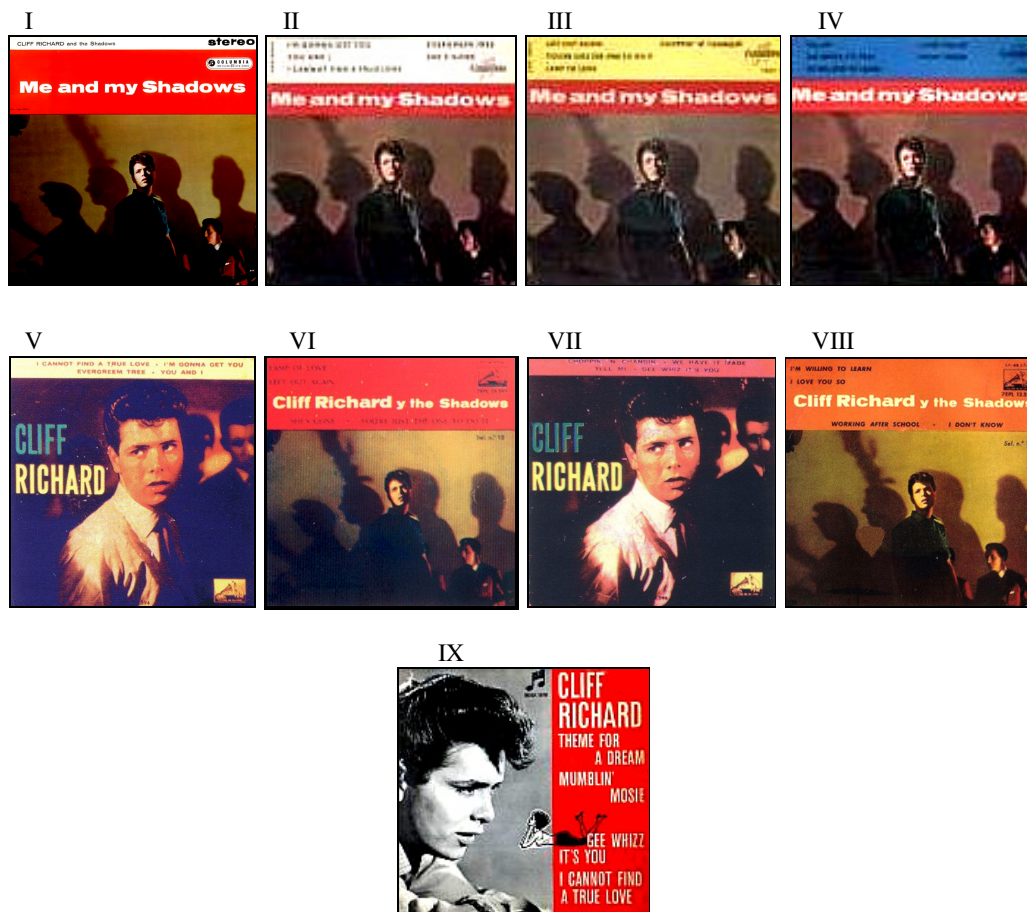
Weeks in chart / in Top Ten: 11 / 6

MM's Top Ten EP charts presents a radically different picture, suspiciously so: it had 'No.1' on chart for 39 weeks, peaking at 4 for seven of them; 'No.2' / 'No.3' are assigned a *single week* apiece in April, with 'No. 3' netting just *one further week* in May, and that is that. It looks as if there was something seriously amiss in the differentiation of the three issues as returns came in each week.

Overseas take-up of the trio was thin. Preserving the front cover artwork, and that of the parent album (I below) but with some variation in layout, Denmark released all three (II–IV) in mono only as Columbia SEG 8065/ 8071/ 8078.

Moving on from these, aside from a few EPs with the odd individual track from the album, there was a set of four under the title ‘Cliff Richard’ from Spain each with four tracks (V–VIII); it was the last of them that captured *Working After School*, the only EP to do so. In addition, Denmark and Finland put out an attractive EP that incorporated two of our songs (IX). A further four-tracker from Italy included in John Panteny’s database (Columbia SEMQ 208) I have been unable to trace; the small thumbnail accompanying it is in fact not Italian at all, but the second of the three Danish issues pictured above. The numbers on offer were reportedly *We Have It Made*, *I Don’t Know*, *Evergreen Tree*, *Tell Me*.

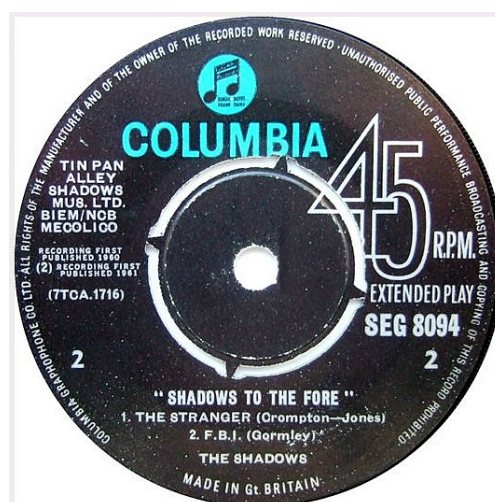
Moreover: this same invaluable database included a host of EPs from Thailand, a market that clearly took a shine to the album and to four tracks in particular, so frequently do they occur. It’s a motley and very unlikely looking crop of poorly packaged vinyl the genuineness or otherwise of which I would not care to pronounce upon, and I can only suggest that readers who feel short-changed here consult the entries themselves.



I	UK 10/1960	Columbia 33 SX 1261 Mono/ SCX 3330 Stereo
II–IV	Denmark 1961	See above.
V	Spain 1961	La voz de su amo 7EPL 13.594 <i>I Cannot Find A True Love/ I'm Gonna Get You/ Evergreen Tree/ You And I</i>
VI	Spain 1961	La voz de su amo 7EPL 13.595 <i>Lamp Of Love/ She's Gone/ Left Out Again/ You're Just The One To Do It</i>
VII	Spain 1961	La voz de su amo 7EPL 13.596 <i>Choppin' 'n' Changin'/ We Have It Made/ Tell Me/ Gee Whiz It's You</i>
VIII	Spain 1961	La voz de su amo 7EPL 13.597 <i>I'm Willing To Learn/ I Love You So/ Working After School/ I Don't Know</i>
IX	Denmark 1961 Finland 1961	Columbia SEGK 1075 Columbia SEGY 1075 <i>Theme For A Dream/ Mumblin' Mosie/ Gee Whiz It's You/ I Cannot Find A True Love</i>

EP 12
 June 1961
 The Shadows
 'The Shadows To The Fore'
 Columbia SEG 8094 Mono

Apache/ Man Of Mystery/ The Stranger/ F.B.I.



Black label on reissues

In his sleeve notes James Wynn of *NME* enthused, with good reason, over the group's triumphant progress in the course of 1960 and early 1961, singling out the group's triumphant appearance at his magazine's Pollwinners Concert in March 1961 and providing a brief sketch of their origins. Their second EP, with its punning title (fore ~ four, the norm in terms of EP track-programming) and its striking and frequently reproduced front cover pic of the classic three guitars + drums line-up, focused on hit single material (unlike Cliff, the group had no album tracks on which to draw): the unmatched *Apache* from July and the double A-side from November 1960, capped by the driving *F.B.I.*, released only a few months before this set appeared. There was no room here for a mellow composition like *Midnight*: it was hard-hitting all the way.

The record was issued in mono only, just like the collection of singles on **EP 7**, 'Cliff's Silver Discs'. What a pity that Columbia had not embarked at this point on putting out EPs as far as possible in both mono and stereo. Then a true stereo *F.B.I.* for one would not have eluded British fans for such a deplorably long period of time.

Cliff's first mini-selection of hit single sides, 'Cliff's Silver Discs' (**EP 7**), may have surpassed that of The Shadows in chart pedigree (two of its numbers rather than one climbing to the top), but the group's single-based EP outperformed his by a fair margin. There was every reason to reckon that it would fare well in the wake of their hugely successful January 1961 set (**EP 8**), but surely nobody could have anticipated just what a blockbuster it would turn out to be.

The competition. 'The Shadows To The Fore' made four re-entries in the course of 1963, on 5 January, 29 June, 20 July and 14 September, first entering the Top Ten on 17 June 1961 and finally leaving it behind on 30 March 1963! On 24 June 'The Shadows To The Fore' replaced 'The Shadows' at the top spot. On 2 December events took a new turn when Helen Shapiro's 'Helen' displaced 'To The Fore', staying at 1 for eight more weeks⁵ only to be pushed out by The Shadows on 3 February 1962. Remarkably, there 'To The Fore' remained for three further weeks, succumbing on 3 March to 'Spotlight On The Shadows'.⁶ It held up well for a good while thereafter: between 3 March and 31 August (a span of 27 weeks) it stood at 2 for four weeks, at 3 for as many as thirteen (and it was in the Top Five throughout).

RR:

Date of first chart entry: 10 June 1961

Highest position in chart: 1

Weeks in chart / at 1 / in Top Ten: 115 / 28 / 82

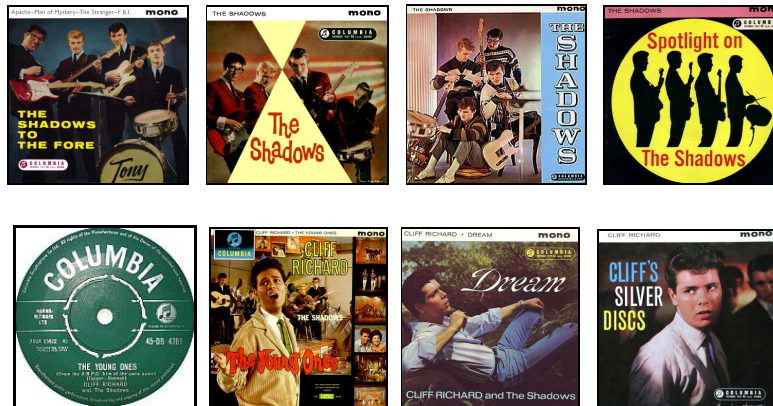
MM could beat all this. Over a chart life extending from the second week of June 1961 to the end of April 1963 it enjoyed 98 weeks in this magazine's Top Ten; it was 30 weeks at 1, 25 of those weeks consecutive.

⁵ The Shadows were at 2, with the exception of 30 December, when a seasonal offering from Nina and Frederick ('Christmas At Home With ...') caused them to move down to 3.

⁶ There was a surprise one-week return to Number One on 19 May when 'Spotlight' was knocked from its position at the top.

A WEEK IN 1962

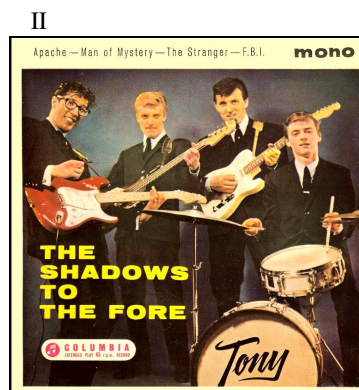
17 February 1962: 'The Shadows To The Fore' is back at the top,
but typically for the period the group, both with and without Cliff Richard,
exercise a commanding Top Ten chart presence:

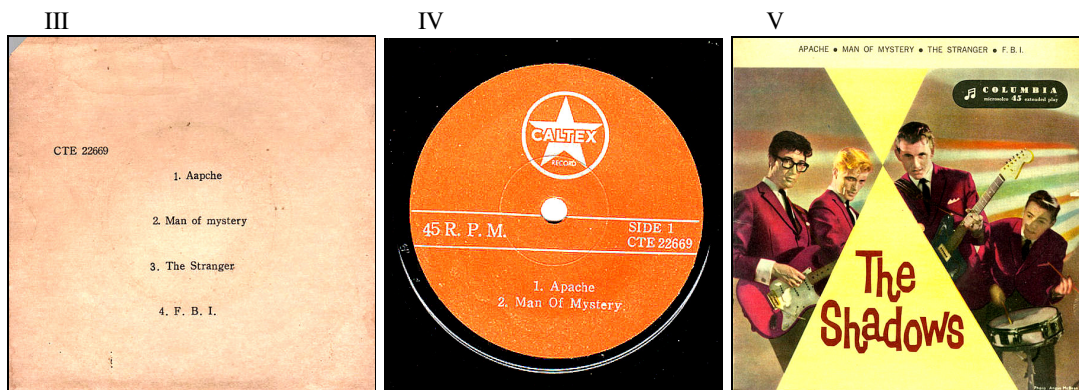


- 1 EP 'The Shadows To The Fore'
- 4 EP 'The Shadows'
- 5 LP 'The Shadows'
- 7 EP 'Spotlight On The Shadows'

- 1 Single *The Young Ones*
- 1 LP 'The Young Ones'
- 3 EP 'Dream'
- 9 EP 'Cliff's Silver Discs'

Overseas examples. James McSkimming (op. cit. p. 23) has highlighted the point that a number of Australia issues of UK EPs including the present one (I) displayed colour variations, a phenomenon not of course confined to that continent. We see it at work again, though to a less marked degree, in New Zealand's printing (II). A further specimen credited to Singapore or Malaysia mimics the UK cover, but as the images below show (back cover, record) this can hardly be regarded as a properly sanctioned release (III–IV). Finally here Italy lifted the tracks but renamed 'The Shadows' (V) and used the front cover from the group's first EP (EP 8).





I	Australia 1961	Columbia SEGO 8094
II	New Zealand 1961	Columbia SEGM 8094
III-IV	Malaysia? Singapore?	Caltex CTE 22669
V	Italy 1963	Columbia SEMQ 268

The various high profile tracks on 'To The Fore' naturally figured on other EPs the world over: see features on Spain **EP 3** and Portugal **EP 1/ EP 2** for details of the following (I has tracks 1/2/3, II tracks 2/3/4, III tracks 2/3, IV tracks 1/2, V/VI/VII tracks 1/4):



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

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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

{ }: without The Shadows:

‘No. 1’

What’d I Say / { *Blue Moon* } / *True Love Will Come To You* / { *Lover* }

‘No. 2’

Unchained Melody / { *Idle Gossip* } / *First Lesson In Love*
{ *Almost Like Being In Love* } / { *Beat Out Dat Rhythm On A Drum* }



Although the May 1961 LP ‘Listen To Cliff!’ (accompanied by The Shadows on eight of the sixteen tracks) was another Number Two, this time only nine numbers found their way on to EP (the last seven were not taken up), on the present issue and on ‘No. 2’ later in the year. Four tracks involving The Shadows were not represented: *Memories Linger On*, *I Live For You*, *I Want You To Know* and *It’s You*. They were marketed in both mono and stereo in conformity with the parent album. Norrie Paramor’s sleeve notes for that were adapted for these offshoots, portraying the whole business of recording as an unruffled process, an oasis of calm: Cliff chose his own material, though not without his mentor (“we might consider a hundred such songs ...”); The Shadows were very much in on the final product (“... we all try to contribute towards new ideas”) and everybody bar recording engineer and Paramor himself was “happily relaxed”; orchestral pieces were part of the menu and “we all ... are really wildly happy with the result”. If we are to believe all this and also to believe what Cliff had to say on the subject of The Shadows at

work (see on **EPs** 18/21), then singer and group were clearly as different as chalk and cheese when they got down to the job of making records.

While the earlier of the EPs stalled at 17, the second did not register at all, the first Cliff release in this format not to do so since the inception of the *RR* charts. (In line with this, *MM*'s Top Ten EP chart found no room for either.) This circumstance may account for the non-appearance of a 'Listen ... No. 3', though in fact another LP was ripe for repackaging by the time the New Year had dawned. In any event, the incongruous blend of styles within such a narrow compass, particularly on 'No. 2', looks decidedly unappetising. Playing both of these records through today, they sound horribly dated.

RR, 'No.1':	
Date of first chart entry:	4 November 1961
Highest position in chart:	17
Weeks in chart:	2

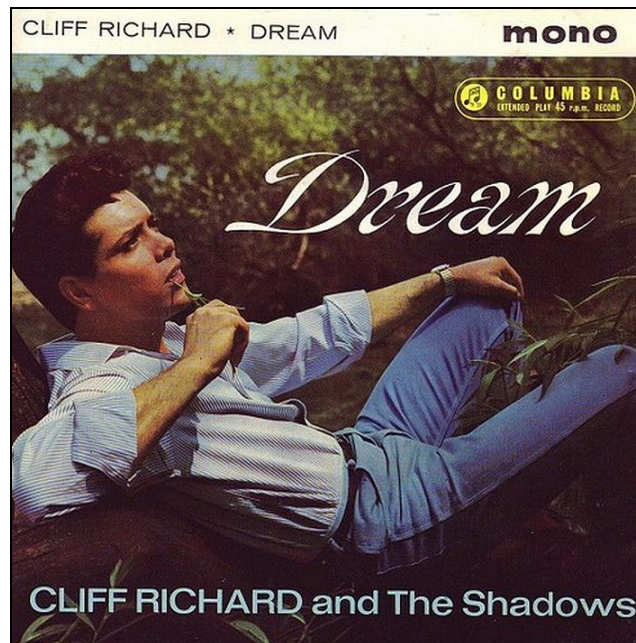
Overseas interest in these EPs was negligible. Spain put out 'No. 1' under the tediously recurrent title 'Cliff Richard' (I). A South African issue took in two from Cliff and the group not covered by the UK releases (II). *What'd I Say* and *True Love ...* were used on Germany's 'Cliff And His Shadows' (III), while the former together with *Unchained Melody* found a place on a 'Cliff Richard And The Shadows' (two different covers) from Denmark/ Sweden and Finland (IV–V).



I	Spain 1961	La voz de su amo 7EPL 13.701 <i>What'd I Say/ True Love Will Come To You/ Blue Moon/ Lover</i>
II	South Africa 1961	Columbia SEGJ 12 <i>It's You/ Sentimental Journey/ I Live For You/ Temptation</i>
III	Germany 1961	Columbia C 41 457 <i>I Live For You/ I Want You To Know/ True Love Will Come To You/ What'd I Say</i>
IV–V	Denmark Sweden 1961 Finland 1961	Columbia SEGK 1081 Columbia SEGJ 407 <i>A Girl Like You/ Unchained Melody/ What'd I Say/ Now's The Time To Fall In Love</i>

EP 14
November 1961
Cliff Richard and The Shadows
'Dream'
 Columbia SEG 8119 Mono / ESG 7867 Stereo

*Dream / All I Do Is Dream Of You /
 I'll See You In My Dreams / When I Grow Too Old To Dream*



Marking a refreshing change of direction after so much in the way of recycled material, the idea for this remarkably successful EP, the material for which had been recorded way back in May, stemmed from Cliff himself in the wake of the No. 3 hit *Theme For A Dream* from February — do something different by creating a themed EP relating to dreams. The result was a set of four “evergreens” which, according to annotator James Wynn, “could almost have been written for him”. Opinions may differ on that one (and on his assertion that America was to be included among those countries where he had “a great following”), but the songs were certainly pitched at a markedly more mature level than the Garson-Shuman single with its cloying lyrics and ever so cute girlie chorus (Hank Marvin’s beautifully judged melodious fills were its salvation). Besides — and this must have contributed significantly to the record’s success — it was The Shadows who were chosen to provide the backing and not, as one might have expected, Norrie Paramor with the kind of orchestral accompaniment that had already half-filled albums designed to show that Cliff was much more of an adult than he looked.

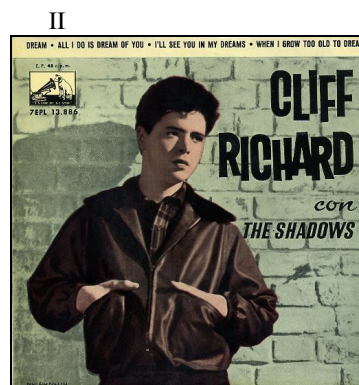
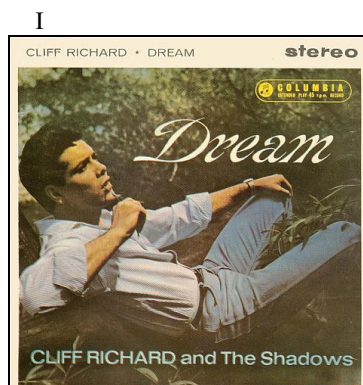
After an uncertain start, ‘Dream’ climbed to 3 early in the New Year, 13 /20 January and again 10/17 February. Further progress was blocked in all cases by two high-performing issues, ‘Helen’ (Helen Shapiro), and ‘The Shadows To The Fore’ [EP 12]. *MM* agreed with *RR* in peak position, but ‘Dream’ was in this Top Ten listing for as many as 42 weeks.

RR:

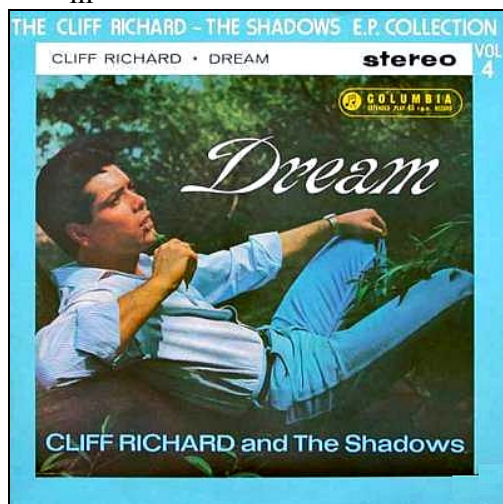
Date of first chart entry:	18 November 1961
Highest position in chart:	3
Weeks in chart / in Top Ten:	51 / 27

‘Dream’ was taken up by Australia and New Zealand; the latter, pictured here (I), may serve as an example of the variation in colouring discussed on EP 12. The cover shot of the Spanish issue (II) had Cliff in pensive teddy boy mode as per ‘Serious Charge’, dreaming perhaps of netting something approaching a decent speaking part in his next film, while the 1982 Dutch 12-inch from the series ‘E.P. Collection’ (III) reverted to the familiar confidently relaxed pose.

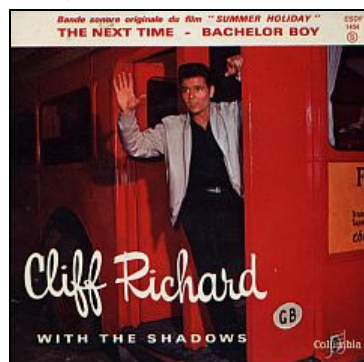
Individual tracks were rare on EPs otherwise: the second and third on France’s ‘Cliff Richard’ (IV) , the fourth on Japan’s ‘The Shadows’ (V).



III



IV



V



- | | | |
|-----|------------------|---|
| I | New Zealand 1961 | Columbia SEGM8119 Mono/ ESGM 7867 Stereo |
| II | Spain 1963 | La voz de su amo 7EPL 13.886 |
| III | Holland 1982 | EMI K062 Z07613 |
| IV | France 1963 | Columbia ESDF 1454
<i>The Next Time/ Bachelor Boy/ I'll See You In My Dreams/ All I Do Is Dream Of You</i> |
| V | Japan 1966 | Odeon OP-4225
<i>Where The Four Winds Blow/ Maria/ Visions/ When I Grow Too Old To Dream</i> |

EP 15
December 1961
'Listen To Cliff!' No. 2
See under **EP 13**