

# 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

## EP 36

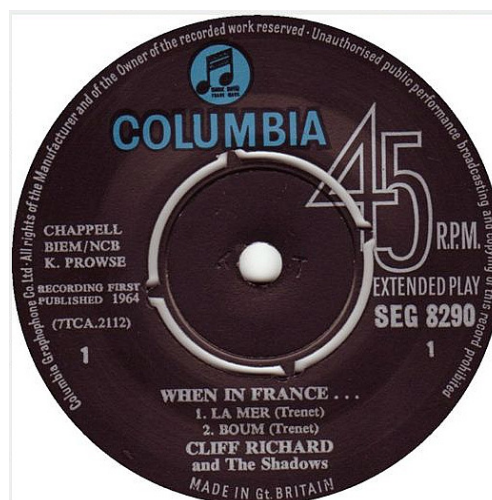
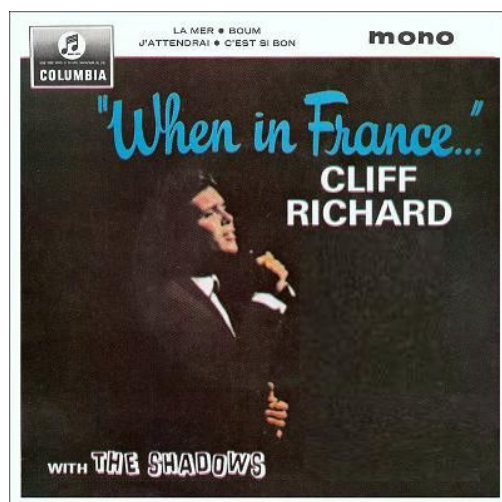
February 1964

Cliff Richard and The Shadows

'When In France'

Columbia SEG 8290 Mono

*La mer / Boum / J'attendrai / C'est si bon*



1964 saw the release of seven Cliff EPs: The Shadows contributed one number of their own (see **EP 40**) and backed Cliff on seventeen of the remaining twenty-eight. This, the first, was also the most ambitious, with Cliff, though he did not command a particularly polished French accent, putting in a respectable performance on quality material, ably assisted by stylish accompaniment from The Shadows. UK record buyers did not want to know, annotator James Wynn's dismissal of the language barrier as of no moment reaching out to a very limited public — an attitude that extended, as we shall see, to all but two of the seven, with only one of them putting in a decent showing in the charts.

Australia and New Zealand had their own issues, looking little different from the original UK release. Other markets rejigged the title, not altogether predictably ('Cliff Richard sings in French ...', France/ Holland: I; 'Cliff Richard canta en francés' Spain: II; 'Cliff Richard chante en français', with strikingly different artwork, Portugal: III.)



The four songs next saw the light of day on a Belgium LP from 1976, Columbia 4C 058–06234, which added half a dozen numbers not pertinent to this survey:



## EP 37

March 1964

Cliff Richard and (2 tracks of 5) The Shadows

‘Cliff Sings ‘Don’t Talk To Him’

Columbia SEG 8299 Mono

*Don’t Talk To Him / Say You’re Mine / {Spanish Harlem}  
{Who Are We To Say?} / {Falling In Love With Love}*

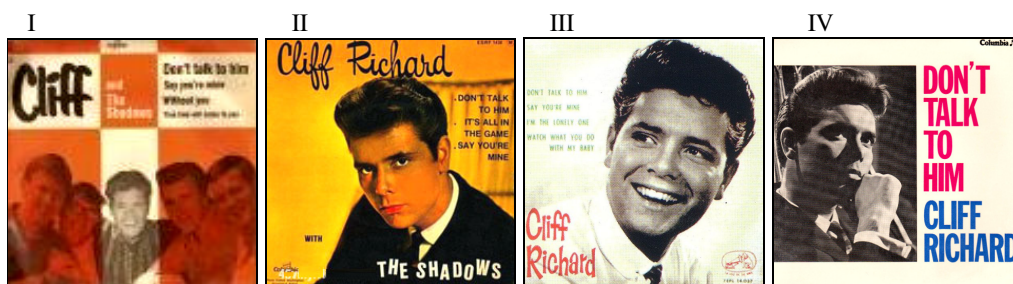


It must have been the popularity of the November 1963 No. 2 Single ‘Don’t Talk To Him’ / ‘Say You’re Mine’ that accounted for this EP’s decidedly fleeting visit to the Top Twenty. There cannot have been much interest in the three fillers, “evergreen standards” in the words of James Wynn ( sleeve notes), calling to mind far more significant feathers in Cliff’s cap as the winner of various polls. The songs were drafted in from the LP ‘32 Minutes ...’ from way back in October 1962, see the comment on **EP 27**. Cliff’s latest single, *I’m The Lonely One*, the incorporation of which would have made for a much stronger release, would barely have taken off at the time when Columbia was concocting this (rather hurried) follow-up to the flop ‘When In France’.

Date of first chart entry:	30 May 1964
Highest position in chart:	15
Weeks in chart:	1

Australia and New Zealand had their own issues adopting the UK artwork. Tracks 1–2 were taken up by Denmark and Sweden with the same front cover only with different colouring, but they also marketed an alternative design (I). France had a different portrait (II), as did Spain (III). An EP from Portugal had *Don’t Talk To Him* as the title track (IV).

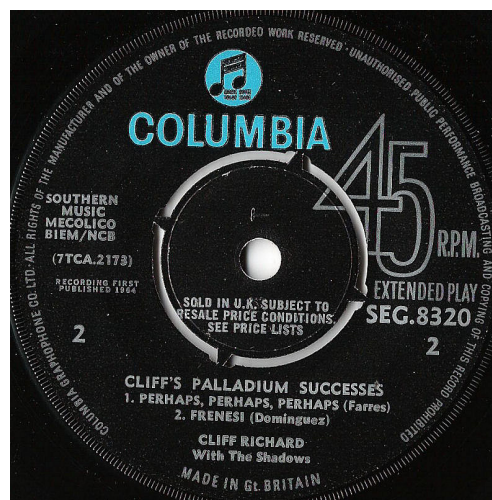
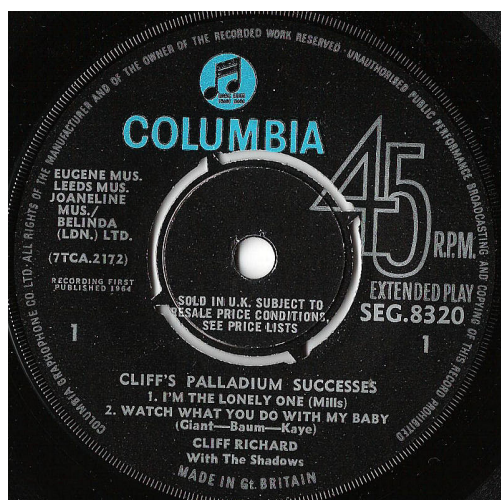
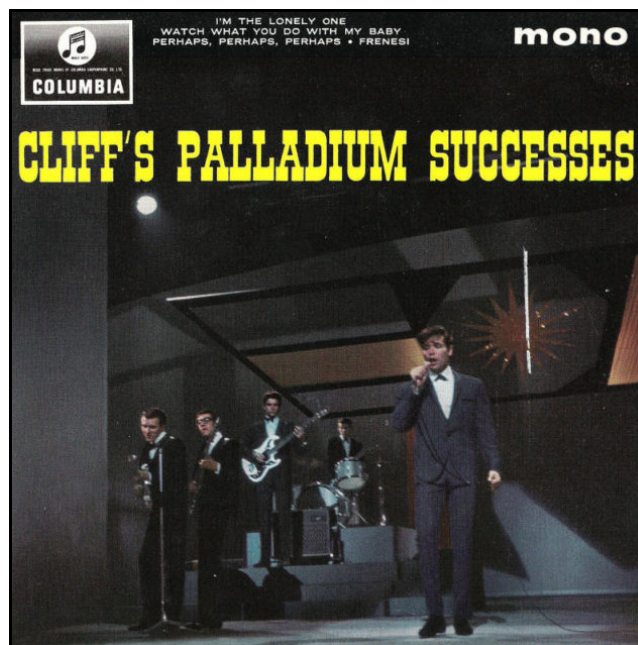




- |     |                     |   |
|-----|---------------------|---|
| I   | Denmark Sweden 1964 | Columbia SEGS 118<br><i>Don't Talk To Him/ Say You're Mine/ Without You/ True Love Will Come To You</i>                       |
| II  | France 1963         | Columbia ESRF 1438<br><i>Don't Talk To Him/ Say You're Mine/ It's All In The Game/ Your Eyes Tell On You</i>                  |
| III | Spain 1964          | La voz de su amo 7EPL 14.037<br><i>Say You're Mine/ Don't Talk To Him/ Watch What You Do With My Baby/ I'm The Lonely One</i> |
| IV  | Portugal 1964       | Columbia SLEM 2165<br><i>It's All In The Game/ I'm The Lonely One/ Don't Talk To Him/ Watch What You Do With My Baby</i>      |

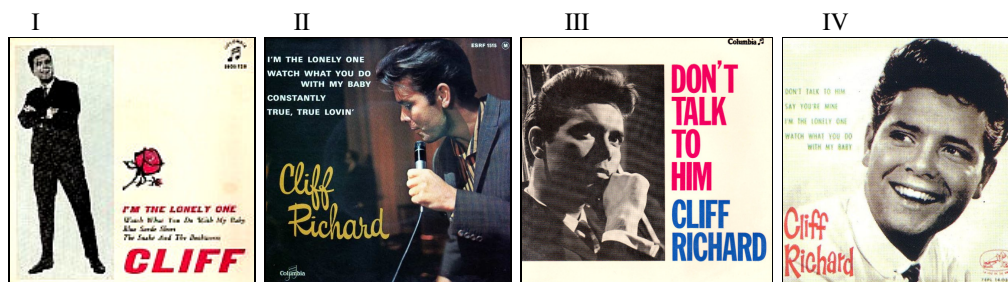
EP 38  
May 1964  
Cliff Richard and The Shadows  
'Cliff's Palladium Successes'  
Columbia SEG 8320 Mono

*I'm The Lonely One / Watch What You Do With My Baby /  
Perhaps, Perhaps, Perhaps / Frenesi*



Not a live set, but studio takes of “songs he has performed either on stage or during a TV show from the theatre” (James Wynn, sleeve notes, somewhat self-consciously singing the praises of “variety” with its dancers, jugglers etc., which come 1964 was all but dead on its feet). The record-buying public was not enthusiastic, confronted with both sides of the No. 8 Single released in January and with English-language versions of a couple of numbers on the ‘When In Spain’ LP from September 1963 (*Perhaps ... = Quizás, Quizás, Quizás*). Another issue misguidedly cobbled together in the hope of maintaining Cliff’s high profile as Columbia’s prize vocalist.

Australia, New Zealand and South Africa issued near identical EPs. Single + flipside were put to better use on Denmark and Sweden’s ‘I’m The Lonely One’ (I), France’s ‘Cliff Richard’ (II), Portugal’s ‘Don’t Talk To Him’ (III) and Spain’s ‘Cliff Richard’ (IV).

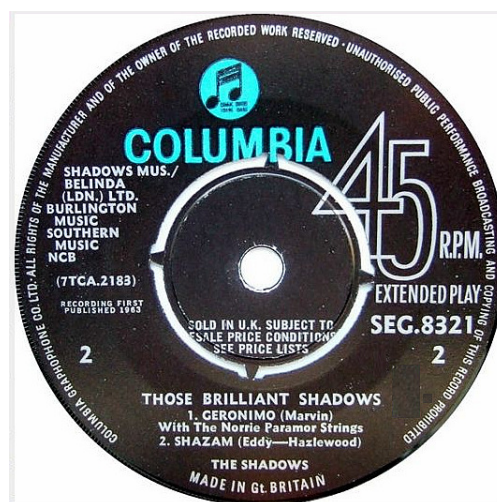


I	Denmark Sweden 1964	Columbia SEGS 120 <i>I'm The Lonely One/ Watch What You Do With My Baby/ Blue Suede Shoes/ The Snake And The Bookworm</i>
II	France 1964	Columbia ESRF 1515 <i>I'm The Lonely One/ Watch What You Do With My Baby/ Constantly/ True True Lovin'</i>
III	Portugal 1964	Columbia SLEM 2165 <i>It's All In The Game/ I'm The Lonely One/ Don't Talk To Him/ Watch What You Do With My Baby</i>
IV	Spain 1964	La voz de su amo 7EPL 14.037 <i>Say You're Mine/ Don't Talk To Him/ Watch What You Do With My Baby/ I'm The Lonely One</i>



EP 39  
 June 1964  
 The Shadows  
 'Those Brilliant Shadows'  
 Columbia SEG 8321 Mono

*Theme For Young Lovers/ This Hammer/ Geronimo/ Shazam!*





The Shadows, unlike Cliff, would remain in the highest ten in terms of most weeks on EP chart for the year (ninth with 36<sup>1</sup> weeks, The Beatles way out in front with a staggering 168). This was their first such release of the new year, and it continued the policy of mopping up hit singles of relatively recent vintage, in this case *Geronimo* from November 1963 and *Theme For Young Lovers* from March 1964: both had strong flipsides (one a sophisticated rendition of an intro classic), and the package proved strong enough to make the Top Ten, going some way towards justifying the uncredited sleeve writer's full confidence in the group's staying power. It came in at 6 on 18 July, with The Beatles' superlative 'Long Tall Sally' at Number One and The Rolling Stones and Merseybeats in fine form. In its remaining four weeks in the Ten, it hit 7. 9. 8. 9.

Date of first chart entry:	20 June 1964
Highest position in chart:	6
Weeks in chart / in Top Ten:	14 / 5

There were derivative releases in Australia and New Zealand, India and South Africa. In 1965 Spain (see the feature on that country under **EP 22**) made use of the EP to issue an entirely different set, all four of the numbers featuring John Rostill on bass, which he was not of course on any of the offerings on the UK release — a common enough aberration in Shadows product worldwide both in analogue and digital product.

*Theme ...* and its flipside would feature on Portugal's 'Bongo Blues' (I) and on Spain's 'Cliff Richard And The Shadows' (II), while the other two tracks would find a home on two EPs headlining the A-side, one from Denmark/Sweden (III) and the other from Spain (IV). Further combinations: *Theme ..* together with *Geronimo*: 'Theme For Young Lovers' (France: V); all but *This Hammer*: 'More Hits!' from Singapore (VI).



<sup>1</sup> 36 and not (as recorded in *Hits Of The 60s* p. 195) 35, since the single-week entry by 'Dance With The Shadows' is represented as a "re-entry" for 'Dance On With The Shadows'. So the Shadows come ninth, not ninth-equal with Dusty Springfield.

I	Portugal 1964	Columbia SLEM 2167 <i>Bongo Blues/ Theme For Young Lovers/ This Hammer/ Chinchilla</i>
II	Spain 1964	La voz de su amo 7EPL 14.065 <i>This Hammer/ Constantly/ True True Lovin'/ Theme For Young Lovers</i>
III	Denmark Sweden 1964	Columbia SEGS 119 <i>Geronimo/ Shazam!/ Sweet Dreams/ Saturday Dance</i>
IV	Spain 1964	La voz de su amo 7EPL 14.021 <i>Geronimo/ Shazam!/ Spring Is Nearly Here/ Are they All Like You?</i>
V	France 1964	Columbia ESRF 1524 <i>Theme For Young Lovers/ French Dressing/ Geronimo/ Tonight</i>
VI	Singapore 1965[?]	Zani Records ZL 1033 <i>Theme For Young Lovers/ Shazam!/ Geronimo/ The Rise And Fall Of Flingel Bunt</i>

**EP 40**

August 1964

The Shadows (1 track); Cliff Richard and The Shadows (2 of 3 tracks)  
'Wonderful Life'

Columbia SEG 8338 Mono / ESG 7902 Stereo

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**EP 43**

October 1964

Cliff Richard and (1 track of 4) The Shadows  
'Wonderful Life No. 2'

Columbia SEG 8354 Mono / ESG 7903 Stereo

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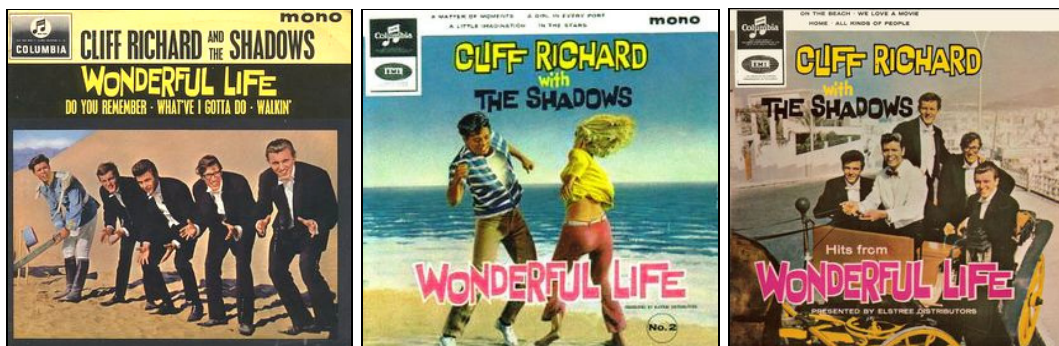
**EP 46**

December 1964

Cliff Richard and (1 track of 4) The Shadows  
'Hits From 'Wonderful Life''

Columbia SEG 8376 Mono / ESG 7906 Stereo

- (i) {Wonderful Life} / Do You Remember / What've I Gotta Do / [The Shadows] Walkin'  
(ii) A Matter Of Moments / {A Girl In Every Port} / {A Little Inspiration} / {In The Stars}  
(iii) On The Beach / {We Love A Movie} / {Home} / {All Kinds Of People}





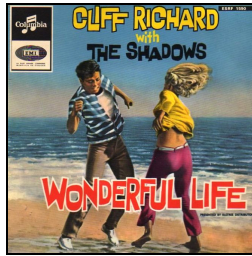
A succession of three EPs sourced from 'Wonderful Life', a Number Two album released only the month before. All but two of the fourteen tracks were represented: the last, *Youth And Experience* (without the group), fell by the wayside; *Theme For Young Lovers* had already appeared in June on the EP 'Those Brilliant Shadows' [EP 39]. Carrying the title track, and with the added attraction of a Shadows number, the present EP performed well in the charts. By 5 September it had climbed to 3, behind 'Five By Five' (The Rolling Stones) and 'Long Tall Sally' (The Beatles). There it stayed for a further three weeks, slipping to 6 on 3 October but recovering to hit 3 the week after, before dropping again, visiting the Top Ten for the last time on 14 November.

Date of first chart entry:	15 August 1964
Highest position in chart:	3
Weeks in chart / in Top Ten:	21 / 13

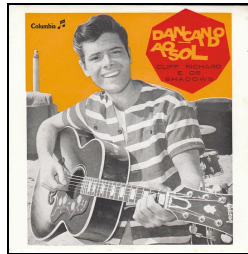
The follow-ups sank without trace, not surprisingly. On the October release one track involved The Shadows: even so, *A Matter Of Moments*, used as a flipside for the vibrant *On The Beach* in June, was not one of Cliff's strongest ballads by any means. The other three tracks were show tunes with accompaniment from the A.B.S. Orchestra — pretty colourless they were too and hardly likely to appeal to a mass audience, despite annotator James Wynn's assertion to the contrary (for him *Wonderful Life* was "a great film"; it is hard to fathom just how it could be called that). As for the 'Hits' set, a release that reeks of desperation, Derek Johnson in his sleeve notes represented them as "Whistleable melodic pop songs" from a "super-musical". Well, *On The Beach* (an A-single in June) certainly lives up to the description. The remaining three numbers featuring the A.B.S. Orchestra are all, even when judged by the standards of the genre, pretty pedestrian. Here was yet another EP which was destined to pass the record-buying public by.

Australia parted company with New Zealand here, the former taking up the first and second EPs, the latter the first and third. Individual releases are attested sporadically, Denmark and Israel for the first, India for the second: there may have been more. The material was deployed differently in releases from France, Portugal [titled 'Dançando ao sol', 'Dancing In The Sun'] and Spain, as follows:





Columbia ESRF 1590, **France** 1964  
*Wonderful Life/ Do You Remember?/  
 On The Beach/ A Matter Of Moments*



Columbia SLEM 2187, **Portugal** 1964  
*Wonderful Life/ A Girl In Every Port/  
 On The Beach/ A Matter Of Moments*

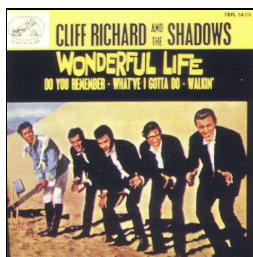
[ *Wonderful Life* and *On The Beach* are found together on:



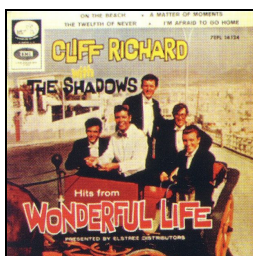
Odeon OP-4100, **Japan** 1966  
*Angel/ The Minute You're Gone/  
 On The Beach/ Wonderful Life]*



Columbia SLEM 2188, **Portugal** 1964  
*Walkin'/ A Little Imagination/  
 What've I Gotta Do?/ Do You Remember?*

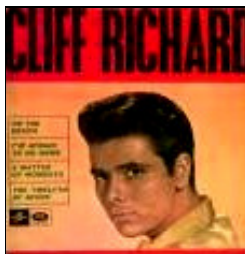


La voz de su amo 7EPL 14.111, **Spain** 1964  
*Wonderful Life/ Do You Remember?/  
 What've I Gotta Do?/ Walkin'*

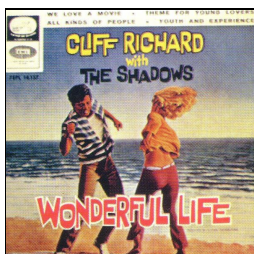


La voz de su amo 7EPL 14.124, **Spain** 1964  
*On The Beach/ A Matter Of Moments/  
 The Twelfth Of Never/ I'm Afraid To Go Home*

[Cf. for this:

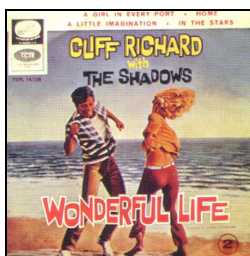


Columbia SEMQ 280, **Italy** 1964  
*A Matter Of Moments/ The Twelfth Of Never/  
 On The Beach/ I'm Afraid To Go Home]*



La voz de su amo 7EPL 14.137, **Spain** 1965  
*We Love A Movie/ All Kinds Of People/  
 Youth And Experience/ Theme For Young Lovers*

Also, with no Shadows involvement whatever:



La voz de su amo 7EPL 14.138, **Spain** 1965

*A Girl In Every Port/ Home/  
A Little Imagination/ In The Stars*

**EP 41**

September 1964

The Shadows

'Dance With The Shadows'

Columbia SEG 8342 Mono

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**EP 45**

December 1964

The Shadows

'Dance With The Shadows No. 2'

Columbia SEG 8375 Mono

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**EP 49**

May 1965

The Shadows

'Dance With The Shadows No. 3'

Columbia SEG 8408 Mono

**Source**

**LP 'Dance With The Shadows'**

**Columbia 33 SX 1619 Mono, May 1964**

*Chattanooga Choo-Choo/ Blue Shadows/ Fandango/ Tonight/  
That's The Way It Goes/ Big 'B'/ In The Mood/ The Lonely Bull/  
Dakota/ French Dressing/ The High And The Mighty/  
Don't It Make You Feel Good?/ Zambesi/ Temptation*

**EP 'Dance With The Shadows'**

*Chattanooga Choo-Choo/ In The Mood/ Temptation/ Zambesi*

**EP 'Dance With The Shadows No. 2'**

*Fandango/ Blue Shadows/ The Lonely Bull/ That's The Way It Goes*

**EP 'Dance With The Shadows No. 3'**

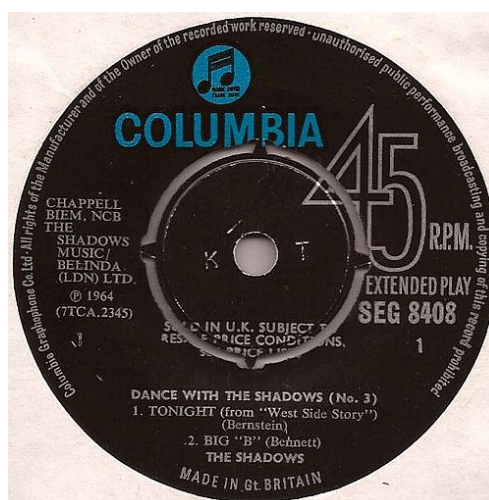
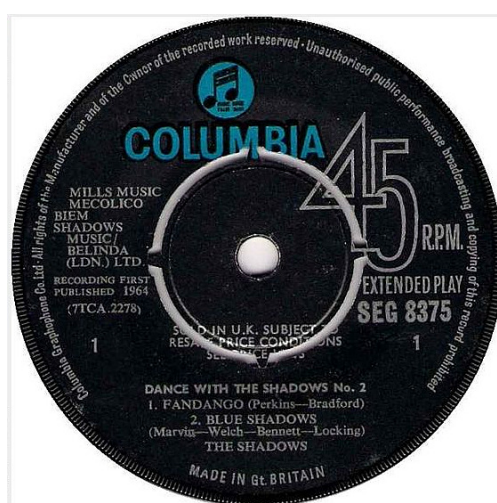
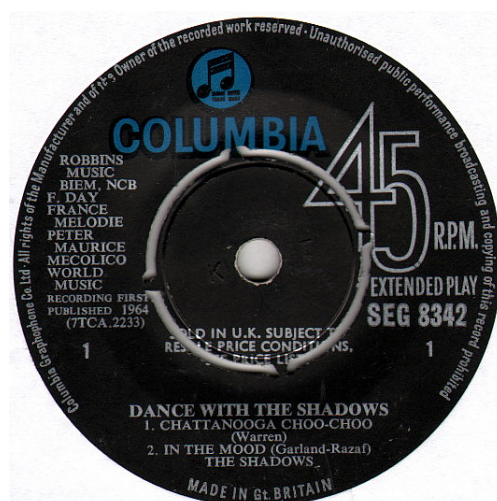
*Tonight/ Big 'B'/ French Dressing/ The High And The Mighty*

**[EP 'Alice In Sunderland'**

(September 1965: see below)

*Dakota/ Don't It Make You Feel Good?]*





‘Dance With The Shadows’ was a title employed by France on two EP releases (and an LP) relating to the debut album: see the feature on that country, at **EP 7** and **EP 8**). The UK ‘Dance With The Shadows’, released in May 1964, was a far different, and far more accomplished set, one of the best albums the 60s had to offer, climbing to Number Two at a time when the charts were overrun by The Beatles, The Rolling Stones and the rest.

None the less, the **first** of three derivative EPs, containing four storming renditions of “standards”, just scraped into the Top Twenty, despite James Wynn’s confident prediction in the sleeve notes that “with this present disc, they are certain to enter the Top Five ...”. Enthusiastic annotator Derek Johnson heaped deserved praise upon all four numbers of the eventual **third** in the series, but it peaked at *16*, managing (as did No. 1) only a brief residence in the Top Twenty. Disappointingly given its quality — the ever-confident James Wynn’s declared in the sleeve notes that the record was “destined to enjoy a lengthy residency in the Top Five” — the **second** (The Shadows’ first flop in the EP format) did not register at all. A partial **fourth** airing: the September 1965 release ‘Alice In Sunderland’, also non-charting, pulled in two more numbers, so (uniquely for The Shadows in the UK) making an entire album available on EP.

On ‘No. 2’'s failure to chart. The circumstance has been attributed to the availability of cheap LPs, absurdly, on two counts: first, the UK had not yet entered the era of budget releases, and even had this been the case, the charts define *relative* success (or the lack of it) in selling records in a competitive environment, hence to apply such a consideration to an *isolated* release as opposed to the generality is preposterous. Record buyers obviously found better things to spend their money on: portions of old Shadows LPs no longer attracted consumers who had dangled before them over this period a wealth of exciting new music on EP from such groups as The Beatles, The Stones, Manfred Mann, The Kinks, The Animals ...

#### No. 1<sup>2</sup>

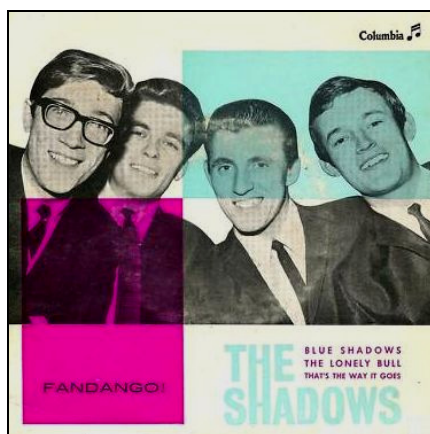
Date of first chart entry:	3 October 1964
Highest position in chart:	20
Weeks in chart:	1

#### No. 3

Date of first chart entry:	5 June 1965
Highest position in chart:	16
Weeks in chart:	2

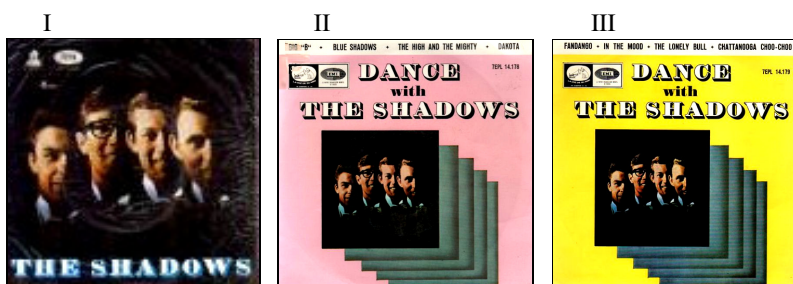
Australia issued all three ‘Dance With The Shadows’ EPs (New Zealand settling for the first only), and they were distributed with the UK catalogue number among a few overseas markets, India being a notable example. ‘No. 2’ bore the title ‘Fandango’ on a Portuguese release (see the feature at **EP 13**):

<sup>2</sup> As indicated on **EP 39**, there is an error in *Hits Of The 60s*: they list this item as a “re-entry” for the EP ‘Dance On (!) With The Shadows’. — Tony Brown, *Complete Charts* p. 787, misses the release altogether.



Columbia SLEG 5035, Portugal 1964

Different permutations occur among these **four-track** releases: 'Dakota' from Chile (I), and two examples of 'Dance With The Shadows' from Spain (II–III):



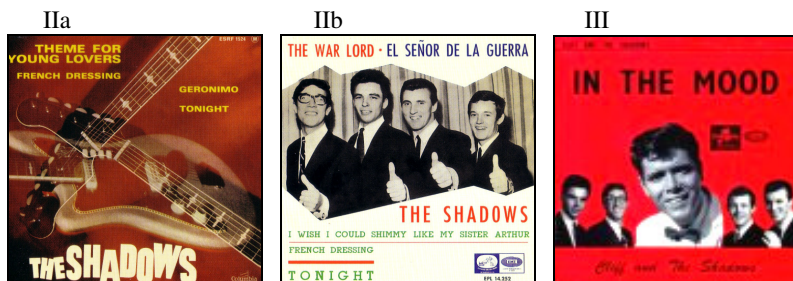
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| I   | Chile 1966 | Odeon DSOD-E-52228<br><i>The High And The Mighty/ French Dressing/ Dakota/ In The Mood</i>           |
| II  | Spain 1965 | La voz de su amo 7EPL 14.178<br><i>Big 'B'/ Blue Shadows/ The High And The Mighty/ Dakota</i>        |
| III | Spain 1965 | La voz de su amo 7EPL 14.179<br><i>Fandango/ In The Mood/ The Lonely Bull/ Chattanooga Choo-Choo</i> |

**Two tracks** are featured on:

- |     |                                   |
|-----|-----------------------------------|
| Ia  | France 'Chattanooga Choo-Choo' &  |
| Ib  | Japan 'The Shadows (~ Blue Star)' |
| Ila | France 'Theme For Young Lovers' & |
| Ilb | Spain 'The War Lord'              |
| III | South Africa 'In The Mood':       |







Ia	France 1964	Columbia ESRF 1580 <i>Chattanooga Choo-Choo/ It's A Man's World/ The Rise And Fall Of Flingel Bunt/ In The Mood</i>
Ib	Japan 1966	Odeon OP-4196 <i>Blue Star/ In The Mood/ South Of The Border/ Chattanooga Choo-Choo</i>
IIa	France 1964	Columbia ESRF 1524 <i>Theme For Young Lovers/ French Dressing/ Geronimo/ Tonight</i>
IIb	Spain 1966	La voz de su amo 7EPL 14.252 <i>The War Lord/ I Wish I Could Shimmy Like My Sister Arthur/ French Dressing/ Tonight</i>
III	South Africa 1964	Columbia SEGJ 20 <i>Constantly [CR]/ Tonight/ In The Mood/ Maria no más [CR]</i>

#### One track only:

*Chattanooga Choo-Choo* on 'Rhythm & Greens' Denmark Sweden (I)  
*Dakota* on 'Shazam' France (IIa) & 'Shindig With The Shadows' New Zealand (IIb)  
*The High And The Mighty* on 'The Shadows (~ Spring Is Nearly Here)' Japan (III)  
*Tonight* on 'The Rise And Fall Of Flingel Bunt' Portugal (IV):





I	Denmark Sweden 1964	Columbia SEGS 126 <i>Rhythm &amp; Greens/ The Miracle/ Chattanooga Choo-Choo/ Walkin'</i>
IIa	France 1963	Columbia ESRF 1402 <i>Shazam!/ Dakota/ Shindig/ It's Been A Blue Day</i>
IIb	New Zealand 1964	Columbia SEGM 6020 <i>Shazam!/ Dakota/ Shindig/ It's Been A Blue Day</i>
III	Japan 1967	Odeon OP-4247 <i>Spring Is Nearly Here/ The High And The Mighty/ Sleepwalk/ Man Of Mystery</i>
IV	Portugal 1964	Columbia SLEM 2178 <i>The Rise And Fall Of Flingel Bunt/ It's A Man's World/ Geronimo/ Tonight</i>

**EP 42**  
September 1964  
Cliff Richard and (3 tracks of 4) The Shadows  
'A Forever Kind Of Love'  
Columbia SEG 8347 Mono

*A Forever Kind Of Love / [ It's ] Wonderful To Be Young /  
{Constantly} / True True Lovin'*

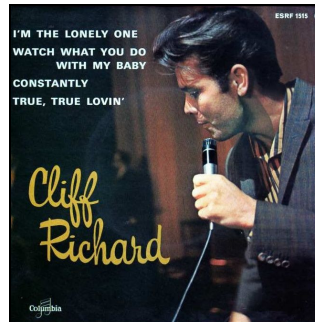


This non-charting EP made use of the No. 4 singles pairing from April, *Constantly* [without The Shadows] / *True True Lovin'*. The other two tracks had the advantage of novelty (though annotator James Wynn could find nothing to say about them); there was little else to commend them. *A Forever Kind Of Love* was a Gerry Goffin/ Jerry Keller “American High School” ditty which had been a Top Twenty hit for Bobby Vee in 1962. In fact, the Cliff version had been laid down that year but not released. Two years can be a long time in pop music (especially when those years are 1963 and 1964), and the song sounded at best badly dated. As for the colourless *Wonderful To Be Young* (the proper title, *pace* the EP listing),<sup>3</sup> that’s as close to a poor man’s *The Young Ones* as one is ever likely to get.

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<sup>3</sup> For the background see the five entries logged by Robert Porter under *Wonderful To Be Young* at <http://www.cliffrichardsongs.com/crworks6.php>

Australia and New Zealand marketed their own issues; more surprisingly, Portugal joined the queue. The single and its flipside found a home on EPs from France/Israel and from Spain:



Columbia ESRF 1515, France/ Israel 1964  
*I'm The Lonely One/ Watch What You Do With My Baby/  
 Constantly/ True True Lovin'*



La voz de su amo 7EPL 14.065, Spain 1964  
*Constantly/ True True Lovin'/  
 [Shadows] This Hammer/ Theme For Young Lovers*

**EP 43**

October 1964

Cliff Richard and (1 track of 4) The Shadows

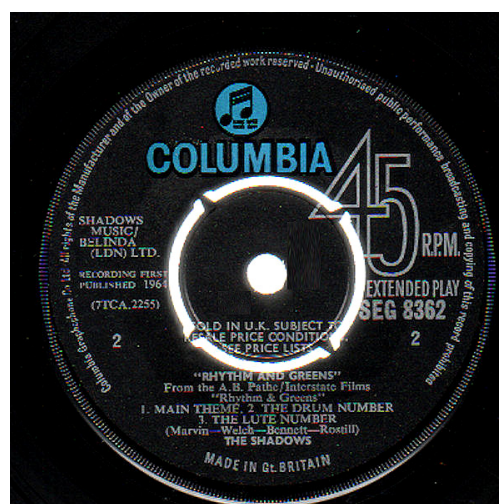
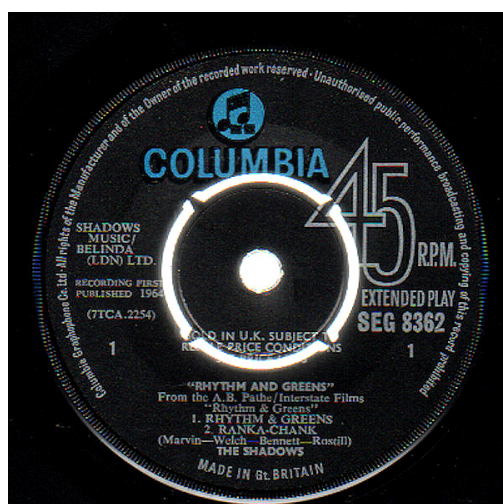
‘Wonderful Life No. 2’

Columbia SEG 8354 Mono / ESG 7903 Stereo

See under **EP 40**.

EP 44  
 October 1964  
 The Shadows  
 'Rhythm & Greens'  
 Columbia SEG 8362 Mono / ESG 7904 Stereo

*Rhythm & Greens/ Ranka Chank/  
 Main Theme/ The Drum Number/ The Lute Number*



The Shadows were by no means a spent force in the EP charts, and it is surprising that this selection of mainly new material (with a generous five tracks, four of them new: cf. Introduction) did not enjoy greater success, despite the dominance of The Beatles and The Stones in particular, and despite the fact that the film with which it was associated was hardly a big box office draw. (All the more reason for providing some background information on the back cover, but there is none.) 'Rhythm & Greens' made it to 8 only on the last of its seven weeks in the Top Ten (26 December). Still, it fared better than the misjudged title track issued as a single back in August which never made it to the Top Twenty: a number that avowedly showed the group's harder edge was trivialised with assorted whoops and yells, and in fact there was no edge worth noting. Fans could at least find consolation in the fact that Columbia had opted for stereo as well as mono for a vibrant set taken overall, eminently suited to what was still a relatively rare bonus.

Date of first chart entry:	24 October 1964
Highest position in chart:	8
Weeks in chart / in Top Ten:	14 / 7

There were no other instrumentals in the EP Top Twenty by the time that 'Rhythm And Greens' peaked. This is what the Top Ten of 26 December looked like:





Several countries took up the EP as it stood: Australia, Holland, India, Israel, New Zealand, South Africa. There was also the handsome 12-inch from Holland in 1981 in the E.P. Collection series, EMI K062 Z07527 Stereo:



K062 Z07527

## Rhythm & Greens

From the A. B. Pathé/Interstate Film "Rhythm & Greens". Produced and Directed by Christopher Miles

featuring **THE SHADOWS**

(Hank B. Marvin • Bruce Welch • Brian Bennett • John Rostill)  
with Joan Palethorpe • Audrey Bayley • Sally Bradley • Wendy Barry

Side One

**RHYTHM & GREENS** (Marvin-Welch-Bennett-Rostill)

**RANKA-CHANK** (Marvin-Welch-Bennett-Rostill)

Side Two

**MAIN THEME** (Marvin-Welch-Bennett-Rostill)

**THE DRUM NUMBER** (Marvin-Welch-Bennett-Rostill)

**THE LUTE NUMBER** (Marvin-Welch-Bennett-Rostill)





Recording produced by NORRIE PARAMOR • Recording first published 1964



45 EXTENDED PLAY •

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Produced, manufactured and distributed by EMI LC 15943

Denmark/ Sweden started from the singles pairing *Rhythm & Greens/ The Miracle* (the latter never taken into a UK EP) and appended *Chattanooga Choo-Choo* and *Walkin'*:



Columbia SEGS 126

**EP 45**  
December 1964  
The Shadows  
‘Dance With The Shadows No. 2’  
Columbia SEG 8375 Mono

See under **EP 41**.

**EP 46**  
December 1964  
Cliff Richard and (1 track of 4) The Shadows  
‘Hits From ‘Wonderful Life’’  
Columbia SEG 8376 Mono / ESG 7906 Stereo

See under **EP 40**.