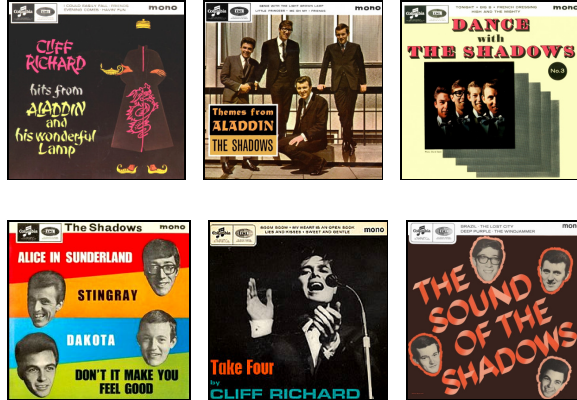


1965



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

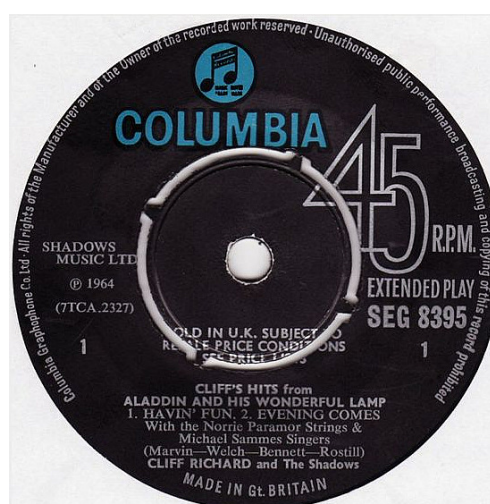
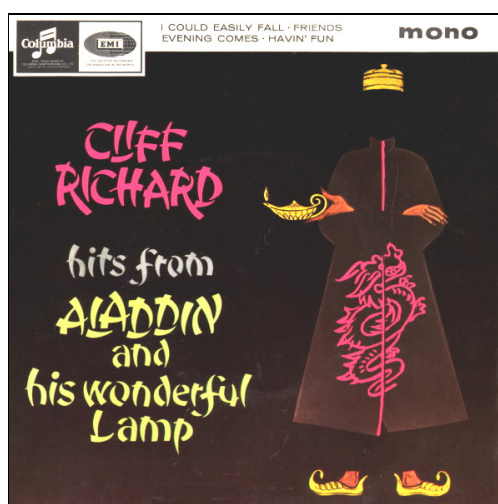
- *Take Four*, Columbia SEG 8450 Mono

EP 52: November 1965 The Shadows

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

EP 47
March 1965
Cliff Richard and The Shadows
‘Hits From ‘Aladdin And His Wonderful Lamp’’
Columbia SEG 8395 Mono

Havin’ Fun / Evening Comes / Friends / I Could Easily Fall (In Love With You)

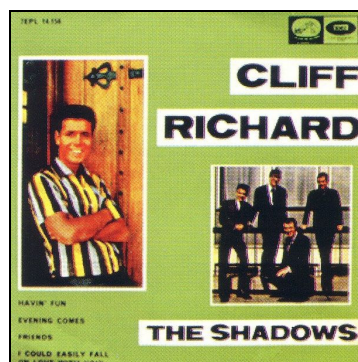


The first of five Cliff EPs for 1965, but only this and ‘Take Four’ in October, both of which made the charts, and both of which received glowing notices from sleeve writer Derek Johnson, had input from The Shadows¹. *I Could Easily Fall* had been an A-single in November of the previous year, and would reappear on ‘Aladdin’ in December. Four of the five tracks on which The Shadows backed Cliff on this LP were included here; *I’m In Love With You*, which had served as the flipside of *I Could Easily Fall*, was not used.

Date of first chart entry:	22 May 1965
Highest position in chart:	20
Weeks in chart:	1

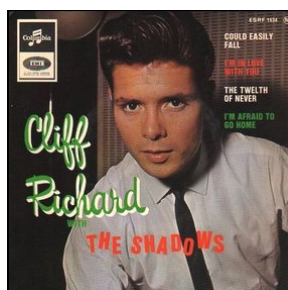
¹ Of the other three (see list above), the second was the only one to chart, peaking at 15, and that was in and out in no time.

The EP was taken up by Australia and New Zealand, and also, with modified artwork (cf. for the shot of The Shadows **EP 48**) by Spain:



La voz de su amo 7EPL 14.156, Spain 1965

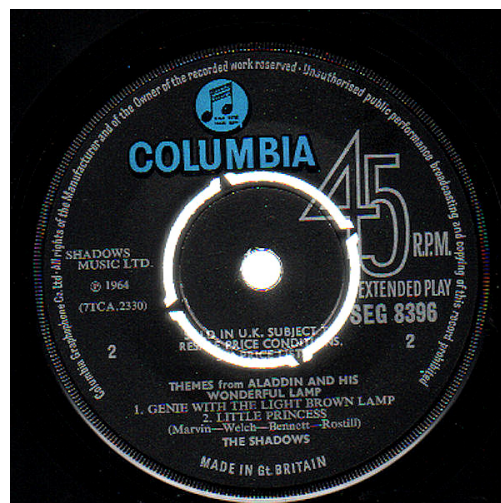
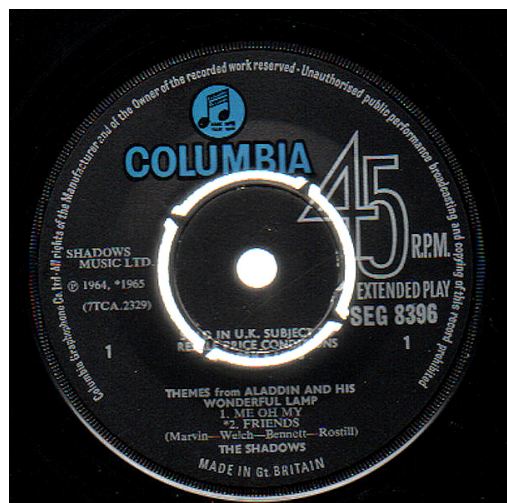
I Could Easily Fall and its B-side referred to earlier were catered for by 'Cliff Richard With The Shadows' from France (I) and from Portugal (II):



- | | | |
|----|---------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|
| I | France 1965 | <p>Columbia ESRF 1634</p> <p><i>I Could Easily Fall (In Love With You)/ I'm In Love With You/ The Twelfth Of Never/ I'm Afraid To Go Home</i></p> |
| II | Portugal 1965 | <p>Columbia SLEM 2191</p> <p><i>I Could Easily Fall (In Love With You)/ I'm In Love With You/ Genie With The Light Brown lamp/ Little Princess</i></p> |

EP 48
 March 1965
 The Shadows
 'Themes From 'Aladdin''
 Columbia SEG 8396 Mono

*Me Oh My/ Friends/
 Genie With The Light Brown Lamp/ Little Princess*



The charting (13) 'Aladdin' LP from December 1964 yielded three of the four tracks found here: the real catch for Shadows fans was an instrumental version of *Friends*, "specially adapted for inclusion in this brief programme" (Derek Johnson, sleeve notes). *Genie ... / Little Princess* had already come together to produce a Top Twenty Single (released in November 1964).

The effectiveness of the front cover portrait of the group in formal attire² (which found its way on to a number of overseas compilations) is undermined somewhat by the flamboyant box occupying a sizeable proportion of the lower left-hand quadrant.

Date of first chart entry:	27 March 1965
Highest position in chart:	14
Weeks in chart:	2

The EP was released in Australia, Holland, India, Israel, Italy, New Zealand, South Africa. *Genie* + flipside made an appearance on '... From Aladdin' (France, also *Me Oh My*: I), on 'Cliff Richard And The Shadows' (Portugal: II) and on Spain's 'Those Brilliant Shadows' (III).



I	France 1965	Columbia ESRF 1651 <i>Genie With The Light Brown Lamp/ Little Princess/ Mary Anne/ Me Oh My</i>
II	Portugal 1965	Columbia SLEM 2191 <i>I Could Easily Fall (In Love With You)/ I'm In Love With You/ Genie With The Light Brown Lamp/ Little Princess</i>
III	Spain 1965	La voz de su amo 7EPL 14.148 <i>Mary Anne/ Chu-Chi/ Genie With The Light Brown Lamp/ Little Princess</i>

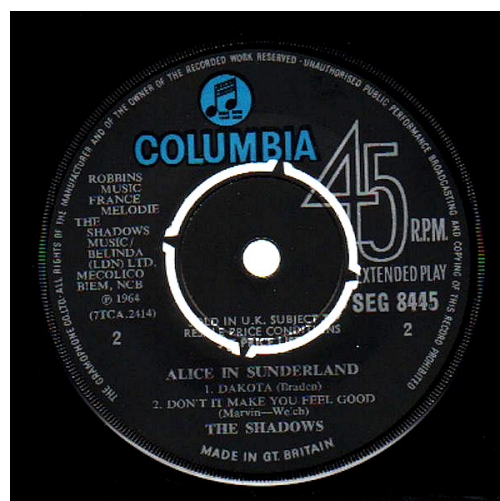
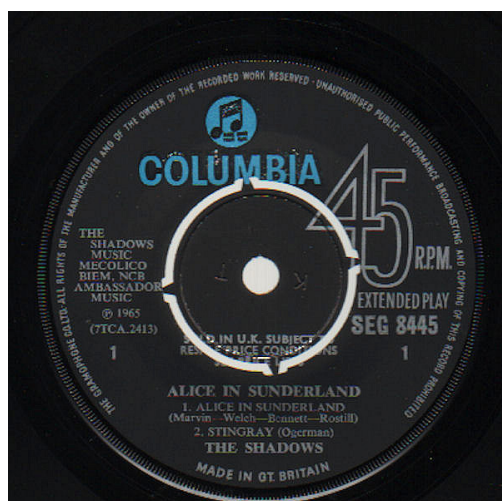
² Sartorial elegance was the defining feature of Shadows portraiture in the Rostill era, whether they were in cabaret, sitting in a café, out in the street or posing against a backdrop of rugged mountains. The locality, probably EMI House in London, a decidedly unprepossessing segment of which is captured here, is discussed by Jim Nugent at: http://shadowmusic.bdme.co.uk/gallery/image_page.php?album_id=20&image_id=1013

EP 49
May 1965
The Shadows
‘Dance With The Shadows No. 3’
Columbia SEG 8408 Mono

See under **EP 41**.

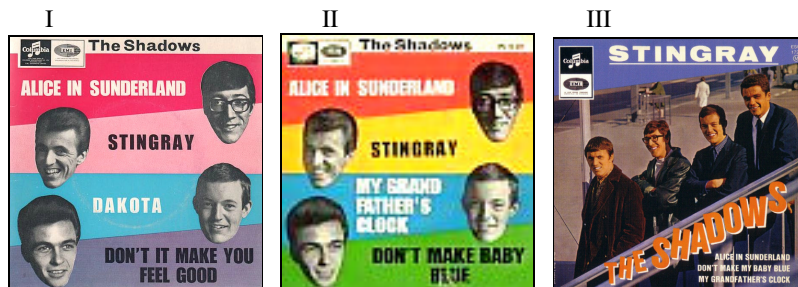
EP 50
 September 1965
 The Shadows
 'Alice In Sunderland'
 Columbia SEG 8445 Mono

Alice In Sunderland/ Stingray/ Dakota/ Don't It Make You Feel Good?



The wacky title and eye-catching front cover did not succeed in shifting enough copies to dent the charts; and Derek Johnson's comments on the group's "versatility" were beginning to wear a bit thin. This EP combined a May 1965 No. 7 A/B single (*Stingray*/*Alice*, the flipside evidently owing its status as the title track — an unusual move indeed — to its distinctiveness³) with a couple of numbers left over from the September 1964 LP 'Dance With The Shadows': for those see on **EP 41**. In the process, *The Rise And Fall Of Flingel Bunt* (nowadays regarded as one of the choicest Shadows tracks), *Mary Anne* and the vocal *Don't Make My Baby Blue* (released May 1964, February and July 1965 respectively) fell by the wayside, never to appear on a UK EP.

Issued in Australia, India, Israel, New Zealand, South Africa. There are differences in the colour balance among these, slight except for the Australian cover shown below (I). The singles pairing was represented on two further EPs, one from France, the other from Spain (II–III), the latter borrowing the artwork of the UK original.



I	Australia 1966	Columbia SEGO 8455
II	Spain 1966	La voz de su amo 7EPL 14.251 <i>My Grandfather's Clock/ Don't Make My Baby Blue/ Alice In Sunderland/ Stingray</i>
III	France 1966	Columbia ESRF 1724 <i>Stingray/ Alice In Sunderland/ Don't Make My Baby Blue/ My Grandfather's Clock</i>

³ Besides, *Stingray*, one of this writer's favorite tracks and definitely not one of Bruce's, only just scraped into the Top Twenty and hardly deserved prominence. *Don't It Make You Feel Good?* was a catchy vocal more in keeping with current trends, but any move to headline an EP with one of those would have been dismissed out of hand.

EP 51

October 1965

Cliff Richard and (2 tracks of 4) The Shadows
'Take Four'

Columbia SEG 8450 Mono

Boom Boom / {My Heart Is An Open Book} / {Lies And Kisses} / Sweet And Gentle



A collection of (nearly) fresh material, to “coincide with the seventh anniversary of Cliff Richard’s first hit parade entry” (Derek Johnson, sleeve notes). The second and third numbers listed are of interest as stemming from the Nashville sessions of 1964. The others featured The Shadows. *Boom Boom*, from the pen of Gordon Mills of *It’s Not Unusual* fame, was brand new. *Sweet And Gentle* on the other hand was just *Me lo dijo Adela* (September 1963 album ‘When In Spain’) turned into Cliff’s native tongue.

‘Take Four’, issued also in Australia and South Africa, just penetrated the Top Ten on 27 November; two weeks later it peaked at 4, behind ‘Kwyet Kinks’, ‘No Living Without Loving’ (Manfred Mann), and ‘Universal Soldier’ (Donovan). It last saw the Ten on 8 January 1966. Cliff’s last charting EP, not counting ‘Thunderbirds Are Go!’ (EP 58) to which he contributed a single track and, if you like, ‘Eurovision Special’ (1973, No. 29 in the singles ratings), ditto.

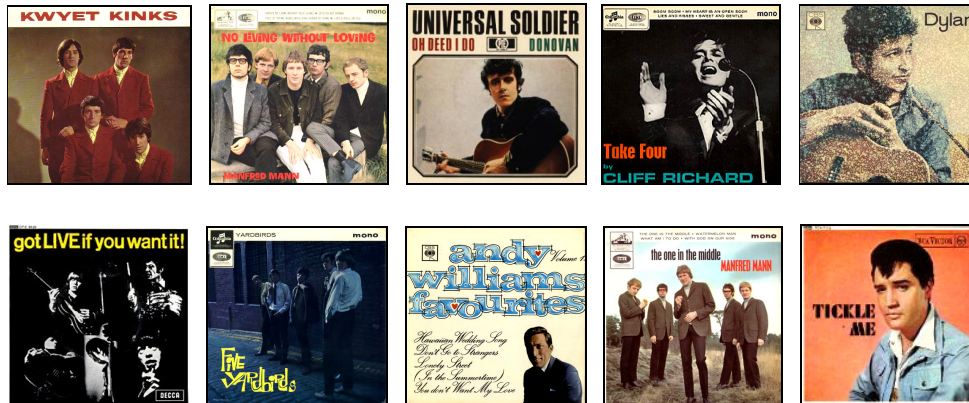
Date of first chart entry:	2 October 1965 ⁴
Highest position in chart:	4
Weeks in chart / in Top Ten:	16 / 7

⁴ The chart compiled some days before that point: the date a reflection of advance orders.

The Times They Were A-Changin'

11 December 1965

This is how the Top Ten EP listing looked as Cliff Richard was approaching the end of a powerful presence in the EP charts:



EP 52

November 1965

The Shadows

‘The Sound Of The Shadows’

Columbia SEG 8459 Mono

=====

EP 53

February 1966

The Shadows

‘The Sound Of The Shadows No. 2’

Columbia SEG 8473 Mono

=====

EP 56

July 1966

The Shadows

‘The Sound Of The Shadows No. 3’

Columbia SEG 8494 Mono

Source

LP ‘The Sound Of The Shadows’

Columbia 33 SX 1376 Mono, July 1965

Brazil/ The Lost City/ A Little Bitty Tear/ Blue Sky, Blue Sea, Blue Me/

Bossa Roo/ Five Hundred Miles/ Cotton Pickin’/ Deep Purple/

Santa Ana/ The Windjammer/ Dean’s Theme/

Breakthru’/ Let It Be Me/ National Provincial Samba

EP ‘The Sound Of The Shadows’

Brazil/ The Lost City/ Deep Purple/ The Windjammer

EP ‘The Sound Of The Shadows No. 2’

Blue Sky, Blue Sea, Blue Me/ Bossa Roo/ Santa Ana/ Cotton Pickin’

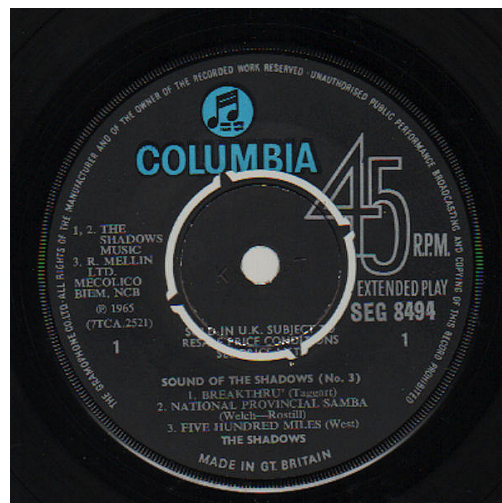
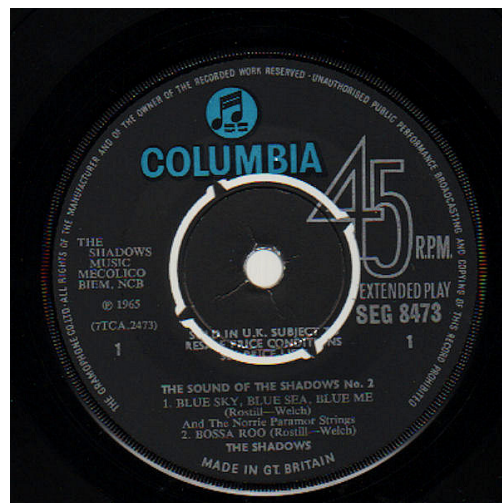
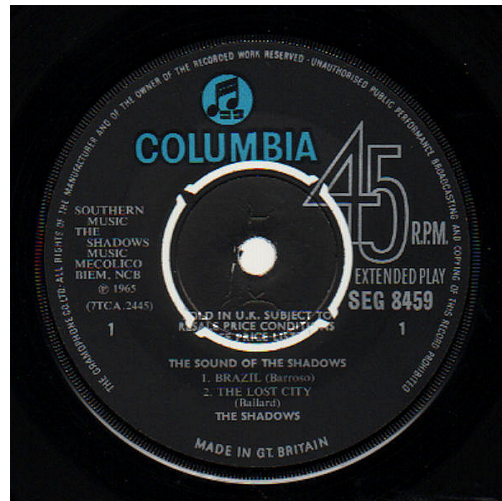
EP ‘The Sound Of The Shadows No. 3’

Breakthru’/ National Provincial Samba/

Five Hundred Miles/ Dean’s Theme/ Let It Be Me

[Unrepresented track on UK EP:

A Little Bitty Tear]



The first of three EPs sourced from the LP 'The Sound Of The Shadows', released in July; all three were chart-failures. The marketing division of Columbia, by now evidently as unenthusiastic about the medium as the record-buying public who were now beginning to have budget LPs dangled before them, however unadventurous and unappetising many of them were early on, took its time issuing the instalments and devoted precious little attention to annotation. The artwork (derived from the parent album), with starbursts enclosing the grinning group members, was nothing special either, though in defence of the graphics department it should be noted that it very much reflects pop art of the period: it recalls the kind of thing one saw — encasing starbursts, circles, squares, rectangles ... — on programmes for variety shows and pantomimes, and on what we would now regard as astonishingly unsophisticated annuals devoted to the world of pop. Illustrated below as an example is the central portion of the front cover of *Radio Luxembourg's Record Stars No. 4*, also from 1965.



The fashion persisted throughout the decade. I cannot resist picturing a specimen from 1969, an EMI budget compilation that surely did nothing to deserve such utterly ghastly artwork:



Annotation: the first of the EPs found room for a few lines from Cliff Richard's notes on the LP 'The Shadows' from 1961; the other two had nothing to say. The third worked in five tracks for the third and last time. A modicum of forward planning might have worked all fourteen into the series; as it was, one of the three vocals was bypassed (see above).

All three were marketed in Australia, India and South Africa; New Zealand got no further than the first. With EPs now not the force they used to be — what issues there were gravitated towards singles — the take-up was extremely poor across the board. 'No.2' was mirrored by Spain, with retitling (I). Otherwise only 'Santa Ana', from Portugal, four tracks (II) and 'The Shadows', from Spain again, four tracks (III).



I	Spain 1966	La voz de su amo 7EPL 14.258 <i>Blue Sky, Blue Sea, Blue Me / Cotton Pickin' / Santa Ana / Bossa Roo</i>
IV	Portugal 1966	Columbia SLEM 2226 <i>Santa Ana / Let It Be Me / A Little Bitty Tear / The Lost City</i>
III	Spain 1966	La voz de su amo 7EPL 14.311 <i>The Dreams I Dream / Dean's Theme / Scotch On The Socks / Let It Be Me</i>

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

EP 54
February 1966
Cliff Richard and (3 tracks of 4) The Shadows
'Wind Me Up'
Columbia SEG 8474 Mono

{Wind Me Up} / The Night / The Time In Between / Look Before You Love



The first of four Cliff EPs this year (leaving out of the reckoning 'Thunderbirds Are Go' [EP 58], which was predominantly Shadows), none of which made any impact on the charts (hardly a surprise by now, though presumably it was to sleeve writer James Wynn, who wrote here as if chart failure was something from which his "Golden Boy" had been wholly exempt); only two of them involved the group⁵. 'Wind Me Up' was simply a blend of two singles issued in 1965: tracks 3/4 (August, No. 22) ~ tracks 1/2 (October, No. 2).

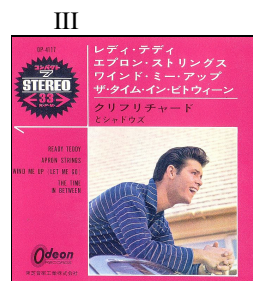
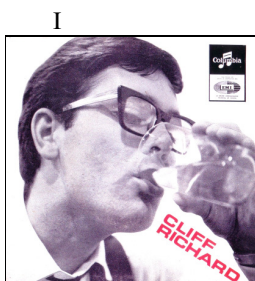
The EP also appeared in Australia, New Zealand, Spain and, with some startlingly florid artwork applied [cf. the German LP 'Cliff Richard And The Shadows', Club edition: Die Volksplatte SMVP 6084, 1967], Israel:.

⁵ The others were: 'Hits From 'When In Rome'' (April), 'La La La La La' (December).



Columbia EP OC 40002, Israel 1966

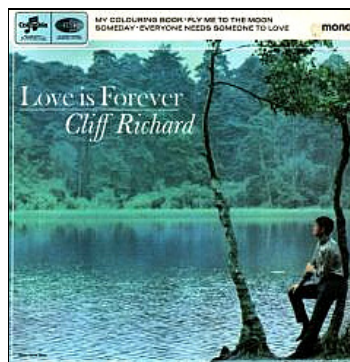
Tracks 1 and 2 were used on Portugal's 'Cliff Richard' soberly sampling what looks to be a very watery beverage (I), tracks 3 and 4 on Mexico's 'Cliff Richard And The Shadows' (II); Japan's 'Cliff Richard (~ Ready Teddy)' brought the two A-sides together.



- | | | |
|-----|---------------|----------------------------------------------------------------------------------------------------------|
| I | Portugal 1966 | Columbia SLEM 2229
<i>Wind Me Up/ Just A Little Bit Too Late/ The Minute You're Gone/ The Night</i> |
| II | Mexico 1965 | Odeon/ Capitol EP 10020
<i>Bachelor Boy/ The Next Time/ The time In Between/ Look Before You Love</i> |
| III | Japan 1966 | Odeon OP-4117
<i>Ready Teddy/ Apron Strings/ Wind Me Up/ The Time In Between</i> |

EP 55
June 1966
Cliff Richard and (1 track of 4) The Shadows
'Love Is Forever'
Columbia SEG 8488 Mono

*{My Colouring Book} / {Fly Me To The Moon} /
Someday / {Everyone Needs Someone To Love}*



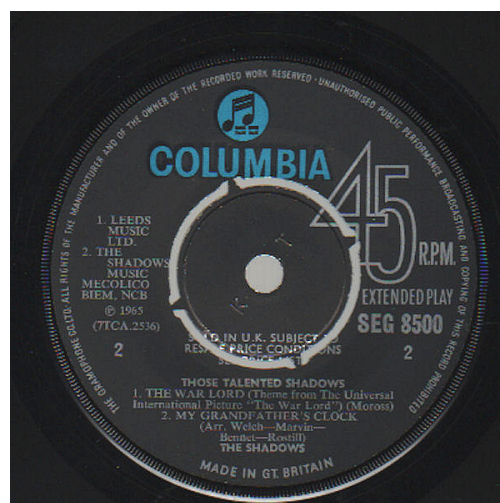
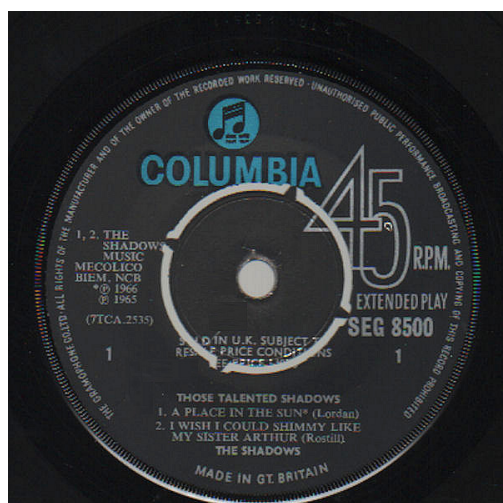
A non-charting EP with some fresh material but no sleeve notes; of only passing interest to Shadows fans, it also appeared in Australia, New Zealand and Spain. The solitary track featuring them had already appeared on the No. 19 LP 'Love Is Forever' from November 1965.

EP 56
July 1966
The Shadows
‘The Sound Of The Shadows No. 3’
Columbia SEG 8494 Mono

See on **EP 52**.

EP 57
 September 1966
 The Shadows
 'Those Talented Shadows'
 Columbia SEG 8500 Mono

*A Place In The Sun/ I Wish I Could Shimmy Like My Sister Arthur/
 The War Lord/ My Grandfather's Clock*



This unannotated issue has the look of a product cobbled together to keep a dying format going for that bit longer. On the artwork see Jim Nugent at

http://shadowmusic.bdme.co.uk/gallery/image_page.php?album_id=20&image_id=1018

(But his conclusion, “An unexpected choice of photograph for a late 1966 EP, but it may have been all that was available” does not square with the evidence of a number of overseas EPs and albums of this period, which indicate an abundance of possible shots. John Rostill was obviously considered very photogenic.)

The EP took in *The War Lord/ I Wish ...* from November 1965 (a No. 18) and *A Place In The Sun* (a No. 24) from July 1966, but bypassed its flipside (a vocal, *Will You Be There?*, a song with a contemporary sound to it) in favour of the other side of *Don't Make My Baby Blue* (released back in July 1965). The focus was on instrumentals, and this no doubt accounts for the set's modest chart success. After all, The Shadows' singles with words had not met with an enthusiastic response of late. *Don't Make My Baby Blue*, together with the singles sides *Mary Anne/ Chu-Chi* and *I Met A Girl/ Late Night Set* never did make it to UK EP. While we are on the topic, we may note that the May LP 'Shadow Music' had climbed to No.5 but was disregarded entirely, the set attracting a solitary track (*Fly Me To The Moon*) on an EP from Japan: Odeon OP-4200, 1966.

'Those Talented Shadows' and 'Thunderbirds Are Go!' were the last Shadows EPs to enter the Top Ten. The former saw 9 for two weeks running (29 September/ 6 October), and that was the end of it. 'Thunderbirds' put up more of a fight, registering between 19 November and 24 December 10. 9. 6. 7. 8. 10. 10. Here was what it was confronted with at its peak position:

- 1 'Beach Boys Hits'
- 2 'The Four Tops'
- 3 'Ready Steady Who' (The Who)
- 4 'Hits From The Seekers'
- 5 'God Only Knows' (The Beach Boys)

'Those Talented Shadows':

Date of first chart entry:	1 October 1966
Highest position in chart:	9
Weeks in chart / in Top Ten:	2 / 2

'Thunderbirds Are Go!':

Date of first chart entry:	19 November 1966
Highest position in chart:	6
Weeks in chart / in Top Ten:	7 / 7

'Those Talented Shadows' had takers in Australia, New Zealand and South Africa. *The War Lord* and its B-side appeared on France's 'Late Night Set' (I), and 'The War Lord' from Spain (II). — See also the feature on Spain for examples of (a) *A Place In The Sun/ Will You Be There?*: at EP 30; and (b) *Don't Make My Baby Blue/ My Grandfather's Clock*: at EP 25.



- | | | |
|----|-------------|---------------------------------------------------------------------------------------------------------------------------------------|
| I | France 1967 | <p>Columbia ESRF 1833</p> <p><i>Late Night Set/ The War Lord/ I Wish I Could Shimmy Like My Sister Arthur</i></p> |
| II | Spain 1966 | <p>La voz de su amo 7EPL 14.252</p> <p><i>The War Lord/ I Wish I Could Shimmy Like My Sister Arthur/ French Dressing/ Tonight</i></p> |

EP 58

November 1966

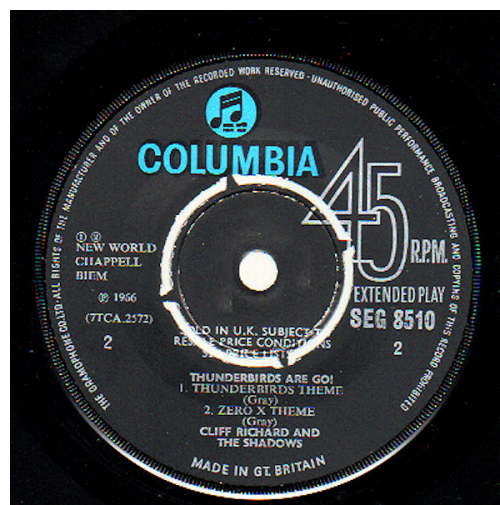
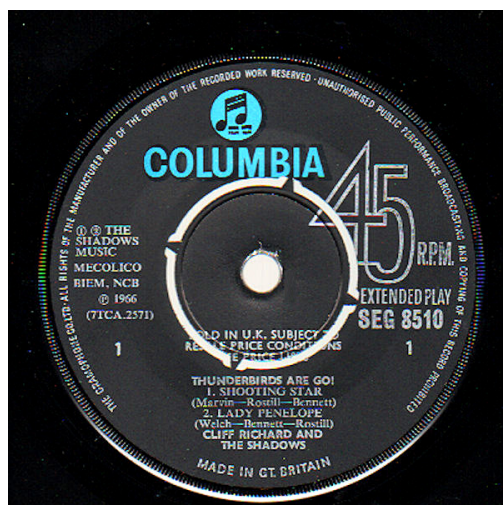
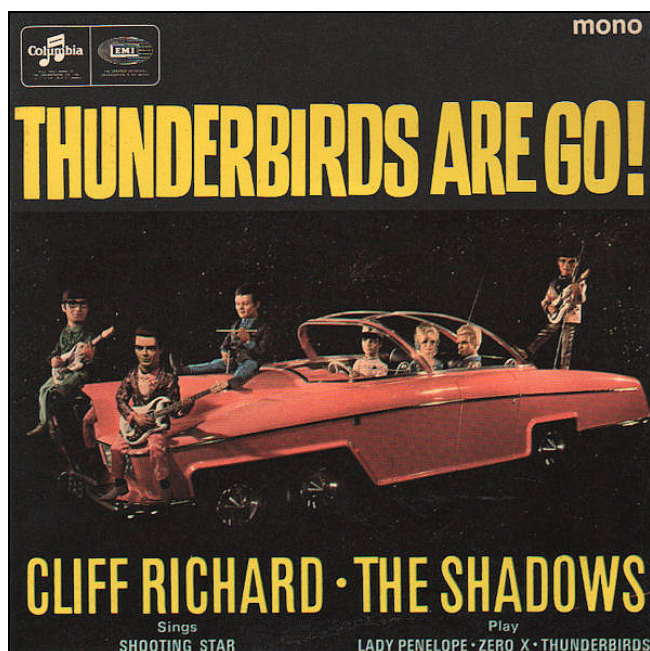
The Shadows (3 tracks); Cliff Richard and The Shadows (1 track)

'Thunderbirds Are Go!'

Columbia SEG 8510 Mono

[Cliff Richard and The Shadows] *Shooting Star!*

[The Shadows] *Lady Penelope/ Thunderbirds Theme/ Zero X Theme*



This (predominantly) Shadows' UK EP, their penultimate, just missed out on the Top Five, see previous entry. It is fitting that The Shadows' last set of entirely new numbers in this format, sadly in mono only and furnished with the scrappiest of annotation, was

featured on a release with a contribution from long-term associate Cliff Richard, even if he was landed with a pretty feeble song that found itself in the company of a virtuoso performance by the group, *Thunderbirds Theme* itself being especially striking.

Australia, India, Israel, Japan, New Zealand, South Africa and Spain took on board this most attractive set. Spain modified the layout of the cover, removing the UK title 'Thunderbirds Are Go!', a turn of phrase that Spaniards would have found it very hard to get their heads round. Other countries followed the UK pattern, with the exception of Odeon Japan (II) whose art department applied their own in-house style of posed pics of singer and/ or group, usually beaming.

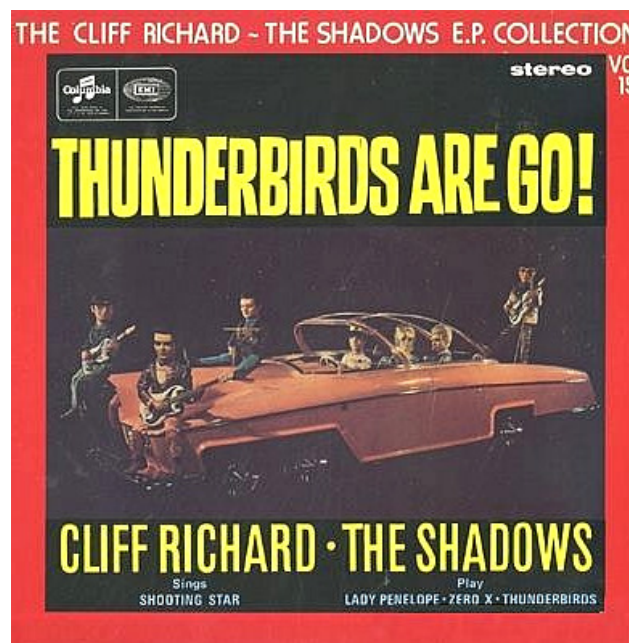


Spain 1967
Japan 1966

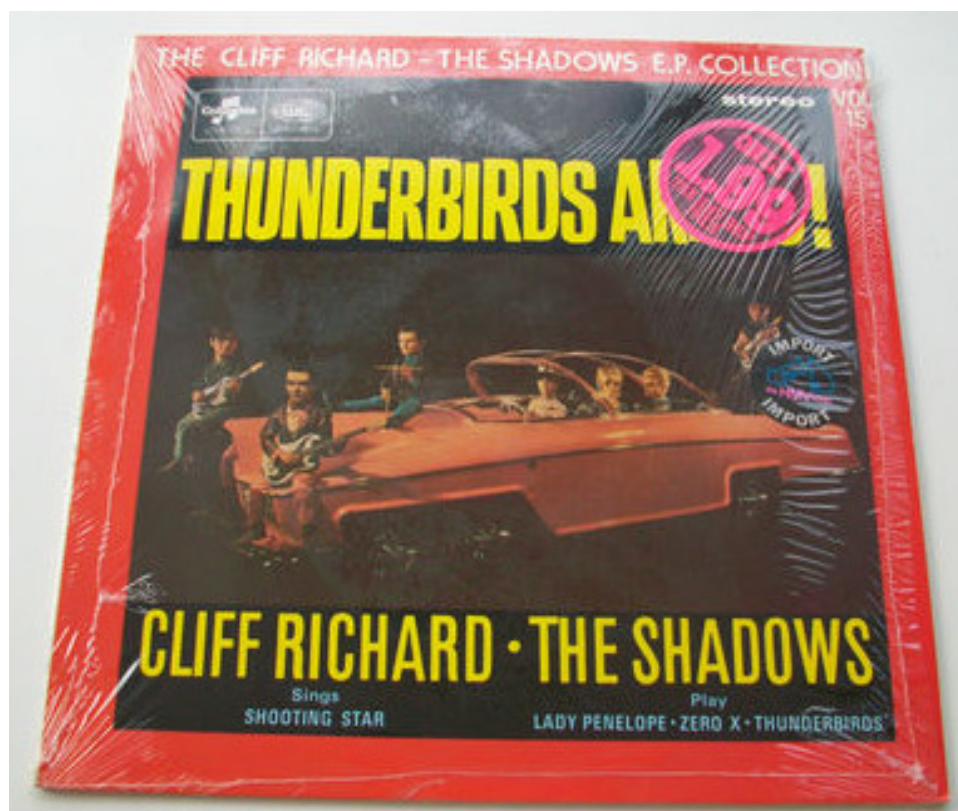


La voz de su amo 7EPL 14.329
Odeon-OP 4246

The EP was reproduced for a 12-inch in Holland, as The EP Collection Vol. 15.

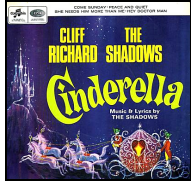


EMI K052 Z07330, Holland 1980 (for 'Stereo' read 'Mono')



Mint copy with UK price sticker,
a bargain for fans who had missed (or worn out) the original release.

1967



EP 59: May 1967 Cliff Richard and The Shadows

- *Cinderella*, Columbia SEG 8527 Mono

EP 60: May 1967 The Shadows

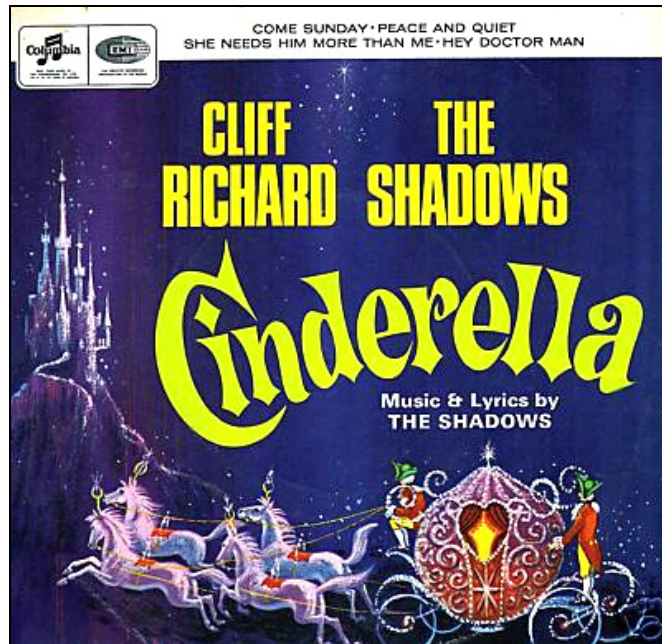
- *The Shadows On Stage And Screen*, Columbia SEG 8528 Mono

CR 10: November 1967

- *Carol Singers*, Columbia SEG 8533 Mono

EP 59
May 1967
Cliff Richard and The Shadows
'Cinderella'
Columbia SEG 8527 Mono

Come Sunday / Peace And Quiet / She Needs Him More Than Me / Hey Doctor Man



The last EP to feature Cliff and his backing group, taken up by Australia, India and Spain, did not appeal to record buyers (the parent LP, which generated a Top Ten A-single *In The Country*, only just made the Top Thirty): little wonder, the main attribute of this set is the lack of anything truly distinctive. Anyway, there were many and varied musical treats up for grabs that were far removed from tales of persecuted heroines: Paul Jones, Sandie Shaw and Spurs F.C. to mention only three. No sleeve notes.

Unlike The Shadows, Cliff would go on to feed an EP market fast shrinking as the 60s wore on with two further sets: 'Carol Singers' (November 1967; non-charting) and 'Congratulations' (April 1968; chart suspended by then).

EP 60
May 1967
The Shadows
'The Shadows On Stage And Screen'
Columbia SEG 8528 Mono

Instrumental Medley: *Finders Keepers – My Way – Paella – Fiesta
Autumn/ The Flyder And The Spy/ My Way* [vcl version]



The Shadows' very last UK EP, offering a pleasing enough (but unannotated) selection from their own performances on the albums 'Finders Keepers' a scene from which provides the front cover illustration (December 1966) and 'Cinderella' (January 1967), failed to make any impression on charts populated by such acts as The Four Tops, The Troggs, The Beach Boys and Sandie Shaw. From 1964, a number of factors had conspired to give The Shadows a bumpier ride with EPs as well as with singles. Three in particular are worth noting. First, there were new musical forces at work, spearheaded by The Beatles, brimming with talent both as performers and composers, full of youthful enthusiasm and even abandonment. Second — allied to the point just made — instrumentals became less popular: the three guitars and drums did very nicely thank you in the hands of the new beat groups. Lastly there is the sociological dimension, applicable to followers of the hitmakers of 1959 to 1960 in particular: as the middle of the decade approached significant numbers of them would have left the single life behind and been confronted with a variety of drains on their disposable income.

The EP charts would die a death at the end of 1967, but The Shadows had no home representation in the intervening period for the striking *Maroc 7/ Bombay Duck* (April) or for any of the numbers on the July LP 'Jigsaw'.

The EP was marketed also in Australia/ New Zealand, Holland and India. Spain retitled 'Finders Keepers' and in doing so issued one of the best cover shots ever of the group:



La voz de su amo 7EPL 14.360, Spain 1967