APPENDIX 1

EP BACK COVERS

The majority of those of The Shadows, many of the originals of which were very much the worse for wear, were digitally restored to an admirable level of clarity by Jim Nugent and are reproduced here with his kind permission. I possess neither the skill nor the patience to do much to improve the scans of the Cliff EPs, but I have tinkered with most of them and think they are legible enough to serve their illustrative purpose: in one or two of the less satisfactory cases I have excerpted and enlarged the element of annotation.

1. LIVING DOLL SIDE ONE 2. NO TURNING BACK

1. MAD ABOUT YOU SIDE TWO 2. CHINCHILLA (The Drifters)

SEG

7895

(Recording first published 1959)

OUS CHARG

A Mickey Delamar Production Directed by Terence Young . Distributed by Eros Films Ltd.

CONTRACTOR SANCTION OF THE PROPERTY OF THE PRO

CLIFF RICHARD

and The Drifters

The most vibrantly exciting and dynamic young singer to force his way to the very top of the music profession for many months, Cliff Richard takes another step forward towards the zenith of his meteoric career. For in "Serious Charge" he makes his first appearance as an actor—in a rôle which should guarantee his success on the silver screen for many years to come.

The songs featured in the film—which, as the title implies, deals with a particularly delicate aspect of juvenile delinquency—all stem from the pen of famous rock writer, Lionel Bart. Indeed, it was Liofel, together with music publisher Jimmy Phillips, who were instrumental in recommending Cliff for the film.

Producer Michael Delamar lined

him up for a camera test which he passed without difficulty and Cliff was immediately signed for the part. He joined a team of celebrated screen stars at Elstree Studios (including Anthony Quayle, Sarah Churchill and Andrew Ray), and quickly established himself as a potential star in a medium hitherto unknown to him.

Cliff, like all singers who achieve nation-wide acclaim, believes in expanding beyond the limitations of vocal ability. This, believes Cliff, is the secret of remaining at the top. And he is always ready to accept any challenge which will enable him to exploit other aspects of show business. This is precisely what he has done in "Serious Charge", thus laying the foundations of another

career - complementary to the beat singing with which he is particularly associated.

The film features three songs, handled by Cliff in his own distinctive and inimitable style, and all are faithfully reproduced here—plus a fourth number spollighting the group with which Cliff achieved disc success (on such best-selling titles as "Move It", "High Class Baby" and "Livin' Lovin' Doll"), The Drifters.

"Serious Charge" is yet another landmark in the phenomenal success story of young Cliff Richard—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.



45 R.P.M. EXTENDED PLAY RECORD

E.M.I. RECORDS LIMITED (CONTROLLED BY ELECTRIC & NUSICAL INDUSTRIES LIMITED) HAYES • MIDDLESEX • ENGLAND

"CLIFF" (No. 1)

SEG 7903

SIDE ONE

- 1. APRON STRINGS
- 2. MY BABE
- 3. DOWN THE LINE

SIDE TWO

- 1. I GOT A FEELING
- 2. JET BLACK (The Drifters)
- 3. BABY, I DON'T CARE

(Recording first published 1959)

CLIFF RICHARD and The Drifters

Teenagers from all over Europe as well as Great Britain gathered at Columbia's Abbey Road (London) studios on February 9 and 10, 1959, to hear the phenomenal Cliff Richard pay a musical tribute to some of the world's greatest rock 'n' roll stars. A common interest in "big beat" music in general-and British idol Cliff Richard in particularquickly overcame any language difficulties presented by this representative, specially invited audience, and their unanimous enthusiasm helped to generate an electric atmosphere that was a definite source of inspiration for Cliff and his supporting group, The Drifters.

This unique session was one of the most exciting in contemporary history, and it was fortunately preserved on wax for Cliff's vast army of devoted fans to enjoy at a later date. Nothing has been lost in the transference of Cliff's dynamic, vital singing to the grooves of this record, and his colossal impact during "in person" appearances is accurately reflected here as he works his way through vigorous, forceful interpretations of six outstanding rock songs.

It's a well-known fact that the dark-haired, energetic singer's personal favourite is the remarkable Elvis Presley, so it won't come as a surprise that he should want to include one of his major disc hits—Baby, I Don't Care—in this recital by way of a tribute. Another young star who is "the most" in Cliff's estimation is Ricky Nelson, the singer responsible for such memorable 'r and r' successes as I Got A Feeling and My Babe, while Down The Line is one of the many songs associated with the effervescent Jerry Lee Lewis.

Completing the programme is a relatively new song, Apron Strings, which Cliff performs on record for the first time here, and Jet Black, a showcase for The Drifters. It was written by electric bassist Jet Harris to feature himself and drummer Tony Meehan.

JAMES WYNN



Regd. Trade Mark of Columbia Graphophone Company Limited

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BuPr

CLIFF"(No2)

SEG 7910

SIDE ONE

1. DONNA

2. MOVE IT 3. READY TEDDY

1. TOO MUCH 2. DON'T BUG ME BABY

3. DRIFTIN' (The Drifters)

(Recording first published in 1959)

LIFF RICHARD & THE DRIFTERS

Dynamic Cliff Richard, the hottest fireball to explode on the British popular music scene over the last decade, is widely recognised today as this country's most exciting rock 'n' roll singer. In the course of a scant few months in the late summer of 1958, he leapt from obscurity to stardom to become one of Britain's top box-office attractions and a leading television personality.

Cliff, however, is the first to admit that his amazing success-indeed, his entire career in show business-would never have been possible had it not been for the solid foundations of rock 'n' roll cemented in position by his contemporaries across the Atlantic-singers who have helped to further the popularity of r & r throughout the world.

Many stellar "big beat" artists

immediately spring to mind, and on this record-waxed before a wildly enthusiastic audience at Columbia's Abbey Road (London) Studios on February 9 and 10, 1959-Cliff pays tribute to three established "giants" of rock by performing a selection of their best-known disc hits in his own distinctive style.

Donna was a million-seller for the late Ritchie Valens. Ready Teddy is vintage rock, and was one of the exuberant Little Richard's earliest smash hits. Too Much, of course, is just one of the many successes notched by Cliff's personal favourite-Elvis Presley.

Hank B. Marvin and Bruce Welch are featured guitarists with Cliff's supporting group, The Drifters, and Hank in particular is spotlighted during the young guitarist's original composition Driftin', which is one of two unfamiliar titles on this record. Cliff handles the lyrics of the other one-Don't Bug Me Baby.

Finally, there's one tune which needs no introduction-Ian Samwell's Move It. This was the song which catapulted lithe, energetic Cliff to the top rung of the pop music ladder—a high perch for an artist so young in years, but one thoroughly justified by his over-JAMES WYNN whelming popularity.

"Cliff" (No. 1)

Apron Strings; My Babe; Down The Line; I Got A Feeling; Jet Black; Baby I Don't Care

SEG7903



Regd. Trade Mark of Columbia Graphophone

45 R.P.M. EXTENDED PLAY RECORD

E.M.I. RECORDS LIMITED (CONTROLLED BY ELECTRIC & MUSICAL INDUSTRIES LIMITED)

HAYES · MIDDLESEX · ENGLAND

Made and Printed in Great Britain



LAURENCE HARVEY * SYLVIA SYMS **YOLANDE DONLAN** 'Expresso Bongo' CLIFF RICHARD and The Shadows

Written for the Screen by Wolf Mankowitz · Directed and Produced by Val Guest Distributed by British Lion Films in association with Britannia Film Distributors

A chance meeting with Columbia recording manager Norrie Paramor put top singer Cliff Richard on the road to success — the right road. But it might so easily have been the road of Bongo Herbert.

Cliff plays the part of Bongo in the screen version of the play that took London by storm, "EXPRESSO BONGO". In the film he's an unknown singer working for coppers when he's picked up by an unscrupulous agent. True, the agent turns Bongo into an overnight success. But his methods are those of the get-rich-quick wide-boy — and he takes 50 per cent of Bongo's earnings in the process.

Cliff packs the role with the same punch and drive he puts into his stage and TV performances. His fellow stars include Yolande Donlan, who, as American singer Dixic Collins, collects handsome singers as other people collect books. There's Laurence Harvey, as the agent who'll get to the top — on someone else's back. And playing opposite Harvey, as his girl friend, is Sylvia Syms, in the most unusual role of her career—as a dancer in a strip-show. Set against the sleazy night-life of Soho, with its strip-tease shows, clip joints, and teenage dens, "EXPRESSO BONGO" takes the lid off the seamier side of showbiz—with no holds barred.

Bongo Herbert is accompanied on the road to success by shady tricks and smart operators But he succeeds in reaching the top ... just as Cliff Richard has in real life.

Side 1 — LOVE · A VOICE IN THE WILDERNESS

Side 2 - THE SHRINE ON THE SECOND FLOOR . BONGO BLUES



45 R.P.M. EXTENDED PLAY RECORD E.M.I. RECORDS LIMITED

(CONTROLLED BY ELECTRIC & MUSICAL INDUSTRIES LIMITED)

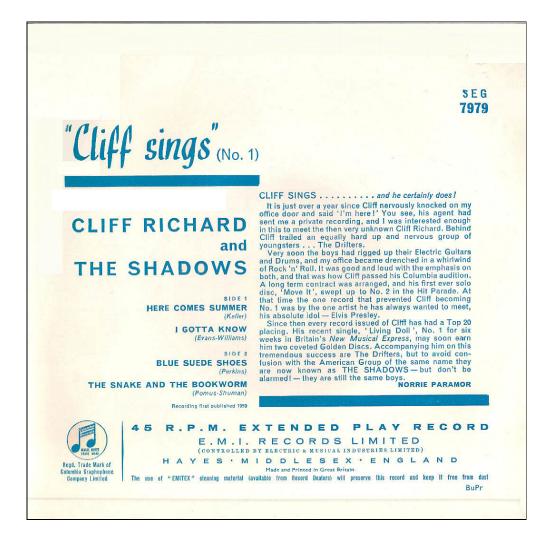
HAYES - MIDDLESEX - ENGLAND

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204

EP 05



EP 06

SEG 7987

"Cliff sings" (No. 2)

CLIFF RICHARD THE SHADOWS

TWENTY FLIGHT ROCK (Fairchild-Cochran)

POINTED TOE SHOES

MEAN WOMAN BLUES (De Metruis)

I'M WALKING

Recording first published 1999

CLIFF SINGS and he certainly does!

CLIFF SINGS and he certainty does!

It is just over a year since Cliff nervously knocked on my office door and said 'I'm here I' You see, his agent had sent me a private recording, and I was interested enough in this to meet the then very unknown Cliff Richard. Behind Cliff trailed an equally hard up and nervous group of youngsters . . The Drifters.

Very soon the boys had rigged up their Electric Guitars and Drums, and my office became drenched in a whiriwind of Rock 'n' Roll. It was good and loud with the emphasis on both, and that was how Cliff passed his Columbia audition. A long term contract was arranged, and his first ever solo disc, 'Move It', swept up to No. 2 in the Hit Parada. At that time the one record that prevented Cliff becoming No. 1 was by the one artist he has always wanted to meet, his absolute Idd — Elvis Presloy.

Since then every record issued of Cliff has had a Top 20 placing. His recent single, 'Living Doll', No. 1 for six weeks in Britain's New Musical Express, may soon earn him two coveted Golden Discs. Accompanying him on this tremendous success are The Drifters, but to avoid contusion with the American Group of the same name they are now known as THE SHADOWS — but don't be alarmed! — they are still the same boys.

NORRIE PARAMOR



R.P.M. EXTENDED PLAY RECORD

E.M.I. RECORDS LIMITED

HAYES · MIDDLESEX · ENGLAND

"CLIFF'S SILVER DISCS'



LIFF RICHARD

and THE SHADOWS Side 1: *Please don't tease . *Fall in love with you Side 2: *Nine times out of ten • †Travellin' light

Recording first publis

FOR many years the chief target in the record industry was the coveted "Golden Disc" for sales totalling one million records. Such successes have been fairly common in America during the current record boom but the British artist with a much smaller population outlet for the most part found this target practically unattainable.

Granted we have several recordings which have hit the mark but the occasion is still very much a rarity.

It was therefore a very welcome suggestion which came from Managing Editor Gerald Marks of "Disc" offering a "Silver Disc" to artists for sales of two hundred and fifty thousand records.

This is still a pretty difficult target to reach in these days of a flourishing LP market. It is therefore quite a fantastic achievement for young Cliff Richard — not yet twenty-one—to have notched up six "Silver Discs" at the time of writing.

Columbia Records pay tribute to his success by ressuing four of these smash hits on this Extended Play package and thus provide Cliff's fans with a wonderful souvenir record.

The steady rise of Cliff Richard's career has proved to be one of the most popular success stories in the record business. His easy charm has endeared him to all teenagers but the important thing is that adults too have also accepted him as a person and an artist.

Under the very capable guilding hands of manager Tito Recording first published *1960 †1959

Burns and his astute recording manager Norrie Paramor, Cliff has gone from success to success and is now the proud owner of a luxury car—the impressive Ford Thunderbird—in the £4,000 price range, a new house for his parents and himself in one of the better areas of London and all the comforts so eagerly sought by all ambitious people.

And the nice thing about it is that I don't honestly believe anyone grudges him a penny of it—I know I don't.

CLIFF SINGS

No. I

Here Comes Summer; I gotta know; Blue Suede Shoes; The Snake and the Bookworm SEG 7979

No. 2

Twenty Flight Rock; Pointed toe shoes; Mean Woman Blues; I'm walking SEG 7987

I'll string along with you; Embraceable you; As time goes by; The touch of your lips SEG 8005



45 R.P.M. EXTENDED PLAY RECORD

E.M.I. RECORDS LIMITED (CONTROLLED BY ELECTRIC & MUSICAL INDUSTRIES LIMITED)

HAYES · MIDDLESEX · ENGLAND

SIDE 1

MUSTANG (Jerry Lordan-Mould)

THEME FROM SHANE (Young-Mack David)

SIDE 2

SHOTGUN (Jon Allen)

THEME FROM GIANT (Webster-Tiomkin)

BRITAIN'S favourite small group—that's the indisputable position attained by The Shadows, following the fantastic success of their *Apache* recording. Not only was tantastic success of their Apache recording. Not only was it Britain's top-selling record for six weeks, but it was also voted 'Best Record of the Year' by readers of the New Musical Express in their Annual Popularity Poll. The same voters elected The Shadows as the country's foremost small group.

Having risen to fame as the backing unit associated with Cliff Richard — and even Cliff will readily admit that much of his success can be attributed to the distinctive

much of his success can be attributed to the distinctive backing he receives from the group — they are now fully accepted as a star instrumental combination in their own right.

Although remaining an essential ingredient of Cliff Richard's act, they have also proved capable of topping the bill in one-night stands on their own; they have appeared separately from Cliff on radio and television; and of course, they once even displaced Cliff himself from the top of the hit parade.

Now meet the boys who comprise this talented group: lead guitarist Hank Marvin (he's the one with the horn-rimmed glasses!) was born in Newcastle on October 28,

1941; bass guitarist Jet Harris halls from Kingsbury, where he was born on July 7, 1939; rhythm guitarist Bruce Welch, born on November 2, 1941, comes from Bognor; while the youngest member of the team is London-born drummer Tony Meehan, whose birth-date was March 2, The boys' entry into big-time show business occurred when Cliff Richard, who was in search of a new group to accompany him on a Kalin Twins' tour on which he was about to embark, visited the famed Two I's Coffee Bar—and emerged with The Shadows. In those days, however, they were known as The Drifters, but subsequently

1941; bass guitarist Jet Harris hails from Kingsbury,

changed their name to avoid confusion with the similarlynamed American group.
In addition to their own disc hits, they have been featured on all Cliff Richard's hit records — and on all Cliff's major TV and stage appearances. They were also featured with him in his "Expresso Bongo" film.

This EP presents four new offerings from The Shadows

— a powerful original titled Shotgun, two impressively
haunting and dramatic film themes, and a new composition Mustang, by Jerry Lordan, who also wrote the boys' sensational Apache hit.

DEREK JOHNSON

(Recording first published 1961)



R.P.M. EXTENDED PLAY RECORD 45

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EP 09 (10/11)

Me and My Shadows (No.1)

SEG 8065

Cliff Richard

and The Shadows

SIDE ONE

I'M GONNA GET YOU (Harris-Marvin-Samwell)
YOU AND I (Welch-Marvin)

I CANNOT FIND A TRUE LOVE (Samwell)

SIDETWO

EVERGREEN TREE (Schroeder-Gold)
SHE'S GONE (Marvin-Harris)

(Recording first published 1960)

Ki There!

In the past two years of my career I have done a lot of one night stands, and I can't say how much pleasure it has given me to meet some of you in person.

Much of the pleasure I have gained is due largely to my even Group, The Shadows. I am sure most of you know their names, but may I introduce them to you again?

First of all, the leader, Set Harris, who plays bass quitar; he is easily Chan I have been sensed to the control of the contro

Then, of course, there is Hank B. Maroin who plays load quitar, and has a hatii of writing word phrases all over his ear.

Chere is Bruce Veelch, who joined the group with Hank, and who plays the ten is marriedly better than the songel to the iss marriedly better than the songel.

Lust but well to the second the second to the second the second than the songel.

Last, but not loast, is Cony Mechan; smallest, thinnest, whitest and LOUDESC, be playe draws.

"I'd like to end up by saying that "ME AND MY SICADOWS" have had a great time on this E.P., and see to hoping you're all going to enjou it.



45 R.P.M. EXTENDED PLAY RECORD

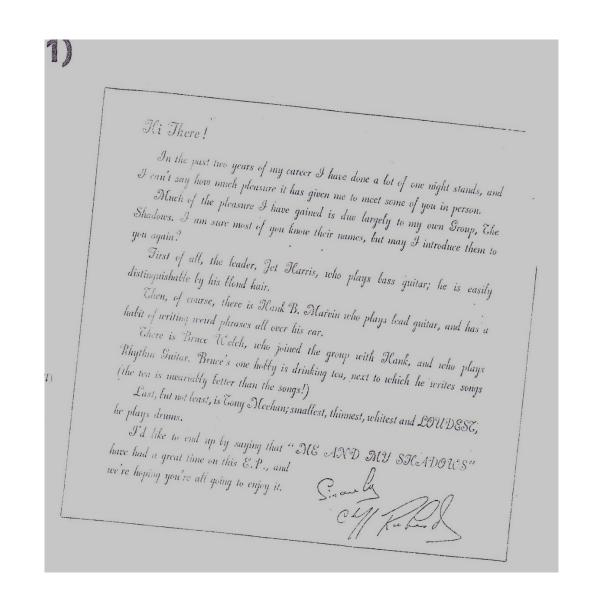
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EP 09 (10/ 11) TEXT



The Shadows to the fore THE SHADOWS

Side 1

S E G 8094

- *1 APACHE (Lordon)
- *2 MAN OF MYSTERY (Carr)
 (Theme music of the Edgar Wallace film series)

Side 2

*1 THE STRANGER (Crompton-Jones)

†2 F.B.I. (Gormley)

(Recording first published *1960 †1961)

Never in all my days have I witnessed such scenes of wild, uninhibited enthusiasm as the truly fantastic reception which greeted The Shadows during their appearance at the ninth annual "New Musical Express" Pollwinners' Concert at Wembley's vast Empire Pool on March 5, 1961. Over 10,000 cheering fans kept up a barrage of non-stop stamping, whistling and clapping as the four talented young men of music worked their way through a 20-minute programme, during which the music was virtually drowned by the unbelievable volume of applause. It was one of the quartet's finest-ever performances (and certainly their most successful) and it left no doubt as to their phenomenal nation-wide popularity.

Why were The Shadows on the show? Readers of the NME had voted them Britain's top instrumental group in the 1960/61 Poll, and had also named their recording of the Jerry Lordan composition *Apache* the best British disc of the year. *Apache* was the group's first major disc success — and it kept them firmly positioned at the head of the best sellers for no less than six weeks. A flash-in-the-pan hit? Not on your life! Before 1960 came to an end, The Shadows re-entered the charts with two more

titles, Man of Mystery and The Stranger, and they began 1961 in fine style with yet another hit in the shape of F.B.I., a composition by their Australian manager, Peter Gormley.

Formerly known as The Drifters, the group originally won fame as Cliff Richard's backing quartet prior to hitting the highspots as stars in their own right. They're still with Cliff, of course, and the singer is the first to admit that they have contributed immeasurably towards his own success. Who are The Shadows? The nominal leader is twenty-year-old bass guitarist Jet Harris, a Londoner by birth who previously appeared with the Terry Dene, Don Lang and Tony Crombie groups, as well as The Vipers. Newcastle-born Hank B. Marvin (nineteen) who also worked with The Vipers in the past, handles all the solo guitar work, while rhythm guitarist Bruce Welch (who usually takes care of the introductions on stage dates), comes from Bognor. Bruce is nineteen — the same age as the group's London-born drummer, Tony Meehan, a consistent swinger and a fine technician.

JAMES WYNN New Musical Express



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Garro

'Listen to Cliff...'

SEG 8105

(No. 1)

WHAT'D I SAY (Ray Charles)

(Progressive Music: Mecolico: BIEM: NCB)

Cliff Richard and The Shadows

2. BLUE MOON (Rodgers-Hart) (Robbins Music: Francis Day: Mecolico: BIEM: NCB) Cliff Richard and The Norrie Paramor Orchestra

1. TRUE LOVE WILL COME TO YOU (Chester-Welch)
(The Shadows Music: Mecolico: BIEM: NCB)
Cliff Richard and The Shadows 2. LOVER (Rodgers-Hart) (Famous-Chappell: NCB: Mecolico) Cliff Richard with The Bernard Ebbinghouse Band

(Recording first published 1961)

History was made when Cliff made his first record, "Move It". Since then every single, EP and LP recording by him has hit all the National best selling charts and his many awards include one gold and no less than seven silver discs.

I have often been asked the inside story of how Cliff makes a record. It is really very simple. Out of the many hundreds of songs submitted by writers and publishers for this dynamic young personality Cliff chooses the ones he wants to sing. On an average I guess we might consider a hundred such songs to find three or four that Cliff really likes.

When we have found a suitable song, the next step is to rehearse, with the famous Shadows who, together with Cliff, figure out one of their fabulous arrangements. These days the treatment and beatstyling of a record are almost as important as the song itself and we all try to contribute towards new ideas.

Then comes the recording session. No sheet music will be in sight because by this time Cliff will have learnt the tunes and lyrics, and The Shadows will have memorised the arrangement. The result is that there are no awkward tensions and everyone is happily relaxed, except, perhaps, for me and the recording engineer Malcolan Addey! It is then our job to get the "right sound" quickly and to judge the general performance of each "take" as we progressively repeat each item until we are absolutely satisfied that we have another great Cliff Richard recording ready for the top of the Hit Parade!

Two items on this EP are with The Shadows, one with the swinging accompaniment of The Bernie Ebbinghouse Band and one with my Orchestra. Cliff felt that he wanted to give you something unusual this time and accordingly we all worked on fresh ideas and are really wildly happy with the result.

NORRIE PARAMOR



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EP 13 (/15) TEXT

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NORRIE PARAMOR

"Dream"

CLIFF RICHARD THE SHADOWS

SIDE 1

(a) DREAM (Mercer)

(b) ALL I DO IS DREAM OF YOU (Freed-Brown)

SIDE 2

- (a) I'LL SEE YOU IN MY DREAMS (Kahn-Jones)
- (b) WHEN I GROW TOO OLD TO DREAM (Hammerstein II-Romberg)

(Recording first published 1961)

IMPORTANT This record is intended for use only on special stereophonic reproducers. If you are doubtful of the suitability of your reproducer for playing this record, we recommend you to consult your record dealer. Most equipment designed for playing stereophonic records may, however, be used with perfect safety for playing normal 33½ r.p.m., and 45 r.p.m. microgroove records.

ESG 7867

Since he first exploded on to the pop music world via Move It back in September 1958, Cliff Richard has rarely been out of the news—or the best sellers, for that matter—for any length of time. His discs have achieved hit parade status with almost monotonous regularity. His stage appearances continue to attract record-breaking audiences, and his TV shows are always assured of tremendous viewing figures. On top of all this, he's emerged as a top film favourite, and will be packing cinemas soon when his third and latest movie, "The Young Ones", is premiered. His meteoric rise to international stardom—he has a great following in America, Australia and South Africa, besides Britain and many European countries—constitutes one of the most amazing success stories in the history of British show business, and there can be little doubt that he will still be in the "star" bracket when most of the other "discoveries" of the "beat era" are forgotten. Why? Simply because Cliff's talents are by no means confined solely to rock 'n' roll. Although rock 'n' roll is very much his cup of tea, Cliff has shown that he's also equally at home with romantic ballads and standards, and if fresh confirmation of this fact is needed, then you need look no further than the grooves of this present record, on which Cliff tackles four attractive "evergreens".

The idea for this record—which spotlights four of the finest "dream" standards ever written—came from Cliff himself, and

attractive "evergreens".

The idea for this record—which spotlights four of the finest "dream" standards ever written—came from Cliff himself, and was prompted by the success of his Theme For A Dream hit. A quick look at the titles and you might think that these songs aren't what you'd call ideal material for Cliff. But you're wrong, you know. Cliff's an extremely versatile and adaptable singer, and when you finish playing this disc, you'll reach the inevitable conclusion that these four songs could almost have been written for him. Accompanied by his illustrious colleagues, The Shadows—Jet Harris, Hank B. Marvin, Bruce Welch and Tony Mechan—Cliff adds new dimensions to these time-tested favourites, giving them a freshness dimensions to these time-tested favourites, giving them a freshness and vitality that brings them bang up to date. Such fine standards thoroughly deserve a new lease of life—and Cliff is just the right person to provide it.

IAMES WYNN



R.P.M. EXTENDED PLAY RECORD

E.M.I. RECORDS LIMITED

(CONTROLLED BY ELECTRIC & MUSICAL INDUSTRIES LIMITED)

YES · MIDDLESEX · ENGLAND

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Cliff's Cl

EG 8133

Parade

SIDE 1

*1. I LOVE YOU (Welch)

† 2. THEME FOR A DREAM (Garson-Shuman)

SIDE 2

† 1. A GIRL LIKE YOU (Lordan)

**2. WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART

(from the A.B.P.C. film "The Young Ones")

(Recording first published * 1960, † 1961, ** 1962)

The successes and achievements of Cliff Richard are so numerous and so frequent in the world of pop music that one has difficulty in remembering a time when his name was not prominent in the headlines.

He now holds no less than nine Silver Discs, presented by the pop

music weekly newspaper *Disc* to recording artists who achieve sales of 250,000 for a single record. Cliff's total of nine puts him six ahead of his nearest rivals, and means that his singles have sold in excess of three million copies.

At the time of writing, he and The Shadows, those four talented young At the time of writing, he and The Shadows, those four talented young musicians who have shared and figured so much in his success story, have just arrived back in London from a triumphant tour of Australia and New Zealand. Once again the potency of this 21-year-old singer's appeal has been amply demonstrated. Australia's economic depression recently has hit show business there with dismal effect on other touring package starring some top-line American artists. In view of these circumstances, there were pessimistic forecasts about the chances of Cliff and The Shadows, notwithstanding their popularity on disc "down under".

But they confounded all the gloomy prophecies, and to quote their personal manager Peter Gormley, "have been financially successful, and scored a personal triumph as well."

Cliff and the boys received unprecedented publicity and promotion,

with The Shadows
with The Shadows

With The Shadows

With The Shadows

With The Shadows

With The Shadows

With The Shadows

With The Shadows

With The Shadows

With The Shadows

With The Shadows

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normally ignore such shows.

(Tepper-Bennett)

(A.B.P.C. film "The Young Ones")

with Norrie Paramor and his Orchestra

ding first published * 1960, † 1961, ** 1962)

now they have returned for the première of "The Young Ones", his film in which Cliff sings When The Girl In Your Arms Is The Girl



45 R.P.M. EXTENDED PLAY RECORD

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S E G 8135

Spotlight on the Shadows THE SHADOWS

SIDE ONE

THE FRIGHTENED CITY (Paramor)
 (from the film "The Frightened City")

2. KON-TIKI (Carr)

SIDE TWO

1. PEACE PIPE (Paramor)
(from the A.B.P.C. film "The Young Ones")

2. THE SAVAGE (Paramor)
(from the A.B.P.C. film "The Young Ones")

(Recording first published 1961)

For a long time, the Shadows were known purely and simply as Cliff Richard's accompanying group. Then, in the late summer of 1960, they began to attract attention via their waxing of Jerry Lordan's composition Apache. Week by week, the disc climbed higher up the best sellers, finally reaching the coveted No. 1 spot where it remained for six weeks. Subsequent hits, all pounding instrumentals designed to showcase both the collective and solo brilliance of these four young men of music, later helped to establish the Shadows as Britain's foremost beat group and the net result is that the foursome are now stars in their own right. Early fears that the group's success would prompt the fellows to leave Cliff to branch out on their own have since proved unfounded, and it's now true to say that Cliff Richard and the Shadows rank as one of the most powerful teenage box-office attractions the British entertainment scene has ever known. Their appearances at concert halls and variety theatres is a boon to fans in that it means two stars for the price of one, since both Cliff and the Shadows reign supreme in the 'beat' idiom.

This present disc is a showcase not only for the instrumental virtuosity of the Shadows, but also for the composing talent of their Columbia recording manager, orchestra leader-arranger Norrie Paramor, who penned three of the titles presented here. The Savage and Peace Pipe, the most recent Shadows coupling to hit the best-selling highspots, were written by Norrie specially for performance by the quartet in the new Cliff Richard film "The Young Ones". The third Paramor score is the title theme from the film "The Frightened City", a tune that's as forceful and compelling as was the movie itself. This is ideal material for the Shadows, who enjoyed a lengthy spell of Top Ten success with the composition during the early months of 1961. Another big hit for them during the same year was Kon-Tiki, a driving, insistent melody from the pen of veteran British composer, Michael Carr, whose many other hits include the standard South Of The Border, as well as another Shadows' success in the shape of Man Of Mystery.

JAMES WYNN

JAMES WYNN

45 R.P.M. EXTENDED PLAY RECORD



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Garrod

THE SHADOWS

SIDE 1

1. SHADOOGIE (Marvin-Welch-Harris-Meehan)

2. NIVRAM (Welch-Marvin-Harris)

SIDE 2

1. BABY MY HEART (Curtis)

2. SEE YOU IN MY DRUMS (Meehan)

(Recording first published 1961)

Knowing The Shadows so well personally, I know their complete dedication towards perfection on records. A Shadows recording session can be accompletely exhausting affair for their recording manager, Norrie Paramor. I know I have given Norrie a few grey hairs in my time, but The Shadows have almost turned his hair white overnight. The remarkable thing is that Norrie comes up for more—still smiling.

smiling.

The Shadows' recording sessions are something like a civil war. I have seen the boys rehearse instrumentals for days and, after much heated discussion, they finally agree on an arrangement and presentation for a number: then, suddenly, in the middle of a recording, Tony, Bruce, Jet or Hank will decide it is not going right and they will pull the whole thing to pieces again to the sounds of violent argument.

Their followers will know that they are also a great singing group and, of course, I have always known this. As often as possible they have backed me vocally, as well as instrumentally, on records, but I am sure their singing will be a surprise to many people.

I think the most pleasing tracks are the instrumental harmony pieces from Bruce and Hank. These are going

I think the most pleasing tracks are the instrumental harmony pieces from Bruce and Hank. These are going to surprise many of our musician friends who in the past have often been critical of new, so-called untrained groups. I have seen Bruce and Hank rehearsing these

instrumentals hour after hour in dressing rooms all over the world, and

I hope the boys think it has all been worthwhile; I know that I do.

CLIFF RICHARD



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Garrod

Cliff Richard

FORTY DAYS (To come backhome) (Berry) with The Shadows

CATCH ME (Tepper-Bennett) with The Shadows

SIDE TWO

HOW WONDERFUL TO KNOW

ello-Goetti

with Norrie Paramor & his Orchestra

TOUGH ENOUGH (Otto)

with The Shadows

(Recording first published 1961)

SEG 8151

IT WAS ON OCTOBER 14th, 1940—when Britain was just recovering from the first shattering impact of the German air attacks—that Harry Webb was born in the historically-famous Indian township of Lucknow. Today we know him better as Cliff Richard—a young man who has accomplished far more in his youth than the vast majority of people manage to achieve in their full allotted span.

full allotted span.

Just look at this breathtaking list of achievements... topped the bill in variety and concerts, in every major theatre in the country; starred in countless important television presentations, including his own ATV series, and headlining appearances in "Sunday Night at the London Palladium"; a highly successful tour of America, wildly triumphant South African and Australian tours, and an ecstatically acclaimed Scandinavian visit; convincingly established as a strong cinematic box-office attraction, with two well-received films to his credit, and a starring role in "The Young Ones"; a six-month starring season at the most celebrated variety theatre of all, the London Palladium; voted "Britain's Outstanding Male Singer"—and the winner of a Golden Disc for one million-plus sales on his recording of Living Doll.

At twenty-one, Cliff has graduated from his early

At twenty-one. Cliff has graduated from his early days as a rock 'n' roller to a star family entertainer—a star who, although his first loyalties belong commendably to the teenagers who created him, nevertheless is perfectly capable of appealing to both sexes and all age groups.

With all his success, Cliff would be the first to pay tribute to the four young men whose immaculate and well-tailored accompaniment—not to mention their invaluable friendship—have been all-important to him.

From a note by DEREK JOHNSON



45 R.P.M. EXTENDED PLAY RECORD

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Gared

Hits from "The Young Ones" **CLIFF RICHARD** THE SHADOWS

SEG 8159

from the A.B.P.C. film "The Young Ones" produced by Kenneth Harper directed by Sidney J. Furie

CLIFF RICHARD, idol of a million teenagers, steps into his first film musical with "The Young Ones" in the role of "Nicky". For Cliff, with two virtually straight acting roles in films behind him, "The Young Ones" presents him as his fans love him best—singing and dancing through this gay, good-to-be-alive story of a rocking-and-rolling youngster. With Cliff are the fabulous "Shadows" and, making her screen debut as his leading lady, South African dancer Carole Gray, twenty years old, a dark haired, green-eyed beauty who has appeared in such smash West End shows as "The Boy Friend" and "West Side Story". One of the most unusual casting strokes of the year introduces the famed comedy actor, Robert Morley, as Cliff's father. Cliff Richard was born in India on October 14th, 1940, and came to England at the age of eight. His first love was sport, but this soon faded in the face of an increasing interest in acting and later singing.

He joined a local group and earned himself a considerable reputation singing at local clubs and dances. He then formed his own group "The Drifters"—who later became the famous "Shadows".

Cliff's first appearance in the Hit Parade was with Move It, but it was his first film "Serious Charge", which led to the number destined to put him right at the top. This was Livin Doll, and earned for Cliff a coveted Golden Disc for selling over a million copies. His second film "Expresso Bongo" led to other hit numbers, and now his fabulous film "The Young Ones", from which this record presents four of the hit numbers.

THE YOUNG ONES GOT A FUNNY FEELING

SIDE TWO LESSONS IN LOVE (Soloway-Wolfe)

WE SAY YEAH (Gormley-Welch-Marvin)

(Recording first published 1962)



R.P.M. EXTENDED PLAY RECORD

E.M.I. RECORDS LIMITED (CONTROLLED BY ELECTRIC & MUSICAL INDUSTRIES LIMITED)

ES · MIDDLESEX · ENGLAND

THE SHADOWS (No. 3)

SIDE 1

- 1 ALL MY SORROWS (Guard-Shane-Reynolds) (Balliston Music: Biem)
- 2 STAND UP AND SAY THAT! (Marvin) (Shadows Music/Belinda Music: Mecolico: BIEM: NCB)

SIDE 2

- GONZALES (McGlynn)
- BIG BOY (Welch-Marvin) (Shadows Music/Belinda Music: Mecolico: BIEM:NCB)

(Recording first published 1961)

The Shadows' recording sessions are something like a civil war. I have seen the boys rehearse instrumentals for days and, after much heated discussion, they finally agree on an arrangement and presentation for a number: then, in the middle of a recording session, Tony, Bruce, Jet or Hank will decide it is not going right and they will pull the whole thing to pieces again to the sounds of violent argument.

There are so many sounds on this record and all of them somehow recognisable as The Shadows' sound, yet so varied that to me each track is a new delight.

The Shadows' followers will know that they are also a The Shadows' followers will know that they are also a great singing group and, of course, I have always known this. As often as possible they have backed me vocally, as well as instrumentally, on records, but I am sure their singing will be a surprise to many people, as will Hank's piano playing. He emerges in a new light with his playing in Stand Up And Say That! Hank has always played around on the piano and I am glad to see him taking it seriously. What is there to say about Jet and Tony? They hold their own in any company in the world, not only in Beat Music, but

not only in Beat Music, but also in Jazz-in my opinion.

CLIFF RICHARD



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Richard

No. 2

The Shadows Norrie Paramor and his Orchestra

SIDE ONE

50 TEARS FOR EVERY KISS (Bella) (Eugene Music: Duchess Music) with Norrie Paramor and his Orchestra

THE NIGHT IS SO LONELY (Vincentnons) (C. Connelly) with The Shadows

SIDE TWO

POOR BOY (McIntire) (Eugene Music: Duchess Music) with The Shadows

Y'ARRIVA (Welch-Marvin) (The Shadows Music Ltd.: Belinda (Ldn.) Ltd.: Mecolico: BIEM: NCB) with The Shadows

(Recording first published 1961)

SEG 8168

IT WAS ON OCTOBER 14th, 1940—when Britain was just recovering from the first shattering impact of the German air attacks—that Harry Webb was born in the historically famous Indian township of Lucknow. Today we know him better as Cliff Richard—a young man who has accomplished far more in his youth than the vast majority of people manage to achieve in their

the vast majority of people manage to achieve in their full allotted span.

Just look at this breathtaking list of achievements

. topped the bill in variety and concerts in every major theatre in the country; starred in countless important television presentations, including his own ATV series, and headlining appearances in "Sunday Night at the London Palladium"; a highly successful tour of America, wildly triumphant South African and Australian tours, and an ecstatically acclaimed Scandinavian visit; convincingly established as a strong cinematic box-office attraction, with two well-received cinematic box-office attraction, with two well-received films to his credit, and a starring role in "The Young Ones"; a six-month starring season at the most celebrated variety theatre of all, the London Palladium; voted "Britain's Outstanding Male Singer"—and the winner of a Golden Disc for one million-plus sales on his recording of Living Doll.

At twenty-one, Cliff has graduated from his early days as a rock 'n' roller to a star family entertainer—a star who, although his first loyalties belong commendably to the teenagers who created him, nevertheless is perfectly capable of appealing to both sexes

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From a note by DEREK JOHNSON



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Wonderful Land of the Shadows

THE SHADOWS

Side 1 *WONDERFUL LAND (Lordan)

†MIDNIGHT (Marvin-Welch)

Side 2 *STARS FELL ON STOCKTON

(Welch-Harris-Marvin-Bennett)

†36 - 24 - 36 (Welch-Marvin-Harris-Meehan)

(Recording first published †1961, *1962)

Between August, 1960 and the early months of 1962, the phenomenal success story of The Shadows—Britain's foremost instrumental group—has turned full circle. It began when they topped the best sellers with the memorable Jerry Lordan composition, Apache, a tune which subsequently developed into a world-wide hit. The Shadows' waxing attained best seller status in many countries and eventually won for them a coveted Gold Disc indicating million-plus sales. In March, 1962, the swinging foursome were back at the top of the charts with another opus from the pen of Jerry Lordan—the lorceful, yet dramatic Wonderful Land, which marked the group's first recording with string backing.

What happened in between times? Once recognised simply as Cliff Richard's accompanying group, the Shadows quickly emerged as one of the country's foremost theatre and TV attractions and became stars in their own right. Disc hits came thick and fast—The Stranger, Man Of Mystery, F.B.I., Kon Tiki, The Frightened City and The Savage—and the quartet also hit the highspots in the microgroove field, via big-selling EPs like "Spotlight on the Shadows", "Shadows to the Fore" and their LP,

"The Shadows". Throughout their rise to stardom, the group worked closely with Cliff Richard on all stage and TV dates, and they also appeared with him in the film "The Young Ones", hailed as Britain's best-ever film musical.

The "front-line" of the unit has remained constant all through the Shadows' long and colourful career. Bespectacled Hank B. Marvin handles the bulk of the solos, whilst Bruco Wolch is a veritable tower of strength on rhythm guitar. The rhythm section, however, has changed. Brian Bennett took over the drum chair from Tony Meehan towards the end of 1961, and early the following year "Liquorice" Locking came in on bass guitar to replace the departing Jet Harris, who quit to launch a solo career. But the sound and style of the group hasn't changed, and the unit still ranks as one of the most exciting and distinctive instrumental groups ever to originate in this country. This particular record represents the sound of The Shadows at its extreme best, and one doesn't need a crystal ball to know that, like all the group's past discs, it's going to be a King-size hit!



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Garrod



Starring RICHARD TODD-ROBERT MORLEY and FELIX AYLMER as the Judge

with Dudley Sutton - Jess Conrad - Ronald Lacey - Tony Garrett as "THE BOYS"

Directed and Produced by SIDNEY J. FURIE Executive Director KENNETH RIVE (CINEMASCOPE) · A GALAWORLDFILM PRODUCTION "THE BOYS"



SIDE ONE

- 1. THEME FROM "THE BOYS"* (Bennett-Welch-Marvin)
- 2. THE GIRLS* (Welch-Marvin)

SIDE TWO

- 1. SWEET DREAMS (McGuffle)
- 2. THE BOYS* (Bennett-Welch-Marvin)

*Published by The Shadows Music & Belinda (London) Ltd.

(Recording first published 1962)

NORRIEPARAMOR

Other records by THE SHADOWS include THE SHADOWS: Shadoogie; Blue Star; Nivram; Baby, my heart; See you in my drums; All my sorrows; Stand up and say that; Gonzales; Find me a golden street; Theme from a Filleted Place; That's my desire; My resistance is low; Sleepwalk; Big Boy SCX 3414 (STEREO) 33SX 1374 (MONO) (LP)

THE SHADOWS: Mustang; Theme from "Shane"; Shotgun; Theme from "The Giant"

ESG 7834 (STEREO) SEG 8061 (MONO) (EP)

WONDERFUL LAND OF THE SHADOWS: Wonderful Land; Midnight; Stars fell on Stockton; 36-24-36 SEG 8171 (MONO) (EP)



45 R.P.M. EXTENDED PLAY RECORD

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CLIFF'S HITS

SEG 8203

CLIFF RICHARD

Side One IT'LL BE ME (Clement) With The Shadows SINCE I LOST YOU (Welch-Marvin) With The Shadows And Strings

Side Two I'M LOOKIN' OUT THE WINDOW

(John Jacob Niles) With The Norrie Paramor Orchestra

DO YOU WANT TO DANCE? (Freeman) With The Shadows

CLIFF RICHARD belongs to that rare and extremely restricted group of artists whose every record release automatically becomes a hit. Such is his popularity that his discs are assured of a top table

popularity that his discs are assured of a top table placing even before they are officially issued—on the strength of advance orders. Apart from the Shadows, no other British artist can claim this remarkable hit parade consistency.

This EP features two of his more recent Chart successes, together with the numbers with which they were coupled when released as singles. "I'm Lookin' Out The Window" and "It'll Be Me" are particularly interesting in that these mark a deviation from previous policy—in the past Cliff deviation from previous policy—in the past Cliff deviation from previous policy—in the past Cliff has concentrated on original material, but now we find a switch to two numbers which had formerly been recorded by other artists. "Window" was first recorded, in a slightly different form, by Gracie Fields—and revived some years later by Peggy Lee. "It'll Be Me" was initially a Jerry Lee Lewis showcase, though now Cliff gives it an up-to-the-minute twist treatment.

In both cases, this versatile young British star lends his own distinctive and highly effective touch to these contrasting numbers. It's interesting to note, by the way, that the 'B'side of '' Window''—titled '' Do You Want To Dance?''—captured the fans' imagination to such an extent that they also boosted this into the top table, thus giving Cliff the rare distinction of a double hit. This, too, is a revival of an American number which is here presented as a twist. The fourth track, '' Since I Lost You'', is an original composition by two members of the Shadows, which demonstrates Cliff's ability to inject sincerity and feeling into a romantic lyric.

Here, then, are a few more of Cliff's hits. They certainly won't be the last. Indeed, there are many In both cases, this versatile young British star

certainly won't be the last. Indeed, there are many who believe that, despite the triumphs he has already enjoyed, Cliff Richard has not yet reached the pinnacle of success which is his destiny.

Recording first published 1962

DEREK JOHNSON



45 R.P.M. EXTENDED PLAY RECORD

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Garrod

OUT OF THE **SHADOWS**

IMPORTANT This record is intended for use only on special stereophonic reproducers. If you are doubtful of the suitability of your reproducer for playing this record, we recommend you to consult your record dealer. Most equipment designed for playing stereophonic records may, however, be used with perfect safety for playing normal 33½ r.p.m. and 45 r.p.m. microgroove records.

ESG 7883

THE SHADO

SIDE ONE

THE BANDIT (Vocal-The Shadows)

(Carr-Turner-Nascimento)

COSY (Shuman-Garson)

SIDE TWO

1861 (Marvin-Welch-Bennett)

PERFIDIA (Dominguez)

It takes just two words to sum up the phenomenal success and fantastic popularity which the Shadows have justifiably earned during the past few years—they are individuality and versatility. The former quality is clearly shown by the manner in which they set trends, rather than follow them; never are the Shadows guilty of copying or emulating other groups—but as soon as they have a new record release on the market, it's only a matter of time before small combos throughout the country are rushing to climb aboard the band wagon!

the band wagon! With the guitar predominant in today's teenage music, there is necessarily a risk of a small unit falling into a rut, by always producing the same sound. But the Shadows have overcome this hazard in no uncertain terms. And if proof of their versatility were needed, one has only to listen to such disc hits as Apache (for which they are now the proud possessors of a Gold Disc for a million-plus sales), Wonderful Land

and Guitar Tango to appreciate their flair for constantly ringing the changes.

The boys' all round ability is best demonstrated on their LPs which give them greater scope for experimentation. Here we have the opportunity of hearing them singing (they were recently voted the third top nocal group in Britain in the 'New Musical Express' Popularity Poll—in addition to scoring a runaway victory in the instrumental section), as well as directing their talents to the playing of other instruments. This EP comprises four tracks from their second LP, 'Out Of The Shadows', which was released in October, 1962—though, owing to the boys' heavy commitments the LP had taken almost a year to make! The Bandit is a particularly interesting track since it showcases the Shadows' unison singing—and shows that their vocal work is by no means less distinctive than their instrumental ability. Cosy, as the title implies, is in a slow tempo, designed to offset the imples, is in a slow tempo, designed to offset the impeccable lead guitar of Hank Marvin, while setting a dreamy and relaxed atmosphere. 1861, composed by three of the Shadows (another facet of their talents, incidentally), paints a vivid sound picture of the old West—of wagon trains and the rolling prairie. And Perfidia, a standard which needs no introduction, has been given a refreshing new look—with the injection of a shuffle beat, plus some unexpected twists and improvisations.

DEREK JOHNSON

"New Musical Express"

USE

DEREK JOHNSON

45 EXTENDED PLAY • E.M.I. RECORDS LIMITED (Controlled by Electric & Musical Industries LAG)

HAYES - MIDDLESEX · ENGLAND

Made and Printed in Great Britain

Recording first published 1962

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Time for Cliff and The Shadows CLIFF RICHARD-TIME SINA

SEG 8228

1. SO I'VE BEEN TOLD (Welch)

- 2. I'M WALKIN' THE BLUES (Tepper-Bennett)
- 3. WHEN MY DREAM BOAT COMES HOME (Friend-Franklin)
- 1. BLUEBERRY HILL (Lewis-Stock-Rose)
- 2. YOU DON'T KNOW (Spriggs)

Versatility is surely the most important quality an artist can possess in his quest for top-ranking stardom, and this is undoubtedly an outstanding characteristic of Cliff Richard's manifold talents. The teenager who was swept to fame on the crest of the rock 'n' roll wave has developed into a mature performer of international ranking — a genuine all-round entertainer of whom Britain can justly be proud.

Still unequalled in this country as a rhythmic singer, he has methodically broadened his scope to appeal to every taste and age group. His rendition of such ballads as I'm Looking Out The Window and The Next Time are world-class; he is now acknowledged as one of the most accomplished TV entertainers in the land, his bill-topping appearances in the Palladium TV show having become a regular occurrence; and above all, he has established himself as one of today's top box-oftice attractions in the cinema, thanks largely to two of the most successful film musicals ever made in Britain, "The Young Ones" and "Summer Holiday".

But perhaps Cliff's vocal versatility is best demonstrated by way of his LPs, which invariably encompass the full span of the pop scene, and enable us fully to evaluate the extensive and extremely contrasting range of this brilliant young star. Such an LP was "32 Minutes and 17 Seconds With Cliff Richard", which featured him accompanied both by a full concert

orchestra, and by his regular backing group, the fabulous

orchestra, and by his regular backing group, the fabulous Shadows.

The five tracks included here are all extracted from this LP, and all of them showcase Ciiff with the group which has become a top recording name in its own right. So I've Been Told' is a number which would probably have made a powerful impact upon the charts had it been released as a single. A Bruce Welch composition with a slow, walking-pace beat, it opens with the Shadows singing in unison with Ciiff—and subsequently they harmonise with him. A whistleable tune of widespread appeal, it benefits from a strong, beaty backing.

I'm Walkin' The Buses by the celebrated Tepper-Bennett partnership, who wrote "The Young Ones", possesses some indefinable quality that unmistakably stamps this as one of their numbers. It's a track which makes for easy-on-the-ear, relaxed listening.

numbers. It's a track which makes for easy-on-the-ear, relaxed listening.

When My Dream Boat Comes Home, a well-loved oldie, is a perfect example of Cliff modding a song to suit his own style—and what a cracking job he makes of it! Taken at a really fast tempo, this is a completely original—and very exciting—inter-retation. The Shadows' lead guitarist, Hank Marvin switches to piano for this number.

Blueberry Hifl, like the former track, is a song closely associated with Fats Domino—and in this instance, Cliff's treatment is in much the same style as Domino's Clearly riythm-and-blues in conception, it has the familiar insistent and repetitive single-note piano backing, again played by Hank Marvin.

Finally, You Don't Know is not the tune which Helen Shapiro took to the top of the table. On the contrary, this is a down-to-earth blues number, handled with surprising feel and warmth by the British boy.

DEREK JOHNSON

"New Musical Express"

Listender 105.



45 EXTENDED PLAY • E.M. 1. RECORDS LIMITED (Controlled by Electric & Musical Industries LAND) HAVES: MIDDLESEX: ENGLAND

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Recording first bublished 1052

Dance On

SEG 8233

The Shadows

Side One

- DANCE ON! (V. & E. Murtagh-Adams)
- ALL DAY (Welch-Marvin) 2.

Side Two

- GUITAR TANGO (Maine-Liferman) 1.
- WHAT A LOVELY TUNE (Welch-Marvin-Bennett)

During the first week of January, 1963, The Shadows, Britain's top beat instrumental group—hit the No. 1 spot in the nation's best sellers with the catchy, invigorating Dance On. The achievement heralded the completion of a hat-trick of chart-topping discs (the other two were Apache and Wonderful Land) and confirmed beyond all measure of doubt the fact that in their own particular field The Shadows are without equal in this country. Aside of their own hits, The Shadows—solo guitarist Hank B. Marvin, rhythm guitarist Bruce Welch, bass guitarist Brian "Liquorice" Locking and drummer Brian Bennett have also played an important part in the success story of "their boss", song star Cliff Richard. Indeed, the combination of Cliff and The Shadows comprises the most powerful box-office attraction in Britain today. And that applies not only to concerts but also to such record breaking films as "The Young Ones" and "Summer Holiday". The key to the success of both Cliff and The

Shadows is simple—they sincerely believe in what they're doing and have the utmost faith in their music. Gone are the days when a rock 'n' roll guitarist could manage only two or three basic chords. Listen to any recording by The Shadows—with Cliff or without—and you'll reach the obvious conclusion that they're exceptionally gifted and skilled young musicians.

Dance On! the quartet's latest No. 1 hit, is just one of four excellent titles on this present disc. Another recent chart entry for the group was Guitar Tango, a tune vastly different from anything the group has recorded in the past. When it was originally released, this Spanish-flavoured opus quickly became a centre of controversy, and many people claimed that it wasn't the kind of record that the quartet's fans wanted. The critics, however, were silenced when the disc—on which The Shadows' guitars are augmented by strings and full orchestra—leapt into the top twenty. Completing this brief recital are two original compositions—All Day is the work of Hank and Bruce and What A Lovely Tune was penned by the same team plus Bruce Bennett. Both are pleasant, neatly constructed tunes that adequately showcase the many and varied talents of The Shadows—a top-drawer instrumental team that thoroughly justifies the title of "the best".

JAMES WYNN

Recording first published 1962



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Garrod

HOLIDAY CARNIVAL

SEG 8246

SIDE ONE CLIFF RICHARD with NORRIE PARAMOR AND HIS ORCHESTRA

- 1. CARNIVAL (from "Black Orpheus") (Bonfa-Peretti-Creatore-Weiss)
- 2. MOONLIGHT BAY (Madden-Wenrich)

SIDE TWO CLIFF RICHARD

- 1. SOME OF THESE DAYS (Brooks) with NORRIE PARAMOR AND HIS ORCHESTRA
- FOR YOU, FOR ME (Welch-Richard) with THE SHADOWS and THE NORRIE PARAMOR STRINGS



Cliff Richard and The Shadows are spending this summer in Blackpool ... but not on holiday!! In this great holiday and entertainment centre this year, Albert J. Knight's Production "HOLIDAY CARNIVAL" at the fabulous new ABC Theatre, stars Cliff and The Shadows. From his recent recordings Cliff personally selected these four titles for inclusion in this lavish and exciting show. Whether it be Cliff's bright tha-cha version of the age-old show-stopper Some of these days or his caressing treatment of the beautiful Carnival, thore is something for everyone in this EP, which is specially designed to give YOU Your own "HOLIDAY CARNIVAL".



Recording first published 1963

Produced for records by NORRIE PARAMOR.

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OUT OF THE SHADOWS (No 2)

THE SHADOWS

- 1. THE RUMBLE (Isaacs)
- 2. LITTLE "B" (Bennett)

Side Two

- 1. TALES OF A RAGGY TRAMLINE (Harris—Bennett)
- 2. KINDA COOL (Marvin-Welch)

The most impressive aspect of the success of The Shadows-Britain's top instrumental group-is their remarkable consistency. Since the advent of their chart-topping Apache back in the late summer of 1960, every one of the quartet's single releases has found its way into the best sellers; and in addition to Apache, three more of their discs have hit the coveted No. 1 spot-Wonderful Land, Dance On and Foot Tapper. They are by far the most successful instrumental group ever to originate in this country, and in terms of hit discs, they're streaks ahead of their nearest rivals. Little wonder, then, that The Shadows top major popularity polls with comparative ease and number among the country's foremost box-office attractions at theatres and concert halls throughout Britain.

Aside of personal appearances, The Shadows are also very much stars in their own right in the film world these days. They contributed enormously to the success of the two Cliff Richard film musicals, 'The Young Ones' and 'Summer Holiday', and will be appearing with the British song star in another projected film, set for shooting in the near future. The Shadows also had a major hand in two of Cliff's big song hits from 'Summer Holiday'. On Dancin' Shoes and Bachelor Boy, they were closely featured with Cliff both vocally and instrumentally, and greatly aided the success of the discs. This present record spotlights the Shadows-guitarists Hank Marvin and Bruce Welch, bass guitarist Brian 'Licquorice' Locking and drummer Brian Bennett-at their extreme best as they work their way through four invigorating instrumental numbers. The drive and vitality which is such an important integral part of the singular Shadows sound is aptly showcased on The Rumble, and Hank's superlative solo guitar work is handsomely spotlighted on all the titles, Kinda Cool was composed jointly by Hank and Bruce, while Brian (the percussion-minded driving force behind the outfit) penned Little 'B' and also had a hand in the writing of Tales Of A Raggy Tramline. JAMES WYNN

Recording first published 1962



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HITS FROM "SUMMER HOLIDAY"

IMPORTANT This record is intended for use only on special stereoptionic reproducers. If you are doubtful of the suitability of your reproducer for playing this record, we recommend you to consult your record dealer. Most equipment designed for playing stereoptionic records may, however, be used with perfect safety for playing normal 33½ r.p.m. and 45 r.p.m, microgroove records.

ESG 7896

From The Elstree Distributors Film "Summer Holiday"

Cliff Richard The Shadows

Side On

SUMMER HOLIDAY (Welch-Bennett) (With The Norrie Paramor Strings)

THE NEXT TIME (Kaye-Springer) (With The Norrie Paramor Strings)

(With The Norrie Paramor Strings)

H's doubtful if Cliff Richard will ever forget the gala London première of his film "Summer Holiday". The cinema was packed tight with show business celebrities, and on the pavements outside thousands of excited fans josted to get a glimpse of Britain's No. 1 singing star. Just before the film was about to start, Cliff arrived—but he never got further than the door of his car Fans surged forward, breaking through the police cordons, and Cliff was unable to set fool on the pavement, let alone the inside of the cinema. The only solution was to drive away—and whilst the starpacked audience applauded his latest screen trumph in Leicester Squere, Cliff was forced to spend the ovening quietly watching television in a friend's flat. Since then, both press and public have acclaimed "Summer Holiday" and the film has developed into a box-office smash comparable only to "The Young Ones", the musical that made Cliff the cinema's top attraction in 1982. "Summer Holiday" is a gay, colourful frelie which traces the adventures of a quartet of youngsters who take a London bus on a

Side Two

DANCING SHOES (Welch-Marvin)

BACHELOR BOY (Richard-Welch) (With The Michael Sammes Singers)

hazardous journey across Europe; it's light, frothy and tuneful—in fact, it's everything a good musical should be. Cliff's performance is assured and poised, and his ability as an actor is now beyond doubt. In many ways, "Summer Holiday" was an excellent show-case for his versatility. He tackled a wide variety of songs (ranging from tender ballads to out-and-out beat items), took part in some amusing comedy routines and danced with grace and apility. Like "The Young Ones". "Summer Holiday" produced another batch of hits for the remarkably consistent Mr. Richard. The title sang found its way to the top of the best sellers, and quickly passed the quarter-million sales mark. Bachelor Boy, a bright and breey opus which Cliff performs in the film with The Shadows, climbed high into the Top Tea and the rocking Dancin' Shoes also hit the best selling high-spots. Finally, there's The Next Time, a wistful, romantic ballad which was one of the highspots of the film and unquestionably a musical milestone in Cliff's career.

James Wynn.

Produced for records by NORRIE PARAMOR
Recording first published 1963

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Garros

Foot Tapping with The **Shadows**

SEG 8268

SIDE ONE

- 1. ATLANTIS (Lordan)
- 2. I WANT YOU TO WANT ME (Marvin)

SIDE TWO (From the Film "SUMMER HOLIDAY")

- 1. FOOT TAPPER (Marvin-Welch)
- 2. ROUND AND ROUND (Marvin-Welch-Bennett)
- 3. LES GIRLS (Welch-Marvin-Bennett)

Recording first published 1963

The year 1963 will undoubtedly go down in pop music history as a golden era for northern-based beat groups. Out of the blue, combos from Liverpool, Manchester, Birmingham and Stoke-on-Trent erupted onto the national pop music scene and completely dominated the Top Ten. Until this time, The Shadows - a star attraction in their own right in addition to backing top pop idol Cliff Richard - had reigned supreme as Britain's undisputed big beat champions. The sudden northern invasion was a serious threat to their superiority – according to the disc columnists, that is. Some writers predicted that The Shadows would be toppled from their high perch, and were confident that the arrival of The Beatles, Gerry and the Pacemakers and a host of other groups would have serious repercussions on their popularity. But what happened? Instead of sliding, The Shadows attained even greater heights of popularity, and, via a succession of hit discs, confirmed their rating as the country's foremost big beat instrumental quartet. Proof? As the popularity of the northern groups reached its peak, The Shadows topped the charts for the fourth time in their career with the exhilarating Foot Tapper. And a month or so later, they climbed into second place in the best sellers with Jerry Lordan's Atlantis.

Many of the northern instrumentalists have been acclaimed for their provess as composers. How about The Shadows? Well, they certainly can't be accused of any lack of talent in this direction, either. The chart-topping Foot Tapper, for example, is the work of lead guitarist Hank B. Marvin and rhythm guitarist Bruce Welch. Two more of the pair's compositions are featured on this present record - Round And Round and Les Girls - on which they collaborated with drummer Brian Bennett. And to complete the picture, I Want You To Want Me is yet another composition from the pen of the multi-talented Marvin. Facts always speak for themselves, and the facts in this instance indicate that The Shadows are by far the most versatile and accomplished instrumental unit this country has ever produced. Make no mistake, The Shadows are on top and that's exactly where they're going to stay!

KEITH GOODWIN



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Garrod



The Shadows are all keen photographers and here is Bruce photographing Hank, Licorice and Brian
Los Shadows son muy aficionados a la fotografía, y aquí vemos a Bruce fotografiando a Hank, Licorice y Brian



The Shadows have their first bullfight lesson at the practice ring in Sitges Los Shadows reciben su primera lección de toreo en la plaza de toros para aficionados de Sitges

8278

LOS SHADOWS

THE **SHADOWS**

With The Norrie Paramor Strings

Side One

GRANADA (Lara)

ADIOS MUCHACHOS (Pablo The Dreamer) (Sanders)

Side Two

VALENCIA (Padilla)

LAS TRES CARABELAS (Three Galleons) (Alguero Jr.)

Recorded in Barcelona on 27th April, 1963

Recording first published 1963



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CLIFF'S LUCKY LIPS

SEG 8269

IT'S ALL IN THE GAME (Sigman-Dawes) CLIFF RICHARD

Arranged and Conducted by Norrie Paramor

YOUR EYES TELL ON YOU (Hank B. Marvin) CLIFF RICHARD and The Shadows

LUCKY LIPS (Lieber-Stoller) CLIFF RICHARD and The Shadows
I WONDER (Richard-Marvin)

CLIFF RICHARD and The Shadows with The Norrie Paramor Strings

C is for Cliff—and also for consistency. And in the case of the hit-making Mr. Cliff Richard, the two go hand in hand. For more years than most of us care to remember, every Cliff Richard record—singles, EPs and LPs—have sailed into the country's best-sellers within weeks of release. There can be no question that in terms of hit records, Cliff is the most consistent artist in the country. And that goes for standard of performance, too, because he's also one of Britain's most polished and professional young performers. Indeed, his poise and assurance—on stage, TV, radio and films—is quite remarkable for someone so young in years. Since the early days of his career, Cliff has set his heart on perfection—and has spared no effort to attain his goal. Today he's one of Europe's highest paid performers, yet he continues to practise and rehearse diligently every week. Perfection, it seems, is not enough for Cliff. He's intent on broadening his scope and exploring new avenues of endeavour—hence his present versatility as a singer,

film actor, light comedian and even dancer.

This present record takes its title from one of Cliff's most recent Top Ten successes—Lucky Lips, a bright, finger-snapping opus on which he's supported by his brilliant, regular supporting outfit, The Shadows. The same team are also featured on Your Eyes Tell On You, another excellent vehicle for Cliff's light, lyrical style. The Shadows are Joined by the Norrie Paramor Strings on I Wonder, but they drop out of the picture on the other selection—a revival of the Tommy Edwards hit It's All In The Game, on which Paramor directs the accompanient. Like all of Cliff's recordings, this disc is destined to find its way into the best-sellers in no time at all, which means yet another feather in Mr. Richard's already much-decorated cap. A very deserved feather, we might add, for Cliff is the kind of artist whose talent and dedication thoroughly justifies national recognition.

Recording first published 1963



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USE

Shindig with The Shadows

SEG 8286

Side One * SHINDIG (Marvin-Welch)*

★ IT'S BEEN A BLUE DAY (Bennett)* with the Norrie Paramor Strings

Side Two 🛨 SLEEPWALK

(Farina-Farina-Wolf)†

★ THEME FROM A FILLETED PLACE (Marvin-Welch-Harris)†

Few will deny that, for the past few years, the Shadows have been easily the most successful instrumental group in Britain—and, indeed, the obstinate tiny minority who may Britain—and, indeed, the obstinate tiny minority who may reject this fact can soon be provided with proof to refute their own private theories. The overwhelming predominance of the Shadows in their chosen field is common knowledge, and I need not dwell upon it at length. But this EP is particularly interesting, in that it represents two distinct aspects of their fast-stic carrier.

cularly interesting, in that it represents two distinct aspects of their fantastic career.

Two of the tracks on this disc were recorded by what we might term the original Shadows. I use a certain amount of licence in the word 'original', in that their very first line-up—when they were founded in 1958—was different. But the personnel which recorded Theme From A Filleted Place and Sleepwalk is that which brought the group to nation-wide fame, a position from which they have never faltered, with their first major hit Apache—Hank Marvin, Bruce Welch, Jet Harris and Tony Meehan.

Heri first hajor fit Apache—Frank Marvin, brace freely, so Harris and Tony Meehan.

These two titles are taken from the boys' very first LP release, simply titled "The Shadows"—which was, in fact, recorded some months before its actual date of issue in 1962. Filleted Place is a whimsical reflection upon another current hit of the time, Theme From 'A Summer Place', and was a joint com-

THE SHADOWS

position of the first three members I mentioned above. It is a light-hearted, medium-paced, tuneful ditty, which I am sure would have registered effectively in the hit parade, had it been released as a single. The other track is the Shadows' styling of a haunting melody which achieved chart status at the beginning of the decade. Since these two items were recorded, Jet and Tony have left

the team to go their separate ways, to be replaced by Brian 'Licorice' Locking and Brian Bennett respectively. And it is this new line-up which provides us with the remaining tracks. Shindig, a Marvin-Welch composition, entered the top table in September, 1963, and provided the boys with one of their biggest hits. It was tragic that, a month later, founder-member Bruce Welch was compelled to leave the group due to health considerations—but at least he leaves behind some to health considerations—but at least he leaves behind some of the most colourful small group specialities ever waxed in this country, with Shindig rating high in the list. When this track was released as a single, it was coupled with a number written by drummer Brian Bennett—a wistful item titled It's Been A Blue Day—which completes the contrasting, and thoroughly absorbing, programme on this EP

DEREK JOHNSON "New Musical Express

Recording first published *1963 †1961



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When In France . . .

SEG 8290

CLIFF RICHARD and The Shadows

Side One: LA MER (Trenet) BOUM (Trenet)

Side Two: J'ATTENDRAI (Poterat-Olivieri)

C'EST SI BON (Betti-Hornez)

Recording first published 1964 Produced by NORRIE PARAMOR

From the comparative obscurity of minor dance hall appearances in the south of England, Cliff Richard has risen to become one of the brightest international stars this country has ever produced. Films, television, variety, radio and the concert stage—the multi-talented Cliff has triumphed in every field of show business and is one of the bare handful of British artists who really justify the description 'all-round entertainer'.

description 'all-round entertainer'.

Cliff's success in Britain is already well-known and his popularity overseas is now reaching unprecedented heights. He's a 'globetrotter' in the true sense of the term, and his world travels have taken him as far afield as America, Canada, Australia, New Zealand, Malaysia, Singapore, Denmark, Sweden, France, South Africa, and even Kenya. And at every port of call he's had audiences raising the roof with sustained applause.

Cliff's most recent tours have involved long stays in Greece (where he filmed 'Summer Holiday') and the Canary Islands (location for his latest film musical, 'Wonderful Life'). In 1963 he enjoyed a brief stay in Spain,

where he recorded a series of songs in the native tongue. And despite the fact that most British fans couldn't understand the Spanish lyrics, the resultant LP* became a best-seller in Britain within weeks of release.

a best-seller in Britain within weeks of release. Which brings us to this present disc, on which Cliff sings in French. You may not be able to speak the language, but you'll almost certainly know the songs. **PAttendrai* and C'est Si Bon have both enjoyed success in the past and **La Mer* and **Boum—two of the most famous songs from the pen of the great Charles Trenethave attained standard status in recent years. This disc spotlights Cliff at his best—and, like French cooking, it's a dish fit to set before a king!

JAMES WYNN

" WHEN IN SPAIN

Perfidia; Amor, Amor, Amor; Frenesi; Salamente una vez (You belong to my heart); Vaya con Dios (May God be with you); Me lo dip adela (Sweet and gentle); Maria no mas; Tus beass (Kis); Quizas, Quizas, Quizas (Perhaps, Perhaps, Perhaps); Te quiero dijiate (Magic is the moonlight); Cancion de Orfeo (Carnival); Quien sera (Sway); With The Shadows

335X 1541 (mono) and SCX 3488 (stereo)



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BoPr

Cliff Richard

SEG 8299

Sings DON'T TALK TO HIM

SIDE ONE Cliff Richard and The Shadows

- DON'T TALK TO HIM (Richard-Welch)*
- SAY YOU'RE MINE (Meehan-Stracey)*

SIDE TWO Cliff Richard with Norrie Paramor and his Orchestra

- SPANISH HARLEM (Leiber-Spector)
- WHO ARE WE TO SAY (Kosloff-Pray):
- FALLING IN LOVE WITH LOVE (Rodpers-Hart)

December, 1963 and January, 1964, were significant months in the colourful career of Britain's young 'Mr. Success'—dynamic, multi-talented Cliff Richard. Significant because, within a matter of weeks he was vited top-of-the-world both as a singer and as a screen star. A truly remarkable achievement for an arrist who has only been active on the show business professional scene for little more than five years. Mind you, his success in two major popularity polls wasn't all that much of a surprise. We've grown accustomed to seeing Cliff's name at the top of the tree—a position he richly deserves.

Cliff's name at the top of the tree—a position he richly deserves.

The results of the influential 'New Musical Express' popularity poll, published in December, 1963, marked one of the most important-ever milestones in Cliff's record-breaking career. For the very first time in the history of the poll, a British singer was voted the World's Top Male Singer. Who else but Cliff! And in so doing, he dethroned Elvis Presley who had topped the section for the past five years. In addition, Cliff was voted top British singer and finished runner-up in the

sections set aside for the World and British Musical

sections set aside for the World and British Musical Personalities. The New Year was but three days old when the results of a Motion Picture Herald survey of 2,300 cinemas in Britain revealed that Cliff was far and away the country's most popular star. At the head of the list, he outpaced such established acting personalities as Elizabeth Taylor, Peter Sellers and Sean Connery, and once again eclipsed Elvis. To complete the picture, his second film musical, 'Summer Holiday' was judged the second most popular film in Britain in 1983.
Films or discs, Cliff is unquestionably the tops. He's a brilliant artist who always turns in a top-drawer performance, and this particular disc provides yet another excellent example of his distinctive vocal talent, as he tackles a varied collection of songs which range from

tackles a varied collection of songs which range from his recent Dan't Talk To Him hit to evergreen standards like Falling In Love With Love. You don't have to be told that this record is good; with Cliff at the microphone, it's bound to be!

JAMES WYNN

Recording first published *1963 *1962



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45 EXTENDED PLAY . E.M.I. RECORDS LIMITED Industries Limit L

CLIFF'S PALLADIUM SUCCESSES

CLIFF RICHARD

1. I'M THE LONELY ONE (Mills)

2. WATCH WHAT YOU DO WITH MY BABY (Giant-Baum-Kaye)

1. PERHAPS, PERHAPS (Farres)

2. FRENESI (Dominguez)

The Shadows

Recording first published 1964

ing rate, and variety—as we know it—is virtually dead. But round talents to appear on the British show business scene thanks to ace showman Val Parnell's ATV "Sunday Night At over the past decade. On more than one occasion, Cliff and The London Palladium" series, the spirit of variety lives on, his erstwhile backing quartet, The Shadows, have shattered and every weekend, millions of televiewers are able to watch viewing figures for the Sunday night TV show, and they are what amounts to an authentic music hall bill, with singers, without doubt one of the most popular acts ever to headline dancers, jugglers, comics and what-have-you all bundled at the theatre. This present disc spotlights Cliff performing into the same programme. It's fitting, of course, that such a selection of his biggest Palladium successes—songs he show should come from the London Palladium, which is acknowledged as the world's foremost variety theatre. To play theatre. Aside of Watch What You Do With My Baby, Perhaps, the Palladium is the ambition of every artist—the prestige Perhaps, Perhaps and Frenesi, the undoubted highspot of

So meet a guy who has topped the Palladium bill more times the ever-popular, incredibly consistent Cliff, than we care to remember—on the Sunday night TV show as

Variety, once the life-blood of British show business, is no well as during the seven-month summer season revue. The longer the potent force it used to be. In recent years, music talented man in question is phenomenal Cliff Richardhalls throughout the country have been closing at an alarm- singer, dancer, actor, composer and one of the greatest allfrom such a booking is enormous, and is a sure indication of the programme is his most recent hit parade success, *Pm The Lonely One, which chalked up another Top Ten hit for



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Those Brilliant Shadows THE SHADOWS

Tradition counts for a lot in show business. Take any of the artists whose names are household words and you will find that they can look back on years of experience in the entertainment world. The Shadows have now moved into this coveted class for they too are a familiar sight and sound in any house equipped with television, radio and record-player. The Shadows can trace their history back to the days of Britain's skiffle movement when some of the original members were part of the Vipers Skiffle Group. Subsequently of course they rose to national prominence as the group backing Cliff Richard on stage and record dates. Their distinctive sound and style plus their legendary desire for perfection has put them at the top, a position they are determined to maintain. Unlike many more recent arrivals on the popular music scene The Shadows have accomplished their success as a predominantly instrumental unit and have shown how distinctive original compositions plus expert handling of guitars and drums can produce satisfying sounds. Their music takes in all moods from lush ballads to exciting up-tempo numbers by way of Latin-American and Spanish rhythms. Versatility is their keyword and with such a policy how could they fail to maintain their position and popularity in the years that lie ahead? Truly these are Brilliant Shadows!

SIDE ONE

☐ THEME FOR YOUNG LOVERS

(from the film "Wonderful Life") (Welch) †

☐ THIS HAMMER
(Arr. Welch-Marvin-Bennett-Locking) † SIDE TWO

☐ GERONIMO

(Marvin) (with the Norrie Paramor Strings) *

☐ SHAZAM (Eddy-Hazlewood) *

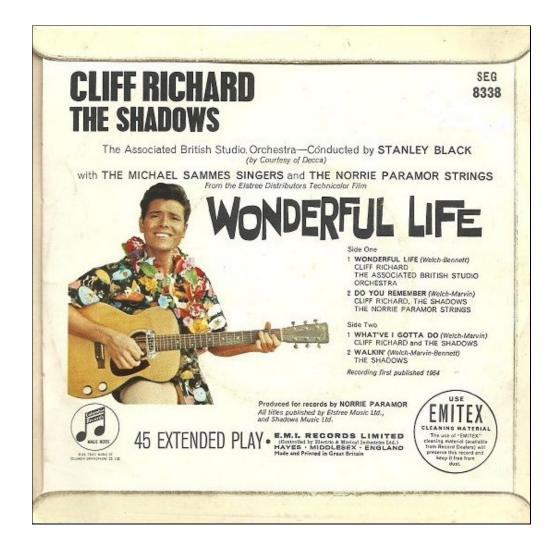
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SEG **8342**

Dance with The Shadows

For something like four years, The Shadows have reigned supreme as Britain's foremost instrumental group, but never has their superiority been more extraordinary than during the early part of 1964, when their stature—as reflected in nationwide popularity polls-completely dwarfed all their contemporaries. A survey conducted by the influential "Record Mirror" produced a truly fantastic result-in the section set aside for international instrumental groups, The Shadows romped away to take first place, beating all the top American groups hands down. But it's the margin of their success that really sets the mind boggling-The

THE SHADOWS

Side One

1. CHATTANOOGA CHOO-CHOO (Warren)
2. IN THE MOOD (Garland - Rezal)

Side Two

1. TEMPTATION (Brown-Freed)

2. ZAMBESI (Carstens - De Waal)

Shadows polled just over 8,000 votes whilst the runners-up failed to reach the 2,000 mark. Just to complete the picture, The Shadows totalled more votes than all the other groups mentioned in the voting put together! Another interesting aspect of the poll results is that the group's lead guitarist. Hank B. Marvin, was highly placed in two more sections—runner-up in the individual group member division and fifth among the world's top solo instrumentalists.

The "Record Mirror" poll was announced at a time when The Shadows were riding high in the best sellers with the bluesy *Rise and*

Fall Of Flingel Bunt-yet another addition to their long list of disc successes. And now, with this present disc, they are certain to enter the Top Five in the EP charts. and thus keep the flag flying for the group in the microgroove field. Designed for both dancing and listening, the four tracks here are all established favourites dressed in new finery to meet the demands of today's beat-conscious pop fans. Chattanooga Choo-Choo and In the Mood are both associated with the great Glenn Miller Orchestra, whilst Zambesi was originally a smash hit back in the early fifties for America's Lou Busch. Temptation is a real timeless 'evergreen' - it's been recorded by artists as far apart as classical conductor Morton Gould and the rockin', country-andwestern influenced Everly Brothers. In the talented hands of The Shadows, it still sounds fresh and invigorating-a fine testimonial to the musical artistry of these four go-ahead young men.

JAMES WYNN

Recording first published 1964



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A Forever Kind of Love

SEG 8347

CLIFF RICHARD and THE SHADOWS

with The Norrie Paramor Strings

Who would have thought that the young man who burst into the hit parade six years ago with a wild rock-and-roll opus entitled *Move It* would someday emerge as one of the country's foremost ballad singers. It's a far cry from out-and-out beat to tender romanticism, but that same young man—handsome, personable Cliff Richard—coped with the difficult transition with comparative ease and precision. Mind you, we mustn't let Cliff's phenomenal success as a balladeer obscure the fact that he's still a remarkably exciting and volatile beat stylist. Indeed, in the case of Mr. Richard, it really is permissible to apply that well-known phrase "all-round entertainer". Forgetting his vocal prowers for a moment, it's worth noting that he has also distinguished himself as an actor, dancer, light comedian and composer. Put the lot together and you have one of the most extraordinary and consistent musical talents to appear on the British show business scene over the past decade. Who would have thought that the young man who burst into the hit

Not even the fantastic beat group boom of the sixties could dim Cliff's coast-to-coast appeal. He weathered the beat storm like the skilled, highly polished professional he is, and his discs are still destined for the Top Five even before they are recorded. At a time when Beat was all the rage, Cliff achieved yet another memorable milestone in his career when he soared up the best sellers with the tender, romantic Constantly, a classy ballad on which he hit a peak of vocal and artistic perfection. The three remaining items on this set—True, True Lovin', It's Wonderful To Be Young and the title song, A Forever Kind Of Love—are similar in mood, and once again showcase Cliff's quiet, thoughtful approach to ballads. Despite his youth, he handles the lyrics of love songs with notable depth and understanding, carefully

bringing out the full meaning of every line, every phrase, and thus achieving great sensitivity.

If you are already an avowed Cliff Richard fan, there's really no need to urge you to hear this latest set; and if you are still waiting to be converted to the Richard cause, A Forever Kind Of Love is certain to send you hurrying to your nearest record store in next to no time. JAMES WYNN.

Side One

- 1. A FOREVER KIND OF LOVE (Keller-Goffin)
- 2. IT'S WONDERFUL TO BE YOUNG (Bacharach-David)

- CONSTANTLY (L'Edera) (Seracini-Julien)
 Cliff Richard
 Arranged and conducted by Norrie Paramor
- 2. TRUE, TRUE LOVIN' (We/ch) Cliff Richard and The Shadows

Recording first published 1964



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CLIFF RICHARD THE SHADOWS

The Associated British Studio Orchestra conducted by Stanley Black (by courtesy of Dec With The Michael Sammes Singers . The Norrie Paramor Strings

onderful life (No. 2)

From The Elstree Distributors Film 'WONDERFUL LIFE' Produced by KENNETH HARPER · Directed by SIDNEY J. FURIE Produced by RENNETH HARPER - Directed by SIDNEY J. FURILE Choreography and Musical Numbers directed by GILLIAN LYNNE Original Story & Screenplay by PETER MYERS and RONALD CASS A Cinemascope Picture in Technicolor Released through Warner-Pathé Distributors Limited

- Side One

 1. A MATTER OF MOMENTS (Welch)
 CLIFF RICHARD—THE SHADOWS—THE NORRIE
 PARAMOR STRINGS
- 2. A GIRL IN EVERY PORT (Myers-Cass) CLIFF RICHARD—A.B.S. ORCHESTRA
- Side Two

 1. A LITTLE IMAGINATION (Myers-Cass)
 CLIFF RICHARD—A.B.S. ORCHESTRA

 2. IN THE STARS (Myers-Cass)
 CLIFF RICHARD—A.B.S. ORCHESTRA



SEG 8354

For sheer escapism, carefree abandon, and that joyous "let's-all-have-abalt" feeling, "WONDERFUL LIFE", Cliff Richard's newest film musical, is sure to be one of the best (and most successful) movies of the sixties. It is a gay, frothy, lighthearted film, packed with memorable songs, uproarious comedy routines, eye-catching dance sequences, gorgeous girls, and the nation's No. 1 pop idol, Cliff Richard, Filmed on location in the Canary Islands, the highly colourful "WONDERFUL LIFE" once again shows that versatile Cliff is a singer, dancer, actor, and light comedian of considerable merit. His bright, effervescent personality comes across extremely well and his performance is relaxed and convincing, as in such previous box-office film successes as "The Young Ones' and 'Summer Holiday'. The movie also offers scope for both the instrumental and acting talents of those four young men who are never far away from Cliff—the consistently-popular Shadows.

Opinions vary as to which are the best songs in the film. Already, one title, the swinging On The Beach, has rocketed into the Top Ten—yet another feather in Cliff's already much-decorated cap. Four more fine songs are included on this EP, which is destined for a lengthy residency in the microgroove charts. A Girl In Every Port, apart from the actual title song, is the first song in the film—a bright, lively opus that sets the tone of the picture. When Cliff and The Shadows steer their boat into port and first set foot on dry land they spot a pretty girl (Susan Hampshire) walking gaily along the quayside. Later, Cliff meets up with her again, discovers that she is a new star with "film-fright", and reassures her that, with A Little Imagination, she could become a really good actress. This is a great song in its own right, and, in the film, is accompanied by a most entertaining and colourful miscelany of imaginative routines. A Matter Of Momenta is an enchanting song, set against beautiful momatain scenery, when Cliff takes Susan for a picnic, and In The Stars has the r

Recording first published 1964



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Rhythm & Greens

SEG 8362

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

(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)

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



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DANCE WITH THE SHADOWS (No. 2)

SEG 8375

THE SHADOWS

Side One: 1. FANDANGO (Perkins-Bradford)

2. BLUE SHADOWS (Marvin-Welch-Bennett-Locking)

Side Two: 1. THE LONELY BULL (El Solo Toro) (Lake)

2. THAT'S THE WAY IT GOES (Welch-Marvin)

Shadows-Britain's foremost beat instrumental group-weather every storm. Nothing, it seems, can shake them from the top of the nation's polularity polls, and when most of today's overnight stars are forgotten, The Shadows will still be piling up the hits.

What lies behind their remarkable consistency? What are the reasons for their success? Two things-a wealth of natural musical talent, and the kind of extreme versatility never before achieved by a British beat quartet. The group's adaptability has enabled them to progress far beyond

Trends may come and go, but The the accepted boundaries of pop music. Aside of stage and ballroom appearances throughout the country-by themselves as well as with Cliff Richard-The Shadows have also triumphed on television, radio and films. The latter gave them a chance to prove their worth not only as musicians but also as light actors, and their appearances with Cliff in such films as "The Young Ones". "Summer Holiday", and "Wonderful Life" proved conclusively that the boys can more than hold their own in the field of light comedy.

Instrumentally, the work of The Shadows-lead guitarist Hank B.

Marvin, rhythm guitarist Bruce Welch, bass man John Rostill and drummer Brian Bennett-cannot be faulted. Whether working on their own, or with lush accompaniment from strings, brass and woodwind-as was the case on such memorable hits as Wonderful Land and Guitar Tangothey always turn in a top class performance. Their name is rarely out of the hit lists, and even the coming of the recent rhythm-and-blues boom failed to keep them out of the limelight, since they swept up the charts with blues-flavoured discs like The Rise and Fall of Flingel Bunt and Rhythm and Greens. In the EP charts The Shadows are always prominently positioned, and here's another fine disc that is destined to enjoy a lengthy residency in the Top Five. It goes without saying that all four titles-Fandango, Blue Shadows, Lonely Bull, and That's the Way It Goes-represent beat music at its very best . . . in other words, a typical performance from the all-conquering

JAMES WYNN

Recording first published 1964



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CLIF RICHARD THE SHADOWS

SEG 8376

The Associated British Studio Orchestra conducted by Stanley Black (by courtesy of Decca) With The Michael Sammes Singers and The Norrie Paramor Strings

From The Elstree Distributors Film "Wonderful Life" Produced by KENNETH HARPER - Directed by SIDNEY J. FURIE Choreography and Musical Numbers directed by GILLIAN LYNNE Original Story and Screenplay by PETER MYERS and RONALD CASS

A Cinemascope Picture in Technicolo Released through Warner-Pathé Distributors Limited

- 1. ON THE BEACH (Welch-Marvin-Richard) CLIFF RICHARD and THE SHADOWS
- 2. WE LOVE A MOVIE (Myers-Cass) CLIFF RICHARD and A.B.S. ORCHESTRA

Side Two

- 1. HOME (Myers-Cass)

 CLIFF RICHARD and A.B.S. ORCHESTRA
- 2. ALL KINDS OF PEOPLE (Myers-Cass) CLIFF RICHARD and A.B.S. ORCHESTRA

Recording first published 1964

Although the British film industry has drawn level with, or even surpassed, Hollywood, in the production of dramatic movies, this country has always fallen rather short of America in the making of lavish film musicals. The glossy, glittering Hollywood spectaculars have long remained the sole prerogative of the American studios. With the advent of the big beat scene, a new type of British musical emerged—the second feature limited-budget picture, consisting almost entirely of a sequence of pop acts strung together with little semblance of story or plot; but this in no way measured up to the sparkle, grander and brilliance of the colossal Hollywood musicals. This, it seemed, was one facet of the cinema in which Britain could not hope to compete.

In the space of three short years, however, one man has completely revolutionised the entire British film musical. Cliff Richard has not only succeeded in restoring Britain's prestige in this field, but with his scintillating trio of musical spectaculars—"The Young Ones", "Summer Holiday", and "Wonderful Life"—he has injected a much-needed shot-in-the-arm into the entire industry. For musical extravaganzas of this kind have not been produced, even by Hollywood, for many years. The public has flocked to see these colourful, light-hearted musicals, which mark a return to pure unashamed entertainment. In 1962, 63, and 64 respectively, Cliff's three musicals have proved the cinema's major box-office attractions throughout the country—equalled only by James Bond, Elvis Presley, and The Beatles. Through the medium of these outstanding landmarks in his career, Cliff Richard has convincingly established himself as a polished international entertainer of mass-appeal. The scores of all three pictures are positively bursting with whistleable melodic pop songs, and this EP offers a lasting memento of typically tuneful numbers from the latest—and what many consider the most ambitious and absorbing—of the Cliff Richard super-musicals.

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SEG Cliff's Hits from Aladdin and his Wonderful Lamp 8395 **CHARD** and The Shadows

- 1. HAVIN' FUN (Marvin-Welch-Bennett-Rostill)
- 2. EVENING COMES (Marvin-Welch-Bennett-Rostill) with The Norrie Paramor Strings and Michael Sammes Singers

- FRIENDS (Marvin-Welch-Bennett-Rostill)
 with Norrie Paramor and his Orchestra
- 2. I COULD EASILY FALL (IN LOVE WITH YOU)
 (Marvin-Welch-Bennett-Rostill)

The London Palladium pantomime industry as one of the foremost 'Aladdin and his Wonderful Lamp'— entertainers of the day, His appeal to which opened its 31-month run shortly before Christmas, 1964-represents a major landmark in Cliff Richard's career. How is it that an artist-noted for his command over the teenage record-buying public-can hold sway over a predominantly family audience for such a lengthy spell at the world's most celebrated variety theatre? Simply because Cliff's appeal is now no longer restricted solely to the young disc fans, as it was at the outset of his career.

By a combination of determination, hard work, dedication to the task in hand and sheer downright talent, Cliff has emerged from the ranks of the pop singers, and now stands astride the entire show business

entertainers of the day. His appeal to the record fans has not diminished as a result of this transformation—as can be seen from his consistent Top Ten entries, and the regularity with which he is accorded poll honours as this country's leading male singer. Now his scope is extended to embrace all age groups and virtually every taste. The principal factor in the public's acceptance of Cliff as an all-round entertainer has been the three lavish and spectacular film musicals in which he has starred—musicals to provide fare for the entire family, and to rival any similar productions emanating from Hollywood. These, plus a string of peak-hour television appearances and a Blackpool summer season, have established Cliff as a

P 1964

durable personality performer. And now the Palladium pantomime, in which young toddlers have acclaimed Cliff as enthusiastically as their grandparents, has convincingly consolidated his position as an outstanding-indeed, unique-figure in the world of entertainment.

Advance bookings for the pantomime, prior to its opening, constituted a record for any show at the Palladium
—a remarkable tribute not only to
Cliff, but also to The Shadows, who wrote the entire score for 'Aladdin'. From that score, we feature here four numbers which Cliff sings during his colourful performance in the title

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Themes from ALADDIN AND HIS WONDERFUL LAMP

THE SHADOWS

Side On

- 1. ME OH MY (Marvin-Welch-Bennett-Rostill)*
- 2. FRIENDS (Marvin-Welch-Bennett-Rostill)
- 1. GENIE WITH THE LIGHT BROWN LAMP*
 (Marvin-Welch-Bennett-Rostill)
- 2. LITTLE PRINCESS (Marvin-Welch-Bennett-Rostill)*

Undoubtedly the most startling and significant success achieved by The Shadows, during the course of their spectacular career, has been the writing of the entire score for the 1964-5 London Palladium pantomine "ALADDIN AND HIS WONDERFUL LAMP"—a score which embraces the entire musical range, including pop songs, production numbers, comedy material, incidental music, and even ballet. For this is the perfect answer to the cynics who regard The Shadows as just another pop group, capable of churning out regular hit parade entries in their own right as well as providing distinctive and absorbing accompaniments for Cliff Richard. For the emergence of this score has elevated The Shadows to a status far above that of any of their contemporaries. Their flair for composing has long been accepted in music circles—have they not written many memorable pops for Cliff or themselves to record, or for inclusion in the incredibly successful Cliff Richard film musicals?

In "Aladdin", they have been able to give full range to their remarkable talents in the composing field, and have produced a score comparable with anything that has emerged in the stage-musical category for many years. An insight into The Shadows' prowess in this respect was detected when, in the summer of 1964, they wrote all the music for their own novelty half-hour film "Rhythm & Greens"-but it was with the pantomime that they blossomed to their full maturity. This, obviously, is but a stepping stone to even more ambitious commissions; at the outset of 1965, they are engaged upon writing music for separate feature films to be made by themselves and Cliff later in the year, and for the film version of "Aladdin" which will need to be very considerably revised from the original pantomime score - and they are in the process of completing their musical adaptation of the celebrated novel "Tom Brown's Schooldays". This, combined with their intrinsic ability as musicians and entertainers, places them in the forefront of today's musical talent. On this EP, The Shadows present four of the more pop-inclined numbers from the "Aladdin" score (Genie With The Light Brown Lamp has, of course, already been a major chart success for the boys).

Should you wish to survey the full scope of the group's composing capabilities, why not take a listen to the Original Cast LP from which these few items are taken—and, in the case of *Friends*: specially adapted for inclusion in this brief programme?

DEREK JOHNSON

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⊚ 1964 · 1965



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Dance with THE SHADOWS

(No. 3)

SEG 8408

Side One

- 1. TONIGHT (from "West Side Story") (Bernstein)
- 2. BIG "B" (Bennett)

Side Two

- 1. FRENCH DRESSING (Bennett)
- 2. THE HIGH AND THE MIGHTY

@ 1964

Groups may come and groups may go-and, goodness knows, they do so with ever-increasing frequencybut the Shadows continue undeterred along their star-studded path, with remarkable consistency and durability. Since they first jumped to the top of the charts in 1960 with Apache, the Shadows have enjoyed an unbroken sequence of hits-indeed, every one of their releases has registered convincingly in the hit parade. During this period, they have displayed an impressive versatility, with their choice of material extending from such exuberant beat numbers as F.B.I. and The Rise and Fall of Flingel Bunt, to the captivating ballad stylings of Wonderful Land and Mary Ann-the latter also providing the boys with an opportunity of showcasing their vocal ability.

The Shadows' albums are also best-sellers in their own right, no doubt due to the contrasting range of material they embrace, and invariably climb high in the LP charts. It is from one such album that these four

items are extracted . . . the haunting and compelling Tonight from "West Side Story", the ideal vehicle for Hank Marvin's delicate and immaculate guitar work; the exhilarating pyrotechnics of drummer Brian Bennett in Big "B"; the catchy title number from the film "French Dressing" for which, incidentally, the boys provided all the background music; and, as a fitting climax, the gripping and absorbing The High And The Mighty.

Yes, even within the relatively short span of a few numbers, the Shadows convincingly demonstrate their versatility. No wonder that-with their added flair for song-writing, in which capacity they are acknowledged as being amongst the forefront of contemporary composers, plus their proven ability as actors and light comedians, the Shadows are deservedly recognised as four of Britain's most talented all-round entertainers.

> **DEREK JOHNSON** "New Musical Express"



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ALICE IN SUNDERLAND

SEG 8445

The Shadows

Side One

ALICE IN SUNDERLAND (Marvin-Welch-Bennett-Rostill) STINGRAY (Ogerman) Side Two
DAKOTA (Braden)*
DON'T IT MAKE YOU FEEL GOOD (Marvin-Welch)*

Take any Shadows' record—whether it is an album, an EP, or even a single—and you cannot help but be amazed at the contrasting styles and varying sounds which they achieve. For, more than any other contributory factor—including their acknowledged polish and professionalism, it is their versatility which has been responsible for maintaining their star status over the years. It is not easy for a small, basically instrumental, group to ring the changes—and many of the Shadows' rivals have fallen by the wayside because of their inability to do so. But the Shads' recording career has been so successful because they have adopted the policy of continually adopting a different approach; no two consecutive releases of theirs are alike—and even when they have had occasion (usually by request) to revert to a former tempo, they invariably ensure that the sound and scoring are fresh and original. Their albums are noteworthy for the contrasting nature of the contents, and even the limited programme on this EP reflects the wide range of their repertoire.

Stingray needs little introduction, as it is yet another of their seemingly endless string of chart entries; originally recorded with a view to inclusion in an LP, it was

selected for singles release for the very reason we have just been discussing—its different sound, achieved by the reverberating six-string bass-guitar. A typical tongue-in-cheek Shadows' title Alice in Sunderland was doubtless provoked by the rigours of one-night-stand touring. The remaining two tracks are taken from the album "Dance With The Shadows", first released in 1964—one of them, Don't It Make You Feel Good, was not only written by Hank Marvin and Bruce Welch, but also features the co-leaders of the group in vocal harmony. It was in 1960 that the Shadows emerged from their background role as Cliff Richard accompanists, to score a No. 1 hit with Apache. Subsequently, they progressed from strength to strength—as musicians, entertainers, personalities and song-writers. Yet today, their link with Cliff remains as firmly forged as ever—a bond as durable as show business has ever seen. With such a wealth of talent at their command, clearly the Shadows are destined to remain at their pinnacle of fame for many years to come.

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@ 1964*, 1965



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TAKE FOUR

by

CLIFF RICHARD

BOOM BOOM (That's How My Heart Beats) (Mills) CLIFF RICHARD and The Shadows

MY HEART IS AN OPEN BOOK (Pockriss-David) . CLIFF RICHARD, Arranged and Conducted by Stan Applebaum Recorded in New York

LIES AND KISSES (Hunter-Heard-Boulanger) CLIFF RICHARD, Arranged and Conducted by Stan Applebaum Recorded in New York

SWEET AND GENTLE (Me Lo Dijo Adela) (Thorn-Portal) CLIFF RICHARD and The Shadows

Recorded in Barcelona

Produced by BOB MORGAN * ⊚ 1965

The release of this EP coincides with the seventh anniversary of Cliff Richard's first hit parade entry.

During this period, no fewer than 40 of his recordings have appeared in the British Top Thirty—an average of very nearly six hits every year. And, of course, this does not take into account his enumerous disc surgests. six hits every year. And, of course, this does not take into account in numerous dies successes overseas; indeed, a survey of all nations throughout the free world who compile hit parades of their own, would undoubtedly reveal Cliff as the most regular entrant during the seven years of his disc career. No other artist in the world can claim such a fantastic run of consistency—not even Elvis Presley, whose disc fortunes have tended to fluctuate somewhat in the last couple of years; while the Beatles have not yet been at the top sufficiently long to be able to emulate this feat.

not yet been at the top sufficiently long to be able to emulate this feat.

The polished and mature Cliff Richard of today is the complete family entertainer, in marked contrast from the shock-haired rock 'n' roller who first burst upon the public. And as he has developed as an accomplished performer, so have his records acquired a high degree of sophistication. Variety is now the order of the day in Cliff's repertoire; the majority of his tracks still feature the ever-faithful Shadows, but frequently he switches to a full orchestral accompaniment—and regularly he cuts titles in foreign recording studios, in an attempt to obtain a different atmosphere and quality of sound.

These four titles are an excellent example of the contrasts and wide-reaching appeal which Cliff injects into his work today. The song Boom Boom is particularly interesting in that it was written by Gordon Mills, perhaps best-known for his composition It's Not Unusual which became an international hit for Tom Jones—and this showcases Cliff with that familiar and highly distinctive backing which is the Shadows' hallmark. My Heart Is An Open Book and Lies and Kisses were both recorded in New York, while Sweet and Gentle is one of the items cut by Cliff during his visit to EMI's Barcelona studios. None of these titles has been previously released, and together they make a fascinating insight into the talent and versatility of Britain's top male singer.

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THE SOUND **OF THE SHADOWS**

Side One

- 1. Brazil (Barroso)
- 2. The Lost City (Ballard)

Side Two

- 1. Deep Purple (De Rose)
- 2. The Windjammer (Rostill) (With the Norrie Paramor Strings)

Knowing the Shadows so well personally, I know also their complete dedication towards perfection on records.

There are so many sounds on this record and all of them somehow recognisable as The Shadows' sound, yet so varied that to me each track is a new delight . . .

from notes by CLIFF RICHARD

OTHER ENJOYABLE EP RECORDINGS BY THE SHADOWS:

DANCE WITH THE SHADOWS (NO. 1)

Chattanooga Choo Choo; In the mood; SEG 8342

Temptation; Zambesi

DANCE WITH THE SHADOWS (NO. 2)

Fandango; Blue Shadows; The Lonely Bull (El solo toro); That's the way it goes SEG 8375

DANCE WITH THE SHADOWS (NO. 3)

Tonight (from "West Side Story") (Bernstein); Big "B"; French Dressing; The High and The



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THE SOUND OF THE SHADOWS

No. 2

SIDE ONE

SIDE TWO

BLUE SKY, BLUE SEA, BLUE ME SANTA ANA (Lordan) BOSSA ROO (Rostill-Welch)

COTTON PICKIN' (Ford-Hiller)

● 1965

Another enjoyable EP recording by The Shadows

"THE SOUND OF THE SHADOWS"

Brazil; Lost City; Deep Purple; The Windjammer **SEG 8459**



45 EXTENDED PLAY

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EP 54

WIND ME UP

SEG 8474

CLIFF RICHARD

Side One: 1. WIND ME UP (LET ME GO) (Talley - Montgomery)

2. THE NIGHT (Marvin - Richard) with The Shadows Side Two: 1. THE TIME IN BETWEEN (Aber - Jones - Brown) with The Shadows

2. LOOK BEFORE YOU LOVE (Annold - Marrow - Martin) with
The Norrie Paramor Strings; and The Shadows

Which is more important to a pop far—the singer or the song? The answer, in the majority of cases, is the song—or to be more specific, the song coupled with the actual way it is performed. Pop fars tend to go for sounds, and a distinctive, out-of-the-rut arrangement can often be the deciding, dominant factor in the success or otherwise of often be declaring, command factor in the success or otherwise of a record. A catchy, easy to remember song will frequently become a major hit, even though the singer may be completely unknown to the bulk of the record buyers. But it doesn't always work out this way. From time to time, a singer comes along who really does get through to the public and commands respect no matter how uncommarcial his to the public and commands respect no matter how uncommercial his material may be. It takes a lot of time—and talent—for a singer to reach the point where his records are ordered by fans even before they are made. Such a performer is Cliff Richard, whose every disc is a guaranteed of huge advance orders long before it is released. Not all the songs Cliff has recorded could be termed sure-fire hits on the merits of the words and music aione. All of them have been good songs and some people even go so far as to claim they were too good for the pop hit parade—in a notshell, uncommercial. In the hands of lesser talent it's more then placefully the second. a lesser talent, it's more than plausible that several of Cliff's recorded

songs might never have reached the charts. So why does Cliff score songs might have have reached the charts, so why does chill score every time? Basically because his incredibly high standard of per-ormance never varies, and fans always know they're going to get a

first-class disc.

Consider this present record, for example. The title track, Wind Me 20, was Chiff's last major disc hit of 1985, A good song—yes! But made to sound even better by the polished, ever-dependable Mr. Richard. The same remarks apply to the three remaining titles—Time in Between, the Night and Look Befare Vou Love—on this record, You need no more than one spin of this disc to be convinced that the vocal artisty of Chiff Richard has a durable quality that will keep him at the very ton of the show husings success lotted for recovering the prima at the very ton of the show husings respect legisles for recovering the sound of the same present the sound of the same present the same present the same providers. anisty of thir fluctuations a disclosure typing at the very top of the show business success ladder for many, many years—and his popularity will be gauged not via the merits of his repertoire but solely on his undentiable worth as a brilliant singer. So make room on your record shelves, all you Cliff Richard admirrss, Here's another line package from the "Golden Boy" of British pop music—a record that's destrined to be yet another best seller from the most consistent

JAMES WYNN



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Which is more important to a pop fan-the singer or the song? The answer, in the majority of cases, is the song-or to be more specific, the song coupled with the actual way it is performed. Pop fans tend to go for sounds, and a distinctive, out-of-the-rut arrangement can often be the deciding, dominant factor in the success or otherwise of a record. A catchy, easy to remember song will frequently become a major hit, even though the singer may be completely unknown to the bulk of the record buyers. But it doesn't always work out this way. From time to time, a singer comes along who really does get through to the public and commands respect no matter how uncommercial his material may be. It takes a lot of time—and talent—for a singer to reach the point where his records are ordered by fans even before they are made. Such a performer is Cliff Richard, whose every disc is guaranteed of huge advance orders long before it is released. Not all the songs Cliff has recorded could be termed sure-fire hits on the merits of the words and music alone. All of them have been good songs and some people even go so far as to claim they were too good for the pop hit parade-in a nutshell, uncommercial. In the hands of a lesser talent, it's more than plausible that several of Cliff's recorded

songs might never have reached the charts. So why does Cliff score every time? Basically because his incredibly high standard of performance never varies, and fans always know they're going to get a first-class disc.

Consider this present record, for example. The title track, Wind Me Up, was Cliff's last major disc hit of 1965. A good song—yes! But made to sound even better by the polished, ever-dependable Mr. Richard. The same remarks apply to the three remaining titles-Time In Between, The Night and Look Before You Love-on this record. You need no more than one spin of this disc to be convinced that the vocal artistry of Cliff Richard has a durable quality that will keep him at the very top of the show business success ladder for many, many yearsand his popularity will be gauged not via the merits of his repertoire but solely on his undeniable worth as a brilliant singer. So make room on your record shelves, all you Cliff Richard admirers. Here's another fine package from the 'Golden Boy' of British pop music-a record that's destined to be yet another best seller from the most consistent artist in the country.

JAMES WYNN.

EP 55



SEG 8488

Love Is Forever CLIFF RCHARD

SIDE ONE

MY COLOURING BOOK (Ebb-Kander)
with the Norrie Paramor Orchestra,
and the Mike Sammes Singers

2. FLY ME TO THE MOON (IN OTHER WORDS) (Howard) with the Norrie Paramor Orchestra

SIDE TWO

- 1. SOMEDAY (You'll Want Me To Want You) (Hodges) with The Shadows
- 2. EVERYONE NEEDS SOMEONE TO LOVE (Bacharach-David)
 Arranged and Conducted by Gary Sherman
 Produced by BOB MORGAN (Recorded in New York)

@1965

Photo: David Steen



45 EXTENDED PLAY

E.M.1. RECORDS
(The Gramophone Company Ltd.)
HAYES • MIDDLESEX • ENGLAND,
Made and Printed in Great Britain

G. & L. 6606 V

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provides an effective means o
essential to good reproduction
its regular use will lengthen the
lifts of the record and reduce



THE SOUND OF THE SHADOWS

SEG 8494

No. 3

Photo: David Steen SIDE ONE

- 1. BREAKTHRU' (Taggart)
- 2. NATIONAL PROVINCIAL SAMBA (Welch-Rostill)
- 3. FIVE HUNDRED MILES (West)

SIDE TWO

- 1. DEAN'S THEME (Marvin-Rostill)
- 2. LET IT BE ME (Bécaud-Curtis-Delance)

0 1000



45 EXTENDED PLAY

E.M.I. RECORDS
(The Gramophone Company Ltd.)

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G. & L. 6602 W



Photo: J.D.

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provides an effective means of ensuring-groove cleanliness are essential to good reproduction. Its regular use will lengthen the life of the record and reduce the static charge. Available from the proof page 10 feet of the record page 10 feet of the static charge. Available from the proof page 10 feet of the static charge.

THOSE

SEG 8500

Other EP Recordings by The Shadows which you will enjoy:

DANCE WITH THE SHADOWS (No. 1)

Chattanooga Choo-choo; In the mood; Temptation; Zambesi **SEG 8342**

DANCE WITH THE SHADOWS (No. 2)

Fandango; Blue Shadows; The Lonely Bull (El solo toro); That's **SEG** 8375

DANCE WITH THE SHADOWS (No. 3)

Tonight (from "West Side Story") (Bernstein); Big "B"; French **SEG 8408** Dressing; The High and the Mighty

THE SOUND OF THE SHADOWS (No. 1)

Brazil; The Lost City; Deep Purple; The Windjammer

SEG 8459

THE SOUND OF THE SHADOWS (No. 2)

Blue sky, blue sea, blue me; Bossa roo; Santa Ana; Cotton pickin' SEG 8473

THE SOUND OF THE SHADOWS (No. 3)

Breakthru'; National Provincial Samba; Five Hundred Miles; Dean's SEG 8494 Theme: Let it be me

SHADOWS

Side One

1. A Place In The Sun

2. I Wish I Could Shimmy Like My

Sister Arthur (Rostill)

Side Two

1. The War Lord (Moross)

(Theme from the Universal International Picture of same name)

2. My Grandfather's Clock

(arr. Welch-Marvin-Bennett-Rostill)

@ 1965; 1966*



45 EXTENDED PLAY

E.M.I. RECORDS
(The Gramophone Company Ltd.)
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tife of the record and reduce
the static charge. Arailable
from Record Dealers.

THUNDERBIRDS ARE GO! CLIFF RICHARD AND THE SHADOWS

SEG 8510

GERRY ANDERSON'S "THUNDERBIRDS ARE GO!" FEATURE FILM

Produced by Sylvia Anderson · Directed by David Lane · A United Artists Release

Side One

1. SHOOTING STAR

(Marvin–Rostill–Bennett) CLIFF RICHARD and THE SHADOWS

2. LADY PENELOPE

(Welch-Bennett-Rostill) THE SHADOWS

1. THUNDERBIRDS THEME Side Two

(Gray)

THE SHADOWS

2. ZERO X THEME

(Gray) THE SHADOWS

After the tremendous success of the THUNDERBIRDS television series, Gerry and Sylvia Anderson decided to produce a full length

One of the many new ideas that was incorporated was to use puppet replicas of Cliff Richard and The Shadows. The experiment proved to be a great success. Infinite care was taken to ensure that the puppet characters were as true to life as was possible. that the pupper characters were as true to hie as wes possible. Firstly, Cliff and The Shadows were photographed from all angles and then the Century 21 sculpting team went to work! Many heads were rejected before a satisfactory result was obtained. neads were rejected perore a satisfactory result, was obtained. THUNDERBIRDS ARE GO I is a thrill packed adventure story but the introduction of the Swinging Ster night club sequence, in which Cliff and The Shadows feature, provides the romantic interlude necessary to give the film good balance.

Here then are the numbers that have proved to be so popular.

⊕ 1966 Produced by NORRIE PARAMOR



45 EXTENDED PLAY

(The Gramophone Company Ltd.)
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EP 59

Columbia SEG 8527 **CLIFF RICHARD** and THE SHADOWS GNDERELA Side One - 1. Come Sunday 2. Peace and quiet Side Two 1. She needs him more than me 2. Hey Doctor Man P 1967 All titles composed by Marvin-Welch-Bennett-Rostill This mono record has been produced by the most mode in techniques of processing and manufacture and conforms to the highest possible standards. It will sound even better whenreproduced on steroo equipment. To keep this record clean and dust free we recommend the regular use of MY BMIES. Collimbia E.M.I RECORDS (THE GRAMOPHONE COMPANY LTD) (EMI) HAYES · MIDDLESEX · ENGLAND THE CHEMIST MECONOMIC Made and Printed in Great Britain G&L 6705 TPS

File under POPULAR : Pop Groups

Columbia SEG 8528

THE SHADOWS on STAGE and SCREEN

Side One

1. Finders Keepers My Way Paella Fiesta

(All from film "Finders Keepers")

2. Autumn (from "Cinderella")*
with The Norrie Paramor Strings

Side Two

- 1. The Flyder and the Spy (from "Cinderella")*
 2. My Way (from film "Finders Keepers")
- @ 1966, 1967*

All titles composed by Marvin-Welch-Bennett-Rostill



E.M.I RECORDS (THE GRAMOPHONE COMPANY LTD) HAYES · MIDDLESEX · ENGLAND



This mono record has been produced by the most modern techniques of processing and manufacture and conforms to the highest possible standards. It will sound even better when reproduced on stereo equipment. To keep this record clean and dust free we recommend the regular use of NEW EMITEX.