

# INTRODUCTION

## Preliminaries

**EP Numeration**  
**See section 5 below**

## Secondary Sources: Abbreviations

### **C/B:**

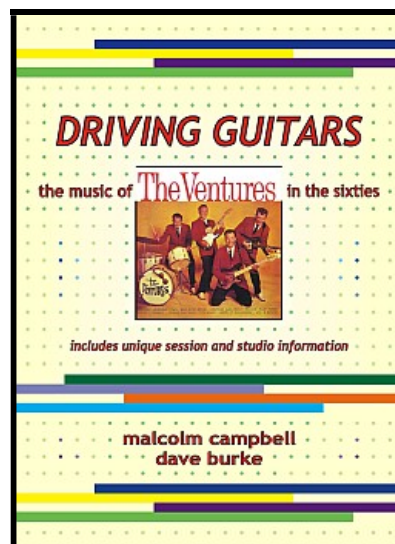
Malcolm Campbell/ Dave Burke

*Driving Guitars: The Music Of The Ventures In The Sixties* 2008

Download available online at

<https://www.coursemusic.nl/>

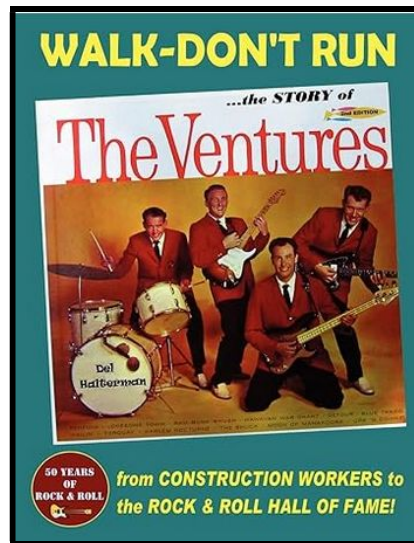
The printed version is referenced by page number, the online version by the pagination applied to the sixties entries, e.g. C/B 63-64 [book]/61.18-19 [download at 1961]



**Halterman:**

Del Halterman

*Walk-Don't Run - The Story Of The Ventures* (ed. 2) 2009

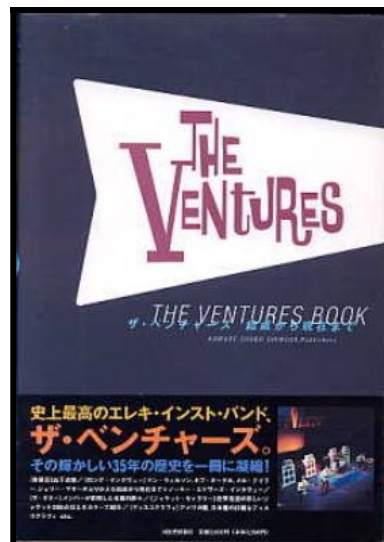
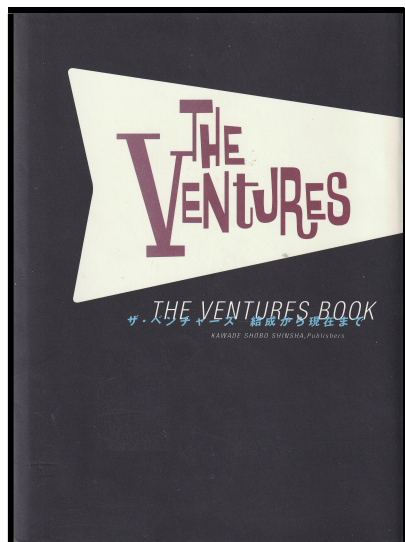


**V Book:**

Tatsuro Yamashita and others

*The Ventures Book: From The Beginning To The Present* 1995

[in Japanese]

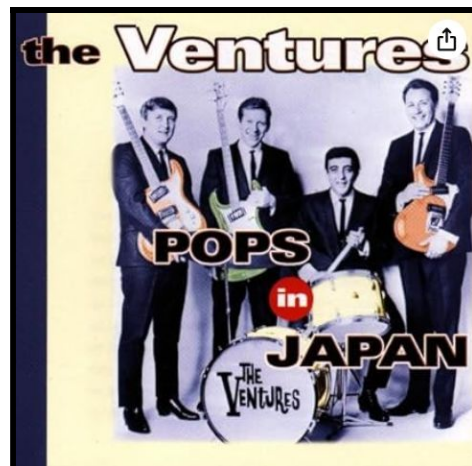
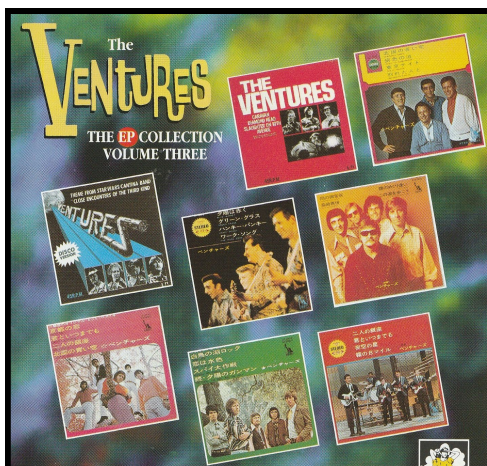
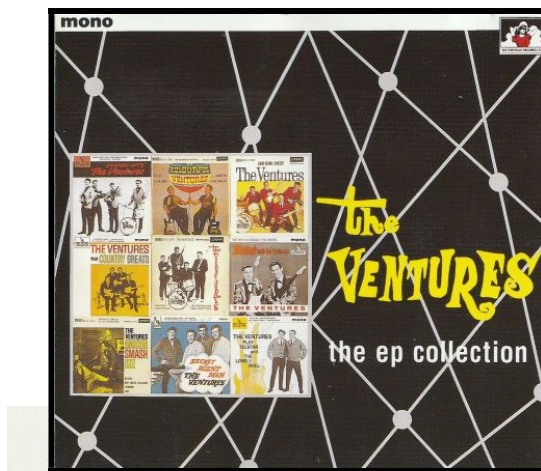


## Notable EP Collections on CD

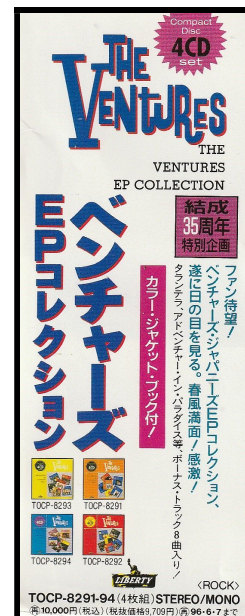
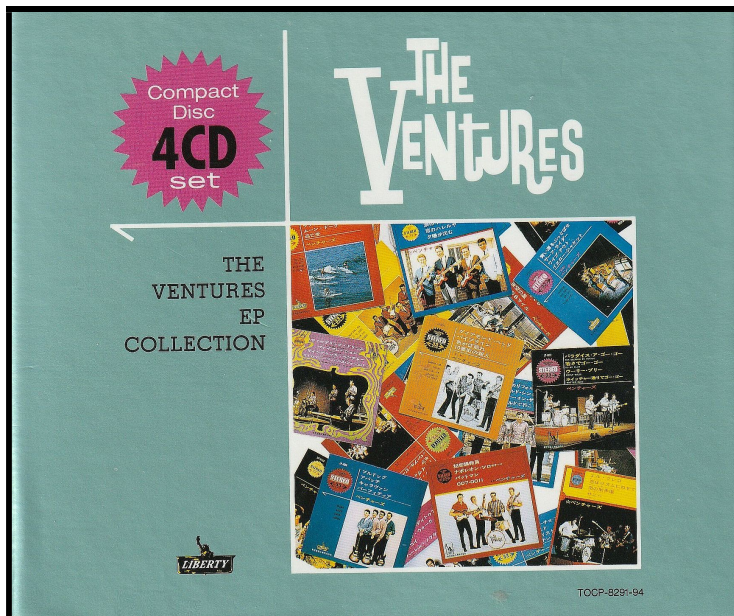
There are three fine collections from the UK on **See for Miles**, the third focusing on Japanese compositions (for these alone the Dutch **Disky** label provides an excellent assortment on their *Pops In Japan*). Detailed reviews from the editors of *Pipeline*, 06 (1990) 33; 19 (1993) 38; 44 (1999) 42. There are informative observations from Gerry Woodage in the sleeve notes to Volume 3, while Dave Peckett sings the praises of the collection in *Ventures Resurgence* 56 (1999) 11-12.

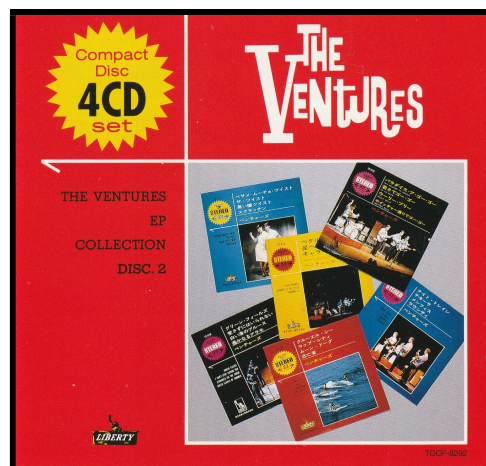
The EP box from **Magic Records** France, in mono throughout, is beautifully presented with discs in nine separate card sleeves reproducing original cover artwork. The ninth disc is a bonus item, a Spanish release: see under EP 47, with Alan Taylor, *Pipeline* 69 (2005) 48.

A more ambitious assemblage is the handsome Japanese box set on **Liberty** serving up no fewer than 103 tracks (some are bonus tracks) spread over four discs, with a booklet containing splendid illustrations of front cover artwork. The set takes in all releases listed except 147-148, 168-169 and the Christmas EP, 95.









Not recommended: CD *Extended Play* from GVC Records: *Pipeline 103* (2016) 41.

# 1

## TIME SCALE AND REGIONS COVERED

This is an illustrated survey of Ventures chiefly 4-track EPs **(1)** ranging from 1961 to 1972, a period during which the format **(2)** was at the height of its popularity in a number of countries worldwide. Their EPs did not dry up completely thereafter, but they appeared only occasionally and offer little of interest **(3)**. Entries are arranged year by year and country by country, thus: 1961-1963 (EPs **01-49**); 1964-1965 (EPs **50-105**); 1966-1967 (EPs **106-159**); 1968-1972 (EPs **160-206**).

The present listings add significantly to previous discographies, the most substantial of which is to be found in Dave Peckett's *New Gandy Dancer* Issue 1999 (2009) **(4)**, but they will inevitably be incomplete. It is clear that while it is possible to paint a full picture for this period of some markets (Japan, for instance, or France), data on others is scanty: as examples, there are five, widely spaced entries for RCA Victor (Brazil), but there will have been more **(5)**, probably significantly more, while other South American releases, Argentina notably, are extremely difficult to track down.

**(1)** Exceptions: 3-track to take account of extended renditions of Caravan **100/101** Mexico, **118** Japan, and a 5-track for no obvious reason **52** Australia. For 6-track formats see on **2a** below.

**(2)** For a general look at the EP format it is worth consulting George R. White, *35 Years of British Hit EPs*, Mentor Books (ed. 2, 2001), esp. 11-12.

**(3)** A 1973 release needs to be mentioned if only to be dismissed, as Liberty LLP-4629, commonly listed in discographies, is emphatically not a standard Ventures' production, drawn as it was from the album *Rock And Roll Forever*, which boasted Mel Taylor on drums with other-Ventures involvement purely notional. See for the background *Pipeline* 42 (1999) 41.

**(4)** The present listings are founded in the first instance on my own files and searches. I have not considered it necessary to argue for each and every case where my findings diverge from those of others.

**(5)** Though RCA Victor has an ample website with a multitude of listings for all manner of artistes, The Ventures get barely a look in. The same goes even for Mexico's Musart's site, a company that issued a truly impressive and varied amount of Ventures' product: see below at **2d**.



## 2

### THE RECORD COMPANIES

#### 2a

Companies involved: **Dolton** itself is just in evidence and no more: a Canadian release without picture sleeve in 1961, together with a solitary home-grown EP with quaint cover shot to illustrate the the WDR title that same year (BEP-503). EPs were never popular in the US (1): Dolton did stir itself to issue 6-track Ventures selections in 1962, 1964 and 1965, but these are mini- or little-LPs for use in jukeboxes rather than EPs and are not included in the present survey.

(1) "... the EP ... was virtually obsolete in the USA as a mass format by the early 1960s", White cited above, 11. As a consequence, until Japan came into the picture, all Ventures' EPs globally drew on primary album and single releases with none to match markets where the medium could offer entire 4-trackers with unique content, as for example The Shadows' *The Boys* or The Beatles' *Long Tall Sally*. Dolton came up with just one other EP, in September 1960: The Fleetwoods *Runaround*, BEP-502. It included Mr Blue, a punchy WDR-styled version of which The Ventures recorded in 1961; it languished for years in less than ideal shape on a fan cassette and eventually found a home as a bonus track on a commercially released CD in 2006, *The Colorful Ventures*, Magic Records 3930590: see C/B 70/61.22-23. A superior version is now to hand on the indispensable *In The Vaults Volume 5*, Ace Records CDCHD 14907 (2014). Interestingly, Mr Blue was revived by Bob Bogle for inclusion in a medley in the course of the 1995 Japan Tour. I have heard an "unofficial" recording, but sadly again reproduction is pretty poor.

#### 2b

Initially in 1961 and 1962, all but one of the releases abroad were catered for by **London/ London International**; they were confined to European markets (France, Netherlands, Portugal, Spain, Sweden and the UK).

#### 2c

Later on, **RCA Victor** dealt with Brazilian releases in five cases adduced here: from 1963 (32, 33), 1964 (55), 1966 (114) and 1967 (141).

#### 2d

**Liberty** (1) accounts for the residue, in various guises. The earliest Liberty EP was *The Dynamic Ventures* from South Africa in 1961: it bore the catalogue number prefix LEP which was found commonly from 1962 in various markets: France, Hong Kong, India, Italy, Netherlands, New Zealand, Spain, UK.

(1) Liberty's association with the group is examined by Dave Peckett, *New Gandy Dancer* 12 [reprint 1998] 4; more on this (and Dolton): id. 79 (2006) 24f.

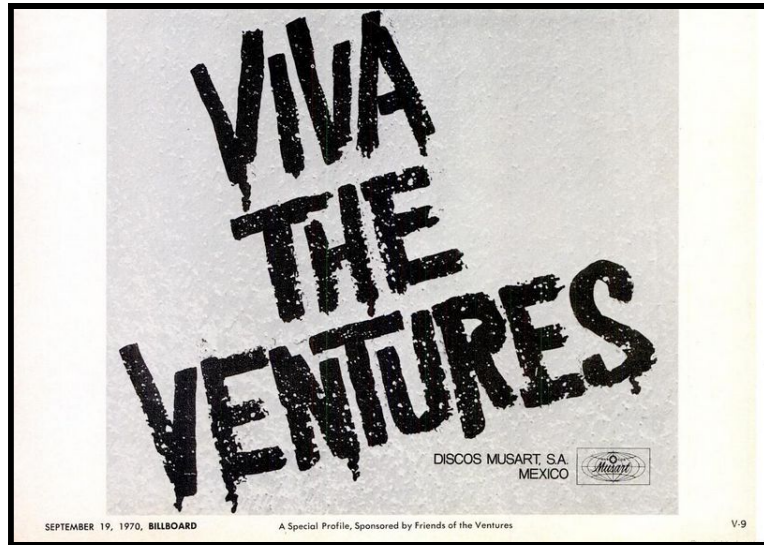
Australia is a special case, offering prefix LEP but also VEP. Reportedly the former issues were aimed at the home market, whereas the latter were manufactured by EMI Australia for export to Singapore (1) and also Hong Kong and Malaysia; they were notable for their gaudy front covers with fanciful titles featuring sketches of dancing figures. How rigid this arrangement was is unclear. In any event, for brevity's sake both types are listed in the Discography under Australia. A third category here comprises releases with the prefix LYX. These are issues/reissues from 1967, Festival Records Australia having taken over manufacture and distribution from EMI.

(1) Singapore commenced its own production in 1968, Liberty with prefix LES. The year before saw the appearance of an EP with prefix VEP: evidently Singapore initially imitated Australian practice.

The ample series of Mexican EPs display the logo **Liberty/ Musart**, bearing the prefix EL. Shown below is an extract from a Ventures Tenth Anniversary feature in *Billboard* 19 September 1970. Among many companies celebrating The Ventures' achievements Toshiba/ Liberty were naturally prominent. But Musart too expressed appreciation of the group's significant contribution to their record sales. They certainly provide plenty of variety and some striking cover artwork. Indeed, it is no exaggeration to say that together with Toshiba in Japan they were at the forefront of keeping the EP alive in the years leading up to 1972: ironic, given that the world at large had to wait some years before releases from either market became widely known.







Other prefixes. Japan opted for a simple (if confusing) LP, Argentina for 33LIB or LEP, Uruguay for 333, though material for these last two is scanty.

## 2e

The most distinctive market was that of Japan, which rapidly grew into a Ventures' home from home. Toshiba had been manufacturing Liberty records since 1962, but the first EP on this label's books was that of Julie London (1), in April 1964, followed by a Ventures EP in August. The next to appear came the next year, from The Ventures again, in April, then June, this last together with Jan and Dean's (2) *Ride the Wild Surf*. With the group now starting to attain star status in the country (3), EPs started to appear more frequently: The Ventures had six more that year, with little else in the catalogue: one issue apiece from Vic Dana, Julie London, Jan and Dean, Gary Lewis and The Playboys. Still, it may have been the group's volume sales that induced Liberty to feed a fair amount of material from artistes other than The Ventures into their EP output, for the next two years at least (twelve in 1966, nine in 1967).

(1) If the electric guitar figured rarely in Japanese record releases in the early 60s, over that period and well before a number of vocal acts, particularly from America, had made their presence felt. Julie London was a major attraction: in May 1964 she achieved the distinction of recording a 13-song special for the Japanese television channel TBS-TV [Tokyo] which has survived intact and can be viewed online; already on the shelves in 1962 was a handsome red vinyl *Best Of* album, Liberty SLBY 1054.

(2) The prolific Jan and Dean, another act popular with Japanese record buyers. Numbers from the duo would often appear along with appropriate contributions from our Ventures on "Surfing" compilations. There exists a Japanese 7" (promo only) *Driving Guitars/ Yesterday* linking the two acts, Liberty 4Rs-109, 1965 (or 1966?):



(3) See the instructive account of the group’s phenomenal record sales in these early years by Dave Peckett, *New Gandy Dancer* 4 (1976) 6f.

Toshiba’s record manufacturing arm was associated with a number of major labels, Odeon, Capitol and others. From 1958 they offered, aside from records pressed in black vinyl, a superior red vinyl version which they labelled “Everclean”. It was a process proprietary to Toshiba, and they exercised rigid control over the product. Red vinyl offered markedly quiet surfaces and visual attractiveness — come the 1970s, place your Ventures album on one of the superbly engineered direct drive Japanese turntables equipped with a strobe and enjoy the spectacle! On top of that, much of the product was visually attractive, with a long sequence of singles furnished with picture sleeves.(1)

(1) See on Japanese pressings the excellent feature with abundant illustrative material at:

<https://www.rarerecords.net/record-info/japanese-records/>





Impressive as the physical makeup of Toshiba's vinyl product was, there was a downside, inevitable given the group's relatively late if spectacular arrival on the Japanese music scene: the marketing of Ventures recordings was focused on sheer quantity rather than on any degree of orderly presentation, particularly with the erratic issuing of the group's primary albums in an effort to play catch-up or even keep abreast of current output. EPs initially, from 1964 through to 1966, came up with a random and largely unremarkable collection of tracks, though one featured live recordings peculiar to Japan (147): it was only the sixteenth in the series, the August 1966 *Ginza Lights* (124), that provided a radically distinctive touch, with three directly Japanese-textured compositions, and more were to move in the same direction, with five EPs from 1967 through to 1972 wholly devoted to homegrown material (148, 150, 167, 193, 206; three such tracks on 205).

### 3

## EXCLUSIONS

The 200+ EPs called up in this survey (strictly confined to group studio/live instrumentals, disregarding notably the various instructional EPs) could be boosted considerably (and often are in discographies, though never anywhere near a full tally) by items from Iran and especially Thailand. There is no room for them in the present survey. Liberty is nowhere specified as the source for any of these. Instead, we are confronted at every turn by such brands as G.R., MCR, RTA, Top 4, 4 TRACK, Apollon and so on (1), while some choose to remain anonymous. Consider also the pathetically rough and ready attempts at presentation, cosmetic disasters with very few exceptions. It is impossible to avoid the conclusion that Ventures discographies, hardly short of legitimate releases, could do without such clutter. (2)

(1) One of Thailand's many and varied 60s EPs is a sorry looking *The Beatles*, MTR-297; more in this vein at [https://rateyourmusic.com/list/solraczx/my\\_beatles\\_collection\\_asia\\_thailand\\_eps\\_82/](https://rateyourmusic.com/list/solraczx/my_beatles_collection_asia_thailand_eps_82/)

(2) Two bare listings which I cannot verify and look suspicious in any case have also been excluded: *WDR Odeon Spain* and *Diamond Head HMV India*.

Philippines issues, most on the Monument label, are not open to such doubt. Their preferred format is the old-world 10" 78 rpm (found on certain other releases beyond the Philippines), They are way outside the mainstream (1), but merit a mention given the popularity of the group in that part of the world.

(1) There are enthusiasts of course. See T. Pavick, 'The Beatles At 78rpm' for detailed discussion:

<http://www.cool78s.com/faq.html>

The current revival of the vinyl format has indeed given birth to some turntables designed to cope with the format, without the need to invest in a wind up gramophone: not as much fun, though the expression "flogging a dead horse" springs to mind.



## 4a

### ARTWORK JAPAN 1

Artwork created for Ventures' EP releases (and not only EPs) was, taken as a whole, pretty uninspiring, with far too little attention paid for example prior to the recruitment of Gerry McGee to group portraits, which are not only repetitive but decidedly lacking in spontaneity: too many cases of men in suits projecting an image of deadly seriousness. Just contrast the variety and flair shown by the wide range of Shadows' product worldwide.

Comment is offered on selective picture sleeves in the main listings. Japanese product however is distinctive enough to merit separate extended scrutiny.

The majority of EPs were marketed by Toshiba in both black and red vinyl, as described above. The company was clearly responsible too for important aspects of overall design. Each outer laminated cover was provided with a thin insert to house the record.



The covers drew on an in-house stock of templates, a number of which appeared on Odeon releases, also manufactured by Toshiba. From 1964 through to 1968 three basic styles predominate:

(i) A coloured surround with a prominent 'STEREO' Logo top left, housing various images. Example: **62**:





(ii) Same or similar logo but image filling bottom segment of sleeve. Example: **119** (with a slightly different Liberty logo top left **150, 166**):



(iii) Slightly different layouts across the top with Liberty logo top right. Example: **193**:



Cf. for the overall designs the following selective examples comparing Toshiba's Liberty and Odeon releases, dating from 1964 onwards:

(i)

**Liberty:** Julie London, Jan and Dean, Gary Lewis and The Playboys



Odeon: Beatles, Herman's Hermits, Shadows



(ii)

Liberty: Johnny Rivers, Jan and Dean, Rick Nelson



Odeon: Jackie de Shannon, Beatles, Shadows



(iii)

**Liberty:** Gary Lewis and The Playboys x 2, Creedence Clearwater Revival



**Odeon:** Herman's Hermits, Tornadoes, Cliff Richard





## 4b

### ARTWORK JAPAN 2: GROUP IMAGES EMPLOYED

62, pictured above, was the earliest Japanese Ventures EP and the only example from 1964; it presented an eye-catching contrast with its bright yellow surround, taking on board a familiar group portrait: it was the cover of Dolton's first single *Perfidia/ No Trespassing* and that of the second album *The Ventures*, and was borrowed by other EPs (08 Sweden 1961, 11 UK 1961, 36/37/38 Hong Kong 1963). Indeed, Japan had made use of it twice in reduced form with different colouring for singles in 1963 and again in 1965.



The first two EPs to appear the following year, 90/91, adhered to the practice so often found in other markets of calling upon pre-existing portraits of the group:

90



A popular shot, familiar from the back cover of the *In Space* album



portrayed the group in a somewhat more energetic pose than usual, presented in either colour (40 Italy 1963, 63a-c, 64-65 Mexico 1964) or b/w (59 India 1964), the latter figuring also in a Japanese single from 1965:



91



echoed the front cover of the album *Bobby Vee Meets The Ventures*, cf. on 51 for further details.

Two later examples of ready-made images surfaced subsequently:

123 (1966)



The source was the 1964 Dolton single *Slaughter On 10th Avenue/ Rap City*, on EP also 162a-b Hong Kong 1968 (50 Australia 1964 is similar; manipulated 77 Australia 1965); on Japanese single *Secret Agent Man /007-11* 1966 and Japanese version of album *Go With The Ventures*, 1966 :





Large colour pic: *V Book* (Japan) 141.

145 (1967)



In the wake of the Japanese album *Guitar Breakout!* we find, from 1967, EP 157 Mexico; also Japanese single **Let's Go/ Sleepwalk**:



It was from July 1965 that designers began to be more adventurous with the images adorning these basic templates. One key area where Japan rose above other markets was in the ability to reflect the phenomenal success of the group in successive onstage performances. So in **92-93** and (1966) **118-122** fans were treated to a number of atmospheric shots of the group in action, all but **118** (cf. **100** Mexico) with standard studio content **(1)**. The same goes for Japanese singles, some two dozen with onstage pics but only three offering live content: LR-1311 1965 B-side *Apache*, LR-1577 1966 B-side *La Bamba*, LR-2135 1968 *Bulldog/ Driving Guitars*. Additionally in 1966 there appeared a close-up onstage shot scaled down from the image on a single (**125**, see the entry), and later in 1968 a standard onstage image (**166**). These were supplemented by TV studio shots from 1966 (**124**), 1967 (**146**) and 1968 (**166**).

**(1)** So too **126** Mexico (but the title is *The Ventures On Stage!*), **152** Mexico, **163** Hong Kong.

Eventually, in 1967, portraits began to portray the group in more relaxed, less sombre mode. **143**, **144**, and **148** have them in the country's dress and/or settings (a feature deployed to fine effect on some Japanese album covers and certain Shadows releases for the Japanese market). Then there are instrument-free images recalling an era when the cardigan was a man's best friend, a trend seen in EPs/ singles from other countries:

**150** 1967/ **167** 1968



inviting comparison with **155** Mexico 1967 and Japan single *On The Road/ Happy Together* and album *Groovin' With The Ventures* 1968:



Before leaving the correspondences between Liberty and Odeon releases, mention must be made of the following 2EP sets:

147 July 1967/149 October 1967



Liberty again July 1967: Julie London



Odeon: Seekers, Shadows, October 1967







[The last two look identical but are distinct releases: the first *Apache / Stardust/ Foot Tapper/ Spring Is Nearly Here*, the second *Blue Star/ Little B/ Mary Anne/ Maria Elena*]

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The Wilson/ Bogle/ McGee/ Taylor/ (Durrill) lineup: with the advent of Gerry McGee came a radical change of wardrobe with suits nowhere in sight, up to the minute and varied casual gear much in evidence, and images of group members looking as if they meant business (especially **193-195**, **204-206**), with other countries following suit; **182** and **198** provide the only significant duplication.

As the EP format was on the decline there is only a solitary convergence with singles releases: **190** ~ Portugal, Netherlands, Japan 1969, Sweden 1970



Also, back covers of Japanese EPs **178**, **193** (similarly **194**, **195**):





## 5

### NUMERATION/ PRIMARY SOURCE MATERIAL

EPs issued between 1961 and 1972 are numbered in bold (**01** through to **206**) and listed year by year and country by country. The entries carry front sleeve pictures in colour though a few have proved elusive. The quality of images is naturally variable: we are dealing with product dating back over half a century and many of the items have not weathered well through careless handling or natural fading and other forms of deterioration.

As with the *Driving Guitars* book some degree of orderliness needs to be achieved amid so many diverse products by defining precisely the sources in question for each release. As with the book, so here the source of a given track is determined in the first instance by its link with *primary albums* as shown below. The EP entry assigned to each one is indicated in bold. Thus the first album below, with its number in the sequence labelled in bold, is documented in detail under that entry and individual tracks stemming from it in other entries are referenced by referring to this numerical identifier, usually with the symbol >, so for example >**06**, i.e. refer to this entry for further details. After these numerical identifiers are further references given within square brackets: these indicate EPs whose front covers utilise to varying degrees the images of the original release. Numbers italicised indicate cases where the originals have been heavily manipulated.

Over the 60s a number of primary albums were re-released with different covers: only the three relevant to the present listings are specified below.

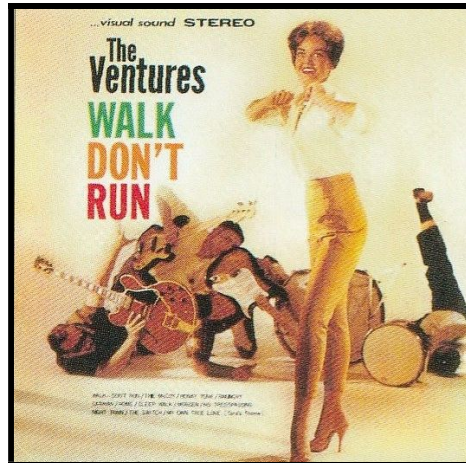
Over the period in question there occurred also *non-album tracks*, nearly all of them singles, which are also itemised below with an indication of their sources and where they can be found in the listings. To take one example, The Savage is first found on a Dolton single and emerged on a Spanish EP (>**48**).

The main album-sourced entries given below are each supplemented in the listings by an indication of the singles *with picture sleeves* made available over the period of this survey with converging tracks. These are not fully documented but are offered as a general guide, taking the opportunity to bring together in one feature a number of the sleeves scattered here and there online and elsewhere.

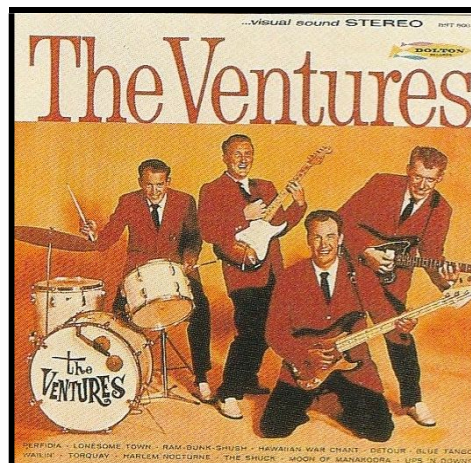
## ALBUMS REFERENCED

In order of first release:

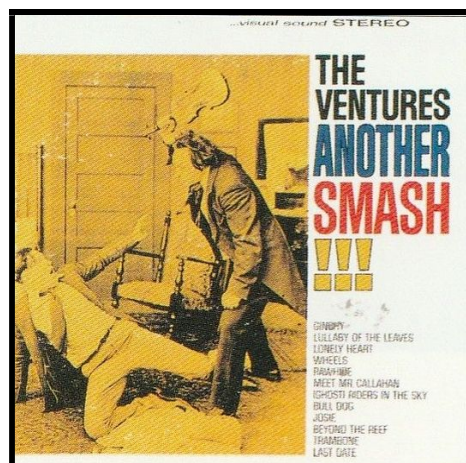
*Walk, Don't Run* 1960  
06 [13 72]



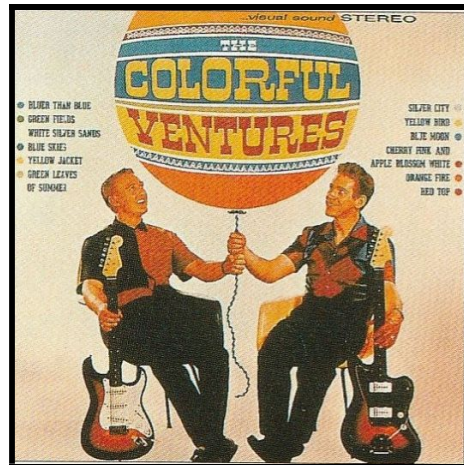
*The Ventures* 1961  
01 [08 11]



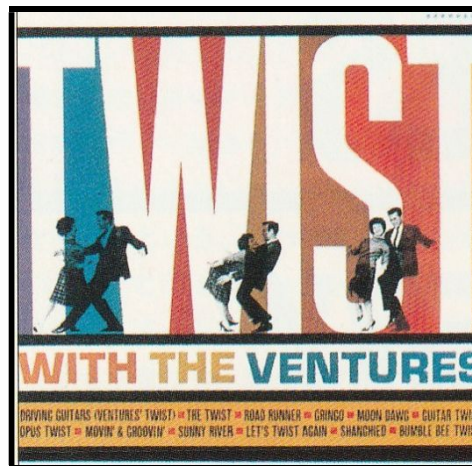
*Another Smash!!!* 1961  
21 [05 21 36 37 38]



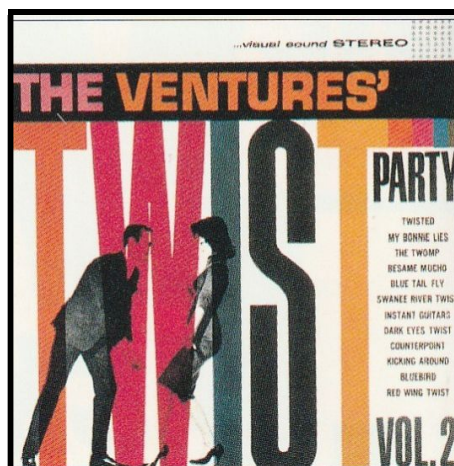
*The Colorful Ventures* 1961  
22 [09 22 67 68]



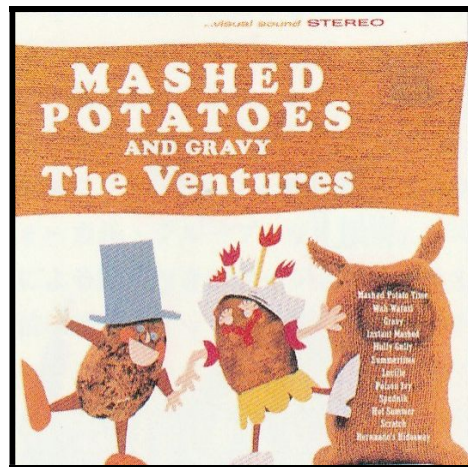
*Twist With The Ventures* 1962  
23 [16 17 28 30]



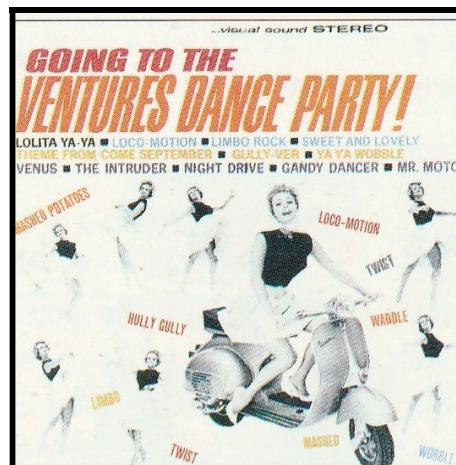
*The Ventures' Twist Party Vol. 2* 1962  
23 [14 18 19]



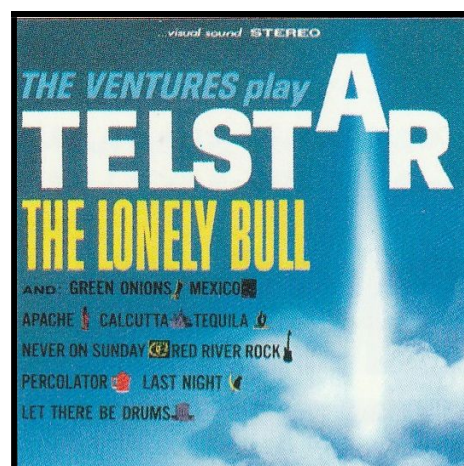
*Mashed Potatoes And Gravy* 1962  
63 [32]



*Going To The Ventures' Dance Party!* 1962  
15 [15 45]

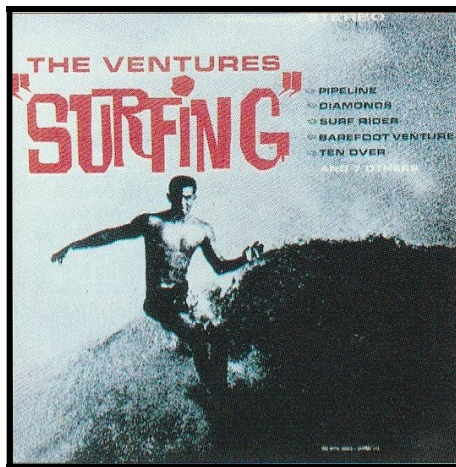


*The Ventures Play Telstar: The Lonely Bull* 1963  
49 [44 175]

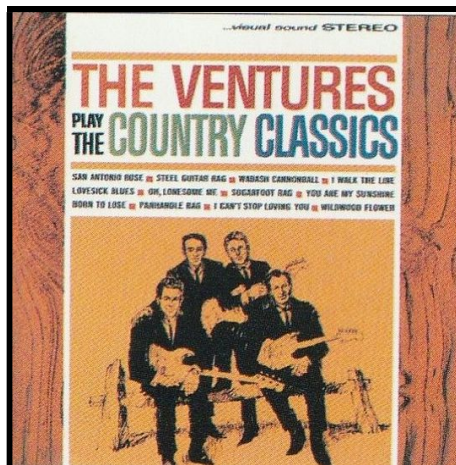




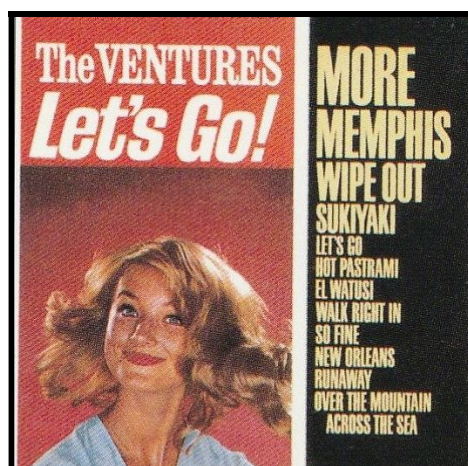
*Surfing* 1963  
27 [46 60 69 101]



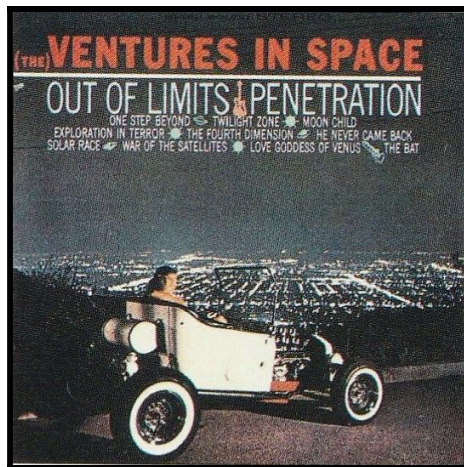
*The Ventures Play The Country Classics* 1963  
75 [75]



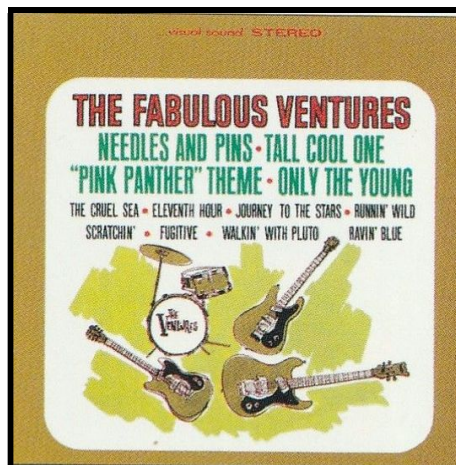
*Let's Go!* 1963  
42 [48]



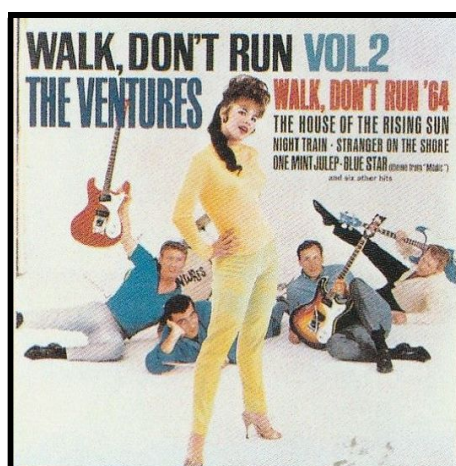
*(The) Ventures In Space* 1964  
70 [70]



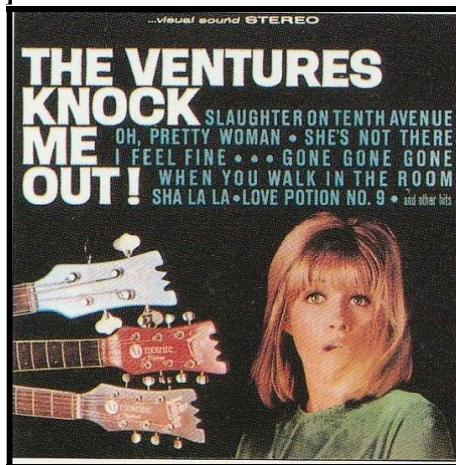
*The Fabulous Ventures* 1964  
73 [58 172 201]



*Walk, Don't Run Vol. 2* 1964  
51 [55]



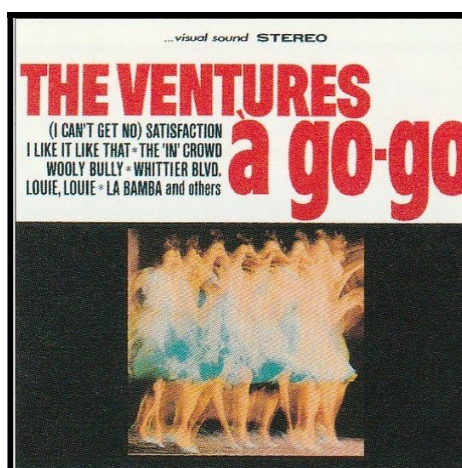
*The Ventures Knock Me Out!* 1965  
77 [97 103 105 128 130a]



*The Ventures On Stage* 1965  
100

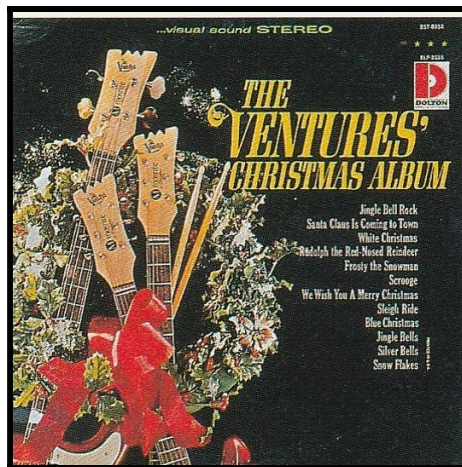


*The Ventures À Go-Go* 1965  
85

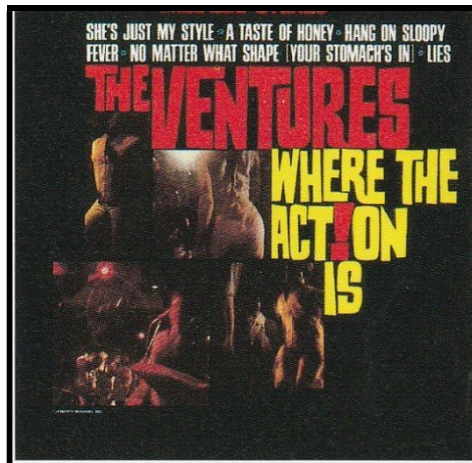




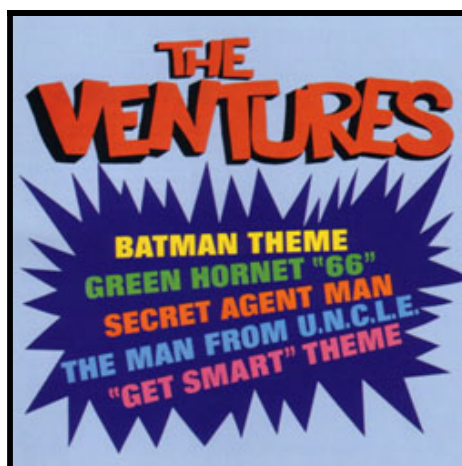
*The Ventures' Christmas Album* 1965  
83 [191 192]



*Where The Action Is* 1966  
115 [133 134 161]

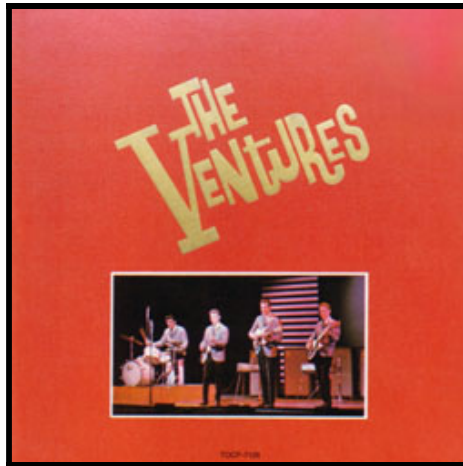


*The Ventures (Batman)* 1966  
111

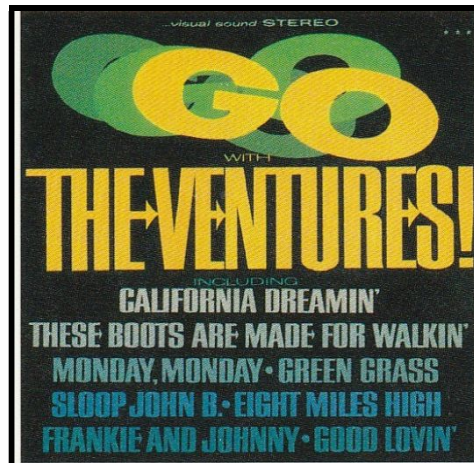




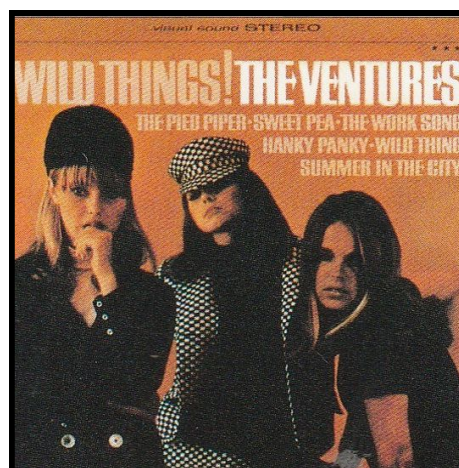
*All About The Ventures Live {Japan}* 1966  
147



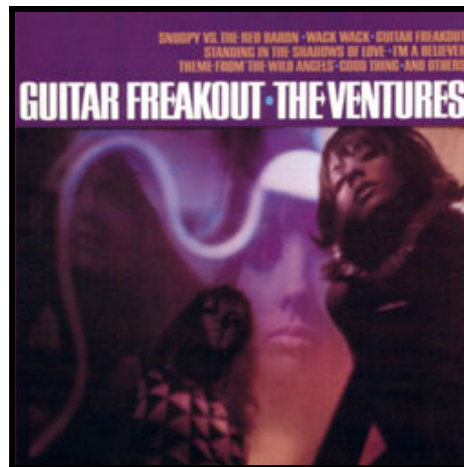
*Go With The Ventures!* 1966  
106b [132 164]



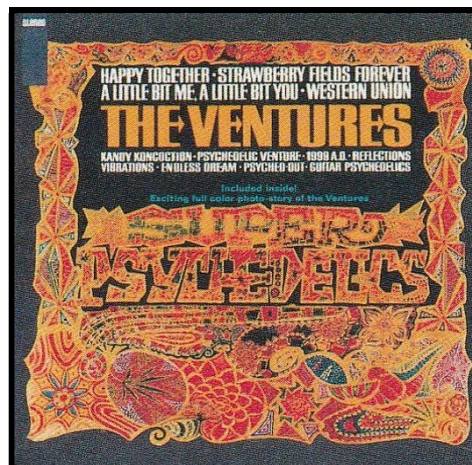
*Wild Things!* 1966  
116 [165]



*Guitar Freakout* 1967  
142 [142 153 156]



*Super Psychedelics* 1967  
113



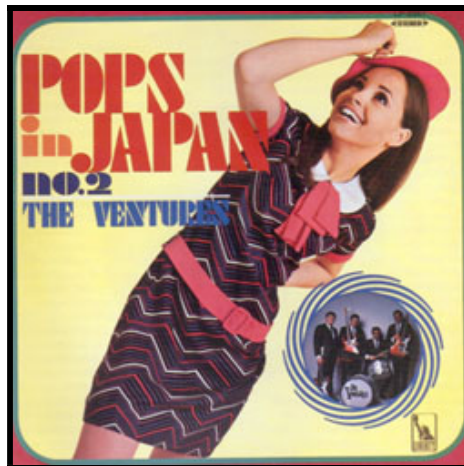
*Pops In Japan* {Japan} 1967  
148+150



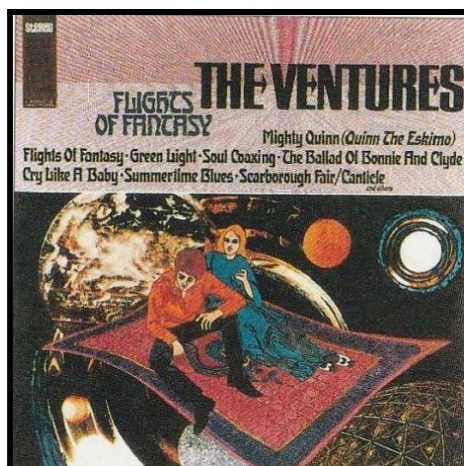
*\$1,000,000 Weekend* 1967  
173



*Pops In Japan No. 2 {Japan}* 1968  
167

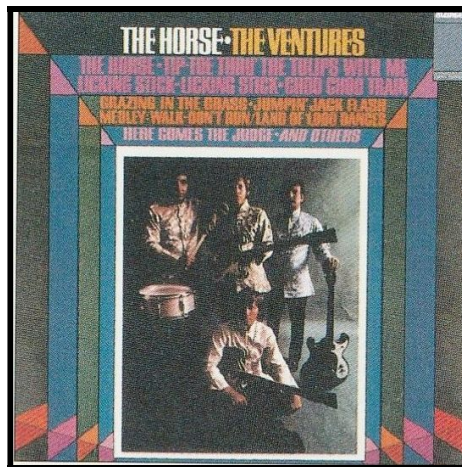


*Flights Of Fantasy* 1968  
171 [180]

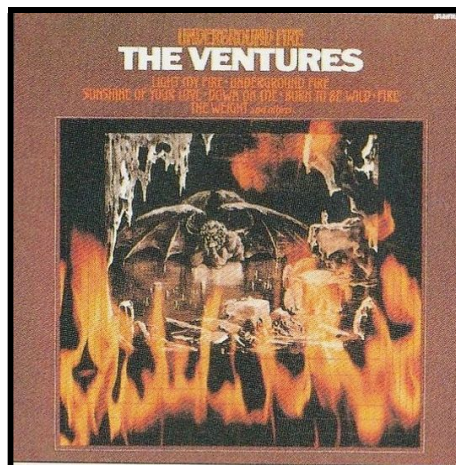




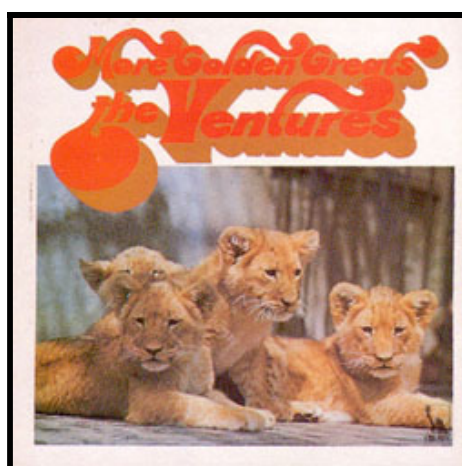
*The Horse* 1968  
182 [182 198]



*Underground Fire* 1969  
183 [181 183 184]

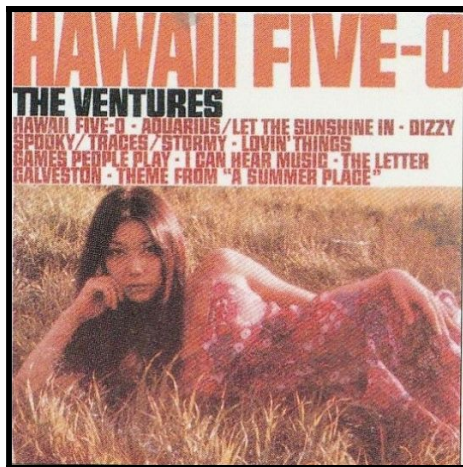


*More Golden Greats* 1969 {UK}  
187

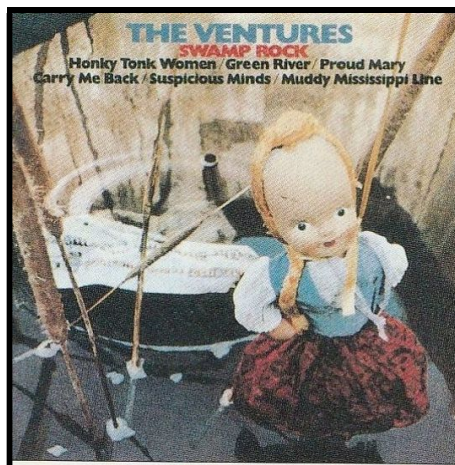




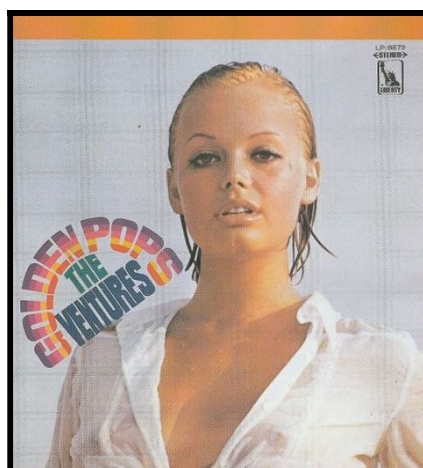
*Hawaii Five-0* 1969  
178 [177 188]



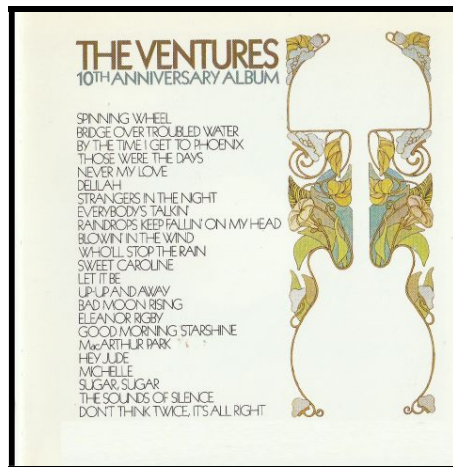
*Swamp Rock* 1969  
186 [197]



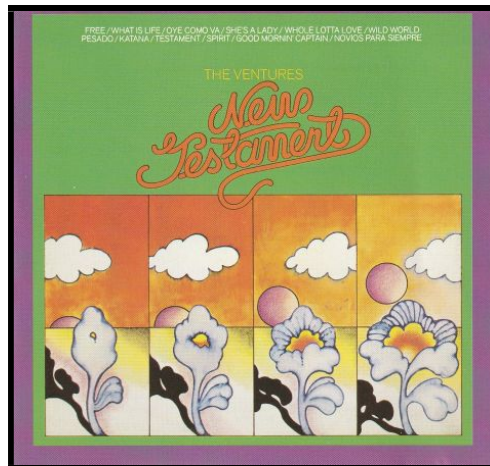
*Golden Pops* 1970 {Japan}  
193



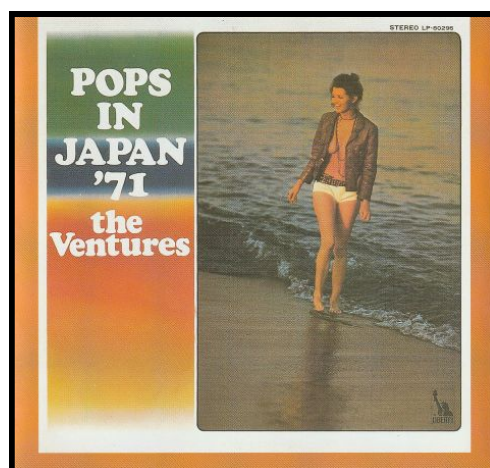
*10th Anniversary Album 1970*  
**204**



*New Testament 1971*  
**205**

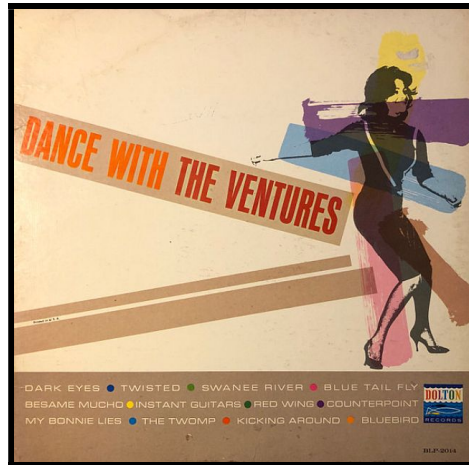


*Pops In Japan '71 {Japan}*  
**206**

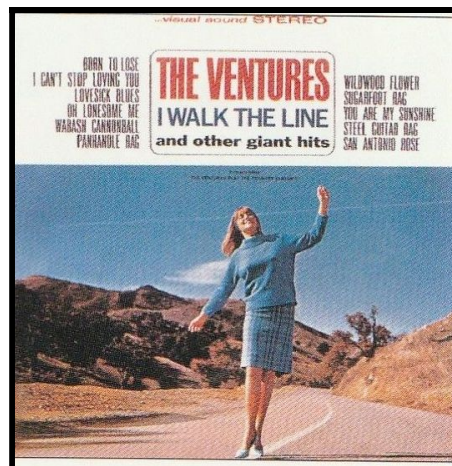


## REVISED ALBUM COVERS

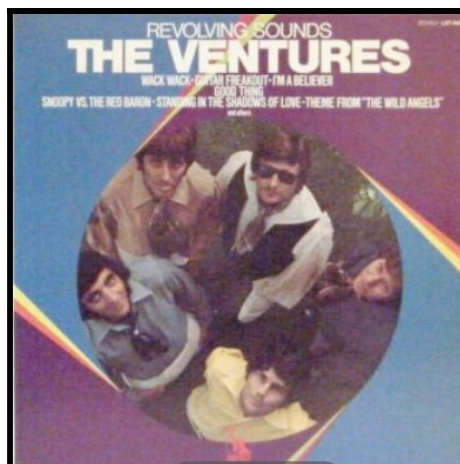
(*Twist Party Vol.2 ~*)  
*Dance With The Ventures*  
 [cf. 61]



(...*Country Classics ~*)  
*I Walk The Line*  
 [see on 75]



(*Guitar Freakout ~*)  
*Revolving Sounds*  
 [cf. 203]

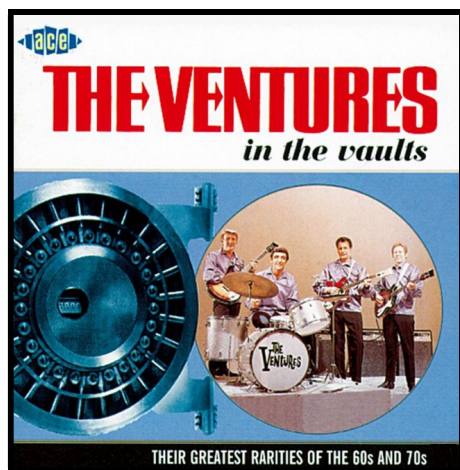




## NON-ALBUM TRACKS

### Availability on CD:

- A *EP 2* (See for Miles see above)
- B *EP 3* (id.)
- C *Disky Pops* (above)
- D (Ace) *In The Vaults*
- E *In The Vaults* Vol. 3



### #01 [>EP09] D

**Lady Of Spain** 1961 (C/B 63-64/61.18-19)

Single US Dolton 47 Blue Moon AV/ Lady Of Spain.

~ EP 09 Spain 1961; singles: listed at 22 (with picture sleeve).

### #02 [>EP39] A

**El Cumbanchero** 1963 (C/B 156-157/63.24-25)

Single US Dolton 68 A-side (B- see next entry)

~ EPs 39 Italy 1963 (singles listed; with picture sleeve), 47 Spain 1963, 86 Australia 1965, 122 Japan 1966, 133 Mexico 1966

### #03 [>EP39] A

**Skip To M'Limbo** 1963 (C/B 156-157/63.24-25)

Single US Dolton 68 B-side of El Cumbanchero

~ EPs 39 Italy 1963 (singles listed; with picture sleeve), 47 Spain 1963, 80 Australia 1965

### #04 [>EP48] E

**The Chase** 1963 (C/B 159-160/63.26-27)

Single US Dolton 85 A-side (B- see next entry)

~ EP 48 Spain 1963 (singles listed; with picture sleeve)

**#05 [>EP48]** (CD: e.g. *The Ventures In Space* (Bonus track) Magic Records 2005)

**The Savage** 1963 (C/B 159-160/63.26-27)

Single US Dolton 85 B-side of The Chase

~ EP 48 Spain 1963 (singles listed; with picture sleeve)



## **#06 [>EP47] A**

**Tarantella** 1963 (C/B 160-61/63.27-28)

Single Italy Liberty 10101 Q Memphis/ Tarantella

~ EP 47 Spain 1963 (singles: see on 42; with picture sleeve)

## **#07 [>EP92] E**

**Kickstand** 1965 (C/B 235-236/65.22; C/B 287/66.27)

EP 92 Japan 1965 + A-single with picture sleeve [*but see entry 92 for revised account of this release's background*]

## **#08 [>EP154] D**

**The Stranger aka Ten Seconds To Heaven** 1965 (C/B 236-237/65.22-23)

Single US Dolton 308 1965 The Stranger/ Bird Rockers

~ The Stranger ~ EP 154 Mexico 1967 (singles; see on 77 with picture sleeve for Ten Seconds...)

~ Ten Seconds To Heaven ~ EP 119 Japan 1966 + single with picture sleeve

## **#09 [>EP114] D**

**Gemini** 1965 (C/B 237/ 65.23)

Single US Dolton 311 Gemini/ La Bamba

~ EPs 114 Brazil 1966 154 Mexico 1967 (singles: see on 85, with picture sleeves)

## **#10 [>EP124] C**

**Kimi To Itsumademo** (C/B 283-284/66.24-25)

Single Japan Liberty LR 1500 1966 A-side (B- see next entry)

EPs ~ 124 Japan 1966 (with single, pictured) 193 Japan 1970

## **#11 [>EP124] C**

**Yozora No-Hoshi** (C/B 283-284/ 66.24-25)

B-side of Kimi To Itsumademo

~ EP 124 Japan 1966 (with single, pictured)

## **#12 [>EP133] D**

**Comin' Home Baby** 1966 (C/B 285-286/66.25-26)

Single US Dolton 320 B-side Of AV Blue Star

~ EP 133 Mexico 1966 (singles: see on 51, with picture sleeves)

## **#13 [>EP134] D**

**Arabesque** 1966 (C/B 286/66.26-27)

Single US Dolton 321 Arabesque/ Ginza Lights

~ EP 134 Mexico (singles: see on 106, with picture sleeve)

## **#14 [>EP125] B**

**Blue Sunset [aka Yuhi Wa Akaku]** 1966 (C/B 287-288/66.27)

EP 125 Japan with single Yuhi..., pictured

## **#15 [>EP140] D**

**Theme From 'The Endless Summer'** 1967 (C/B 328-329/67.24)

Single US Liberty 55977 B-side of Strawberry Fields Forever

~ EP 140 Australia 1967 (single: see on 142, pictured)

**#16 [>EP157] B**

**On The Road** 1967 (C/B 329-330/67.24-25)

Single US Liberty 56007 On The Road/ Mirrors And Shadows

~ EPs **157** Mexico 1967 **166** Japan 1967 (singles: see on **113**, **142**, with picture sleeves)

**#17 [>EP166] D**

**El Greco** 1967 (C/B 330/67.25)

Single Japan El Greco/ Theme From 'The Endless Summer' Liberty LR-1811

~ EP **166** Japan 1968 + single, pictured

**#18 [>EP170] D**

**Pandora's Box** 1968 (C/B 362/68.18-19)

Single UK Liberty 56115 Flights Of Fantasy/ Pandora's Box

~ EP **170** Mexico 1968 (singles: see on **171**)