

IV

TRACK LISTINGS A–Z: LAYOUT AND CONTENT

A. SHADOWS AND RELATED

1

Performers (The Shadows, Hank Marvin and so on) are specified at the beginning of each entry.

2a

Unshaded **titles** are used for instrumentals, shaded titles for Shadows' vocals (not for Cliff numbers).

2b

Titles marked \pm denote numbers recorded in the Polydor (latterly, in Hank Marvin's case, Universal) as opposed to the EMI years.

2c

Titles are alphabetised without reference to initial Definite and Indefinite Article, "THE" and "A" respectively: so for example THE BOYS (with Article downsized) is entered under the letter B; with languages other than English however, a strictly alphabetical order is followed: *LAS* TRES CARABELAS, *LES* GIRLS, both under the letter L. Numeric titles, in keeping with accepted practice, are placed at the very start.

3a

For **composers**, we have supplied Christian names (as often as not absent in record documentation) in nearly all cases.

One has proved entirely elusive: BREAK ANOTHER DAWN Nicholson (the number was recorded by Australian singer/ actor Jon English in 1977, LP *Minutes To Midnight*, Polydor 2907 031: regrettably Nicholson has no Christian name provided there either). — Two bear initials only: P. Kanizaj (Pajo??) who had to do with RUNNING OUT OF WORLD (see the entry); and P. Walker, lyricist it seems for Cliff's 'Was kann ich tun?' — The uncertainty attaching to 'Look Don't Touch' (written by Frank Ifield; no credits on the CD release) was resolved for us at the very last moment, through contact with Bud Gray, who is responsible for the splendid 'Unofficial Frank Ifield Web Pages': we are grateful to Bud, and to Frank himself, for dealing with our question so promptly.

3b

CD documentation, especially when it comes to **composer credits** generally, is often poor, and we have made strenuous efforts to attain accuracy.

So, for example, the surname of Jack Nitzsche, a co-writer of UP WHERE WE BELONG, is variously given by the discs on which this number is found as Nitzshe, Nitzche and Vitzche; and “Carson”, entered for THE LETTER by whoever devised the credits for *From Hank Bruce Brian And John*, is in fact the *middle* name of Wayne Thompson. — Such carelessness is naturally commoner with overseas releases, which come up with some real gems (THE FLYDER IN THE SPY is one). But the standards attained in this department by EMI UK itself are not as impressive as they should be: to take one example only, the standard of proof-reading for both sets of credits on the Digipak *Out Of The Shadows* is appalling.

3c

Also, the order given for *composer credits* involving two, three or four Shadows-members can vary considerably (e.g. Welch/ Marvin/ Bennett *or* Marvin/ Welch/ Bennett). Here in the interests of consistency we have generally relied on the credits registered by the primary releases.

3d

The published pseudonymns for the *composers* of FBI, GONZALES and SHOTGUN have been reported, together with a brief bibliographic reference/discussion in each case.

4

Recording dates and *personnel* involved are given wherever known. For the overwhelming majority of recordings, the participants can be precisely specified; there are some notable exceptions however, and these are highlighted as they arise.

In the case of the Album *The Hank Marvin Guitar Syndicate* we have economised in our listing of the array of guitarists used by registering simply “Hank Marvin et al.”. The “others” were: Alan Parker, Kevin Peek, Paul Keogh, Alan Sparks, Les Thatcher, Vic Flick, Colin Green, Rickie Hitchcock, Chris Rae. With a further Album, the eponymous *Hank Marvin*, and related releases of around this period, we have not recorded personnel in view of the imprecision of the information available. In the liner-notes to the CD *The Original Hank Marvin With 10 Bonus Tracks*, Hank states: “On guitars, it was mostly Vic Flick and he was assisted by Alan Parker ... On bass guitar it was mostly Herbie Flowers but I think that Dave Richmond played bass on a few tracks. The pedal-steel guitar was either Pete Willsher or B. J. Cole. The drummer was Rex Bennett ...” — As for the notorious problems posed by the Album *Shades Of Rock*, bass guitarists mentioned for the sessions (but very vaguely) are: Dave Richmond, Herbie Flowers, Brian Hodges; controversy still surrounds the participation of John Rostill. In the circumstances, we have thought it best to close the personnel data for each of the tracks with a vague “+ b/g”.

Recording dates are a different matter entirely. There is no wholly reliable reference work for the EMI years — not that there ever could be anything wholly reliable, given the nature of the documentation. The authors of *That Sound!* made available for the first time extensive (though not exhaustive) listings for The Drifters/ Shadows which on their own admission were liable to harbour errors. We have been able to correct some of the errors ourselves, and to fill in the gaps, by reference to other material scattered in various places, and by a visit to EMI Archives at Hayes in July 2004. In addition, Dave Herbert generously placed at our disposal a list of modifications and additions to the *That Sound!* listings. His opportune intervention means that for the 60s the session data assembled in this book can claim to be far fuller and far more accurate than anything that has appeared to date.

For the 1970s the story is rather different. We have to report that the Shadows Archive at Hayes was in a grave state of disarray. Much of the relevant material (particularly actual recording sheets) has been removed or misplaced by person or persons unknown: astonishing as it may sound (and despite strenuous efforts on the part of the Archives staff while we were there), there was not a single scrap of documentation to be found on the Albums *Shades Of Rock*, *Rockin' With Curly Leads*, *Specs Appeal*, *Tasty* or *String Of Hits*. Here again we are deeply indebted to Dave Herbert for coming to our assistance: he provided at short notice some key dates for these years. Surviving documentation allows one to draw a broad picture of when the essentials of the various Albums were recorded, as follows:

Shades of Rock within a three week period from 11 March 1970; *Rockin' With Curly Leads* during February/March 1973; *Specs Appeal* in the course of April, May and August 1975; all the new tracks of *Tasty* in March/April 1977; and *String Of Hits* in June/July 1979.

An unexpected find at Hayes which is sure to interest aficionados was a substantial collection of paperwork relating to the 1980 Polydor Album *Change Of Address*: the backing tracks, it turns out, were laid down at Abbey Road and Hank's lead guitar overdubs were recorded at Radlett between 11–15 February that year.

For the Polydor period, no session details are to hand, or, as it seems to us, ever likely to be: numbers were generally put together on a highly cumulative basis, with individual band members regularly making their own contributions to a given piece or pieces independently: a process already well under way in the 1970s.

It should be noted that our concern in this book is exclusively with recording dates, and *not* with close details relating to the individual sessions: the number of “Takes” required for a given number seems to exert a fascination over some Shadows fans, despite the fact that a “Take” is by its very nature a most imprecise term (almost ludicrously so, in fact): we regard it as very much a side issue, though “Take” numbers are indisputably important as identifiers, to distinguish one version of a given number from another.

5 Where appropriate, the *first UK release*, in mono (M) and/ or stereo (S)/ mock-stereo (Mock S), is noted. Information about earlier overseas first releases in stereo (fully documented in the Reference Discographies) are provided where apposite; otherwise, it may be assumed that UK release coincides with first release.

6 The *disc-titles* used for the Track Listings are those enumerated in CD Catalogue 2: thus for example “Original Chart 1/2” refers to *The Original Chart Hits*, Disc 1 Track 2, “Themes 6” to *Themes And Dreams* Track 6.

7 Organisation of listings: discs are itemised in alphabetical order, first UK, then overseas issues. Examples (for asterisks see under **8**):

AFRICA

- Compact 6**
- Diamonds 10
- Life Story 2/17
- RD Collection 6/11
- Themes 8
- XXV 1
- Holland*
- Guitars In Love 1*

SANTA ANA

- Dance With Sh/Sound Of Sh 23*
- Sound Of Sh Digipak 9
- France*
- FBI 2/21**
- Sound Of Sh 9

8 A double asterisk (see examples above) marks the *first appearance in CD format* among the issues considered in this Guide; where there are both UK and overseas releases, asterisks are used thus: double (first overall) and single (first in the other category). So, in the case of AFRICA, *Compact Shadows*** [UK 1984] is first overall, *Guitars In Love** [Holland 1987] being the earliest overseas release; conversely with SANTA ANA the first release overall is *FBI*** [France 1989], the “2 on 1” *Dance With The Shadows/ The Sound Of The Shadows** [1991] being the first UK airing. Where apposite, “firsts” for *both* mono *and* stereo issues within a given entry are identified.

9 A continuous record is also kept of the *non-appearance on CD* of variants, mono implementations etc.

10 The *status of tracks* (mono, stereo, mock-stereo) is always spelled out for the sake of clarity, even for issues which surfaced well after mono recordings were a thing of the past.

11 *Track-timings* are given only where there is some special reason for doing so. Fades naturally lend themselves to minor pruning, which we only highlight in special cases (occasionally arranged endings vanish from view).

12 *Variant versions and mixes* (see further Introduction) are listed separately, and discussed in full. In general, studio versions precede live versions; Shadows EMI comes before Shadows Polydor; Shadows before Marvin (Welch) & Farrar, Marvin (Welch) & Farrar before Hank Marvin. So for example APACHE follows the order:

Shadows EMI STUDIO, EMI LIVE
Polydor STUDIO, Polydor LIVE
Marvin & Farrar LIVE
Hank Marvin LIVE

13 At the end of each entry there is a *track reference number* related to one of the three Discographies, together with references where apposite to the two *reference works* *The Shadows At EMI* and *The Shadows At Polydor*.

B: CLIFF RICHARD & THE SHADOWS

Cliff & The Shadows (Drifters) material (song-titles in lower case, as opposed to upper case for those of The Shadows etc.) is also documented, with reference numbers moving through the recordings alphabetically from **CR 1** through to **CR 220** (with sub-divisions for alternative versions/mixes, of which there are a fair number). However, we have not set out to list Cliff CDs with group input exhaustively (if possible at all, a mammoth task quite outside the scope of such a book as this) but very selectively, on the basis of (a) all primary CD releases; (b) noteworthy releases singled out in *The Shadows At EMI* pp. 32–34; and (c) a few significant releases that have appeared since.

There now follows a list in alphabetical order of the discs (UK in origin, unless labelled otherwise) cited in these Listings, headed by abbreviated titles where apposite. Angular brackets enclosing the titles of one or other of the Albums making up a “2 On 1” issue indicate the non-participation of The Shadows, e.g. *Cliff Richard / {Don’t Stop Me Now}*. For most discs in this list all relevant tracks are cited; for a few of the more uncommon tracks

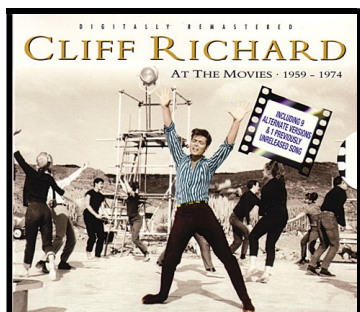
less familiar discs (signalled below with an asterisk) have had to be called in: these are cited, in the absence of anything more mainstream, *only* for the uncommon Cliff/Shadows tracks, not in their entirety. Some primary Albums are represented by more than a single CD issue: this is to ensure that both mono and stereo implementations are represented in the Listings. To take one example, one issue of *When In Spain* is entirely in stereo, another is a mixture of both mono and stereo (despite the claim on the front cover that it is in stereo throughout!).

Note Front cover pictures of a number of these CDs are to be found elsewhere in this volume in relation to Shadows' releases and consequently are absent here.



At Movies

Cliff Richard At The Movies [2 CD]
EMI 7243 852790 2 7 (July 1996)



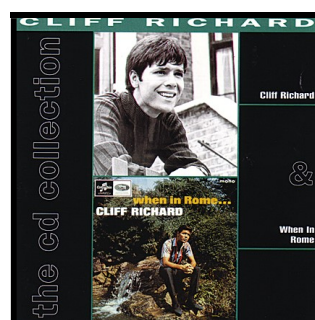
Cliff Richard/ When In Rome
EMI 0777 7 80429 2 1
(November 1992)

****Best Of CR & Sh***

*The Best Of
Cliff Richard & The Shadows*
[5 CD Box Set], Reader's Digest
B99001BB3 (November 1999)

Cliff Digipak

EMI 7243 4 95438 2 9 (June 1998)



Cliff Sings

EMI 7243 4 95439 2 8 (June 1998)



Dance With CR [France]

Dance With Cliff Richard [2 CD],
Magic Records 3930083 (April 2001)

Easily Fall [France]

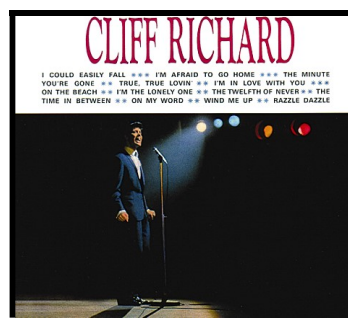
I Could Easily Fall [2 CD]
Magic Records 3930086 (July 2001)

Cliff/ Cliff Sings

EMI 7243 5 34699 2 4 (August 2001)

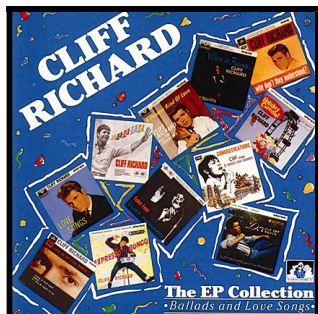
Cliff Richard/ {Don't Stop Me Now}

EMI 7243 541084 2 6
(September 2002)



EP Collection

*The EP Collection:
Ballads And Love Songs*
See For Miles SEE CD280 (1989)



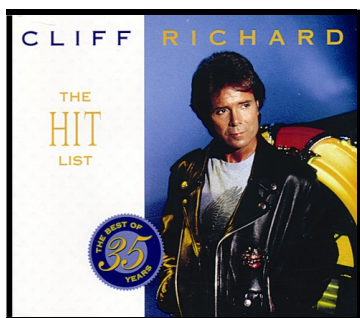
Established 58/ Best Of Cliff
Established 1958/ The Best Of Cliff
EMI 0777 7 80450 2 1
(November 1992)

Finders Keepers/ Cinderella
EMI 0777 7 80435 2 2
(November 1992)

40 Golden
40 Golden Greats [2 CD]
EMI CDS 792425 2 (June
1989/1998)

{Green Light}/ Thank You
{Green Light}/ Thank You Very Much
EMI 0777 7 80496 2 3 (October
1993)
See also under ***Thank You*** below

Hit List



The Hit List [2 CD]
EMI 7243 8 30917 2 0 (October
1994)

Hits Inbetween
The Hits Inbetween
EMI 7243 4 96915 2 0
(September 1998)

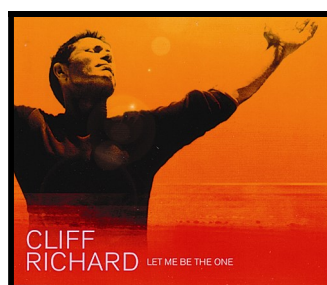
Kingston [x 2]
*The Cliff Richard Show:
Live At The ABC Kingston 1962*
Two separate issues
(March/ April 2002):
EMI 7243 537931 2 8
(Special Limited Edition)
& EMI 7243 537342 2 0

Listen To Cliff Digipak
EMI 7243 4 95441 2 3 (June 1998)



Listen To Cliff/ 21 Today
EMI 0777 7 80420 2 0 (October
1992)

Let Me Be SINGLE



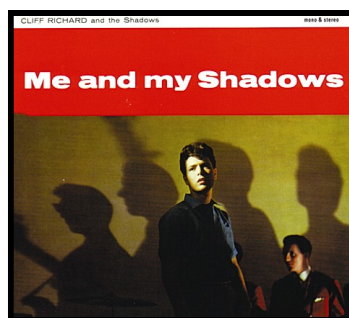
Let Me Be The One
 CD Single
 Papillon CLIFF CD2 (2002)
 [contains one of the “Kingston”
 tracks]

**Love Album* [Singapore]
The Love Album
 EMI 7243 8 56818 2 0 (1997)

Love Is Forever/ {Good News}
 EMI 7243 541085 2 5
 (September 2002)



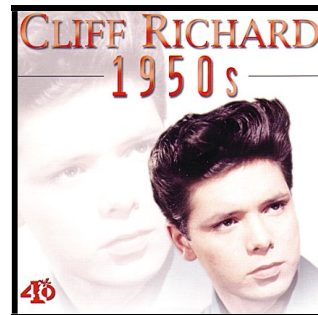
Me And My Sh Digipak
Me And My Shadows
 EMI 7243 4 95440 2 4 (June 1998)



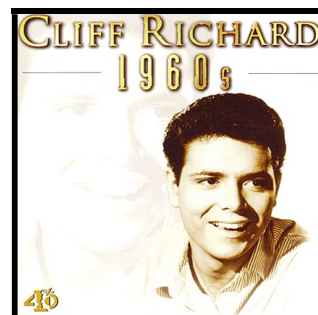
Me And My Sh/ Listen To Cliff
Me And My Shadows / Listen To
Cliff!
 EMI 7243 5 34700 2 9 (August 2001)



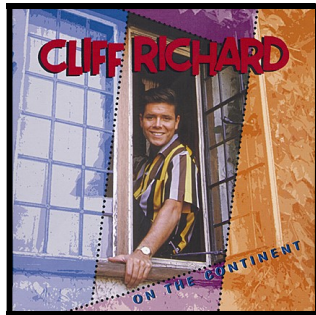
1950s
Cliff Richard: 1950s
 EMI 7243 5 40061 2 8 (June 2002)



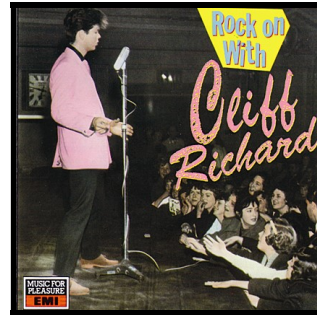
1960s
Cliff Richard: 1960s
 EMI 7243 4 97133 2 1 (October
 1998)



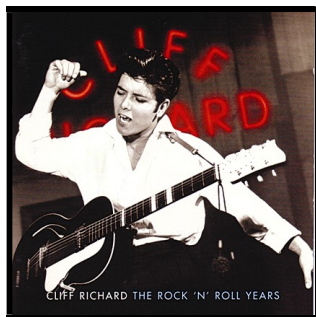
On Continent [Germany]
On the Continent [4 CD Box Set]
 Bear Family Records
 BCD 15 903 EI (1997)



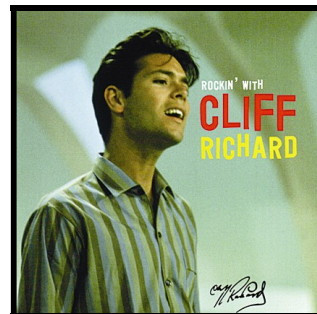
Rock On
Rock On With Cliff Richard
 EMI MFP CD–MFP 6005
 (CDB 7 52012 2) (1987)



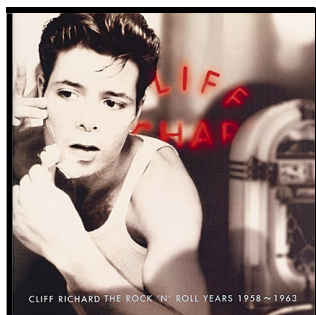
Rock 'n' Roll
The Rock 'n' Roll Years
 EMI 7243 8 59309 2 8 (July 1997)



Rockin'
Rockin' With Cliff Richard
 EMI 7243 4 93090 2 9
 (1997; reissue March 2003)



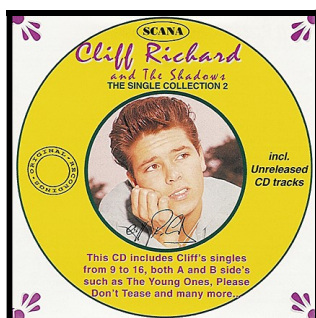
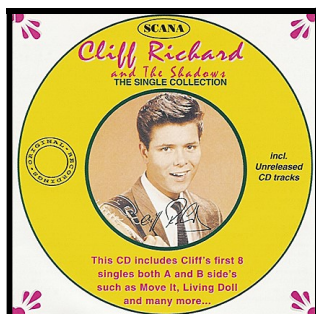
Rock 'n' Roll BOX
The Rock 'n' Roll Years 1958–1963
 [4 CD Box Set]
 EMI 8 57881 2/4 (June 1997)



****Single Collection*** [Norway]
The Single Collection [2 CD]
 SCANA 95059 (1995)

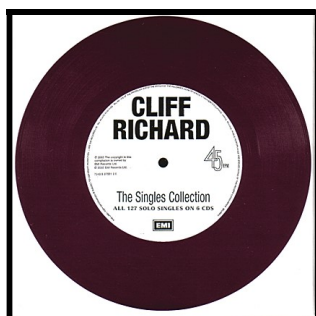


Also issued as two separate CDs,
SCANA CD95015/ CD 95018



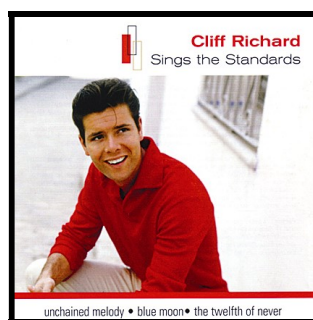
Singles Collection

Cliff Richard: The Singles Collection
[6 CD Box] EMI 7243 5 37551 2 6
(August 2002)



Standards

Cliff Richard Sings The Standards
EMI 7243 591059 2 5 (August 2003)



Summer Holiday

EMI MfP CD-MFP 6021
(CDB 7 52058 2) (April 1988)

Summer Holiday Special [x 2]

Summer Holiday:

Special Limited Edition

EMI 7243-543999-2-3 and

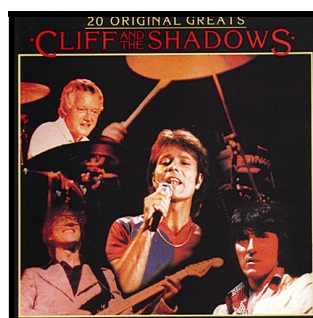
EMI 07243-543995-2-7

(January 2003 + September 2003)

20 Original

20 Original Greats

EMI CDP 792421 2 (July 1989)



21 Today Digipak

EMI 7243 4 95442 2 2 (June 1998)

21 Today/ 32 Minutes

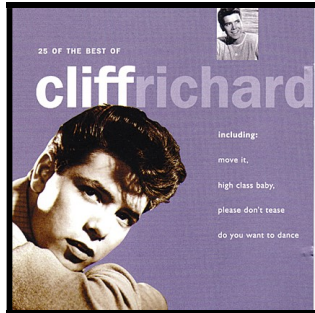
21 Today/ 32 Minutes

And 17 Seconds With Cliff Richard

EMI 7243 5 34701 2 8 (August 2001)

25 Best

25 Of The Best Of Cliff Richard
EMI 7243 8 56977 2 2 (May 1997)



32 Minutes Digipak
32 Minutes And 17 Seconds
With Cliff Richard
EMI 7243 4 95443 2 1 (June 1998)



[**32 Minutes**: now superseded and not cited here]/ *When In Spain*
[*32 Minutes And 17 Seconds*
With Cliff Richard]/ *When In Spain*
EMI 0777 7 80423 2 7
(October 1992)



Thank You

Thank You Very Much
EMI 7243 473356 2 4
(July 2004)
See also under **{Green Light}** ...
above

Thunderbirds Are Go!

EMI 0777 7 99966 2 9
(August 1992)

Want To Dance [France]

Do You Want To Dance [2 CD]
Magic Records 5270942 (May 2000)

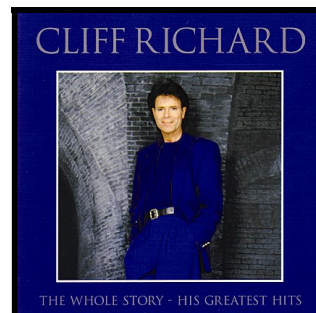
When In Spain/ {Kinda Latin}

EMI 7243 541086 2 4
(September 2002)



Whole Story

The Whole Story —
His Greatest Hits [2 CD]
EMI 7243 5 29322 2 1 (October
2000)



***Wonderful Cliff** [Italy]
Fremus CDFR 0564 (1994)

Wonderful Life/ Aladdin
Wonderful Life/
Aladdin And His Wonderful Lamp
EMI 0777 7 80426 2 4 (October
1992)

Young Ones
The Young Ones
EMI MFP CD-MFP 6020
(CDB 7 52057 2)
(April 1988)

Young Ones [Holland]
The Young Ones
Disky S1 901 615 (January 2004)

