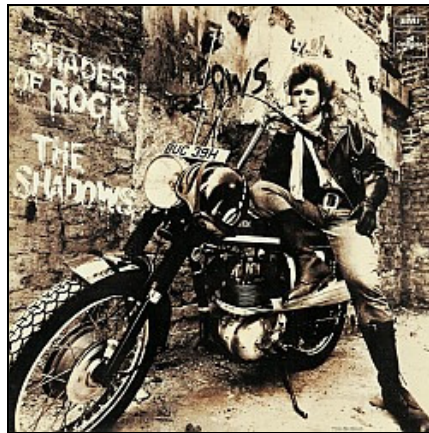


1970

The Shadows were kept alive to appear on Cliff's TV show, and a charting Album appeared in October. In fact, Hank Marvin was in the spotlight far more, by virtue of his appearances in the Cliff TV series as all-round entertainer, of recording (though sparingly) with Cliff and on his own account, and also of turning down an offer from Roy Wood in March to join The Move — not as eccentric an offer as it has often been made out to be, given Wood's musical direction in the early 1970s (or directions rather: he was immensely versatile and resourceful). On top of that, because of his success on the Cliff TV shows, Hank was offered the chance to record a 'trial' set of six TV shows of his own. He would be the host/ star and the shows were to be a mixture of music from Hank, music from guests, interviews (chat show element!) and comedy sketches. The writers were to be Sid Green & Dick Hills of Morecambe & Wise fame (this was pre-Eddie Braben). A pilot script was written but never recorded, as Hank Marvin himself was to make an unexpected move in the course of 1971, in tandem with Bruce Welch and John Farrar: see Introduction to 1973 below. "I could have become," mused Hank, "a sort of Victor Borge of the guitar!"

October 1970 LP
Columbia SCX 6420
Shades Of Rock



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We come now to The Shadows' Album that most, it seems, love to hate, or simply ignore, though it sold tolerably well at the time, making No.30 in the charts. It was put together in a three week period from 11 March 1970 by Hank Marvin and Brian Bennett, with Alan Hawkshaw on keyboards playing an influential part. Different bass guitarists were employed, but no precise records have ever been discovered: they included Dave Richmond, Herbie Flowers and Brian Odgers (aka 'Badger'; not, as is commonly stated, Brian Hodges; thanks to Mo Foster for this), and also, according to group members, John Rostill (playing on two tracks, according to Brian Bennett in conversation with Stuart Duffy; nobody could remember the two in question), though some have disputed this claim. Mo Foster suggests as candidates for the two Rostill tracks LUCILLE and SATISFACTION: "The sound is more 'woody' like a Burns,

and the timing is a little suspect (generally session players had great ‘time’). He adds: “As for the other tracks, a lot sound like Herbie — part of his trademark sound then was the ‘swoop’”.

Stuart Duffy throws further light on the question: “SOMETHING: I am almost certain this is Herbie Flowers on bass. It is very much in his style for the time, and I am sure Brian mentioned this at the time. I have checked this with a friend who was with me and he thinks Brian said Herbie. It is definitely not John. I have a live tape of The Shadows playing this in what was John’s last appearance with them in mid-1970 (they opened the Sheffield Fiesta Club) and John’s bass is not at all similar although the arrangement is the same.” — “MEMPHIS: this is definitely Herbie Flowers on bass. Brian Bennett said so, and as it was my favourite track I remembered it!” — GET BACK: “This is Dave Richmond on bass. I remember Brian saying: ‘Do you remember John’s fuzz box? Well, Dave used it on here’. John’s fuzz box, the one on BOMBAY DUCK, had a setting whereby when you pressed the pedal the effect was on and when you let it go it was off. Normal pedals you had to click on and off but this was unique at the time. It had no latching device”.

Various pronouncements on the set, both direct and indirect, have been made from time to time by the major players. Hank Marvin has asserted that at this period he was only touring and recording “for the money”; Brian Bennett in the 1990s stated: “*Shades Of Rock* was dreadful, it had no direction at all ...” [*editor’s note*: this latter judgement is patently wide of the mark], while Alan Hawkshaw in contrast declared in 2000: “It was a different sound for The Shadows but it was a good Album”.

It is the critic’s job to present an uncoloured view, setting aside such *post eventum* verdicts, particularly as artists are often prone to speak dismissively at long remove of what they perceive fans dislike, commonly, it has to be said, on the basis of the haziest of recollections of tracks and grooves which avid fans know like the backs of their hands. It is certainly the case that *Shades Of Rock* marks a pretty radical departure in style: after all, the Marvin-Welch partnership that gave The Shadows their distinctive identity was now no more, and a guitar-keyboards collaboration was adopted in preference. It is hard to see how such a line-up was actually forced upon the group. After all, there were plenty of able guitarists around who could have acquitted themselves well enough on rhythm guitar if so desired, and in the event the Album does incorporate such accompaniment, presumably dubbed on by Hank.

However that may be, the keyboards play a major role, frequently a dominant role, and they are often, not unexpectedly given Alan Hawkshaw’s involvement, jazz-flavoured, or if not that specifically, florid or even convoluted. In addition, the bass guitar parts on this record are much more prominent in the mix and much busier in general execution. On top of all this, recourse to studio trickery is taken to new levels, with extensive, sometimes unbridled use of overdubs, distorted guitar, backwards recording and other artificially generated effects. But rather than merely enumerate these characteristics, we can attempt to explain them.

Shades Of Rock, can be described as sophisticated rock with a jazz-slant. A more specific label (if you prefer the tidiness of labels) would be ‘progressive rock’ in its UK manifestation (in vogue after all in the late 1960s/ 1970s), neither rock nor jazz but a fusion, played with great virtuosity, drawing extensively on electronic instrumentation and in particular keyboards, the latter often interacting with electric guitar and sharing solo spots with it; and let us not forget the off the wall record sleeve, one of the trademarks of the movement!

In fact, although the styles are not *precisely* comparable, *Shades Of Rock* has to be viewed against the background of Brian Bennett’s own solo activities and his interest

in genre-blending/ -crossing and moving beyond the bounds of guitars/ drums, both before (notably *Change Of Direction*) and after (notably *Collage — Misty*), Alan Hawkshaw as it happens being involved in both ventures. In a sense, though there is no classical admixture in this case, The Shadows here anticipate by almost a decade the experimentalist approach to instrumental music-making adopted by Sky.

The unpopularity of *Shades Of Rock* (a suggestive title in itself), may have stemmed as much as anything from conservative reaction to the style, though the end product is undeniably patchy. Considered in its own terms, however, and taken as a whole, it is by no means a contemptible piece of work. When played on high resolution equipment with a wide dynamic range, capable of producing a clear stereo soundstage and well defined bass, some tracks sound positively spectacular. Indeed, Phil Jarvis, on his Website devoted to the works of Brian Bennett, detects both dynamism and stylistic versatility in the latter's contribution.

A final observation. Little or nothing in the set suggests that it was cobbled together in a hurry. No inferences can be drawn either way from the three-week span reportedly devoted to the project. We simply do not know how intensive or otherwise the recording process was. What we can say with assurance is that The Shadows themselves had worked in the studio much more speedily, sometimes very speedily, in the two or three years preceding disbandment.

[230] PROUD MARY
(John Fogerty)

With an exuberant, multi-faceted and much-covered composition on the unlikely-sounding subject of a Mississippi riverboat, Creedence Clearwater Revival steamed to USA No.2 (and UK No.8) in 1969. This punchy opening track may be different in style from anything on the egregious follow-up *Rockin' With Curly Leads*, but it is at least the equal of anything on it. Hank Marvin fans may not care for the way he recedes from the main stage towards the close of the track, but he has plenty of opportunity to display his virtuosity up to that point; the basslines (played by Herbie Flowers, surely) are astonishingly forceful and fluent, particularly when interfacing with Hank's solo spots; and Alan Hawkshaw is on top form, especially in the outro. An attractive alternative, much rougher round the edges and certainly not at all 'arty', is The Ventures' workout from late 1969 (LP *Swamp Rock*), enlivened by some funky harmonica and pounding piano.



[231] MY BABE
(Willie Dixon)

Little Walter (Jacobs) was the first to record this composition, which, as Ray Steer notes (*Pipeline* 63 [2004] p.65), was based on the gospel song 'This Train', in 1955; many followed with cleaner cut renditions, among them Cliff Richard (in 1959, on the Album *Cliff*), evidently in the wake of Ricky Nelson on his eponymous Album from 1958. As background to our particular version one has to go back to the gritty, dirty blues of the first named above, though dirty is perhaps too mild a term for the hydraulic rumblings generated by the organ near the start. Hank follows up a bluesy-sounding guitar solo with a further distinctly 'new-age' styled electronic workout. This is heady stuff, most certainly in the experimental category, and no, it is definitely not at all like The Shadows of yore.

[232] LUCILLE
(Albert Collins/ Richard Penniman)

A stellar classic of the genre, Little Richard had a hit with this million-seller in 1957 (USA No.21/ UK No.10); it was presently picked up by The Everly Brothers, who gave it their own distinctive treatment (bolstered by eight Nashville guitars!), scooping up a USA No.21/ UK No.4 in 1960. The group take this at a nice easy pace, with a groovy silky-smooth lead guitar line firmed up in due course by dual tracking, and interspersed quite effectively by mean-sounding, strident outbursts from keyboards and guitar before picking up again to cruise into the fade-out. A similarly-styled if cleaner-cut, milder-mannered guitar instrumental had already been tried by The Ventures on their 1962 LP *Mashed Potatoes & Gravy* (the Single version is tricked out with female vocalising).

[233] JOHNNY B GOODE
(Chuck Berry)

A much-visited song, which became one of the staples of rock groups of the late 1950s/ 1960s, including The Beatles; it had charted for an unstoppable Chuck Berry in 1958 (USA No.8). Hank takes this one by the scruff of the neck, attacking it with a gusto and raw energy that one would have liked to see more of from the front-man to what many regard as the best instrumental group of the 1960s. In doing so he produces his most exhilarating Shadows' workout since [171] TENNESSEE WALTZ on *Jigsaw* in 1967. There is an effective jangly keyboard break before the minute is up as a prelude to a fresh assault from lead guitar, and Hank's strident dual-tracked solo at 1:51 really is something to write home about. One of the true marvels of the 70s!

Just as absorbing is Nokie Edwards' dazzling workout on The Ventures' set (a set which shares some common ground with the atypical *Shades Of Rock*) *Hollywood Metal Dinamic* [sic] *Sound 3000*, released on cassette in Japan in 1981.

[234] PAPERBACK WRITER
(John Lennon/ Paul McCartney)

The Beatles had long shown that they were in a class of their own by the time that this number, probably more widely admired now than it was then, stormed to the top of the charts either side of the Atlantic in 1966. This version, underpinned by an intricate bassline even busier than that of the highly distinctive original (McCartney using a Rickenbacker), bounces along like Bo Diddley in overdrive, with a couple of lyrical-sounding interludes to slow the pace.

[235] (I CAN'T GET NO) SATISFACTION
(Mick Jagger/ Keith Richard)

In 1965 this much-covered song with its now famous opening riff (inspired by Martha & The Vandella's 'Dancing In The Street') provided satisfaction aplenty for The Rolling Stones: their fourth consecutive UK — and their first USA — No.1; global sales of four and a half million were reported by mid-1966. Here there are a couple of stylish beat-group-orientated organ passages, but the number has a bit of a struggle to get going, and Hank's improvised break at the close could have been brought in a bit sooner to brighten things up. Still, it is streets ahead of the disappointing tea-party-styled organ-led rendition by The Ventures, 1965 LP *The Ventures A-Go-Go*.

[236] BONY MORONIE
(Larry Williams)

Much admired by The Beatles (John Lennon in particular, who would record it on his 1975 Album *Rock 'n' Roll*), composer Larry Williams had a 1957 No.14 hit in the USA with this song about a girl who is all skin-and-bone. The Shadows' version is mercifully short: the last three quarters of a minute are devoted to an assortment of inarticulate sounds (with Brian Bennett on kazoo according to Stuart Duffy) and singularly unfunny funny voices. It had all been done before, and much more effectively. Come back, [180] CHELSEA BOOT, all is forgiven.

[237] GET BACK
(John Lennon/ Paul McCartney)

This back-to-basics Ivor Novello Award-winning Single took The Beatles (who drafted in American R & B organist Billy Preston for extra pep) to the top spot in both the UK and USA charts in 1969. The strong point of the song was not so much the tune as its delivery. It makes an uninspired instrumental, though when Hank does go into free flight things look up, if only temporarily. Further experimentation with the 'hydraulic' organ effect was definitely not a good idea.

[238] SOMETHING

(George Harrison)

A marvellous piece from an even more marvellous Album, and Harrison's first Beatles' A-side, this much-covered Ivor Novello Award-winning song earned The Beatles a UK No.3/ USA No.4 in 1969. This is more like the Hank of his 1969 solo Album: ample tonal variety with plenty of room to breathe, the accompaniment being not too obtrusive.

[239] RIVER DEEP, MOUNTAIN HIGH

(Phil Spector/ Ellie Greenwich/ Jeff Barry)



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Aided by a rapidly disillusioned Phil 'Wall Of Sound' Spector, who had entertained the highest expectations of this big and expensive production number, Ike & Tina Turner enjoyed a UK hit (only a trifling USA hit, though, peaking at No.88) in 1966 (No.3) and again in 1969 (No.33). Our version is dominated by an excessively pounding rhythm, presumably in an effort to achieve an expansive soundstage. Not one of the Album's finest moments. The jazz-flavoured piano fills sound wholly incongruous, while the outro is over-extended to the point of absurdity.

[240] MEMPHIS

(Chuck Berry)

One of three Chuck Berry numbers that graced the unexceptional 1958 US teen movie 'Go Johnny Go'. First issued on the Chess label (as a B-side) in 1959 as 'Memphis Tennessee', it saw UK chart action in 1963 (No.6 for Chuck Berry [marketed as 'Let It Rock'/ 'Memphis Tennessee'], No.19 for Dave Berry & The Cruisers). It would also hit the charts as 'Memphis', the title adopted on this 1970 Shadows' Album: Lonnie Mack (an instrumental, attracting a swinging imitation from The Ventures, 1963 LP *Let's Go!*) and Johnny Rivers (both USA); The Faces (UK). Here is a version that matches and perhaps surpasses [233] JOHNNY B GOODE considered earlier: Hank in sizzling form, a superbly tight all-round performance truly worthy of The Shadows of the mid-sixties, with a beautifully undulating bassline throughout.

[241] WHAT'D I SAY
(Ray Charles)

One of the milestones in the evolution of popular music, this song, visited by such megastars as Jerry Lee Lewis, Bobby Darin and Elvis Presley, was first released by its composer in 1959 (USA No.6); The Ventures recorded a slick version with keyboards and groovy lead guitar interventions, dated by an informed source to 1962 (unissued until the 1999 CD *In The Vaults Volume 2*). The Shadows' rendition is a trifle too meandering and unfocused to make much of an impact. Not an especially well-chosen closing number.

1973

In August 1970, with an eye on the recent successes of Crosby, Stills & Nash and Simon & Garfunkel, Hank Marvin and Bruce Welch decided to form a new group with the focus on vocals; Australian John Farrar was approached to join. Accordingly, in the opening months of the following year, Marvin, Welch & Farrar appeared on five of thirteen Cliff Richard BBC1 TV shows, and in the course of 1971 released two Singles and two Albums; the first of these charted, peaking at No.30, while both were well reviewed, at times glowingly reviewed, in the music press. During 1972 Bruce Welch departed, leaving Marvin & Farrar to pursue the vocal connection. In 1973 the duo issued an LP and a Single, neither of which made any impression on the record-buying public. Indeed, fans attending MW&F/ M&F concerts had consistently clamoured for [12] APACHE and the other classics. Although on one level Marvin & Farrar, with or without Welch, could be seen as a modernising extension of the vocal harmony work of The Shadows in the 60s (see under July 1965, introduction to Album *The Sound Of The Shadows*), the change of direction was to prove too radical for a group who, without any serious or at least durable opposition, had secured the title of the UK's premier instrumental combo. Bruce Welch in a 1993 interview: "We were fed up with the instrumentals and wanted to give people something to listen to, to think about, something with a definite statement. They just didn't want to know" (*SCOFA* 33 [1994] p.11).

And so, in 1973, bowing to the inevitable, The Shadows regrouped. (Bruce Welch, *Rock 'n' Roll ...*, pp.190–191: "EMI had been trying to get the group together again... they realised there was still a large market for the type of music we had played before and wanted to exploit it. In the past we had resisted any attempts, but now things had changed and we had nothing to lose. It was a great opportunity for me because it gave me something positive to do with my life again, to occupy my time, and it was good therapy."

The Shadows were: Hank Marvin, Bruce Welch, John Farrar and Brian Bennett, with Alan Tarney on bass. (John Rostill was the natural choice for bass, a point insisted on repeatedly since by all three core members of the group independently in interviews with Rob Bradford, but he was contracted to Tom Jones and in any case died in tragic circumstances in November). The immediate result was the release of a Single in October and an Album, quite heavily publicised, in November, the latter entering the charts at No.45 and vanishing from view the moment it had done so. It very much looked as if their fanbase had been severely eroded in the course of their flirtation with full-time vocalising, with an image, as we have seen, far removed from their beat-group origins (a Shadows survey in a Radio 1-based publication from 1973 revealingly described the lineup, rather uncharitably admittedly, as "a sort of bow-tie and tuxedo version of Crosby, Stills & Nash"). In fact, despite the widespread admiration this body of work attracts today, there were many Shadows followers at the time who will no doubt have watched the trio repeatedly on prime-time television but who simply did not want to know when it came to expanding their record collections — an attitude that was to confront Hank Marvin when he turned his hand to primarily vocal Albums in the early 1980s.

Ironically, in the event, the real upturn in the fortunes of the reincarnated Shadows would stem not from the release and promotion of an instrumental Album, but from a wholly external cause: the suggestion that they should represent Great Britain in The

Eurovision Song Contest of 1975. They would have to wait a while longer before their instrumental prowess recaptured chart recognition.

October 1973 Single, EMI 2081
[242] TURN AROUND AND TOUCH ME:
[243] JUNGLE JAM
(John Farrar/ Brian Bennett/ Hank Marvin/ Bruce Welch)

Both sides of this Single, The Shadows' first release on the recently established EMI label, were to be found on the *Rockin' With Curly Leads* Album released a month later. Really, the quality was such that it should have been a double A-side. TURN AROUND AND TOUCH ME was a slow wistful number highlighting Hank's brilliant phrasing and that cantabile tone of his as he melted the notes in the finest Shadows' tradition — occasionally double-tracked in thirds. Bruce and John (Farrar) provided a strong yet restrained acoustic backing and there was a "synth-like effect" too (see below, introduction to *Rockin' With Curly Leads*). Clean, uncluttered production work rounded off a good number.



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JUNGLE JAM (presumably a jam session that resulted, to their ears, in a tribal sound!) was slower, heavier and more powerful, almost progressive even. Synth-like effects and bass/rhythm contribute nagging ostinato riffs over Brian's voodoo-like repetitive 'jungle' tom-tom drum patterns. On this lengthy track Hank experiments with a variety of licks and solos to great effect. At the finale he spirals off into a free-fall 45-second solo that Eric Clapton would have been proud of. Great stuff!

“... by the time they were ready to cut the album [see above] they still hadn't titled the original material, so they just referred to them by number in the studio. For example JUNGLE JAM began life as 'No. 8'” Tony Hoffman in *Shadsfax* 13 (1997) p.7. — The A- and B- side were reversed more than four months after the original issue.

November 1973 LP

EMI EMA 762

Rockin' With Curly Leads



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This was the first UK Shadows' Album to have a gatefold sleeve (they were becoming more widely used in the early 70s; the three M(W) &F Albums all sported them). Perhaps as an inducement to fans who had turned their backs on the erstwhile Shadows to reconsider, there were no vocals in this set, recorded in February/ March 1973. Indeed, there were only two cover versions, the rest being group originals, no doubt representing a further attempt to get back to The Shadows in what was popularly conceived to be their purest form.

A positive novelty, and for many fans certainly an unwelcome development, as being no substitute for the orchestral accompaniment provided by Norrie Paramor and firmly associated with past glories, was the introduction by John Farrar of what may be called a "synth-like effect" (see below), with variable results. The other immediately obvious aspect of the set was the almost constant incorporation of a second lead-guitar part from him. The result, with the contrasting styles and variations in tone, was often quite striking: it is a moot point though whether many diehard Shadows fans of the time saw it quite that way (despite Hank Marvin's relatively recent preoccupation with dual-tracking/ multi-tracking), inured as they were, and no doubt often yearning for a reversion to, that pure clean-cut sound of which Eric Clapton spoke so warmly in his famous testimonial.

Still, *Rockin' With Curly Leads* is beyond question a resourceful and inventive Album, though the claim that it "incorporated the best (and only the best) developments in rock guitar playing that had occurred since 1960" (Jim Nugent) seems overstated, and certainly calls for elucidation. John Farrar was to stay with the group for a while longer and his influence would be felt while he did, but once he had departed at the beginning of 1976 for pastures new, no supplementary lead guitarist was recruited, and much of the raw edge and stridency pervading the Album presently under discussion evaporated. (In an interview presented in *International Musician* [February 1976] p.83, Hank Marvin took stock in these terms: "... we would have to rethink the vocals because we wouldn't have John's falsetto. Even instrumentally, we used to do a lot of dual guitar lines so all that would change".) At the same time, though the "synth-like effect" would exercise a less prominent role in the 1977 Album

Tasty, synths/keyboards were destined to be an indispensable part of the group's armoury over the closing years of the 70s and into the 80s and beyond.

Note on the “synth-like effect” In our initial draft we referred to John Farrar's use of “synths”, but Stuart Duffy notes that there were no synths as such on the Album, though “John did use his Maestro Effects Box, which was incredible at the time; he used it on *Second Opinion* [viz., the November 1971 LP from Marvin, Welch & Farrar] too”. Whatever the means of course, the effect (hence our term “synth-like effect”) is much the same, to the extent that this was a new, and not universally welcomed, element in the group's sound.

John Farrar's influence on this present Album, recalled by Brian Bennett in an interview with Rob Bradford in *Pipeline* 24 (1994) p.16, was certainly strong (“Hank and Bruce were being kicked up the proverbial from a playing point of view by an outside force for the first time, namely John Farrar, who was a fabulous musician... there was competition, no room for complacency. We booked a scout hut in Finchley for a fortnight and rehearsed solidly ... Then Farrar would get off on something and soon everyone would be improvising around riffs like a proper band [sic]”). The point about his influence was reinforced by Bruce Welch in a 1989 conversation with RB: “When I first heard John Farrar play the guitar after we'd got together I was astonished. He was so good that I just felt totally inadequate. In my mind, compared to him I was hopeless. I told Hank that I should give up the guitar and just concentrate on songwriting. He persuaded me that MW&F definitely needed the sound of three voices and three guitars. Hank convinced me to carry on playing. It was a similar story when The Shadows reformed. Hank convinced me that we needed my rhythm playing with John as a second guitarist. After that we never looked back.” To return to the Album under discussion, Farrar, who was hugely committed to what they all hoped would be The Shadows' renaissance, was the first named or only composer on all of the original tunes included on the release, and the allusions to guitars and equipment (humbucker, leads, jack input) is probably down to him, given his obvious interest in musical instruments generally.

Alan Taylor has provided a discerning appraisal of the new Shadow in *Pipeline* 59 (talking of the Live Paris set to be considered under 1992): “John's second lead guitar changed the sound of The Shadows in four ways, three temporarily and one which turned out to be permanent. On those numbers where the original recordings used extra instruments such as strings or horns, John improvises to replace them with guitar. On other occasions he thickens the sound by playing harmony with Hank's lead or augmenting the rhythm section. Where the style of the number permits he embellishes Hank's work with a range of fills and frills, such as on NIVRAM and TURN AROUND AND TOUCH ME. Finally, The Shadows adopted a five-man line-up. The extra instrument was to be keyboards, but few numbers were played without it from this point on.”

[244] PINBALL WIZARD: SEE ME FEEL ME

(Pete Townshend)

Both the numbers are from The Who's influential rock opera 'Tommy' (the latter item though is a constituent part of the finale not actually credited on the concept Album); an ultra-smooth version of this pairing had taken The New Seekers to No.16 in the UK and to No.29 in the USA in 1973. The wide soundstage and sharp stereo separation are obvious from the start and maintained throughout the Album. Here the guitar armoury — electric and acoustic accompaniment, first and second lead, bass —

is deployed in such a way as to suggest something approximating to a guitar orchestra, with a sustained battery of special effects which will strike some as electrifying and a brilliant opener, and others, more receptive to a sparer sound from the group, as immoderate. It is certainly arguable that the cover versions attempted by this particular line-up lay themselves open to the charge of being overblown and overproduced in comparison with the group originals (and indeed with some of the original originals!), see on [249] GOOD VIBRATIONS below, and on the Album *Tasty* under 1977.

[245] YEARS AWAY

(John Farrar)

Originally an instrumental bearing the title ‘John And Mary’, recorded as a B-Single by John Farrar (Fable FB 066, 1971), this lovely melody, wistful and strident by turns, is beautifully handled by Hank, with an expressive bassline and a swirling “synth-like effect” backdrop that lends the number tremendous finesse and richness of texture. Here is a keenly observed eye-witness account by Stuart Duffy of the recording session: “Bruce did not play on this track at all. He was behind the glass. John played his Martin acoustic in a booth and Brian was on a riser. Alan used his Fender Precision Bass and Hank his white Strat. For the heavier guitar sounds John used his Les Paul”.

[246] HUMBUCKER

(John Farrar/ Brian Bennett/ Hank Marvin/ Bruce Welch)

The title harbours an allusion to the twin-coil (noise reducing) pickup invented by Gibson in 1955 — in American parlance ‘bucks the hum’; Fender introduced it into their Telecaster range in 1972. In 1973–74 the present editor’s friendly local hi-fi dealer, the moment it was put in his path, used *Rockin’* ... as a demonstration record both in the shop and at shows, placing this track more than any other on his Linn Sondek. It is easy to see why: the duelling guitars of Marvin and Farrar, so sharply-etched and so skilfully deployed, particularly towards the close, are a sound demonstrator’s dream.

[247] DEEP ROOTS

(John Farrar/ Brian Bennett/ Hank Marvin/ Bruce Welch)

This one certainly has an air of country before it went uptown (inspired by the Australian outback, perhaps?), an uncomplicated, mesmerising melody taken at a leisurely pace, the dwelling on the lower registers carried out not purely for effect but to impart a warm, cosy glow.

{[243] JUNGLE JAM October 1973 Single above}

[248] GRACIE

(John Farrar)

“A wistful melody set against a jaunty rhythm”, remark annotators Alan Taylor and Dave Burke. To these ears, there is a markedly continental flavour to this one, just

crying out for French lyrics! A polished production, with a particularly fine “synth-like effect” accompaniment.

[249] GOOD VIBRATIONS

(Brian Wilson/Mike Love)

A much admired song from The Beach Boys. The ninety or so studio hours of toil and sweat lavished on this multi-layered opus brought the group commercial reward in the form of a million-selling USA/ UK No.1 in 1966. From the sound of it, the newly invigorated Shadows must have expended a great deal of effort in following its many twists and turns. Whether it can stand repeated listening as an instrumental is another matter, since it comes across as very stark and unrelieved; the “synth-like effects” seem brash and overdone, while the fade is inordinately drawn out.

{[242] TURN AROUND AND TOUCH ME

October 1973 Single above }

[250] WIDE MOUTHED FROG

(John Farrar/ Brian Bennett/ Hank Marvin/ Bruce Welch)

This is certainly the oddball of the Album by Shadows’ standards at any rate, a sort of ‘swamp rock’ taken to its literal extreme. It is a sustained exercise in musical onomatopoeia, full of weird and bloated noises, evidently a representation of frogs distending their vocal sacs as a resonance chamber to amplify sounds! The subject, *aka* the New Holland Frog, is an Australian creature inhabiting Queensland and NSW, so the prime mover in this piece can hardly be in doubt. That said, both style and title are relatively restrained in comparison with your average Aussie intro of this ilk (‘Swampy Crocodile’, ‘Kinky Kangaroo’ *et sim.*!).

[251] ROCKIN’ WITH CURLY LEADS

(John Farrar/ Brian Bennett/ Hank Marvin/ Bruce Welch)

The tranquil intro to this number is short-lived; it proves to be the most gutsy on the Album, Marvin and Farrar’s almost overpowering onslaught reinforced by strident rhythm from Bruce Welch. Another fine example of how a properly engineered stereo spread can add immediacy and impact, in the days before decent channel separation ceased to be a priority. The title refers to the popular but ‘interim’ flexible coiled cable amplifier leads available between plain cables and radio transmitters. All cables tied the performer to the guitar/amplifier and were a nuisance.

Stuart Duffy again: “The hard build up part at the beginning is John using the head cover of the tape machine on his Les Paul and just hitting at the strings. As an aside to this I was backstage at the Wakefield Theatre Club with John, Hank, Pat and Olivia and Olivia asked what the Album was called. ‘*Rocking With Curly Leads*’ replied Hank — Olivia: ‘Who is Curly Leads?’!”

[252] GUTBUCKET

(John Farrar/ Brian Bennett/ Hank Marvin/ Bruce Welch)

If we believe the documentation, Alan Tarney had no part in the composition of this piece, but certainly in the Polydor years it is known that bass and keyboard players (who were strictly outside the ‘ambit’ of the core group) did commonly make uncredited contributions to group originals. (Mo Foster however notes: “You refer to ‘uncredited contributions’ — this is what good session players were hired and paid well for, i.e. to enhance the title without receiving a composing credit”). In any event, Tarney does this most gritty and funky of numbers proud. He threads an undulating path with great assurance between the clangorous guitars that constantly assail the ears from left and right. In The Shadows’ recorded work, is there a more adventurous bassline, on such a sustained level, than this? As for the title of this earthy-sounding piece, a gutbucket, apart from its well-known jazz associations (a rhythmically simple, raucous, earthy and emotional style of playing jazz), is a term for a type of one-string bass instrument made from a bucket (cf. the ubiquitous tea-chest bass ~ single-string-with-broomstick of the skiffle era).

[253] JUMPIN’ JACK INPUT

(John Farrar/ Brian Bennett/ Hank Marvin/ Bruce Welch)

A brash-sounding number casting our minds back to 1968 and The Rolling Stones with their funky ‘Jumpin’ Jack Flash’, the recast title alluding to the jack plug connection on the amp. There is perhaps more noise than musical substance in the frenetic main motif, with the battery of guitar sounds starting by now to sound just a little bit too much of a good thing, but the sudden incursion into a Brian Jones/Stones-styled slow blues workout at 1:07 brings some diversity before the resumption of general mayhem, as does the change of pace in the outro, building to a raucous, abrupt, if incongruously dramatic, climax.