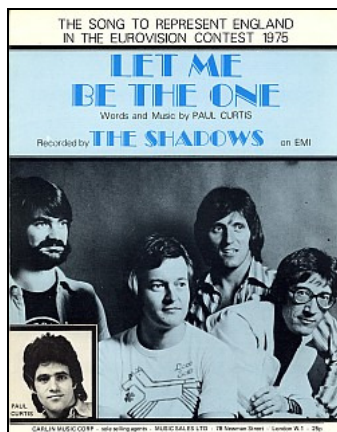


1975

This was the year that The Shadows appeared as singers before a pan-European audience. The earlier 1973 initiative had not produced the desired outcome and by 1974 they were in the wilderness and did not exist as a viable group. They got together to perform at the Palladium on 27 October of that year as a personal tribute to and for the benefit of the widow of BBC producer Colin Charman. BBC boss Bill Cotton heard them and suggested that they might like to represent the UK at the Eurovision Song Contest the following year. They accepted, formed a working ensemble, and undertook a few local 'practice' gigs while preparing and practising the songs.

The chosen song, [254] LET ME BE THE ONE, was one of six put forward for the UK's entry in the Eurovision Contest of 1975, and was the last of the contenders performed over six successive weeks on Lulu's BBC TV show at the start of the year. It was duly televised in Stockholm on 22 March but came in second to Dutch group Teach-In's lyrically challenged 'Dinge-Dong' ~ English title 'Ding-A-Dong' ("Ding-A-Dong every hour,/ When you pick a flower ..."), which impressed the British public sufficiently to enjoy a seven-week residence in the Singles charts (climbing to No.13). No such good fortune attended the release of The Shadows' follow-up to their charting Eurovision Single, another piece from the same composer, the staggeringly inane, hopelessly unamusing [266] RUN BILLY RUN ("Closed my eyes, I tried countin' sheep,/ Desp-rate Dan just looked like Bo-Peep,/ I can't sleep"). By June everybody had forgotten about the events of Eurovision, which in this particular case is just as well.

March 1975 Single, EMI 2269
[254] LET ME BE THE ONE
(Paul Curtis)
[255] STAND UP LIKE A MAN
(Ben Findon/ Mike Myers)



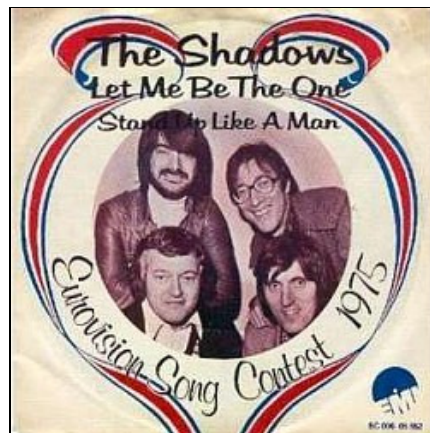


232 233

See Introduction to 1975 above, and the LP reviewed in the next entry. LET ME BE THE ONE was a catchy, bouncy vocal in time-honoured Eurovision fashion. Bruce handled lead singer chores and, unusually (on live appearances at any rate, as well as on the mimed promo video), switched to bass guitar; Alan Tarney played piano at the Contest itself. Hank and John's falsetto backing was a feature of the disc.



234 235



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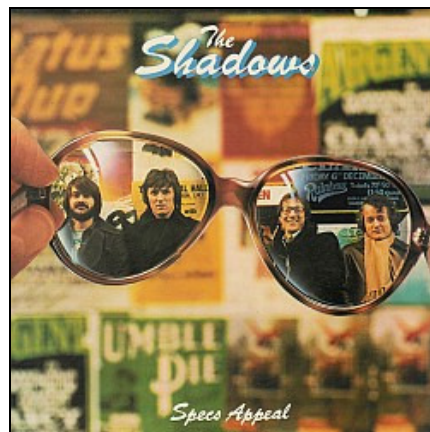
Most people will recall the unfortunate Bruce Welch completely fluffing the opening words on the night itself. He grimaced and uttered “I knew it!!” In his book *Foot Tapping: The Shadows 1958–1978* p.29, George Geddes cites an interview given by Hank Marvin to Radio Clyde: “We had something like thirty seconds to get on stage ... they set the microphones for us. Literally as they were announcing us, Bruce’s mike fell off the stand. He replaced it as they cut to us. That kind of thing is bad for the nerves!”

Ironically, the disc reached No.12 in the UK hit parade, just pipping the contest winner by a place. Controversy surrounded it as Bruce Welch felt that it should have gone into the Top 10: “I think [in one week] we were supposed to have sold 40,000 copies and never moved. I believe ... they were holding an enquiry into how that could happen” (BBC Radio 2 interview, 21 March). Between 5–19 April the *Record Retailer* chart had them at positions 12.13.15, but *NME*’s placings for the same period, 16.11.17, suggest a different picture, with an upsurge mid-period followed by fairly rapid (thereafter: extremely rapid) loss of interest.

The flipside is a much more substantial number. The theme may be trite: the lover must learn to shoulder rejection, time will heal the pain and “you will fall in love again”. The performance however — Marvin, Welch & Farrar through the back-door — is exceptional, John Farrar setting the scene with soothing words of sympathy, Hank Marvin and Bruce Welch breaking in to confront the victim with robust, heartfelt exhortation. This was the fifth of the numbers performed over six successive weeks on Lulu’s BBC TV show, coming second in the estimation of the viewing public to LET ME BE THE ONE.

March 1975 LP
EMI EMC 3066
Specs Appeal

Some numbers meant for inclusion on this new Album (see under August 1977 LP *Tasty*; also August 1992 CD *Specs Appeal Plus*) were set aside to make way for all the shortlisted Eurovision songs, clearly on the basis that there was strength in numbers given that all six performances had been seen by a huge audience on prime-time television. It was their inclusion that lifted the Album into the Top 30 (just) and kept it lodged in the charts for five weeks, a far better showing than its predecessor in 1973.



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The favoured stomper [254] LET ME BE THE ONE has proved to be a stage-favourite over the years and was greeted with delight on the Final Tour of 2004/2005. Probably benefiting in voting terms from being placed last in the series of six on the Lulu TV show, it proved to be an apt enough choice for its eventual intended audience. [257] COOL CLEAR AIR, [255] STAND UP LIKE A MAN and [263] DON'T THROW IT ALL AWAY easily outclassed it, though it actually outshone the woefully trivial [259] THIS HOUSE RUNS ON SUNSHINE.

As for the rest, The Shadows presented six instrumentals (recorded during April, May and August 1974; mixed at CTS Studios Wembley, with Dick Plant in charge of mixing) which by and large carried on where *Rockin' With Curly Leads* left off, though the overall approach seems rather less intense and certainly less riotous, perhaps no bad thing: these pieces, easy to overlook amid all the Eurovision hoo-ha, are supreme examples of Shadows' artistry. (Bass duties on these six were in the hands of ex-Manfred Mann member Dave Richmond; Alan Tarney played on the vocals).

[256] GOD ONLY KNOWS
(Tony Asher/ Brian Wilson)

The best that *Pet Sounds* had to offer, this much covered classic from The Beach Boys was a UK No.2 Single in 1966; in the USA, where Capitol rendered this vernacular reference to a higher power less obtrusive by contriving a release 'Wouldn't It Be Nice'/ 'God Only Knows', the record stalled at No.39. This is a much more pleasing Beach Boys' interpretation than the over-ambitious, rasping [249] GOOD VIBRATIONS from 1973. Vibrant keyboards (Graham Todd) and well judged 'choral' accompaniment combine with a gorgeously creamy lead guitar sound to make this one of the standouts of The Shadows' 70s output.

Trainspotter's Note In 1979, The Shadows revisited this track, remixing it by using the original backing tracks with new guitar and drum parts, with the intention of issuing it as a follow-up Single to the successful [295] DON'T CRY FOR ME ARGENTINA. As it was, [300] THE THEME FROM THE DEER HUNTER took its place. The revamped number [498] was summoned from the dead for inclusion on the 1997 *The Shadows At Abbey Road* CD: though the overall production is beyond reproach, gone is that lovely silky lead guitar sound referred to above. On top of that, the track is presented in *mono*, marvellous to relate, with no explanation offered as to why this should be so.

[257] COOL CLEAR AIR
(Guy Fletcher/ Doug Flett)

This was the fourth of the numbers performed over six consecutive weeks on Lulu's BBC TV show, a classy song from the pens of two of the most prolific, successful and gifted composers in the business (they had written Cliff's 1973 Contest entry 'Power To All Our Friends'). Soaring harmonies in the style of Marvin, Welch & Farrar, the latter in particular infusing this engaging slab of escapism (a move to "higher ground": "... Make a simple life and live with the land ...") with an inspiring warmth.

[258] ROSE, ROSE
(Bruce Welch/ John Rostill)

A positively sparkling romantic piece, with a rich, full soundstage and a marvellously sonorous lead guitar, John Farrar's 'second lead' being deployed here to particular advantage; effective too is the sharply-defined rhythm accompaniment over to the extreme left of the stereo picture. A number written some while back, Bruce Welch recorded it as a vocal on 17 March 1974, but it was never released.

[259] THIS HOUSE RUNS ON SUNSHINE
(Brian Bennett/ Mike Redway)

This was the second of the numbers performed over six consecutive weeks on Lulu's BBC TV show. The Eurovision song as a type is and always has been a subject of derision. It is true that a good many of them have attracted attention for all the wrong reasons, with their forced jollity, dismal lyrics and other excruciating attributes. Here is one such, but it proved to be only a hopeful that did not get past the starting-post, an exceptionally puerile country-styled ditty (LaCosta Tucker, Tanya Tucker's big sister, released a song with this very title around the same time): the subject and his family are not at all phased by damp walls, broken windows and leaky roof ("Still this helps to let the sunshine in"). "I don't think Hank thought much of the song, and Bruce wasn't too impressed either" remarked someone close to the group.

[260] COLORADO SONG BIRD
(Brian Bennett)

An arresting track (recorded not at Abbey Road, but, together with [265] LIKE STRANGERS considered below, at CTS Studios London) that opens with the sound of wind-chimes, moving only gradually into audible range, bad news for your average and even better-than-average vinyl playback system of the time! The tranquil, soothing, at times fragile-sounding melody is beautifully handled by Hank, with a more animated passage from John Farrar midway using a 'palm-bender', producing a steel guitar-like sound, suggesting effortless, unimpeded flight. (During the middle section of this track, Stuart Duffy recalls, John quipped: "This could set the steel guitar back 10 years"!) The Colorado State Bird is the Lark Bunting, noted for a song consisting of a mix of whistles and trills.

[261] NO NO NINA
(John Farrar/ Pete Best)

Specs Appeal "was originally going to be an instrumental album with only NO NO NINA as a vocal" Stuart Duffy in *Shadsfax* 19 (1998) p.11. — This was the first of the numbers performed over six successive weeks on Lulu's BBC TV show. Originally recorded as an instrumental (see under 1997 below, entry [503]), it provided a reasonable up-tempo aspirant for the competition, with incisive harmonies and a biting guitar solo. It was the only number released by The Shadows from the pen of John Farrar in partnership with fellow Australian Pete Best (it was he who wrote the score for 'Crocodile Dundee': see *SCOFA* 27 [1991] p.21): they had collaborated earlier on vocals for the Marvin, Welch & Farrar Album *Second Opinion*

(1971, four in all), and for *Hank Marvin & John Farrar* (1973: SMALL AND LONELY LIGHT), together with a B-Single from 1972, STRIKE A LIGHT.

[262] HONOURABLE PUFF-PUFF

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

This number, for which Dave Richmond gained a solitary composing credit with the group, would subsequently (from 1978 on into the 80s) be featured on stage in extended form (habitually 8 minutes or so, often much longer: David Hawley records a 15:37 stretch on the last night in their season at Blazers in 1986!: *SCOFA* 14 [1987] p.7) — a drum solo from Brian Bennett stealing the honours, “because he felt it to be more demanding than [60] LITTLE ‘B’” (George Geddes). This studio version is exciting enough, with driving guitars and phased drum effects creating a signally successful representation of a powerful locomotive steaming noisily along. Nice thudding basslines too from Dave Richmond.

Trainspotter’s Note The guitar work here (and of course the drum work) is very similar to that found on the earlier 1973 Cozy Powell UK No.3 hit ‘Dance With The Devil’.

It would also appear as a B-Single, see next main entry.

[263] DON’T THROW IT ALL AWAY

(Gary Benson/ Dave Mindel)

This attractive ballad featuring Bruce Welch as front-man, and notable for very fine harmony-work from Marvin & Farrar, was the third of the numbers performed over six consecutive weeks on Lulu’s BBC TV show. Alan Taylor (*Pipeline* 3 [1989] p.11): “[It was] the number that should have represented us in the Eurovision Song Contest”. A version by co-composer Gary Benson, who clearly knew a good song when he saw one, just made the UK Top 20 in September 1975. It was later recorded by Olivia Newton-John (Album *Come On Over*, 1976).

[264] SPIDER JUICE

(Hank Marvin)

This was only the fourth non-collaborative Hank Marvin number penned for The Shadows (prior to this only [4/8] DRIFTIN’, [36] STAND UP AND SAY THAT and [84] GERONIMO). In fact, the title is said to have been the expression used by his daughter Tahlia for orange juice. Certainly the most experimental-sounding track on the Album. The sedate, jazz-tinged main motif is rudely interrupted by a spell of strident and concerted fret-bashing reminiscent of some of the more hectic moments on *Rockin’ With Curly Leads*, developing into even more of a thrash prior to a short-lived spell of tranquillity at the close.

{[254] LET ME BE THE ONE March 1975 A-Single above}

[265] LIKE STRANGERS
(Bruce Welch/ Brian Bennett)

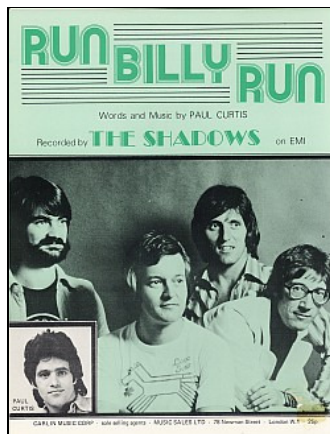
A haunting melody, hypnotic bassline, delicately crafted rhythm accompaniment and elegant synth backdrop conspire to create a real stunner of an instrumental. John Tobler reports: “John Friesen recalls that Brian Bennett started playing keyboards on this track, but during the course of the recording, moved over to allow John Farrar to play instead”. What hits home more than anything here though (as elsewhere on this Album) is the gloriously silky-smooth texture of that lead guitar. LIKE STRANGERS would serve as a B-Single in May 1976.

{[255] STAND UP LIKE A MAN March 1975 B-Single above}

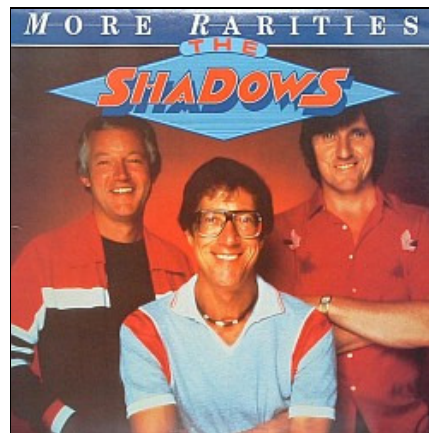
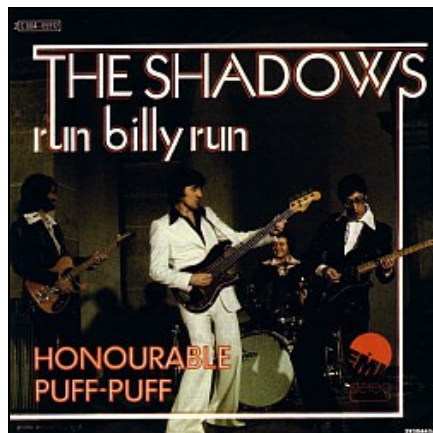
June 1975 A-Single, EMI 2310

[266] RUN BILLY RUN
(Paul Curtis)

{B: [262] HONOURABLE PUFF-PUFF
from March 1975 *Specs Appeal* LP}



238



239 240

With a fairly big hit behind them and back in the public eye, The Shadows opted for another vocal number also written by Paul Curtis. Nothing wrong with The Shadows' usual professional performance, the problem was that the song was too similar to [254] LET ME BE THE ONE but it was inferior in every respect, a caricature in fact. In retrospect, Bruce Welch admits that he thought the title should have been 'Let Me Be The Two'. Needless to say, the Single failed to chart.

November 1975 LP

EMI EMC 3095

Live At The Paris Olympia

[267–280] See entry under 1992.

1976

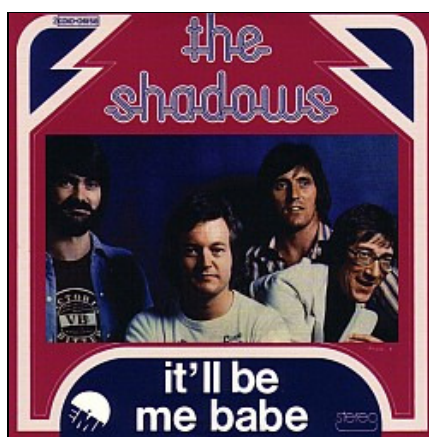
The one significant event of a very thin year from the standpoint of The Shadows' future direction was the departure of John Farrar for the USA. The May 1976 Single did not draw a line under his association with the group. As it happened, participation in the Eurovision Song Contest had left unused some tracks involving him, and these would duly appear in 1977, a pivotal year for The Shadows.

May 1976 A-Single, EMI 2461

[281] IT'LL BE ME BABE

(John Farrar/ Hank Marvin)

{B: [265] **LIKE STRANGERS** from March 1975 *Specs Appeal* LP}



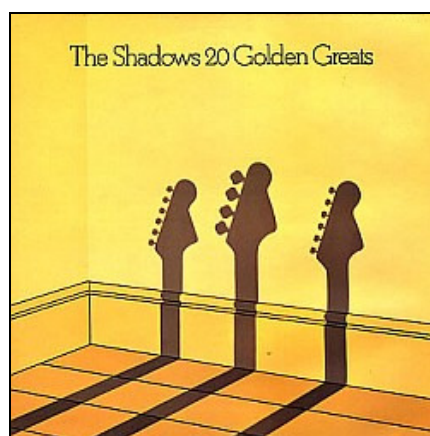
241

It seemed that, in the mid-seventies, The Shadows believed that a good vocal might restore them to the charts. Hindsight shows this belief to be unfounded. This was a much better effort than the previous Single. Written by Hank and John Farrar, it was very modern sounding and punchy with the group giving their all (though for most English speakers in this hemisphere at any rate the recurrent use of archaic 'thee' must strike a jarring note). Shadows expert John Friesen described the track as being uncharacteristic of The Shadows' usual sound and rather resembling a black rock band. One of the incontrovertible blots on the group's visual legacy is the sight of Bruce Welch attempting on the promo video to mime to John Farrar's screeching falsetto!

"Not a chart success, although disco interest led to EMI re-promoting the single some time after its original release" (George Geddes). The song was also recorded by Olivia Newton-John (Album *Come On Over*, 1976) and by Cliff Richard (Album *Every Face Tells A Story*, 1977).

1977

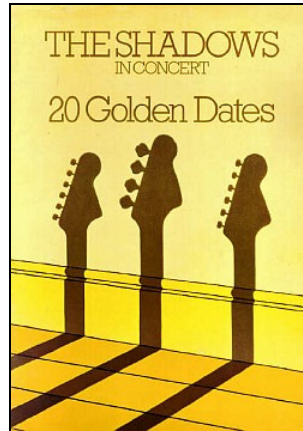
The events of 1977 are so familiar that they need only be sketched here. The compilation LP *20 Golden Greats* was originally drawn up by well-known Shadows' expert John Friesen; scandalously, EMI changed one item in his suggested track-listing, then claimed the idea for themselves! It was nothing very special in presentational terms. True, it had all the big Singles, and Bruce Welch had done some work on "cleaning up the sound", as he put it: certain tracks were reprocessed, though this amounted to very little, or more likely nothing, of any significance for the average fan, let alone the general listener. There were however no detailed notes to set the Shadows phenomenon in context, though the record sleeve had an arresting stark simplicity.



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As it happened, the climate was exceptionally favourable for 'Greatest' compilations of every description, with TV advertising starting to exert a powerful effect on consumers (a notable example is The Beach Boys' *20 Golden Greats* of the year before, their nineteenth Album in the UK but their first No.1!). The Shadows' set hit the market at just the right time, supported by a massive and multi-faceted advertising campaign that included the now famous image of a young boy with a cricket bat miming to Shadows' records (see George Geddes, *Foot Tapping* p. 32 for a detailed account). It entered the charts on 12 February 1977, remained there for 38 weeks, and was in the Top 10 for 14 weeks, six of them at No.1 (not all chart publications based on *Record Retailer* are accurate here). It would certainly have been there longer still had Abba's stunning *Arrival* not come on the scene.

In May The Shadows followed up this runaway success with a national tour cleverly labelled '20 Golden Dates', with Alan Jones on bass guitar and Francis Monkman on keyboards. The latter (see the profile by Chris Drake in *Shadsfax* 38 [2002] pp.11-13) found the music so simple as to be positively boring and asked (but was refused) to be released from the tour, actually falling asleep at one venue! A short European tour would ensue in October, with Cliff Hall this time on keyboards. Thus two important anchor-men for The Shadows at Polydor were already making their presence felt.



243

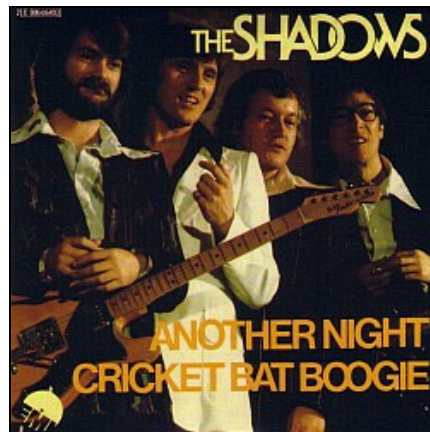
July 1977 Single, EMI 2660

[282] ANOTHER NIGHT

(Bruce Welch/ Hank Marvin/ Brian Bennett/ Alan Tarney)

[283] CRICKET BAT BOOGIE

(Bruce Welch/ Hank Marvin/ Brian Bennett)



244

Both sides (recording dates/session details in *Shadsfax* 15 [1998] pp.22–24), original group compositions, would presently appear on the August Album *Tasty*, CRICKET BAT BOOGIE providing a suitably punchy opener. ANOTHER NIGHT exudes class, a superb melody bolstered by powerful percussive effects and a robust bassline, Alan Tarney this time credited with making a contribution to the final product. In fact, the *Tasty* Album gives a partial, and fleeting, glimpse of a 70s-style Shadows reverting to their ‘purer’ form, without synth/ keyboard embellishment. The results are pretty stunning overall, but such a lineup was hardly sustainable in the longer term, either on stage or in the studio, given the musical climate of the 80s in particular. Purists might grumble, but purists do not have to operate in the real world.

CRICKET BAT BOOGIE was just that, a fun slice of R ’n’ R boogie pastiche-hokum complete with false ending (an element inadvertently, carelessly, even deliberately omitted in certain compilations) — never a serious rival for [30/375]

SHADDOOGIE, but a very fine example indeed of its type. The title was a reference to the '20 Golden Greats' TV commercial mentioned above — the central theme of which was a young lad miming to Shadows' hits using a Duncan Fearnley instead of a Fender!

August 1977 LP

EMI EMC 3195

Tasty



245



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The spectacular success of *20 Golden Greats* earlier in the year held out no guarantee of a big-selling follow-up — on the contrary, the devoted fans' stake in this blockbuster of an Album would have been modest if not negligible in comparison with the trolley-loads snapped up by the general or casual record-buying public. And so it proved with *Tasty*. The eye-catching high-gloss sleeve, its all-instrumental content, and a fair degree of promotion got it nowhere in the charts, with even long-term fans beginning to lose interest now that memories of the heady days of the Sixties were becoming fainter and family and other social commitments more pressing.

In any case, the imminent tour referred to above was certainly not about *Tasty*, with only [288] WALK DON'T RUN hinting at what was to come. Not that *Tasty* was a poor Album, by any standard: many fans today regard it as one of their very finest, though the picture was not entirely rosy. It had four cover songs of relatively recent chart hits (SUPERSTAR, HONKY TONK WOMEN, THE MOST BEAUTIFUL GIRL and GOODBYE YELLOW BRICK ROAD), left over from the *Specs Appeal* sessions some three years earlier, therefore involving John Farrar (with Dave Richmond on bass), none of which represents the best of The Shadows during this phase of their evolution. Here, for once, their customary refinement, poise and sense of proportion deserted them (see analyses below, though it is fair to add that these represent the personal opinion of the editor, which may seem to some excessively harsh). The derivative numbers on this occasion were comprehensively outclassed by the group originals. Can [285] GOODBYE YELLOW BRICK ROAD stand comparison on any level with [284] RETURN TO THE ALAMO, or [289] SUPERSTAR with [282] ANOTHER NIGHT?

The originals (together with [288] WALK DON'T RUN) were recorded in March/April 1977 by Hank Marvin, Bruce Welch & Brian Bennett. Alan Tarney was recruited to play bass guitar (as he had been before on *Rockin' With Curly Leads*), and he is deservedly very forward in the mix.

For a couple of (unremarkable) vocals apparently left over from *Specs Appeal* but not taken up for *Tasty* see under 1992 (entry CD *Specs Appeal Plus*).

{[283] CRICKET BAT BOOGIE July 1977 B-Single above}

[284] RETURN TO THE ALAMO

(Bruce Welch/ Hank Marvin/ Brian Bennett)

Sheer brilliance. This sweeping, expansive soundscape is combined with a winning melody graced with lavish orchestral accompaniment from Norrie Paramor (back in the frame, but alas not nearly enough in the 70s; he was by now working in Birmingham as the conductor of The Midland Radio Orchestra, did them an arrangement, and came to London to record his orchestral backing). It is comparable in its grandeur to Dimitri Tiomkin's score for the John Wayne movie 'The Alamo' from 1960, when Marty Robbins took the title song into the USA Top 40. The Shadows' visit to the site in the course of that same year has been described by Bruce Welch in Mike Read, *The Story Of The Shadows* pp.76-77 (see further under [37] GONZALES).

In a 1977 radio interview Hank Marvin had this to say: "... we liked this track, because it seemed a very vintage sounding Shadows track. But we couldn't think of a title for it the other day, and we thought of 'Treasure Island' in the EMI canteen — and I see that it has been crossed out [viz. on a tape of the Album bearing a list of titles brought along to the studio] and some very clever person has written RETURN TO THE ALAMO which I think is far better because I think RETURN TO THE ALAMO is much more in keeping with the melody and the treatment".

The number would serve as a B-Single in July 1980.

[285] GOODBYE YELLOW BRICK ROAD

(Elton John / Bernie Taupin)

One of the many memorable hits drawn from the cluster of best-selling Albums put out by Elton John in the first part of the 1970s, a finely arranged piece that made UK No.6/ USA No.2 in the Singles charts of 1973. This wordless version, shouty and grossly overblown, not at all true to the spirit of the original, has not dated well.

{[282] ANOTHER NIGHT July 1977 A-Single above}

[286] HONKY TONK WOMEN

(Mick Jagger/ Keith Richard)

A UK/USA No.1 for the all-conquering Rolling Stones in 1969. It is nearly always erroneously listed as HONKY TONK WOMAN; on top of that, the co-composer KR preferred at the time the number was written to be known as Keith Richard not Richards. A showcase on *Tasty* for the two lead guitarists, but here is another item that seems seriously overcooked, sounding at times as if one is trying to outdo the

other in cacophony, particularly towards the close. Something similar might be said of The Ventures' version from late 1969 (LP *Swamp Rock*), in which some incisive interplay between lead and rhythm guitar is swamped, so to speak, by over-zealous brass and harmonica in the dying stages. The sparer Stones' original is far more satisfying than either.

[287] MONTEZUMA'S REVENGE
(Bruce Welch/ Hank Marvin/ Brian Bennett)

Wonderful playing from Hank using a variety of effects, interspersed with creepy passages from Brian on an impressive array of percussion instruments: marimba, claves, xylophone etc. The title harbours a humorous reference to a colloquial term for endemic gastric illnesses afflicting outside visitors (with poor immunity) to Mexico and the tropical Americas, linked to the Aztec ruler Moctezuma II (now the preferred form of the name) (1466–1520) who was defeated by the Spanish conquistadors. A brilliantly chosen title for an instrumental, it sounds suitably sinister (unlike, say, 'Gandhi's Revenge' from the other side of the world!). It would serve as a B-Single in December 1978.

[288] WALK DON'T RUN
(Johnny Smith)

A true intro classic if ever there was one, to the extent that The Ventures' rendition constitutes the American counterpart of the stellar British [12] APACHE from The Shadows. Johnny Smith recorded two (Album only) versions — his original from 1954 and a new one with different musicians and a different arrangement in 1967. The Ventures' beautifully judged rendition hit USA No.2/ UK No.8 in 1960, only recorded by them because Bob Bogle was so enamoured after hearing Chet Atkins' cover on his 1957 LP *Hi-Fi In Focus*. They went on to issue, *inter alia*, two further notable studio versions — a skilfully constructed surf one on 1964 (a million-seller, like its predecessor) and a disco one in 1977. The Shadows had played this instrumental gem in imitation of The Ventures in their Radio Luxembourg days (on BBC radio too), and indeed might have recorded it themselves for release in 1960 had circumstances allowed (John Barry did so instead, and almost made the Top 10): see latterly the Bruce Welch interview in *Pipeline* 69 (2005) pp.8–9. Here at last was a properly recorded performance bearing their own distinctive, 1970s-style, imprint. The group hammer their way through this with tremendous verve, with Brian Bennett's dynamic drumming just after the minute mark creating an exhilarating steamroller effect.

[289] SUPERSTAR
(Leon Russell/ Delaney Bramlett)

This sparkling composition rewarded The Carpenters with a USA No.2/ UK No.18 in 1971. Yet another supersized production for a number that scarcely merits such treatment, with grotesquely over the top wah-wah/tremolo effects, unusual certainly for Hank Marvin when left to his own devices (contrast his more restrained and tasteful use of them on the 1969 solo Album). The Ventures captured the melodiousness and elegance of this piece much more effectively on their 1974 LP *The*

Ventures Play The Carpenters. (One critic of this collection, and a related Jim Croce set, lamented the lack of “any heavy fuzz guitar and surfing slides”!)

[290] BERMUDA TRIANGLE

(Bruce Welch/ Hank Marvin/ Brian Bennett)

A long, dreamy opus with shimmering arpeggios and rippling, cascading piano fills — very laid back. A brisk middle section bursts out stridently before the ‘dream’ returns. No doubt the lingering calm before the (very sharp and sudden) storm and the equally rapid return to normality are being depicted: various adverse meteorological phenomena are commonly held responsible for the multitude of allegedly mysterious goings-on in the vast three-sided segment of the Atlantic Ocean bordered by Bermuda, Puerto Rico and Fort Lauderdale, Florida, receiving its nickname in 1964 and sensationalised by Charles Berlitz’s 1974 bestseller *The Bermuda Triangle*. The number would serve as a B-Single in April 1979.

[291] THE MOST BEAUTIFUL GIRL

(Billy Sherrill/ Norris Wilson/ Rory Bourke)

In 1973 Charlie Rich topped both the pop and the country charts in the USA with this engaging piece from his Album *Behind Closed Doors*; co-composed by mentor Billy Sherrill, it made UK No.2 in 1974. Perhaps the best of the four leftover covers, if the strident, in-your-face treatment of a pretty tender love song is to your taste.

[292] CREOLE NIGHTS

(Bruce Welch/ Hank Marvin/ Brian Bennett)

The Shadows over a long career assimilated and mastered many musical styles, not only as players but as performers. This pulsating piece, primarily, it would appear, in imitation of the pronounced rhythms of traditional West Indian creole music, is carried along on the back of a marvellously adventurous bassline.

1978

Two Singles were released, the second of which would chart early the following year. The other notable activity on the recording front was the taping, for partial release in 1979 (see entry), of numbers played in the course of the two-week sell-out Cliff & The Shadows 20th Anniversary show at The London Palladium. Participants Alan Jones and Cliff Hall (see above on 1977) also played in the series of UK concerts mounted by the group during September and October.

August 1978 Single, EMI 2838

[293] LOVE DELUXE

(Tom Shapiro)

[294] SWEET SATURDAY NIGHT

(Bruce Welch/ Hank Marvin/ Brian Bennett)



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Full recording details for these two tracks are featured in *Shadsfax* 28 [2000] pp.20-21. Of LOVE DELUXE (fetchingly referred to by the title ‘Lovely Ducks’ during the recording process!), a disco-flavoured song from the pen of productive (primarily country) songwriter Tom Shapiro with notably fine synth accompaniment from Adrian Lee (a member of Cliff Richard’s Skyband from 1979; he would go on to play with Mike and The Mechanics in 1985), George Geddes writes: “The first Shadows’ Single of 1978 was a surprising choice ... [While in America] Bruce Welch had found LOVE DELUXE as a possible Album track for Cliff Richard, but then suggested The Shadows might consider it. The lead vocal was taken by Bruce himself and the Single was far removed from the sound associated with the group. The ‘disco’ feeling was also in evidence on the instrumental B-side ... written by the group. So unlike The Shadows’ sound was the record that Tony Blackburn, playing the Single on ‘The National Pop Panel’ section of his Radio One programme, refused to name the group until after panellists had given their verdict. The panel voted the record a hit, and were duly astonished upon discovering the identity of the performers, but the disc received much criticism in the music press. One reviewer (Harry Doherty in *Melody Maker*) called it ‘weak-kneed pop’ and it was not a substantial hit, appearing in the Top Hundred for two weeks at No.86 and No.80.”

Just as the A-side provided a foretaste of the group's vocal style of the 1980s, on *Guardian Angel* and on *XXV*, so the flipside (working title: 'B-side'!), a funky instrumental with guitars and synths (Adrian Lee again guesting here) weaving a magic tapestry of sound, looked forward to the wonderfully flowing and assured original compositions of that same decade.

December 1978 A-Single, EMI 2890
[295] DON'T CRY FOR ME ARGENTINA
(Tim Rice/ Andrew Lloyd Webber)
Recorded 6/10/12/13 October 1978,
recast version for Single 23 October
{B: **[287] MONTEZUMA'S REVENGE**
from August 1977 *Tasty LP*}



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Hank's sublime ballad technique was always showcased during The Shadows' live shows. The vehicle always used to be [42] SLEEPWALK or [185] SOMEWHERE. During the 1978 tour they performed their instrumental version of DON'T CRY FOR ME ARGENTINA, from 'Evita', a UK No. 1 for Julie Covington in 1977 (with Mo Foster on bass guitar), and recipient of an Ivor Novello Award in the same year. Bruce Welch: "We simply loved the melody and we put it into our concert set. Hank played it as a slow, moody solo and it became a showstopper ..." Audience response was indeed dramatic, with people continually yelling out "Record it!"

Immediately following their 1978 tour, the group did just that. Shortly after completing the session, Hank and Bruce departed on vacation. It was felt that ARGENTINA was too long and somehow lacked the feeling of the live version. The answer was to edit the track down and mix in some applause. Apparently much of the task fell to Brian Bennett, who was still in the UK! He supervised the project along with Brian Goode at Abbey Road Studios. The applause on the disc was actually from *Thank You Very Much!* Clive Hicks guested to provide additional rhythm guitar in the opening bars. The urgency to finalise the project had been prompted by David Buckley (of Woolworth's) who had promised to order (and stock) 100,000 copies of the Single. It was rushed out in time for Christmas, but, initially, looked like another flop. However, it crept in the charts at No.74 and kept on climbing throughout January and February of 1979. Hank and Bruce arrived back from vacation and the group

appeared on TOTP, which surely helped to boost sales. Eventually it peaked at No.5 — giving The Shadows their first Top 10 hit for almost twelve years and their highest chart placing since [88] FLINGEL BUNT. A superb effort.

The Single was put out initially with a limited edition pic sleeve (the group's second; the first was the maxi-Single of big hits issued in 1977), depicting a white rose against a stark black background. ARGENTINA would reappear on the 1979 Album *String Of Hits*.

Trainspotter's Note The full-scale (undubbed) version [497] of the A-side (4:38 as opposed to 3:32 or so) was first made available on the 1997 CD *The Shadows At Abbey Road*. What the edited version gains in 'presence' it loses in elegance and majesty, elements very much in evidence during the last minute or so of the original.

1979

The success of the [295] ARGENTINA Single in February/March called for a renewed assault on the Singles charts, and the group duly scored again in the course of June and July. In addition, the shared *Thank You Very Much* set, its prospects boosted from the start by heavy advertising, made No.5 and lasted twelve weeks on chart. But it was the August Album *String Of Hits* that was to bring the most spectacular reward, hitting the coveted No.1 spot — though not, incredibly, until March of the following year (see Introduction to the Album below). In the meantime, most of the month of September 1979 was taken up with their by now familiar UK tour.

At this time EMI's marketing was working well and *String Of Hits* succeeded admirably in its intended aim of netting a wide audience. The successor Album from Polydor, *Change Of Address*, though arguably artistically superior by far, performed less well. The Shadows would never again produce studio Albums of widespread appeal with original or non-chart-based material. As it happened, though, a group appeared in 1979 that did precisely that. For the first time in their careers, The Shadows were confronted with truly formidable instrumental rivals in their home territory, in the form of Sky, a collection of brilliant musicians, armed with guitars, percussion and keyboards, capable of channelling their classical backgrounds into exhilarating and imaginative works of mass appeal (see the informative profile by George Geddes in *New Gandy Dancer* 46 [1996] pp.7–8). They played to packed houses both in the UK and abroad, and put out eight Albums in astonishingly quick succession between 1979 and 1985: these charted at, respectively, 9, 1, 3, 7, 14, 44, 15 and 63. As it happened, instrumental music occupied so minuscule a place in the grand scheme of things that this remarkable run did not affect The Shadows' standing to any appreciable degree. In the event there was room for both.

February 1979 LP
EMI EMTV 15 (shared with Cliff Richard)
Thank You Very Much



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See Introduction to 1978. Cliff Richard and The Shadows, who had not recorded or performed together for ten years, celebrated the passing of twenty years since their first association by reuniting on stage, selecting a world-famous venue at which they had frequently appeared in concerts, TV specials and pantomime. There were two weeks of concerts, extending from 27 February to 11 March 1978. Recordings were made on 3–4 March for release on video and LP. Of the nine numbers performed by The Shadows, with a line-up looking forward to the 1980s, four were made available here a full year later. One further song appeared, [531] LET ME BE THE ONE, though only in mono, in 2004 (see under that year), leaving four still in the vaults: WALK DON'T RUN, LITTLE 'B', WONDERFUL LAND and FBI.

The four chosen for inclusion were [296] SHADOOGIE (like the 1983 version in general structure, with robust input from Cliff Hall, and Alan Jones' undulating basslines much in evidence), [297] ATLANTIS (a punchy rendition; notable for the keyboard/synth style of accompaniment, on record for the first time, mirroring the familiar Norrie Paramor contribution), [298] NIVRAM (still delighting audiences; slick fingerwork from Alan Jones, spoiled somewhat by the early introduction of the cheap "half-a-pound ..." gag, though no funny voices naturally in such august surroundings; nifty playing from Hank too); and [299] APACHE (tightly performed, though the echo projected in the course of the damped-strings sequence from 0:38 and later sounds on the clattery side; excellent bass underpinnings).

Mo Foster recalls: "I was in Cliff's band. It was a glorious two weeks. For the encore — 'End Of The Show' (the Album title is the chorus) — The Shadows joined Cliff and the whole band onstage for a massive finale [as seen on the video]". Cliff Richard also performed songs with his own band in the body of the show, highlighting the view, voiced explicitly by him on more than one occasion (particularly strongly in *Melody Maker*, 10 December 1977 p.17: "I feel sorry for The Shadows ..."), that The Shadows' own act was founded on, indeed was heavily reliant on, nostalgia. On the evidence of their contribution here he had a point, since the only novel item included was WALK DON'T RUN from their recent *Tasty* Album [288], and that one went back a long way, hardly in the fresh material category! As it happened, a revitalised Shadows' act was not that far off. The move to Polydor in 1980 and the release of the debut Album *Change Of Address* would import a breath of fresh air into their live repertoire.

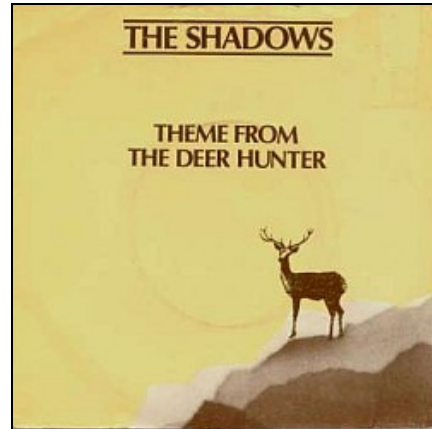
April 1979 A-Single, EMI 2939

[300] **THEME FROM 'THE DEER HUNTER'**

(Stanley Myers; rec. 17/3/79)

{B: [290] BERMUDA TRIANGLE from August 1977 *Tasty* LP}

Plans to release a remixed GOD ONLY KNOWS as a Shadows' Single (see entry [498]) were dropped in favour of a version of the theme from the disturbing 1978 movie. The music, by prolific British composer Stanley Myers, was originally titled 'Cavatina' and used in the unsuccessful 1970 film 'The Walking Stick'. It became so popular that words were added and in this form it was called 'He Was Beautiful'. Once used for the epic Vietnam movie starring Robert De Niro, however, it became 'Deer Hunter'.



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Bruce Welch: “For a couple of years Brian Bennett had been recommending we record the DEER HUNTER theme ... There was a section of the tune that from a ‘pop’ point of view didn’t seem quite right to us, so we hadn’t got round to it ... In the end we decided to record it and leave out the bit we didn’t like.” A gorgeous, evocative instrumental version provided The Shadows with another Top 10 hit; it proved to be a firm stage favourite with both the group and with Hank Marvin, right up to and including the Final Tour of 2004/2005 (for an extended quotation from Hank on audience reaction to this number see Spencer Leigh & John Firminger, *Halfway To Paradise: Britpop 1955–1962*, Kent 1996 [unpaginated], third page of chap.16).

The film soundtrack version was issued in the UK by guitarist John Williams; it peaked at No.13 on 30 June 1979 (The Shadows’ rival version peaking at No.9 two weeks earlier). “We went into the studio and completed it in one take, and who came in to hear the playback? John Williams” (Hank Marvin). The number would reappear on the Album *String Of Hits*, see next entry.

August 1979 LP
EMI EMC 3310
String Of Hits



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With total LP/ CD sales now approaching the million mark, *String Of Hits* has demonstrated convincingly that cover versions do pay. Yet it has had the strangest chart history of all the many UK releases from The Shadows, before or since. Astonishingly for a group best known for its classic Singles of the 60s, *String Of Hits* was on chart for 40 weeks, in the Top 10 for 12 weeks, and at No.1 for three weeks; in *Record Mirror*'s best-selling Album list for 1980, it stood at No. 13. However, it was its progress to No.1 that proved quite fascinating. It made the Top 10 in September 1979, peaking at No.4 in October, but then, in the new year, when a concentrated bout of advertising and appearances on TV kicked in, it revived, and it climbed to No.3 in February then to No.1 on the first day of March.

The popular [295] ARGENTINA Single of December 1978 had paved the way, with [300] the DEER HUNTER follow-up making the Top 10 the following June; a re-recorded version of RIDERS IN THE SKY (see [311]) was at No.12 in February 1980, at the time when *String Of Hits* was heading fast for No.1. The rest of the Album, as its title promised, was made up of widely known derivative material, with one solitary, incongruous exception (see on [307] SONG FOR DUKE below). No fewer than six were hits of the seventies, five of them from 1978/79, hence thoroughly familiar to the general public clearly targeted in EMI's advertising campaign.

Here was a taste of things to come ... though not before some fundamental changes had been concluded. Unbeknown to the public and many fans alike a 'rights' battle was in progress during 1979/80 as the group's future contract with EMI was being re-negotiated. As it turned out they surprised everyone and relocated – to Polydor. The Shadows themselves however made no immediate move to concoct a *String Of Hits Part II*: what they offered to Polydor in the way of a debut Album in 1980 was a very different assortment, already put together in main essentials while they were still recording for EMI at Abbey Road.

One further aspect of the Album seemed to attract little attention at the time of its first release — surprisingly, since it established, or rather reinforced, the trademark Shadows' sound for the future. Although strings proper (supplied by Steve Grey) had a place on this Album ([303] [304] [309]), synths were featured (Dave Lawson), as was piano on some tracks (Alan Hawkshaw). Keyboards, already in evidence to a limited degree before the sixties were gone, had played a major part in the 1970 set *Shades Of Rock* (we can safely ignore the fatuous assertion in currency at the time that this was "not really a Shadows' Album"!); John Farrar had introduced a "synth-like effect" in 1973 in a thoroughgoing way (see under *Rockin' With Curly Leads*), and this element reappeared on the Albums *Specs Appeal* and (to an extent) *Tasty*. Any expectation that when John Farrar left the group the gadgetry (as some perceived it) would go with him soon proved to be unfounded. The Shadows made keyboards an integral part of the line-up on tours from 1977, and they were employed as a matter of regularity on EMI then Polydor product, from the August 1978 Single [293] LOVE DELUXE on.

[301] RIDERS IN THE SKY
'Album' Version
(Stan Jones)

The most pertinent forerunner here of the Vaughn Monroe/ Bing Crosby mega-hit of 1949 ('Ghost Riders ...', a US No.1 for eleven weeks, in the best-sellers for 22; the number attracted a rash of recordings early on: details in *Pipeline* 65 [2004] p.11) is

the rumbustious 1961 offering from Connecticut group The Ramrods (USA No.30, UK No.8), which incorporated a snatch of 'Apache' hot on the heels of Jorgen Ingmann's one and only encounter with the transatlantic charts; this same year The Ventures joined the fray (LP *Another Smash!!!*) with an ultra-twangy workout that dispensed with the element of immoderate rowdiness. Despite that marvellously resonant Fender/ Marvin sound, this particular rendition strikes one as, if not plodding exactly, still a mite deliberate. A new, zippier version was made for Single release [311] in January 1980, incorporating a prominent 'syndrum' passage towards the two minute mark — the so-called 'disco' version (see the entry).

[302] PARISIENNE WALKWAYS
(Phil Lynott/ Gary Moore)

Soloist Gary Moore, with Phil Lynott guesting on vocals, took this soaring guitar opus from 1979 to UK No.8. It was nothing if not flamboyant, if not quite as histrionic as some of Queen's contemporary efforts. The general listener at whom this set was directed might well have lent an ear to the clean-cut Marvin approach in preference, as different from the original as is chalk from cheese.

[303] CLASSICAL GAS
(Mason Williams)

A USA No.2/ UK No.9 instrumental hit in 1968 for Texan musician/ author Williams, who had been partly responsible for the creation of the supremely bizarre 'Cinderella Rockefeller', a UK chart-topper for Esther & Abi Ofarim the year before. Hank had first featured this number, Stuart Duffy recalls, with The Shadows at Batley Variety Club and the Wythenshawe Golden Garter Club in 1970 when Paul Ferris was on bass.

The imitation does not have the original's freshness and spontaneity or the tonal variety engendered by the integration of an imposing array of instruments, but majors on refinement, while capturing the dynamism and sense of urgency of a number that, in its composer's own words, "has become a utilitarian piece of music" (for more background refer to *New Gandy Dancer 75* [2005] p.25). It is worth listening to in tandem with a richly textured rendition by The Ventures, an A-Single in 1967.

{[300] THEME FROM 'THE DEER HUNTER'
April 1979 A-Single above}

[304] BRIDGE OVER TROUBLED WATER
(Paul Simon)

From the blockbuster Album of the same name, this elaborate and much-covered Simon & Garfunkel composition, which won Grammy Awards for Record Of The Year, Song Of The Year and Best Contemporary Song, topped the USA and UK Singles charts in 1970. With a sonority and richness of texture even more imposing than the stage-favourite [300] THE DEER HUNTER, and an equally tasteful arrangement, this is probably about as good as it gets in the realm of instrumental cover versions. The same cannot be said of The Ventures' offering (1970 *10th Anniversary Album*), an excruciatingly cack-handed effort that builds to a truly harrowing climax.

[305] YOU'RE THE ONE THAT I WANT

(John Farrar)

This inspired piece from the movie 'Grease' gave John Travolta and Olivia Newton-John a chart-topper, with exceptionally heavy sales, either side of the Atlantic in 1978 (it proved to be the UK's sixth biggest-selling Single, and had the added distinction of locking in *The Smurfs* at No.2 for six successive weeks), with the soundtrack Album faring likewise. What emerges here is an admirably punchy instrumental, inevitably lacking the charm and sheer *joie de vivre* that pervades the model.

[306] HEART OF GLASS

(Debbie Harry/ Chris Stein)

This disco-styled song from Blondie put Debbie Harry and her associates firmly on the map Stateside (a No.1 there, as in the UK in 1979); from the high-performing Album *Parallel Lines*. After their departure from EMI for Polydor it was released to little or no purpose as a Shadows' A-Single (the last for their old employers) in July 1980. Presumably someone thought that if an injection of disco effects worked for the preceding [311] *RIDERS IN THE SKY*, it might work for this, but the end product, lacking the touch of the vivacious Ms Harry, sounds pretty relentless and unrelieved.



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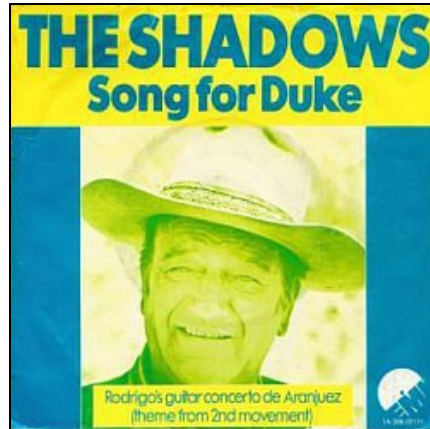
{[295] DON'T CRY FOR ME ARGENTINA

December 1978 A-Single above }

[307] SONG FOR DUKE

(Bruce Welch/ Brian Bennett/ Hank Marvin)

Pleasant, easy-listening fare, an affectionate tribute to the late John Wayne (*aka* Big Duke), but not in a 'Western' vein. With a working title of 'The Norwegians', this piece was redeployed, ousting [313] *BLACK IS BLACK* (q.v. under 1980) on this *String Of Hits* Album. It would reappear as a B-Single in October 1979.



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[308] BRIGHT EYES
(Mike Batt)

Featured in the film version of Richard Adams' allegorical novel 'Watership Down', this piece by Wombles songwriter Mike Batt, which won Ivor Novello Awards in both 1978 and 1979, earned Art Garfunkel a 6-week stay at UK No.1 in 1979 (the American market was entirely unimpressed, by both the record and the rabbits). Despite the ravishing melody, this was never meant to be one for the easy listening bin, and Hank Marvin provides just the right amount of bite to counteract the gentility of the accompaniment.

**[309] RODRIGO'S
GUITAR CONCERTO DE ARANJUEZ**
(Joaquín Rodrigo Vidre)

The original classical guitar concerto by the blind Rodrigo Vidre (1901–1999) is one of the masterpieces of twentieth century music. The sub-title of this Shadows' piece is 'Theme From The Second Movement' (adagio, not allegro as are the other two movements). This is a brilliant adaptation, a fantastic effort with Hank turning in a bravura, virtuoso performance, sensitively and tastefully arranged with the group lending assured, sympathetic accompaniment, with excellent string and synth arrangement by Steve Gray (later of Sky). Despite all this, it bombed as a Single (released as such in October 1979). (Geoff Love ~) Manuel & His Music Of The Mountains' rendition of this famous movement had made UK No.3 in 1976, but guitarist John Williams' recording of the entire opus that same year (No.20 in the Album charts) will have played a part in the choice of material here (see entry [300], THEME FROM 'THE DEER HUNTER', for Williams' activities around 1979).

[310] BAKER STREET
(Gerry Rafferty)

This evocative Ivor Novello Award-winning composition, with its distinctive and widely admired contribution from saxophonist Raf Ravenscroft (originally written as a guitar solo), gave ex-Humblebums and Stealers Wheel Gerry Rafferty a UK No.3 and a USA No.2 in 1978, with eventual sales worldwide in excess of five million. The Shadows' version rises above a mere piece of sleep-inducing mood music, reflecting as it does not only the haunting, yearning tone of the original but also its elegant, unfussy accompaniment with that droning bass; as for the sax solo, that is simply left out of the picture.