

1980

1980 was the year in which the group's long-standing EMI contract came up for renewal. A key point in the ensuing negotiations was that The Shadows (Marvin, Welch and Bennett) wished to exert firm and meaningful control of their recordings, by funding and leasing them out, so retaining ownership. EMI declined their terms. Bruce Welch: "Given our length of time with EMI and the incredible sales-figures for those late Seventies Albums, I was staggered when they turned our offer down." The group then found itself without a record label, formed their own production company Roll Over Records, and presently signed an initial three Album deal with Polydor.

The last gasp of fresh Shadows' material from EMI was the Single [311] RIDERS IN THE SKY/ [312] RUSK in January 1980, followed up in July with a compilation Album offering a solitary track hitherto unavailable in the UK, [313] BLACK IS BLACK. By August the first Polydor Single was out. The transition was smooth and, in musical terms, imperceptible. Writers on the Polydor phase seem particularly prone to self-delusion, fabricating a profound break with the past where none exists. There is an unvoiced implication that, had the group stayed with EMI, they would have somehow preserved what is commonly perceived to be their musical integrity, that is to say, they would have remained faithful to the style of music that brought them to the attention of fans in the first place.

That style of music had long since been buried, irrevocably. To move from the general to the particular: the claim by one CD annotator that "their Polydor debut signalled something of a change of style" and that [314] EQUINOXE was "wholly unlike any of their previous Singles" is demonstrably false. There was no radical change of direction. [314] EQUINOXE is a Shadows' guitar-led instrumental but with the important addition of keyboard/ synth accompaniment. There was nothing new here. To confine comment purely to recorded output, The Shadows had begun to experiment with more modern forms of music-making as early as 1973 through the influence of John Farrar (see the prefatory remarks to *Rockin' With Curly Leads*), and they figured prominently in their smash Album *String Of Hits* released in February 1979 (Cliff Hall, recall, had been part of the line-up for the *Thank You Very Much* Album released in February 1979 but taped one year previously), not to mention the Single [293] LOVE DELUXE of August 1978, the [311] RIDERS IN THE SKY Single of January 1980, and the stray [313] BLACK IS BLACK track that came out just a month before the starting-point of our enquiry, [314] EQUINOXE, entered the shops.

In fact, The Shadows were in a good position to align themselves with current trends when they switched labels from EMI to Polydor in 1980: the familiar line-up of two guitars, bass and drums was effectively augmented early on, now on a permanent basis, by Cliff Hall on keyboards, so achieving both on record and on tour a wider and richer soundstage.

To illustrate further the essentially seamless transition to Polydor, it is worth noting that EMI Archives at Hayes has a substantial collection of paperwork relating to *Change Of Address*: the backing tracks, it turns out, were laid down at Abbey Road with Hank's lead guitar overdubs recorded in the Hertfordshire village of Radlett between 11–15 February that year. Had the question of contract never arisen, then the EMI successor to *String Of Hits* would not have been much different from *Change Of Address*, except of course in the matter of its title!

January 1980 Single, EMI 5027

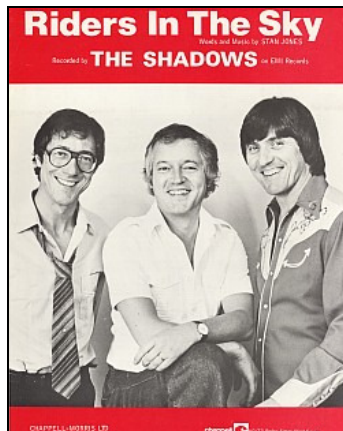
[311] RIDERS IN THE SKY

'Single' Version

(Stan Jones; rec. 29/11/79)

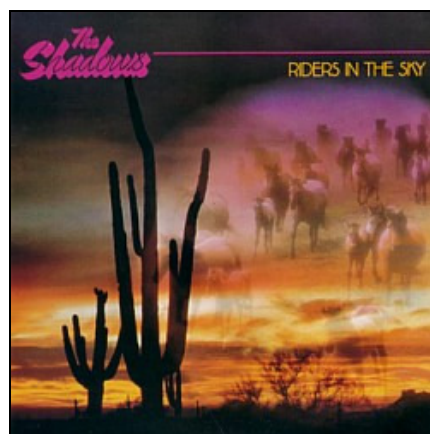
[312] RUSK

(Hank Marvin/ Bruce Welch/ Brian Bennett; rec. 12/11/79)



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Favourable audience reaction to RIDERS..., regularly performed on stage around this period, was said to have played a part in the release of this Single. But there may have been more to it than that. The number had been popular for Jet Harris on stage as well as making an appearance on the set *Inside Jet Harris*, recorded in 1977 and released the following year. In 1979 he re-recorded the track under the aegis of Mike Read (who played rhythm). It was a very good studio recording — intended for a Single release to (yet again) revive Jet's career. Jet sent demo copies to Hank and Bruce for their opinion. He didn't hear back from them and The Shadows duly recorded their own version for *String Of Hits!* Coincidence? The timing fits perfectly.



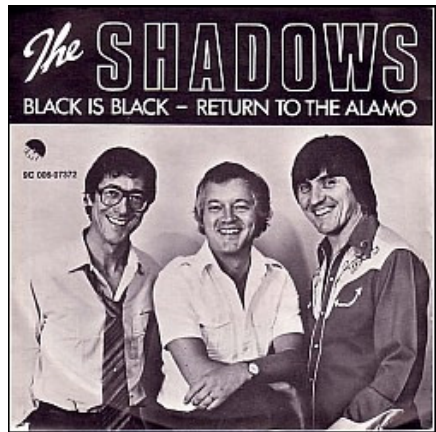
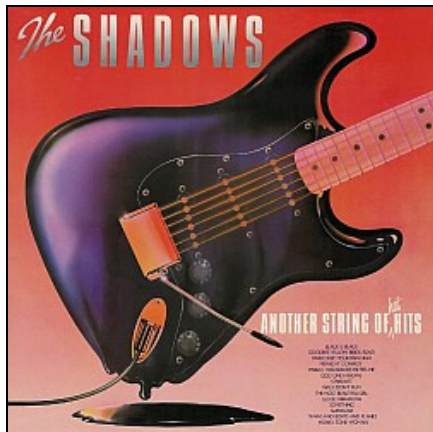
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The re-recording differs markedly from the Album take (see under *String Of Hits* above, entry [301]). It is a faster (3:36), 'disco' beat version, incorporating a

'syndrum' sequence (Brian actually used the Simmons brand, George Geddes points out) from 1:52 to 2:08. Exhilarating stuff as the group blast their way through the old Ramrods' instrumental favourite. Clever harmonic shifts raise and lower the pitch by a full third in appropriate sections with Brian's 'syndrum' providing the 'bridge'.

A bonus for Shadows enthusiasts, the B-side was a group original. A lively up-tempo number, which really swings along; at 2:17 there is an ultra-smooth improvising passage from Hank, with bassist Alan Jones lending expressive support, as he would so often on Polydor recordings of the 80s. Another off-the-wall title (in the UK at least a rusk is chiefly thought of in terms of alluringly sweet biscuit-like bread commonly softened with warm milk and fed to babies!), a skit on the mega-hit 'Tusk' from Fleetwood Mac in 1979.

July 1980 compilation LP with fresh track,
EMI EMC 3339
Another String Of Hot Hits
[313] BLACK IS BLACK
(Steve Wadey/ Tony Hayes/ Michelle Grainger)



256 257

A rousing UK No.2 (and USA No.4) for the predominantly Spanish group Los Bravos in 1966 (a UK No.2 again for French female duo La Belle Epoque in 1977). The number, which benefits from a powerful synth contribution from Dave Lawson, was originally earmarked for the 1979 Album *String Of Hits* but put to one side in favour of [307] SONG FOR DUKE, q.v. In 1980, it was made available as a Single (coupled with [284] RETURN TO THE ALAMO) in Finland: "It seems that The Shads' 1980 concert in Finland was a great success and it prompted EMI to release this Single with, apparently, chart success" George Geddes, *New Gandy Dancer* 18 (1981) p.9. In fact, Ari Peltonen informs us, the Single made No.28 in the Finnish Top 30 listings of January 1981, while the parent Album *Another String ...* reached No.10 in November of the previous year.

British fans who wanted the piece had to buy a lot of old tracks with it on this rather ill-assorted (premium price) hits collection, with EMI rubbing salt in the wound by marketing the Album in Colombia, France, Germany, Greece, Holland, Israel, New Zealand, Singapore, South Africa and Sweden into the bargain! The group, naturally,

was not pleased: George Geddes, *Foot Tapping* p.40. If the company had hoped to repeat the chart-topping success of their earlier *String Of Hits* Album, then it was not to be. Perhaps they thought that by releasing this new compilation just ahead of any Polydor issue they might spoil the party, or at best catch some extra sales - it didn't happen! The result was virtually a draw – EMI No.16 (8 weeks on chart) and Polydor No.17 (6 weeks on chart).

August 1980 Single, Polydor POSP 148

[314] EQUINOXE (PART V)

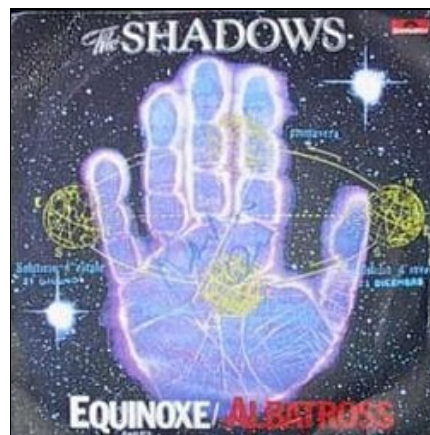
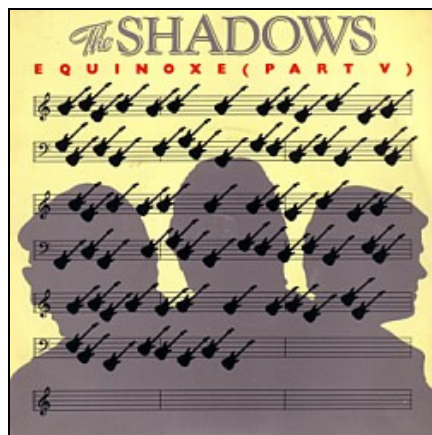
Single Edit

(Jean-Michel Jarre)

[315] FENDER BENDER

(Bruce Welch/ Brian Bennett/ Hank Marvin)

It was very much business as usual with Singles when The Shadows moved to Polydor. The A-side was an outside-sourced composition, not a group original: the latter category had been reserved for flip sides with the last six Shadows' Singles issued by EMI between 1978 and 1980. On this Jarre opus see the entry under the Album *Change Of Address* below. This is an edit: some 50 seconds are dispensed with, not altogether satisfactorily, as is often the way with tampering of this nature designed to economise for the sake of airplay. Their debut Single for the company did not pass the record-buying public by, which must have been gratifying for all concerned; but whereas [311] RIDERS IN THE SKY released earlier in the year under the EMI banner did not fall that far short of the Top 10, this one stalled at No.50, and with little or no exposure survived on chart for only three weeks. It was followed up with indecent haste by [316] MOZART FORTE in preparation for the group's October tour; an entirely new number might have served better, given that this new A-side, and its B-side too, could be obtained on the Polydor debut Album released during the same month.

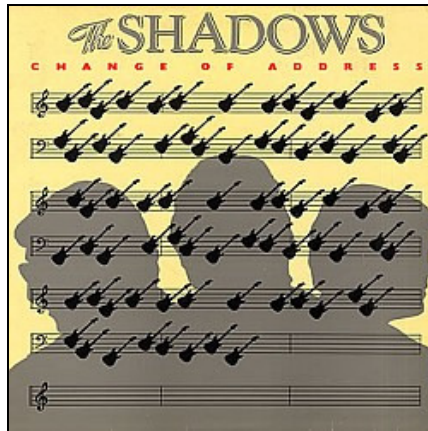


258 259

The original flipside, a number recorded during the same sessions as the Album *Change Of Address*, is quite simply an out and out modern boogie rocker pastiche. It features a lot of swift, nifty, nimble finger picking from Hank, with much pulling and bending of guitar strings, supported by some slick piano accompaniment from Cliff

Hall. Stylistically it was similar to the playing of 'Mr Finger-Picker' himself, Jerry Reed. So similar, in fact, that the track was originally going to be called 'Jerry Reed'! 'Fender Bender' also harbours a play on the term used by our American cousins for a collision between motor vehicles that results in minor damage.

September 1980 LP
Polydor Deluxe 2442 179
Change Of Address



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The most immediately striking aspect of this set, which, propelled by advertisements on TV, in newspapers both national and local, and on posters on the London Underground and elsewhere, climbed to No.17 (No.10 according to NME!) in a chart that offered a very limited home for instrumentals (Sky, and certain Soundtracks), is that no attempt was made to try for a wholly original *Another String Of Hits* as a follow-up to the 1979 Album. That had proved after all a phenomenal commercial success and had been associated with high performing Singles into the bargain. It was left to EMI to put out a feeble hotchpotch of tracks (including an incongruous solo number by Hank) under that title in the wake of The Shadows' departure.

Instead, there is a bare minimum of the *String Of Hits*-type voiceless renditions of high-charting songs (just Chicago and Billy Joel). Various purely instrumental pieces are given The Shadows' treatment: the two Mozarts (perhaps prompted by the recent triumphs of Sky), the Jarre and the lesser-known Blonker are all splendid additions to the catalogue. And two of the four brand-new group originals, [317] MIDNIGHT CREEPIN' and [322] OUTDIGO, are particularly fine.

The Shadows' Autumn UK/ European Tour worked in three of the four originals (not OUTDIGO), and four more: ALBATROSS, EQUINOXE, MOZART FORTE (recently a Single, see entry [316] below) and TEMPTATION. Of these, EQUINOXE was performed regularly throughout the Polydor decade, while ARTY'S PARTY and TEMPTATION were part of the programme over three and four tours respectively.

[316] MOZART FORTE

(W A Mozart: arr. Bruce Welch/ Brian Bennett/ Hank Marvin)

The Album for the new decade and the new record label gets off to a rousing start with one of the group's all too infrequent forays into the realm of classical music: the maestro's Symphony No.40 in G Minor (KV 550 – 1st Movement: allegro molto) is given a decidedly upbeat treatment, as it had been notably before (though rather more urbanely) by Argentine bandleader Waldo De Los Rios (UK No.5 Single in 1971), in an arrangement by Ellis Rich and Ben Kelsey. The Ventures had picked up on this on their *Joy (The Ventures Play The Classics)* Album the year after that — with such studied gentility (piercing cymbals aside) that little or nothing of the sparkle of this stellar composition survives. Here, as so often, we have that combination of punch and refinement which set The Shadows head and shoulders above their rivals in the instrumental boom of the early 1960s. In this same month of September the number would serve as an A-Single (paired with [317] MIDNIGHT CREEPIN') to tie in with the group's autumn tour. The recording sheet entry is not MOZART FORTE or even MOZART 40 but MOZART 80!

[317] MIDNIGHT CREEPIN'

(Bruce Welch/ Brian Bennett/ Hank Marvin)

The title of a well-known jazz opus by pianist Tom Roed, though the expression itself is found in American blues and rock (for instance, in Willie Dixon's 'My Babe'). This is a mellow, smooth, slinky stalker of a number — the kind of number that was perfectly suited to Alan Jones' expressive and adventurous style of bass-playing, which is very striking here. At the same time, as so often already in the later EMI years, Bruce Welch's contribution is not at all pronounced, partly as a result of the generally narrower stereo soundstage of both 70s and 80s recordings which by definition does not afford a wide open platform to a single instrument. On Polydor releases, this lower profile was one of the aspects of the maturer Shadows that many fans found hard to come to terms with, though in fact it was part of a continuing process, not a new development.

[318] CHANGE OF ADDRESS

(Bruce Welch/ Brian Bennett/ Hank Marvin)

A self-referential title, as The Shadows parted company with EMI and headed for pastures new. "The title seemed obvious because of our move," in the words of Brian Bennett, "and I think that I was the one who actually suggested it." George Geddes offers a different slant: "The funny thing about *Change Of Address* is that the Polydor deal with Roll Over Records only applied to Europe. The rights in places like Australia and New Zealand were with EMI, so the title of the LP had absolutely no significance in those places!!"

Beginning with the FX of crashing waves and distantly crying seagulls, a haunting, yearning mood is struck immediately. With an ambience generally reminiscent of [325] ALBATROSS, a number featured on this Album, it is a beautifully constructed, mellow number with a gorgeous melody and lush tonal effects, even down to Brian Bennett's xylophone playing which augments the final section. It would be used as a B-Single, seven years further on, in October 1987.

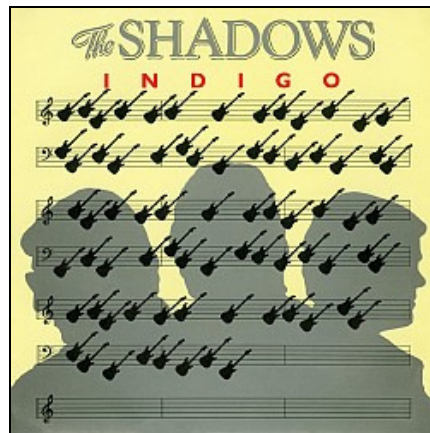
[319] JUST THE WAY YOU ARE

(Billy Joel)

Sustaining the tranquil mood, a distinctly languid rendition — just *too* subdued — of Billy Joel’s sparkling romantic ballad (from his best-selling Album *The Stranger*), which earned him a UK No.19/ USA No.3 in 1978; on these shores Barry White’s version fared better, peaking at No.12.

[320] INDIGO

(Dieter Geike/ Michael Topolov)



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This atmospheric instrumental, submitted to the group as a demo, was originally recorded in 1977 by Blonker (originally a group, subsequently the name used by multi-instrumentalist Dieter Geike: see the profile by Willi Dowidat in *New Gandy Dancer* 14 [1979] p.20; also George Geddes, id. 66 [2002] pp.22–23), the title perhaps suggested by Duke Ellington’s famous piece ‘Mood Indigo’. It attracted an admirably stylish imitation by The Spotnicks (LP *Indigo*, 1979). The Shadows’ sound here is (as so often in the 1980s, a characteristic already in evidence from time to time in the previous decade) crisp, almost dry sounding, not at all like the warm and resonant original (well described by Davy Peckett as “Fleetwood Mac-ish, a real gem”).

[321] ARTY’S PARTY

(Bruce Welch/ Brian Bennett/ Hank Marvin)

An infectious and effortlessly flowing toe-tapper, this ebullient piece would serve as a focus for a Brian Bennett drum solo on stage, as it did for the Abbey Road invitation concert recorded in 1982 (see entry [369] below). Its title on the recording sheets was ‘Drums’! Outdoing even [318] CHANGE OF ADDRESS in the relentless pursuit of extra royalties it would be used (more than *nine* years later) as a B-Single in December 1989.

[322] OUTDIGO

(Bruce Welch/ Brian Bennett/ Hank Marvin)

As Alan Jones and Cliff Hall recollected years later, this number was put together, with characteristic title-manipulation, as a variation on [320] INDIGO (one thinks too of the Trinidadian “dey”, “in dey go” ~ “out dey go”!). It is an up-tempo, loose variation that evokes a mood entirely removed from that of its introspective parent. Particularly diverting here is Cliff Hall’s rockabilly piano accompaniment nicely setting off Hank’s flowing lead, and there is some fine bass juggling from Alan Jones. Another ‘filler’, it would be used as a B-Single in November 1987.

[323] HELLO MR W.A.M.

(W A Mozart, arr. Giorgio Moroder)

A soothing theme from a Mozart Clarinet Concerto (in A Major, KV 622) was adapted by Giorgio Moroder for the end-titles of the 1980 Richard Gere movie ‘American Gigolo’ — and beefed up with a virtuoso up-tempo passage which The Shadows take on board to fine effect. It was a number given prominence in the course of the Final Tour of 2004/2005 — over the sound-system as the audience was leaving the venue! (It had previously been used as a pleasing playout tune in the 80s; later on in the Final Tour [530] LIFE STORY was substituted, this solitary new recording being otherwise ignored by the group.)

[324] TEMPTATION

(Nacio Herb Brown/ Arthur Freed)

Here is a rare example of the group revamping a number which had not been a Single. A reading for the 1980s, more formal and stylised (employing what Alan Jones describes as his “[311] RIDERS IN THE SKY disco bassline”) than the exhilarating no-holds-barred 1964 version on the LP *Dance With The Shadows*, see the entry on that for background detail.

[325] ALBATROSS

(Peter Green)

One of the undisputed classics of the genre, this million-selling instrumental set off the distinctive guitar artistry of its composer Peter Green; it was a 1969 UK No.1 — and a 1973 No.2 — for Fleetwood Mac. The original, with a backdrop of distant slide guitar, tom-toms and resounding cymbals, built up an evocative soundscape; The Shadows’ version in contrast, while hardly antiseptic, is certainly austere (see above on [320] INDIGO). On a lighter note: in the recording paperwork the track was titled ‘Albert Ross’ until somebody scrubbed it out with a pencil at the last minute! The number was performed on stage in 1980 and 1982, then disappeared from view.

[326] IF YOU LEAVE ME NOW
(Peter Cetera)

A mellow, relaxing instrumental, tastefully arranged, founded on the tuneful ballad that took Chicago to the top of the USA/ UK charts in 1976, in spite of what can only be termed an inordinately forced vocal delivery (softened somewhat by the string and French horn orchestration).

[327] EQUINOXE (PART V)
'Album' Version
(Jean-Michel Jarre)

There is no attempt here to replicate or emulate Jarre's experimentalism: this number, which would prove to be a firm Shadows' stage-favourite, is a relatively straightforward but immensely dynamic guitar-led workout supported by rippling synths, in the wake of Jarre's 1979 Single which stalled at No.45 (the parent Album was more successful, peaking at No.11); it is also a partially remoulded version, since elements of Parts VI and VII of this suite are also worked in. Always a stage favourite, it closed the first half of the Final Tour performances of 2004/2005.

1981

Now that they were established with Polydor, The Shadows' avowed aim, which they adhered to with one or two interruptions until their dissolution in 1990, was to record an Album and to mount a Tour each year. Singles were put out from time to time: but sales were not strong enough to chart after [328] THE THIRD MAN made it to No.44 in Spring 1981. Neither of the follow-ups ([330] TELSTAR in August and [334] IMAGINE: WOMAN in November) could even graze the charts, and such was the fate of all future Singles.

April 1981 Single, Polydor POSP 255

[328] THE THIRD MAN

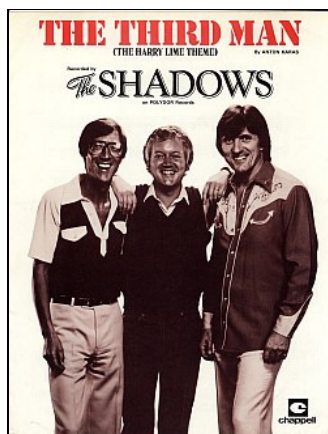
(Anton Karas)

[329] THE FOURTH MAN

(Hank Marvin/ Bruce Welch/ Brian Bennett)

The group's last charting Single (a modest No.44, with only four weeks on chart; it would reappear on the September Album). Stuart Duffy recounts: "The Shadows went on holiday together to Barbados, I think. The single was the fastest mover of the week and 'Top Of The Pops' wanted to fly them back for the show. They hadn't been on holiday together for years and decided against it. When they came back the following week, it had not moved and they wouldn't let them do the programme because it had not risen. Bruce told me he thought that had cost them a hit! "

In any event, it is something of an oddity. With reggae very much in vogue (Bob Marley & The Wailers, UB40 et al.), The Shadows took along an unfamiliar path Anton Karas' multi-million selling composition from the celebrated 1949 movie (a US No. 1 for eleven weeks, 27 weeks in the best-sellers), the haunting zither-led 'The Third Man Theme', popularly known as 'The Harry Lime Theme' (Lime being the character played by Orson Welles): it chugs along jauntily to the accompaniment of Alan Jones' finely judged basslines. The number would reappear a few months later on Album, where it was followed up by another radically metamorphosed classic.



The flipside is a number with a wonderful air of cool, easy, laid-back nonchalance about it. It was recorded as part of the sessions for *Hits Right Up Your Street*, but Polydor wanted twelve cover versions and only four originals. Hence, THE FOURTH MAN was held over for Single release, coupled with — THE THIRD MAN. Cliff Hall and Alan Jones both seem to recall that the main idea came from Brian Bennett, with Hank and Bruce adding their own suggestions. They had a working title of ‘The Jazzy One’ for this number. “But”, as Brian Bennett remembers, “once it was decided to use the track as the other side of THE THIRD MAN, there was no doubt. It was just spontaneous from everyone. We all said, ‘It’s got to be THE FOURTH MAN’ !!”

August 1981 Single, Polydor POSP 316

[330] TELSTAR

(Joe Meek)

[331] SUMMER LOVE '59

(Hank Marvin/ Bruce Welch/ Brian Bennett)

Both sides would reappear on the September Album. A truly global instrumental blockbuster inspired by TV pictures of the very first communications satellite; the lead melody was provided by a clavoline, with sundry other-worldly noises dotted about (The Ventures were quick to follow through with an ingenious organ-led attempt at replication, see under 1964, entry [97] THE LONELY BULL). In 1962 The Tornados scooped up an Ivor Novello Award, a UK No.1, and, more remarkably, a USA No.1 as well, going on to shift in excess of five million copies worldwide — making TELSTAR the UK’s biggest-selling instrumental Single to date. This 1980s Shadows’ Single did not so much as sniff the charts, but their driving guitar-led version, cast in a modern idiom unpalatable to some (“the horrendous 1981 disco drumbeat of The Shadows’ version sticks out like a sore thumb” Alan Taylor in *Pipeline* 61 [2003] p.60, reviewing a CD offering 22 different versions of the piece), would go on to provide a worthy opener for their *Hits ...* Album in September; note the closing flourish, a reference to ‘Also Sprach Zarathustra’ with its ‘extra-terrestrial’ associations.

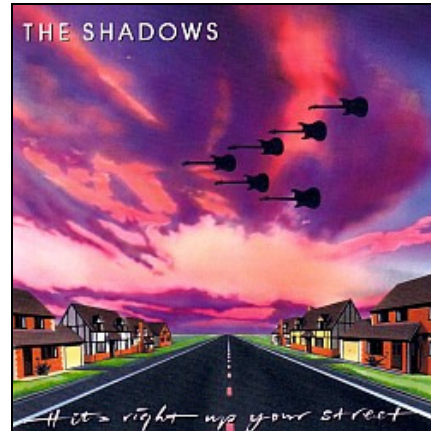
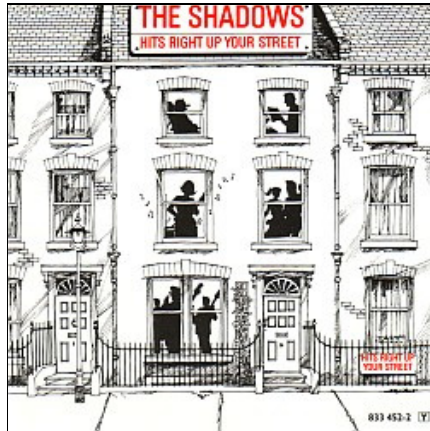
The B-side is characterised by Alan Taylor in *Pipeline* 3 (1989) p.12 as “a successful cross between ‘Last Date’ and ‘Don’t It Make My Brown Eyes Blue’”. It is a slow, dreamy, mellifluous number, that seems to hark back to those halcyon days when The Shadows were all aged seventeen or eighteen and dreaming of success in their own right. Robust rhythm guitar and a fine piano accompaniment conspire to make this one of the most pleasing Polydor originals.

September 1981 LP

Polydor POLD 5046

Hits Right Up Your Street

The primary target audience for the 1979 *String Of Hits* had been not Shadows fans who welcomed, and indeed expected, group originals, or, failing that, reworkings of established classics, but the general public who could associate much of what they saw on offer with the kind of music they had been in the habit of investing in over the relatively recent past: that is, well-known, high performing chart material, which in the very nature of things was going to be nearly always vocal rather than instrumental in nature.



263 264

It must have seemed an obvious move to Polydor, management and the group itself to revert to a winning formula for the follow-up to *Change Of Address*. *Hits Right Up Your Street* was, as the title suggested, made up of material that had a chart pedigree, whether British, American, or both. In fact, four group originals were included, but this was a 16-tracker, hence a round dozen derivative numbers could be included. Eleven of the twelve covers drew on three decades of hits that notched up no fewer than seven No.1s and four No.2s: two from the 60s, three from the 70s, six from the 80s.

The four originals are of high quality, as could be expected. By now all three of the core group members were both experienced composers and accomplished musicians. At the same time, most of the reworked numbers are fine examples of their type, in particular [337] *MISTY*, [339] *THE WINNER TAKES IT ALL*, [332] *CHI MAI* and [342] *MORE THAN I CAN SAY*. In the event, the decision to market an Album of this complexion proved to be a shrewd one: it outperformed its predecessor, and that too without any of the publicity or sentimentality accompanying the move to a new label. It made No.15, and was on chart for 16 weeks, as opposed to the six weeks with a peak of No.17 for *Change Of Address*.

On top of that, the Album came up with three numbers in particular which were performed on tour to enthusiastic audiences, none of them composed within the group: *NUT ROCKER* in 1981–83 and 1987, *THE THIRD MAN* in 1981–1983, *CHI MAI* in 1981 and 1983–84.

{[330] *TELSTAR* August 1981 A-Single}

[332] *CHI MAI*
(Ennio Morricone)

Had it not been for Bucks Fizz, this atmospheric piece from Ennio Morricone, which graced the BBC TV biographical series 'The Life And Times Of David Lloyd George' (it was written originally for an Italian movie 'Maddalena'), would have made No.1 in the April/ May 1981 charts. The Shadows' rendition, which does not stray far from the original arrangement, more than matches it in poise and elegance. It was released as an A-Single in Holland towards year-end.



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[333] WE DON'T TALK ANYMORE

(Alan Tarney)

Alan Tarney really delivered the goods, Bruce Welch produced the number and Cliff Richard was in top form, with this powerful and exhilarating song, giving the latter in 1979 his first chart-topper since the decidedly less deserving 'Congratulations' in 1968, and also delivering him into the American Top 10 in the wake of 'Devil Woman' (1976). The Shadows are certainly not at their very best here: they go for a formal smoothness rather than dynamism, with some slick variations from Hank surfacing rather late on, into the fourth minute.

[334] IMAGINE: WOMAN

(John Lennon)

Two Lennon pieces rolled into one, the latter in particular sounding well in instrumental guise: this was The Shadows' tribute to the murdered ex-Beatle, both songs conferring upon him posthumous UK chart-toppers early in 1981 ('Woman' peaked at No.2 Stateside). Polydor unsuccessfully marketed the track as an A-Single a couple of months further on, a bit late in the day (Roxy Music's chart-topping tribute version of 'Jealous Guy' had appeared nine months earlier).

[335] HATS OFF TO WALLY

(Hank Marvin/ Bruce Welch/ Brian Bennett)

Stylistically, this is not unlike 'This Ole House' meets Carl Perkins. A sort of contemporary, rockabilly groove (working title: 'Rockabilly'). Finger clickin', smooth riffin' and boogie on down! Yet another manipulated/distorted song-title. Not, as with Del Shannon, 'Hats Off To Larry': 'Wally' from the long-suffering character in the evergreen BBC TV series 'Last Of The Summer Wine'? The number would serve as a B-Single in November 1981.

[336] ONE DAY I'LL FLY AWAY

(Will Jennings/ Joe Sample)

With her impassioned delivery on this finely crafted Sample-Jennings ballad, Randy Crawford, whose vocal skills had been showcased so strikingly on The Crusaders' 1979 epic 'Street Life', winged her way effortlessly to No.2 in the UK charts of 1980. The Shadows' laid-back rendition in contrast has trouble taking off: it is, inappropriately, very much in 'easy-listening' territory, though one critic fancied it as "a beautiful 'modern jazz' interpretation".

{[331] SUMMER LOVE '59 August 1981 B-Single}

[337] MISTY

(Erroll Garner)

The number that inspired Clint Eastwood's 1971 movie thriller 'Play Misty For Me' is one of the most pleasing tracks on the Album: The Shadows' spirited treatment of this much-covered song, recorded by The Erroll Garner Trio back in 1954, owes much to the bluegrass-styled vocal version which earned Ray Stevens a UK No.2 (and USA No.14) in 1975: his superbly crafted arrangement justly won him a Grammy award that year.

[338] THIS OLE HOUSE

(Stuart Hamblen)

This catchy 1940s song was penned by Texas-born country & western/ gospel singer/ composer Hamblen; a version by him narrowly missed the top of the US country chart in 1954. It was inspired by the shock, when on a hunting trip, of stumbling across the body of an old man in a shack in the woods, an experience that plainly coloured the sentiment and the lyrics. It was a bouncy 1954 US/UK No.1 for Rosemary Clooney, and had latterly been given a thoroughgoing rockabilly makeover (faithfully reflected here), providing Shakin' Stevens, now very much in the ascendancy with producer Stuart Colman behind him, with his first No.1 (March/April 1981).

[339] THE WINNER TAKES IT ALL

(Benny Andersson/ Björn Ulvaeus)

By the time that The Shadows turned their attention to one of the sensations of the 1970s, there was an immensely rich store upon which to draw. This song, a showcase for Agnetha Fältskog's vocal talents that hit UK No.1 (and USA No.8) in 1980, is one of the many Abba gems that lend themselves admirably to instrumental treatment. The Shadows' account is well judged, with effective changes of tempo underpinned by a superb bassline.

[340] SAILING
(Gavin Sutherland)

Laboured and overlong, SAILING is one of the group's least appealing transfers to the instrumental sphere. A prime specimen of 1970s mawkishness and the answer to every karaoke enthusiast's prayers, this turgid anthemic opus from Rod Stewart, originally recorded by The Sutherland Brothers, made it to the top of the UK charts in 1975, anchored there for four weeks until David Essex swept it away.

[341] THING-ME-JIG
(Hank Marvin/ Bruce Welch/ Brian Bennett)

A great, fun-packed, tongue-in-cheek pastiche based around traditional rags, reels, airs and jigs, equipped with a title playing on the slang expression 'thingamyjig' (thing, or person, unknown, beyond recall, or not worthy of direct mention; the New Zealand issue came up with 'Thing Me A Jig!'). "We had great fun on that track", says Cliff Hall. "I can't remember how it all started. There was a sort of mini-revival of that type of music around that time ... Dexy's Midnight Runners and so on. Anyway, we all chipped in with various ideas and it all grew from that. It was pretty spontaneous really and just great fun." The number would be used as a B-Single in August 1984.

[342] MORE THAN I CAN SAY
(Sonny Curtis/ Jerry Allison)

Leo Sayer, with help from Alan Tarney and Trevor Spencer, took a lively version of the 1961 Bobby Vee hit (penned by two members of The Crickets; recorded by them as the B-side to 'Baby My Heart', hitting UK No.43 in May 1960, two weeks before 'Baby' which made No.33) to No.2 in both the UK and the USA in 1980. The Shadows performed the number on stage as a vocal in 1980, see Appendix 1. This 1981 instrumental cruises along effortlessly, with Hank's ringing Fender doing full justice to a composition which is both punchy and tuneful.

[343] COWBOY CAFÉ
(Hank Marvin/ Bruce Welch/ Brian Bennett)

Very similar in style to [331] SUMMER LOVE '59. Delicate strumming from Bruce and rippling synths and piano from Cliff Hall support Hank's mellow lead figures. It has an air of nostalgic yearning about it, most certainly reflecting the genteel rather than the more familiar boisterous side of cowboy society! Original title: 'Cowboys Walzer' [German for 'waltz']!

{[328] THE THIRD MAN: April 1981 A-Single}

[344] NUT ROCKER
(Adaptation: Kim Fowley)

The successful reworking of an instro classic as Album-opener is not matched at the close by this piano-dominated piece, something of a showcase for Cliff Hall. It is a deliberate-sounding, sanitised account (which some listeners may consider to be no bad thing) of that most outrageously madcap of instrumentals, B Bumble & The Stingers' distinctive take on Tchaikovsky. It was a UK No.1 in 1962 (a mere No.23 in their native USA), ousting the seemingly unassailable [47] WONDERFUL LAND; and also a UK No.19 in 1972. There is a splendidly invigorating version, under the title 'Nutty', by The Ventures, in absolutely red-hot form on the 1966 Album *Where The Action Is*.

1982

The new Album brought some chart recognition, whereas the Singles, true to form, made no headway at all. Over this period Hank Marvin was also working solo (on predominantly vocal material), his Album *Words And Music* making No.66, and the Single DON'T TALK No.49.

May 1982 Single, Polydor POSP 439

[345] TREAT ME NICE

(Jerry Leiber/ Mike Stoller)

[346] SPOT THE BALL

(Bruce Welch/ Brian Bennett/ Hank Marvin)



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As one of the music papers remarked way back in 1962, “The day might come”, with instrumentals no longer in fashion, “when they start using a vocal Jordanaires backing on their platters”! The first vocal A-Single since [293] LOVE DELUXE under EMI in August 1978, and the first of the handful of Shadows’ vocal tracks marketed by Polydor, this is a rousing version of the flipside to Elvis Presley’s ‘Jailhouse Rock’ (US/UK No.1 in 1957 and 1958 respectively), complete with Jordanaires-style backing vocals, a masterly guitar solo, and an 80s production polish. Shakin’ Stevens was currently all the rage with his similarly styled 50s revivals, but The Shadows’ efforts came to nothing. The number would reappear on the September LP.

SPOT THE BALL, the title referring to a popular competition (a scene of players on the field has the football cunningly airbrushed out: use your skill and judgement to decide where the football is), is a lively romper of a number with an infectious disco feel to it. Brian Bennett: “I had a lot of contacts by now in the Library/ TV music field. We actually submitted this music as a possible contender for the 1982 World Cup theme, or possibly for use on football or sports programmes connected with it. It wasn’t successful, but we decided not to waste it and so we recorded it for use on that particular Single.” It certainly had potential with its cheery, jogging rhythm (there is even a brief snatch from ‘Let’s Go!’ thrown in for good measure).

July 1982 Single, Polydor POSP 485
[347] THE THEME FROM 'MISSING'
(Evanghelos Papathanassiou [Vangelis])
[348] THE SHADY LADY
(Bruce Welch/ Hank Marvin/ Brian Bennett)

Among Vangelis' impressive film commissions was the score for the 1982 political thriller starring Jack Lemmon and Sissy Spacek, 'Missing' — an apt title, since no move was made to issue this riveting film composition as a Single; it was finally released to the world of audio in 1989 on his *Themes* CD. It is well served by The Shadows, with expressive lead guitar and a notably fine accompaniment; though fully deserving of Single status, it made no impression on the many record-buyers who were taking an interest in Vangelis' own recordings over the years 1980–1982. It would reappear on the September Album.



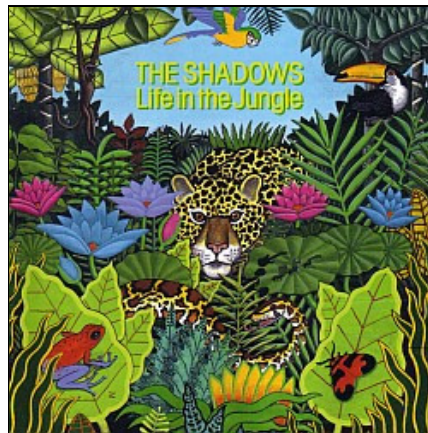
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Recorded for the *Life In The Jungle* Album, but used for this B-Single instead, THE SHADY LADY is a lovely, gentle melody and is well in keeping with those many titles dedicated to the fairer sex, this particular title recalling that of the catchy piece, recorded by The Ames Brothers (a million-selling US No.3 in 1955) and Dean Martin among others, 'The Naughty Lady Of Shady Lane', from the pens of Sid Tepper and Roy Bennett, memorable for the fact that the 'naughty lady' proved to be a 'baby'! Brian Bennett on the other hand recalls, in the haziest of terms: "I've got a vague recollection that 'Shady Lady' might have been a boat that someone owned. Maybe that's where the title came from ..."

September 1982 LP
Polydor SHADS 1
Life In The Jungle

The Album quota for Polydor this year took two forms. One was *Life In The Jungle*; the other was *Live At Abbey Road*, recorded specially to be given away (in the UK at any rate) as a bonus for purchasers of the studio set. The offer was attractive enough to ensure a respectable chart showing (i.e., with considerable input from the public at large, not purely their core of fans): *Life In The Jungle* made No.24, and held on in the

charts for six weeks, not at all bad given that there was practically nothing on offer for those who bought Shadows' Albums out of familiarity with popular, especially recent popular, titles.



268 269

Of the twelve tracks, no fewer than five were composed within the group, and [354] *RIDERS OF THE RANGE*, from the pen of noted guitarist and associate Martin Jenner, essentially came within the same ambit. These group originals by and large stand up well against other examples of their work, but they are up against some very stiff competition indeed from the splendid [350] *HIGH NOON* and the riveting [347] *THEME FROM MISSING*, not to mention the striking take on [357] *LILI MARLENE* and the pure radiance of [352] *CHARIOTS OF FIRE*, this last justly occupying a place in the tour programmes of 1982–85, 1987 and 1990.

[349] *LIFE IN THE JUNGLE*

(Bruce Welch/ Hank Marvin/ Brian Bennett)

An enigmatic title, given the many metaphorical associations of the term 'jungle' in modern parlance. Whether metaphorical or literal in import, *LIFE IN THE JUNGLE* is a curiosity: something of a tangle, unsettling and not at all easy to unravel, and that may be the point. It is not a melodic piece, more an exercise in evoking a mood or an atmosphere: indeed it is rather featureless and bleak in places. The rhythms are unpredictable, sometimes regular, sometimes stop-start, set against a backdrop of harsh, abrupt or downright intrusive sound effects.

[350] *HIGH NOON*

(Dimitri Tiomkin/ Ned Washington)

The Academy Award-winning title-song of the celebrated 1952 movie was delivered by Tex Ritter; it was Frankie Laine however who enjoyed a No.7 hit with it in the UK charts of this same year (it was a million-selling US No.5). Imitated to death the tune may be both as an instrumental and as a vocal, yet this is one of the most successful of the many Shadows/ Marvin 'western'-styled instrumental workouts, with an improvising Hank Marvin in dazzling form from 2:07 on.

{[347] THE THEME FROM 'MISSING' July 1982 A-Single}

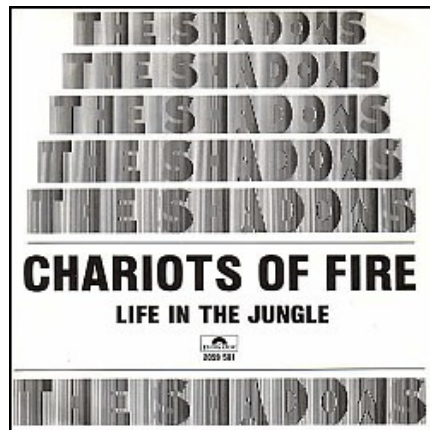
{[345] TREAT ME NICE May 1982 A-Single}

[351] CAT 'N' MOUSE
(Bruce Welch/ Hank Marvin/ Brian Bennett)

A catchy, nifty little item, full of snappy phrases and twists and turns, as suggested by the title (play cat and mouse, i.e. tease unfeelingly by constantly changing course, so disguising one's true intentions). "If I remember correctly", said Cliff Hall, the main idea for that track came from Brian Bennett and then we all chipped in". RB's daughter remarked that parts of this track sound like some of the incidental music to the Playstation classic 'Super Mario'. Game on!!! The number was used as a B-Single in December 1983.

[352] CHARIOTS OF FIRE
(Evanghelos Papathanassiou [Vangelis])

Synthesiser exponent Vangelis' stirring and evocative composition for the film of the same name was a hit the world over (USA No.1 in 1982, UK No.12 the year before that). What The Shadows' version loses in scale and grandeur it makes up for in sheer clout, as Hank's guitar explodes on to the scene to dazzling effect in the wake of an imposing piano intro from Cliff Hall.



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[353] NO DANCING!
(Bruce Welch/ Hank Marvin/ Brian Bennett)

A really lively, catchy number that defies you to sit still. It really does set your feet a-tapping. The music begs you to get up and dance, but the title, ironically, countermands it! Brian Bennett: "NO DANCING! was really typical of the dance floor music of the early 1980s. When we were on tour, we'd often finish up in a club or a restaurant or a hotel and there'd usually be a dance floor. Naturally, we would want to get up ... but the crew would usually try to discourage us. So 'No Dancing!'

became a catchphrase. You're not supposed to enjoy yourself and so on!" The number would be used as a B-Single in December 1986.

[354] RIDERS OF THE RANGE

(Martin Jenner)

The title is borrowed from the Charles Chilton western series broadcast on BBC radio between 1949 and 1953 (and featured in the *Eagle* comic), with Jeff Arnold putting (part of) the world to rights with able assistance from Rustler the Dog. This polished composition from the pen of the late Martin Jenner (a member of Cliff Richard's Skyband from 1979) was the only work of his recorded by The Shadows, but he would go on to co-compose four instrumentals with Hank Marvin for two of the latter's Albums in 1992/93.

[355] THE OLD ROMANTICS

(Bruce Welch/ Hank Marvin/ Brian Bennett)

A very laid-back, dreamy, almost languid number and a good showcase for Hank's redoubtable ballad technique. Brian Bennett: "Around that time there were lots of bands starting up like Spandau Ballet, Japan and Duran Duran. You know, good bands with pretty boys. The whole thing was known as the New Romantics. As for us, well ... we were, you know, the Old Romantics!!"

[356] YOU RESCUE ME

(Bruce Welch/ Hank Marvin/ Brian Bennett/ Warren Bennett)

A vocal that owes more than a little to The Tarney-Spencer band, it is notable for a young Warren Bennett's earliest musical association with the group. Not an especially memorable melody, with an awkwardly executed reversion to the main theme toward the two minute mark; lead singer Hank Marvin does not seem at ease, and sounds over-extended on the bursts of falsetto.

[357] LILI MARLENE

(Norbert Schultze/ Hans Leip)

A song with a long and rich history, some elements of which are aired in *The Shadows At Polydor* p.72. The vibrant lead guitar-line of this version ("very un-Fenderish" George Geddes, *New Gandy Dancer* 19 [1983] p.21) is something to savour; so too is the measured accompaniment, tellingly reflecting a dominant aspect of the tune in wartime, the unnervingly steady, relentless marching rhythm (recorded in this mode by German songstress Lale Andersen in March 1939) that evidently stirred those suggestible Nazi millions with whom the tune will forever be associated.

[358] RAUNCHY

(Sidney Manker/ Bill Justis)

A refined, ever-so-polite-sounding slant on one of instro's relatively minor classics: the in-your-face original (raunchy: literally: dirty ~ metaphorically: dirty, earthy, obscene) was the brainchild of saxophonist Bill Justis (with Sid Manker on guitar

producing that nagging echo-laden riff), a million-selling USA No.2 in 1957/ UK No.11 in 1958. The Ventures had jazzed it up while retaining something of its true grit (as they did on subsequent recordings) on their first LP *Walk Don't Run* back in December 1960. It will no doubt be long remembered for its Beatles connection, since it was the number that helped George Harrison become a member of The Quarry Men. Paul McCartney: "He could really play guitar, particularly this piece called 'Raunchy', which we all used to love".

September 1982 LP
Polydor SHADS 1
Live At Abbey Road



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On the evening of 2 July 1982 a small group of fans was invited to sit in on a live recording session in Studio 2, Abbey Road, a session described in close detail by Dave Herbert in the fanzine *Shadsfax*, 45 (2004) pp.14-19. The three core members were joined by Alan Jones on bass and Cliff Hall on keyboards. The programme, which incorporates some repartee and various witticisms, was uncompromisingly Polydor-orientated, with no throwbacks to the Shadows' hits of old (the originals of which were firmly in EMI's control!). Four relatively recent recordings were revisited: [~ 328] **THE THIRD MAN** (with an interesting ring to the lead guitar, much closer to the original zither sound than the Single version), [~ 341] **THING-ME-JIG** (no surprises here: robust, loudly applauded), [~ 331] **SUMMER LOVE '59** ("for the old ones in the audience", with a more forward sound than the studio take, occasionally rather piercing), [~ 321] **ARTY'S PARTY** (much longer than the studio cut at over eight and a half minutes, used to work in an extended drum solo from Brian Bennett).

[359] THE THIRD MAN

See above

[360] THING-ME-JIG

See above

[361] RUNAWAY
(Del Shannon/ Max Crook)

“Anguish, misery, despair and vulnerability were his songwriting partners” someone once said of Del Shannon. None of that here. This is a desperately cloying, entirely angst-free vocal rendition, taken at a curiously unhurried pace and hardly redeemed by the dexterous Mark Knopfler-styled guitar solo, of the spectacular 1961 USA/ UK chart-topper with that arresting Musitron solo from Max Crook.

[362] ALL I HAVE TO DO IS DREAM
(Boudleaux Bryant)

Once established, The Shadows proved themselves able interpreters of songs performed by their heroes The Everly Brothers. Deploying an expressive combination of guitar and keyboards, they do a sterling job on this exquisite and much-recorded ballad, one of the duo’s early hits (1958), their first Single to top the charts on both sides of the Atlantic; it was reportedly penned in a quarter of an hour, which no doubt accounts for the (tellingly) repetitive element in the lyrics.

[363] IT DOESN’T MATTER ANY MORE
(Paul Anka)

Recorded with a 12-piece string section less than four months before his untimely death, this timeless composition, given to Buddy Holly by Paul Anka in October 1958, earned him a UK No.1 (and USA No.13) in 1959. A winning performance here, the harmonies reminiscent in broad terms of Marvin, Welch & Farrar in the previous decade.

[364] JOHNNY B GOODE
(Chuck Berry)

This vocal motors along, and is notable particularly for spirited solo spots from both Hank Marvin and Cliff Hall. The Shadows (or, as some would have it, people masquerading as The Shadows) recorded an instrumental version in 1970, see under *Shades Of Rock* there, entry [233]. It first appeared in their act as a vocal in the autumn 1978 tour.

[365] OVER IN A FLASH
(Hank Marvin/ Alan Jones/ Brian Bennett/ Cliff Hall)

Not a heavyweight piece, and not meant to be. It would be quite at home as a backdrop to one of Benny Hill’s wordless sketches. “They ... started to play a new number which they had only been writing earlier that afternoon. It apparently came together quite quickly, hence the title ...” (Dave Herbert). Years after the recordings in which they had composer involvement, both Alan Jones and Cliff Hall have commented, with an air of polite resignation, that their ideas were generally not acknowledged: they were after all strictly outsiders. Here is an exception, an inclusion that could hardly have been sidestepped with a number performed so soon after its creation.

[366] SUMMER LOVE '59

See above

[367] OH BOY!

(Sunny West/ Norman Petty/ Bill Tilghman)

This song (which elicits an exceptionally fine guitar solo from Hank) and the flipside 'Not Fade Away', marketed under the name of 'The Crickets', was a USA No.10/ UK No.3 in 1957/ 58, and gave its name to Jack Good's seminal 'Oh Boy!' series on ITV. It was used in The Shadows' stage act in 1982/1983. Here, on record, the song was immediately preceded by Hank's 'Happy Talk' vocal nonsense together with Bruce's revelation that this was the real reason they only toured once a year – they could only let their lead guitarist 'out' for two months!

[368] CRYING IN THE RAIN

(Howard Greenfield/ Carole King)

Another gem from The Everly Brothers' extensive repertoire. This was a UK/ USA No.6 for the American duo in 1962 at a time when over here the decidedly British 'The Young Ones' and then 'Wonderful Land' were wiping the floor with the competition.

[369] ARTY'S PARTY

See above

1983

A year distinguished most of all perhaps by one of the finest B-sides ever from the group, [371] ELEVENIS. Despite the complications occasioned by the August release of a mail-order celebratory 2LP set, the October Album in itself was of high quality, despite original compositions (not the be-all and end-all of their output) being in short supply.

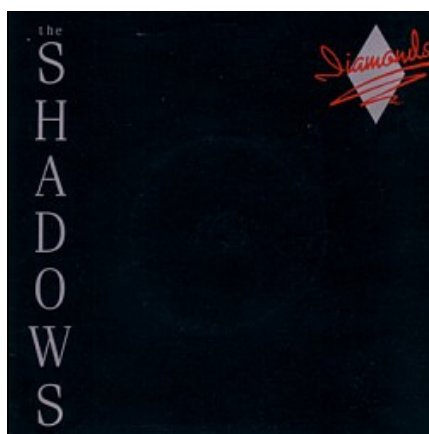
August 1983 Single, Polydor POSP 629

[370] DIAMONDS

(Jerry Lordan)

[371] ELEVENIS

(Bruce Welch/ Hank Marvin/ Brian Bennett)



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A UK No.1 in 1963, this striking tour de force (voted Top Instrumental Of The Year by *Melody Maker*) from two retired Shadows, Jet Harris & Tony Meehan, famously knocked the regrouped Shadows off the top spot with their [69] DANCE ON! This version loses out by trading raw power and simplicity of execution for a busy-sounding smoothness, with too much competing for the listener's attention (the same might be said of The Ventures' stiffly executed workout on their 1963 LP *Surfing*). It also appears on the *Silver Album* (next entry).

ELEVENIS has long been regarded by Shadows' fans as one of their finest original compositions/ recordings of the 1980s. Brian Bennett's thunderous, cavernous opening percussive barrage, offset by heavily echoed synth 'handclaps', sets the scene perfectly. Hank's superb soloing emphasises the majestic grandeur of the main theme, which harks back to their 60s heyday. One of a host of group-penned titles involving a play on words: though recherché explanations have been advanced, the progression Tennis, Elevenis ... seems to be the straightforward logic behind this etymologically unsustainable formation! Cf. Victor Borge's "Anytwo for elevenis?"!

August 1983 2LP
Tellydisc TELLY 22
The Shadows Silver Album



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This heavily advertised 2LP collection, said to have sold in excess of 400,000 copies (it was available on mail-order only, and so not eligible for chart placing), was issued as a celebration (though hardly an adequate reflection) of The Shadows' 25 years in showbusiness. EMI contributed a startling four numbers, the rest were tracks made for Polydor. Only ten of these were new, or nine if you discount the Single [370] DIAMONDS issued in the course of this same month. Still, there were some very worthwhile additions to the catalogue, even if the solitary group composition turned out to be a reworking of the 1961 classic [375 ~ 30] SHADOOGIE. The eight other covers, all of them instrumental, drew on high performing numbers, all but two of them vocals, from the 1960s (3), 1970s (1) and 1980s (4).

[372] MEMORY

(Andrew Lloyd Webber/ T S Eliot/ Trevor Nunn)

The Shadows' radiant version captures much of the beauty and poise of this much-covered Ivor Novello Award-winning song from 'Cats', a 1981 UK No.6 for Elaine Paige. (T S Eliot: the musical was based on his collection of poems 'Old Possum's Book Of Practical Cats'; this particular song's lyrics were taken from 'Rhapsody On A Windy Night').

[373] UP WHERE WE BELONG

(Will Jennings/ Buffy Saint-Marie/ Jack Nitzsche)

Hardly less satisfying than the preceding track is this authoritative interpretation of an Academy Award-winning song, commissioned from a gifted trio of composers for the end-titles of the movie 'An Officer And A Gentleman', performed by Joe Cocker and Jennifer Warnes; first a US No.1 (1982) and then a UK No.7 (1983).

[374] YOU DON'T HAVE TO SAY YOU LOVE ME

(Pino Donnagio/ Vito Pallavicini)

Originally taken from the Italian 1965 Claudia Cardinale film 'Vaghe stella dell'Orsa' it was one of the entries in the San Remo Song Festival of 1965. Dusty Springfield took this intense, powerful song (furnished with powerful English lyrics by Vicki Wickham and Simon Napier-Bell) to UK No.1/ USA No.4 in 1966; it was also a notable hit for Elvis Presley in 1970/71. Our version, surely one of the best of The Shadows' instrumental ballads of the 80s, is notable for the vibrant lead guitar and the skilfully crafted accompaniment.

[375] SHADOOGIE ('83)

(Hank Marvin/ Bruce Welch/ Jet Harris/ Tony Meehan)

A classic recast for the 1980s (referred to habitually with its year of release appended, but not so designated at the time). Clean-cut, some might say sterile-sounding, when set against the rich textures of the original 1961 studio version (see entry [30]). Still, from this point on, it found a place in live performances (as did [377] TIME IS TIGHT, see below on this) right through to 1990, and again in the Final Tour of 2004/2005.

[376] QUEEN OF HEARTS

(Hank De Vito)

The original is a great country rocker with lashings of guitar, from Dave Edmunds' much praised Album *Repeat When Necessary*; the 'Queen' Single climbed to UK No.11 in 1979. As the original arrangement is followed pretty closely, the spotlight is firmly on Bruce Welch's robust rhythm guitar contribution, not all that often in evidence in the Polydor phase of the group's career. Stuart Duffy reports that Hank was attracted by a version he sent him by Rodney Crowell with Albert Lee on lead guitar (the song's composer, an accomplished pedal steel player, has performed and recorded with both), but it is definitely Edmunds' driving version rather that has exerted an influence here.

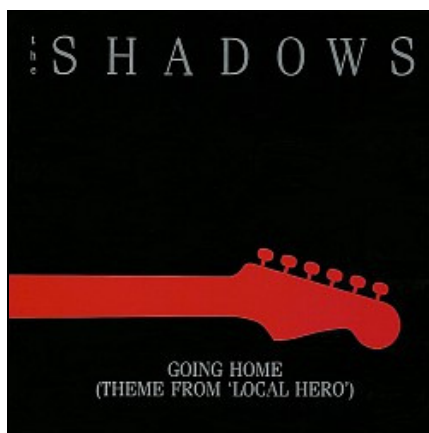
[377] TIME IS TIGHT

(Booker T Jones)

Booker T & The MGs' superlative instrumental from the frontman's score for the 1968 movie 'Up Tight', a UK No.4/ USA No.6 in 1969. Played with great aplomb, involving lengthy solos (in the latter's case, ever lengthier solos) from both Cliff Hall and Hank Marvin, it occupied a special place in The Shadows' stage act (introduced the year before this Album came out): Cliff would perform parts of the number whilst balancing precariously on his keyboard stool, and Hank and Bruce developed a routine resembling freeze-framed robotic toys! Visual reminders of their antics may be found on VHS releases: of the 1986 NEC concert (now available also on DVD), and of the performance at the Liverpool Empire ('At Their Very Best'), see under 2001 below for the related CD.

[378] **GOING HOME** *Full Version*
(Mark Knopfler)

Mark Knopfler's uplifting theme from the movie 'Local Hero' only made No.56 in the UK charts of 1983, but the OST Album climbed to No.14. The Shadows' account of it is less flamboyant than the original, with markedly elegant accompaniment from Cliff Hall, and it engages with the main theme more rapidly, the ringing lead guitar bursting on to the scene with tremendous force. A winner. Hank Marvin (frontman Knopfler has repeatedly named Hank as one of his principal heroes) and Bruce Welch too (see his *Rock 'n' Roll*, p. 139) performed this number with Dire Straits when the latter appeared in concert in the course of 1985.



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Trainspotters Note GOING HOME became an A-Single in December 1983, backed with [351] CAT 'N' MOUSE. An edited Single version for promo/ DJ distribution [383], clocking in at 3:32, also appeared (Polydor PODJ 657); the last 20 seconds of the slow introduction was removed to encourage air-play.

[379] **AFRICA**
(David Paich/ Jeff Porcaro)

A 1983 UK No.3/ USA No.1 for the imaginative vocal (the questionable scansion hardly seems to matter) by the LA session players who came together as Toto; The Shadows' sparkling instrumental reading of this evocative number would get their October Album XXV off to a cracking start.

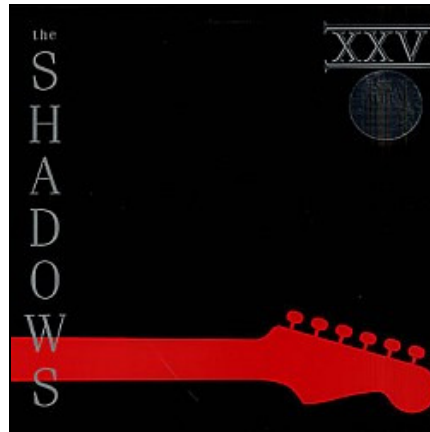
[380] **A WHITER SHADE OF PALE**
(Keith Reid/ Gary Brooker)

With help from J S Bach's Orchestral Suite No.3, and skipping the light fandango, Procol Harum made No. 1 in the UK charts with this highly distinctive multi-million selling number in 1967, and progressed as far as No.5 in the USA; it was a sensational hit all over Europe, topping the French charts for eleven weeks; it was also an Ivor Novello Award-winner. A piece with such a pedigree is a natural for instrumental treatment (it was originally recorded for the *Change Of Address* Album of 1980 but

was set aside; Alan Hawkshaw not Cliff Hall played on this particular track): it proved to be one of the group's most sensitively performed and finely scored covers.

October 1983 LP
Polydor POLD 5120
XXV

Many Shadows fans at the time thought this release to be a supremely cynical marketing ploy: a professedly anniversary set serving up nine of the novelties on *The Silver Album* (see above), with two fresh items only, and vocals at that. For all this (and Polydor could well argue that the 2LP set was aimed at a wholly different market), *XXV* made No.34 in the charts, its sales certainly boosted by the wider appeal that incorporation of well-known cover versions afforded. Viewed in isolation, it is not a poor Album by any means. The other nine were: [379] AFRICA; [378] GOING HOME; [373] UP WHERE WE BELONG; [374] YOU DON'T HAVE TO SAY YOU LOVE ME; [370] DIAMONDS; [377] TIME IS TIGHT; [372] MEMORY; [376] QUEEN OF HEARTS; [380] A WHITER SHADE OF PALE.



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[381] THE MODERN WAY
(Harry Bogdanovs)

A flamboyant vocal workout, and an unusually extended one (over six minutes), in which Hank Marvin assumes the role of one who, with evident reluctance but with no clearly-expressed motivation, aligns himself with the “modern way”. Composer Bogdanovs, one-time member of the group Astra and noted session-player, furnishes an equally robust, at times florid keyboard accompaniment. The style, elaborate to the point of self-indulgence, rather blunts the force of the song's message, already creaking under the weight of its obscurity/ obscurantism.

[382] LIVERPOOL DAYS
(Anthony Catchpole/ Ron Roker/ Winston Sela)

This poorly articulated and desperately laboured composition (“The clock ticks away for us all./ Even Father Time is digital, and that says it all”) looks back, in sickly-sweet tones, to the “good old days”, founded on the sad, nostalgia-driven premise (“Maybe I’m just growing old, but ...”) that modern music is hardly deserving of the name, if at all. There surely cannot be many tributes (any tribute?) to The Beatles as inept as this. As for the sentiment, singers of songs often appear more blinkered than they are in real life, and this is surely a case in point.

December 1983, Single Edit
[383] GOING HOME

See on entry [378] above. This version of restricted distribution became generally available only ten years later, on the *Shadows In The Night* CD compilation (see *CD Guide* 2005 edition, p.161).