

1990

The Shadows concluded their 1990 tour at Southampton, England on 1 December. Then, though nobody realised it at the time, they went their separate ways, and only reformed to mount a tour in 2004. But before 1990 was out, they had released an Album which took them to No.5 in the charts, higher than they had ever been in the Polydor years, selling in excess of 500,000 copies. There was practically nothing left over now for subsequent release. Apart from the reissue of some of the primary Albums in CD format, it was compilations all the way, with the new [442] APACHE and other hits commonly taking pride of place.

September 1990 LP/ CD
Polydor 847 120 1/ 847 120 2

Reflection



293

By 1990, cover versions had become a fixed, and the predominant, ingredient in Shadows' Albums. *Reflection* was no exception. Nearly all of it draws upon recent chart successes from a motley assortment of artists, though as it happens no fewer than six of the tracks were themselves remakes of hits of the 1960s and 1970s. This element of familiarity was contrived to engage the attention of lapsed Shadows fans — a familiarity reinforced by material with associations spanning the three preceding decades (see the comments on individual tracks below), and also by the incorporation of a number of memorable items taken from TV, film and sport. The programming clearly has a bearing on the generally good press enjoyed by the Album from Shadows commentators and fans alike. As the descriptions below will suggest, there are many fine examples here of the mature Shadows at work, though in terms of performance it does not seem to the present editor to throw its immediate predecessors into the shade to the degree that many assert or imply.

[462] EYE OF THE TIGER
(Frank Sullivan/ Jim Peterik)

Yet again, The Shadows keep one of their best till first: this is an uncompromisingly pounding and pulsating version of the double 1982 No.1 (UK/ USA) Single from hard-rock group Survivor, written as a theme for Sylvester Stallone's movie 'Rocky III', one of a series of blockbuster films seen by millions, giving the associated music a familiarity not necessarily dependent on acquaintance with the contemporary charts. The rasping guitar riff and pounding beat combine to suggest the image of a rain of pugilistic blows.

[463] CROCKETT'S THEME
(Jan Hammer)

This tuneful composition was one of Czech keyboard player Jan Hammer's contributions to the TV series 'Miami Vice'; it was a UK No.2 in 1987, and, just as, if not more, importantly from the point of view of appealing to a wide public, the programme itself became a lifestyle icon and had extremely high audience ratings; it was still being screened in 1990. The Shadows seem to slacken off slightly in the second half, but before that they throw everything into it, making the original sound almost restrained in comparison.

[464] RIGHT HERE WAITING
(Richard Marx)

The source is an affecting piano-led ballad from American Richard Marx, a USA No.1/ UK No.2 in 1989. Hank Marvin's rich and resonant guitar sound and the finely judged accompaniment conspire to make this one of the most successful romantic pieces attempted by the group in the Polydor years.

[465] EVERY LITTLE THING SHE DOES IS MAGIC
(Sting)

This bright and breezy offering from The Police, derived from their chart-topping LP *Ghost In The Machine*, was a UK No.1/ USA No.3 in 1981. The boisterous finale is supplanted in this version by some neat soloing from Hank in suitably jaunty mode.

[466] SEALED WITH A KISS
(Garry Geld/ Peter Udell)

A cover of teen idol Jason Donovan's cover of Brian Hyland's million-selling 1960s hit (long-standing Shadows fans would certainly recall the latter while possibly knowing nothing about the former, or avoiding it like the plague, or buying up copies to burn on public bonfires). Donovan had topped the charts the year before the release of *Reflection*. As an instrumental, it is doubtful whether it is built to withstand repeated listenings (any more than is the anodyne sugar-sweet version by The Ventures on their LP *\$1,000,000 Weekend*, 1967), though Fender devotees should be interested in the lead instrument's tonal variations.

[467] UPTOWN GIRL

(Billy Joel)

An effervescent tribute to The Four Seasons and — a further determinant in choice of material for this Album, as we have seen — their 60s sound and style, from Billy Joel, a UK No.1/ USA No.3 in 1983, from the immensely successful Album *An Innocent Man*. This infectious toe-tapper comes over well as a guitar-led instrumental: most definitely not one for grumpy old men.

[468] STRAWBERRY FIELDS FOREVER

(John Lennon/ Paul McCartney)

This hallowed classic — yet another ingredient from the decade when (according to some) music could not put a foot wrong — had recently been ‘modernised’ by UK duo Candy Flip (UK No.3 in March 1990), but the model for The Shadows, at least in terms of the expansive, dense backdrop, is The Beatles’ multi-textured masterpiece: a mere UK No.2 when it first appeared as a double A-side with ‘Penny Lane’. The general approach here though seems inconsistent: initially the tone is upbeat and direct, with the emphasis on the song’s tunefulness rather than the hugely unsettling atmosphere the original evokes with its complex instrumentation, weird dissonances and sharp variations in tempo; next to that, the abrupt switch to an ultra-sombre, forbidding outro seems curiously misplaced, if not positively bizarre.

The Ventures were way ahead of our heroes in making a jolly fairground tune out of this one (LP *Super Psychedelics*, 1967, on which Dave Burke has pronounced so enthusiastically, with good reason, “It’s great. It’s a great package.”); and, importantly, in keeping it that way from start to finish. There is a nicely crafted outro too.

[469] RIDERS IN THE SKY '90

(Stan Jones)

Produced by bassist Alan Jones: “...I’m particularly fond of this... because the arrangement was my idea” (*SCOFA* 34) and “In fact I got the idea from Rod Stewart’s ‘Da Ya Think I’m Sexy’ and suggested a disco arrangement to Bruce...” (*SCOFA* 35). This is the third, and the most satisfactory, recording of this stage favourite by the group: see under 1979 and 1980 for the EMI Album/ Single releases ([301] [311]). One might have expected it to appear on the *At Their Very Best* Album of the previous year, and there is ample room to spare on that: but then there would have been 21 tracks, not the magic 20, with a resonance recalling the celebrated *20 Golden Greats* of yesteryear.

[470] FLASHDANCE ... WHAT A FEELING

(Giorgio Moroder/ Keith Forsey/ Irene Cara)

Potent Moroder input (he wrote the music) for the movie ‘Flashdance’ helped to earn vocalist Irene Cara a UK No.2/ USA No.1 in 1983 with this Academy Award-winning song. The Shadows replicate well the subdued opening and highly explosive main theme, and the Marvin Fender seems to warm to the challenge progressively, with spectacular results.

[471] SOMETHING'S GOTTEN HOLD OF MY HEART
(Roger Greenaway/ Roger Cook)

Gene Pitney was asked by Marc Almond to join him in a revival of his 1960s hit; the result was a monumentally histrionic duet, paying homage to the art of excess, that topped the UK charts in 1989. In the face of such daunting opposition, The Shadows (thankfully) remain voiceless and confine themselves to the tune, which your ageing Shadows devotee would have recalled with ease if not affection: the result is a more than passable instrumental.

[472] LOVE CHANGES EVERYTHING
(Andrew Lloyd Webber/ Don Black/ Charles Hart)

Michael Ball is not everybody's cup of tea, and the song itself does not tie in awfully well with the kind of fare generally performed at Shadows conventions; it would be churlish though to deny that he dealt sensitively, as does Hank on this Album, with this superb melody from the newly opened Andrew Lloyd Webber West End musical 'Aspects Of Love', in which Ball appeared. It was a UK No.2 in 1989.

[473] NOTHING'S GONNA STOP US NOW
(Diane Warren/ Albert Hammond)

The original of this piece, which prompts a dexterous, indeed inspired display from Hank, with the other players in full support, is a superlative power ballad from Starship, featured in the movie 'Mannequin'; a 1987 chart-topper either side of the Atlantic.

[474] BILITIS
(Francis Lai)

A close imitation of the prolific French composer Francis Lai's elegant title track from the erotic 1977 movie, the soundtrack Album of which reportedly sold seven million copies worldwide, though we cannot securely verify what appears to be an extreme sales figure. Synthesised music-making in Brian Bennett mould and no doubt suggested by him, the number was chosen perhaps to impart a touch of class to a collection largely devoted to contemporary pop.

[475] YOU'LL NEVER WALK ALONE
(Richard Rodgers/ Oscar Hammerstein II)

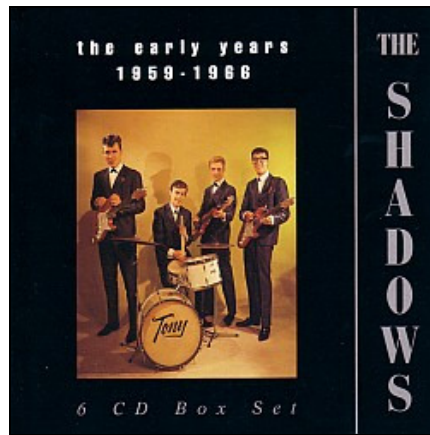
From the 1945 musical 'Carousel', this much recorded piece was a 1985 chart-topper for international charity venture The Crowd, with lead vocalist Gerry Marsden (it had been a UK No.1 for Gerry & The Pacemakers in 1963), keyed to the horrific loss of life in the May fire at Bradford City's Valley Parade ground, watched by millions on television. Given the song's widely known associations with Liverpool Football Club, it is hard to see why The Shadows offer such a low-key, muted version, dispiriting rather than uplifting.

{[441] SHADOWMIX December 1989 A-Single}

[476] ALWAYS ON MY MIND
(Wayne Thompson/ Mark James/ John Christopher)

A song with an illustrious pedigree, associated above all with Elvis Presley (for many *the* icon of the 60s!) and Willie Nelson; this version however is clearly founded on the relatively recent Pet Shop Boys' spectacularly dynamic synthesiser-driven version which hit UK No.1 in 1987 and USA No.4 in 1988. And what a disappointment the final track of this, the final Shadows' primary studio Album, is! The lead guitar rings out magnificently, but the embarrassingly dire hurdy-gurdy accompaniment, put utterly to shame by the Pet Shop original, is a prime example of electronic music-making gone badly wrong. That guitar sound though ...

1991



294

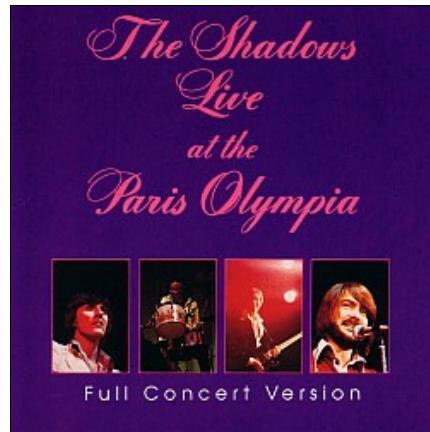
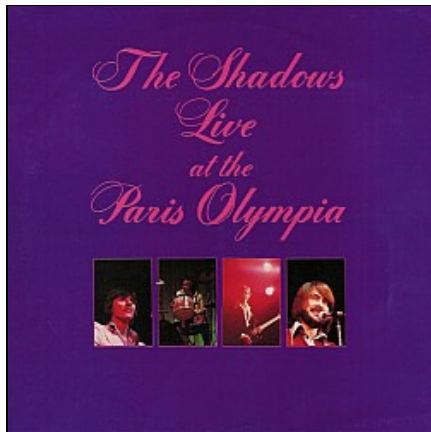
1992

The following three releases of a set that has had a chequered history are taken together here for the sake of clarity:

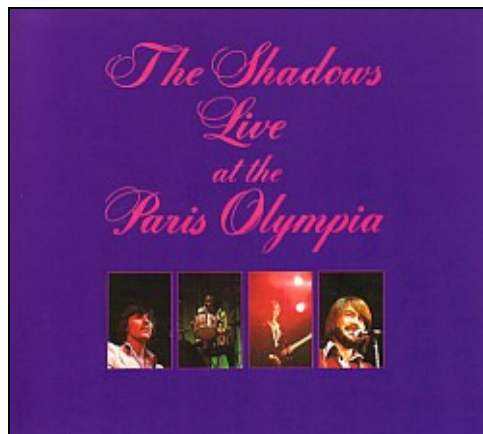
November 1975 LP
EMI EMC 3095

Live At The Paris Olympia

[267] **THE RISE AND FALL OF FLINGEL BUNT**/ [268] **MAN OF MYSTERY**/
[269] **LADY OF THE MORNING** (Hank Marvin/ Bruce Welch/ John Farrar)/ [270]
TINY ROBIN (John Farrar/ Pete Best)/ [271] **NIVRAM**/ [272] **HONOURABLE
PUFF-PUFF**/ [273] **SLEEPWALK**/ [274] **APACHE**/ [275] **SHADOOGIE**/ [276]
GUITAR TANGO/ [277] **MARMADUKE** (Alan Tarney/ Trevor Spencer)/ [278]
SOMEWHERE/ [279] **LITTLE 'B'**/ [280] Rock Medley: **LUCILLE** (Albert
Collins/ Richard Penniman) : **RIP IT UP** (Robert Blackwell/ John Marascalco) :
BLUE SUEDE SHOES (Carl Perkins)



295 296



297

February 1992 CD
EMI CDP7 98590 2

Live At The Paris Olympia: Full Concert Version

Tracks additional to those on the November 1975 *Live At The Paris Olympia* LP above:

[477] SHAZAM!/ [478] FAITHFUL (Hank Marvin/ Bruce Welch/ John Farrar)/ [479] FOOT TAPPER/ [480] DANCE ON!/ [481] LONESOME MOLE (Hank Marvin/ Bruce Welch)/ [482] TURN AROUND AND TOUCH ME/ [483] MUSIC MAKES MY DAY (John Farrar)/ [484] THE FRIGHTENED CITY/ [485] LET ME BE THE ONE/ [486] WONDERFUL LAND/ [487] FBI

August 2002 2CD
Magic Records (France) 3930235

Live At The Paris Olympia

CD 1 SHAZAM!/ MAN OF MYSTERY/ LADY OF THE MORNING/ DIALOGUE/ {BLACK EYES (John Farrar)}/ DIALOGUE/ SHADOOGIE/ GUITAR TANGO/ FAITHFUL/ TINY ROBIN/ HONOURABLE PUFF PUFF/ SLEEPWALK/ DIALOGUE/ MARMADUKE/ FOOT TAPPER/ APACHE/ THE RISE AND FALL OF FLINGEL BUNT/ DANCE ON!/ LONESOME MOLE/ DIALOGUE/ NIVRAM/ WONDERFUL LAND/ TURN AROUND AND TOUCH ME/ MUSIC MAKES MY DAY/ {SILVERY RAIN (Hank Marvin)}/ THE FRIGHTENED CITY/ DIALOGUE/ LITTLE 'B'

CD 2 SOMEWHERE/ LET ME BE THE ONE/ Rock Medley: LUCILLE : RIP IT UP : BLUE SUEDE SHOES/ FBI

Astonishingly, the 1975 release was the first LP of live material to be issued by the group in their own right in the UK. It was put together from performances on 12/ 13/ 14 June 1975, and was singled out for favourable comment by Bruce Welch himself: "I was very pleased with the Album; the singing and playing were very good indeed, and for once everything worked". It was indeed a memorable set, which included a number of the famous hit Singles along with three Marvin Welch & Farrar numbers.

The 1992 'Full Concert Version' CD, presented "in the actual order of the live performance", added no fewer than eleven tracks, taking in more hits together with a further two songs previously released by MW&F, and one, MUSIC MAKES MY DAY, by M&F alone. The 'Full' label however turned out to be misplaced.

From the 2002 Magic release it turns out that (a) there were two more numbers (originally by Marvin, Welch & Farrar) on the bill, BLACK EYES and SILVERY RAIN; and (b) the running-order was different from that claimed by the EMI issue (unless there were variations over the three days of concerts): WONDERFUL LAND and the rock medley now appear in different slots.

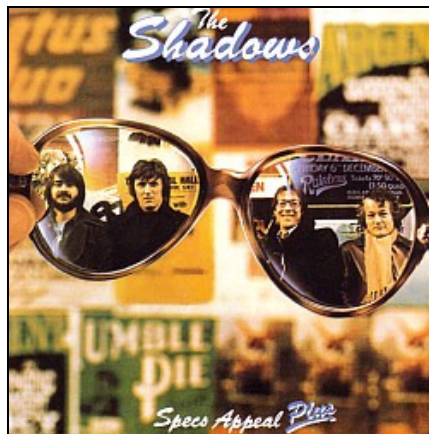
Be that as it may, this CD does not add to the stock of Shadows' tracks: because the originals of BLACK EYES and SILVERY RAIN proved unsatisfactory (to whom, is not divulged), the studio versions have been worked in instead, not very convincingly if the idea was to create an impression of a live performance in its totality: although we hear both of them being introduced by the group, they end in total silence, reinforcing the idea that they are not the real thing!

Anyway, the reconstituted concert occupies one disc and a portion of the next, so room has been made for the original spoken elements, which were pruned on the 1992 EMI issue; these are even track-listed (track 4 has the engaging title “Presentation by Themselves”, an indicator presumably of French devotion to the group!). In fact, these interludes are very badly miked: they are too resonant, and often as a consequence very indistinct.

Still, the music is pretty good, providing an opportunity to savour the multi-talented John Farrar’s considerable contributions to the group’s sound, both vocally and instrumentally; and also a relatively rare chance to hear Alan Tarney live on bass guitar (and excellent he is too). Space does not allow the track-by-track analysis, with particular reference to the restyling of older Shadows’ numbers by this new seventies line-up, that this set undoubtedly deserves and, one hopes, will one day receive, but the following select comments from reviewer Jim Nugent provide a basis for the kind of treatment that is needed: “SHAZAM! is taken straight until the second chorus, when Hank and John start swapping two-bar phrases (as in [246] HUMBUCKER) — John is using his Telecaster with Bigsby Palm-Pedal for a convincing pedal-steel sound. FOOT TAPPER and DANCE ON! are in the ‘evolved’ versions developed during live performance since the Sixties, with tasty extra parts from John here and there ... WONDERFUL LAND is played straight, with John covering some of the orchestra parts on guitar, using a ‘Synthi Hi-Fli’ processor unit (GUITAR TANGO also benefits from this).”

The list could go on: the thrashing twin soloing on MAN OF MYSTERY, the stomping SHADOOGIE, the ecstatic audience reaction to Brian Bennett in HONOURABLE PUFF-PUFF ...

August 1992 CD
EMI 0777 7 80042 2 6
Specs Appeal Plus



298

The 1975 Album *Specs Appeal* had not so far been represented on CD. This release offered that together with five bonus tracks, two of them made available only now. They were both reportedly leftovers from the *Specs Appeal* Album (though George Geddes, *Foot Tapping* p.30, gives a recording date of 25 February 1976 for [489])

below), set aside then to make way for Eurovision material, see under 1975 for the circumstances.

[488] LOVE IS FALLING IN LOVE AGAIN

(Alan Tarney/ Trevor Spencer)

An unexceptional ballad, incurably bland from the evidence of this performance, recorded presumably around the same period as [489], see above. Easily outclassed by a number of songs similar in style written and performed by Tarney & Spencer on their own Albums.

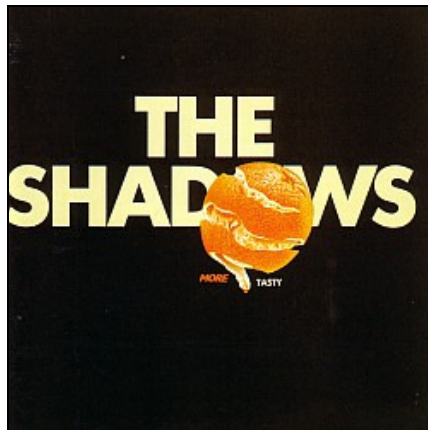
[489] WE'LL BELIEVE IN LOVING

(Alan Tarney)

This number was featured on the 1976 *Tarney And Spencer* Album on the Bradleys label. Though a better effort than its companion piece, the grittiness of the guitar outro (an element absent on the T & S version, which peters out rather abruptly) is not matched by the main theme, the delivery of which (with Hank on lead vocal) is a shade on the saccharine side.

August 1992 CD
EMI 0777 7 80041 2 7

More Tasty



299

THE AIR THAT I BREATHE was one of four bonus tracks, this one hitherto unreleased, on an expanded version of the 1977 *Tasty* Album, an Album made available now for the first time on CD.

[490] THE AIR THAT I BREATHE

(Albert Hammond/ Lee Hazlewood)

Recorded February 1975

A creditable hit for The Hollies, who were reportedly inspired by Phil Everly's version of the song (LP *Star Spangled Springer*, 1973): it was a UK No.2/ USA No.6

for their cover version in 1974. — John Tobler, sleeve notes to the above CD: “John Friesen remarks that presumably there must have been a good reason for not releasing it before this, although he cannot imagine what it could have been, and certainly it instantly sounds like a classic Shadows track”. The reason could be simply that it is unfinished by the standards of the time: in comparison with other covers of around this period, it seems a trifle underproduced or, if you prefer, underembellished: maybe it was intended to graft on further, or more pronounced, synth accompaniment, and nobody got round to it.

1993

March 1993 CD
EMI 0777 7 890412 0
Everything Of Value



300

This CD's pronouncement, in the course of notes by John Tobler, who appealed to the authority of John Friesen, that it had now completely drained EMI's vaults ("There is nothing else", excepting, it added darkly, certain tracks that the group were unwilling to have released), sounded wildly implausible then, and would prove to be entirely without foundation. For refutation of assertions that master tapes had been wiped or deliberately destroyed, and that alternative versions were no longer extant, one need only look to the 1997 CD *The Shadows At Abbey Road*, to be surveyed presently.

At the time of its release it offered digitised versions of a number of items of interest to the keen Shadows collector: the three Drifters numbers from the live *Cliff* LP of 1959; the first issue of [47] WONDERFUL LAND in true stereo and undubbed (see *CD Guide*, 2005, p.562, entry: VERSION A); the 1967 B-Single [185] SOMEWHERE in stereo; the 1964 vocal [113] ME OH MY; stereo cuts of versions of the 1968 B-Singles [207] TRYING TO FORGET THE ONE YOU LOVE and [205] RUNNING OUT OF WORLD; a UK first for the vocal [186] I CAN'T FORGET; the seven Shadows tracks [208–214] on the 1968 LP *Established 1958*; and tracks from Hank Marvin (LONDON'S NOT TOO FAR; BREAK ANOTHER DAWN) and John Rostill (GREEN APPLES; FUNNY OLD WORLD). There were in addition two wholly fresh items, as follows:

[491] (THE) GIRL FROM IPANEMA

(Antonio Carlos Jobim/ Norman Gimbel/ Vinicius De Moraes; rec. 11/5/65)

Philadelphian jazz saxophonist Stan Getz teamed up with Brazilian vocalist Astrud Gilberto for this bossa nova piece featured in the 1964 film 'Get Yourself a College Girl' the same year it was recorded; Astrud's husband João was the guitar player and backing vocalist. It succeeded in climbing to USA No.5 and UK No.29 in 1964 and also in capturing Record Of The Year at the Grammy Awards.

This track first became known from a mono-only 'off-air' recording from one of the three ATV specials 'The Cliff & The Shadows Show' broadcast during September 1965. The group mimed the number (without an orchestra). An instrumental introduction with Hank on acoustic guitar paved the way for a four-part harmony vocal.

The stereo track on this CD is presented with the left-hand channel given over to an orchestral accompaniment. It is not known whether this overdub was added in the 1960s or the 1990s, though it is hard to believe that the group ever considered letting this one escape on an Album (no *Grow Old Gracefully With The Shadows* was ever contemplated) in any shape or form: cf. Trev Faull's witty dismissal of the piece in *Pipeline* 21 (1993/1994) p.4: "When they bring in the harmony vocals it is ruined. Stan Getz would turn in his sax."

Cliff Richard recorded a version in 1965 (without the group); it was released in 1966 on the LP *Kinda Latin*.

[492] LEAVE MY WOMAN ALONE

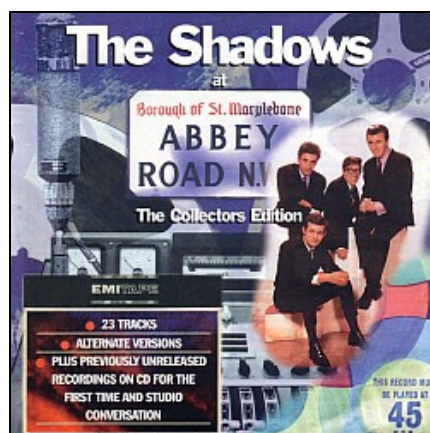
(Ray Charles; rec. 17/11/1965 [overdub 7/1/66])

A Ray Charles' B-side from 1956, given 'pop' prominence initially by The Everly Brothers' 1958 cover on their first (eponymous) LP and their use of this as a B-side to the 1960 Single 'Like Strangers' — "... sounds like an outtake from the *Shadow Music* Album, rocking along and punctuated by Beatle-ish staccato rhythm guitar and tambourine" (Jim Nugent). Certainly a refugee from the beat movement, with shades of The Swinging Blue Jeans, The Searchers et sim. Yet it is hard to believe that it would have charted had it been released in the 60s, though Ian Kershaw thought otherwise ("... it's brilliant and I can only wonder at the stupidity of leaving this unreleased for so long, when it could have had chart potential!": *SCOFA* 31 [1993] p.14). — Later recorded by Cliff Richard, and included on the joint Cliff/Hank 'The Joy Of Living' Single of 1970.

1997

October 1997 CD
EMI 72438 23042 2 7

The Shadows At Abbey Road



301

The success of The Beatles' *Anthology* series in 1995/96 encouraged record companies to exploit their archives more comprehensively. EMI for its part issued a number of ... *At Abbey Road* collections (The Hollies, Helen Shapiro, The Swinging Blue Jeans and others) with the emphasis on out-takes, alternative versions and so on. Earlier reference has been made in the present book under various titles to the *Abbey Road* disc, which put paid at a stroke to the wild claims in the 1993 collection considered in the previous entry; and there were some minor variants included as well.

This is beyond doubt an important and absorbing assemblage, though not everybody will be enthusiastic about the fad for making available undubbed versions of numbers never intended to be listened to in unembellished form, or indeed about the inclusion of studio banter etc.

The tracks are: [37] GONZALES (ordinary mono version); [493 ~47] WONDERFUL LAND (a hitherto unissued version, in mono); [~ 50] WHAT A LOVELY TUNE (original stereo mix, never sighted since the initial mono release of 1962); [~ 51] THEME FROM THE BOYS (the original undubbed version in mono); [~ 49] GUITAR TANGO (the original undubbed version in stereo but remixed for this CD); [494 ~ 70/164] ALL DAY (a hitherto unreleased version of the tune, a number of variants of which are known to have survived); [~ 76] ATLANTIS (another undubbed implementation of the primary recording, this in stereo); [495 ~ 79] IT'S BEEN A BLUE DAY (a stereo variant here for the first time, undubbed); [496 ~ 151] RAZZMATAZ (a previously unknown 1963 recording of the 1966 Album release, without Bruce Welch in the line-up); [~ 146] DON'T STOP NOW (the mono variant of the 1966 LP track); [~ 145] BENNO-SAN (a rare mono variant found on certain copies of the 1966 LP *Shadow Music*); [~ 160] ZERO X THEME (an entirely new, true stereo mixing of a tune previously available only in mono); [~ 159]

THUNDERBIRDS THEME (id.); [~ 157] SCOTCH ON THE SOCKS (id.); [~ 171] TENNESSEE WALTZ (the original mono variant); [215] SLAUGHTER ON TENTH AVENUE (standard stereo cut); [497 ~ 295] DON'T CRY FOR ME ARGENTINA (unissued extended version); [498 ~ 256] GOD ONLY KNOWS (1979 remix of 1975 Album track, here for the first time; unaccountably, in mono!).

There were also some entirely fresh items:

[499] WITCH DOCTOR

(Norrie Paramor; rec. 23/5/61)

The full version, in mono, of [45] THE SAVAGE as it was presented in the movie 'The Young Ones' (the visual impact of this number, with Jet's strutting and the striking red Fenders, brought their particular brand of music and fire to many new fans). The name change to THE SAVAGE may have been prompted by recollection of the fact that Don Lang and his Frantic Five (resident musicians on TV's 'Six-Five Special') had had a UK No.5 with their version of a vocal number 'Witch Doctor' in 1958. Every bit as urgent and driving as the Single (allowing for the constricted soundstage), it follows the same basic pattern, but the improvised elements starting at 0:52 are very different and more extended. Opinions may differ about the value of some of the *Abbey Road* CD's contents, but this one is surely well worth having.

[500] NOTHING, FOLKS

(Hank Marvin/ Bruce Welch/ John Rostill/ Brian Bennett; rec. 28/2/65)

Think of [115] CHU-CHI in terms of overall style. But this is rough, very rough. It is a wonder this one escaped the attentions of group-members who had reservations about placing unpolished material in the public domain.

[501] JOHN'S ROCKER

(John Rostill; rec. 1/7/65)

A precursor of [136] I WISH I COULD SHIMMY ... (see under 1965, B-side of [135] THE WAR LORD). A different guitar sound from Hank, no extra overdubs and a different ending. Most notably, room is found for a brief but spirited drum solo from Brian Bennett.

[502] CHITTY CHITTY BANG BANG

(Richard M & Robert B Sherman; rec. 30/12/68)

Recorded for a projected Album of film themes. 'Chitty ...', screened in 1968, with its excellent songs and exciting flying car, is now recognised as a classic children's film, and met with notable recent success as a stage/theatre production at the London Palladium. The track, recorded without Bruce Welch, was finished but never mixed down, the whole project being abandoned as Hank Marvin began to pursue a solo career in 1969. A great piece of fun with many fine touches, from the trumpeting intro through the countrified double-time middle section to the breathless fade.

[503] NO NO NINA Instrumental Version
(John Farrar/ Pete Best; rec. 27 & 28/8/74 and 24/10/74)

See entry [261]. Recorded before the *Specs Appeal* material, clearly an instrumental that was simply set aside when transformed into a vocal as a candidate for Eurovision. Or rather a vocal that was made into an instrumental and into a vocal again, to judge by the title and other miscellaneous scraps of simulated speech synthesising their way out of the vocoder! It is a bouncy item in a shouty, in your face, gimmicky style, this one even more so than the cover versions that would turn up later on the 1977 Album *Tasty*, heavily influenced evidently by John Farrar. The exceedingly crude use of the vocoder, which seems to be running riot as the track is faded out, is hardly better than the OTT kazoo on [203] THE DAY I MET MARIE.

2001



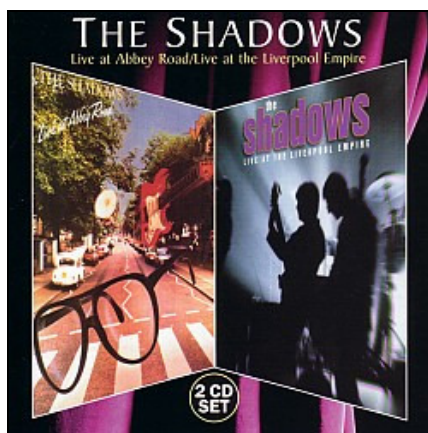
302

March 2001 CD
The Singles Collection
(marketed on two different labels)

[504] DANCING IN THE DARK Variant Mix

For details see on entries [407] and [408] above.

July 2001 2CD
See For Miles SEECD 732
{Live At Abbey Road/}
Live At The Liverpool Empire



303

CD2 [505] RIDERS IN THE SKY/ [506] THE STRANGER: [507] KON-TIKI/
[508] ATLANTIS/ [509] THEME FROM 'THE DEER HUNTER'/ [510] THE

RISE AND FALL OF FLINGEL BUNT/ [511] TRUE LOVE WAYS (Buddy Holly/ Norman Petty)/ [512] FOOT TAPPER/ [513] SHADOOGIE/ [514] TIME IS TIGHT/ [515] THE FRIGHTENED CITY/ [516] WONDERFUL LAND/ [517] DANCE ON!/ [518] CAPTAIN HADDOCK IS MISSING (Brian Bennett)/ [519] APACHE/ [520] FBI

On CD1 the opportunity was taken to reissue the *Live At Abbey Road* material (previously made available on CD in 1989; original LP: see under 1982). CD2, drawn from a performance at the Liverpool Empire on 31 May 1989, had already been issued in digital format: that same year it was purloined from a Japanese Laserdisc by an Italian outfit, for want of a better term, and given the pretentious title *The Definitive Live Album* (HQ Records, HQ 06).

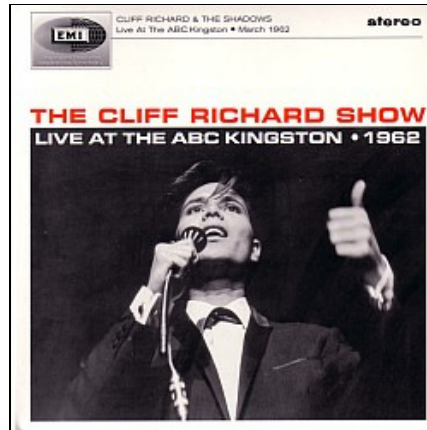
The description applied to this Liverpool performance (personnel: the three core members plus Cliff Hall and Mark Griffiths) by the video release, 'At Their Very Best', may be fanciful, but there is still much to enjoy. RIDERS IN THE SKY, for one: it is taken at a fair lick, and is much lighter and slicker than any of the three studio versions. THE STRANGER (which segues into KON-TIKI; no indication of this is offered in the documentation) motors along effortlessly, with some nice variations in tone; THE FRIGHTENED CITY has a big beefy sound; DANCE ON! is treated to a number of embellishments by Hank; and so on. Though the main emphasis is on the (updated) big hits of yesteryear, fans of the mature Shadows' sound will take a particular interest in the highly dramatic CAPTAIN HADDOCK IS MISSING, a seven minute tour de force from Brian Bennett. The solitary vocal, the much-imitated TRUE LOVE WAYS (a UK Top 10 hit for Cliff Richard in 1983, it had given Buddy Holly a posthumous UK No.25 in 1960), is another unique track, on official releases at any rate.

2002

March 2002 CD

EMI 7243 537931 2 8

*The Cliff Richard Show:
Live At The ABC Kingston 1962*



304

Numbers performed by The Shadows:

**[521] APACHE : SHAZAM! [522] SHADOOGIE/ [523] WONDERFUL LAND/
[524] ALL MY SORROWS/ [525] QUARTER TO THREE (Gene Barge/ Frank
Guida/ Gary Anderson/ Joe Royster)/ [526] NIVRAM/ [527] LITTLE 'B'/ [528]
FBI**

In 1962 Columbia Records planned to release an Album *The Cliff Richard Show* with one side of Shadows and one of Cliff, and, to that end, taped Cliff & The Shadows' first and second houses at the ABC Theatre in Kingston, on 7 March. Nothing came of it. Why the project was shelved is not known for sure, but clearance was eventually given, four decades further on, to prepare the material for release on the above disc, initially on sale as a limited edition in EP-type sleeve with various trimmings.

We are concerned here only with The Shadows, but it is worth noting that their contribution to the Cliff set is well worth a listen, particularly as lead guitarist Hank Marvin tended to open up/ let rip once Cliff had set foot on stage.

Reviewer and fan reaction to the set has been very favourable indeed, if at times a bit over the top. The opener, though listed as APACHE, proves only to be a scrap (a trick repeated on the 2004/2005 tour), leading into a punchy dash through SHAZAM! (see on the South African EP under 1961, entry [22]). Next, a fluent SHADOOGIE, not a carbon copy of the LP version [30], but more resembling the South African EP workout [23], particularly at 0:46, a sequence found in more refined form much later on [375] SHADOOGIE '83. What would prove to be the biggest-selling Shadows' Single, released shortly before this performance, follows on, shorn of the rich orchestration of course. A sugary-sounding rendition of ALL MY SORROWS from the first Album [35] provides stylistic contrast with the follow-up, QUARTER TO THREE, a lively if extremely rough and ready version of the rumbustious 1961

million-selling hit by U.S.Bonds. NIVRAM moves along smoothly, marred for many no doubt by the silly “half a pound ...” plus funny voices routine, which, as evidenced here, did not start post-Jet Harris, as has sometimes been asserted. An assured LITTLE ‘B’ from “the new drummer” comes next; a studio version [60] would be recorded a month later and be released in October. Brian Bennett hammers his way robustly through the already obligatory FBI, a worthy finish to a set that had been buried away for far too long.

2003

January 2003 CD
Summer Holiday – Limited Special Edition

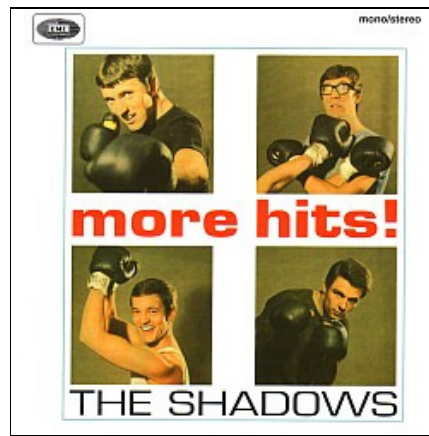
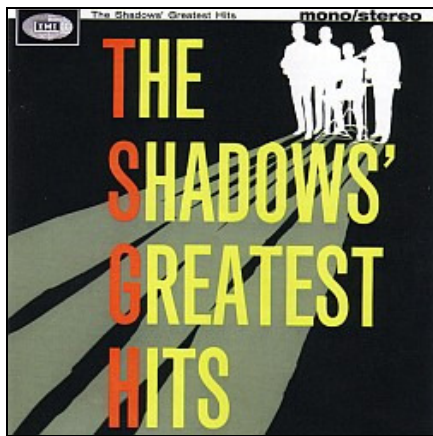
[529] LES GIRLS, AV

For details see on entry [73] above.

2004



305

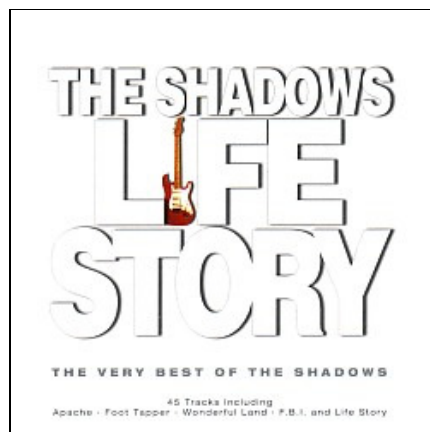


306 307

The Shadows went their separate ways after the tour of 1990, seemingly for good, but had a late change of heart, coming together in 2004 for a Final Tour of the UK, extended to continental Europe in 2005 and ending up in Birmingham UK. In recording terms, one newly made track was released, and one of the concerts (Cardiff, Wales) was taped for issue on CD (below), VHS and DVD.

April 2004 2CD
Universal Music TV 9817819
Life Story

[530] LIFE STORY
(Jerry Lordan)

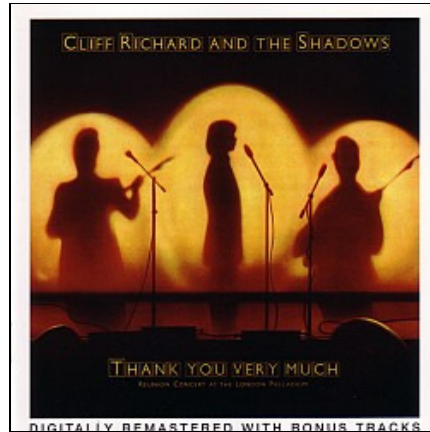


308

This is the new track on a 2CD compilation of Polydor material that climbed to No.7 in the charts, a Lordan composition given to Hank Marvin in the 90s but not taken up (“It really is a very good tune with a lot of vintage Jerry Lordan in it and it would certainly be a piece of music worth considering” Hank in a 1993 interview: *SCOFA* 32 [1993] p.6). It was put together in the UK and (lead guitar part) Australia; a shorter promo version had appeared in February. Thus the name of the composer who gave The Shadows their first hit has reappeared on what will presumably be their last studio recording. It cannot be said to have caused much of a stir, and indeed the group, having made it, appear to have pretty well disregarded it (cf. on [323] above). In fact, amid the very considerable nostalgia generated by the Final Tour this track was out on a limb, because it did not look backwards. Originally written as a piano duet (piano figures prominently in the accompaniment, to fine effect), LIFE STORY is an elegant, expressive piece, mellow and punchy by turns, very much in the richly-textured style of the latter-day Shadows — not at all like The Shadows as they were when [12] APACHE first saw the light of day. Cliff Hall was one of the performers when this piece was played as a piano duet at Jerry Lordan’s Memorial Service in 1995.

July 2004 CD
EMI 7243 4 73356 2 4
Cliff Richard & The Shadows
Thank You Very Much

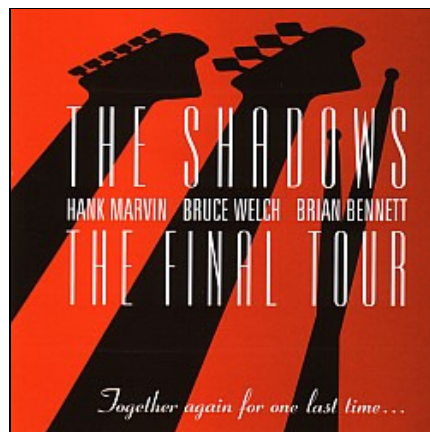
[531] LET ME BE THE ONE Live



309

See under 1979 for the initial release of numbers from the Palladium concerts. Here a further number is made available, the Eurovision song (cf. entry [254]) LET ME BE THE ONE, but only in inglorious mono, the track having been taken from the mono video master, a corner-cutting ploy that brings no credit to the self-styled 'Greatest Recording Organisation In The World'!

November 2004 2CD
Eagle Records EDGCD283
The Final Tour



310

CD1

[532] APACHE (INTRO): RIDERS IN THE SKY/ [533] THE FRIGHTENED CITY/ [534] THEME FOR YOUNG LOVERS/ [535] PEACE PIPE/ [536] THE SAVAGE/ [537] LET ME BE THE ONE/ [538] THE STRANGER/ [539] KON-TIKI/ [540] GOING HOME/ [541] DANCE ON!/ [542] NIVRAM/ [543] LADY OF THE MORNING/ [544] MY HOME TOWN/ [545] GUITAR TANGO/ [546] GERONIMO/ [547] SLEEPWALK/ [548] 36-24-36/ [549] SHAZAM!/ [550] DON'T CRY FOR ME ARGENTINA/ [551] EQUINOXE (PART V)

CD2

[552] MOUNTAINS OF THE MOON/ [553] SHADOOGIE/ [554] GONZALES/ [555] DON'T MAKE MY BABY BLUE/ [556] THE RISE AND FALL OF FLINGEL BUNT/ [557] ATLANTIS/ [558] SHINDIG/ [559] MAN OF MYSTERY/ [560] FOOT TAPPER/ [561] PLEASE DON'T TEASE/ [562] IN THE COUNTRY/ [563] I COULD EASILY FALL (IN LOVE WITH YOU)/ [564] THE DAY I MET MARIE/ [565] GEE WHIZ IT'S YOU/ [566] SUMMER HOLIDAY/ [567] BACHELOR BOY/ [568] LITTLE 'B'/ [569] THEME FROM THE DEER HUNTER/ [570] WONDERFUL LAND/ [571] FBI/ [572] APACHE

There follows a slightly modified version of the report by MC, prepared for his Shadows Website, on the opening show of 30 April 2004 at Scarborough (the programme was identical to that at Cardiff recorded on 5 June 2004 for the CD/DVD release, and both concerts were similar in performative terms). For a detailed review of the actual release see Les Woosey, New Gandy Dancer 77 [2006] pp.39/41.

Almost everything they played first saw the light of day in what most would say was The Shadows' golden period, the 1960s. The pounding opener RIDERS IN THE SKY (fronted rather mischievously by the first few notes of APACHE), committed to record in 1979 [see [301] and especially [311]) by popular demand and very much a stage favourite in the 1980s, gave way to a whole run of Golden Oldies: THE FRIGHTENED CITY (which has become a lot more fluid over the years), THEME FOR YOUNG LOVERS (a gorgeous melody, which would have been a blockbuster of a hit had it appeared a year or two before it did), PEACE PIPE (another tuneful piece, a fine contribution to the movie 'The Young Ones' from Norrie Paramor), and THE SAVAGE (ditto, with many variations on the original from Hank and the awesome hell-for-leather virtuoso display from Bruce).

This sequence was broken with a reminder of the fact that the group also enjoyed considerable success as vocalists. LET ME BE THE ONE from the joyful coming-together of nations that is The Eurovision Song Contest, or Wogansfest, took us back to 1975: not a song that deserves a place in the superleague, I wouldn't say (a couple of the others among the original six considered were definitely better crafted), but certainly a good stage-number rich in associations, that lends itself well to audience participation.

Back to the 60s again for THE STRANGER (another number that came to be played more adventurously by Hank over the years, particular towards the close), leading straight into the glorious KON-TIKI, which I would nominate as my all-time Shadows favourite track if pressed!

Mark Knopfler came in for some justified praise from Hank, as a lead-in to the uplifting GOING HOME, in its abridged form as per the single [383] of December 1983. But this visit to that degenerate decade (in the eyes of many Shadows' fans certainly) was short-lived, for the group then launched into the evergreen DANCE

ON!, followed up with a decidedly jazzy rendition of NIVRAM, with a distinctive contribution from Mark Griffiths.

Input from the Marvin Welch and Farrar songbook was promised a while ago when ideas were being fielded for this tour, and there were certainly plenty of gems to choose from. There were only two represented, though the second, the rich tapestry of MY HOME TOWN, delivered with real panache, is something of an epic by normal standards; the first, LADY OF THE MORNING, was not quite as incisive, I felt, with a fair amount of spitting from Hank's close-miked vocals. While the acoustic guitars were still to hand, there ensued a tour de force from our favourite lead guitarist with GUITAR TANGO, which benefited immensely I thought from this pretty radical makeover.

Then came four more from the 60s: GERONIMO (punchy), SLEEPWALK (what a shame The Shadows could not have revisited this classic for their *Life Story* CD set, even if Hank himself has recorded it in his own right), 36-24-36 (a supremely versatile piece, I loved this assault on it!), and SHAZAM! (in the group's repertoire very early on).

As we were reminded, the 1978 single [295] DON'T CRY FOR ME ARGENTINA was issued in response to audience acclamation, and it prompted a tremendous reaction in Scarborough. The first part of the concert ended with an explosive version of the Jarre classic EQUINOXE (PART V), recorded by The Shadows in 1980: an exciting finale, though Cliff Hall's contribution seemed a bit on the pronounced side to these ears.

The second half kicked off with another of the more recent compositions, the magnificent and much admired MOUNTAINS OF THE MOON from 1989, and this was succeeded by the 1983-styled [375] SHADDOOGIE, with some fine variations from Hank: what a wonderful number this has proved to be over the years. A mean GONZALES from that stunning first LP sustained the fast pace.

At this point the three guitarists switched to the white Burns: there has of course been a lot of publicity about the reappearance of these striking instruments on the stage, but in the event not a great deal was made of them, for whatever reason. Fair enough, the two numbers for which they provided the accompaniment were originally Burns-backed, DON'T MAKE MY BABY BLUE and THE RISE AND FALL OF FLINGEL BUNT. But so too were some other numbers in this concert.

There next came the most sustained string of hits from the 60s: initially four instrumentals, ATLANTIS (prompting a reference to its composer, but as many remarked afterwards, not even a whisper about LIFE STORY), SHINDIG (always a great stage-number), MAN OF MYSTERY (there still seems to be much puzzlement at the sight of a slowly rotating Mr Marvin: see entry [14] above), and FOOT TAPPER, which must surely rank as one of the truly great examples of the genre.

There now followed what was for me, as for others I spoke to, one of the highlights of the evening. The group did so much for their singer in the 60s, not least in providing him with some of the best songs of the decade. A 'medley' was announced in comic terms, but in fact six songs were delivered in close succession in their entirety. PLEASE DON'T TEASE got things off to a scorching start, with a solo from Hank closely echoing that beautifully judged original. IN THE COUNTRY is one of those exuberant singalong numbers at which Cliff & The Shadows excelled, and I COULD EASILY FALL (IN LOVE WITH YOU) is hardly less full of the joys of life. Hank's THE DAY I MET MARIE is such a superb song that it could hardly fail to bring the house down, and it was decorated by some pretty jaunty soloing into the bargain. GEE WHIZ IT'S YOU, which was featured on that superlative LP *Me And*

My Shadows, has always seemed to me to be at least a match for 'Move It!': what Ernie Shear did for that, Hank did for this, only better I would say. SUMMER HOLIDAY and BACHELOR BOY rounded off a very satisfying set of vocals.

Brian Bennett was the focus of attention for his renowned tour de force LITTLE 'B': more than one person remarked to me afterwards that they would have preferred one of the later ones (like [518] CAPTAIN HADDOCK): but given the general 60s ambience it seemed perfectly apt to me.

The 1979 THEME FROM THE DEER HUNTER was a final brief revisit to a later phase of the group's career: not a surprising inclusion, given that it is one of Hank's favourite compositions, according to the man himself.

The second part closed quite aptly with their biggest ever hit, WONDERFUL LAND.

As The Shadows made to leave the stage, someone behind me, perhaps unused to Shadows' concerts, anxiously remarked that they had not done FBI and APACHE. It was precisely these two numbers that occupied the encore. What can one say about either? Neither was that far removed in general approach from the timeless originals. I for one never tire of hearing either, and the encore was no less enjoyable for being predictable.

Perhaps the most remarkable aspect of this very extensive programme was the sheer number of brilliant and varied compositions emanating from group-members or their close associates Norrie Paramor and Jerry Lordan: there was no repetitive formula at work here.

Both Hank Marvin on tour in the 1990s and into the new millennium, and Bruce Welch at the series of Shadowmania shows, had revisited some of the less commonly played numbers, GONZALES, 36-24-36 and SHINDIG, for example. The inclusion of a collection of Cliff songs, all composed in-house, and all save THE DAY I MET MARIE with The Shadows as backing group, was more of a novelty, but well in keeping with the air of nostalgia generated by the tour: all but one had been part of a Shadows' set in their celebrated 1977 concerts, but they were not performed habitually by the group. It also seems fitting somehow that the later outside compositions chosen were penned by two superb musicians with whom Hank Marvin himself had performed, Jean-Michel Jarre and Mark Knopfler.

It remains to add that the high quality of recording, evident at the very start, is pretty well maintained throughout, with Mark Griffiths' distinctive basslines well defined, along with that famous rhythm section. The magical white Burns guitars appeared fleetingly in 2004 (there was a switch to red specimens in 2005, not nearly as visually striking or evocative) to remind us of a productive and highly successful phase of the group's career.

Addendum on [20] FBI (FILE 02, RECORDINGS 1960-1961, p. 14)

Tony Hoffman plans to issue in the new year under his 'Legacy Sounds UK' label a CD of rare and unreleased instrumentals entitled *Instro Beat*. Due to be included among a number of choice cuts is a track secured by him from Warner Brothers tape library, The Shadows' FBI sourced from the stereo master tape for the LP *Surfing With The Shadows* (pictured p.14 referred to above; discussed at File 11, APPENDICES ETC., p.11). For further details see his website:

<http://www.instroworld.com>