

APPENDIX 1

FURTHER SHADOWS TITLES

The main body of this book is concerned with tracks issued between 1959 and 2004 and marketed through regular retail channels on vinyl and/ or compact disc. To provide a fuller picture of the range of music attempted by the group over the years, here is a list of other titles The Shadows are known to have performed on tour/ on stage, together with numbers from radio and TV. It includes vocal renditions of titles put out (whether before or after a given performance) as instrumentals. Indeed, nearly all of this 'extra' material is vocal, which by its very nature demands less precision and presumably significantly less in the way of rehearsal time, particularly for the lead guitarist, who can and usually does improvise in the solos assigned to him.

Many of the items listed have been made available over the years on bootlegs of variable quality emanating chiefly from Holland, Italy, France and the UK. Sometimes, in an effort to play down the element of illegality, the dissemination of such material is represented as the (harmless, unselfish) activity of dedicated fans passing on privately taped music from one to another. Nonetheless, whether a given number is copied on to a cassette or a CD-R in a domestic setting, or finds its way into the hands of individuals or outfits with access to high-quality CD pressing plants, is in the last resort immaterial, especially as in the latter case, and certainly very commonly if not invariably in the former case too, money changes hands.

A peculiar category of release is the succession of CDs marketed on the Italian label Fremus in the 1990s, essentially digitised versions of a motley collection of fan-manufactured tapes. Two of them (*Atlantis* and *Dakota*, both from 1994) are listed below for reference purposes in view of the rarity and intrinsic interest of the material they offered, for a limited time at any rate. They took advantage of Italian copyright laws in force at the time, obtaining an 'official stamp' of government approval. In the event, the Italian authorities were instructed in no uncertain terms after the release of several collections to clamp down, and they did so, by imposing a ban. Needless to say, they are incontrovertibly bootleg now and cannot be legally purchased, hence they have been excluded from the main entries.

The list deals only with material performed for public consumption: it does not include, for want of a better term, studio leftovers, that is to say, the instrumentals and vocals the group is known to have laid down in the studio but never released (for example, SHE WEARS RED FEATHERS; GROANIN'; MEMORIES OF YOU). Many, indeed most of these were left unfinished (a point borne out by one or two that have found their way on to illicit, and even legally sanctioned, CDs), but in any event as a class they are not generally available, any more than is the Fremus material adverted to earlier.

Also left out of the main entries but mentioned here for the interest that attaches to them are a couple of numbers which did not involve the group in its entirety:

(i) **COOL WATER** (Bob Nolan) Concerts of 1967, 1968// TV 1968 (on CD *Dakota*). But only Hank and Bruce performed the number.

A hit in 1941 for US group The Sons Of The Pioneers, and also a UK No.2 for Frankie Laine in 1955.

(ii) **YOU GET NASTY WHEN I'VE HAD A FEW** (or ... **WHEN I COME HOME DRUNK**) (Cliff Hall) A 'Shadows' number only in the sense that it was

featured in the course of a Shadows' concert (1980). Actually a brief and rather inconsequential comic interlude with Cliff Hall on piano, used as a lead-in to NUT ROCKER.

Finally here, we have been unable to shed further light on two numbers apparently assigned to The Shadows (as opposed to Cliff & The Shadows) in *Shadsfax* Issue 13 (1997) p.27: "*Kansas City* and a great version of *King Creole*".

Items listed are vocals, except those marked *, which are instrumentals.

The following abbreviations are used to indicate sources:

C = concert/ stage performance, R = radio, TV = television

Atlantis & Dakota: CDs from Fremus in Italy, see above.

ALL BY MYSELF (Eric Carmen) C 1987, 1989.

Hit for Eric Carmen in 1976 (US No.2/ UK No.12); melody based on Sergei Rachmaninov's Piano Concerto No.2.

ALL SHOOK UP (Otis Blackwell/ Elvis Presley) C 1978, 1979, 1980.

Hit for Elvis Presley in 1957 (US No.1 / UK No. 1).

ALWAYS ON MY MIND

For background see main entry [476] (1990), instrumental version.

BARNEY'S BLUES* (Barney Kessel) Radio Luxembourg 1960 and again 1961 (latter on *Atlantis* CD).

BELIEVE IN ME (Dan Fogelberg) C 1990.

On Dan Fogelberg's 1984 Album *Windows And Walls*.

BLACK EYES (John Farrar) C 1971 (Billed as 'The Shadows featuring Marvin, Welch & Farrar')

Track on Marvin, Welch & Farrar's 1971 Album *Second Opinion*.

CERVEZA* (Milton Rogers *aka* Boots Brown) Radio Luxembourg 1960 and again 1961 (latter on *Dakota* CD); BBC Radio 1960.

CHICAGO (Fred Fisher) TV 1968 (on CD *Dakota*).

DEATH OF A CLOWN (Dave and Ray Davies) C 1967, 1968.

Hit for Dave Davies in 1967 (UK No.3).

DEVOTED TO YOU (Boudleaux Bryant) C 1990.

Hit notably for The Everly Brothers in 1958 (US No.10).

DO YOU WANNA DANCE (Bobby Freeman) C 1962.

A hit notably for Cliff Richard & The Shadows in 1962 (UK No.2).

DON'T TALK (Hank Marvin) C 1982.

A hit for Hank Marvin in 1982 (UK No. 49).

DOOBY DOOBY WAH* (Robert Kuhn/ Ritchie Valens) R 1960.

Released by Valens as a B-Single in 1958.

EVERYTHING I OWN (David Gates) C 1987.

A hit for Bread in 1972 (US No.5/ UK No.32), also a UK No.1 for Ken Boothe (1974) and for Boy George (1987).

FLOWERS ON THE WALL (Lew DeWitt) C 1970.

A US No.4/ UK No.38 for The Statler Brothers in 1966.

FOR EMILY, WHEREVER I MAY FIND HER (Paul Simon) C 1967, 1968.

On Simon & Garfunkel's Album *Parsley, Sage, Rosemary And Thyme* (1966).

THE GREEN DOOR (Marvin Moore/ Bob Davie) C 1981.

A hit for Shakin' Stevens in 1981 (UK No.1), as notably before him for Frankie Vaughan in 1956 (UK No. 2).

GREEN GREEN GRASS OF HOME (Curley Putnam) C 1967.

A hit notably for Tom Jones in 1966/67 (US No.11/ UK No.1).

HELLO MARY LOU (Cayet Mangiaracina/ Gene Pitney) C 1980.
A hit for Ricky Nelson in 1961 (US No.9/ UK No.2).

I'M NEARLY FAMOUS (Michael Allison/ Peter Sills) C 1986.
Title-track of Album by Cliff Richard (UK No.5).

IF YOU DON'T KNOW ME BY NOW (Kenneth Gamble, Leon Huff) C 1989.
A hit notably for Simply Red in 1989 (US No.1/ UK No.2), and previously for Harold Melvin and the Blue Notes.

IT'S ALL OVER (Don Everly) C 1967, 1968.
A hit for Cliff Richard in 1967 (UK No.9).

KEEP THE CUSTOMER SATISFIED (Paul Simon) C 1971 (Billed as 'The Shadows featuring Marvin, Welch & Farrar').
A track on Simon & Garfunkel's 1970 Album *Bridge Over Troubled Water*.

LA BAMBA (Trad., arr. Ritchie Valens) C 1987, 1989.
The cover by Los Lobos was a hit in 1987 (US/UK No.1).

LARA'S THEME* (Maurice Jarre) C 1967, 1968, 1970 // R 1967 & 1968 (latter on *Atlantis* CD) // TV 1967.
Aka 'Somewhere My Love', from the 1965 movie 'Dr Zhivago', it enjoyed some chart success notably in the hands of The Mike Sammes Singers (No.14, UK 1966/ 67); Ray Conniff & The Singers (No.9, USA 1966).

LICORICE* (Brian Locking) Radio Luxembourg 1962 (on *Atlantis* CD).

LITTLE GREEN APPLES (Bobby Russell) C 1970.
1968 hit for O.C. Smith (US No.2) and for Roger Miller (US No.39/ UK No.19 ~ reentered No.48 & No.39 in 1969).

LIVING DOLL (Lionel Bart) C 1986, 1987.
A hit for Cliff Richard & The Drifters in 1959 (UK No.1).

MICHAEL (ROW THE BOAT ASHORE) (Trad.) C [panto] 1961.
A US/UK No.1 for The Highwaymen in 1961.

MORE THAN I CAN SAY C 1960, 1961, 1980.
For background see main entry [342] (1981), instrumental version.

NEVER ON SUNDAY* (Manos Hadjidakis) TV 1966 (on CD *Atlantis*).

OUTRIDER* (Brian Bennett) C 1990.
Name derived from Brian Goode's Outrider Management Limited. Released by Brian Bennett in *Drumtrax* series, 1990.

PETER GUNN* (Henry Mancini) C 1981.
A hit notably for Duane Eddy (US No.27, 1960/ UK No.6, 1959).

ROLL OVER BEETHOVEN (Chuck Berry) C 1982, 1983.
A hit for Chuck Berry in 1956 (US No.29), and also for ELO in 1973 (UK No.6); popularised of course by The Beatles.

SACHA* (Jerry Lordan/ Roger Greenaway/ Roger Cook) C 1985.
A June 1969 A-Single from Hank Marvin.

SILVERY RAIN (Hank Marvin) C 1971 (Billed as 'The Shadows featuring Marvin, Welch & Farrar').
A track on Marvin, Welch & Farrar's eponymous Album from 1971.

SLOOP JOHN B (Trad., arr. Brian Wilson) C 1966, 1967.
A hit for The Beach Boys in 1966 (US No.3/ UK No.2).

SO SAD (Don Everly) C 1979.
A hit for The Everly Brothers in 1960 (US No.7/ UK No.4).

STRANGER ON THE SHORE* (Acker Bilk) C 1962.
Features Brian Locking on harmonica. A hit for Mr Acker Bilk in 1960 (US No.1/ UK No.2).

SUMMERTIME BLUES (Jerry Capehart/ Eddie Cochran) C 1987.
A hit notably for Eddie Cochran in 1958 (US No.8/ UK No. 18).

SWEET LITTLE SIXTEEN (Chuck Berry) C 1978.
A hit for in 1958 for Chuck Berry (US No.2/ UK No.16).

THAT'LL BE THE DAY (Jerry Allison/ Buddy Holly / Norman Petty) C 1989.
A hit notably for The Crickets in 1957 (US No.1, UK No. 1).

THREE-30-BLUES* (Eddy/ Hazlewood) R 1960.

THREE TIMES A LADY C 1978.
See main entry [402] (1986), instrumental version, for background detail.

THROW DOWN A LINE (Hank Marvin) C 1969.
A 1969 UK No.7 Single by Cliff Richard & Hank Marvin, later recorded by Marvin, Welch & Farrar.

TRAVELLIN' LIGHT (Sid Tepper/ Roy Bennett) C 1982.
A hit for Cliff Richard & The Shadows in 1959 (UK No.1).

UP ON THE ROOF (Gerry Goffin/ Carole King) C 1963.
A hit for The Drifters in 1962 (US No.5), and for Kenny Lynch the year before (UK No.10).

WILLEM DUYS TV THEME* (Composer: William Duys??) Dutch TV 1979.

WONDERFUL WORLD (Lou Adler, Herb Alpert, Sam Cooke) C 1981, 1986.
A hit initially for Sam Cooke in 1960 (US No.12/ UK No.27, but also No.2 in 1986).

YESTERDAY* (John Lennon/ Paul McCartney) C 1970.
On The Beatles' Album *Help!* (1965).

YOU WON'T SEE ME (John Lennon/ Paul McCartney) C 1982, 1983, 1984, 1985.
On The Beatles' Album *Rubber Soul* (1965).

YOU'RE BURNING BRIDGES (Hank Marvin) C 1971 (Billed as 'The Shadows featuring Marvin, Welch & Farrar').
A track on Marvin, Welch & Farrar's eponymous Album from 1971.

YOU'VE GOT TO HAVE HEART (Richard Adler/ Jerry Ross) TV 1965 (on *Atlantis* CD).

THE YOUNG ONES (Sid Tepper/ Roy Bennett) C 1962, 1983.
A song first released as the title-track on Cliff Richard & The Shadows' 1961 Album.

APPENDIX 2

THE SHADOWS ON BBC RADIO 1959-1968

Shadows' contributions to BBC Radio over this ten year period, a summary of which is provided here, have been documented definitively and in detail by Rob Bradford in the fanzine *Shadsfax*, Issue 37 (2002), pp. 6–25. Four additional items of interest have come to light since. Three concern *Saturday Club*: (i) add an entry for 20 June 1959 (for reason or reasons unknown not officially logged by the BBC): DRIFTIN'; JET BLACK; (ii) 24 October 1959: add a playout tune, GUITAR BOOGIE, not in the documentation for the show because it had not been rehearsed beforehand, and so was not down as an 'official' number to be broadcast; (iii) 19 March 1960, the number DOOBY DOOBY WAH WAS reputedly performed on this occasion but not officially logged. In addition, (iv) on 21 May 1963 the Shadows recorded for *The Star Show*, which was essentially a transcription disc service mainly for overseas release. Resident stars were The Ted Heath Orchestra, The Raindrops and Matt Monro; the host was the ubiquitous Pete Murray. Though this particular show (#24) seems never to have been broadcast in the UK, their two performances, NIVRAM (Licorice on bass!) and FOOT TAPPER, have survived.

Unlike many high-powered artists of the 1960s, most conspicuously The Beatles, The Shadows focused almost exclusively on material already committed to record, or on tunes in the pipeline. Indeed, the only title in the broadcasts that was never formally released, aside from the early CERVEZA (see for this main entry [29], on 36–24–36), was LARA'S THEME (1967/1968), and a version of that, a number well loved it is said by John Rostill, found its way on to Hank Marvin's eponymous debut LP soon enough, in October 1969. For comparisons and contrasts with the material recorded by the group for broadcast on Radio Luxembourg see Appendix 3.

The titles broadcast between 1959 and 1968 are these: ALENTEJO; ALL MY SORROWS; APACHE [x 9]; ATLANTIS [x 2]; BABY MY HEART [x 2]; BOMBAY DUCK; BONGO BLUES [x 2]; BOYS, THE; BREEZE AND I, THE; CERVEZA; DANCE ON! [x 3]; DAY I MET MARIE, THE; DEAR OLD MRS BELL; DEEP PURPLE; DOOBY DOOBY WAH; DRIFTIN' [x 2]; EVENING GLOW; FBI [x 6]; FOOT TAPPER [x 4]; FRIGHTENED CITY, THE [x 5]; GREEN EYES; GUITAR BOOGIE; I MET A GIRL [x 2]; I WISH I COULD SHIMMY LIKE MY SISTER ARTHUR; IN THE MOOD; JET BLACK [x 5]; JIGSAW [x 2]; KON-TIKI; LADY PENELOPE; LARA'S THEME [x 2]; MAN OF MYSTERY [x 5]; MIDNIGHT [x 2]; NAUGHTY NIPPON NIGHTS; NIVRAM [x 4]; PERFIDIA; PUTTING ON THE STYLE; QUATERMASSTER'S STORES [x 3]; RISE AND FALL OF FLINGEL BUNT, THE [x 3]; SATURDAY DANCE [x 2]; SCOTCH ON THE SOCKS; SHINDIG; SHOTGUN [x 2]; SNAP, CRACKLE AND HOW'S YOUR DAD; SOMEWHERE [x 2]; STAND UP AND SAY THAT; STARDUST; STARS FELL ON STOCKTON [x 3]; STRANGER, THE [x 5]; TEMPTATION; TENNESSEE WALTZ; THAT'S MY DESIRE [x 4]; THAT'S THE WAY IT GOES; THEME FOR YOUNG LOVERS; TOKAIDO LINE, THE; TOMORROW'S CANCELLED; WAITING FOR ROSIE; WALK DON'T RUN [x 2]; WAR LORD, THE [x 2]; WILD ROSES, THE; WONDERFUL LAND [x 3]

APPENDIX 3

THE SHADOWS ON RADIO LUXEMBOURG 1959-1963

An exhaustive survey by Les Woosey and Malcolm Campbell of numbers recorded by The Shadows for the three 15-minute series 'Me And My Shadows' which were broadcast from 1960 to 1963, together with one or two tunes taped for the station in the course of 1959, can be found online at:

<http://www.malcolmcampbell.me.uk/shads-lux>

In brief, specimens of fifteen numbers have survived; they possess a sound quality ranging from acceptable to desperately poor. They are (in alphabetical order):

APACHE, BARNEY'S BLUES, BONGO BLUES, CERVEZA, GONZALES, GUITAR BOOGIE, LICORICE, LITTLE 'B', MIDNIGHT, QUATERMASSTER'S STORES, SHADOOGIE, SHAZAM!, THE SAVAGE, THREE-30 BLUES, WALK DON'T RUN.

There are other documented tunes from the last series, broadcast between January and March 1963, whether recorded specially for Luxembourg or represented by recorded versions. These are (in EMI date order): FBI, KON-TIKI, NIVRAM, STAND UP AND SAY THAT, SPRING IS NEARLY HERE, THE BOYS, DANCE ON!

Over the years 1960 to 1963 clear differences of emphasis are discernible in the numbers selected for Radio Luxembourg on the one hand and BBC Radio on the other (see Appendix 2). Most obviously, the latter was a platform first and foremost for Singles, primarily of course lead Singles, with some B-sides also represented. Room was found naturally on RL too for Singles, though among the important releases of the period as it happens there is no trace of THE FRIGHTENED CITY, THE STRANGER or WONDERFUL LAND, all performed on BBC Radio over the three year span, the first two five times apiece, the last three times. However, there was a wider overall spread, in two main areas: first, the group worked in what one might regard as older-, 50s-styled intros, which they had probably been fiddling around with for some years previously (BARNEY'S BLUES, CERVEZA, THREE-30-BLUES, only the second of these aired on BBC over the period in question; GUITAR BOOGIE was aired on BBC in 1959, and on RL that same year almost certainly: see the web entry for details); second, in contrast, they were evidently prepared to try out on RL but not on the BBC numbers which involved tricky solo work (guitar: THE SAVAGE, GONZALES; drums: LITTLE 'B'). On the other hand, RL seems not to have had them ever exercising their vocal chords on their own behalf, a natural consequence of having the greater part of each show devoted to their singer. Their 1960 BBC output saw them clinging pretty tenaciously to their vocalist roots, with renditions of pretty lacklustre material in comparison with the instrumentals on offer: THAT'S MY DESIRE (a remarkable four times for such a dreary piece), BABY MY HEART (twice), DOOBY DOOBY WAH, ALL MY SORROWS, and even their own SATURDAY DANCE (twice).

APPENDIX 4

ANNOTATION TO A SINGLE FROM JAPAN, KON-TIKI / MAN OF MYSTERY, JULY 1962

Translated from The Japanese by
Mike McWilliams, London

KON-TIKI **MAN OF MYSTERY** TV Film Theme (Mystery) {1} The Shadows

On this record we have two big hits played by the very popular English combo “The Shadows”.

The Shadows first appeared in the music world as the backing group for England’s most popular singer Cliff Richard.

Cliff who is very handsome and was born in 1940 experienced an enormous explosion in his popularity after 1959, and since then, he has maintained his position of England’s most popular singer.

The Shadows, whose name is equivalent to “kage” {2} in Japanese, were the powerhouse behind Cliff’s sound and emerged out of his shadow as a band in their own right, as well as continuing to back Cliff.

The group was originally called “The Drifters”. However, when their popularity as a band in their own right was becoming equal to Cliff’s and there was a plan to release their records in the USA, they changed their name to “The Shadows” as there was already a black vocal group in the USA called “The Drifters”.

The group members are four young men, Hank, Jet, Tony and Bruce. Tony is the drummer and the other three play electric guitar. They each display wonderful technique, and produce a sound of such power and intensity that it is hard to believe that only four people are playing.

The man who above all other nurtured Cliff and the Shadows from the early days was Norrie Paramor of Columbia records England, noted for his superb mood music. He recognized the real ability of the group and how much their backing contributed to Cliff’s music, and suggested that they do some recording on their own.

The hit instrumental “Apache”, which as purely a guitar instrumental was very unusual at the time, was born from this collaboration. It became a huge hit, first in England, then in the USA and spreading throughout the world.

They also appeared with Cliff in some British films. Their rapid progress in these days was amazing and they have held on to their position as the top group in England.

This record features two of their biggest hits in England; I am sure everyone who listens to this record will really enjoy the wonderful playing of “The Shadows”.

Side 1 **KON-TIKI**

What we must not do (in Japanese) is add the word “shoo” to Kon-Tiki!! {3}

The interesting title of this instrumental comes from the name of a raft on which the famous Norwegian archaeologist Thor Heyerdahl mounted an expedition around the

South Pacific. He was the author of the book “Aku Aku” which has been very popular in Japan. The book focused on the eastern tip of Easter Island, and the huge triangle which connects the islands of Hawaii to the North and Maori (New Zealand) to the south-west. This defines the South Pacific paradise of Polynesia. The music of this area sounds attractive to people from all over the world, and Polynesian music sounds very familiar to us.

The composer of “Kon-Tiki” is the English distinguished composer Michael Carr who also composed “South of the Border”, and it has a Hawaiian style melody. The Shadows use their rock music style very effectively to enhance the Hawaiian style performance.

Side 2 MAN OF MYSTERY

As well as hit instrumentals such as “Kon-Tiki”, “Back Home” {4}, and “Apache”, The Shadows also recorded a number of TV and Film themes, to great critical acclaim. This is one of them.

“Man of Mystery” is the theme tune to a series produced in England called “Mystery”.

This same programme was shown in Tokyo (Fuji TV every Thursday from 9:45 – 10:45p.m.) and at various times in other regions.

These programmes featured every week a detective story by a prominent English writer {5}, and were proper TV films, using top class directors, cameramen and musicians.

Unlike an American thriller series where there is one private investigator or detective main character in every episode, in this series the cast was different every time, and there were no real stars, which lent an air of authenticity to the stories.

“Man of Mystery” is composed by Michael Carr, like the A-side. In Japan and England this music was used at the opening of the film, the end, and trailer for the next programme.

Translator’s Notes

{1} “Mystery” is the Japanese title of the British TV film series “Edgar Wallace Mysteries”. The Japanese title of the track is actually “Mystery Man”.

{2} “kage” means shadow in Japanese and can also be used idiomatically to express the notion of standing in someone’s “shadow”, hence the annotator’s point in the ensuing text about emerging from Cliff’s “shadow”.

{3} “Konchikishoo” is a swearword in Japanese!

{4} “Back Home” as a title for this track is a guess. The Japanese title literally translates as “Dream Home Town”.

{5} Edgar Wallace.

NOTES ON DISCOGRAPHICAL ILLUSTRATIONS

Illustrations of primary releases and of sheet music are generally self-explanatory and so are bypassed here.

1 On this 1963 release, the twelfth in a succession of eighteen distinctive EPs issued between 1960 and 1966 (six of them picturing instruments only appropriate to the extent that they apparently have strings in the right places), France caught up with both sides of the debut Single (initially released in the UK only, and never popular with compilers), combining them with the early numbers [6] CHINCHILLA and [11] BONGO BLUES.

3 The first compilation to dig deep into the archives, i.e. to draw extensively on recordings from both 1959 (amongst others [1/2] FEELIN' FINE + flipside, [5] BE-BOP-A-LULA, [9] SATURDAY DANCE) and 1960 in a single set, was the LP *20 Rock 'n' Roll Hits* (Germany etc. 1979; a product of EMI Svenska, the concept, artwork and compilation were entrusted to three Swedes including the late Bo Larsson). Much of it in well-engineered mono, it was carried over on to its highly recommendable 1995 CD counterpart from Sweden (documented in *CD Guide* ed. 2005, p.214).

4/5 These EPs from June/July 1959, sourced from the *Cliff* LP, provided the group (generally hidden from view on very early front covers) with their earliest stereo releases.

7 USA Canada label crediting The Four Jets

8 The French got through ten EPs before admitting vocal numbers from their guitar heroes in 1963. For this 1960 release, the first EP anywhere devoted to the group in its own right, they tacked both sides of this 1959 instrumental Single on to [12/13] APACHE and its B-side. The enduring French penchant for providing a picture of any old guitar (see on 1 above, and on 10 below) begins here.

9 DRIFTIN' proved a highly popular number in Japan once The Shadows had caught on there in the mid-Sixties. This is the 1966Odeon Single, which picks up on a scene from a 1965 Italian movie (in which the tune was featured), 'Agente 077: missione Bloody Mary' starring Ken Clark as Dick Malloy. It was coupled with [106] THE MIRACLE from 1964.

10 This is the eleventh EP in France's idiosyncratic and sometimes eccentric battery of releases (the logo *Framus* is conspicuously emblazoned on the front cover guitar), from 1963. For the first time in the series, vocals were admitted, and in a big way: on offer from the early days were [9] SATURDAY DANCE (the flipside being reserved for EP No.12) and [5] BE-BOP-A-LULA, in combination with the more recent [61] BO DIDDLEY and [64] ARE THEY ALL LIKE YOU? Cf. on 1 above.

11 An atmospheric front cover shot adorning one of the most accomplished Albums of the new decade, released in October (though nearly all of it had been recorded before [12] APACHE). For many, British rock 'n' roll's finest (half-) hour.

13 BONGO BLUES only rarely appeared on vinyl compilations, but the title was appropriated for a purely Shadows item on this 1964 EP from Portugal (which also included a rare example of the early [6] CHINCHILLA).

16 The UK lagged way behind overseas markets in issuing Singles (as opposed to EPs) with picture covers. This is one of many illustrated APACHES (Germany,

August 1960), with an unnamed guest vocalist on the left, and an early specimen of one of the exceedingly common normalisations of the original wacky title.

17 Though it would be a few years before the Japanese, thirsting as they were for Western music (in particular lyricless instrumental music), took to The Shadows in a really big way, [12] APACHE was released there in 1960, but as a B-side to the popular Erwin Lehn und das Südfunk-Tanzorchester with his ‘Stern von Afrika’ [‘Star of Africa’], the title of a film about Luftwaffe fighter ace Hans-Joachim Marseille, here shown relaxing between kills.

18 Amazingly, fans of The Shadows (those that were bothered) had to wait till 1970 for a listen to [12] APACHE in glorious stereo: proving that neither the UK parent company, nor any other, had any kind of firm or agreed policy for unleashing stereo on the world, it cropped up on the unprepossessing-looking LP *Rock And Roll Classics Vol. 9*, a singer plus group compilation from Holland, which also boasted a [29] 36–24–36 with studio banter at the start (hardly gripping stuff, but highly sought after by collectors). [LW takes a different view of the front cover: “I think the multi-coloured (psychedelic even!) cover was rather impressive”.]

19 In the early years, when fans of Cliff and (rather than or) The Shadows were targeted by record companies in significant numbers, hybrid EPs and Singles as well as LPs sold in many countries. This 1960 EP from Scandinavia linked ‘Nine Times Out Of Ten’ and ‘Thinking Of Our Love’ with [12/13] APACHE and its flipside, so offering three killer tracks in one go.

20 Denmark went its own way in making QUATERMASSTER’S STORES a lead Single in 1961 (paired with SHADOOGIE).

23 At times a lead Single could pop up as a B-side when an overseas country, in which that track had not been issued, came to release a newer UK A-side. Pictured here is the extremely rare 1962 Japanese Columbia Single [28] KON-TIKI, with [14] MAN OF MYSTERY relegated to the flipside. See Appendix 4 for an English translation of the annotation.

24 The EP *The Shadows To The Fore* (June 1961) offered what amounted to a run of impressive A-Singles: [12] APACHE, [14/15] MAN OF MYSTERY/ THE STRANGER, together with [20] FBI. It would prove to be the group’s most phenomenally successful EP: 28 weeks at No.1, 82 weeks in the Top 10, 116 weeks on chart.

25 The first Shadows LP ever, a compilation, *Rockin’ Guitars* from South Africa, was issued (in mono only) to capitalise on their huge popularity there — and what a impressive set it was: [22] SHAZAM! (Live S. Africa, see below)/ [15] THE STRANGER/ [18] SHOTGUN/ [17] THEME FROM SHANE/ [13] QUATERMASSTER’S STORES/ [7] JET BLACK/ [25] FBI (Live S. Africa)/ [21] MIDNIGHT/ [16] MUSTANG/ [19] THEME FROM GIANT/ [14] MAN OF MYSTERY/ [12] APACHE. Note that, true to the LP’s title, the 1959 vocal tracks are not represented.

28 By 1968 the 7–inch EP was fast receding into history. One of the latecomers was *EMI Hits* issued in Denmark and Sweden, which accorded [16] MUSTANG a place of honour alongside the established classics [12] APACHE, [26] THE FRIGHTENED CITY and [14] MAN OF MYSTERY.

29 This blockbuster ‘western’ set was not issued in France, a market that would go its own way with a succession of Shadows EPs programmed and designed in-house: accordingly, a couple of years further on, all four numbers, three of which (not [19] THEME FROM GIANT) were issued in the country as (juke-box) Singles, were rounded up on the fetchingly titled 1963 LP *Hurrah! For The Shadows* (with group

members dressed for a hard day's work in the City), a record that also mopped up tracks set aside on the pared-down French 10-inch versions of the first and second UK LPs.

31 A 1962 Single on the Japanese Columbia label paired [20] FBI with [31] BLUE STAR; the cover featured one of the commonest of a number of familiar motifs representing the foursome in silhouette.

32 FBI USA Edit.

33 This American LP had other notable 'first stereos', targeting their more technologically advantaged/ aware domestic consumers: [69] DANCE ON!; [14] MAN OF MYSTERY; [15] THE STRANGER; [28] KON-TIKI; [26] THE FRIGHTENED CITY; and (this an AV) [76] ATLANTIS.

34 The gentler side of The Shadows was not often heard on *both* sides of a Single: in 1962 [21] MIDNIGHT was put out as an A-side to [46] PEACE PIPE in Brazil.

35 Despite the strictures expressed, there is a pretty reasonable stereo version of [21] MIDNIGHT on the 1996 USA-remastered CD *Shadows Are Go!* The tweaks have brought benefits to a number of other tracks on this outstanding product of the digital age.

37 A South African Single with this live [25] SHAZAM! appeared in 1961; a surprising follow-up, pictured here, was the 1965 Italian [23] GUITAR BOOGIE as an A-side to [109] THE DRUM NUMBER; also released was a version with [30] SHADOOOGIE, the group's own take on things, as the lead-track.

38 The first opportunity for fans at large outside South Africa to acquire the four tracks came with the appearance of the 1990 LP/CD *The EP Collection Volume 2*; even so, they had to be dubbed from vinyl as the masters had been destroyed by fire. (In 1979 a private pressing of the original EP had been made available in very limited quantities to the cognoscenti by an individual in the UK. A succession of South African LPs from 1961 through to 1992 included [25] FBI and [22] SHAZAM! but not the other two.)

40 A German picture sleeve using the now thoroughly familiar debut-Album shot of The Shadows relaxing between non-compilation LPs.

41 In France, [26] THE FRIGHTENED CITY and [20] FBI were both speedily picked up on the 10-inch LP *Cliff Richard And The Shadows* (1961). In the absence of a conventional Singles market (the early pairings such as [27] BACK HOME/ [15] THE STRANGER cited in Discographies being designed purely for use in juke-boxes), EMI France needed to rely on Albums and EPs to disseminate The Shadows' work among a wider public, often with resultant time-lags.

44 Scandinavian countries were bound to take an interest in this track from the celebrated foursome: an EP *The Shadows* (Denmark, Finland and Sweden) offered both sides of the Single along with two notable numbers from the first LP. Behind the group is pictured an equally famous raft decorously inscribed with the names of (from left to right) Hank, Tony, Bruce & Jet.

45 A well-known variant of [28] KON-TIKI occurs on the 1975 (stereo reissue [only] of the earlier 1965 mono) Brazilian LP *The Shadows Vol. 1: Arquivo Pop*: an edited version, distinguished from the norm by excessive tape speed and gross distortion with a fade-out in place of arranged ending. Some engineers (and artists) made careers out of such jiggery-pokery; here (as notably in France and Japan in the 1960s) antediluvian mastering facilities and gross ineptitude are likely to have played a part.

46 [29] 36-24-36 was the opener on the (at first sight) curiously named Dutch 10-inch release *Top Flop* when LP programmers introduced it to compilations in the

course of 1963. In fact, the reference is to a Dutch 60s TV programme resembling the UK's *Juke Box Jury*, with records voted 'Top' (a hit) or 'Flop' (not a hit). The signature tune was [29] 36–24–36.

47 Forget Val Doonican and The Bachelors with their dazzling array of knitwear: The Shadows were here first.

48/49 France, with its thriving EP market over the first half of the 60s and a bit beyond, issued a succession of Shadows' Singles between 1960 and 1966, but only for juke-box use: they lacked picture sleeves with the exception of the one pictured above from 1961, [30] SHADOOGIE / [31] BLUE STAR. As one of the evergreens by the 70s, [30] SHADOOGIE was adopted as a lead Single in 1973 by France (as by Belgium, with a different flipside) among the succession of Shadows' 'nostalgia' Singles (this one in the series fetchingly entitled 'Old Rock New Roll') issued on the Continent in the opening years of that decade.

50/51 The South African EP discussed above was released with two different cover shots (the second much the rarer).

52 [31] BLUE STAR had been used as a B-side in Japan in 1962, but by 1966, when The Shadows were attracting much interest there, the number (always popular in the country) was brought in as an A-side with [12] APACHE in a supporting role. Latecomer John Rostill is there on the cover: inapposite line-ups are of frequent occurrence in both the analogue and the digital age.

54 The 1975 French Single [20] FBI/ [32] NIVRAM, another product of the 'nostalgia' market (this was No.17 in the popular 'Dance For Ever' series), see above at pics 48/49, on [30] SHADOOGIE.

55 Like certain other drum numbers, [34] SEE YOU ... was popular in Latin-American markets (no doubt the reason for the still spectacle-adorned Colombian issue of the 1975 LP *Specs Appeal* being retitled *Honourable Puff-Puff!*): for instance, an A-Single in Argentina (1961) and later in Chile (1965). In 1963 Mexico issued this LP bearing the long-distance title *See You In My Drums With The Shadows And Other Hits*.

56 Of the three vocals in this set, this was the most used (though not heavily used by any means) by compilers in the vinyl era. Pictured here is one of the subscribers from the 70s, a rare Czech record-club LP from 1971 on the Supraphon label, *The Shadows*.

57 A Japanese Single from 1964, [37] GONZALES/ [39] THEME FROM A FILLETED PLACE, issued a couple of years before The Shadows became widely known in the country. Neither track though would surface on the steady string of vinyl compilations that followed on there.

58 SLEEPWALK would prove its worth for years to come on compilations the world over. It was one of the notable earlier tracks included on the 20-track LP *The Shadows* from DDR, on the Amiga label (1987).

62 Both sides of this Single together with [26] THE FRIGHTENED CITY and [28] KON-TIKI (showcasing three numbers from the pen of Norrie Paramor) made up the February 1962 EP *Spotlight On The Shadows*, another high flier from the kings of the UK EP genre (8 weeks at No. 1, 30 weeks in the Top 10, 59 weeks on chart).

63 Italy was the first to capture both tunes together for an LP compilation in 1962, *Meeting With The Shadows*, helping itself liberally to tracks from the first LP, which was never released in that country (the group's second LP, *Out Of The Shadows*, was not marketed there until 1970). The list of curiosities and/or anomalies for this country alone could be extended considerably. If the global distribution policy of EMI

in the 1960s (and beyond, for that matter) possessed any kind of rationale or structure, it is hard to see what it might have been.

64 Shadows compilations were as yet thin on the ground, but Japan made up for the scarcity with one of the most curious titles in the group's discography — a combination of words apparently chosen for euphony (a Japanese mannerism, as Mike McWilliams notes) rather than out of respect for semantics or logic. Another oddity was the double appearance of [15] THE STRANGER, leaving the listed second track [14] MAN OF MYSTERY mysteriously absent!

67 The Single as issued in Austria (one of five only from the group, all from the first half of the 60s), the pic sleeve sporting that ubiquitous silhouette.

68 In compiling EPs, EMI UK could hardly fail to take advantage of the sensational chart performance of this Single, and *Wonderful Land*

Of The Shadows duly appeared in August: with just B-sides ([48] STARS FELL ON STOCKTON, [21] MIDNIGHT, [29] 36–24–36) to bolster an already mega-selling Single, it only made No. 6 and hung on in the Top 10 for a mere 18 weeks.

69 From close on 30 years down the line, the handsomely presented 2CD (also 2LP with a reduced menu) *The Original Chart Hits* with its distinctive (and unheralded) makeover of the evergreen [47] WONDERFUL LAND.

70 This number would find its way onto the *Greatest Hits* LP released in June of the following year (see Introduction to 1963), its inclusion not quite breaching the Trades Description Act: in Australia [47/48] WONDERFUL LAND/ STARS ... was a double-sided hit in the Sydney charts. Illustrated here is the refreshingly unfussy cover design for the *Greatest Hits* LP that appeared down under.

73 [49] GUITAR TANGO/ [8] DRIFTIN' (Germany). For this shot (see under [26] THE FRIGHTENED CITY, German issue, pic 40) the group looks entirely at ease in mirror image mode.

74 [49] GUITAR TANGO/ [62] SOUTH OF THE BORDER (Japan), with Hank Marvin in national dress practising his siestas.

75/76 The UK EP that accommodated both sides, together with [69/70] DANCE ON! and its flipside, was the No.3 *Dance On With The Shadows* from March 1963. Illustrated here in addition to the UK release is an unusual cover design of the same set from Australia, issued in July of the same year.

78 A completely different styling (courtesy of the influential Dezo Hoffmann), with no attention-grabbing visual allusion to the film, for the Australian issue of this EP.

79 LP compilers went to town on this EP. All four, together with the entire contents of the EPs [51–54] *The Boys* and [105; 107–110] *Rhythm And Greens*, would be assiduously programmed on to the budget UK LP *The Shadows At The Movies* (January 1978).

85 A contrived Album title from South Africa combining two song titles, picturing a young couple enjoying a quiet evening by the fireside.

86 The number naturally appealed to Latin-American markets as well as to French and Japanese fans: an LP sporting the title *Perfidia With The Shadows* appeared in Mexico in 1966.

87 The abnormal length of this piece often limited the number of tracks that could be accommodated: this French EP from 1963 for instance (they loved this track) offered just two other numbers, [55] THE RUMBLE and [57] COSY.

88 Not common on compilations, the song appeared as an unlikely looking lead Single in Sweden in 1962 (flipside: [64] ARE THEY ALL LIKE YOU?). A truly off the wall cover too, complete with an odd title: 'The Shadows Sings!']!

89 This number was even more popular with the Japanese than [62] SOUTH OF THE BORDER; pictured above is the Single from 1967 [63] SPRING IS NEARLY HERE/ [159] THUNDERBIRDS THEME.

92 This 1962 French 10-inch LP was the original carrier of the variant.

95 Italian picture cover Single.

96 Together with its A-side, [70] ALL DAY found its way on to four EPs issued in 1963, including the UK No. 3 *Dance On With The Shadows*. Pictured here is *Dance On!* from Denmark/ Sweden showing Bruce and Licorice indulging in what looks suspiciously like a posed handshake.

98 Denied the top spot in the UK Album charts by The Beatles' *Please Please Me*, this visually striking LP (only available in mono throughout the 60s), the first side of which according to a leading expert in the field offers "the greatest sequence of instrumentals ever recorded" (Alan Taylor in *Pipeline* Issue 3, 1989) enjoyed a Top 10 placing for 41 weeks.

100 The three numbers, including the Album version of [71] FOOT TAPPER, would appear on the No.7 EP *Foot Tapping With The Shadows*, September 1963.

103 Such was the popularity of the Shadows in the first half of the 60s that EP material was snapped up as a matter of course by LP compilers worldwide, all three of the present bunch together on the Australian *Greatest Hits Volume 2* from 1965 (mono, with Album version of [71] FOOT TAPPER; stereo issue 1968, with [74] the Single version, exactly as the UK LP *More Hits!* mono/stereo from 1965).

106 Italian picture cover Single.

Of The Shadows duly appeared in August: with just B-sides ([48] STARS FELL ON STOCKTON, [21] MIDNIGHT, [29] 36–24–36) to bolster an already mega-selling Single, it only made No. 6 and hung on in the Top 10 for a mere 18 weeks.

107 Between 1963 and 1966 in various parts of the world [74] FOOT TAPPER appeared as both an A- and a B-side; pictured here is a Japanese combination, [78] SHINDIG/ [74] FOOT TAPPER, neither of which featured John Rostill (left), who happened to be the bass player when The Shadows became one of the 'in' guitar outfits in that country.

108 The Italian issue of [76] ATLANTIS, the sleeve-designer of which presumably gave his own idea of the script employed by the inhabitants of that wonderfully exotic realm of story.

110/111 Both sides of this Single (and of the next) were featured, together with a cover associated more with [71/74] FOOT TAPPER and associated numbers, on the grandiosely titled *Lightning From The Shadows* (Italy 1963), while a 1964 EP from Portugal gave prominence to [77] the vocal.

114 Dutch picture cover Single.

115 Both sides were featured, together with a couple of stray tracks from the first LP, on the No.9 EP *Shindig With The Shadows*, December 1963. Note the tick-marks so beloved of comics employed to bring out the notion of a ruckus or racket inherent in the term [78] SHINDIG.

116/117 Both UK EP cover shots were taken in Spain during their stay in April/May 1963. Cf. Dezo Hoffmann, *Cliff Richard And The Shadows* (Virgin Books: London 1985) pp. 82–84.

118 Issued in Spain (as also in Portugal) under the more specific title *Los Shadows en España*.

119 France (unlike Italy, Holland, Denmark and Spain in continental Europe) had to wait till 1972 before netting these four tracks for the home market, on the decidedly

arty-looking LP *The Shadows*. The same LP set list was ultimately distributed to Belgium, Italy, Switzerland and the EEC ensuring pan-European coverage.

120/121 'First stereos' of these tracks eventually turned up in the 1970s, on a pair of budget LPs: *The Shadows (Walkin')*, July 1970 ([83] LAS TRES CARABELAS); and *Mustang*, October 1972 ([80–82] the other three).

125 Italian picture cover Single.

126 When GERONIMO was released in South Africa the title of the B-side was amended to SHAZAM AGAIN because the live version of 1961 had already been released on Single!

127 Already regarded in Duane Eddy circles and by many others as an shining example of the genre, it is not surprising that both EP and LP compilers were quick to seize upon SHAZAM!: it is the lead-track on this 1963 EP from France.

128 This 1964 EP from Denmark/ Sweden illustrates the random and arbitrary ways of compilers. Here both sides of a new Single are supplemented by [53] SWEET DREAMS from 1962 and, of all things, [9] SATURDAY DANCE from the late 50s.

130 Another illustration of the wayward habits of record sleeve designers the world over: the John Farrar line-up grinned from the front cover of Japan's late entry in the [86] TFYL stakes, issued by EMI there in 1976, with [49] GUITAR TANGO on the other side.

131 Both sides of this Single were joined by [84/85] GERONIMO/ SHAZAM! for the No. 6 EP *Those Brilliant Shadows* (June 1964).

132 Some hybrid EPs (this from Spain in 1964 is a prime example) simply lumped together a couple of more or less contemporaneous releases from singer ('Constantly'/ 'True True Lovin', released April) and group (both sides of this March Single).

135 Both sides of this Single were taken up on this January 1966 EP from Australia, a familiar looking cover with a not so familiar spelling of the title, not on record sleeves at any rate.

137 France (for juke-box use, cf. on pics 48/49), Germany and Argentina all released this explosive track as a lead-Single. This is the German release, backed by [99] FRENCH DRESSING.

138 Among the numbers on this LP, Japanese fans were especially enthusiastic about [93] TONIGHT, [96] IN THE MOOD and [100] THE HIGH AND THE MIGHTY: they were all featured on the 1969 2LP *All About The Shadows*, here illustrated with its obi-strip.

139 A tremendously popular compilation number in France. One example of many: the handsome 3LP Box set *Shadoogie* from 1976 (the *only* source of the variant version of [139] LATE NIGHT SET with a spoken count-in).

140 Despite their high quality, both this song and [94] THAT'S THE WAY IT GOES were exceedingly rare on subsequent LP compilations. Someone in Canada however took a shine to them: not only did they both figure on the 1964 LP *Shindig*, but they also that same year made up both sides of a Capitol Single ([101] DON'T IT ... was the topside).

145 From Italy in late 1964 (a period when there were a few divergences from UK-dictated Single releases): [106] THE MIRACLE with [88] THE RISE AND FALL OF FLINGEL BUNT (for some reason not released in Italy as a lead-track earlier in the year) on the other side.

147 Swedish issue of EP.

149 Norwegian picture cover Single.

150 The mono version of the 1965 *Hallo Shadows* had the AV of GENIE ... [137] The stereo counterpart offered a battery of 'first stereos': [106] THE MIRACLE; [87]

THIS HAMMER; [117] STINGRAY; [118] ALICE IN SUNDERLAND; [89] IT'S A MAN'S WORLD; [114] MARY ANNE; [115] CHU-CHI.

152 The December *More Hits!*, picking up where the June 1963 LP *Greatest Hits* left off, provided a number of 'first stereos': [74] FOOT TAPPER [Single version]; [78] SHINDIG; [84] GERONIMO [this an AV]; [85] SHAZAM!; [133] DON'T MAKE MY BABY BLUE.

153 In 1967 The Japanese helped themselves to UK cover artwork, showing pugnacious group members poised to use their fists presumably in defence of the lady of the song, "How fast they'll fly the next time I see Mary Anne".

156 The Japanese Single version of events, with group members this time looking ultra-composedly into the camera.

160/161 The wackily-titled B-side was chosen as the leading number on this (non-charting) UK EP from September 1965. In France on the other hand [117] STINGRAY had pride of place.

164 The Golden Age of the guitar instrumental now in the past, a number of tracks on this LP are very thinly represented on compilations. All three vocals however were taken up by the Japanese, on *The Shadows Sing* from 1968.

165 A Portuguese EP from 1966 took its title from this number.

167 Danish picture cover Single.

170 Italian picture cover Single.

171 From Spain (as often in Hispanic products, two titles are provided, one in English, one in Spanish): this is one of three EPs in 1966 to incorporate both sides of this Single.

173 France gave prominence to the B-side on this EP, which featured in addition [138] I MET A GIRL together with [135/136] THE WAR LORD and its flipside.

175/176 Vinyl LP compilations paid scant attention to this set; the only notable exception is the 1967 Greek *The Fantastic Shadows Vol. 2* (5 tracks). No Singles arose from it, and only one EP, carrying the track [148] FLY ME TO THE MOON, *Shindig* from Japan in 1966.

178 German picture cover Single.

179 With a worthy vocal being unaccountably bypassed, only the A-side of this Single was used for the No.9 EP *Those Talented Shadows* (September 1966), the rest being made up with [135/136] THE WAR LORD + flipside, and the B-side [134] MY GRANDFATHER'S CLOCK.

182 Both tracks were to be found on a solitary EP, *The Shadows* from Spain (1966).

184 On the Japan issue of this set (popular in that country), the front cover artwork made use of conventional portraiture.

189/190 Both numbers were featured to good effect on The Shadows' very last (and non-charting) home-grown EP, *The Shadows On Stage And Screen* (May 1967), with a programme duplicated by the 1967 Spanish *Finders Keepers*, though the artwork of that is quite different.

193 Japan Single with the Japanese-composed [169] BOMBAY DUCK on top, a number they loved. It was one of the tracks on the 1968 LP *The Shadows Sing* (which they did most but not all of the time).

197/198 The Australian issue of this LP had a different track order, and a striking cover pic of the group. The same (Dezo Hoffmann) shot appeared also on issues from Canada and Japan, but both of these were mirror-image reproductions. The second illustration here shows the pic being carried over in this mishandled form to the very first Japanese CD featuring the group, *The Best Of The Shadows* from 1990.

- 199** Japanese listeners took a real shine to this LP, in particular to [174] STARDUST and [181] MARIA ELENA; both appear on the 1967 EP illustrated.
- 200** Japanese Single 1967: [177] FRIDAY ON MY MIND/ [174] STARDUST.
- 201** Danish Single from 1967: [178] WINCHESTER CATHEDRAL/ [174] STARDUST.
- 202** The only EP made up entirely of *Jigsaw* tracks, *The Shadows* (Mexico) offered the two Latin-flavoured numbers [181] MARIA ELENA and [183] GREEN EYES as well as [171] TENNESSEE WALTZ and [176] TRAINS ...
- 204** Belgian picture cover Single.
- 205** With the EP format thinning out worldwide and The Shadows losing ground in terms of record sales, the above is the solitary EP carrying this particular A-Side (Spain 1967), together with its B-side and two 'Jigsaw' numbers – the title track and (unusually) [172] PRELUDE...
- 206** A stereo version of [185] SOMEWHERE appeared for the first time on the 1970 Australian LP *Greatest Hits Vol.3*; earlier tracks so presented were [169] BOMBAY DUCK; [167] MAROC 7; [135] THE WAR LORD; [136] I WISH I COULD SHIMMY ...; also [154] A PLACE IN THE SUN, but with a count-in included in error.
- 207** German Single.
- 209** This Japanese EP released slightly in advance of *The Shadows In Japan* LP offered [195] THE WILD ROSES, [188] KIMI TO ITSUMADEMO, [187] OMOIDE NO NAGISA and [190] GIN-IRO NO MICHI.
- 211** When the HBB&J LP was reissued in the early 1970s a randomly attached sticker 'The Shadows' was added. Presumably by then, retailers (or even EMI!) felt insufficiently confident that the public would remember who Hank, Bruce, Brian and John were!
- 212** Japanese Single [195] THE WILD ROSES/ [187] OMOIDE NO NAGISA. The cover picture was taken in a Shinto temple at the same photo-shoot used for **209** above.
- 213** Not surprisingly, [200] ALENTEJO was seized upon as the title-track for this Portuguese EP from 1968.
- 214** Japanese Single using a Dezo Hoffmann image that he clearly notes was taken in London in January 1967 while preparing for a BBC TV show.
- 215** This 1972 double-LP from Germany had a stereo version of [205] RUNNING OUT OF WORLD with a count-in which was related to that found on the 1970 UK LP *The Shadows* (see for that under September 1963, EP *Los Shadows*). The set had other 'first stereos': [138] I MET A GIRL (this an AV); [156] THE DREAMS I DREAM; [186] I CAN'T FORGET; [79] IT'S BEEN A BLUE DAY; [155] WILL YOU BE THERE; [154] A PLACE IN THE SUN (standard version, without count-in, see under September 1967).
- 216/217** Yugoslav flexi-disc with an edited version of [205] RUNNING OUT OF WORLD.
- 219** French Single, helpfully answering the question: What is our new record? Bruce poses as the B-side.
- 220** By now mini-collections from EPs were very much on the wane: *Bombay Duck* (Australia, October 1968), picturing the group waiting patiently for the finishing touches to be put to Sydney Opera House, was the only extended player to accommodate [206] DEAR OLD MRS BELL.
- 221** Both sides of this Single would be made available in stereo for the first time ([207] TRYING TO FORGET ... an AV) on the November 1969 budget LP

Somethin' Else!!, which offered some 'first stereos' for a few earlier tracks as well: [13] QUATERMASSTER'S STORES, [27] BACK HOME, [75] THE BREEZE AND I, [77] I WANT YOU TO WANT ME, [70] ALL DAY, [184] TOMORROW'S CANCELLED. [It also contains the only mock-stereo renditions of The Shadow's two vocals from their first Single under their new name.]

223 Japanese Single, picturing one of the shortest-lived Shadows lineups ever.

224 One slip of the abacus and discographers had this curiosity on their hands, an EP *Slaughter On 5th Avenue* from Malaysia/ Singapore in 1969.

225 Japanese 1969 live LP, with obi-strip. It was released in four European countries, Belgium, Holland, Denmark and Sweden in 1972; it appeared in the UK only belatedly, in 1981.

227 Japanese Single 1970: [230] PROUD MARY/ [238] SOMETHING.

228 Belgian & Dutch Single 1970: [239] RIVER DEEP, MOUNTAIN HIGH/ [232] LUCILLE. Never mind the latest keyboard lineup, this age-old silhouette will get across the general idea well enough.

229 Japanese Single, one of many to use the pic lurking inside the gatefold LP considered next.

232 Either nobody was looking, or somebody at EMI down under had an ear for a quality song, because the 'Eurovision' Single came out with [255] STAND UP ... as the A-side on the NZ release.

233 The attractive Japanese Single, employing elements of the *Specs Appeal* LP artwork.

234 French Single, with The Shadows smiling. **235** Spanish Single, with The Shadows smiling. **236** Dutch Single, with The Shadows still smiling.

238 Sheet music, surely one for collectors rather than prospective performers. Bottom left: the composer shows his face for a second – and final – time (see also Pic 231).

239 French picture cover Single.

240 The 1985 *More Rarities* LP from New Zealand, despite sporting an 'EMI Sound Value' logo, disgraced itself in two main ways: first, it chopped the reprise off [283] CRICKET BAT BOOGIE (cf. on pic 287 below); second, and worse, it proved to be the only vinyl reincarnation of the dreaded [266] RUN BILLY RUN.

241 French picture cover Single.

244 French picture cover Single.

246 The declaration of this press advert that The Shadows "invite you to savour the flavour of 12 juicy new tracks" was perhaps formulated before the exceptionally long [290] BERMUDA TRIANGLE made the accommodation of a dozen tracks undesirable for the humble vinyl (not so) long-playing record of the day.

247 Pic Single from France.

252 UK Single, a deadly serious contender for the most uncool pic cover of the year, though some might argue that the airbrush morphing is quite clever for its day.

253 Dutch Single. The Album *String Of Hits* was a big hit in Holland and elements of it figure prominently on Dutch CD compilations.

259 The UK Single (not released in Italy) was followed up in 1981 with an Italian variation in the form of [314] EQUINOXE (PART V)/ [325] ALBATROSS (see next main entry).

261 Belgian & Dutch Single 1980: [320] INDIGO/ [315] FENDER BENDER.

263/264 The partying LP front cover was reflected on the 1987 Polydor CD issue; too mundane it seems for Pickwick, who revamped the set on CD in 1992 with a squadron of aerial guitars cruising across lurid cloud.

265 Dutch Single 1981: [332] CHI MAI/ [331] SUMMER LOVE '59.

268/269 See 263/264 above, on *Hits Right Up Your Street*. The UK CD in the style of the original LP came out in 1989; the Pickwick makeover in 1992, its striking artwork, in imitation of the work of French post-Impressionist painter Henri Rousseau (1844–1910), sporting flora occupied by familiar jungle denizens. In line with Rousseau's distinctive techniques the fascination is in the detail and here on close inspection the observer will espy a plant attacked by ants (seen to be carrying away three separate sections of leaf) thus leaving behind a 'Fendered' imprint of their ravenous destruction! In this beautiful but strange habitat the leopard and python have developed similarly defined camouflage!

270 Finnish Single from 1982: [352] CHARIOTS OF FIRE/ [349] LIFE IN THE JUNGLE.

276 In September 1984 The Shadows' first CD was on sale, the Polydor compilation *Compact Shadows*. EMI, slow to espouse the cause of what was soon proved to be a more than adequately engineered new music medium, got round to their first, *20 Golden Greats*, in August 1987.

287 EMI's handling of The Shadows' back catalogue was ill-coordinated if not actually shambolic. This CD on the budget label MfP is worth highlighting because it offered a generous selection of 70s tracks (marred only by the reprise of [283] CRICKET BAT BOOGIE disappearing from view: cf. on pic 240 above) in amazingly vivid sound, well suited (unlike many CDs of the time with their often absurdly inadequate mean volume levels) to being played loud without signs of break-up or strain.

294 *The Early Years 1959–1966*. This expensive 1991 6CD box, reissued in 1998, is less crucial sonically now that the EMI Singles have been efficiently rounded up and admirable Digipak Albums made available. Nonetheless, sound is good and presentation, classy without being showy, is exemplary, with fine artwork and sturdy packaging.

302 *Shadstrax* from July 1998. A compilation CD but a must-have: with informative, no-nonsense annotation, it rounds up the group's much admired own compositions over the Polydor years.

305 From EMI in May 2004, not before time, the 3CD *Complete Singles: As & Bs 1959–1980*. The messed-up [86] THEME FOR YOUNG LOVERS emerged yet again (despite its being pointed out at the pre-production stage), but in spite of this and one or two minor glitches, here is the Singles collection for the foreseeable future, with a booklet's worth of informative annotation.

306/307 From the same release-batch as the 3CD set above, two essential Albums with tracks in both mono and stereo, some bonus items, and explanatory booklets.

INDEX OF TITLES

Prefixed to the titles are the reference numbers [1] through to [572] applied to them in the annual surveys extending from 1959 to 2004 (see Appendix 1 for a further listing). Asterisked titles carry details of variants, presented very selectively (for an exhaustive treatment of alternative versions in both the analogue and the digital domain consult the 2005 *CD Guide*). Titles with *two* asterisks direct the user to data on variants incorporated in the section 'Notes On Illustrations' as opposed to the main text. A few additional titles are embedded in the 'Medley' entries listed under M.

[58] 1861 [29] 36–24–36** (n. on Pic 18) [548] 36–24–36 Live UK

[81] ADIOS MUCHACHOS (PABLO THE DREAMER) [379] AFRICA [400] AGAINST ALL ODDS [490] AIR THAT I BREATHE, THE [325] ALBATROSS [200] ALENTEJO [118] ALICE IN SUNDERLAND [70] ALL DAY [164] ALL DAY "Japanese" Version [494] ALL DAY "Abbey Road" Version [436] ALL I ASK OF YOU [362] ALL I HAVE TO DO IS DREAM Live UK [35] ALL MY SORROWS [524] ALL MY SORROWS Live UK [435] ALONE [476] ALWAYS ON MY MIND [282] ANOTHER NIGHT [12] APACHE [442] APACHE 1989 [219] APACHE Live Japan [274] APACHE Live Paris [299] APACHE Live UK 1 [519] APACHE Live UK 2 [572] APACHE Live UK 3 [532] APACHE (INTRO): RIDERS IN THE SKY Live UK [521] APACHE: SHAZAM! Live UK [64] ARE THEY ALL LIKE YOU [321] ARTY'S PARTY [369] ARTY'S PARTY Live UK [76] ATLANTIS* [456] ATLANTIS 1989 [297] ATLANTIS Live UK 1 [508] ATLANTIS Live UK 2 [557] ATLANTIS Live UK 3 [166] AUTUMN [210] AVERAGE LIFE OF A DAILY MAN, THE

[33] BABY MY HEART [567] BACHELOR BOY Live UK [27] BACK HOME [310] BAKER STREET [211] BANANA MAN [56] BANDIT, THE [5] BE-BOP-A-LULA Live UK [145] BENNO-SAN* [290] BERMUDA TRIANGLE [204] BETTER MAN THAN I, A [95] BIG 'B' [43] BIG BOY [474] BILITIS [313] BLACK IS BLACK [91] BLUE SHADOWS [122] BLUE SKY, BLUE SEA, BLUE ME [31] BLUE STAR [61] BO DIDDLEY [169] BOMBAY DUCK* [11] BONGO BLUES* [236] BONY MORONIE [123] BOSSA ROO [54] BOYS, THE [448] BOYS, THE 1989 [119] BRAZIL [130] BREAKTHRU' [75] BREEZE AND I, THE [304] BRIDGE OVER TROUBLED WATER [308] BRIGHT EYES

[430] CANDLE IN THE WIND [392] CAN'T PLAY YOUR GAME [518] CAPTAIN HADDOCK IS MISSING [414] CARELESS WHISPER [351] CAT 'N' MOUSE [173] CATHY'S CLOWN [424] CHAIN REACTION [318] CHANGE OF ADDRESS [352] CHARIOTS OF FIRE [90] CHATTANOOGA CHOO-CHOO [180] CHELSEA BOOT [332] CHI MAI [6] CHINCHILLA [502] CHITTY CHITTY BANG BANG [115] CHU-CHI [303] CLASSICAL GAS [260] COLORADO SONG BIRD [257] COOL CLEAR AIR [57] COSY [125] COTTON PICKIN' [343] COWBOY CAFÉ [292] CREOLE NIGHTS [283] CRICKET BAT BOOGIE** (notes on Pics 240 & 287) [463] CROCKETT'S THEME [368] CRYING IN THE RAIN Live UK

[98] DAKOTA* [69] DANCE ON! [451] DANCE ON! 1989 [217] DANCE ON! Live Japan [480] DANCE ON! Live Paris [517] DANCE ON! Live UK 1 [541]

DANCE ON! Live UK 2 [401] DANCING IN THE DARK Album Version [407]
DANCING IN THE DARK 7-inch Mix [408] DANCING IN THE DARK 12-inch
Mix [504] DANCING IN THE DARK Further Variant Mix [203] DAY I MET
MARIE, THE [564] DAY I MET MARIE, THE Live UK [129] DEAN'S THEME
[206] DEAR OLD MRS BELL [126] DEEP PURPLE [247] DEEP ROOTS [370]
DIAMONDS [2] DON'T BE A FOOL (WITH LOVE) [295] DON'T CRY FOR ME
ARGENTINA [497] DON'T CRY FOR ME ARGENTINA "Full" Version [458]
DON'T CRY FOR ME ARGENTINA 1989 [550] DON'T CRY FOR ME
ARGENTINA Live UK [415] DON'T GIVE UP [101] DON'T IT MAKE YOU
FEEL GOOD [133] DON'T MAKE MY BABY BLUE [225] DON'T MAKE MY
BABY BLUE Live Japan [555] DON'T MAKE MY BABY BLUE Live UK [146]
DON'T STOP NOW [263] DON'T THROW IT ALL AWAY [156] DREAMS I
DREAM, THE [8] DRIFTIN' [4] DRIFTIN' Live UK [109] DRUM NUMBER, THE

[371] ELEVENIS [314] EQUINOXE (PART V) Single Edit [327] EQUINOXE
(PART V) Album Version [551] EQUINOXE (PART V) Live UK [192] EVENING
GLOW [396] EVERY BREATH YOU TAKE [465] EVERY LITTLE THING SHE
DOES IS MAGIC [220] EXODUS Live Japan [462] EYE OF THE TIGER

[478] FAITHFUL Live Paris [92] FANDANGO [431] FAREWELL MY LOVELY
[20] FBI* [453] FBI 1989 [229] FBI Live Japan [487] FBI Live Paris [25] FBI Live
South Africa [520] FBI Live UK 1 [528] FBI Live UK 2 [571] FBI Live UK 3 [1]
FEELIN' FINE [315] FENDER BENDER [38] FIND ME A GOLDEN STREET
[124] FIVE HUNDRED MILES [470] FLASHDANCE ... WHAT A FEELING [148]
FLY ME TO THE MOON [165] FLYDER AND THE SPY, THE [71] FOOT
TAPPER Album Version [74] FOOT TAPPER* Single Version [457] FOOT
TAPPER 1989 [221] FOOT TAPPER Live Japan [479] FOOT TAPPER Live Paris
[512] FOOT TAPPER Live UK 1 [560] FOOT TAPPER Live UK 2 [329] FOURTH
MAN, THE [141] FOURTH STREET [99] FRENCH DRESSING [177] FRIDAY
ON MY MIND [116] FRIENDS [26] FRIGHTENED CITY, THE [449]
FRIGHTENED CITY, THE 1989 [484] FRIGHTENED CITY, THE Live Paris [515]
FRIGHTENED CITY, THE Live UK 1 [533] FRIGHTENED CITY, THE Live UK 2

[565] GEE WHIZ IT'S YOU Live UK [111] GENIE WITH THE LIGHT BROWN
LAMP [455] GENIE WITH THE LIGHT BROWN LAMP 1989 [137] GENIE WITH
THE LIGHT BROWN LAMP "Italian" Version [84] GERONIMO* [460]
GERONIMO 1989 [546] GERONIMO Live UK [237] GET BACK [190] GIN-IRO
NO MICHI [491] GIRL FROM IPANEMA, (THE) [52] GIRLS, THE [256] GOD
ONLY KNOWS [498] GOD ONLY KNOWS "Revisited" Version [378] GOING
HOME [383] GOING HOME Single Edit [540] GOING HOME Live UK [37]
GONZALES [554] GONZALES Live UK [249] GOOD VIBRATIONS [285]
GOODBYE YELLOW BRICK ROAD [248] GRACIE [80] GRANADA [183]
GREEN EYES [391] (I'M GONNA BE YOUR) GUARDIAN ANGEL [23] GUITAR
BOOGIE Live South Africa [49] GUITAR TANGO* [454] GUITAR TANGO 1989
[276] GUITAR TANGO Live Paris [545] GUITAR TANGO Live UK [252]
GUTBUCKET

[386] HAMMERHEAD [44] HAPPY BIRTHDAY TO YOU* [335] HATS OFF TO
WALLY [306] HEART OF GLASS [417] HEART WILL BREAK TONIGHT, A
[429] HE AIN'T HEAVY, HE'S MY BROTHER [433] HEAVEN IS A PLACE ON

EARTH [397] HELLO [323] HELLO MR W.A.M. [213] HERE I GO AGAIN
LOVING YOU [399] HEY JUDE [100] HIGH AND THE MIGHTY, THE [350]
HIGH NOON [199] HOLY COW [286] HONKY TONK WOMEN [262]
HONOURABLE PUFF-PUFF [272] HONOURABLE PUFF-PUFF Live Paris [385]
HOW DO I LOVE THEE [246] HUMBUCKER

[186] I CAN'T FORGET [563] I COULD EASILY FALL (IN LOVE WITH YOU)
Live UK [416] I GUESS THAT'S WHY THEY CALL IT THE BLUES [403] I JUST
CALLED TO SAY I LOVE YOU [411] I KNEW YOU WERE WAITING (FOR
ME) [404] I KNOW HIM SO WELL [138] I MET A GIRL [140] I ONLY WANT
TO BE WITH YOU [428] I WANNA DANCE WITH SOMEBODY (WHO LOVES
ME) [421] I WANT TO KNOW WHAT LOVE IS [77] I WANT YOU TO WANT
ME [136] I WISH I COULD SHIMMY LIKE MY SISTER ARTHUR [390] I WILL
RETURN [326] IF YOU LEAVE ME NOW [334] IMAGINE: WOMAN [562] IN
THE COUNTRY Live UK [96] IN THE MOOD* [147] IN THE PAST [320]
INDIGO [363] IT DOESN'T MATTER ANY MORE Live UK [281] IT'LL BE ME
BABE [89] IT'S A MAN'S WORLD [79] IT'S BEEN A BLUE DAY [495] IT'S
BEEN A BLUE DAY AV

[423] JEALOUS GUY [7] JET BLACK [3] JET BLACK Live UK [170] JIGSAW
[501] JOHN'S ROCKER [233] JOHNNY B GOODE [364] JOHNNY B GOODE
(vcl) Live UK [389] JOHNNY STACCATO* [253] JUMPIN' JACK INPUT [243]
JUNGLE JAM [319] JUST THE WAY YOU ARE

[188] KIMI TO ITSUMADEMO [68] KINDA COOL [28] KON-TIKI** (n. on Pic
45) [459] KON-TIKI 1989 [507] KON-TIKI Live UK 1 [539] KON-TIKI Live UK 2

[418] LADY IN RED, THE [269] LADY OF THE MORNING Live Paris [543]
LADY OF THE MORNING Live UK [158] LADY PENELOPE [83] LAS TRES
CARABELAS (THREE GALLEONS)* [201] LAST TRAIN TO CLARKSVILLE
[139] LATE NIGHT SET [492] LEAVE MY WOMAN ALONE [73] LES GIRLS
[529] LES GIRLS AV [131] LET IT BE ME [254] LET ME BE THE ONE [485]
LET ME BE THE ONE Live Paris [531] LET ME BE THE ONE Live UK 1 [537]
LET ME BE THE ONE Live UK 2 [202] LET ME TAKE YOU THERE [197]
LETTER, THE [349] LIFE IN THE JUNGLE [530] LIFE STORY [265] LIKE
STRANGERS [357] LILI MARLENE [60] LITTLE 'B'* [228] LITTLE 'B' Live
Japan [279] LITTLE 'B' Live Paris [527] LITTLE 'B' Live UK 1 [568] LITTLE 'B'
Live UK 2 [121] LITTLE BITTY TEAR, A [222] LITTLE BITTY TEAR, A Live
Japan [112] LITTLE PRINCESS [382] LIVERPOOL DAYS [189]
LONDONDERRY AIR [97] LONELY BULL, THE [10] LONESOME FELLA*
[481] LONESOME MOLE Live Paris [388] LOOK BACK ON LOVE [120] LOST
CITY, THE [472] LOVE CHANGES EVERYTHING [293] LOVE DELUXE [488]
LOVE IS FALLING IN LOVE AGAIN [232] LUCILLE [110] LUTE NUMBER,
THE

[214] MAGGIE'S SAMBA [142] MAGIC DOLL, THE [212] MAGICAL MRS
CLAMPS, THE [144] MAID MARION'S THEME [108] MAIN THEME [14] MAN
OF MYSTERY [443] MAN OF MYSTERY 1989 [268] MAN OF MYSTERY Live
Paris [559] MAN OF MYSTERY Live UK [153] MARCH TO DRINA [181]
MARIA ELENA [277] MARMADUKE Live Paris [167] MAROC 7 [168] MAROC

7 with spoken element [114] MARY ANNE [113] ME OH MY [163] MEDLEY – FINDERS KEEPERS: MY WAY: PAELLA: FIESTA [280] MEDLEY – LUCILLE: RIP IT UP: BLUE SUEDE SHOES Live Paris [372] MEMORY [240] MEMPHIS [21] MIDNIGHT** (n. on Pic 35) [317] MIDNIGHT CREEPIN' [106] MIRACLE, THE [337] MISTY [381] MODERN WAY, THE [287] MONTEZUMA'S REVENGE [395] MOONLIGHT SHADOW [342] MORE THAN I CAN SAY [291] MOST BEAUTIFUL GIRL, THE [425] MOUNTAINS OF THE MOON [552] MOUNTAINS OF THE MOON Live UK [316] MOZART FORTE [483] MUSIC MAKES MY DAY Live Paris [420] MUSIC OF THE NIGHT, THE [16] MUSTANG [231] MY BABE [134] MY GRANDFATHER'S CLOCK [544] MY HOME TOWN Live UK [41] MY RESISTANCE IS LOW [161] MY WAY

[132] NATIONAL PROVINCIAL SAMBA [194] NAUGHTY NIPPON NIGHTS [405] NIGHTS IN WHITE SATIN [32] NIVRAM [218] NIVRAM Live Japan [271] NIVRAM Live Paris [298] NIVRAM Live UK 1 [526] NIVRAM Live UK 2 [542] NIVRAM Live UK 3 [353] NO DANCING! [261] NO NO NINA Vocal [503] NO NO NINA Instrumental [500] NOTHING, FOLKS [432] NOTHING'S GONNA CHANGE MY LOVE FOR YOU [473] NOTHING'S GONNA STOP US NOW [149] NOW THAT YOU'RE GONE [344] NUT ROCKER

[367] OH BOY! Live UK [355] OLD ROMANTICS, THE [187] OMOIDE NO NAGISA [384] ON A NIGHT LIKE THIS [336] ONE DAY I'LL FLY AWAY [440] ONE MOMENT IN TIME [150] ONE WAY TO LOVE [394] OUR ALBERT [322] OUTDIGO [365] OVER IN A FLASH Live UK

[234] PAPERBACK WRITER [302] PARISIENNE WALKWAYS [46] PEACE PIPE [535] PEACE PIPE Live UK [59] PERFIDIA* [244] PINBALL WIZARD: SEE ME FEEL ME [154] PLACE IN THE SUN, A** (n. on Pic 206) [561] PLEASE DON'T TEASE Live UK [209] POEM [398] POWER OF LOVE, THE [172] PRELUDE IN E MAJOR [230] PROUD MARY [410] PULASKI [223] PUTTING ON THE STYLE Live Japan

[525] QUARTER TO THREE Live UK [13] QUATERMASSTER'S STORES [376] QUEEN OF HEARTS

[107] RANKA-CHANK [358] RAUNCHY [151] RAZZMATAZ [496] RAZZMATAZ AV [284] RETURN TO THE ALAMO [105] RHYTHM AND GREENS [301] RIDERS IN THE SKY Album Version [311] RIDERS IN THE SKY Single Version [469] RIDERS IN THE SKY '90 [505] RIDERS IN THE SKY Live UK [354] RIDERS OF THE RANGE [464] RIGHT HERE WAITING [88] RISE AND FALL OF FLINGEL BUNT, THE [446] RISE AND FALL OF FLINGEL BUNT, THE 1989 [226] RISE AND FALL OF FLINGEL BUNT, THE Live Japan [267] RISE AND FALL OF FLINGEL BUNT, THE Live Paris [510] RISE AND FALL OF FLINGEL BUNT, THE Live UK 1 [556] RISE AND FALL OF FLINGEL BUNT, THE Live UK 2 [239] RIVER DEEP, MOUNTAIN HIGH [251] ROCKIN' WITH CURLY LEADS [309] RODRIGO'S GUITAR CONCERTO DE ARANJUEZ [258] ROSE, ROSE [72] ROUND AND ROUND [55] RUMBLE, THE* [266] RUN BILLY RUN [361] RUNAWAY Live UK [205] RUNNING OUT OF WORLD* [312] RUSK

[340] SAILING [196] SAN FRANCISCO [127] SANTA ANA [235] (I CAN'T GET NO) SATISFACTION [9] SATURDAY DANCE* [387] SATURDAY WESTERN, THE [45] SAVAGE, THE [452] SAVAGE, THE 1989 [536] SAVAGE, THE Live UK [157] SCOTCH ON THE SOCKS* [466] SEALED WITH A KISS [34] SEE YOU IN MY DRUMS [175] SEMI-DETACHED SUBURBAN MR JAMES [30] SHADOOGIE* [375] SHADOOGIE ('83) [275] SHADOOGIE Live Paris [296] SHADOOGIE Live UK 1 [513] SHADOOGIE Live UK 2 [522] SHADOOGIE Live UK 3 [553] SHADOOGIE Live UK 4 [441] SHADOWMIX [348] SHADY LADY, THE [85] SHAZAM! [216] SHAZAM! Live Japan [477] SHAZAM! Live Paris [22] SHAZAM! Live South Africa [549] SHAZAM! Live UK [78] SHINDIG [444] SHINDIG 1989 [558] SHINDIG Live UK [437] SHOBA [18] SHOTGUN [152] SIGH, A (UN SOSPIRO) [422] SKYE BOAT SONG, THE [215] SLAUGHTER ON TENTH AVENUE [224] SLAUGHTER ON TENTH AVENUE Live Japan [42] SLEEPWALK [273] SLEEPWALK Live Paris [24] SLEEPWALK Live South Africa [547] SLEEPWALK Live UK [191] SNAP, CRACKLE AND HOW'S YOUR DAD [66] SOME ARE LONELY [67] SOME ARE LONELY "French" Version [439] SOME PEOPLE [238] SOMETHING [471] SOMETHING'S GOTTEN HOLD OF MY HEART [185] SOMEWHERE [227] SOMEWHERE Live Japan [278] SOMEWHERE Live Paris [307] SONG FOR DUKE [62] SOUTH OF THE BORDER [162] SPANISH MUSIC [264] SPIDER JUICE [346] SPOT THE BALL [63] SPRING IS NEARLY HERE [426] STACK-IT [36] STAND UP AND SAY THAT [255] STAND UP LIKE A MAN [174] STARDUST [48] STARS FELL ON STOCKTON [143] STAY AROUND [117] STINGRAY* [15] STRANGER, THE [461] STRANGER, THE 1989 [506] STRANGER, THE Live UK 1 [538] STRANGER, THE Live UK 2 [468] STRAWBERRY FIELDS FOREVER [566] SUMMER HOLIDAY Live UK [331] SUMMER LOVE '59 [366] SUMMER LOVE '59 Live UK [289] SUPERSTAR [53] SWEET DREAMS [294] SWEET SATURDAY NIGHT

[419] TAKE MY BREATH AWAY [65] TALES OF A RAGGY TRAMLINE [330] TELSTAR [103] TEMPTATION [324] TEMPTATION (1980) [171] TENNESSEE WALTZ* [40] THAT'S MY DESIRE [94] THAT'S THE WAY IT GOES [86] THEME FOR YOUNG LOVERS*/** (n. on Pic 305) [450] THEME FOR YOUNG LOVERS 1989 [534] THEME FOR YOUNG LOVERS Live UK [39] THEME FROM A FILLETED PLACE [19] THEME FROM GIANT [347] THEME FROM MISSING, THE [17] THEME FROM SHANE [51] THEME FROM THE BOYS [300] THEME FROM THE DEER HUNTER [447] THEME FROM THE DEER HUNTER 1989 [509] THEME FROM THE DEER HUNTER Live UK 1 [569] THEME FROM THE DEER HUNTER Live UK 2 [409] THEMES FROM EASTENDERS AND HOWARDS' WAY [193] THING OF BEAUTY, A [341] THING-ME-JIG [360] THING-ME-JIG Live UK [328] THIRD MAN, THE [359] THE THIRD MAN, THE Live UK [87] THIS HAMMER [259] THIS HOUSE RUNS ON SUNSHINE [338] THIS OLE HOUSE [402] THREE TIMES A LADY [159] THUNDERBIRDS THEME [377] TIME IS TIGHT [514] TIME IS TIGHT Live UK [270] TINY ROBIN Live Paris [198] TOKAIDO LINE, THE [184] TOMORROW'S CANCELLED [93] TONIGHT [176] TRAINS AND BOATS AND PLANES [345] TREAT ME NICE [511] TRUE LOVE WAYS Live UK [207] TRYING TO FORGET THE ONE YOU LOVE** (n. on Pic 221) [242] TURN AROUND AND TOUCH ME [482] TURN AROUND AND TOUCH ME Live Paris [393] TURNING POINT

[373] UP WHERE WE BELONG [467] UPTOWN GIRL

[82] VALENCIA [208] VOYAGE TO THE BOTTOM OF THE BATH

[179] WAITING FOR ROSIE [288] WALK DON'T RUN [406] WALK OF LIFE
[104] WALKIN' [413] WALKING IN THE AIR [135] WAR LORD, THE [412] WE
DON'T NEED ANOTHER HERO [333] WE DON'T TALK ANYMORE [489]
WE'LL BELIEVE IN LOVING [50] WHAT A LOVELY TUNE* [241] WHAT'D I
SAY [434] WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING [380]
WHITER SHADE OF PALE, A [250] WIDE MOUTHED FROG [195] WILD
ROSES, THE [155] WILL YOU BE THERE [178] WINCHESTER CATHEDRAL
[128] WINDJAMMER, THE [339] WINNER TAKES IT ALL, THE [499] WITCH
DOCTOR [182] WITH A HMM-HMM ON MY KNEE [47] WONDERFUL LAND*
[493] WONDERFUL LAND AV [445] WONDERFUL LAND 1989 [486]
WONDERFUL LAND Live Paris [516] WONDERFUL LAND Live UK 1 [523]
WONDERFUL LAND Live UK 2 [570] WONDERFUL LAND Live UK 3

[245] YEARS AWAY [374] YOU DON'T HAVE TO SAY YOU LOVE ME [438]
YOU KEEP ME HANGIN' ON [427] YOU WIN AGAIN [356] YOU RESCUE ME
[475] YOU'LL NEVER WALK ALONE [305] YOU'RE THE ONE THAT I WANT

[102] ZAMBESI [160] ZERO X THEME

ABOUT THE AUTHORS

MALCOLM CAMPBELL

It's fitting that Malcolm Campbell provides both the continuity and overview in relation to this current epic undertaking because, in a different life, as a Reader in Ancient Greek at St Andrews University, he was the author of over a dozen books on language and literature. As well as taking a keen interest in popular music of various persuasions and from all periods, he is also a lifelong devotee of The Shadows and their music. In recent years he has become one of the world's foremost commentators on the group and their recorded work. He has reviewed, in considerable depth, almost 80 Shadows and Shadows related CDs, books and videos/DVDs. The majority of these reviews have appeared in *Shadsfax*. As well as annotating half-a-dozen CDs, Malcolm has acted as a consultant on Shadows reissues for Crimson, Demon, Eagle Records, EMI, M&S and Union Square. Several years ago he set himself the arduous (and seemingly impossible) task of both documenting and commenting upon every known Shadows (and Cliff/ Shadows) release – 78 rpm, 45 rpm, EP, LP and CD – from all over the world. He has now written and published four incredibly detailed discographies: *A Guide To The Shadows And Hank Marvin On CD* (1999); *The Shadows At EMI – The Vinyl Legacy* (2001); *The Shadows At Polydor – The 1980s And Beyond* (2003) and (in conjunction with Les Woosey) an updated, richly illustrated and greatly expanded edition of *A Guide To The Shadows And Hank Marvin On CD* (2005). These tomes are recognised worldwide as being the definitive works on The Shadows' recording history. Malcolm also provided the programme notes for the Final Tour brochures of both Hank Marvin (2002) and The Shadows themselves (2004/2005). Much more information can also be found on his website dedicated to (what else?) The Shadows and their music:

www.malcolmcampbell.me.uk

ROB BRADFORD

Rob was initially hooked on Cliff Richard and The Shadows when his teenage older sister bought *Move It!*. His abiding obsession with the image and sound of The Shadows per se was cemented further when he saw them performing (with an all Fender line-up) on a friend's TV sometime during 1959/1960. After hearing 'Apache' on Saturday Club, there was no going back and it was the first record that he ever bought – on the occasion of his eighth birthday!! Like Les and Malcolm, Rob has been collecting Shadows singles, EPs, LPs, CDs, books and other ephemera/memorabilia for almost half a century! During that time he has been able to meet and talk to all of The Shadows and their supporting/backing musicians. In particular he has interviewed Hank Marvin, Bruce Welch, Brian Bennett and Jet Harris at considerable length. Rob has become a recognised international authority on The Shadows. His notes, reviews, articles and features have appeared in numerous fanzines and professional magazines including: *New Gandy Dancer*, *Pipeline*, *SCOFA*, *Shadsfax*, *Music Collector* and *Record Collector*. He spent six years researching the life and career of the late Shadows' bassist John Rostill. His privately published biography of John, *Funny Old World*, was critically acclaimed by both Shadows fans and members of The Shadows themselves. His appreciation of the life and career of Jerry Lordan was published in *Record Collector*. Rob has compiled and annotated ca. 25 Shadows or Shadows-related LPs and CDs. He has also acted as a

Shadows/Instrumentals consultant for Ace Records, Castle Music, EMI, Fury Records, Polydor, PolyGram, Sanctuary Music, See For Miles, Spectrum and Universal. His exhaustive and definitive researches into The Shadows BBC Radio sessions (originally published in *Shadsfax*) have been summarised and incorporated into the present book.

LES WOOSEY

Les was born and raised in Liverpool and studied there too although today you would barely notice the accent. As a teenager he frequented such legendary establishments as Litherland Town Hall, The Alexandra Hall, The Cavern Club etc., and haunted the city's great guitar and record shops like Hessy's, NEMS, Rushworths and Cranes. He experienced Merseybeat at first hand (and they were heady times never to be repeated) but Les was transfixed by The Shadows before the Beat Boom began in earnest and that passion has never left him. He saw The Shadows perform at Southport's Floral Hall ca. late 1960: "I stood with my chin on the stage...and gazed up at The Shadows as they performed (it seemed) just for me! I was mesmerised, and I was also hooked for life!" Indeed, Les has been a lifelong collector of Shadows' recordings, documentation and memorabilia. His incisive observational abilities and acute listening skills have been vital to the success of this project. His knowledge of background information in relation to Shadows tracks is unrivalled. During the course of twenty years or so, Les' notes, articles, reviews and features have appeared in *SCOFA*, *Shadsfax* and *New Gandy Dancer*. He acted as proof-reader (his meticulous attention to detail has to be seen to be believed!) and occasional advisor for *The Shadows At Polydor*, which led to his becoming the co-author of the revised edition of *A Guide To The Shadows And Hank Marvin On CD*. Les is a recognised authority with regard to the numerous alternative versions, mock-stereo tracks and other variants (many of which have been discovered by him) existing within The Shadows' vast recorded output. He has also compiled (in conjunction with Malcolm) a guide to The Shadows' Radio Luxembourg recordings, a summary of which has been incorporated into this book:

www.malcolmcampbell.me.uk/shads/lux/