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Instrumentation On Shadows Recordings Introduction

This feature seeks to shed some light on the instrumentation used on every recording officially released by The Drifters/The Shadows, recorded in the studio as well as in a live situation.

From the 1973 “Rockin' With Curly Leads” album on, the personnel was listed on the album sleeve, as well as the instruments each member played. However, listening to the music, it appears there can be heard much more instruments than listed. For instance, Brian Bennett is always listed as playing 'drums and percussion'. 'Percussion' in most cases meaning a tambourine, but Brian has contributed to the recordings a great range of other percussion instruments, like an egg shaker, a guiro, vibraslap or woodblocks. The same principle applies with Hank's lead guitar or Bruce's rhythm guitar. Fairly early on in The Shadows' career, Hank started adding more than just one lead guitar part. Also, especially from the early 1970s on, Bruce started adding more than just one rhythm guitar part, sometimes one played on electric guitar and one on acoustic guitar.

I finally wanted to map all of this information, using existing documentation, mostly from Malcolm Campbell's highly detailed books and website features. To find out which instruments could be heard on the recordings, I listened to every recording under headphones and used the balance knob on the amplifier extensively to determine the location of the instrument in the stereo image.

I have made a matrix for each recording as follows, taking “Shadoogie” from the first album “The Shadows” as an example:

Title: Shadoogie

Duration: 2:22

Recording date: April 20th, 1961

Location: Abbey Road Studios, London, England

Musician	Instrument	Position in stereo image:	Far left	Left of centre	Centre	Right of centre	Far right
Hank Marvin	Electric lead guitar				X		
Bruce Welch	Electric rhythm guitar						X
Jet Harris	Electric bass guitar		X				
Tony Meehan	Drums		X	X			

Remarks: The drums can be heard slightly in the right hand channel.

Each entry starts with the title of the recording, then the duration, the recording date or sometimes dates when known, the location or locations when known, after which comes the matrix.

Musicians: The first column lists the musicians. In some cases, there are instruments or sounds audible of which it cannot be said with certainty who has played them, in which case I have filled in “unknown” for those.

Instrument: The second column lists each instrument or instruments a member has played. Regarding the guitars, I have decided to make a distinction between electric and acoustic guitars and lead and rhythm guitars. Regarding the percussion, in almost every case Tony Meehan or Brian Bennett has played the drums and by that I mean a conventional drum kit, with a bass drum, snare drum, cymbals, hi-hat and multiple toms. When percussion instruments outside the drum kit setup have been used, I have listed those separately.

Position in stereo image: The five subsequent columns represent five possible positions of instruments in the stereo image of a track. The determining of the position wasn't always easy for a couple of instruments and I have based a decision on my own hearing.

Remarks: Where applicable, I have provided some additional information on the track.

I have divided the feature into seven chapters:

Chapter I: “The Primary Albums”. This chapter lists every track from the 26 primary UK albums. The first seven albums (“The Shadows” to “From Hank, Bruce, Brian And John”) were originally released in both mono and stereo. I have decided to list the stereo version of each track of those first seven albums. For almost every track, the mono version is the same as the stereo version and therefore I found it superfluous to list all of those tracks in mono, because all instruments can be heard in the centre position.

There are a couple of cases where no stereo version exists, in which case the mono version has been listed. In a few cases, the mono version differs from the stereo version instrumentation or performance wise, in which case both the mono and stereo versions have been listed.

From the 1973 “Rockin' With Curly Leads” album on, tracks from the albums started to appear as singles, being released either before or after the release of the related album. I have decided to list those tracks in this first chapter.

Chapter II: “The Primary Singles”. This chapter lists all primary UK singles. The first 31 singles (“Feelin' Fine” to “Dear Old Mrs. Bell”) have been released in mono. From “Apache” on, most singles have corresponding stereo versions, which I have listed here and for which I have made discographical reference. In case the mono single version differs from the stereo version instrumentation or performance wise, I have listed the original mono version.

The chapter lists all singles, but excludes the matrices for tracks which have been released on the primary albums, as those have been discussed in the first chapter. In this case, I have made reference to the particular primary album, where the track can be found.

Chapter III: “The Primary EPs”. This chapter lists all primary UK EPs. Again, I have listed the stereo version for each track.

The chapter lists all EPs, but excludes the matrices for tracks which have been released on the primary albums or the primary singles, as those have been discussed in the first two chapters. In this case, I have made reference to the particular primary album or primary single, where the track can be found.

Chapter IV: “The Primary Videos”. This chapter lists all primary UK videos. Some of the videos have material also issued on primary albums, in which case reference has been

made to the particular primary album.

Chapter V: “Cliff Richard Releases”. This chapter lists all primary UK releases by Cliff Richard with solo contributions from The Shadows. In some cases, material issued on primary Shadows releases was issued previously or subsequently on a primary Cliff Richard release, in which case I have made reference to the primary Shadows release.

Chapter VI: “Miscellaneous Releases”. This chapter lists all tracks, which were first released on Shadows compilations or various artists compilations from the UK and abroad.

Chapter VII: “Alternative Versions And Different Mixes”. This chapter lists all alternative versions and different mixes of tracks, which were first released on Shadows compilations or various artists compilations from the UK and abroad. This chapter excludes the mixes of tracks which only have the stereo image reversed, which only means a reversal of the instruments. All other known mixes, mock stereo, narrow stereo, enhanced mono or remixed stereo have been included.

When the project is completed I will provide an **Index Of Titles** for ease of reference.