

**VICTOR RUST: *THE SHADOWS RECORDING CATALOGUE*  
AN EXTENDED REVIEW  
Malcolm Campbell**

**Victor Rust, *The Shadows Recording Catalogue*. Lulu Publications, September 2011. ISBN 978-0-9567384-1-7, 572pp. A download is available for purchase.**

In my review of Victor Rust's book in *Pipeline* 88 (Spring 2012) 54–56 I complimented the element of musical analysis, but found practically nothing else to commend it. I decided when I submitted the review that it was better on balance with the space at my disposal to single out the main problem areas and furnish representative examples of each. The purpose of these pages of further personal reflections is to deal more extensively with the rampant plagiarism and the mountain of inadequately researched and poorly digested material that pervades the work. I won't rehearse here the particulars of the *Pipeline* review. I am happy however to furnish anyone interested in the fuller picture with a scan of it via email, just contact me direct at

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I should make it clear at the outset that it is a matter of great regret to me that my judgement of this book has turned out to be so severe. Its outer appearance suggested that we might expect a substantial contribution to our understanding of the group's rich musical output, something that built constructively upon the foundations laid with immense patience, effort, skill and dedication by various researchers over a number of decades.

That such an expectation is far from being met on any reasonable reckoning is the contention of this paper. Despite the ample scale, the wide coverage and the declared aims, the work lacks the rigour, breadth of knowledge, exactitude, transparency and close familiarity with secondary as well as primary sources that the subject merits. Whole swathes of expository material are lifted from a small pool of printed matter, and in particular from the twin props of *A Guide To The Shadows And Hank Marvin On CD* and *A Pocket Guide To Shadow Music*<sup>1</sup>. With a regularity and persistence that beggar belief, documentation from these works is recast and paraphrased, turned around and manipulated in various contrived and contorted ways but always in such a manner as to preserve the original core information (not always unscathed). R. engages in a sustained exercise in misappropriation, tying himself up in knots as he doggedly and at times comically goes to any lengths to avoid crediting his sources however closely they are shadowed, fonder of quibbling than actually arguing a point and posing as an authority on a range of subjects in which he possesses deplorably little expertise or none at all.<sup>2</sup> As we shall see from the specimen tracks examined below, vague allusions to specific sources are omnipresent. Explicit acknowledgements *are* supplied from time to time — just enough, often on minor or

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<sup>1</sup> Hereafter referred to as *CD Guide* and *Pocket Guide*. The latter is available as a free download on this website.

<sup>2</sup> That this is not by any means an overstated criticism will become clear in the following pages. To anticipate a particularly barefaced example, R. professes competence in the Spanish language and sees fit to pronounce upon its articulation when his powers of comprehension clearly do not extend very far, if at all, beyond the capacity to translate a sequence of three uncomplicated identical words.

long familiar details, to allow the author to present a host of substantial and significant contributions to our understanding of this corpus with the revelatory air of an original thinker.

Many, teachers perhaps above all, will be familiar with such ploys. As an academic I enjoyed a long association not only with students at all levels but also with a succession of university presses, both as a writer, a consultant and referee. I was fortunate enough not to have to deal on a daily basis with disreputable conduct, but I saw enough to know all the tricks in the book and all the justifications as well. Works of this nature are commonly patchworks, and so it is in this case, and conspicuously so: you can see the joins here there and everywhere. Of the considerable number of books (including weighty reference tomes) I have reviewed as a professional scholar and since then as an instrumental music enthusiast this catalogue constitutes the most extreme example I have seen of something that has been thrown together.

## I THE SHADOWS: SELECTED TRACKS

I propose now to look in some detail at certain Shadows numbers, a small selection from the hundreds on record but enough to paint an adequate picture of R.'s methods as they have been outlined in the preceding paragraphs. If they look something of a mixed bag, that is because I could not summon up the patience to spend time as I read through the book prioritising the very considerable quantity of entries jotted down as crying out for comment. Indeed from that perspective I found myself increasingly unable to differentiate one from another: they are all much of a muchness in general approach, with the frequency of error, distortion, misunderstanding and omission rarely dipping for very long. I have used the occasion to deal constructively with the numbers under scrutiny and, in the wake of the concision that was the guiding principle of the *Pocket Guide*, to suggest additional or novel ways of looking at things (something that R. has signally failed to do). None of the three main contributors to this book ever imagined that there was little or nothing more of significance to be said.

The numbers are taken in the order in which they appear in the catalogue.

### 1. BOMBAY DUCK

First, the incidentals. R. devotes his first paragraph to filling out the *Pocket Guide*'s brief explanation of the title's ichthyological and culinary associations, but doesn't explore the background to the nomenclature in this particular case. It comes as something of a surprise to learn from the extremely well documented *Billboard* article reproduced in my Appendix II that the piece started life as "a lullaby" entitled *Guitar No. 1*, a theme tune for "a light chamber music show". That sounds very much like a makeshift title fit for a limited purpose and certainly not a characteristically Japanese one. The same cannot be said for its whimsical and intriguing transformation into *Bombay Duck*, but it's exceedingly unlikely that we will ever know exactly what inspired it. What we can say is that not a few titles from the numerous and highly competitive westernising composers of the period sound distinctly odd to European

ears, as does (to take just one example) the title of the early Shadows compilation album *What's Mysterious Sounds?* (cf. Mike McWilliams in *Pocket Guide* 407).

R.'s third and closing paragraph, not much lengthier than the first, is concerned primarily with the striking contribution of John Rostill and its method of execution, described in the *Pocket Guide*. Composer Toshio Honda was a musician, as R. notes, but more importantly an accomplished jazz bassist, a point he disregards. The bassline in the version by The Ventures (a group not mentioned in the entry at all, astonishingly) is prominent too but not as idiosyncratic, very possibly mirroring what they found in the demo from Japan.

Now for the central, much longer and much meatier paragraph. The recipe here is a hybrid one, a confection served up with never an indication of sources of supply. Start the mix off with a carefully measured helping of the Japanese connection from the *Pocket Guide* (Hiroyuki Takashima and the rest), kneading in a bit of finger-on-the-pulse reportage along the way (the catalogue is rife with this sort of triviality). A demo was sent from Japan and

“True enough, the band agreed that it was a good enough track for them and set about recording it ...”

Next, after a smattering of session details<sup>3</sup>, tip in an assortment of discographical titbits from the *CD Guide* (minus catalogue numbers): earliest stereo mix, reverse stereo mix, first UK stereo release and first CD release, this last the wrong one. As a final flourish, be really adventurous and throw in a special ingredient of your very own, a Japanese single (with a catalogue number); but don't overdo it, leave out the take-up on Japanese vinyl compilations (albums in 1968, 1969, 1985), and/or its predictably regular appearance on their digital releases (*CD Guide* 268).

The entry on *Bombay Duck* then furnishes a typical example of how R. goes about the job of piecing together his incursions into the realm of Shadows documentation, though this particular entry, the subject of which is a single rather than an LP release, turns out to be more digestible than most by virtue of its being treated to a relatively mild dose of repetition, a prodigious volume of which (as we shall see presently) bulks out the book as album tracks are scattered by title over the 500-odd pages, background information to each of the albums providing a perfect springboard for traversing the same ground — in the words of the song — again, and again, and again  
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<sup>3</sup> Shadows session details are rounded up by R. from the individual entries in *CD Guide/ Pocket Guide*, the odd slip or misunderstanding creeping in in transit; his listings incorporate (only) the very few details of takes etc. that we had occasion to mention in passing. It's amusing to see R. making a meal of any scraps he has managed to rake together, the pervasive pomposity of his tortuous, puffed-up style given full rein in “Recorded in the March or April of 1977, the clarity of detail due to the availability of session information ...” (notes on *Bermuda Triangle*). Set that one against this: “*Creole Nights* was recorded in March or April of 1977, the definitive detail lost in the paucity of session notes from the time.”

Let me say a bit more about *Bombay Duck* by way of suggesting what might have been done to take us into territory that hasn't been covered by others.

(i) As remarked above, the Ventures recording does not even get a mention. Although it's a quirky, effervescent piece in their hands, with a nod in the direction of the title with the gurgling, 'aquatic' tones of the lead guitar — quite unlike the effect achieved by The Shadows with that supercharged fuzz-bass — there is an underlying air of delicacy, gentility if you like, that may well reflect the tone of the demo of jazzman Honda's "lullaby" supplied to them by Toshiba-EMI.

(ii) How does *Bombay Duck* stand in relation to The Shadows' physical presence in Japan? Short answer: it's the only Japanese-sourced composition they had in the can when they first landed there in June 1967. It was on the setlist for their concert tour (see footnote 19) and was performed on TV (Tokyo Channel 12)<sup>4</sup>, meeting with an appreciative response, one of the spurs no doubt to their recording a few more for that market — a *few* more note: they never did go down the long and winding road trodden by The Ventures, whose following in Japan was of course huge<sup>5</sup>.

(iii) The number was much liked in Japan but it was even more of a hit in Australia in the pre-digital age. There is an absorbing account of its fortunes there in James McSkimming, *Cliff Richard And The Shadows In Oz* (privately printed, 2005), 38. Now there is a book on The Shadows' recorded work that's worthy of the name: elegant, refreshingly original, knowledgeable, well-organised and well-proportioned. See for a review:

<http://www.malcolmcampbell.me.uk/reviews/shadsfax61.html>

## 2. GONZALES

R. has a relatively short entry on *Gonzales* (short by the standards of this tome at any rate), a prized number mentioned in passing in my *Pipeline* review. It may serve as a further representative example of his general approach, and it also affords an indication of the extent to which our self-styled encyclopedist can be said to be in command of his chosen subject. The centrepiece of the annotation purports to put us in the picture about vinyl distribution. Homing in on various singles, it reads:

Although *Gonzales* was only issued in LP form in the UK and several other territories, the instrumental was released as a single elsewhere in 1962: in Italy, (Columbia label, catalogue number SCMQ 1536, it was backed with *Blue Star* from the parent album), Europe, including Belgium and for the jukebox in France (also on Columbia, catalogue number SCDF 1124, backed with *Sleepwalk*, another album

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<sup>4</sup> A different tonality for the bass in this performance, John Rostill taking the opportunity to mimic a quacking duck (!).

<sup>5</sup> R. somewhere refers to The Shadows as "massive" in Japan. Loose talk: they were popular and have held on to a small but devoted following to this day, but they were not in The Ventures' league. Look at the truly astonishing flood of Ventures albums and other vinyl product put out by Toshiba-EMI from 1967 to 1969, the years marking the high point of The Shadows' contact with the country. In the June 1967 interview on Tokyo Channel 12 Bruce Welch mentioned in a decidedly matter-of-fact way that there were "fans" awaiting their arrival at the airport: not a teeming horde of fans, the like of which habitually descended on The Ventures (abundant visual evidence: 2004 DVD *Beloved Invaders*, Toshiba-EMI TOBW-3168).

track) and Japan (Odeon label, catalogue number OR-1130, backed with *Theme from a Filleted Place*, from the album); all B-sides were tracks from the same album.

I need hardly alert the reader to the repetitiveness embedded in the point that all the B-sides in question were derived from the same source; or to the muddle of “Italy, ... Europe including Belgium ..., and Japan” (this is an application of the Rust Method, the tacking together of this, that, the next thing and anything else that can be scooped up from a limited stockpile). But things have already gone downhill. I am at a loss to make any sense at all of the opening clause: it looks to me like one of the innumerable examples of another novel component in Shadows literature, perhaps best described as RustSpeak. What of its appearance on the 1963 UK EP *The Shadows No.3*? Or on overseas EPs, from France (as early as 1961), Italy (1962), Spain (id.), Denmark and Sweden (id.), Japan (1963)?

The detail of four singles is lifted, like the bulk of the core Shadows annotation in the book, from a passing reference in the *Pocket Guide*, which is not a discographical repository but which draws on an area treated in depth in *The Shadows At EMI* (another R. blind spot) where it seems particularly appropriate to do so. In this case the motive was to point up the fact that Italy, Belgium, France and Japan regarded the number as significant enough to merit the status of a lead single. Here R. appends some catalogue numbers<sup>6</sup> together with some misinformation: “1961” is transformed into “1962”, while the Japan single is to be dated to 1964, as I discovered and made public in 2005 in the course of a web survey for which guidance was sought from individuals in the know about Japanese record releases and the Japanese scene in general. (All this is lost on R.) As for albums, one might have expected something more than an opaque mention, and there are indeed noteworthy points to be made, but it is as plain as day that in setting out to shed light on Shadows discography R. is constantly fumbling about in the dark.<sup>7</sup>

What about the track itself? The *Pocket Guide*, as its title indicates, provides in concise form some essential background information. As so often, once R. has drained his select bibliography he either casts about for generalities to keep things looking busy or (as here) he is simply lost. Let me suggest ways in which an enquirer with all the print area in the world at his disposal might build on the picture presented there, while eradicating the imprecision in his account of things.

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<sup>6</sup> Catalogue numbers, not always spot on, crop up randomly throughout the book whether they serve any useful purpose or not.

<sup>7</sup> R.’s treatment of vinyl product was examined briefly in the *Pipeline* review, with examples from the EMI period. It positively bristles with inaccuracies and omissions because he simply does not have the right tools for the job. Polydor product is naturally not nearly as rich in discographical lore but it has its moments and there are some noteworthy overseas releases. Again, R.’s ignorance of these is almost total: his mini-library is deficient in this regard too. He has missed a real chance here, because often he does not have that much to say on less than classic tracks and might (only might I suppose) have cut down on the tedium generated by endless repetition by appealing to the occasional vinyl release instead. Example:

*How Do I Love Thee?* was the opening track to ... *Guardian Angel*. It is a strong track, perhaps not of the style of punchy opening tracks of the EMI albums but still ... Not a foot-stomping usual track to open an album but it is nevertheless a brilliant way of showing what is to come on the rest of the album.”

Hmm. No mention of its new lease of life as a New Zealand lead single (1985).

- (i) The header specifying the track title closes the list of incidences with “and unissued track” — an allusion to the protracted attempts in September 1960 to bag an acceptable version. Although a blow by blow account is beyond recall, the *singular* reference (a track is a track and not a few tracks or a multiplicity of tracks) is exceedingly unlikely to reflect what actually happened and is at best misleading. As Tony Hoffman, who has scrutinised the detailed paperwork, has pointed out, we do not know how many completed takes emerged in this notoriously long hard slog.
- (ii) An encyclopedist is surely failing in his duty if he leaves unexplained the source of and circumstances attaching to the revelations about “Robin McGlynn”. (Some details, though not the precise source, are offered under *F.B.I.*, but economising and appropriately flagged cross-references are strictly out of bounds in this big book.) Hard though it may be to credit, R. has not accessed *Shadsfax* at first hand — a fanzine which ran to close on sixty issues and attracted a succession of first-rate contributions from many of the most informed Shadows writers on the planet.<sup>8</sup>
- (iii) The Alamo reference. “The Shadows would later revisit this inspiration ... in 1977 ...”. R. puts the case too positively. Perhaps at this point he had not got round to paraphrasing his usual sourcebook: a scribbled title in a hand unfamiliar to this writer (not stemming from a group member), *Return To The Alamo*, turned up in the EMI documentation in mysterious circumstances. Hank Marvin at any rate plainly had no idea who came up with that one (“some clever person”, radio interview).<sup>9</sup>
- (iv) The *Abbey Road* CD is mentioned but nothing is said about why the standard (mono album) version put in an appearance on a collection that set out to offer fans something special (and largely succeeded). There were perfectly good reasons (sensitive admittedly but now well publicised) but I doubt whether R. has the slightest inkling of them, and they do have a direct bearing on why, in contrast to the wealth of material that has emerged from the Cliff camp, we have so little from The Shadows in the way of outtakes etc., particularly from the early years we all know and love.
- (v) *Gonzales* a “surprise addition to the set list” of the Final Tour (where note Bruce in the recorded performance is sporting an acoustic guitar: that merits a note). The number had been revived with a vengeance by Phil Kelly in Bruce Welch’s Shadowmania outings. Some other FT numbers too almost certainly owed their inclusion to the set lists of this event.

### 3. RUNNING OUT OF WORLD

*Running Out Of World* is undeniably a tricky number to deal with as the documentation from the *Pocket Guide* and the *CD Guide* show (see Appendix I for the text of the former together with the text of R.’s entry). A lot of detail needs to be incorporated in a structured way to provide a lucid picture. What we end up with here is the clear impression that our compiler, thoroughly accustomed though he is to the practice of performing juggling tricks with his source books, has lost the plot entirely in the chaotic initial paragraph as he trots out his garbled jottings. The first two supremely opaque sentences, plunging as they do into the question of the misreporting of *I Can’t Forget*, must surely have been meant to be fed in somewhere else, though

<sup>8</sup> *Shadsfax* puts in four appearances, all courtesy of the *Pocket Guide*. Four is really two, as three of the cases serve up the same point under three distinct entries (pp.188, 244, 245).

<sup>9</sup> To fill out the picture presented in the *Pocket Guide*, on the new title Hank remarked to the interviewer “I’m as much in the dark as you are”, and “[It] was far better — much more in keeping with the melody and treatment”. On top of that: “We liked the tune, we thought it sounded like vintage Shadows”.

heaven knows where. On the other hand, given the contortions R. habitually goes to shift around other people's thoughts, maybe not ...

When we were putting the *Pocket Guide* together we were on the point of despairing of ever making any headway with what occurred at the Festival but were rescued at the last minute by the eye-witness report quoted in the text. It provided for the first time a reliable account of events, so there was all the more reason for any future enquirer to stress the nature and quality of the source. We're out of luck with our encyclopedist (as is any future researcher who is on the lookout for properly referenced reference books), so relentlessly predatory that he simply transforms the report into a bare narrative with the assured air of one whose is serving up a profoundly original and insightful contribution to Shadows exegesis.

Informed readers who chose to work through the book systematically will have noticed the ploy before, think most notably of his commandeering of Brian Bennett's amusing explanation of the title *Benno-San* in an interview with Rob Bradford. R. scoops it up, no questions asked, and makes it his own as ammunition in refutation of a contrary interpretation from Mike Read. Our critic performs no more creditably with his entry on *French Dressing*. He acknowledges the Brian Bennett interview (but only in a partial way; thereafter story-telling takes over to communicate further detail), misrepresents what the interviewee actually says and into the bargain misspells the name of the seaside whose name was hijacked for the sake of an in-joke. That's not all that is amiss either, but it'll do for present purposes.

An individual detail, minor but illustrative of the petty humbug that inundates the densely packed pages of this exploration of Shadow Music. I'll have occasion presently to establish at some length that R.'s teaching in the field of foreign language comprehension is pure show. Here he tries his hand at Croatian. In passing on the title of the winning song he tacitly corrects the *Pocket Guide*, as he does from time to time: he's clearly very wary about nitpicking too explicitly. Let me correct his correction, but openly. *Beat na moru* is not "a reference to taking popular music onto the water", (a sort of downmarket equivalent of Handel's *Water Music* I suppose he imagines). The prepositional expression *na moru* denotes "on/by the sea", in this case "on the coast", that is "by the seaside", a kind of upmarket version of the kind of knees-up you get (I am told) on the beaches of Ibiza.

It's worth dwelling too on The Shadows' treatment of this inherited song. The original from the group Delfini fronted by an energetic male singer is a pretty raucous affair, with piercing brass and an animated hurdy-gurdy styled accompaniment. It's a jolly seaside song. The Shadows' vocal delivery is characteristically refined and the beautifully crafted guitar solo jaunty — not exactly in keeping with the tone of resignation with which Don Black imbued the English lyrics — but they have gone one better than Delfini with the clattering percussion of a kind that would do a brass band proud.

Paragraph two: a blatantly copycat if sterile and not wholly crystal clear attempt to provide a summary account of the discographical complexities thrown up by this track, this one is not a lot better. See the four categories described in close detail in *CD Guide* 471–473. But I just don't have the stomach to take this one any further.

#### 4. SANTA ANA

The *Pocket Guide* entry (see Appendix I for the text and the text of R'.s note) is the work of its three contributors with a bit of arguing back and forth with a fourth and fifth party and offered in concise form a fresh look at a much admired number. R. has availed himself of the entry and its conclusions with his trademark tricks: paraphrase, some repositioning of the salient points, a bit of padding here and a couple of undeveloped quibbles there. I miss an explanation of the suggestion that “certainly the melody and performance conjure[s] up images of dryness”. I confess I detect no evocation of that or of wind either.

I am not aware of a “general consensus” by the way. It’s one of a multitude of formulaic tags deployed to refer to the *Pocket Guide*, any explicit attribution to which is a true rarity relative to the density of the borrowings. To pursue the point a little further, R. is very rarely in a position to make relative judgements of this kind (“many commentators”<sup>10</sup>, “it is suggested by several critics”, “some fans” and so on). To do that meaningfully you need to be conversant with a wide sweep of the secondary literature and to be in close touch with members of the Shadows community at large, oral communication, shared experiences and healthy debate outside the confines of the study being an essential ingredient in schooling oneself to deal with subject matter of such a varied and complex nature.

When, as here, R. appears to have little or nothing else to say he will take our minds back to the vinyl past (if, that is, he happens to have any of the information to hand). Here he reminds us that *Santa Ana* was a French B-single, paired with its “session mate” *Deep Purple*. More worthy of note is the fact that Portugal took it up as a lead single and also issued an EP sporting the title, which has an undeniably grandiose ring to it, quintessentially Lordanesque one might say. Why so? The title struck a chord. You’ll come across Santa Ana in Portugal in a bewildering variety of guises, and there are also the municipalities of Santana (contraction of Santa Ana i.e. Saint Anne) in Madeira and in Portuguese-speaking Brazil. — *Santa Ana* turned up too on one of the group’s UK EPs the following year. R. is normally quite diligent in keeping close tabs on the home market (for the EMI era at least), but this is one of the exceptions.

On the question of composer credits, R. as he does parrots the *Pocket Guide* entry, which provided as much proof as one can reasonably hope for that the tune was from the pen of Petrina Lordan rather than from husband Jerry’s. But our critic, not to be outdone (he cannot let very much pass him by without some sort of comment or aside, however unthinking and inapposite), declares that there is some room for doubt and, whether wilfully or not, misconstrues our mention of the working title *Petrina’s Tune*: Petrina Lordan, as we stated unequivocally, was the person credited in the session sheets, an attribution confirmed by the Italian sheet music. In any event, there is more:

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<sup>10</sup> One example plucked at random from the crowd can be found in the note on *I Want You To Want Me*, where the judgement that it is a less than creditable Beatles imitation is attributed to “Many critics”, with the continuation “...such a caustic assessment of the song denigrates from [read: denigrates; or detracts from?] its own quality...” Where is the evidence for the “many”? I’ll take the opportunity here to point to an extraordinary take-up of this song by The Ventures of all people, where we find a heavily disguised but unmistakable imprint of the Hank Marvin-penned vocal in the instrumental *Little Bit Of Action*: see Malcolm Campbell and Dave Burke, *Driving Guitars* 290 (file 08, p.29 on this website).



in his excellent feature ‘Lifestory: Jerry Lordan’s later life and work’ in *Pipeline*<sup>11</sup> 76 (2008), 13, J.C. ‘Dick’ West provides additional evidence based on Petrina’s original demo, on piano. He also provides further examples of her composing activities, prominent among which were the stirring instrumental *High Sierra* (with and for Hank Marvin) and the catchy country song *Water Under The Bridge*, taken up by Olivia Newton-John. His list can be expanded to illustrate her close links with Cliff Richard and associates: for instance *I’m Only A Child In Your Eyes* written in partnership with John Farrar; *Love, Truth And Emily Stone*, with Hank Marvin, recorded by Cliff Richard.<sup>12 13</sup>

## 5. SCOTCH ON THE SOCKS

R. has worked up material from the *CD Guide*, the *Pocket Guide* and the liner notes to *The Shadows At Abbey Road* into a coherent enough whole, pausing on the way to explain what the more sober expression ‘scotch on the rocks’ actually means. But there’s nearly always something wrong somewhere in his documentation, and here he loses his way on the first CD appearance of the standard take. R. has missed the Australian release *The Shadows Favourites*; or maybe he meant first UK release — if so, then he has the wrong one there too, as the much-prized EMI CD *Instrumental Greats Of The 60’s* came out a year before *The Early Years* box set. On top of this, the compulsion to back off from communicating clearly what his sources have to say and having recourse instead to ill-chosen substitutions or ill-defined generalities surfaces here: “... studio banter was left in, which was almost (but not entirely) excised”. Such mulish vagueness doesn’t do justice to Magic Records’ ineptitude in preparing the *Abbey Road* track for public consumption: what needs to be spelled out is the absurdity of leaving *only part of the count-in* behind. It’s worth emphasising this aberration and others like it because it’s par for the course with Magic product, which has a truly disgraceful track record of incompetent and often wilful manipulation extending over their entire range.

Anyway, one element not picked up and amplified by our information-collector is the last sentence of the main entry in the *Pocket Guide*: “Little wonder then that it has proved a firm favourite with UK clubbers!” We didn’t leave a lot to go on there admittedly. With space at a premium in accord with the book’s declared aims the point was not developed. On reflection I think we should have made room for it.

*Scotch On The Socks* is a notable number not so much for its wacky title (word play was hardly the group’s forte, think of *Rhythm And Greens* and all that, and groan ...). No, of all the tracks in The Shadows’ extensive repertoire this number has enjoyed a more sustained popularity with the teens and twenty-somethings(+) of this country than any other. Over the past two decades and more it has been a clubbers’

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<sup>11</sup> *Pipeline*, the instrumental enthusiast’s vital lifeline, forms no part of R.’s scanty bibliographical resources.

<sup>12</sup> With a lead guitar part fed in by Hank, as Tony Hoffman has pointed out; a version by Hank himself survives on a poor quality acetate.

<sup>13</sup> R. had earlier in the book reported the correct attribution for *A Place In The Sun*, “written by Petrina Lordan, wife of Jerry, who had been precipitate for the Shadows with a number of well-chosen compositions ...”. I have to admit defeat in trying to wrest any sort of sense from that one.

favourite<sup>14</sup>, all but a handful of whom didn't particularly think or care about the identity of the group responsible for that sound: it was simply way out. Those who have paid the matter any attention have voiced their admiration often enough on the internet, with John Rostill's powerhouse performance naturally attracting lavish praise. It is one of those tracks that really comes into its own when relayed through high powered amplification; its low frequency content can be boosted to a significant degree before the onset of severe distortion.

To appreciate its popular appeal we need look no further than the inclusion of the track on the widely admired compilation CD (the brainchild of Gareth Goddard) *Cherrystones Hidden Charms: Sixteen PsycheFunk Rarities*, released in 2004. Who would have thought that the day would come when The Shadows took their place among such club luminaries as The Bad Boys and Zoot Money? Or when you had reviewer James Snodgrass in *NME* (issue of 1 April 2004) referring to *Scotch ...* as "The Shadows doing stoner rock"? — the club-associated imagery here implying that this pulsating wall of sound was not just hypnotic or mesmeric: it was mind-blowing. Even more enticing, as *NME* enthused of the set, was the fact that "the whole thing has the worn grooves and static hiss of a compilation you made at home".

So, if your copy has clicks and pops and all the other extraneous noises that vinyl was prey too, all the more reason to hang on to it. Copies of the original UK single have been fetching sky-high prices for some while now, and I dare say the various overseas issues (Germany, South Africa, Sweden etc.) would arouse more than a little interest, particularly as some of them come with picture sleeves. The number was made available of course on the curiously cobbled together 1976 UK LP *Rarities*, copies of which seem to be plentiful and not too expensive. The rest of the world took little interest: it is found on a Spanish EP from 1966 headed by its A-side, and on three LPs, the Japanese *Mary Anne* (1967; a surprising inclusion), the South African *Maroc 7 And Other Hits* (1967 again) and, much further down the line, *The Shadows Favourites* from Australia (1985).

A final word on the alternative versions in circulation, on which R. with uncharacteristic reticence has little to say. We talked briefly in the *Pocket Guide* about the *Abbey Road* CD stereo remix, but perhaps in more restrained terms than the end product merits. Clubbers take their music seriously: if a mono single of anything remotely resembling this poorly executed effort had escaped at the time it's hard to see how it could have attracted any sort of following. Its Goonish antics don't exactly encourage repeated listening, but that apart the mix is lacking in punch and the sound is too treble-rich at the expense of low frequency clout, with the deep growls from John Rostill in a cavernous acoustic lightened in the process. The other, rejected alternative *Abbey Road* take we listed — it has escaped from the narrow circle of fans who put the selection together, as these things do — has to be regarded as unusable on any reasonable assessment: the hubbub is not just disruptive, it's comical, and the element of double-tracking in Hank's solo slot, though not radically different from the standard version, is not handled as adeptly. Finally, the reproduction of the BBC

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<sup>14</sup> Hank Marvin's *Sunday For Seven Days* too (recorded at a time when Hank was talking of setting his sights on a hard, funky sound, wishing he had done so long ago) has enjoyed spells of popularity in the clubs, but not on such a scale. Certain tracks from the album *Shades Of Rock* were part and parcel of the 'loungecore' scene of the mid-90s, but that's a subject that calls for more coverage than can be attempted here.

version that appeared on the Italian CD-R *Atlantis*, copied as it is from a fan's cassette, is no great shakes. And there are better radio performances from the period: here the bluesy vocal element is dropped with minimal prominence given to the "oohs", while the Marvin solo is less assured.

## 6. SWEET DREAMS

I'll deal with this one summarily. It's one of a very large number of entries where R. stumbles falteringly along from one point to the next in rapid succession.

— The first two paragraphs take R.'s commonly trodden route of round the houses and round again in an attempt to get to grips with an entry in Lewry/Goodall that is just a slip, though not in the way he describes.

— Paragraph 3 moves on to consider the McGuffie composition, the rich background to which (alternative title *Sweet September* and much much more) he knows absolutely nothing about.

— Appended to that is an observation that *Sweet Dreams* was first issued on CD in 1993: he's picked up the wrong entry from the *CD Guide*, which assigns primacy to *The Early Years* from 1991.

— He then turns his attention to vinyl, adducing a Filipino single. Well yes, there was one, in a manner of speaking: the clutch of Shadows singles from there bearing the prefix Egx are counterfeits. On the other hand, the single *The Boys/ Sweet Dreams* issued in Norway and Denmark in 1962, which does not attract a mention, was not illicit. The number can be acquired as well on a couple of EPs and a fair number of LPs released by countries around the globe. (The Japanese liked it; I have heard some of their number enthusing about these slow dreamy pieces.)

— R. goes some way towards extricating himself from this sorry mess towards the close with an accurate report to the effect that a mock stereo mix put in an appearance on a 1970 UK LP (details in *CD Guide*, 515).

## THUNDERBIRDS THEME and related tracks

The penultimate paragraph of R.'s long paste and scissors entry *Thunderbirds Theme* from the 1966 EP *Thunderbirds Are Go!* is rounded off with two discographical notes:

The track made its first appearance on CD on the compilation *The EP Collection* in 1990. The track was chosen as the B-side to the Japanese single release of *Spring Is Nearly Here* and remained intact<sup>15</sup> when the single combination was re-released in the seventies.

Here R., as so often, appends a reference to an isolated vinyl derivative but makes nothing of it. In fact, **Japan**'s espousal of this particular track is of some interest. The first TV series of *Thunderbirds* was transmitted to UK audiences in September 1965;

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<sup>15</sup> RustSpeak: the single just specified was re-released in the seventies — unless the element "intact" is somehow meant to allude to the circumstance that the reissue was on the EMI not the Odeon label (??).

NHK (the Japan Broadcasting Corporation) caught up with it in April 1966: it was an immediate hit in the country, and of course has attracted a fanatical following and a flood of weird and wonderful merchandise ever since. It was in the wake of the second series, start-date October 1966, and in anticipation of the feature film released in December, that the Shadows/Cliff EP was issued, in November; EPs offering the selfsame programme with cosmetic variations were marketed in Australia, India, Israel, New Zealand, South Africa, Spain, and also in **Japan**<sup>16</sup>, the only overseas country to use one of the EP's Shadows tracks as a single-side, probably not far into 1967.

Shadows compilation LPs were still going strong in the second half of the decade, but the focus was increasingly on the classics of the opening years of the sixties. It was **Japan** once again that proved to be the only country outwith the UK<sup>17</sup> to show an interest in the contents of this striking EP, releasing the album *Thunderbirds Are Go!* with the three instrumentals at the head of a pretty mixed bag that embraced numbers as diverse as *Feelin' Fine* and *Chu-Chi*.<sup>18</sup> In conformity with the EP and single with their typically Japanese highly stylised pics of the group (along with Cliff in the case of the former), it did not adopt Thunderbirds artwork of any description but sported a splendid shot of The Shadows in action with their white Burns guitars prominently displayed. The release date of this album is problematic. It has often been assigned to late 1966, but the catalogue number Odeon OP 8108 points to 1967 and probably well into that year, perhaps after rather than before the group's Japan visit in June 1967; there is no trace at any rate of anything Thunderbirds-related either in their TV appearances or onstage performances<sup>19</sup>.

**Japan** comes into the picture again as we complete our survey of vinyl worldwide. In 1992, following up a renewed surge of interest (BBC2 revived the series in 1991-92) EMI produced a handsome picture disc (0777 7 99966 1 2), and the same year saw the release of the CD version of the 1966 LP *Barry Gray's Themes From Thunderbirds Are Go* (07777 7 99966 2 9), with all four original EP tracks incorporated into an absorbing collection of music for the TV series. Once more, it is **Japan** (and Japan alone) that came up with a parallel release (Toshiba-EMI TOCP-7474).

To turn to The Shadows in the digital era, whereas *Lady Penelope* and *Zero X Theme* have graced few CD compilations, *Thunderbirds Theme* has found a fair number of takers in countries the world over: here too, **Japan** declares its interest by leading the field, taking the number on board in *Super Electric Guitar Collection* (1985), *Best Now* (1991), *Super Best* (1993), *Best Hits* (1994), *Super Now* (1997).

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<sup>16</sup> There would also be a 12-inch from Holland/ Belgium in 1980 as part of their *EP Collection*, Vol. 15; the front cover sports a 'Stereo' logo, not an uncommon feature of mono reissues from mainland Europe.

<sup>17</sup> Independently, that is to say: the 1976 EMI *Rarities*, carrying all three Shadows tracks, as would the 1988 See For Miles *EP Collection* nearly twenty years further on, was marketed in five overseas countries. *Thunderbirds Theme* alone found a place on the 6LP box set *The Shadows Collection* from Reader's Digest in 1981.

<sup>18</sup> Its main claim to fame of course proved to be the inclusion of an alternative version of *All Day* (described in detail in CD Guide 242).

<sup>19</sup> This is the setlist for one of their nine concerts, at Tokyo on 24 June (\*: vocal): *Shazam!* / *Dance On!* / *Don't Make My Baby Blue\** / *Let It Be Me\** / *Apache* / *Nivram* / *In The Mood* / *Bombay Duck* / *Mary Anne\** / *A Little Bitty Tear\** / *Green, Green Grass Of Home\** / *Foot Tapper* / *Shadoogie* / *Spring Is Nearly Here* / *The Rise And Fall Of Flingel Bunt*; the encore comprised: *Somewhere* / *Little 'B'* / *F.B.I.*

Finally, 1996 saw the release of an exceptionally fine-sounding CD from the US<sup>20</sup> remastered by Alan Douches, *Shadows Are Go!* (Scamp SCP 9711 2). It closed with *Thunderbirds Theme*, taking the unusual step of marketing a Shadows compilation adorned with artwork as well as disc title drawing upon the 1966 EP.

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R. had already drawn attention to the Japanese single *Spring Is Nearly Here/Thunderbirds Theme* in his entry on this former title, and the technique for imparting such information, a recurrent one in the catalogue, is the same: a solitary example of a vinyl derivative, rarely if ever set in any kind of context, is pulled out of the hat on no discernible principle (though he does seem to have some limited familiarity with Japanese product). There is no mention of the earliest single, France's jukebox issue (A-side *Atlantis*) in 1963, but more significant is the Japan connection.

*Spring Is Nearly Here* was one of the tracks on the 10-inch album *Guitar Tango* of 1963, but it seemed to catch on with a vengeance in 1967, the year of the group's visit, and it has been *the* Shadows track to beat all others there ever since.<sup>21</sup> Over the years 1967–69 it put in a number of appearances, on the above single, and also on an EP, with that track in pole position; in addition, there was the double EP *Best 8* (Japan gloried in *Best* collections in a bewildering variety of guises). Then there were compilation albums, *The Shadows Deluxe*, *Thunderbirds Are Go!* and the 2-record set *All About The Shadows*. (Catalogue numbers for all of these releases on my website.) Successor to these and a few later releases was a string of CDs (listed in *CD Guide* 503).

Most intriguing of all among vinyl product is Japan's implementation of the celebrated compilation *20 Golden Greats*. It was not quite a UK clone, as *The War Lord* failed to appear and *Spring Is Nearly Here* emerged instead. The original track was specified, hence on the face of it we are dealing with a mispressing. Still, given the popularity of the piece, one wonders whether it was fed in intentionally to please the Japanese market, the slip-up residing rather in the unmodified track listing.

## 7. THE WILD ROSES and more

The 1967 Japan-sourced titles provide another revealing insight into how our encyclopedist goes about the task of piecing together his track annotations, with particular attention paid this time to the ploy of telling the same story repeatedly to give individual entries an appearance of amplitude and a semblance of substance, with a little trick relating to source attribution thrown in for good measure. Rather than weary the reader by dealing with all of them (there is no real need, the basic *modus operandi* is the same throughout) I'll focus on *The Wild Roses* together with a couple of others, *Evening Glow* and *Gin-Iro No Michi*, with special reference to the first of these.

The three entries occupy 23, 25 and 22 lines of closely printed text respectively, so holding out the promise of an in-depth look with some prospect of fresh illustration

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<sup>20</sup> A nice tribute from sleeve-writer Irwin Chusid: "... these recordings are timeless. On behalf of American music enthusiasts, we can only say to The Shadows: Our apologies for the delay".

<sup>21</sup> I met several Japanese fans at Shadows and Hank Marvin venues and was told on a number of occasions that this was truly a number to be revered.

and/ or insights. But appearances are deceptive, and the sleight of hand I am about to outline — maybe not a wholly satisfactory description given that it implies some degree of subtlety — is deployed across the board, as it is indeed throughout the entire book. A sizeable proportion of each and every entry (a practice extended to all the Japanese related releases) rehearses with minor variations ready-made topics aired in the *Pocket Guide* and one or two other places: the Japanese instrumental scene (esp. Ventures; Duane Eddy too), the intervention of The Shadows (but no account of what they did when they visited those distant shores) and the part played by Norrie Paramor therein, the inability of The Shadows to remember much if anything about the sessions or the tunes, how the Japanese material was interwoven with certain other tracks recorded at around this time and in what format and when the various titles were released. (R. runs out of appropriate reference material on this last aspect, but the reader I am sure has already had enough of reports of discographical shortcomings.)

With this general background material out of the way R. can turn to the particulars: the overwhelming preponderance of the remaining information-gathering right down to the level of minutiae is lifted from the *Pocket Guide*. In the entry on *Evening Glow* an explicit<sup>22</sup> reference to the *Pocket Guide* is slipped in, but look at the way in which it is done, for this is a common artifice in plagiarism's devious little rule book. Confine the reference to a single point (in this case clarification of composer credits) and then continue with your reprocessing as you have done up to this point without acknowledgement of any kind, as in the other two entries under scrutiny here.

Here are one or two very quick stray observations on what he actually does deal with in the three tracks:

(i) The stylistically dissimilar version of *Evening Glow* on the *Tokyo Hits* album from Duane Eddy, characterised in a detached kind of way as “one of the best known solo guitar instrumentalists”, is picked up but no comparative comment is offered<sup>23</sup> and no questions asked about how this number might have come his way. It's just one more little drop distilled from the ocean of pre-owned documentation of unspecified provenance that fills the pages of this book to overflowing.

(ii) *Gin-Iro* ... No mention is made of The Ventures' love affair with the number: why exclude them of all people here? The title by the way alludes to a specific avenue in Isawa not just any old road (it's pictured on my website).

(iii) The entry for *The Wild Roses*<sup>24</sup> provides a prime example of how R. rarely comes up with anything of substance that isn't served up to him on a plate, particularly developments and advances in our knowledge over the past few years, not covered by his modest collection of sourcebooks. Composer Somegoro Ichikawa recorded a vocal version in 1967, rather less animated than our instrumental<sup>25</sup> but with

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<sup>22</sup> “explicit” as opposed to the host of oblique references to this book cast in hazy or generalising form: it is suggested/ noted, it has been argued; the general consensus is, some/ many/ most Shadows commentators etc. etc.

<sup>23</sup> A recurrent feature of the book: R. appeals only rarely to instrumentals, and then without displaying much of an interest in them. His is a very closed, confined world.

<sup>24</sup> The Japanese title translates ‘The Road Where Wild Roses Grow’: many species of the hardy wild rose adorn the Japanese countryside; I recall a Japanese student of mine telling me of a paved road in her own heavily built-up ward fringed by a profusion of divinely fragrant pink blooms.

<sup>25</sup> The Shadows that is inject a bit more pep into the composition. The Ventures often did precisely this with their Japanese models.

points of similarity, which you can now catch, at long last, on YouTube (at the time of writing anyway). See

[http://nippop.com/artists/Somegoro\\_Ichikawa/](http://nippop.com/artists/Somegoro_Ichikawa/)

It deserves a note. If it vanishes Shadows completists might like to lend an ear to his daughter Matsu Takako's rendition on her 2010 album *Time For Music*. It's a relaxing, laid-back dreamy performance, in Japanese (with a very fine orchestral arrangement by the ever-busy David Campbell). Here is the link:

<http://mp3.zing.vn/album/Time-For-Music-Matsu-Takako/ZWZ960F9.html>

**THE SHADOWS et al.**  
***DAKOTA: THE CLASSIC COLLECTION***  
**(Fremus CDFR 0520, Italy 1994)**  
***ATLANTIS: THE CLASSIC COLLECTION***  
**(Fremus CDFR 0543, Italy 1994)**

Most readers will be thoroughly familiar with these CDs, but here anyway is a brief description of them from the *Pocket Guide* aired in the course of a discussion of 'unofficial' releases and by way of preface to a list of numbers not taken into the main body of the book:

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.

R. has chosen to admit the contents of these discs into his listings, clearly comfortable with his assumption that his readership is gullible enough to lap up his teachings with unquestioning and reverential awe. We are now about to observe what one might call the **Indirect Method**.

To take the slightly later but more substantial release first: the tracks on *Atlantis* relevant to The Shadows are these:

Variant versions of:

- |   |                   |                          |
|---|-------------------|--------------------------|
| 1 | <i>Atlantis</i>   | ( <i>CD Guide</i> 253)   |
| 2 | <i>Shadoogie</i>  | ( <i>CD Guide</i> 471)   |
| 3 | <i>The Rumble</i> | ( <i>CD Guide</i> 482–3) |
| 4 | <i>F.B.I.</i>     | ( <i>CD Guide</i> 317)   |
| 5 | <i>All Day</i>    | ( <i>CD Guide</i> 242)   |

Radio/ TV performances:

- |    |  |                |
|----|--|----------------|
| 6  | <i>The Rise And Fall Of Flingel Bunt</i> | TV 1966        |
| 7  | <i>Lady Penelope</i>                     | BBC Radio 1966 |
| 8  | <i>Scotch On The Socks</i>               | id.            |
| 9  | <i>Wonderful Land</i>                    | TV 1966.       |
| 10 | <i>Never On Sunday</i>                   | id.            |

11	<i>(The) Girl From Ipanema</i>	TV 1965
12	<i>Big 'B'</i>	id.
13	<i>(You Gotta Have) Heart</i> <sup>26</sup>	id.
14	<i>Barney's Blues</i>	Radio Luxembourg 1961
15	<i>Licorice</i>	id. 1963
16	<i>Lara's Theme</i>	BBC Radio 1967/1968

Now consider how R. handles this motley collection:

(i) With tracks 1–5 and 11 he is on pretty secure ground. The *CD Guide* provides all the information he requires on these variants.

Two comments are in order though.

First, the *Atlantis* single is best accessed now from the master used on the 2004 EMI CD *More Hits!*

Second, R.'s note on the *F.B.I* edit is revealing. "In addition, notes the book, a ham-fisted variant ..." No "book" has been specified hitherto in the entry. Yet another example — this a bungled one — of his grim determination to avoid incorporating too many explicit acknowledgements. Here R. is in fact picking up another of his tags, "It is noted ..." from a few lines up, equally unspecific. He means in both cases the *CD Guide* (317).

(ii) Tracks 14–15 from RL, both of them well enough known in Shadows circles. One is struck here by a departure from R.'s usual expansive style: there is practically no comment on performance in either case. That apart, the note on *Barney's Blues* reads obscurely, but in any case we need more detail to take into account the fact that two versions have survived. For discussion see:

<http://www.malcolmcampbell.me.uk/shads-lux/shads-lux-02.html>

(iii) Now for the *really* interesting bit, the point at which the **Indirect Method** kicks in at full throttle. Track 9, presenting as radical a departure from The Shadows' usual style as one could imagine, is missing from the heavy concentration of versions of this classic number listed in the entry's header, so no coverage is offered. But how or why on earth did R. come to pass over altogether a rendition of *Wonderful Land* with Hank Marvin, Bruce Welch, John Rostill and Brian Bennett *on four pianos*, with the Norrie Paramor Orchestra (arr. J. Rostill)? In contrast, tracks 6–8, 10, 12–13 and 16 *are* in his listings. Every one of these very rare performances, carefully rounded up by dedicated fans of the group, merits comment. Now when it comes to homing in on anything related to The Shadows, however remote or implausible, R. is undeniably the most accommodating critic there has been or is ever likely to be, discoursing at length, often inordinate length, on everything from *Lawdy Miss Clawdy* and *Welcome To Stoneybroke* to *Widow Twankey's Song* and *Pop! Goes The Weasel*.

<sup>26</sup> R. mentions two hit versions from 1957, "both with the unparenthesized prefix of *Heart*". It is impossible to extract any sense from this ludicrously (and characteristically) overblown utterance. The meaning he is trying to express (if his working notes are accurate that is) is that both Max Bygraves and The Johnston Brothers had hits with the song under the title *Heart*. — He goes on: "The grammatically corrected version of the title without parentheses *You've Got To Have Heart* was covered by the Shadows ..." This advances way beyond naive pedantry into the realm of mind-numbing absurdity, cast in the kind of prose designed, to borrow a memorable expression from George Orwell, "to give an appearance of solidity to pure wind". The "grammatically corrected" title was the title imposed by the Italian compilers. The Shadows didn't cover *Never On [A] Sunday* or record *Liquorice* (so the track-listing) either. See below.



On the music-making gracing these seven tracks R. turns mute: *not a single one among them attracts anything in the way of descriptive or evaluative comment* — not so much as a sentence or two anywhere. There is plenty of background detail on the compositions themselves together with a quantity of the customary waffle, and that's about it. Here is what befalls three of them:

(a) Track 6. All that R. tells us about this particular version of *The Rise And Fall Of Flingel Bunt* is what he has found in the *CD Guide*: no Bruce, Hank speaking at the close. The rest is pure bluster; not a whisper about the performance itself and in particular the virtuoso display from John Rostill (see the Jim Nugent review cited below).

(b) The entry *Never On Sunday* is equally uncommunicative on the very subject upon which this volume seeks to offer enlightenment. It's a bit of fun, under-rehearsed from the sound of it, with Hank playing the all but obligatory bouzouki, none too adroitly and with an excess of flourishes which the simple but strong melody could well have done without.

(c) One last example of this wholly uncharacteristic reticence: the annotation on track 13 just peters out as masking tactics, as pitiful as they are obvious (Fremus, in mono, a rarity), are wheeled out in an attempt to divert attention from the fact that nothing whatever is said about what The Shadows actually do with the number. Above all, the entry lacks the vital detail that (...) *Heart* is not a vocal but an instrumental, with the kind of tight and ever-so-smooth ensemble performance we had come to expect by the middle of the decade, justly praised by Tony Hoffman in *Shadsfax 5* (1996).

There are further irregularities. He refers at one point to the disc's "liner notes". It has none. In the listings on p.499 he itemises only those tracks given in the *CD Guide* — another break with normal practice: R. will generally list anything within viewing distance on the back of a CD case (most flamboyantly at p.498, an undifferentiated mass of titles not all to do with The Shadows to put it at its best). Finally, there is no mention of the song where the group accompany Ms Patricia Bredin, in 1957 the UK's first ever representative in the Eurovision Song Contest in Frankfurt. How could it have come about that a book as capacious and voraciously inclusive as this failed to mine such a rare and unusual nugget?

Now consider *Dakota*, mercifully not as incident-packed but displaying the same disquieting tendencies. The 20-track disc provides seven variant versions the details of all of which are set out in the *CD Guide*, three tracks labelled "unreleased" (see below) together with a Brian Bennett Band item and a run of songs from Marvin & Farrar.

Even with the seven variants R.'s quest for precision repeatedly eludes him. The *Dakota* CD needs to be brought in from time to time but is not.

**F.B.I.** As noted in the *Pipeline* review, R. has not caught up with the CD offering a stereo version sourced from the original master tape (Legacy LSCD 001, 2009). Even at that, he makes no reference to the *Dakota* version or to the offering on the French CD *The Final 60's*, which is not a straight/undoctored clone of the Fremus cut, as I remarked in my review in *Shadsfax 36* (2002).<sup>27</sup>

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<sup>27</sup> "I was disappointed ... by *F..B.I.*: the reproduction is thin and brittle, and in contrast to the 'Dakota' version, for whatever reason, I do not find the left-channel resolution very satisfactory (24-bit processing is no magic cure for poor sources). The best *F.B.I.* is still the powerful mono cut on the Swedish CD *20 Rock 'n' Roll Hits*."

**Little ‘B’**<sup>28</sup> R. doesn’t get to grips with one of the most celebrated AVs of all, the so-called ‘French’ version. Refer to the *CD Guide* (396–8) for a close analysis.

**Geronimo** We need to be told that the AV is now available from its original maker, on the 2004 EMI CD *More Hits!* The first appearance of the mono version on CD is reckoned to be in 2003; R. has not only forgotten the *Dakota* CD but also failed to spot the real leader of the pack, *Dance On! With The Shadows* (France 1990).

**Dakota** Once again, mistaken first CD issue of an AV: it was on *Dance With The Shadows* (EMI digipak issue, 1999).

To resume the main thread of this enquiry. It’s the treatment of the small residue that calls for special comment.

1	<i>Cerveza</i>	Radio Luxembourg 1961
2	<i>Cool Water</i>	TV 1968
3	<i>Chicago</i>	id.

The second of these features just Hank and Bruce on *The Des O’Connor Show*, their first TV appearance as a duo. It’s not at all like R. to pass over anything like this in silence, but there we are, there’s no entry so let’s let that one go.

**Cerveza** What do The Shadows make of this? Answer: “... the track is introduced by Cliff Richard as a Latin type number with a rock beat; and so it goes on to prove.” Or not to prove in this case given the ensuing generalities. The Cliff intro is well enough known, but not everybody will have heard this piece and no appraisal of it materialises.

**Chicago** Something about the song’s history and (*CD Guide* 282) the TV programme, nothing whatever about its delivery. Now what Shadows historians — even the most laconic — could fail to offer comment with a curiosity like this dangled before them? “Chicago is pure nonsense. Strictly an instrumental, but with an occasional cry of ‘Chicago’ thrown in for good measure, delivered in a comical Groucho Marx style” (Tony Hoffman, *Shadsfax* 5 [1996] 5). For the purposes of R.’s book, file with the batch of *Atlantis* numbers under ‘No Performance Details Forthcoming’.

I leave readers to draw their own conclusions about what I have termed the **Indirect Method** deployed in R.’s treatment of these two Italian issues and move on to a fresh field of enquiry — pausing only to suggest that, should R. find himself spinning these discs and wondering in the fullness of time where to look for ideas in the absence of entries in the *Pocket Guide*, he might consult with profit the thoroughly informed, acute and no-nonsense reviews of both of them by Jim Nugent in *Pipeline* 23 (1994) 52–54 and 25 (1994/1995) 64–65.

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<sup>28</sup> The length of this piece resulted in the parent album having thirteen rather than fourteen tracks. A 30–35 minute programme was considered a reasonable norm for standard microgroove LPs in a market where ‘pop’ (i.e. anything not classical) was regarded as not technically demanding enough to merit anything other than very basic raw materials and corner-cutting manufacturing techniques — “double-line production” was practised undisguisedly by EMI and other majors from the early 60s right up to the dawn of CD technology and beyond. R. appears wholly unaware of the historical background to the issues involved and attributes the exclusion of the track to “the perceived attention span of the audience”. The finest general treatment of this complex subject known to me is the long and searching magazine article by Adrian Hope, “The Hills Are Alive ...”, in *HiFi For Pleasure* 8/2 (1980) 18–25.

## II CLIFF RICHARD & THE SHADOWS

For the second part of this review I'll deal with Cliff Richard's involvement with the group in one form or another. Rather than examine individual tracks (as I plan to do in an extensive website feature, but not with reference to this book) I'll consider a number of wider issues which throw some light on R.'s working methods.

I will however digress briefly to register the thought that while R. is clearly more at home with Cliff's output than he is with that of The Shadows, his treatment of a significant proportion of the joint recordings is sketchy, imprecise and error-prone. One example: how can anyone professedly conversant with Cliff and his songs express surprise that *Mumblin' Mosie* pretty well vanished from view until UK compilers caught up with it well into the 80s?<sup>29</sup> One might ask: has R. actually listened to the track with any degree of attention? The element "she stutters like mad" above all, paving the way for the jokey ending, caused something of a stir at the time of release. (R. has no little or no acquaintance with the contemporary press outwith his limited source material). Poking fun at a severe and particularly distressing speech impediment is no more defensible than the deriding of any other form of disability. Little wonder then that it was Johnny Otis' *Willie And The Hand Jive* rather than his *Mumblin' Mosie* that was regularly drafted in by Cliff compilers worldwide.

Let's not leave this particular piece on such a vague note though. For those who like to keep tabs on Cliff, Paul Rumbol provides some authoritative background information:

(i) The number was never called upon for BBC radio or TV shows or for Radio Luxembourg spots (despite Lewry/Goodall quoted without comment on the Robert Porter website: "often performed on RL ..."),

(ii) Cliff and The Shadows chose this song to close the first half of the sixth and final show for Cliff's ATV series on 23 March 1961 shortly after the release of the single on 24 February.

(iii) Thereafter the only attested televised performance seems to be from Cliff minus The Shadows on show six of BBC's *It's Cliff And Friends*, transmitted 17 January 1976 (not June as commonly stated).

— A comment from this writer: (iii) is interesting: the Cliff of the 70s grins and laughs and then grins again throughout with the look of a mischievous schoolboy who knows he has misbehaved. YouTube comments on the performance include "Oh, Lord!! ... Poor Cliff would be ripped apart today for this! But..... it is very funny!" (EmilyAnn, USA) and "This is a very naughty song, but Cliff is just too cute when he is naughty" (Cheri, a mom from Indiana). So that's alright then. This seems a suitable point at which to lay Miss Mosie to rest.

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<sup>29</sup> Not "early" in the 80s: is there any limit to the volume of misinformation scarring the pages of this book?

## THE CLIFF CONNECTION I: VALIDITY REDEFINED

R. is determined that come what may the pre-Marvin/Welch Drifters line-up and all their recordings should be represented and examined on an equal footing with tracks that incontrovertibly stem from the group which forms the subject of this book (together with much other alien matter, as we shall see presently). All these entries proclaim the same magisterial message, in the course of which the author holds steadfastly true to the principle that it better to say the same thing as many times as you can get away with rather than resort to anything as sophisticated as properly crafted cross-references. (**Bold** text, the equivalent of the sort of internet links taken to absurd lengths by Wikipedia contributors, is used to direct readers to “associated” entries, which commonly amounts to sending them to be told the same thing again.)

Here is a representative selection:

### ***Under Hound Dog***

Hard-line Shadows fans will argue that this entry has no place in a book about the band; however, the fact remains that Cliff and the Drifters were the contracted names to Columbia, and they were performing while awaiting the release of their first single later in the month and this clearly shows that this is a testament to the genesis of the group that became more familiar with its Hank and Bruce line-ups.

### ***Under Lawdy Miss Clawdy***

Purists will no doubt rail at the inclusion of this entry... However, the contract with Columbia specifically dictates Cliff Richard and the Drifters as a band and they existed for performances and also for recording sessions... and therefore makes it completely valid to provide an insight into the genesis of the group

### ***Under Breathless***

Purists may suggest that Ian Samwell and Terry Smart ... are not what many would consider an early line-up for the Drifters but ... it is completely valid to include these musicians in the genesis of the Drifters and thence the Shadows, however short-lived their tenure might have been.

### ***Under I Got A Woman***

While Shadows purists would argue that this recording holds no place in a book about the band’s musical oeuvre, it remains a fact that the band existed as Cliff Richard and the Drifters for the Columbia recording session and the single’s eventual release... clearly therefore, these recordings form an important document of one of the most influential British bands and are deservedly discussed within these pages ...

I must beg the reader’s leave to repeat myself here, partially at least. *The Shadows Recording Catalogue* should surely be entered for some sort of prize for the staggering volume of prolix repetition it harbours. To the ranks of “hard-line Shadows fans” who, our condescending critic fears, might not take kindly to what he perceives as his inspired and patently irrefutable pronouncements, we may add from the above entries and others in the same vein “(Shadows) purists” [the most favoured], “Shadows enthusiast(s)”, “Shadows fan bases” (wonderfully pretentious that one), “some Shadows connoisseurs”. What is this but smug, tendentious drivel — an exercise in verbal bludgeoning in support of the insupportable?

I have left what is arguably the choicest piece of all in this vein till last:

Under *Twenty Flight Rock*

... this entry (and others like it) appears in a book about the Shadows: while many Shadows commentators would suggest that the Drifters weren't really in any meaningful existence until the 'first' line-up was in place prior to the recording of *Livin' Lovin' Doll* ..., the facts don't bear this out. Performing and recording (the latter certainly was limited to the use of personnel) under the Cliff and the Drifters name from July 1958 validates the inclusion here of what forms an interesting document charting the genesis of the subject of this recording catalogue.

I seriously doubt whether R. even knows the names of "many" Shadows commentators and certainly not enough of them to distinguish the "many" from the putative remainder, but the conjuring up of a clutch of wrong-headed adversaries is of course one of the tried and tested ploys adopted by people who throw rational argument to the winds and common sense with it. Or am I being unduly unaccommodating in questioning the relevance to The Shadows (the subject of this book) of the detail that *Hound Dog* "was originally recorded by the largely unfamiliar Willie Mae 'Big Mama' Thornton"? No, the song itself is about as pertinent to The Shadows as Vivaldi's evocation of baying hounds in his concerto *The Hunt*. It's just one of an ever-flowing stream of factoids<sup>30</sup> amassed and passed on seemingly without the faintest trace of discrimination.<sup>31</sup>

Things didn't pick up when I arrived, thoroughly bedazzled and disorientated, at the last sentence of the entry on *Hound Dog*:

Neither Cliff Richard nor the Shadows would attempt to record another version in the studio or in concert in their lengthy careers.

The sense this imparts is: Cliff did not record another version of the song he recorded {with the old-style Drifters}. Equally, The Shadows {who never recorded a version of *Hound Dog* whether in their own right or in support of Cliff,} did not record another either.

## THE CLIFF CONNECTION II: SHADOWS GO AWOL

"You know Bruce Lee's not really dead, don't you? Yeah, it's in a book ..."

(Simon the earnest computer nerd and self-styled savant in *The Office*, BBC TV, Series 2, Episode 4: 2002)

R.'s preoccupation with dragging in everything but the kitchen sink extends well beyond the unwarranted intrusions described above. For one professedly expert in Cliff Richard lore he indulges in some pretty alarming antics. In the course of his exploration of the Lewry/Goodall book on Cliff sessions he has come across the entry

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<sup>30</sup> I use the term in its now common, debased sense of 'insignificant fact'.

<sup>31</sup> It really is hard to keep a straight face when confronted in the entry (!) on *Dare I Love Him Like I Do?* with the following comment: "One of three tracks they [The Shadows] don't perform on the ... *Cinderella* album was also a vocal that didn't feature the main star Cliff Richard".

listing The Shadows as contributors to four songs on the 1967 *Good News* album (surprisingly taken on board by Robert Porter in his online Cliff's Songs Database). This circumstance has already been noted on the Shadows forum, but the point deserves a bit more attention than it has received. Here are snatches from a couple of the entries:

***Mary What You Gonna Call That Pretty Little Baby?***

Mike Leander's orchestral arrangement tends to overwhelm the performance by the Shadows ...

But by way of compensation:

***Get On Board Little Children***

With an accompanying bass line by John Rostill and orchestral brass introduction ..., the Shadows are on top form on this track ...

In the former quotation R. was perhaps too occupied in recording the observation that the track was "lengthily titled" to notice that it is also as given mistitled: for "Call" read "Name" (listen to the song). On personnel, the Lewry/Goodall annotation is erroneous. There were no Shadows about during these sessions. I think Peter has since said so, but in any case he has acknowledged to me freely on more than one occasion that there are slips as well as numerous uncertainties in the book — and no wonder, as anyone who has examined the notoriously problematic paperwork will tell you. If R. had listened with any degree of alertness and discrimination to these four tracks (the ominous — and risible — allusion to "at least four" on p.510 is mercifully not pursued) he might have spared himself and his readers reflections on the place of the Christian faith in the lives of singer and supporting musicians (or rather a couple of them).

### THE CLIFF CONNECTION III: RADIO DAYS

Looking over the considerable store of rock numbers covered by Cliff and the group in the first three or four years of their association and the coverage of them in this book drives home the extent to which R. has wrapped himself in a self-spun cocoon. It is not only that he has buried himself away with a wholly inadequate supply of books and other printed matter. He deals, he explains in his preface, with "commercial disc releases" only and explicitly excludes from his listings "video, DVD" etc. No mention of radio in the list, but that is shut out too, despite the fact that the radio performances from this particular period shed a flood of light on the repertoire that found its way into the racks of record shops. A considerable stock of titles can be and has been assembled, and on top of that certain of the sound recordings have stayed the course. A limited number have been made available lately through accredited record companies (see the next section of this survey for an important collection) — and more are in the pipeline<sup>32</sup>. Other tracks of more dubious pedigree and more often than not in poor sonic shape, commonly labelled 'unofficial', have long been obtainable from fellow fans, as well as from shady operators who really came into their own with

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<sup>32</sup> Four noteworthy cases that R. does have in his listings are the Radio Luxembourg numbers released on *The Rock 'n' Roll Years* Box (Disc 4 tracks 11–14). We now know that all of them (with Locking and Bennett, not as stated Harris and Meehan, playing alongside Marvin and Welch), are to be assigned to 1962 rather than 1961.

the advent of the CD-R. One should be able to lay hands on such material to a very great extent legitimately now, I presume, in the lull before EU member states implement ‘Cliff’s Law’ and extend copyright on music recordings from 50 years to 70 years.

It is one thing to decline to deal in full with any of these, quite another to proceed (as nearly always) as if they never existed. Some reference, however cursory, to one or two additional performances of *Nine Times Out Of Ten*, for example, showcases for Cliff and The Shadows at their rocking best, is of infinitely greater historical and artistic importance than any of the tracks railroaded into the book (Cliff Section I above).

To exemplify the catalogue’s seemingly inexhaustible welter of half truths or worse let me digress a little and, for a change, take a case from The Shadows in the 70s, R.’s observations on the studio version of the stellar *Walk, Don’t Run*. The entry as a whole is superficial, but my sole concern here is with the radio reference. It looks very much as if R. has never heard a radio version; he does not define what he means by referring to regular performances of the number and even talks nebulously of “their radio show”. All this apart, it is not true to say that they produced “a replica” of the American smash; on one occasion at least they slowed things down and reflected rather the approach of the John Barry contender, and on another there are some Marvin embellishments<sup>33</sup> of the kind that surfaced too in a certain radio performance of that other great Ventures hit of the period, *Perfidia*.

#### THE CLIFF CONNECTION IV: ERRANT MONITORS

There are so many more disconcerting points that could be aired on the Cliff side of things, but I turn now to a particular example of the above category which actually does come under the heading of commercial release. One major omission in the catalogue that jumps out at you is Rollercoaster Records’ issue of a number of Saturday Club recordings, a meagre proportion of BBC Radio output but welcome nonetheless. When confronted with the point on the Shadows forum the author was prompted to declare:

As [the forum member] noted, I had not included the 10-inch Rollercoaster disc but only because [sic] monitors of releases of Cliff and Shads/Drifters stuff didn't pick it up. Not an excuse but it will be added later on (and apologies for the unfortunate omission).

The sheer brazenness and conceit of this buck-passing and indescribably fatuous response provoked not the slightest reaction — a silence presumably inspired by the belief that it might be unwise to cross swords with an expert. I won’t pursue that point. Our encyclopedist then, who has himself given the world a book entitled *The Cliff Richard Recording Catalogue* yet has proved to be totally in the dark about the buzz surrounding the release of such long awaited BBC material, does not regard it as part of *his* brief to monitor “Cliff/Drifters/Shadows stuff”.

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<sup>33</sup> The striking thing (or one of them) about The Ventures’ approach is the very absence of arty flourishes (whammy bar apart) and frills. *Walk, Don’t Run* is basically uncomplicated but it’s slick and beautifully paced; rather than fading out unceremoniously it motors along to an exhilarating close, exactly like the later *Perfidia*.

## THE CLIFF CONNECTION V: SPANISH INTERPRETATIONS

*Amor, Amor Amor* is “literally translated  
into the English language as the obvious *Love, Love, Love ...*”

(*The Shadows Recording Catalogue*, p.21)

“To the layman’s ear, Cliff expresses the Spanish pronunciation very well ...”

(*The Shadows Recording Catalogue*, *ibid.*)

“... the gentle nature of the performance [by Cliff of *Tus besos*] ...  
forces the pronunciation to be perfect or risk ruining the song”

(*The Shadows Recording Catalogue*, p.419 )

Now for an example, as glaring as it is barefaced, of the hollow erudition paraded here there and everywhere in the book, R.’s unenlightened foray into Spanish song titles and equally unenlightened pronouncements on Spanish pronunciation. While he performs faultlessly in instructing his readers (p.304) that *Quizás, Quizás, Quizás* means “precisely” *Perhaps, Perhaps, Perhaps*, with the rather more taxing *Me lo dijo Adela* he comes badly unstuck, serving up the rendering *Say It To Me Sweetly. dijo* is not an imperatival form or anything remotely resembling one, while *Adela* (a wildly unlikely-sounding adverb) is a lady’s name, and not an especially uncommon one. The sense is *Adela*<sup>34</sup> *Told Me (It/ So: if you want to represent the lo)*. R. presumably gets his “sweetly” from an uncomprehending stab in the direction of the George Thorn English version *Sweet And Gentle*.

Unsurprisingly, there are still more liberties taken with the Spanish tongue: ‘*Te quiero, dijiste, ‘I Love You’, You Said* (more naturally taken into English as “You told me you loved me”) is said to mean *I Want You To Say*. To put the case charitably, there is not a lot of substance in what R. tells us about Spanish lyrics and Cliff’s handling of them (or of German or Italian for that matter). One can only marvel at the sheer gall and ineptitude of an individual who sees fit to adopt a didactic pose and pass judgement on another’s pronunciation of — and, would you believe, actually seek to interpret — a foreign language for the benefit of those unfamiliar with it, when he does not possess even a rudimentary understanding of its basic morphosyntax.

Cliff’s *On The Continent* repertoire across the board has never been adequately assessed by a competent linguist and probably never will be, so here R. is pretty much on his own<sup>35</sup>, and he has no choice but to resort to trivialising generalisations. I wouldn’t place too much reliance, for instance, on his airy appraisal of *Vaya con Dios*, “... the emotion he injects into the lyrics elevate this version of the song into something special” (this version as opposed to what exactly?) — a song with lyrics whose meaning, let alone its subtle nuances and inflexions, are simply beyond his ken.

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<sup>34</sup> **A***del*a: look at the title as I have given it above and as a Spaniard would write it: initial word and Proper Name are capitalised, not the medial pronoun/ verb. The same typographical conventions apply to the songs delivered in French, Italian and (but with nouns of any category and in whatever position capitalised) German. **C***’est si bon*, **C***asa senza finestra*, **R***ote L*ippen soll man küssen.

<sup>35</sup> For that matter, over the years the documentation of a significant proportion of the Cliff repertoire not recorded in a foreign tongue has been pretty thin and not especially searching; taken as whole it is certainly no match for that built up by a long succession of Shadows researchers. One notable exception is the rich store of discographical data assembled by Robert Porter for his splendid website.



## CONCLUSIONS

R. is woefully out of tune with the Shadows scene, or in tune only to the extent — a severely limited extent, with multiple lapses even then — that his calamitously narrow literary resources allow him to be. His acquaintance with advances in our understanding and information-gathering on whatever front since the appearance of the *CD Guide* and *Pocket Guide* in 2005 and 2006 respectively is negligible.

I really am spoilt for choice — here are just three such cases.

(i) Attentive fellow fans have provided us (that is to say, Les Woosey and myself, *CD Guide*) with some valuable amendments in identifying the earliest stereo implementations and reverse stereo manipulations of certain tracks. There is nothing clandestine about this, the fact has been recorded on the web. Entirely unaware here, as elsewhere in the book, of recent research, R. merely parrots superseded data for *Alice In Sunderland*, *It's A Man's World* and *Mary Anne* on the one hand, and *Atlantis*, *Geronimo* and *Stingray* on the other.

(ii) Appendix F, entitled “The Lists”, incorporates a feature devoted to a breakdown of “The Shadows Most Prolific Writer” — a couple of tables which take in for our edification the compositions contributed by adventitious Drifters-never-to-be-Shadows personnel Norman Mitham, Ken Pavey and Terry Smart (*zero* contributions in all three cases, in case you didn't know already). No, you didn't misread this, I did say Norman Mitham, Ken Pavey and Terry Smart. The topic has been exhaustively treated from a group perspective on the web, but R. does not know that. The single-page appendix contains too many numerical inaccuracies and too little detail to be of any practical use. I shudder to think what has gone into those totals.

(iii) The amateurish Guinness-styled tables of discographical data towards the close of the book are little better. R., who refers to Guinness in reverential terms (“the bible”), shows no awareness of the fact that chartology is a discipline that has progressed by leaps and bounds in the past decade, both in general and in specific areas (one contribution that springs to mind here is George R White's exemplary *35 Years Of British Hit EPs*, Music Mentor Books: York 2001.)

Regularly too R. is depressingly negative in his approach to thorny issues or uncertainties: rather than attempt to meet them head on himself, he will habitually beat a retreat, ever ready to label healthy conjecture in his sources, the greater part of them carefully vetted by highly competent and informed advisers, as “(only) supposition” — future researchers may come up with something; or maybe they won't. There is no indication that R. himself has consulted knowledgeable fellow fans (many of whom can boast specialist knowledge way beyond his own competence) before and in the course of the book's gestation; he appeals for assistance after the event, on the ground that “there may be instances where the author has inadvertently perpetuated the odd [sic] myth<sup>36</sup> or incorrect fact and this is entirely unintentional”. Nor is there evidence that he has visited archives/ examined documentary evidence at first-hand (a prerequisite surely for anyone taking a fresh look at such a complex set of recordings), or attempted to question group members or, failing that, interview close group associates in the hope of shedding light on dark corners.

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<sup>36</sup> Unless R. is striking a pose here, it really does look as if he considers the catalogue a job well done.

Finally here, I would put three related questions to anyone inclined to heap praise on this new contribution to instrumental studies. Has R. (a) efficiently assembled (b) adequately absorbed and (c) properly acknowledged the published work of others, treating it with respect rather than simply misappropriating it and paraphrasing it to death? This latter practice, a familiar weapon in a plagiarist's armoury though in this case wholly lacking the subtlety of the best practitioners of the art is, as one Shadows writer remarked to me, particularly disreputable — the more so as R. cannot be trusted not to misunderstand, misrepresent or distort the material he so doggedly recasts. Here is one last example to illustrate the extent to which R. can be said to be a trustworthy authority on The Shadows' recorded work.

#### Entry *Apache*

The recording has been released in slightly differing formats, the mono and stereo single versions, of course, but also two to be found on *The Shadows at EMI* and *20 Golden Greats*, both of which enhance the instrumentation rather than change or add anything to them.

The reference here is to two specific entries in the *CD Guide*, designated Mix 2 and Mix 3 respectively. They are both noteworthy from different standpoints (R. elsewhere in the book, when he has nothing else to discuss, passes on details of analogous mixes); the former has in fact reared its misshapen head on a recent Dutch bootleg discussed by me on the ShadowMusic website ('New Shadows CD', 23/24 February 2012: posts #152, 155). But that apart, *The Shadows At EMI* was never a vinyl source for this implementation of *Apache* or indeed for anything else. It's the *book* referred to by page number at p.248 of the *CD Guide*. The kind of careless slip anyone could have made? Hardly: any tolerably well informed person checking this entry would have picked up on the blunder at once.

### **LAST THOUGHTS: THE BOOK'S CONTRIBUTION TO SHADOWS LITERATURE**

R.'s work offers interesting and at times stimulating appraisals of the recordings, but this element is not the only or even the dominant one. He sets out to offer what he calls an "encyclopedia", a point I have discussed in the *Pipeline* review and will not reiterate here. He has more blind spots than I could ever find time to enumerate, even if I had the inclination to try to do so. It really is no exaggeration to say that taken overall this catalogue, so far from building constructively upon or even adequately representing the body of annotation built up by a long line of researchers over a number of decades, is actually retrogressive, riddled as it is with errors, omissions and distortions of every conceivable complexion. Given his deplorably slapdash working methods, his conspicuous lack of openness and the inadequate preparation, things could hardly have turned out any differently. The Shadows community is surely entitled to something better than this bloated labyrinthine opus — an unashamedly plagiaristic, ill-organized and ill-informed, poorly digested and insufferably long-winded farrago. Intellectual honesty? Forget it, you'll find none of that in this book.

## APPENDIX I

### Some texts

#### RUNNING OUT OF WORLD

##### Pocket Guide To Shadow Music

In contrast to Hank's bittersweet 'London's Not Too Far', this is an upbeat number, a jolly, rollicking song (despite the ostensibly cheerless subject-matter) with exuberant guitar solo and clattering percussion. It has the stamp of Eurovision all over it, and in fact the group originally performed it at The Split Song Festival in Yugoslavia in August 1967. The song [186] I CAN'T FORGET (see entry above), generally described as The Shadows' winning entry, was not in fact a winner at all, or even in Shadows' form part of the contest proper. In an October 2005 posting on the ShadowMusic Website a lucid eye-witness account was given by Bojan Drndic, which is cited here with editorial comment within square brackets:

“The policy of the Split Song Festival was to have each song (by domestic songwriters) performed in two different versions, one by domestic, Yugoslav singers, and the other by foreign guests. The versions performed by the foreign guests were outside the competition. The song that won the 1967 Split Song Festival was called ‘Beat na moru’ (‘Beat On The Sea’ [viz., beat music at the seaside]), written by Mario Bogliuni from Split, and performed by a local group, Delfini (The Dolphins), also from Split. The alternate version [i.e. the Anglicised version, with lyrics by Don Black] of that winning song was performed by The Shadows, and it was called ‘Running Out Of World’. So, The Shadows did perform the winning song, but they did not win the festival with it (because, being foreign guests, they did not compete). As for ‘I Can't Forget’, that was the alternate version of a song called ‘Bit ce kasno (Odlazis)’ written by Zdravko Korpar and sung by local singer Beti Jurkovic. As far as I remember, that song was also very successful at the festival.”

The same set of threads cites a Coventry Theatre Shadows Concert Programme, dated 11 September 1967:

The Shadows, now home again after appearing at the recently-held, three day National Song Festival at Split in Yugoslavia, received a reception described by their recording manager Norrie Paramor as “quite fantastic”, and in taking one of the competing songs into first place, the boys collected for themselves ten curtain calls. In all honesty, says Norrie Paramor, I have never heard such a reception in my life for anybody! There were two winning songs at the Festival, one of them voted into first place by the members of the audience, the other voted to the top by a panel of judges. Each song was performed twice — once by a Yugoslav artiste or group and once by a visiting artiste or group. The Shadow's winning song (on the judges' vote) was entitled ‘Running Out of World’. The song voted into first place by the audience was entitled ‘Pismo cali’, performed by the Yugoslav artiste Vice Vukov and Germany's Heino. ... The Shadows gave a special 30 minute show which was also televised.”

**Trainspotter's Note** A version of this number had appeared on a 6" 33rpm Yugoslav flexi disc in September (prob.) 1967 as a supplement to the music magazine ‘džuboks’ [Magazin 9] (see pic). As it happens, there are a perplexing number of mutations involving lead guitar parts and variable fades, for which interested readers are referred to the 2005 *CD Guide*, pp.471-473 (with the important qualification that the count-in version referred to was in fact presented, in mono, on the B-side of the German Single [186] I CAN'T FORGET).

## Shadows Recording Catalogue

### ♫ **Running out of World**

B-side of **London's Not Too Far** (Hank Marvin solo), **džuboks magazin** flexidisc and B-side to **I Can't Forget** (Germany only)

Often described as the Shadows' winning entry from the Melodije Jadrana song festival held in Split in 1967, a sort of Balkan version of the Eurovision Song Contest before those states were accepted into it in the early nineties, this assertion about *I Can't Forget* is correct by gross omission. Certainly the Shadows performed at the song festival and they performed *I Can't Forget* but that's as far as the truth can be taken. In fact, the winning song was *Beat Na Moru* (literally *Beat on the Sea*, which is a reference to taking popular music on to the water), which was performed at the festival by Delfini (which means The Dolphins), a local group, while *Bit Ce Kasno* was performed by Beti Jurković. The policy of the contest was to have Balkan singers perform the original song, while invited artists (often international acts) performed the songs again but in their native tongues. The Shadows, representing Cliff Richard, who had other commitments at the time of the festival in August 1967, performed anglicised versions of the songs with lyrics by Don Black in both cases: *Running out of World* and *I Can't Forget* respectively. The credits for the composition of the track seem to be variable, with the official EP for the contest assigning sole credit to Mario Bogliuni with English lyrics by Don Black, while others include Pajo Kanižaj (a regular collaborator with Bogliuni) and Black, while others still include Norrie Paramor, presumably for the arrangement.

The band recorded both tunes at the same session during the suite of recordings planned for the Japan-only album release, *The Shadows in Japan*, in July of that year. The official version was issued as part of the second EP from the song contrast (on the Jugoton label; catalogue number EPY-3962, with *Running out of World* as the lead song along with *Sur de Moi* by Gérard Brevant, *La Lunga Spiaggia* by Jenny Luna and *La Lancha* by Betina and released in the autumn of 1967), while a heavily edited flexidisc mono-only version was issued with Yugoslavian teen music periodical *džuboks magazin* (issue number nine), which has the guitar solo and last verse excised and comes in at just over the two minute mark rather than the two minutes and fifty seconds from the UK single. It is suggested that only five thousand copies of this flexidisc were pressed making it quite a rarity since many purchasers would have ignored or binned the freebie. The EP version detailed above was probably issued only shortly after the magazine was published and was only released in mono format. In September 1968, the pair of songs was released as a single in Germany with *Running out of World* as the B-side, again in mono only but omitted a lead guitar riff at the twenty-four second point. This version was subsequently released in stereo on a compilation album in the UK in 1970 called *Walkin'*. This latter version was included on the 1972 German compilation, *The Best of the Shadows*, but with a poorly mastered inclusion of a count-in. The EP version of the song was later incorporated as the the B-side to Hank Marvin's first solo single, *London's Not Too Far* on 12th January 1968.

## SANTA ANA

### Pocket Guide To Shadow Music

Attributed to Jerry Lordan's wife in EMI paperwork, and credited specifically to 'P. Lordan' in the Italian sheet music; working title: an ambiguous 'Petrina's Tune'! In general approach, SANTA ANA is not all that far removed from Jerry's [47] WONDERFUL LAND and [76] ATLANTIS (some have dreamed of it — and [120] THE LOST CITY too for that matter — as a natural successor, but the days of blockbuster Singles in this mould were long gone): melodious and displaying a majesty verging on the grandiose, it includes a passage set off by the telling use of damped strings, and it is relatively brief. A nice companion piece for [120] THE LOST CITY.

Santa Ana too is a city (capital of Orange County), but the image evoked could be specifically the hot dry wind the 'Santa Ana' that blows down from the mountains in late summer/ autumn in the Los Angeles/ Santa Ana area of California. The "epic tone" of the piece suggests to George Geddes that the reference is to General Santa Ana, who played an active part in events at the Alamo. This seems highly unlikely: Santa Ana was a ruthless tyrant and killer rather than a gentle, benevolent leader. The tenor of the tune reflects both the female writing touch (and outlook) and the ambience of the area that the Lordans lived in. It seems very doubtful that Petrina (or indeed Jerry) would have been influenced to write a tune about this brutal, disreputable character.

### Shadows Recording Catalogue

#### ♪ Santa Ana

*From the album The Sound of the Shadows*

Often attributed to Jerry Lordan, the compositional stalwart of the Shadows early career, it is almost certain that *Santa Ana* was, in fact, written by his wife Petrina (who would later provide the sublime *A Place in the Sun* the following year, thereby cementing her writing credentials): the working title of the track was *Petrina's Tune*, since it is ambiguous as to whether it was owned by her or written in her honour by her husband, this provides no evidence; the EMI session sheets, though, and the Italian sheet music specifically highlight her name as the composer and, although the tune owes something to some of her husband's work on *Atlantis* and *Wonderful Land*, it is quite different too from his style.

Santa Ana is a dry wind that blows down the Californian coast in the summer and autumn, taking its name from the county city of Orange County in California and certainly the melody and performance conjures up images of dryness. Other suggestions have been made that it was named after General Santa Ana, a ruthless killer who was very active in the Alamo - the Shadows were very interested in the history of the region so it has some credence; however, the bloodthirsty nature of the man doesn't fit with either of the Shadows' or the Lordans' sensibilities. In summary, the general consensus is that it has the mark of a female hand in the writing and that was indeed Petrina Lordan who was responsible for it.

[The entry is rounded off with a note on discography (see later) and a few remarks on the performance.]

## APPENDIX II

### TOSHIO HONDA: GUITAR NO. 1

(*Billboard* 79/30 [July 1967] 29)

TOKYO—Jazz is not as popular in Japan as it used to be, but it still has a hard core of fans who listen only to jazz. Toshio Honda, one of the recognized authorities in jazz and a top radio-TV personality in Japan, said that U. S. artists are the most popular in the nation. However, Japan is not lacking in its own performers and CBS Japan Records has probably one of the best groups going—the Sharps and Flats. Honda was in the U. S. recently to watch a performance by the Sharps and Flats at the Newport Jazz Festival. Just like any American deejay, he taped his radio shows in advance to be aired while he was gone. The only difference is that the shows were for several different radio and TV stations.

A graduate of Keio University, Honda was invited to be a commentator on JORF when the radio station went on the air in 1959. He has had a "Midnight Jazz" show on the station since (it is now only 15 minutes long, but was half an hour for several years. In addition to this, Honda has a "Hello Pops" hour show each Thursday on JOQR, a half-hour TV "I Got Rhythm" show in housewife time on NHK-TV once a week, a light chamber music show on JOLF for 20 minutes every day, a "Spark Time for Song" radio show featuring pure Japanese music for 10 minutes every day. Also, on NHK-FM's daily "Stereo Concert" show, Honda presents an hour and 40 minutes every Thursday of jazz.

Jazz is his major love, but he has many talents. In college, he played bass for a Hawaiian group, later played bass professionally. As a theme for his JOLF show, he wrote a lullaby called "Guitar No. 1." But a British group on Odeon Records called the Shadows have just released a single of the tune under the title "Bombay Duck." But jazz is his main love and, though record sales may be slight in comparison to other types of music, he said he's trying his best to bring it back. Miles Davis, John Coltrane and Archie Shep are his favorite performers.