

# **THE SHADOWS AT POLYDOR**



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*Title Page* The three core members of the band at Leeds Grand Theatre in 1986, photographed by John Humphrey

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# CONTENTS

Preface & Acknowledgements	<i>page</i> 4
----------------------------	------------------

## INTRODUCTION

I	
Review of Vinyl and CD Releases	
A: Singles	10
B: Albums	13
II	
The Shadows Uncovered	20
III	
Shadows Personnel	29
IV	
Arrangement and Production	32
V	
UK Labels and Picture Sleeves	35

## ANNUAL SURVEYS, 1980-PRESENT

Ingredients & Layout	38
The Surveys: Vinyl / CD	40
DVD	246
• Appendix: EMI Cover Versions	248
• Index of Song-Titles	254
The End Of An Era	260

## PREFACE AND ACKNOWLEDGEMENTS

This book looks in detail at The Shadows' recorded output, and the various releases stemming from it, since their move to Polydor in 1980, so picking up where *The Shadows At EMI* left off.

A significant proportion of this output was made up of instrumental renditions of vocal hit Singles of the 1980s, which, while appealing to the general public who put successive Albums into the charts, have generally met with a cool reception from the more confined circle of their long-term fans. In the main, the former category of record buyer would not have started off with preconceived notions of what The Shadows should sound like, or what kind of material The Shadows should be concerning themselves with, and I have endeavoured to do the same in evaluating the cover versions. In considering them in relation to the originals, I have come to the not unsurprising conclusion that some covers are better than others, and to the further conclusion, which some may not welcome, that there are several covers which are easily the equal of the group compositions of the period, and some which are arguably even better. In any event, they all deserve to be viewed individually against the musical tastes (and, just as importantly, the recording techniques) of their particular decade. I do not expect anybody necessarily to agree with my findings, but I hope that they will encourage debate, which so far has been signally lacking, with whole Albums sometimes dismissed indiscriminately without discussion.

On this occasion I have not included a formal Bibliography, since most of the literature on The Shadows focuses primarily on the 1960s and, to a lesser degree, the 1970s. I have naturally looked for guidance (though I do not invariably follow them) to a number of the authorities mentioned in the previous two books, notably the Discographies of **Bernard Broche**, **Pierre Cortada**, **Otto Kasper** and **Detlev Sackenheim**, together with the exemplary Websites of **John Panteny** (who kindly provided scans for some overseas releases), **John Campbell**, **David Dixon**, **David Martin** and **Leo's Den Direct**.

**George Geddes'** ground-breaking *The Shadows: A History And Discography* stopped short at the early 1980s, which was bad news for me in putting this book together and is bad news for Shadows fans everywhere;



## THE SHADOWS AT POLYDOR

his knowledge of Shadows-inspired music, concert performances and so on is immense, and it is to be hoped that in due course an updated edition will see the light of day.

My greatest debt in the sphere of the written word is to the many acute and sensitive observations on Shadstrax of the period by **Rob Bradford** (in *Record Collector*, fanzines and disc annotations): I could not begin to match what he has to say, so I have quoted from him frequently. I have taken issue with him on one major point (see the Introduction under “The Shadows Uncovered”): the reason he figures so prominently in the discussion is not the result of any animosity (I think Rob would agree with me that we are on the best of terms!), but simply because he is by far the most eloquent and challenging advocate of his particular viewpoint.

This time round I can thank two distinguished photographers for placing at my disposal some of their fine work. **John Hank Humphrey** actually wrote to me unasked with an offer of help in June 1998, before my first Shadows book appeared, but I was not then at the stage of grappling with pictures as well as text! I had the good fortune to come across John this year at Reading and again at York, and what you see in this book is the result of our deliberations. At Reading too John introduced me to **David Hawley**, who also generously offered to contribute and came up with a most impressive set of pics. Further discussions with both at Shadowmania 2002 helped to clarify several points, and I am grateful to them for taking the time to deal with my queries.

It is a pleasure to thank a number of other individuals who have given me assistance: **Tony Hoffman**, editor of *Shadsfax*, continues to keep fans fully informed of all that is important in Shadows’ circles; **Bernie O’Hara** kindly made available to me unpublished Top Twenty Placings for certain categories of the *Shadsfax Poll 2001* which he organised; **Ulrich Sasu**, author of the database *The Shadows File*, provided much invaluable discographical information; **Jim Nugent** helped out with cover versions; warm thanks also to **Brian Berg**, **Victor Dubiler**, **Brian Goode**, **Allister Hardwick**, **Peter Lewry**, **Ray Liffen** and **Alan Taylor** (*Pipeline* it goes without saying has proved a priceless resource), **Peter Monk**, **Ed Montano**, **Ray Steer**, **George White** (check out his truly excellent book on UK EPs, ISBN 0 9519888 1 6), **Gabriel Zeldin**; also to **Carly** from Music Zone’s Mail Order Department at Stockport for being so patient and helpful.

## THE SHADOWS AT POLYDOR

A special mention for **Pat and John Read** of Leo's Den Music Direct, who have kept me informed about the latest releases and often taken the trouble to reply in great detail to my questions — fans of Cliff & The Shadows are indeed fortunate in having this invaluable resource at their disposal. I am most grateful too for all the friendly and patient help and advice given me by **Allan Lynn, Darren Turner and Bruce Weightman** at SHAW Printing, Pegswood.

This time I have also benefited directly from an expert eye, and the present book is most certainly the better for it: **Les Woosey**, who, I am delighted to say, has agreed to join forces with me in producing (in 2003, we hope) an updated, enlarged and illustrated edition of the *CD Guide*, generously offered to look over the typescript. He came back in record time with many searching comments on details and caused me to think again about much that I had written; it is only fair to add that any errors or misjudgements are to be attributed to me.

Once again I am grateful to **Dorothy, Michael and Richard** for support and practical assistance. My two sons (**Michael** ably aided by **Tracy**) never ceased to amaze me with the ingenious way they dealt with the various picture covers and other illustrative material, and they were constantly on hand for informed advice on the actual music; they also played no small part in easing a former Apple Mac user's conversion to the wonderful but sometimes perplexing world of the PC, scanners and the rest. On a more general level, I have to say that my interest in music has never been confined to The Shadows (or their golden period) by any means, and through the influence and expertise of both Michael and Richard I have come to know and admire a wealth of music of various genres from the 1980s, 1990s and into this new century. Ian MacDonald no doubt has his adherents when he philosophizes in his illuminating study of The Beatles about "the catastrophic decline of pop" since the 1960s, but I am not one of them.

Pegswood, Morpeth: January 2003

MC

**The author would be pleased to hear of any matters arising from this book: he can be contacted at**

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**Further information on this and other Shadows books, including the projected update of the *CD Guide*, can be found at his Website**

**<http://www.malcolmcampbell.me.uk>**

## THE SHADOWS AT POLYDOR



**The frontmen in action, Nottingham 1990  
Photograph: John Hank Humphrey**

THE SHADOWS AT POLYDOR



**And again at Bornemouth, 29 November 1990  
Photograph: David Hawley**



THE SHADOWS AT POLYDOR



**Brian Bennett at Nottingham, 1990**  
**Photograph: John Hank Humphrey**

## INTRODUCTION

# INTRODUCTION: I

## REVIEW OF VINYL AND CD RELEASES

### A. SINGLES

#### 1

On Polydor UK The Shadows released 7" Singles from August 1980 through to December 1989 (with a re-release of the last in September 1990): seventeen<sup>1</sup> in all, of which only the first (#1<sup>2</sup>) and the third (#6) charted, at No. 50 and No. 44 respectively. None appeared in 1985 or 1988; there were two in 1980, three in 1981, two in 1982, two in 1983, one in 1984, three in 1986, two in 1987, two in 1989.

There was also a separate special edit of an A-side in December 1983 (GOING HOME, see #22); and a purely Promo Single taking in two Album tracks in July 1989 (#54). A solitary 12" Single was put out in September 1986 (#38); and two CD Singles in 1989 (#50; and #55, identical in content to the 7").

#### 2

The B-sides of the seventeen 7" Singles were without exception composed by Marvin Welch and Bennett. Only three of the A-sides had a group-connection: #43 PULASKI and #49 MOUNTAINS OF THE MOON, both the work of Bennett; and #55 (partial), the medley SHADOWMIX.

It is noteworthy that the originals of the borrowed A-sides were predominantly either instrumentals (i) or instrumentals existing beside vocal versions (ii), thus:

(i) EQUINOXE (PART V), MOZART FORTE, THE THIRD MAN, TELSTAR, THEME FROM MISSING, DIAMONDS, GOING HOME

(ii) THEMES FROM EASTENDERS & HOWARDS' WAY, WALKING IN THE AIR

---

<sup>1</sup> The two most widely distributed overseas were THE THIRD MAN (#6) and THEME FROM MISSING (#13); seven were confined to the UK.

<sup>2</sup> Items prefaced with symbol # refer to the releases documented in the Annual Surveys making up the bulk of this book.

## INTRODUCTION

The exceptions: IMAGINE: WOMAN, MOONLIGHT SHADOW, DANCING IN THE DARK; and the only two Shadows' vocals among the seventeen, TREAT ME NICE and (a Shadows' "exclusive") ON A NIGHT LIKE THIS.

### 3

The material for UK Singles could also be found on LP, with the following exceptions:

#### *A-sides*

#1	1980	EQUINOXE (PART V) (edit)
#37	1986	DANCING IN THE DARK (7" remix)

Also (DJ edit version):

#22	1983	GOING HOME
-----	------	------------

#### *B-sides*

#1	1980	FENDER BENDER
#6	1981	THE FOURTH MAN
#12	1982	SPOT THE BALL
#13	1982	THE SHADY LADY
#18	1983	ELEVENIS

#### *On 12" Single*

#38	1986	DANCING IN THE DARK (12" remix)
-----	------	---------------------------------

Thus the only A/B Single not found on LP is the 1980 EQUINOXE (PART V) (edit) / FENDER BENDER.

### 4

These are the particular Albums from which the UK Singles tracks were derived:

#### • *Change Of Address* (1980)

#3	1980	MOZART FORTE / MIDNIGHT CREEPIN'
#43	1987	— / CHANGE OF ADDRESS
#45	1987	— / OUTDIGO
#55	1989	— / ARTY'S PARTY

#### • *Hits Right Up Your Street* (1981)

#6	1981	THE THIRD MAN / —
#7	1981	TELSTAR / SUMMER LOVE '59
#9	1981	IMAGINE: WOMAN / HATS OFF TO WALLY
#24	1984	— / THING-ME-JIG

## INTRODUCTION

- *Life In The Jungle* (1982)

#12	1982	TREAT ME NICE / —
#13	1982	THEME FROM MISSING / —
#22	1983	— / CAT 'N' MOUSE
#39	1986	— / NO DANCING!

- *The Silver Album / XXV* (1983)

#18	1983	DIAMONDS / —
#22	1983	GOING HOME / —

- *Guardian Angel* (1984)

#24	1984	ON A NIGHT LIKE THIS / —
#35	1986	— / JOHNNY STACCATO
#37	1986	— / TURNING POINT

- *Moonlight Shadows* (1986)

#35	1986	MOONLIGHT SHADOW / —
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- *Simply ... Shadows* (1987)

#39	1986	THEMES FROM EASTENDERS ... / —
#43	1987	PULASKI / —
#45	1987	WALKING IN THE AIR / —

- *Steppin' To The Shadows* (1989)

#49	1989	MOUNTAINS OF THE MOON / STACK-IT
-----	------	----------------------------------

- *Reflection* (1990)

#55	1989	SHADOWMIX / —
-----	------	---------------

— Also:

*12" Single*

- *Moonlight Shadows* (1986) ~ • *Guardian Angel* (1984)

#38	1986	— / DANCING IN THE DARK / TURNING POINT
-----	------	---

*CD Single*

- *Change Of Address* (1980)

#55	1989	— / ARTY'S PARTY
-----	------	------------------

- *Guardian Angel* (1984)

#50	1989	— / — / TURNING POINT
-----	------	-----------------------

- *Steppin' To The Shadows* (1989)

#50	1989	MOUNTAINS OF THE MOON / STACK-IT / —
-----	------	--------------------------------------



## INTRODUCTION

• *Reflection* (1990)

#55                      1989                      SHADOWMIX / —

Hence the same Album provided both A- and B-sides in only four cases: #3, 7, 9, 49.

## 5

Overseas Singles. Aside from a solitary French Promo sourced from *Guardian Angel* (#28), there are a mere eight exclusively overseas Singles pairings: see #4 (Belgium/ Holland: *not* Germany, as often stated!), #5 (Bolivia), #10 (Italy), #11 (Holland), #16 (Finland), #31 and #46 (New Zealand), #32 (Australia).

Tracks that do not figure on UK Singles:

INDIGO / — (#4), — / TEMPTATION (#5), — / ALBATROSS (#10), CHI MAI / — (#11), CHARIOTS OF FIRE / LIFE IN THE JUNGLE (#16), HOW DO I LOVE THEE / — (#31), HAMMERHEAD / CAN'T PLAY YOUR GAME (#32).

## B. ALBUMS

### I: UK ALBUMS

## 1

Primary Albums (1980–1990). Releases and re-releases: of the twelve Albums in question, the first six were initially issued on vinyl LP. Column 1 below gives LP title, column 2 the year of LP release and where apposite re-release, column 3 the year of CD release and where apposite re-release.

<i>Change Of Address</i>	1980/ 1983	1992
<i>Hits Right Up Your Street</i>	1981/ 1984	1987/ 1992
<i>Life In The Jungle</i>	1982/ 1985	1989/ 1992
<i>Live At Abbey Road</i>	1982	1989/ 2001
<i>The Silver Album</i> [2LP]	1983	None
<i>XXV</i>	1983	1987

## INTRODUCTION

The practice of following up an LP release with a budget issue three years further on was dropped after *Life In The Jungle: Live At Abbey Road* was anyway a UK giveaway with *Life In The Jungle*, and *The Silver Album* was a one-off mail order project, while XXV, though it made the Top Forty, was never taken wholly seriously by fans or critics, duplicating as it did so much of the new material on *The Silver Album*. In any case, by 1986<sup>3</sup> or so vinyl sales were in steady decline, and the eventual market domination of Compact Disc could be taken as an absolute certainty (whatever vinyl devotees were asserting to the contrary). In fact, two of the six Albums were put out on CD in 1987, and four of the six were digitised before the 80s had passed.

The final six Albums were issued in both LP and CD format concurrently. Column 1 below gives Album title, column 2 date of first issue, column 3 date of CD re-release<sup>4</sup> where apposite.

<i>Guardian Angel</i>	1984	1998 [augmented]
<i>Moonlight Shadows</i>	1986	1996
<i>Simply ... Shadows</i>	1987	1999
<i>Steppin' To The Shadows</i>	1989	1993
<i>The Shadows At Their Very Best</i>	1989	None
<i>Reflection</i>	1990	None

CDs come and CDs go as record companies think fit, so inevitably the entire back catalogue is unlikely to be available at any given point in time. Much has been done recently to fill gaps. Urgent desiderata at the time of writing are remastered CDs of *Change Of Address* and *Life In The Jungle*, preferably with detailed sleeve-notes; and among the very latest deletions announced for 2002, the most significant for our purposes is *Reflection*.<sup>5</sup>

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<sup>3</sup> Notwithstanding, 1986 saw the appearance of the “sampler” *The Shadows Showcase* (#40) from Reader’s Digest, in LP/ cassette format only — though it has to be remembered that concerns such as this were catering for a relatively conservative audience, a significant proportion of whom would not even be contemplating at this stage a switch to a wholly new medium.

<sup>4</sup> “Re-releases” on the same label possessing only minor cosmetic changes are disregarded here.

<sup>5</sup> Perhaps on one or other of these candidates for reissue the 7" version of DANCING IN THE DARK (still a stranger to CD, see on #91!) could be incorporated.

## INTRODUCTION

### 2

Primary Album released after 1990: *The Shadows Live At The Liverpool Empire*; from See For Miles in 2001 as part of a 2CD set, first legitimate release, see on #93 in the main text.

### 3

Compilation Albums to 1990:

Polydor made an early concession to the Compact Disc format by releasing *Compact Shadows* in 1984 (see on #26 for the range of tracks provided). Otherwise<sup>6</sup>, it was left to Pickwick to pick up some hitherto undigitised material in a set of three discs, whose content turned out to be far superior to their physical composition (see on #62, *A Special Collection*).

So, by 1990, the year of *Reflection*, Polydor had put out ten Shadows' Albums on CD, plus one compilation; licensee Pickwick had issued three compilation-Albums. By this same year EMI UK (after a slow start) and licensees likewise had made fourteen issues available<sup>7</sup> — drawing of course on a much more extensive catalogue.

### 4

Compilation Albums, 1991 to present.

The years 1991/92 mark the final demise of the LP as a medium for Shadows' Polydor material<sup>8</sup>, as for much else: in 1991 Polydor issued *Themes And Dreams* in both LP and CD format, while Reader's Digest marketed its mammoth *The Shadows Collection* as an 8LP or 6CD set; in 1992 Polydor/ Polytel offered *The Shadows: Complete* as either 3LP or 3CD.

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<sup>6</sup> There was also the hybrid (EMI + Polydor tracks) "sampler", *Relaxing With The Shadows*, from Reader's Digest (1990, see #61).

<sup>7</sup> Disappointingly, all save four were compilations. Even more disappointingly, EMI only stirred itself to issue one primary Album (*String Of Hits*, a vinyl best-seller of course), the other three being farmed out (see *CD Guide* 40, under "1990").

<sup>8</sup> The writing was already on the wall with the release by Pickwick of *The Shadows Collection* and *Diamonds* on LP and CD (1989/90), but *Dancing In The Dark* on CD only (1991; 1990 in CD Box Set).

## INTRODUCTION

Categories of music recorded by The Shadows during their association with Polydor are discussed in some detail in the next section of this Introduction. Examined here in broad terms is the content of each and every Album issued between 1991 and the present. Compilations were made up of:

### A/1

Chart-related cover versions exclusively (a very clear majority):

- #65 *Themes And Dreams* Polydor 1991
- #66 *The Shadows Collection* (EMI, + 45 Polydor tracks) Reader's Digest 1991
- #71 *Shadows In The Night* Polydor 1993
- #73 *Dreamtime* Spectrum 1993
- #74 *The Shadows* PolyGram Special Products for Avon Cosmetics 1993
- #88 *50 Golden Greats* (EMI, + 6 Polydor tracks) EMI 2000

### A/2

"Self-covers", drawing on the remakes of the classic hits on *The Shadows At Their Very Best* (#56):

- #92 *The Hit Sound Of The Shadows* (18 of the 20 tracks of *Very Best*, plus Polydor remake of RIDERS IN THE SKY; and "oldie" THE THIRD MAN) Universal/ Connoisseur 2001

### A/3

Chart-related covers + "self-covers" + original group compositions:

- #70 *The Shadows: Complete* [includes all 20 of *Very Best*] Polydor/ Polytel 1992

### A/4

Original group-compositions exclusively:

- #79 *Shadstrax* See For Miles 1998

There are also joint collections, made up of tracks by Hank Marvin and tracks by The Shadows. Categories of Shadows material therein:

### B/1

Cover versions (x 6):

- #78 *Hank Marvin And The Shadows Play The Music Of Andrew Lloyd Webber And Tim Rice*, PolyGram TV 1997

### B/2

Cover versions (x 5) + "self-covers" (x 11):

- #76 *The Best Of Hank Marvin And The Shadows* PolyGram TV 1994

Cover versions (x 6) + "self-covers" (x 20):

- #80 *The Very Best Of Hank Marvin & The Shadows: The First 40 Years*, PolyGram TV 1998

## INTRODUCTION

### B/3

Cover versions + group originals:

#91 *Hank Marvin & The Shadows: The Singles Collection* 2 issues, Music Club and Crimson, both 2001

## II: OVERSEAS ALBUMS<sup>9</sup>

### 1

To 1990:

Nothing novel is on offer. Polydor material was strictly controlled, with no throwback to the earlier days of EMI, when weird and wonderful alternative versions could turn up, whether by accident or design, in overseas locations, and thence to record presses outwith the UK; or when personnel in EMI France, for example, could take it upon themselves to tamper in one way or another (but invariably for the worse) with the original sound-balance.

There were six compilations during this period, all but the last (CD/LP) in LP format:

#17	1982	<i>Space Hits</i>	Holland
#23	1983	<i>20 Golden Greats Vol. 2</i>	New Zealand
#33	1985	<i>More Rarities</i>	New Zealand
#34	1985	<i>Sounds Of Today</i> [2LP]	Australia
#47	1987	<i>The Shadows In The Eighties</i>	Australia
#48	1987	<i>Guitars In Love</i>	Holland

The 2LP *Sounds Of Today* scarcely counts: it is the UK *The Shadows Silver Album* (#19) with running-orders altered, see on #34. Of the rest, the three Australian issues blend EMI and Polydor material<sup>10</sup>; Polydor cover versions occupy two of these, but the *More Rarities* set has five group-composed B-sides, together with SHADOOGIE '83. The two Dutch Albums again offer covers in the main, raising only three group-originals between them.

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<sup>9</sup> On the evidence of the data accumulated in this book, the three primary LPs most widely distributed overseas were *Change Of Address*, *Hits Right Up Your Street* and *Moonlight Shadows*; two were confined to the UK: *Live At Abbey Road* [given away free with *Life In The Jungle*], and *The Silver Album* [mail-order].

<sup>10</sup> For Shadows' product in relation to EMI Australia ~ Polydor Australia, see Ian Kershaw, *SCOFA* 30 (1992) 9.

## INTRODUCTION

### 2

1991 to present, all CD. There are not many:

Chart cover versions:

#83 *The Ballads* PolyGram South Africa 1998

Chart covers + “self-covers” + THE THIRD MAN:

#84 *Master Series: The Shadows* PolyGram TV Austria etc. 1998

EMI and Polydor tracks together<sup>11</sup>:

Chart covers:

#75 *The Shadows Collection* (CD2 = New Zealand LP #23, q.v.)

#87 *The Shadows Complete* Australia 1999, includes 18 Polydor tracks

#90 *Golden Greats* Japan 2000, 6 Polydor tracks as on UK *50 Golden Greats* above



**Bristol 22 October 1990**  
**Photograph: David Hawley**

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<sup>11</sup> Also #94 *Kon-Tiki* Norway 2001, but only a single Polydor track, EQUINOXE (PART V), edited version. See also under #95 (ALBATROSS).



## INTRODUCTION



**Nottingham 1990**  
**Photographs: John Hank Humphrey**



## INTRODUCTION: II

### THE SHADOWS UNCOVERED

Over the Polydor years, fresh compositions by one or more group-members continued to appear, on both Singles and Albums. However, they were now very much in the minority: on some Albums there were barely any, or none at all, while the A-sides of all Singles prior to PULASKI in October 1987 were derivative.

In other words, The Shadows' Polydor output was largely based on the compositions of others, and by far the greater proportion of these was made up (almost uninterruptedly between 1986 and 1990) of numbers which had performed well (usually in the recent past<sup>12</sup>) in the popular music charts of the UK or USA or both. Such numbers came to be earmarked by means of Polydor-commissioned market research and submitted to the group for recording in a predominantly or exclusively "hits" package — first explicitly and comprehensively on the back cover of *Moonlight Shadows*: "Over 60 minutes of The Shadows' unique interpretations of classic tracks". It is this body of material that is generally referred to under the blanket term "cover versions".

There are of course further categories of "cover" material: so-called "standards" likely to have been familiar to most listeners (THE THIRD MAN is an example); or numbers which, though previously recorded, may not have been immediately familiar, if at all (as INDIGO or HELLO MR W.A.M. or BILITIS); or, stretching the definition somewhat, material which may not actually have been made public, but was submitted to the group in Demo form or came to their attention by some other route (as RIDERS OF THE RANGE or LIVERPOOL DAYS or GUARDIAN ANGEL).

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<sup>12</sup> The 1989 RIGHT HERE WAITING, on the 1990 Album *Reflection*, can serve as an example of an up-to-date cover. But, as the tables below will make clear, covers can go much further back, taking in classic numbers such as the 1962 TELSTAR (on the 1981 *Hits Right Up Your Street*). Sometimes *remakes* of classic numbers will have played a part in track-selection, for instance behind SOMETHING'S GOTTEN HOLD OF MY HEART on *Reflection* lies the Marc Almond/ Gene Pitney chart-topper of 1989 rather than the Top Five Pitney version of 1967. Details of these will be found in the surveys presented in the main text.



## INTRODUCTION

Another broad class of “cover” can be distinguished, which, though stemming from an assortment of composers (including group-members), replicates numbers previously recorded by The Shadows themselves, i.e. “self-covers” such as SHADOOGIE ('83) on *The Shadows' Silver Album* of 1983.

The following two tables give a breakdown for nine Albums issued between 1980 and 1990. Three are excluded for present purposes: (i) *Live At Abbey Road*: not of course a typical Album, it was made up partly of previously released Polydor numbers; (ii) *The Silver Album*: this was a mixture of old and new material, but all save one (SHADOOGIE '83) of the fresh numbers turned up on XXV, which is used for the survey below; (iii) *The Shadows At Their Very Best*: an Album of “self-covers” (see above), which are only of incidental concern in what follows.

In the first table, column 1 gives Album title, column 2 total number of tracks on the Album, column 3 total of chart-related covers, column 4 total of other derivative tracks, column 5 group originals:

<i>Change Of Address</i>	12	6	2	4
<i>Hits Right Up Your Street</i>	16	11	1	4
<i>Life In The Jungle</i>	12	4	3	5
<i>XXV</i>	11	9	2	0
<i>Guardian Angel</i>	11	1	6	4
<i>Moonlight Shadows</i>	12 <sup>13</sup>	12	0	0
<i>Simply ... Shadows</i>	16	14	1	1
<i>Steppin' To The Shadows</i>	16	12	1	3
<i>Reflection</i>	14 (+ 2) <sup>14</sup>	13	1	0
TOTALS	120 (+ 2)	82	17	21

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<sup>13</sup> Actually sixteen tracks: but four had been released on previous Albums.

<sup>14</sup> These are the two “self-covers” not examined here: RIDERS IN THE SKY '90 (which could of course be construed as a “chart-cover”!) and the concoction SHADOWMIX.

## INTRODUCTION

In this second table the eighty two chart covers identified above are sorted by decade (but recent *remakes* take precedence over originals, see above):

		50s	60s	70s	80s
<i>Change Of Address</i>	6	0	2	4	0
<i>Hits Right Up Your Street</i>	11	0	2	3	6
<i>Life In The Jungle</i>	4	3	0	0	1
<i>XXV</i>	9	0	4	1	4
<i>Guardian Angel</i>	1	0	0	1	0
<i>Moonlight Shadows</i>	12	0	2	1	9
<i>Simply ... Shadows</i>	14	0	0	0	14
<i>Steppin' To The Shadows</i>	12	0	0	0	12
<i>Reflection</i>	13	0	0	0	13
TOTALS	82	3	10	10	59

The real “turning-point” in the approach to Album-making comes with the release of *Moonlight Shadows* in 1986: from then on the chart-related cover version from the 1980s is the single most important element in an Album’s makeup — in fact the element chiefly responsible beyond any reasonable doubt for The Shadows’ continued chart success; and maybe also for their continued functioning as a group.

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Nobody with any interest in The Shadows’ later recording career could be unaware of the volume of adverse criticism levelled at them for this heavy reliance on chart-orientated cover versions. Yet this contentious issue, with which successive interviewers in the 1990s have tenaciously confronted group members, has been given far more emphasis than it warrants. Everything I have read or heard suggests to me that Rob Bradford’s judgement<sup>15</sup> is pretty representative of the general feeling.

He singles out as the prime offenders *Simply ... Shadows* and *Steppin' To The Shadows*, together with *Moonlight Shadows* (not quite as guilty). Consequently, this dense concentration of allegedly throwaway or dispensable tracks stems from a four-year span of the group’s eleven year

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<sup>15</sup> In *Pipeline* 43 (1999) 38–39.

## INTRODUCTION

association with Polydor — and one of those four years was a sabbatical anyway! Put another way, if The Shadows had taken a more extended break and these three Albums had never seen the light of day, there would not have been, on any reasonable assessment, that much to argue (or complain) about.

Rob is more specific still: from this trio he would reckon with “thirty or so tracks” which “could be filed under ‘Professional, skilful but ultimately forgettable’”. The picture I paint of this Bottom Thirty is not quite so bleak, chiefly I suspect because I do not share Rob’s loathing (his term) of what amounts to a pretty representative cross-section of mainstream 80’s pop music<sup>16</sup> — any more than I share the opinion that the group originals are of a uniformly high standard. No, some are better than others, just as there are good 80s covers and bad 80s covers (or covers which are good in one respect but bad in another). At the very least, they deserve to be given a hearing, rather than to be consigned, collectively and unceremoniously, to the scrap-heap.

As indicated earlier, individual group members have been prompted by various interviewers to comment (invariably and inevitably in highly general terms) on the beleaguered “cover versions”. The most notable I have come across are:

- Hank Marvin

*Pipeline* 20 (1993) 14; *Record Collector* No. 171 (November 1993 ) 97/ 99; *SCOFA* 35 (1996) 4; *Shadsfax* 25 [1999] 4

- Bruce Welch

*SCOFA* 31 (1993) 2 & 7

- Brian Bennett

*Pipeline* 25 (1994/95) 32–33

- Alan Jones

*SCOFA* 34 (1995) 4

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<sup>16</sup> Six specimens of “contemporary chart slush” on *Moonlight*; almost all the eligible tracks on *Simply*, styled “contemporary chart fodder”; eleven on *Steppin’*, similarly judged. On this reckoning, the prospect of a “Stand Alone Factor” for any of these derivative numbers is ruled out before a note is played (or a synthesiser control activated).

## INTRODUCTION

There is little among the defensive responses that could — or indeed should — influence any evaluation of the covers, which have to be taken one by one on their merits. In the wise words of the historian A J P Taylor, “Men must be judged by what they do, not by what they say afterwards”. But there is one point worth pursuing, adduced with evident approval by Rob Bradford in the article discussed above. This is an argument from arrangers Brian Bennett and Cliff Hall to the effect that, since they were pressed by Polydor to stick closely to the originals, “they might just as well have obtained the original backing tracks and simply replaced the vocals with Hank’s lead guitar”.<sup>17</sup>

We are dealing here not with a fact, but with a judgement, on a par with such comments as “It was really a demo album” (Brian Bennett of *Tasty*). It is one I view with some scepticism, given the repeated and emphatic insistence that a great deal of effort was put into the Albums in question.<sup>18</sup> And on this estimate what exactly are we to understand by the “special arrangements” attributed to Cliff Hall on record sleeves right up to 1990? In point of fact, there are plenty of counter examples to indicate that the group did *not* stick scrupulously to the originals, but did strive in various ways and to varying degrees to provide a distinctive product — to wit, 80s-Shadows instrumental interpretations of primarily high profile 80s-style vocal material.

More importantly, this apparently all-inclusive “might as well” argument undervalues what The Shadows did achieve in the Polydor years. To take a couple of examples from their very last Album, *EYE OF THE TIGER* and *CROCKETT’S THEME* easily equal and in some respects surpass their models in terms of sonority, atmosphere and sheer clout.

It can work both ways of course (this book does not set out to supply a totally clean bill of health by any means). *ALWAYS ON MY MIND*, for instance, is well served by the gloriously ringing lead guitar but let down very badly indeed by the pedestrian accompaniment, which sometimes resembles but does not begin to match the dazzling and adventurous version of The Pet Shop Boys (see on #59) .....

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<sup>17</sup> Compare Hank Marvin’s remarks in the liner notes to the 1998 CD *Guardian Angel ... Plus*.

<sup>18</sup> See in particular Brian Bennett in *Pipeline* 25 (1994/95) 36: “... we don’t just knock the albums out. We spend a lot of time on them ...” and so on. In similar vein, and more tellingly still, the liner notes to the 1998 CD *Shadstrax*: “A lot of time, care, effort and *creativity* would go into arrangements ... You could still be *creative* within that framework” (*italics mine*).

## INTRODUCTION

The pivotal Shadows' Album of the 1980s was *Guardian Angel*. Here was a set with only one chart-related cover (and a pretty remote one at that); it sold abysmally by normal standards, in the region of 50,000 copies. "Thereafter it was back to recording albums of cover versions or risk losing their Polydor contract" (sleeve-notes to 1998 CD *Shadstrax*). I would not quarrel with this picture, except to say that it is only a partial picture, and not simply because the earlier *Change Of Address* and *Life In The Jungle*, which shifted significantly more copies, cannot reasonably be described as "cover Albums".

In fact, it is certain that the poor sales figures for *Guardian Angel* did not stem solely from its "purist" content. In the first place, as Jim Nugent has astutely pointed out<sup>19</sup>, if the group had any enthusiasm for this Album, it did not make itself apparent in any of the numerous 1984 concert appearances. "Failure? I wonder how that happened?", as Jim puts it with his customary incisiveness.

A second contributory factor — and an even more telling one — is a point I have heard personally from so many that its validity can scarcely be doubted. Put quite simply, the group's fan-base of long standing began to contract markedly at around the time of *Life In The Jungle / XXV* or in some cases a bit later — not necessarily in the sense that people lost interest completely in The Shadows, but rather in the sense that, as one fan put it to me, they "suspended active interest in their current output": i.e., stopped buying their records!

One reason for this is that the group had long ceased to sound like a 60's band, and had already in the later part of the 70s, both in the studio and on stage, begun to reflect current trends by imbuing their music with denser textures and a synthesised backdrop.

It comes as no surprise then to find that in the 80s a significant proportion of their long-term supporters became increasingly disillusioned and even felt let down by their idols, who were felt somehow to have turned their backs on what was perceived as their "proper" sound — the vivid, sharply focused, atmospheric, less "processed" sound produced by the (seemingly) uncomplicated setup of guitars and drums: a million miles removed from the upstart synth-dominated productions of a brasher and more technologically orientated age.

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<sup>19</sup> In *Pipeline* 44 (1999) 57.

## INTRODUCTION

Stylistically, *Guardian Angel* did go further along this path than previous Polydor Albums (though not that much further in a number of respects), and I myself knew committed Shadows' fans who at the time of its release would not give it the time of day. When Rob Bradford says (in the sleeve-notes referred to above) "Shadows' fans loved it", he seems to imply its immediate and enthusiastic acceptance, which is I believe (and as the sales figures confirm) quite mistaken. Indeed, here is what Rob himself had to say about *Guardian Angel* one year after its release:

The sound of the album is totally different to their recent LPs. Hank's lead guitar work is not always prominent, giving way to a wall of keyboard and synthesiser sound. Brian's drumming at times verges on the monotonous (almost like a disco drum machine!) and the whole album seems to have been recorded in Echo Canyon.

This is somewhat overstated, I think, but it corresponded broadly to the perception of many at the time: in fact, with the dramatic revival of interest in the 1990s once the group was no more, fans were often hunting around not just for the very elusive CD but even for the original LP!

For the group and for Polydor, both of whom were in the business of selling records, the subsequent move to wholly or predominantly chart-based cover Albums was natural and, as events showed, wholly justified. For Shadows fans, whose numbers were already dwindling, it was not good news, not just because The Shadows were not doing what they used to do, but because, not to put too fine a point on it, they were felt to be operating in strictly "alien" territory.

In fact, I am quite sure that there is a sociological aspect to the question. Music for most listeners requires a period of habituation or exposure — we are all familiar with the process of something "growing on" us; we can sometimes be surprised at what we end up liking, or even admiring, after a lukewarm initial impression. At the same time, musical likes and dislikes tend to be developed in the formative years of teens and early 20s. By the 1980s family and other commitments made it quite impracticable for perhaps the majority of the devoted Shadows fans of the 1960s to pay much attention (supposing there was the inclination) to new generation music.

Moving back in conclusion to the question of the chart performance of Shadows' Albums over the years 1980 to 1990, the earlier *Change Of Address*, *Life In The Jungle* + freebie and *XXV* performed sufficiently well to warrant the assumption that traditional Shadows fans contributed

## INTRODUCTION

significantly to their commercial success, though a gradual decline in support is perceptible. *Hits Right Up Your Street*, as a “cover” Album first and foremost, bucks the trend, not so much by virtue of its peak position as of its much longer spell as a steady seller (sixteen weeks as opposed to a straight three sixes for the above!). Clearly it was not just or even predominantly hardline Shadows fans operating here.

After *Guardian Angel* we are back with a straight run of essentially cover material (including “self-covers”), carrying on the *Street* tradition; five Albums in the Top Twenty, three of them in particular enjoying long spells in the charts. The highest achiever in terms of peak position was the last, *Reflection*, at Number Five — perhaps pulling in more Shadows fans after the incorporation of half a dozen remakes of 60s/70s material.

## INTRODUCTION



**Nottingham 1990**  
**Photographs: John Hank Humphrey**





## INTRODUCTION: III

### SHADOWS PERSONNEL

In the 1980s “The Shadows” were strictly speaking a three-man band comprising Hank Marvin, Bruce Welch and Brian Bennett, with others brought in for live appearances and recording as and when, the “others” for the most part being Cliff Hall and Alan Jones.<sup>20</sup> In the latter category, the following divergencies were specified:

**1**

For the 1980 *Change Of Address* Album and associated Singles (#1–3) add Dave Lawson<sup>21</sup> on synthesisers where apposite (Cliff Hall on piano and Fender Rhodes).

**2**

*The Silver Album* (#19): A WHITER SHADE OF PALE has Alan Hawkshaw on keyboards.

**3**

XXV (#21): THE MODERN WAY Harry Bogdanovs on keyboards; LIVERPOOL DAYS Tony Catchpole on keyboards, with vocal support from Tony Rivers.

**4**

*Guardian Angel* (#27): backing vocals from Tony Rivers on GUARDIAN ANGEL, CAN’T PLAY YOUR GAME, ON A NIGHT LIKE THIS.

**5**

*Moonlight Shadows*, the twelve fresh tracks (#36): Paul Westwood not Alan Jones on bass guitar.

**6**

*Simply ... Shadows* (#44): on THEMES FROM EASTENDERS ..., Mark Griffiths on bass guitar.

**7**

*The Shadows At Their Very Best* (#56) and *Reflection* (#59) entire: Mark Griffiths on bass guitar.

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<sup>20</sup> See Alan Jones in *SCOFA* 35 (1996) 16 for the basic setup.

<sup>21</sup> For an indication of his earlier involvement in recordings see *The Shadows At EMI*, #185 (p. 360), #188 (p.367), #192 (pp. 370–371).

## INTRODUCTION



**Nottingham 1990**  
**Photograph: John Hank Humphrey**

## INTRODUCTION



**Nottingham 1990**  
**Photograph: John Hank Humphrey**



## INTRODUCTION

# INTRODUCTION: IV

## ARRANGEMENT AND PRODUCTION

All primary releases were described as “Arranged and produced by The Shadows”, with these exceptions:

- Arranged by The Shadows; produced by Bruce Welch

#18 Single DIAMONDS / ELEVENIS

#19 *The Shadows’ Silver Album*, all new tracks (cf. #22 [a-side], #36 [two tracks]) ~ #21 Album XXV entire

- Produced by Stuart Coleman

#24 A-Single ON A NIGHT LIKE THIS (also featured on Album #27)

- Remixed by Murray Munro

DANCING IN THE DARK, 7" version (#37 + #91!), 12" version (#38)



Usk 27 September 1990  
Photograph: David Hawley

## INTRODUCTION



**Sheffield 1990**  
**Photograph: John Hank Humphrey**



## INTRODUCTION



**Nottingham 1990**  
**Photograph: John Hank Humphrey**

## INTRODUCTION

# INTRODUCTION: V

## UK LABELS AND PICTURE SLEEVES

The following Singles were released with both red and silver labels:

- #9 IMAGINE: WOMAN
- #12 TREAT ME NICE
- #18 DIAMONDS
- #22 GOING HOME
- #24 ON A NIGHT LIKE THIS



**IMAGINE: WOMAN, Silver Label**

Picture covers were produced for all but four, which have the standard red/ black / white soft paper covers:

- #3 MOZART FORTE
- #6 THE THIRD MAN
- #7 TELSTAR
- #9 IMAGINE: WOMAN

## INTRODUCTION

The study of labels, sleeves and so on is a highly specialised one; some work remains to be done, or at least made public. The above represents the barest bones. However, as an example (Les Woosey adds), it is known that many of the picture covers were printed on harder card and/ or soft paper.



**Usk 29 September 1990**  
**Photograph: David Hawley**



## INTRODUCTION



**Croydon 18 October 1990**  
**Photograph: David Hawley**