

## ANNUAL SURVEYS, 1980–PRESENT

### INGREDIENTS AND LAYOUT

There are entries for vinyl and CD releases as appropriate for the years 1980 through to 2002 (though 1988 and 1995 are both empty years); at the close there is an entry for the solitary DVD released in 2000. No account is taken of bootlegs/ counterfeit recordings.

Each issue is fronted by a **boxed area** specifying month and year of release, main entry reference number (#) in **bold**, format (Single/ LP, CD Single/ CD Album), label + catalogue number, full title(s). All *overseas* releases for a given year are recorded *without* month (these very often could not be ascertained<sup>1</sup>, and in most cases probably never will be), and are located together *after* the run of UK releases. Here is an example of the basic scheme:

September 1980 <b>#3</b> • Single, Polydor POSP 187 ~ 2059 286 <sup>2</sup> : MOZART FORTE / MIDNIGHT CREEPIN'
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Under each of the numbered entries, any or all of the following data are provided as appropriate:

- **Track-Listing / Composers**

Christian names of composers are provided throughout; attribution/ spelling errors in individual releases have been tacitly corrected. The symbol // is used to mark the dividing line between A- and B-sides of LPs.

- **Vocal Tracks**

An indication of the presence or otherwise on Albums of vocal tracks (rare in the Polydor era).

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<sup>1</sup> All the UK months of release bar one are within the discographer's grasp. I have gone to some trouble to provide accurate information (using my own records of CD purchases over the years) among sometimes conflicting data in the main reference works.

<sup>2</sup> This latter is the international number.

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- **UK Chart Performance**

Summary information on date of first chart entry, highest position attained, and number of weeks spent on chart.

- **Poll Placings**

(a) Top Twenty rankings relating to Polydor material from two polls conducted by *SCOFA* in the years 1985 and 1992.

(b) Top Twenty rankings for two categories in the *Shadsfax* Poll for 2001 (see Preface): “Best Cover” and “Best Intro 1970–1990”.

Entries will be found under Albums, not under the Singles sourced from Albums.

- **Distribution**

The spread of a given release worldwide by country, whether issued in the year of UK release or later.

- **Overseas Variations**

[Under UK Singles entries]

UK A-/B-sides differently combined, or UK Album tracks used, on overseas Singles.

- **Associated Singles**

[Under UK Albums entries]

Singles tracks (UK/ overseas) sourced from the UK Albums.

- **CD Issues**

of the early vinyl-only Albums.

- **First Appearance On CD**

of all tracks appearing initially on vinyl only.

- **Stage Performances**

An indication of the relevant numbers performed on stage between the years 1980–1990, based chiefly on the data accumulated by George Geddes in *SCOFA* 24 (1990) 9–12. — Abbreviation used here: George Geddes *On Stage* + page number(s).

There follows extended track analysis and, for Albums, overall assessment; or, for derivative releases, general product descriptions.

Finally, all primary Albums are provided with information on the originals of cover versions: the catalogue number and release date of the relevant Single (nearly always a UK, only rarely a USA Single, or an Album track), and a CD source (chosen on grounds of availability and sound quality wherever practicable).

1980

August 1980

#1

• Single, Polydor POSP 148 ~ 2059 269:  
EQUINOXE (PART V) [Edit<sup>3</sup>] / FENDER BENDER



**Composers**

Side A: Jean-Michel Jarre

Side B: Bruce Welch / Brian Bennett / Hank Marvin

**UK Chart Performance**

Date of first chart entry: 23 August 1980

Highest position in chart: 50

Weeks in chart: 3

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<sup>3</sup> See *CD Guide* 276.

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### Distribution

UK, and Australia, France, Germany, Ireland, New Zealand, Scandinavia, Spain

### Overseas Variations

#4 INDIGO / FENDER BENDER  
#10 EQUINOXE (PART V) [Edit] / ALBATROSS

### First Appearance On CD

Side A: *Guardian Angel ... Plus* (UK 1998) 19 (#81)  
Side B: *The Shadows Collection* (UK 1989) 11 (#57)



### Detail from Back Cover: uniquely, a date/ venue guide to the Shads tour (October/ November 1980)

On this, their debut Polydor Single<sup>4</sup>, The Shadows carried on with the familiar practice of combining an outside-sourced A-side with a group original on the flipside.<sup>5</sup> For the leading number they turned for inspiration to Jean-Michel Jarre's EQUINOXE (PART V): his suites *Oxygène*<sup>6</sup> and *Equinoxe* had by this time established him as Europe's foremost exponent

<sup>4</sup> On the circumstances surrounding change of label there is a lucid account from Brian Goode in *Shadsfax* 28 [2000] 16.

<sup>5</sup> Viz., an unbroken run of six Singles from August 1978 (LOVE DELUXE / SWEET SATURDAY NIGHT) through to July 1980 (HEART OF GLASS / RETURN TO THE ALAMO, last EMI Single).

<sup>6</sup> OXYGÈNE (PART IV) was to be visited by Hank Marvin on his Album *Heartbeat* (UK No. 17, 1993), see on #2 below.

## THE SHADOWS AT POLYDOR

of electronic music. Jarre and Hank Marvin would visit the UK Singles charts together in 1989 when they collaborated on 'London Kid' (Polydor PO 32; peaked at No. 52).<sup>7</sup>

This was an edited version: over 50 seconds shorter than the Album version examined under #2 below (4m 26s<sup>8</sup> from 5m 18s). The chief modification is to be found in the trimming of the most pronounced “electronic” sequence during the second minute<sup>9</sup> — a reduction of close on 50%; also, Bruce Welch’s later rhythm guitar break is halved (the reversion to the main theme seems just a bit too abrupt).

The very different FENDER BENDER proved a worthy companion-piece — a mean-sounding boogie enlivened by a slick piano accompaniment and a cleverly structured outro featuring Brian Bennett in APACHE mode set against a sequence of gently strummed chords from Bruce Welch. “Stylistically it was similar to the playing of Jerry Reed. So similar, in fact, that the track was originally going to be called ‘Jerry Reed’!” remarks Rob Bradford, sleevenotes to 1998 CD *Shadstrax*.

September 1980

### #2

• LP, Polydor Deluxe 2442 179:  
*Change Of Address*

#### Track Listing / Composers

- 1 MOZART FORTE  
W A Mozart, arr. Bruce Welch / Brian Bennett / Hank Marvin
- 2 MIDNIGHT CREEPIN’  
Bruce Welch / Brian Bennett / Hank Marvin
- 3 CHANGE OF ADDRESS  
Bruce Welch / Brian Bennett / Hank Marvin
- 4 JUST THE WAY YOU ARE  
Billy Joel

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<sup>7</sup> Also — and with greater success — on the Album *Revolutions* (UK No. 2, 1988). A further Album, *Jarre Live*, featured Hank on ‘London Kid’ and ‘Rendez-vous IV’ (UK No. 16, 1989).

<sup>8</sup> All three CD releases (see Index of Titles) clock in at 4m 19s (shorter fade).

<sup>9</sup> See on #2 below.

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- 5 INDIGO  
Dieter Geike / Michael Topolov
- 6 ARTY'S PARTY  
Bruce Welch / Brian Bennett / Hank Marvin //
- 7 OUTDIGO  
Bruce Welch / Brian Bennett / Hank Marvin
- 8 HELLO MR W.A.M.  
W A Mozart, arr. Giorgio Moroder
- 9 TEMPTATION  
Nacio Herb Brown / Arthur Freed
- 10 ALBATROSS  
Peter Green
- 11 IF YOU LEAVE ME NOW  
Peter Cetera
- 12 EQUINOXE (PART V) [Full Version<sup>10</sup>]  
Jean-Michel Jarre

### Vocal Tracks

None

### UK Chart Performance

Date of first chart entry: 13 September 1980  
Highest position in chart: 17  
Weeks in chart: 6

### Top 20 Placing, *SCOFA* Poll (Polydor +) 1985

### Top 20 Placing, *SCOFA* Poll (Polydor) 1992

No. 1 EQUINOXE (PART V)

### Top 20 Placing, Best Cover, *Shadsfax* Poll (Polydor +) 2001

No. 6 EQUINOXE (PART V)

### Top 20 Placing, Best Intro 1970–1990, *Shadsfax* Poll (Polydor +) 2001

No. 2 EQUINOXE (PART V)

No. 13 MOZART FORTE

### Distribution

UK (with budget reissue, see #20), and Australia, France, Germany, Greece, Holland (x 2), Italy, Japan, New Zealand, Norway, Spain, Sweden, Yugoslavia

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<sup>10</sup> See under #1 above, and also *CD Guide* 276.

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### Associated Singles

#### *A-side*

MOZART FORTE	#3, #5
INDIGO	#4
EQUINOXE (PART V)	#1, #10
[but edit, see under #1]	

#### *B-side*

MIDNIGHT CREEPIN'	#3
CHANGE OF ADDRESS	#43
ARTY'S PARTY	#55
OUTDIGO	#45
TEMPTATION	#5
ALBATROSS	#10

### CD Issue

See under #67 below

### First Appearance On CD

- *Compact Shadows* (UK 1984, #26)  
MOZART FORTE (track 9), HELLO MR W.A.M. (12), IF YOU LEAVE ME NOW (10), EQUINOXE (PART V) (1)
- *Guitars In Love* (Holland 1987, #48)  
CHANGE OF ADDRESS (track 13), JUST THE WAY YOU ARE (11), ALBATROSS (4)
- *The Shadows Collection* (UK 1989, #57)  
MIDNIGHT CREEPIN' (track 3), TEMPTATION (12)
- CD Single SHADOWMIX (UK 1989, #55)  
ARTY'S PARTY (track 2)
- *Dancing In The Dark* (UK 1990/91, #62 + #64)  
OUTDIGO (track 11)
- *Change Of Address* (UK 1992, #67)  
INDIGO (track 5)

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### Stage Performances

On the basis of the data assembled by George Geddes, *On Stage* pp. 7–11:

- Their Autumn 1980 UK / European<sup>11</sup> tour took in MOZART FORTE, MIDNIGHT CREEPIN', CHANGE OF ADDRESS, ARTY'S PARTY, TEMPTATION, ALBATROSS, EQUINOXE (PART V).
- Of these the most enduring proved to be the last, regularly performed throughout the decade<sup>12</sup>; also: ARTY'S PARTY recurred in 1982/83/87, TEMPTATION in 1981/82/83/84, ALBATROSS in 1982.

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At the time that this, the first Polydor LP, hit the shops, the final EMI non-compilation LP, *String Of Hits*, was still a relatively recent memory: though released in August 1979, it actually made No. 1 in March 1980.<sup>13</sup> For *String Of Hits* the three principal members of the group composed only SONG FOR DUKE, a piece which reportedly started life with the working title of THE NORWEGIANS<sup>14</sup>, but was renamed to replace a further derivative number, BLACK IS BLACK, at the last moment, as a tribute to the recently deceased John Wayne<sup>15</sup>. To all intents and purposes however, the Album was true to its name, offering “cover” material with a broad appeal.

The emphasis on *Change Of Address* was different. On offer this time were four brand-new, original and varied compositions, all from the trio Marvin Welch & Bennett:

- **MIDNIGHT CREEPIN'**, “a slinky stalker of a number” in Rob Bradford’s words<sup>16</sup>, with Hank’s fluent lead set off by a distinctive bassline from Alan Jones.
- The elegant **CHANGE OF ADDRESS**, its general ambience reminiscent of ALBATROSS (below), perhaps evoking an image of a tranquil, untroubled transition to pastures new?
- **ARTY’S PARTY**, one of those infectious toe-tappers at which The Shadows excelled, and funky with it!

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<sup>11</sup> Cf. Tony Hoffman in *Shadsfax* 3 (1996) 22, on the set put on by The Shadows at The Mogador, Paris.

<sup>12</sup> Also in 1990: see the reports in *SCOFA* 25 (1990) 4 and 26 (1991) 14–15.

<sup>13</sup> See *The Shadows At EMI* 361 for a sketch of its progress.

<sup>14</sup> *Shadsfax* 31 [2001] 8–9.

<sup>15</sup> *The Shadows At EMI* 370, note 1.

<sup>16</sup> Sleeve notes to 1998 CD *Shadstrax*.



## THE SHADOWS AT POLYDOR

- **OUTDIGO**, an up-tempo, and loose, variation on the German-sourced **INDIGO** (below), conjuring up an entirely different mood, quite at variance with its introspective prototype. The musical content is definitely superior to the word-play! Hanks's flowing lead is effectively complemented by a lively rockabilly piano accompaniment from Cliff Hall.

To turn to **INDIGO** next: this instrumental was recorded by the German group Blonker in 1977, when it attracted a lot of air-play. As its title suggests, it is a moody piece, performed with a full, resonant soundstage. The Shadows' version is rather less emotionally charged — drier in texture with a less full-bodied sound overall.

Many instrumental groups in the 1960s seized upon familiar classical compositions, as often as not vulgarising them by giving them a raucous edge. Not so The Shadows, who had seldom dipped into this bottomless pool. Under Norrie Paramor's watchful gaze they issued a supremely controlled and tuneful version of Franz Liszt's A SIGH<sup>17</sup> on the 1966 Album *Shadow Music*. On the 1979 *String Of Hits* they included an elegant rendition of a more recent "classic", a movement from Rodrigo's famous 'Concerto de Aranjuez'. Virtuoso classical guitarist John Williams had had an Album in the Top Twenty with this Concerto in 1976, and was enjoying success (in addition to his 'Cavatina' Single in 1979 alongside The Shadows' THEME FROM THE DEER HUNTER) as a member of the classical/jazz/rock fusion group Sky, with a hit Single (derived from Bach) and a hit Album (their second) earlier in 1980. The Shadows for their part turned their attention to the sublime compositions of Wolfgang Amadeus Mozart (one of them to serve as an A-Single, see #3), though in both cases there were notable forerunners, one recent, one not so recent:

**HELLO MR W.A.M.** was a reworking by synthesiser exponent (and composer) Giorgio Moroder, for the soundtrack (end-titles) of the 1980 movie 'American Gigolo'<sup>18</sup>, of Clarinet Concerto in A Major K. 622, 2nd Movement (Adagio). The Shadows' version is brilliantly executed: a beautiful, soothing melody, interrupted in mid-course by a dazzling up-tempo tour de force (this a Moroder importation!) — Mozart and beat-group perfectly united.

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<sup>17</sup> 'Un sospero', from his 1848 *Concert Studies*.

<sup>18</sup> The soundtrack Album had made the American Top Ten earlier in 1980, while Blondie's song from the film, 'Call Me', had been a chart-topper either side of the Atlantic.

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The other adaptation, **MOZART FORTE**, is a variation on MOZART FORTY, viz. the 1st Movement of Symphony No. 40 in G Minor, K. 550 (Allegro Molto). The Argentine bandleader Waldo de los Rios specialised in peppering up the classics<sup>19</sup>, working his way from the 1950s to the 1980s through Bach, Beethoven, Chopin and others; he had invested this stupendous creation with a guitar accompaniment and a lively rhythm section on his hit Single of 1971 (it reached No. 5).<sup>20</sup> The Shadows storm their way through this piece and make it their own.

A further instrumental success, and a bigger hit in the field of popular music, was Fleetwood Mac's first million-seller, **ALBATROSS**, a haunting and evocative guitar opus which derived much of its effect from a distant slide guitar and resounding cymbals. ALBATROSS enjoyed the distinction of soaring to Number One in January 1969 *and* to Number Two in June 1973. Comparisons are interesting. Although the basic arrangements are very similar, the lead guitar on The Shadows' version has a clinical sound, lacking the distinct "bloom" of the Peter Green original, while the accompaniment has a markedly "processed" character — a true product of the 1980s in fact. As an example of a Shadows' "soundscape" it is comprehensively outclassed by BERMUDA TRIANGLE (on the 1977 LP *Tasty*).

An instrumental of a far different kind provided *Change Of Address* with a rousing finale. Jean-Michel Jarre's *Equinoxe* Album hit No. 11 in the UK charts of 1979, going on to sell several million copies worldwide. (The sourced Single, **EQUINOXE (PART V)**, made less of an impact, peaking at No. 45). Nothing like the bewilderingly rich electronic tapestry of Jarre's original is reproduced by The Shadows.<sup>21</sup> It is transformed by them into a straightforward though blistering guitar intro with a rippling if relatively restrained keyboard accompaniment.<sup>22</sup> In fact, "EQUINOXE (PART V)" is something of a misnomer. Over the 5m 18s taken up by this track, themes from Parts VI and VII of this opus are also worked in, to fine effect.

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<sup>19</sup> Arrangement credited to Ellis Rich and Ben Kelsey.

<sup>20</sup> A 'Mozart Forty' was also offered by The Ventures on their 1972 LP *Joy (The Ventures Play The Classics)*.

<sup>21</sup> The closest approximation is to be found in the sequence from 2m 01s to 2m 53s: but this is pretty tame stuff by Jarre's standards.

<sup>22</sup> Much more adventurous, over a decade further on, is the approach on Hank Marvin's OXYGÈNE (PART IV) (see on #1 above), both in the lead guitar part and in the accompaniment.

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The remaining three tunes on *Change Of Address* are more familiar as vocals. All were outstanding commercial successes. I recall a well-informed record retailer in Edinburgh emphasising to me, when discussing this latest Shadows' Album, that for the casual buyer of instrumental LPs (of which he encountered a fair number), the presence of even two or three "well known hits" made all the difference — a point that Polydor was to take to its logical conclusion for much of The Shadows' association with the label.

The earliest of the three is **TEMPTATION**. The closest vocal counterpart to The Shadows' rendition (Bing Crosby's belongs to a different world<sup>23</sup>) was of course The Everly Brothers' no-holds-barred Number One Single of 1961. **TEMPTATION** provides a rare example of a studio remake by the group of a non-Single track. A stunning version had appeared on the 1964 LP *Dance With The Shadows*. The new take furnishes as good a contrast as any between the "old" and the "new", 1980s, Shadows' sound. A prominent feature of the 1960's cut was Bruce Welch's driving acoustic rhythm accompaniment, so skilfully executed that the music seemed to take on a momentum of its own. Energetic as the fresh version is, it possesses a more rigid and formalised structure, and is most certainly a product of the "synthetic" approach to music-making.

A second chart-topping vocal Single (this time on the other side of the Atlantic too) represented here in instrumental dress was Chicago's tuneful ballad **IF YOU LEAVE ME NOW** from 1976. The sound is warm and mellow, uninfluenced by the shrill, forced vocal delivery of the original.

Finally, a technically flawless but rather languid rendition of Billy Joel's romantic ballad (his first UK hit, in 1978), **JUST THE WAY YOU ARE** — the most familiar piece on his hugely popular Album (No. 2 in the USA) *The Stranger*. Here was a song destined to attract a host of cover versions — to become an MOR "standard" in fact. Joel stalled at No. 19 in the UK charts (he hit No. 3 in his native country); he was outdone here by Barry White (whose version peaked at No. 12) in the course of his run of fourteen hit Singles during the 1970s.

The Shadows, armed with a new recording contract, made no attempt to flood this sequel to the hugely successful *String Of Hits* with relatively recent material to which the record-buying public, whose chief interest was

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<sup>23</sup> A serene piece as conceived by Freed and Brown ("noted Hollywood contract-composers" in Jim Nugent's words), creators of the likes of 'All I Do Is Dream Of You', 'Singin' In The Rain' and 'You Were Meant For Me'.

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in vocals, could immediately relate — the Billy Joel and Chicago pieces alone come into that category. In fact, the best tracks are the reworkings of the instrumentals MOZART FORTE, INDIGO, HELLO MR W.A.M., EQUINOXE (PART V); together with the group originals, particularly MIDNIGHT CREEPIN' and OUTDIGO.

Although *Change Of Address* was reissued as a budget LP in 1983 (#20), Polydor did not put the Album out on CD until 1992 (#67), and then with the bare minimum of effort expended on documentation and even on artwork; their *Compact Shadows* of 1984 (#26) netted only four of the tracks, but Pickwick in three discs sold as a set in 1990 (see #62) scooped up as many as ten. Long since deleted, another, more considered, release of this fine Album would be most welcome to Shadows' fans.

### Originals Of Cover Versions

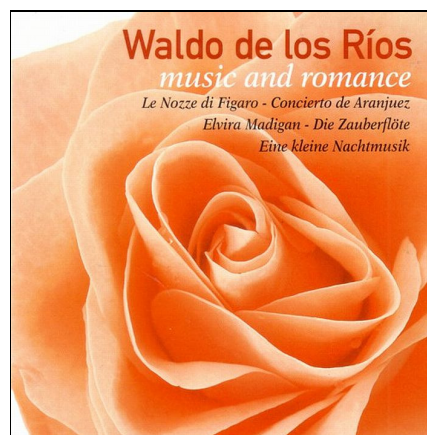
#### • MOZART FORTE

UK Single:

Waldo de los Rios,  
'Mozart Symphony No. 40  
in G Minor, First Movement',  
A & M AMS 836 (1971)

CD:

*Music And Romance*,  
Disky INS 857092,  
track 3 (1999)



#### • JUST THE WAY YOU ARE

UK Single:

Billy Joel, CBS 5872 (1978)

CD:

*The Ultimate Collection*, Columbia Sony TV98CD, Disc 1/1 (2000)

UK Single:

Barry White, 20th Century BTC 2380 (1978)

CD:

*The Collection*, Universal Music TV 834 790–2, track 5 (2000)

## THE SHADOWS AT POLYDOR

- **INDIGO**

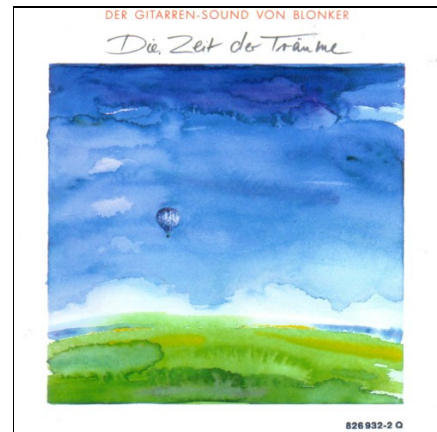
CD:

Blonker,

*Die Zeit der Träume*,

Mercury 826 932-2 Q,

track 9 (n.d.)



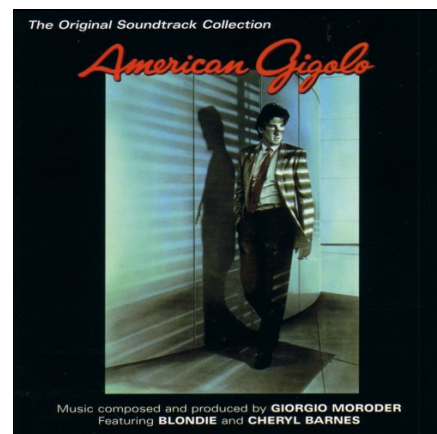
- **HELLO MR W.A.M.**

CD:

Soundtrack *American Gigolo*,

Spectrum 551 103-2,

track 4 (1999)



- **TEMPTATION**

UK Single:

The Everly Brothers, Warner Bros WB 42 (1961)

CD:

*The Definitive Everly Brothers*, WSM 0927 47304-2, Disc 1/24 (2002)

- **ALBATROSS**

UK Single:

Fleetwood Mac, Blue Horizon 57 3145 (1968); reissue CBS 8306 (1973)

CD:

*The Very Best Of Fleetwood Mac*, Warner Brothers 8122 73635 2, track 6 (2002)

## ANNUAL SURVEYS

### • IF YOU LEAVE ME NOW

UK Single:

Chicago, CBS 4603 (1976)

CD:

*The Chicago Story — The Complete Greatest Hits*,  
Rhino/WSM 8122 73630 2, track 1 (2002)

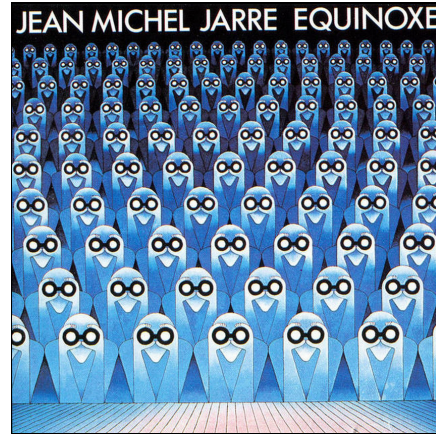
### • EQUINOXE (PART V)

UK Single:

Jean-Michel Jarre,  
Polydor POSP 20 (1979)

CD:

*Equinoxe*,  
Dreyfus 487376 2,  
track 5  
(and tracks 6/7, see analysis above)  
(1997)



September 1980

**#3**

- Single, Polydor POSP 187 ~ 2059 286:  
MOZART FORTE / MIDNIGHT CREEPIN'

### Composers

Side A: W A Mozart, arr. Bruce Welch / Brian Bennett / Hank Marvin

Side B: Bruce Welch / Brian Bennett / Hank Marvin

### Distribution

UK, and Holland, Spain

### Overseas Variation

#5 MOZART FORTE / TEMPTATION

### First Appearance On CD

Side A: *Compact Shadows* (UK 1984) 9 (#26)

Side B: *The Shadows Collection* (UK 1989) 3 (#57)

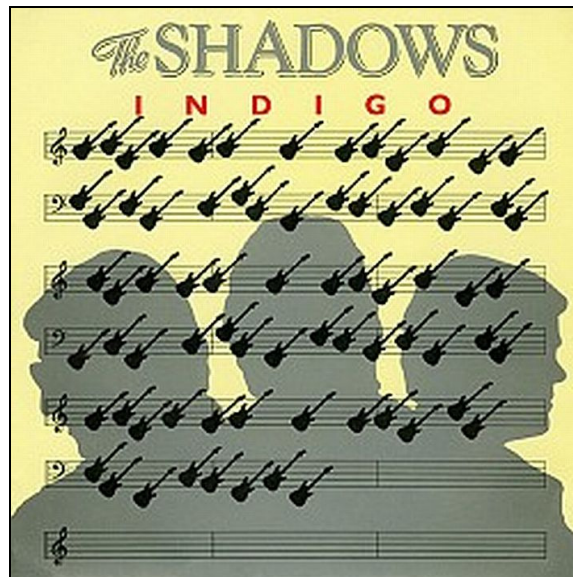
## THE SHADOWS AT POLYDOR

The first two tracks of the newly released LP *Change Of Address*, “issued to tie in with the group’s autumn tour” (Rob Bradford, *Record Collector* 124 (December 1989): *Singles 1973–89*, 78); both numbers were performed on stage, see on #2 above. MOZART FORTE was taken on board by Bruce Welch’s Shadows at Shadowmania 2001, see the report in *Shadsfax* 33 [2001] 13; it looks set to become a “regular”: id. 35 [2002] 18.

1980

**#4**

- Overseas Single, Polydor 2059 289:  
INDIGO / FENDER BENDER



Issued in Belgium and Holland. A variation on the EQUINOXE (PART V) / FENDER BENDER pairing from August 1980 (#1), this A-side highlighting the contribution of the German group Blonker (see under #2).



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1980

**#5**

- Overseas Single, Polydor POL 22036 (33 rpm):  
MOZART FORTE / TEMPTATION

Issued in Bolivia. A variation on MOZART FORTE / MIDNIGHT CREEPIN' (#3), the original composition of the B-side being dropped in favour of a thoroughly familiar number (similarly with the overseas Singles under #10 and #46 below).

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**The group toured extensively in the 80s.**

**This is an exterior shot of**

**The Hammersmith Odeon in 1989.**

**Photograph: John Hank Humphrey.**



1981

April 1981

#6

• Single, Polydor POSP 255:  
THE THIRD MAN / THE FOURTH MAN

**Composers**

Side A: Anton Karas

Side B: Hank Marvin / Bruce Welch / Brian Bennett

**UK Chart Performance**

Date of first chart entry: 2 May 1981

Highest position in chart: 44

Weeks in chart: 4

• The Shadows' last charting Single

**Distribution**

UK, and Belgium, France, Holland, Ireland, New Zealand, Portugal, Scandinavia, South Africa, Spain

**First Appearance On CD**

Side A: *Compact Shadows* (UK 1984) 2 (#26)

Side B: *The Shadows Collection* (UK 1989) 13 (#57)

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For the A-side see on #8. The original flipside is one of those easy-going jazz-tinged instrumentals at which the group excelled — the working title in fact was 'The Jazzy One' (Rob Bradford, sleeve notes to 1998 CD *Shadstrax*).

## ANNUAL SURVEYS

August 1981

**#7**

• Single, Polydor POSP 316:  
TELSTAR / SUMMER LOVE '59

### Composers

Side A: Joe Meek

Side B: Hank Marvin / Bruce Welch / Brian Bennett

### Distribution

UK, and France

### Overseas Variation

#11 CHI MAI / SUMMER LOVE '59

### First Appearance On CD

Side A: *Hits Right Up Your Street* (UK 1987) 1 (#42)

Side B: *Compact Shadows* (UK 1984) 11 (#26)

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Both numbers were to put in an appearance shortly on the LP *Hits Right Up Your Street* (see #8). THE THIRD MAN had charted in May (with no promotion from the group), so another instrumental of good pedigree must have seemed worth trying: but The Shadows' days in the Singles charts, as already noted, were now over.

September 1981

**#8**

• LP, Polydor POLD 5046 ~ 2442 194:  
*Hits Right Up Your Street*

### Track-Listing / Composers

1 TELSTAR  
Joe Meek

2 CHI MAI  
Ennio Morricone

## THE SHADOWS AT POLYDOR

- 3 WE DON'T TALK ANYMORE  
Alan Tarney
- 4 IMAGINE : WOMAN  
John Lennon
- 5 HATS OFF TO WALLY  
Hank Marvin / Bruce Welch / Brian Bennett
- 6 ONE DAY I'LL FLY AWAY  
Will Jennings / Joe Sample
- 7 SUMMER LOVE '59  
Hank Marvin / Bruce Welch / Brian Bennett
- 8 MISTY  
Erroll Garner //
- 9 THIS OLE HOUSE  
Stuart Hamblen
- 10 THE WINNER TAKES IT ALL  
Benny Andersson / Björn Ulvaeus
- 11 SAILING  
Gavin Sutherland
- 12 THING-ME-JIG  
Hank Marvin / Bruce Welch / Brian Bennett
- 13 MORE THAN I CAN SAY  
Sonny Curtis / Jerry Allison
- 14 COWBOY CAFE  
Hank Marvin / Bruce Welch / Brian Bennett
- 15 THE THIRD MAN  
Anton Karas
- 16 NUT ROCKER  
Kim Fowley (with some [uncredited] input from Tchaikovsky)

### Vocal Tracks

None

### UK Chart Performance

Date of first chart entry:	19 September 1981
Highest position in chart:	15
Weeks in chart:	16

### Top 20 Placing, *SCOF*A Poll (Polydor +) 1985

No. 14	THE THIRD MAN
No. 15	CHI MAI

## ANNUAL SURVEYS

### Top 20 Placing, *SCOFA* Poll (Polydor) 1992

No. 10 SUMMER LOVE '59

No. 16 THING-ME-JIG

### Distribution

UK (with budget reissue August 1984, see #25), and Australia, France, Germany, Holland, Israel, Italy, Japan, New Zealand (x 2), Norway, South Africa, Spain, Yugoslavia

### Associated Singles

#### *A-side*

TELSTAR #7

CHI MAI #11

IMAGINE: WOMAN #9

THE THIRD MAN #6

#### *B-side*

HATS OFF TO WALLY #9

SUMMER LOVE '59 #7, #11

THING-ME-JIG #24

### CD Issues

See below, #42 and #68

### First Appearance On CD

- *Hits Right Up Your Street* (UK 1987, #42), except:-

- *Compact Shadows* (UK 1984, #26)

CHI MAI (track 5), SUMMER LOVE '59 (11), SAILING (17), THING-ME-JIG (7), MORE THAN I CAN SAY (14), THE THIRD MAN (2)

- *Moonlight Shadows* (UK 1986, #36)

IMAGINE: WOMAN (track 15)

### Stage Performances

On the basis of the data assembled by George Geddes, *On Stage* pp. 7–11:

- NUT ROCKER was commonly featured, initially at least, 1980/81/82/83/87, as also THE THIRD MAN 1981/82/83, and CHI MAI 1981/83/84.

- TELSTAR and IMAGINE: WOMAN were performed in 1981; and (but as a *vocal*) MORE THAN I CAN SAY in 1980 (sic).

## THE SHADOWS AT POLYDOR

On this Album, as on *Change Of Address*, four original compositions were interspersed with derivative material:

- **HATS OFF TO WALLY**

“Wally” not “Larry” as per Del Shannon; an exuberant toe-tapper which bounces along much in the manner of COTTON PICKIN’ on the 1965 LP *The Sound Of The Shadows*, this with a lively rockabilly piano accompaniment from Cliff Hall.

- **SUMMER LOVE ’59**

A genial and melodious throwback to the “time to dim the lights” of youth-clubs in the late 50s / early 60s. Bruce Welch’s rhythm guitar provides an effective backdrop.

- **THING-ME-JIG**

Resonant keyboards and guitars combine to produce a spirited slant on a genre seldom exploited by the smaller-scale instro bands. Entertaining.

- **COWBOY CAFE**

Like every society, the Wild West had its serene and even genteel side, reflected it would seem in this tuneful piece — far removed from the boisterous atmosphere of the saloon bar!

Definitely out on its own in this set is **THE THIRD MAN**, a Fender-led (and reggae-orientated) account of the haunting ‘The Third Man Theme’ from the classic 1949 movie, brilliantly performed by zither maestro Anton Karas. Atmosphere there is none, but the ever resourceful Alan Jones breathes new life into the original’s rather deliberate bassline.

The remaining eleven tracks certainly live up to the Album’s title in that, in UK chart terms, seven Number Ones and four Number Twos are called up, spanning three decades.

Representatives from the 1960s, aptly enough, are two chart-topping instrumentals. The more illustrious of the two, The Tornados’ **TELSTAR**, hit Number One on 4 October 1962 (and later in the year Stateside as well), dominating the instrumental field between GUITAR TANGO and DANCE ON! The Shadows offer a driving, uplifting guitar-led version, divested of the various extraneous sound-effects of the original — and with a decent dynamic range into the bargain! A closing reference to “Also Sprach Zarathustra”, with its “extra-terrestrial” associations, lends a novel touch.

## ANNUAL SURVEYS

In contrast, the new version of B Bumble and The Stingers' **NUT ROCKER**, another Number One from 1962 (it took over from **WONDERFUL LAND** on 17 May), is handled too deliberately, lacking as it does the raw edge and sheer ebullience which render the original — an outrageous all-out assault on Tchaikovsky's 'Nutcracker Suite' — so irresistible.<sup>24</sup>

Moving on to material inspired by hits of the 1970s:-

The standard **MISTY** had been performed by a number of artists in a variety of styles, but behind The Shadows' superbly swinging version lies Ray Stevens' bluegrass-tinged Number Two Single from 1975 — and hugely enjoyable it is too. One of the best tracks on the Album.

A chart-topper that same year was Rod Stewart's anthemic **SAILING**. A cynic might wonder however how the man behind 'Maggie May' and 'You Wear It Well' came to record such a desperately laboured song. It fares no better as an instrumental, and certainly outstays its welcome at close on 5m.

The third and last hit covered from this decade is Cliff Richard's 1979 **WE DON'T TALK ANYMORE**, his first Number One since 'Congratulations' in 1968 — a superlative song with passionately delivered lyrics and sparkling accompaniment. The Shadows' version is smooth-flowing<sup>25</sup> rather than expressive, though it comes to life towards the close (3m 15s on) with the injection of some slick variations from Hank on the basic melody.

The remaining six tracks consist of cover versions of chart material from 1980–1981.

**IMAGINE** was not new to the UK charts: it climbed to No. 6 in 1975; but it provided John Lennon, in the wake of his brutal murder in December 1980, with a second posthumous Number One, early in 1981; **WOMAN** followed shortly after to complete a hat-trick. Although **IMAGINE** with its idealistic lyrics has received more plaudits, **WOMAN** too proved that Lennon's awesome melodic inventiveness had by no means deserted him in the post-Beatles' years. The Shadows' sensitively performed medley turned out to be

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<sup>24</sup> On B Bumble's creations: Dave Burke, *Pipeline* 28 (1995) 41: "brash, almost [?] vulgar piano-led adaptations of well known classical themes ..." (my brackets).

<sup>25</sup> Alan Taylor's description "plodding" maybe goes a bit too far (*Pipeline* 8 [1991] 16).

## THE SHADOWS AT POLYDOR

a fine tribute to a member of a group that used to include APACHE in their repertoire in the course of 1960.<sup>26</sup>

With their eighth chart-topper (in 1980), a younger supergroup, Abba, provided one of the high spots on *Hits Right Up Your Street*. **THE WINNER TAKES IT ALL**, one of Agnetha Fältskog's finest vocal performances, is turned into an instrumental of the highest quality, the changes of tempo managed to perfection — and what a bassline! What a pity The Shadows did not call upon Abba's rich catalogue more often in the 80s.

Our final Number One of the survey, from 1981, was a revival of a song of the 1940s. The bouncy **THIS OLE HOUSE**, taken into the higher reaches of our charts by both Rosemary Clooney and Billie Anthony in 1954, was given a specifically rock/ rockabilly treatment by producer Stuart Coleman for Shakin' Stevens — a treatment mirrored in the animated version on this Album.

A trio of Number Twos from 1980/81 remain to be considered. By far the most impressive is the riveting version of Ennio Morricone's **CHI MAI** from the BBC TV series 'The Life And Times Of David Lloyd George'.<sup>27</sup> Morricone's arrangement is followed closely, but Hank softens the shrill string-tone of the original (see further on #11 below).

In the wake of her dazzling contribution to The Crusaders' epic 'Street Life' of 1979, Randy Crawford made the big time here in her own right in 1980 with the Sample-Jennings ballad **ONE DAY I'LL FLY AWAY**. The Shadows' version, though impeccably arranged, is arguably just too laid-back given the intensity of Crawford's vocal delivery and its incisive accompaniment. On the other hand, one critic commended this as "a beautiful 'modern jazz' interpretation": an illustration of how perceptions of music can vary.

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<sup>26</sup> A further Lennon release, JEALOUS GUY, was adopted on the 1987 LP/CD *Simply Shadows* (#44). Surprisingly few of the 180-odd Beatles' recordings were taken up by The Shadows: PAPERBACK WRITER, GET BACK and George Harrison's SOMETHING on the 1970 LP *Shades Of Rock*; HEY JUDE on *Moonlight Shadows* (#36); STRAWBERRY FIELDS FOREVER on *Reflection* (#59). Hank Marvin would add ELEANOR RIGBY (1997 CD *Hank Plays Live*, 2002 CD *Guitar Player*), A HARD DAY'S NIGHT (2000 CD *Marvin At The Movies*) and TICKET TO RIDE (2002 CD *Guitar Player*); and also Paul McCartney's post-Beatles LIVE AND LET DIE (1993 CD *Heartbeat*).

<sup>27</sup> In fact, the tune was composed originally for an Italian movie, 'Maddalena': see *Record Collector* No. 270 (February 2002) 109.

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The final number in this review could hardly fail to appeal to devotees of the Fender guitar and one of its most distinguished exponents — an effortlessly flowing rendition of the Bobby Vee hit **MORE THAN I CAN SAY**, which Leo Sayer, supported by Alan Tarney and Trevor Spencer, had taken to Number Two (both here and in the USA) in 1980.<sup>28</sup>

Taken overall, *Hits Right Up Your Street* is a fine Album, highlighting the group's versatility. The four "originals", accomplished as they are, do not by any means tower above the rest of the set: a number of the derivative pieces — notably **MISTY**, **THE WINNER TAKES IT ALL**, **CHI MAI** and **MORE THAN I CAN SAY** — demonstrated that the sophisticated guitar-led intro was still alive and well in the early 1980s.

In terms of chart position, *Hits Right Up Your Street* did slightly better than *Change Of Address*; in terms of number of weeks in the charts, it did significantly better: the next Album to match it in this respect would be one with no "originals" at all — *Moonlight Shadows* in 1986. And so, when it came to Polydor putting out back catalogue in CD format, *Change ...* lagged behind *Hits ...* by a clear five years (cf. on #2).

### Originals Of Cover Versions

#### • **TELSTAR**

UK Single:

The Tornados, Decca F 11494 (1962)

CD:

*Ridin' The Wind*, Castle CMDDD 428, Disc 1/3 (2002)

#### • **CHI MAI**

UK Single:

Ennio Morricone, BBC RESL 92 (1981)

CD:

*The Very Best Of Ennio Morricone*, Virgin CDV 2929 (7243 8 50242 2 1), track 4 (2000)

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<sup>28</sup> Hank Marvin would play on the Sayer-Tarney composition 'Don't Wait Until Tomorrow', one of the tracks on the former's 1983 Album (which peaked at No. 15) *Have You Ever Been In Love*; a year later he would guest on Shakin' Stevens' [see above] Single 'Teardrops' (which climbed to No. 5).



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### • WE DON'T TALK ANYMORE

UK Single:

Cliff Richard, EMI 2975 (1979)

CD:

*The Whole Story — His Greatest Hits*, EMI 7243 5 29322 2 1, Disc 1/25 (2000)

### • IMAGINE: WOMAN

UK Singles:

(IMAGINE) John Lennon,

Apple R 6009 (re-release 1980);

(WOMAN) Geffen K 79195 (1981)

CD:

*Lennon Legend:*

*The Very Best Of John Lennon*,

EMI 7243 8 21954 2 9,

tracks 1 & 13 (1997)



### • ONE DAY I'LL FLY AWAY

UK Single:

Randy Crawford, Warner Bros K 17680 (1980)

CD:

*The Very Best Of Randy Crawford*, Warner.esp. WMM CD 002, track 1 (2000)

### • MISTY

UK Single:

Ray Stevens, Janus 6146 204 (1975)

CD:

*The Very Best Of Ray Stevens: Misty*, Music Club MCCD 401, track 22 (1999)

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- **THIS OLE HOUSE**

UK Single:

Shakin' Stevens,

Epic EPC 9555 (1981)

CD:

*The Hits Of Shakin' Stevens*,

Epic 466265-2,

track 1 (1996)



- **THE WINNER TAKES IT ALL**

UK Single:

Abba,

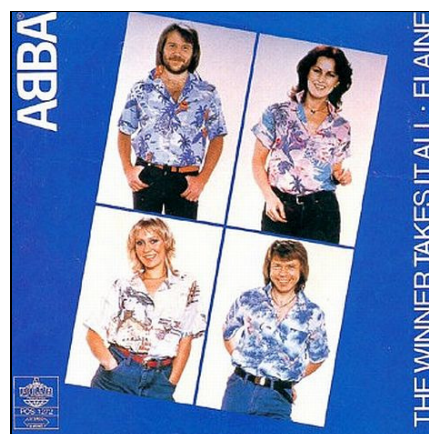
Epic EPC 8835 (1980)

CD:

*The Definitive Collection*,

Polar 549 974-2,

Disc 2/5 (2001)



- **SAILING**

UK Single:

Rod Stewart, Warner Bros K 16600 (1975)

CD:

*The Story So Far: The Very Best Of Rod Stewart*, Warner Bros 8122-73581-2, Disc 2/1 (2001)

- **MORE THAN I CAN SAY**

UK Single:

Leo Sayer, Chrysalis CHS 2442 (1980)

CD:

*The Definitive Hits Collection*, Polygram TV 547 115-2, track 14 (1999)

- **THE THIRD MAN** ('The Harry Lime Theme')

CD:

Soundtrack 'The Third Man', Disconforme SFCD 33538, track 2 (1999)

## THE SHADOWS AT POLYDOR

### • NUT ROCKER

UK Single:

B Bumble and The Stingers, Top Rank JAR 611 (1962; 1972: Stateside SS 2203)

CD:

*Nut Rocker*, Ace CDCHD 577, track 1 (1995)

November 1981

**#9**

• Single, Polydor POSP 376:  
IMAGINE : WOMAN / HATS OFF TO WALLY

### Composers

Side A: John Lennon

Side B: Hank Marvin / Bruce Welch / Brian Bennett

### Distribution

UK only [2 diff. labels]

### First Appearance On CD

Side A: *Moonlight Shadows* (UK 1986), 15 (#36)

Side B: *Hits Right Up Your Street* (UK 1987), 5 (#42)

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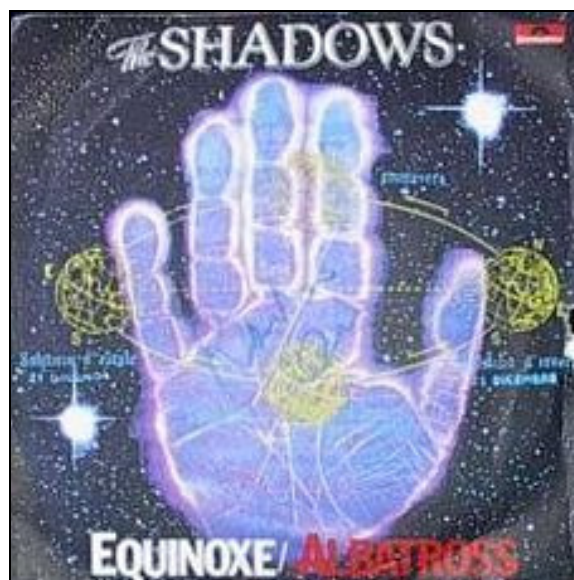
Another couple taken from *Hits Right Up Your Street*, see on #8. A number of John Lennon tributes would make the charts (most notably Roxy Music's 'Jealous Guy', in March), but this was one of the exceptions.

## ANNUAL SURVEYS

1981

**#10**

• Overseas Single, Polydor 2059 309:  
EQUINOXE (PART V) [Edit] / ALBATROSS



Issued in Italy. A variation, late in the day, on #1 above; on the B-side see #2.

## THE SHADOWS AT POLYDOR

1981

**#11**

- Overseas Single, Polydor 2059 435:  
CHI MAI / SUMMER LOVE '59



Issued in Holland (contrast UK/ France at #7, TELSTAR as A-side). The Shadows' version of CHI MAI compared very favourably with that of Ennio Morricone (see on #8), who had made second place in the charts earlier in the year; a UK release from the group might just have paid off.