

## ANNUAL SURVEYS

# 1982

May 1982

## #12

- Single, Polydor POSP 439 ~ 2059 497:  
TREAT ME NICE / SPOT THE BALL



### Composers

Side A: Jerry Leiber / Mike Stoller

Side B: Bruce Welch / Brian Bennett / Hank Marvin

### Distribution

UK [2 different labels], and Scandinavia

### First Appearance On CD

Side A: *Life In The Jungle* (UK 1989) 4 (#52)

Side B: *Dancing In The Dark* (UK 1990/91) 12 (#62/ #64)

## THE SHADOWS AT POLYDOR

On TREAT ME NICE, the group's first vocal A-side since LOVE DELUXE in August 1978, see #14. The excellent SPOT THE BALL, as its title suggests, is a thrusting number in "Match Of The Day" vein; it was submitted as a contender for the World Cup theme according to Brian Bennett (sleevenotes to 1998 CD *Shadstrax*).

July 1982

**#13**

• Single, Polydor POSP 485:  
THEME FROM MISSING / THE SHADY LADY



### *Note*

A 12" Single (Polydor 2812 125), France 1982, but not for sale, is noted in Bernard Broche's Discography (though, apparently, nowhere else).

### **Composers**

Side A: Vangelis

Side B: Hank Marvin / Bruce Welch / Brian Bennett

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

No. 20 THE SHADY LADY

## ANNUAL SURVEYS

### Distribution

UK, and Australia, France, Germany, Holland, Italy, Japan, New Zealand, Portugal, Scandinavia, Spain

### First Appearance On CD

Side A: *Compact Shadows* (UK 1984) 8 (#26)

Side B: *The Shadows Collection* (UK 1989) 4 (#57)

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On the A-side see #14. There never was a Vangelis Single of THEME FROM MISSING (in fact no release of any kind until 1989), so here was a gap to be filled; The Shadows' version however failed to penetrate the Top 75.

THE SHADY LADY may have been inspired by "a boat that someone owned" (Brian Bennett in sleeve notes to 1998 CD *Shadstrax*). If so, a serene cruise is suggested, punctuated by brisker progress at 1m 12s and 2m 08s.

September 1982

## #14

- LP, Polydor SHADS 1 ~ 2478 163:  
*Life In The Jungle*

### Track Listing / Composers

- 1 LIFE IN THE JUNGLE  
Bruce Welch / Hank Marvin / Brian Bennett
- 2 HIGH NOON  
Dimitri Tiomkin / Ned Washington
- 3 THEME FROM MISSING  
Vangelis
- 4 TREAT ME NICE  
Jerry Leiber / Mike Stoller
- 5 CAT 'N' MOUSE  
Bruce Welch / Hank Marvin / Brian Bennett
- 6 CHARIOTS OF FIRE  
Vangelis //
- 7 NO DANCING!  
Bruce Welch / Hank Marvin / Brian Bennett

## THE SHADOWS AT POLYDOR

- 8 RIDERS OF THE RANGE  
Martin Jenner
- 9 THE OLD ROMANTICS  
Bruce Welch / Hank Marvin / Brian Bennett
- 10 YOU RESCUE ME  
Bruce Welch / Hank Marvin / Brian Bennett / Warren Bennett
- 11 LILI MARLENE  
Norbert Schultze / Hans Leip
- 12 RAUNCHY  
Sidney Manker / Bill Justis

### Vocal Tracks

4, 10

### UK Chart Performance

Date of first chart entry: 25 September 1982  
Highest position in chart: 24  
Weeks in chart: 6

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

No. 7 CHARIOTS OF FIRE  
No. 12 RIDERS OF THE RANGE  
No. 20 LIFE IN THE JUNGLE

### Distribution

UK [with reissue 1983 and (see #30) budget reissue 1985], and: Australia, France, Germany, Holland, Japan, New Zealand, Norway, South Africa, Spain

### Associated Singles

#### *A-side*

THEME FROM MISSING #13  
TREAT ME NICE #12  
CHARIOTS OF FIRE #16

#### *B-side*

LIFE IN THE JUNGLE #16  
CAT 'N' MOUSE #22  
NO DANCING! #39

## ANNUAL SURVEYS

### CD Issues

See #52 and #69

### First Appearance On CD

- *Life In The Jungle* (UK 1989, #52), except:
- *Compact Shadows* (UK 1984, #26)

LIFE IN THE JUNGLE (track 15), THEME FROM MISSING (8), CHARIOTS OF FIRE (16), NO DANCING! (3)

### Stage Performances

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

- CHARIOTS OF FIRE proved the most popular (1981/82/83/84/85/87).<sup>29</sup>
- Others hit the stage in 1982/83 (THEME FROM MISSING, TREAT ME NICE, NO DANCING!, RIDERS OF THE RANGE), or in 1982 (LIFE IN THE JUNGLE).

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Hank Marvin had charted earlier in the year with his solo LP *Words & Music* and the Single ‘Don’t Talk’, peaking at No. 66 and No. 49 respectively. *Life In The Jungle* fared appreciably better. It contained five new group compositions, together with a first-rate contribution from guitarist Martin Jenner, who worked with Cliff Richard in the 1980s<sup>30</sup>: his **RIDERS OF THE RANGE**, harking back to the 1950’s radio series of that name<sup>31</sup>, is a highly polished equivalent of the sort of “western” themes the group exploited so successfully on their best-selling EP *The Shadows* (1961). Jenner would go on to compose with Hank Marvin some excellent intros for the latter’s Albums *Into The Light* (1992) and *Heartbeat* (1993).

The enigmatically titled **LIFE IN THE JUNGLE** and the convoluted **CAT ’N’ MOUSE** are not the most incisive of the group’s compositions. They are overshadowed by **THE OLD ROMANTICS** (a mellifluous ballad in the best Shadows’ tradition, harbouring a self-mocking reference to the *New Romantics* of the 1980s) and by the funky **NO DANCING!** (a tongue-in-cheek title, given that the track is a fair reflection of early 80’s dance music<sup>32</sup>, or at least certain strands of it). **YOU RESCUE ME** in contrast is a lively vocal

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<sup>29</sup> Also in 1990: see the report in *SCOFA* 26 (1991) 14–15.

<sup>30</sup> More on him from your roving Fascinating and Frivolous Facts Man (aka George Geddes) in *SCOFA* 5 (1983) 13.

<sup>31</sup> To be more precise, it ran from 1949 to 1953, each episode ending memorably with the bark of Rustler the dog!

<sup>32</sup> See Brian Bennett quoted in Rob Bradford’s sleevenotes to 1998 CD *Shadstrax*.

## THE SHADOWS AT POLYDOR

that owes more than a little (whether consciously or not) to the Tarney-Spencer band — a hard act to follow, but this is a pretty creditable effort. Sadly, Shadows' vocals were in short supply in this last phase of their recording career.

The residual six tracks are an interesting mix (not a single UK Number One in sight this time). **LILI MARLENE** is certainly the most surprising inclusion: whether the 1980 film 'Lili Marleen', which recounts how a third-class cabaret singer's recording<sup>33</sup> becomes a hit in Nazi Germany, had any bearing on its choice, I do not know. No matter: this is a track to savour with its stunningly vibrant lead guitar advancing with intricate steps to a steady marching rhythm.<sup>34</sup> A track with real character.

Moving on to a more enlightened decade, **HIGH NOON**, the title song of the 1952 movie, was performed by Tex Ritter, though it was Frankie Laine<sup>35</sup> who took it to No. 7 in our charts. The Shadows transform it into a cracking instrumental, with Hank going into free flight from 2m 07s on. Fans stuck in a 1960's "beat group" groove should have nothing to complain of here!

A second retrospective from the 1950s is Elvis' **TREAT ME NICE**, the A-side of which, 'Jailhouse Rock', hit Number One in 1958; the rousing lead vocal and splendid guitar solo from Hank, the Jordanares-styled backing vocals, and the 80's ambience make a winning combination.

Finally from the 50s, an ultra-refined version of the Bill Justis classic **RAUNCHY**, which climbed to second place in the USA charts of 1957 (it made No. 11 over here the following year). It attracted a clutch of pale imitations at the time, generally much too sophisticated. In fact, RAUNCHY

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<sup>33</sup> The song was most closely associated of course with Marlene Dietrich (who joined the American war effort in 1941). Les Woosey offers a different perspective. "My childhood recollection is of Anne Shelton's words rather than those Americanised croakings of Dietrich. The two are quite different. Shelton was the first to sing and record Tommy Connor's English lyric (at Churchill's express request some say). ... Later on, the American OSS recruited the naturalised Dietrich to recreate the same miracle for the US forces ...".

<sup>34</sup> An element prescribed by Joseph Goebbels' Propaganda Ministry! **LILI MARLENE** was actually based on a World War I poem by German soldier Hans Leip, subsequently set to music by Norbert Schultze (in 1938). Les Woosey again: "Real-life Danish cabaret actress and songstress Lale Anderson then recorded the song in German. It was the first German million-seller".

<sup>35</sup> For those who cannot get enough of this piece, there are three versions from Tex Ritter, together with the Frankie Laine rendition, on the 2001 CD *High Noon: 25 Artists, One Song*, Bear Family BCD 16395 AR; more on this in *Record Collector* No. 263 (July 2001) 153.

## ANNUAL SURVEYS

owed its distinctiveness to the rough and ready production, and of course to that hooting sax (Justis) cum catchy guitar-riff (Manker). Not one of the best covers.

For the remaining six tracks of this survey we jump to the 1980s. First, **CHARIOTS OF FIRE**. One of the high points of synthesiser wizard Vangelis' distinguished career was the award of an Oscar in 1982 for Best Original Score in the previous year's acclaimed film of that name. The title track was a hit worldwide, making the top spot in the USA (in the UK it peaked at No. 12 the year before, though the soundtrack LP made fifth place). The Shadows naturally do not attempt to emulate the expansive soundstage and awesome grandeur of the original, but they do full justice in their own terms to this most potent of melodies, as at 1m 32s Hank's guitar dazzlingly takes over from Cliff Hall's majestic piano opening.

Vangelis went on to produce a number of impressive film scores (see on #14), one of which was commissioned for the 1982 political thriller 'Missing'. The captivating **THEME FROM MISSING** furnishes the kind of mellow, haunting melody that was tailor-made for Hank, who rises to the occasion, supported by an exceptionally well-judged accompaniment. Both this and **CHARIOTS OF FIRE** certainly do Vangelis proud.

*Life In The Jungle* has an immediate appeal to those Shadows' fans who do not care for "covers", since fifty per cent of the Album consists of brand new numbers. On this occasion, however, it is the reworked material that steals most of the limelight: the top-notch instrumentals **HIGH NOON**, **THEME FROM MISSING**, **CHARIOTS OF FIRE**, **LILI MARLENE** plus the vocal **TREAT ME NICE** set against the better of the originals, **NO DANCING!**, **THE OLD ROMANTICS** together with Martin Jenner's **RIDERS OF THE RANGE**. There was also a free LP thrown in (see on #15), so it seems churlish to suggest that the studio Album might have offered another couple of tracks to bring it into line in terms of duration with *Hits Right Up Your Street*.

### Originals Of Cover Versions

#### • **HIGH NOON**

UK Single:

Frankie Laine, Columbia DB 3113 (1952)

CD:

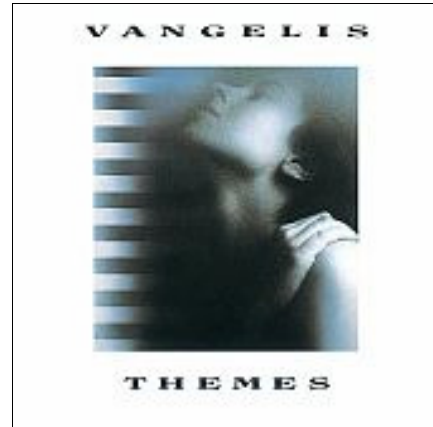
See main text above

## THE SHADOWS AT POLYDOR

- **THEME FROM MISSING**

CD:

Vangelis, *Themes*,  
Polydor 839518-2,  
track 2 (1989)



- **TREAT ME NICE**

UK Single:

(A-side: 'Jailhouse Rock') Elvis Presley, RCA 1028 (1958)

CD:

*Elvis' Golden Records*, RCA 07863 / 67462 2, track 12 (1997)

- **CHARIOTS OF FIRE**

UK Single:

Vangelis, Polydor POSP 246 (1981/82)

CD:

As above, track 14

- **LILI MARLENE**

CD:

*Lili Marlene — The Best Of Marlene Dietrich*, Spectrum 544 293-2, track 9  
(2000)

Also:

Lale Anderson:

*40's Magic / 40's Dance Bands*, Artistry LCE 973098 CD, track 6 (n.d.)

Anne Shelton:

*Forces Sweethearts*, ASV Living Era CD AJA 5260, track 18 (1999)

- **RAUNCHY**

UK Single:

Bill Justis, London HLS 8517 (1958)

CD:

Various Artists, *Teen Beat 4*, ACE CDCHD 655, track 8 (1997)



## ANNUAL SURVEYS

September 1982

**#15**

- LP, Polydor SHADS 1 ~ 2812 134:  
*Live At Abbey Road*

### **Track Listing / Composers**

- 1 THE THIRD MAN  
Anton Karas
- 2 THING-ME-JIG  
Hank Marvin / Bruce Welch / Brian Bennett
- 3 RUNAWAY  
Del Shannon / Max Crook
- 4 ALL I HAVE TO DO IS DREAM  
Boudleaux Bryant
- 5 IT DOESN'T MATTER ANY MORE  
Paul Anka
- 6 JOHNNY B GOODE  
Chuck Berry
- 7 OVER IN A FLASH  
Hank Marvin / Alan Jones / Brian Bennett / Cliff Hall
- 8 SUMMER LOVE '59  
Hank Marvin / Bruce Welch / Brian Bennett
- 9 OH BOY!  
Sunny West / Norman Petty / Bill Tilghman
- 10 CRYING IN THE RAIN  
Howard Greenfield / Carole King
- 11 ARTY'S PARTY  
Hank Marvin / Bruce Welch / Brian Bennett

### **Vocal Tracks**

3-6, 9-10

### **Distribution**

UK only (see below)

### **CD Issues**

See #53 and #93

## THE SHADOWS AT POLYDOR

### Stage Performances

A number of the vocals featured on this LP were performed prior to 1982; thereafter, on the basis of the data assembled by George Geddes, *On Stage* pp. 9–12: in 1982/83 OH BOY!, in 1983 RUNAWAY, ALL I HAVE TO DO IS DREAM, in 1984 JOHNNY B GOODE.

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A variation on the principle of “Buy One Get One Free” was dangled before purchasers of *Life In The Jungle*, since the Abbey Road set of live recordings from 2 July 1982<sup>36</sup> came with it, in the UK at any rate.

Tracks 1, 2, 8 and 11 were recent Polydor numbers already examined (see Index Of Titles). On this particular version of **THE THIRD MAN**, the ping of the lead guitar approximates more closely to Karas’ original zither-tone; **ARTY’S PARTY** is used as a peg on which to hang an extended solo from Brian Bennett, close on 6 minutes long.

One fresh instrumental comes in the form of **OVER IN A FLASH**, an unpretentious piece of fun, very much a one-off: the sort of thing that might have been at home as background to one of Benny Hill’s wordless sketches.

The remaining six tracks are of some historic importance: vocals which never made it on to record (legally anyway), representative of the kind of material worked into Shadows’ tours of the late 70s/ early 80s.



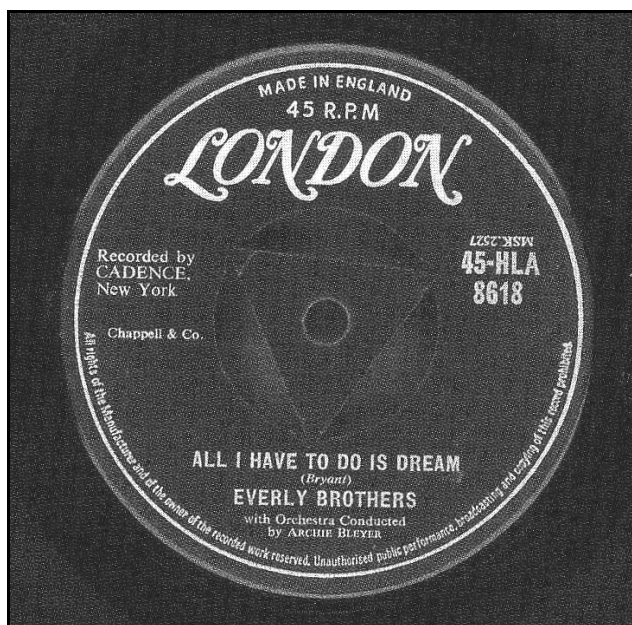
A real curiosity among these is the 1961 UK/ USA Number One, Del Shannon’s **RUNAWAY**. This is taken at a *very* relaxed pace: excellent harmonies and a fine Mark Knopfleresque guitar solo, but it is questionable whether this angst-ridden classic should be accorded such treatment. Certainly there is not a shred of the unrelieved “misery” so central to the song: bathos rather than pathos?

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<sup>36</sup> Further details on the goings-on here can be found in the sleevenotes (by Rob Bradford and David Martin) to the CD *Live At Abbey Road / Live At The Liverpool Empire* (#93 below).

## ANNUAL SURVEYS

Much more satisfying is **ALL I HAVE TO DO IS DREAM**, one of a host of covers of the great Everly Brothers' effortlessly smooth Number One either side of the water in 1958; the combination of guitar and keyboards is especially effective on this track. A less successful release (No. 6 both here and there in 1962) from the selfsame duo was **CRYING IN THE RAIN**, lovingly recreated here.



Another chart-topper (here in 1959, though not in the USA) was Buddy Holly's posthumously released **IT DOESN'T MATTER ANY MORE**: the kind of number to which Marvin Welch & Farrar (shades of them here) might have done full justice had they been in the habit of recording other composers' works.

The Shadows had issued an instrumental version of the stupendous (and much imitated) **JOHNNY B GOODE** (a 1958 Number Eight hit for Chuck Berry in the USA) on the underrated 1970 LP *Shades Of Rock*. The vocal rendition offered here demonstrates that The Shadows always were a great rock band: spirited solo spots from both Hank Marvin and Cliff Hall.

Another constantly recycled song, The Crickets' (with Buddy Holly on vocals) **OH BOY!** (a Number Three in February 1958) is put through its paces here, with an imaginative guitar solo thrown in.

## Originals Of Cover Versions

- **RUNAWAY**

UK Single:

Del Shannon, London HLX 9317 (1961)

CD:

*Runaway With Del Shannon / Hats Off To Del Shannon*, BGO BGOCD 367, track 15 (1997)

- **ALL I HAVE TO DO IS DREAM**

UK Single:

The Everly Brothers, London HLA 8618 (1958)

CD:

*The Definitive Everly Brothers*, WSM 0927 47304–2, Disc 1/5 (2002)

- **IT DOESN'T MATTER ANY MORE**

UK Single:

Buddy Holly, Coral Q 72360 (1959)

CD:

*The Very Best Of Buddy Holly And The Crickets*, Universal Music TV 112 046–2, track 15 (1999)

- **JOHNNY B GOODE**

US Single:

Chuck Berry, Chess 1691 (1958)

CD:

*The Best Of Chuck Berry*, MCA MCD 11560, Disc 1/3 (1996)

- **OH BOY!**

UK Single:

The Crickets, Coral Q 72298 (1957)

CD:

As for Buddy Holly above, track 4

- **CRYING IN THE RAIN**

UK Single:

The Everly Brothers, Warner Bros WB 56 (1962)

CD:

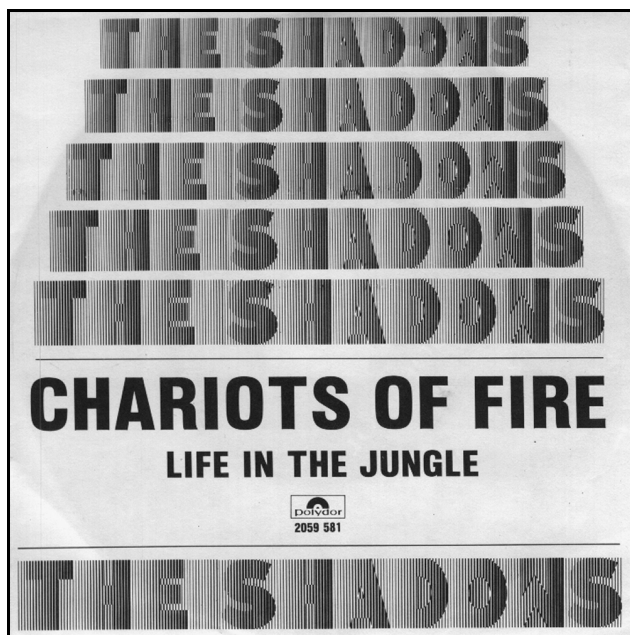
As above, Disc 2/1

## ANNUAL SURVEYS

1982

**#16**

• Overseas Single, Polydor 2059 581:  
CHARIOTS OF FIRE / LIFE IN THE JUNGLE



Issued in Finland; both tracks taken from *Life In The Jungle* (#14).

## THE SHADOWS AT POLYDOR

1982

### #17

- Overseas LP, Polydor 6878 126:  
*Space Hits*



WE DON'T TALK ANYMORE / ONE DAY I'LL FLY AWAY / THE THIRD MAN / SAILING / THE WINNER TAKES IT ALL / IMAGINE : WOMAN / MISTY / IF YOU LEAVE ME NOW\* / CHI MAI / THIS OLE HOUSE / EQUINOXE (PART V)\* / ALBATROSS\* / TELSTAR / MORE THAN I CAN SAY / ARTY'S PARTY\* / JUST THE WAY YOU ARE\*

Issued in Holland; TV-promoted, it entered the Dutch charts on 27 February 1982, where it stayed for 9 weeks, peaking at No. 11 (information kindly supplied by Harry de Louw). This ineptly-titled 16-tracker was the first Polydor Shadows compilation LP: five tracks from *Change Of Address* (#2, asterisked above), the remainder from *Hits Right Up Your Street* (#8). Both Albums had been released in their own right in Holland. — Only one group original, ARTY'S PARTY.

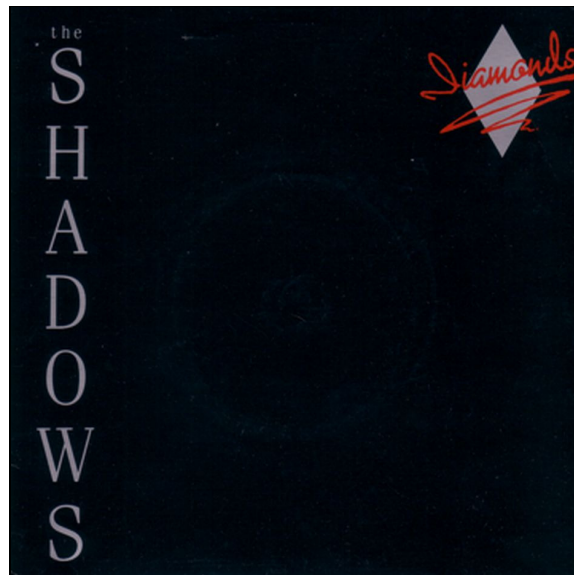
## ANNUAL SURVEYS

# 1983

August 1983

### #18

- Single, Polydor POSP 629 ~ 815 343-7:  
DIAMONDS / ELEVENIS



### Composers

Side A: Jerry Lordan

Side B: Bruce Welch / Hank Marvin / Brian Bennett

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

No. 11= ELEVENIS

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

No. 14 ELEVENIS

## THE SHADOWS AT POLYDOR

### Distribution

UK only [2 different labels]

### First Appearance On CD

Side A: XXV (UK 1987) 6 (#41)

Side B: *Dancing In The Dark* (UK 1990/91) 14 (#62/ #64)

On DIAMONDS see #19. The superlative B-side (“If TENNIS why not ELEVENIS?” seems to be the proposition underlying the wacky title<sup>37</sup>) more than compensates for the lacklustre cover version. Stylistically, it would have been pretty much at home on the *Tasty* LP of 1977.

August 1983 [+ Reissue??<sup>38</sup>]

### #19

- 2 LP, Tellydisc Telly 22:  
*The Shadows' Silver Album*



\* = Wholly new tracks; for explanation of symbols A–C see main text below

<sup>37</sup> A more recherché explanation with reference to accomplished punster Victor Borge is suggested in *SCOFA* 5 (1983) 16.

<sup>38</sup> So Cortada and Broche. I cannot verify this.



## ANNUAL SURVEYS

### **Record 1**

<THEME FROM THE DEER HUNTER: EMI> / MOZART FORTE<sup>A</sup> / CHI MAI<sup>B</sup> /  
<CLASSICAL GAS: EMI> / CHARIOTS OF FIRE<sup>C</sup> / <DON'T CRY FOR ME  
ARGENTINA: EMI> // MEMORY\* / JUST THE WAY YOU ARE<sup>A</sup> / UP WHERE WE  
BELONG\* / THE THIRD MAN<sup>B</sup> / YOU DON'T HAVE TO SAY YOU LOVE ME\* /  
EQUINOXE (PART V)<sup>A</sup>

### **Record 2**

SHADOOGIE '83\* / QUEEN OF HEARTS\* / <WALK DON'T RUN: EMI> / HATS  
OFF TO WALLY<sup>B</sup> / DIAMONDS\* / TIME IS TIGHT\* // ALBATROSS<sup>A</sup> / ONE DAY  
I'LL FLY AWAY<sup>B</sup> / GOING HOME\* / AFRICA\* / A WHITER SHADE OF PALE\* /  
IF YOU LEAVE ME NOW<sup>A</sup> / IMAGINE : WOMAN<sup>B</sup>

### **Composers (New tracks)**

#### • MEMORY

Andrew Lloyd Webber [lyrics: T S Eliot ~ Trevor Nunn]

#### • UP WHERE WE BELONG

Will Jennings / Buffy Saint-Marie / Jack Nitzsche

#### • YOU DON'T HAVE TO SAY YOU LOVE ME

Pino Donaggio / Vito Pallavicini

#### • SHADOOGIE '83

Hank Marvin / Bruce Welch / Jet Harris / Tony Meehan

#### • QUEEN OF HEARTS

Hank De Vito

#### • DIAMONDS

Jerry Lordan

#### • TIME IS TIGHT

Booker T Jones

#### • GOING HOME

Mark Knopfler

#### • AFRICA

David Paich / Jeff Porcaro

#### • A WHITER SHADE OF PALE

Keith Reid / Gary Brooker

### **Vocal Tracks**

None

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

No. 4        TIME IS TIGHT

No. 6        MEMORY

No. 9        GOING HOME

No. 13       AFRICA

## THE SHADOWS AT POLYDOR

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

No. 3        GOING HOME  
No. 11=     MEMORY  
No. 17       TIME IS TIGHT

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

No. 2        GOING HOME  
No. 11       TIME IS TIGHT  
No. 14       QUEEN OF HEARTS

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

No. 9        GOING HOME

### **Distribution**

UK only (TV advertised, sold via mail-order; so not eligible for chart-placing)

### **Associated Singles (New tracks)**

#### *A-side*

DIAMONDS	#18
GOING HOME	#22

#### *B-side*

GOING HOME	#46
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### **CD Issue**

None

### **First Appearance On CD**

- *Compact Shadows* (UK 1984, #26)  
MEMORY (track 4), QUEEN OF HEARTS (13), GOING HOME (18), AFRICA (6)
- *Moonlight Shadows* (UK 1986, #36)  
A WHITER SHADE OF PALE (track 8)
- XXV (UK 1987, #41)  
UP WHERE WE BELONG (track 3), YOU DON'T HAVE TO SAY YOU LOVE ME (4), DIAMONDS (6), TIME IS TIGHT (7)
- *The Shadows: Complete* (UK 1992, #70)  
SHADOOGIE '83 (Disc 1/2)

### Stage Performances

On the basis of the data assembled by George Geddes, *On Stage* pp. 10–12, both SHADOOGIE and TIME IS TIGHT were recurrent through the rest of the 80s<sup>39</sup>; also performed were MEMORY (1983/84/85) and GOING HOME (1983).

All that EMI contributed to the celebration of The Shadows' 25 years in showbusiness was a clutch of four tracks on this heavily advertised mail-order only 2LP set.<sup>40</sup> In addition, there were five tracks from *Change Of Address* (= A in the track listing above), five from *Hits Right Up Your Street* (= B), with only CHARIOTS OF FIRE from *Life In The Jungle* (= C). Among these, room was found for only one pure group original, HATS OFF TO WALLY, sourced from the second of the above Albums. So the public was hardly offered a profile of The Shadows as they really were.

The residual ten tracks were new, though one of them, DIAMONDS, had been issued shortly before on a Single, see #18. Here again there was only one group composition, an updated version of **SHADOOGIE**: performed with verve and dexterity, but rather colourless — lacking the magic of that glorious opening track on the first LP back in 1961. The same might be said, with greater force, of the elaborate (arguably overelaborate, with too much competing for the listener's attention) rendition of **DIAMONDS** in comparison with the thrusting Jet Harris / Tony Meehan Number One Single of 1963 (it deposed The Shadows' DANCE ON!).

Of the eight other covers, three were derived from high performers in the 1960s. As Dave Dee colourfully remarked of Dusty Springfield's **YOU DON'T HAVE TO SAY YOU LOVE ME** (March 1966 *Melody Maker*): "... a big hit. I've got shivers up and down my spine." He was right, as this poignant (originally Italian) love-song gave Dusty a UK Number One that year (and it was her biggest Stateside hit, before she teamed up with The Pet Shop Boys, that is). Thanks to Hank's sweetly singing lead, and the carefully crafted accompaniment, this is one of The Shadows' finest ballad instros.<sup>41</sup>

A second UK chart-topper represented here was one that came the way of Procol Harum in 1967. A **WHITER SHADE OF PALE** without those

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<sup>39</sup> Both also in 1990: see the reports in *SCOFA* 25 (1990) 4 and 26 (1991) 14–15.

<sup>40</sup> Nonetheless, it "went on to sell 300,000 copies", *Bruce Welch, Rock 'n' Roll — I Gave You The Best Years Of My Life* (Viking: London 1989) 212.

<sup>41</sup> It is singled out for particular praise by Philip King in *SCOFA* 18 (1988) 18.

## THE SHADOWS AT POLYDOR

distinctive surreal lyrics? Well, the melody, heavily influenced by J S Bach<sup>42</sup>, was a potent one, and The Shadows give a sensitive, beautifully scored account of one of the decade's great classics.

Lastly for this decade we trade one instrumental for another. Booker T and The MGs' superlative **TIME IS TIGHT**, from Booker T's score for the movie 'Up Tight', made No. 4 in 1969 (their biggest hit in this country). It is the kind of effortlessly flowing number that suited The Shadows down to the ground — and they do it proud.<sup>43</sup>

A solitary representative of the following decade is a purely instrumental version of Dave Edmunds' **QUEEN OF HEARTS**, one of a number of fine tracks on his splendid Album *Repeat Where Necessary* and a No. 11 in the Singles charts of 1979. As the arrangement of the original is followed closely, Bruce Welch's rhythm guitar, often barely noticeable, if at all, in recordings of the 80s, is strongly in evidence. An excellent choice.

Covers — all instrumental — of four hits from the 1980s complete the collection.

In 1981 Elaine Paige only took **MEMORY** from 'Cats' to No. 6 (the soundtrack Album peaked at No. 6 also), but, as the rash of cover versions has since shown, it has proved to be one of Andrew Lloyd Webber's most enduring creations. Needless to say, The Shadows' rendition is a masterly reflection of the song's exquisite beauty and poise. An equally satisfying inclusion is an authoritative version of a piece comparable in terms of chart performance (reaching No. 7 here in 1983, but a Number One in the USA the year before), **UP WHERE WE BELONG**, a moving love song commissioned for the end-titles of the movie 'An Officer And A Gentleman', performed by Joe Cocker and Jennifer Warnes.

Another Number One over there but not over here (where it made No. 3), in 1983, was the highly imaginative **AFRICA**, derived from the Album *Toto IV*, which went on to scoop up six Grammy Awards. The Shadows turn it into a sparkling instrumental, with that famous ringing Fender fully to the fore. An ideal opening track, as the compiler of XXV saw (#21), and one of the very best covers of the 80s.

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<sup>42</sup> *Orchestral Suite No. 3 in D*, BWV 1068.

<sup>43</sup> For a description of the number, and its special place in the group's stage act, see Rob Bradford, sleeve notes to 1998 CD *Guardian Angel ... Plus*.

## ANNUAL SURVEYS

Lastly, **GOING HOME**: Mark Knopfler's theme from the movie 'Local Hero' stalled at No. 56 in the UK charts of 1983, but the soundtrack Album did considerably better with a No. 14. Hank Marvin's majestic guitar figures and Cliff Hall's stylish accompaniment combine to make the final track of this review one of the most radiant of the many covers attempted by the group — not as flamboyant as the original certainly, but none the worse for that. For an edited version see on #22.

To reiterate a point made at the start, as an anniversary collection this set scarcely begins to do justice to The Shadows' varied output, or to their own considerable gifts as composers. Still, the brand new covers taken together are pretty impressive; and, with the exception of the rejigged SHADOOGIE, they are all to be found on the Album which is the subject of the next entry but one, XXV.<sup>44</sup>

### Originals Of Cover Versions

#### • MEMORY

UK Single:

Elaine Paige, Polydor POSP 279 (1981/82)

CD:

*On Reflection: The Very Best Of Elaine Paige*, Telstar TV ITVCD 2999, track 1 (1998)

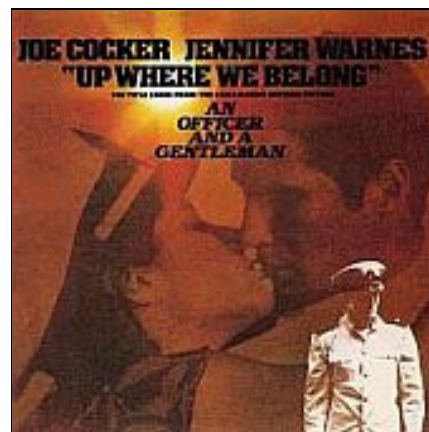
#### • UP WHERE WE BELONG

UK Single:

Joe Cocker and Jennifer Warnes,  
Island WIP 6830 (1983)

CD:

*The Best Of Joe Cocker*,  
Capitol 0777 7 80512 2 0,  
track 4 (1992)



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<sup>44</sup> I am in agreement here with Rob Bradford, who comments on XXV: "Excellent arrangements and passionate playing" (*Pipeline* 43 [1999] 38).

## THE SHADOWS AT POLYDOR

### • YOU DON'T HAVE TO SAY YOU LOVE ME

UK Single:

Dusty Springfield, Philips BF 1482 (1966)

CD:

*Dusty: The Very Best Of Dusty Springfield*, Mercury/ Philips 538 345-2, track 7 (1998)

### • SHADOOGIE ('83)

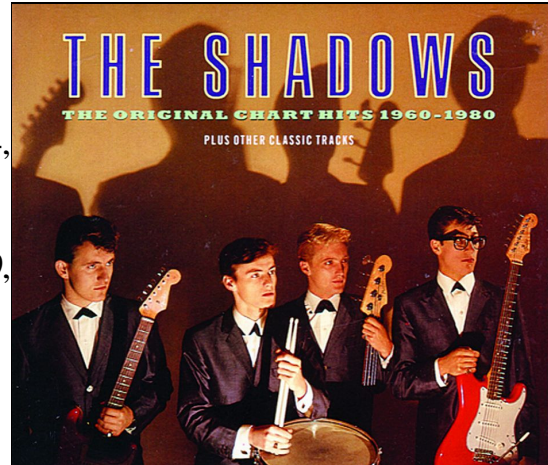
LP track:

*The Shadows*,

Columbia 33 SX 1374/ SCX 3414, track 1 (1961)

CD:

*The Original Chart Hits 1960-1980*, EMI CD 7937522, Disc 1/10 (1990)



### • QUEEN OF HEARTS

UK Single:

Dave Edmunds, Swansong SSK 19419 (1979)

CD:

*The Dave Edmunds Anthology (1968-1990)*, Rhino R2 71191, Disc 2/4 (1993)

### • DIAMONDS

UK Single:

Jet Harris and Tony Meehan,

Decca F 11563 (1963)

CD:

*The Best Of Jet Harris & Tony Meehan*, Spectrum 544 268-2, track 1 (2000)



## ANNUAL SURVEYS

### • TIME IS TIGHT

UK Single:

Booker T and The MGs, Stax 119 (1969)

CD:

*The Best Of Booker T & The MGs*, Ace CDSXK-123, track 5 (1998)

### • GOING HOME

UK Single:

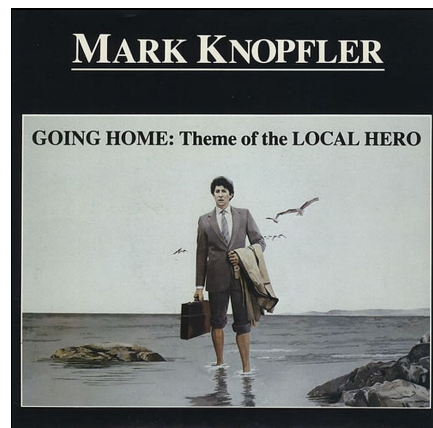
Mark Knopfler,

Vertigo/ Phonogram DSTR 4 (1983)

CD:

*Screenplaying*,

Vertigo 518 327-2,  
track 18 (1993)



### • AFRICA

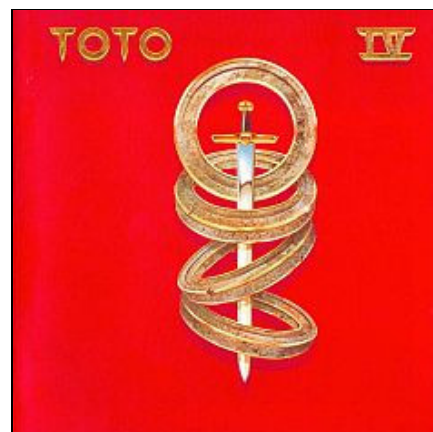
UK Single:

Toto,

CBS A 2510 (1983)

CD:

*Past To Present: 1977-1990*,  
Columbia 4659982,  
track 2 (1990)



### • A WHITER SHADE OF PALE

UK Single:

Procol Harum, Deram DM 126 (1967)

CD:

*Greatest Hits*, Metro METRCD038, track 1 (2000)

## THE SHADOWS AT POLYDOR

August 1983

**#20**

- LP, Polydor SPELP 8:  
*Change Of Address*

UK budget reissue of #2, q.v.

October 1983

**#21**

- LP, Polydor POLD 5120:  
*XXV*

AFRICA / GOING HOME / UP WHERE WE BELONG / YOU DON'T HAVE TO SAY  
YOU LOVE ME / THE MODERN WAY // DIAMONDS / TIME IS TIGHT /  
MEMORY / LIVERPOOL DAYS / QUEEN OF HEARTS / A WHITER SHADE OF  
PALE

### **Composers** (New tracks)

- THE MODERN WAY

Harry Bogdanovs

- LIVERPOOL DAYS

Anthony Catchpole / Ron Roker / Winston Sela

### **Vocal Tracks**

The two above

### **UK Chart Performance**

Date of first chart entry: 22 October 1983

Highest position in chart: 34

Weeks in chart: 6

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

No. 18 LIVERPOOL DAYS

### **Distribution**

UK, and Australia, France, Holland, Japan, New Zealand, Portugal, Spain

— For a South African release see #29



## ANNUAL SURVEYS

### CD Issue

See #41 (first appearance on CD for tracks 5, 9)

\*\*\*\*

In the footsteps of the Tellydisc *Silver Album* (#19) along came Polydor with *XXV* — not a fresh celebratory set, but a second helping of no less than nine of the eleven tracks from the mail-order LPs, *SHADOOGIE* '83 falling by the wayside, with only *DIAMONDS* to represent a firm if indirect link with The Shadows' past.

The two novelties, both vocals:

**THE MODERN WAY** is an ambitious, showy song, clocking in at over 6m, with Hank on lead vocal passionately deploring the ways of the 80s, and the composer contributing a robust, at times florid, keyboard accompaniment; Bogdanovs was formerly a member of the group Astra, and went on to work with Kiki Dee, Elton John, David Knopfler and others.

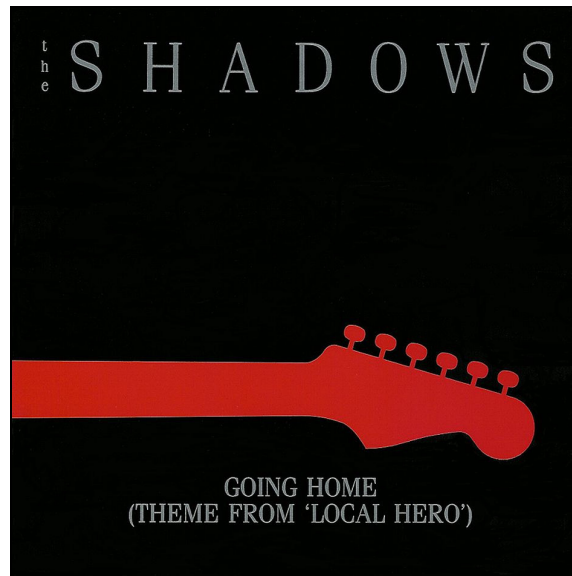
The sentimentality of **LIVERPOOL DAYS**, for this writer at least, who lived through the period in question, is just too cloying for comfort. Totally outclassed by the tracks either side of it.

## THE SHADOWS AT POLYDOR

December 1983

**#22**

- Single, Polydor POSP 657 ~ 8159 37-7<sup>45</sup>:  
GOING HOME / CAT 'N' MOUSE
- Promo Single Polydor PODJ 657 has edited version of GOING HOME



### Composers

Side A Mark Knopfler

Side B Bruce Welch / Hank Marvin / Brian Bennett

### Distribution

UK only [2 different labels]

### Overseas Variation

#46 THEMES FROM EASTENDERS & HOWARD'S WAY /  
GOING HOME

### First Appearance On CD

Side A *Compact Shadows* (UK 1984) 18 (#26); [edit] *Shadows In The Night* (UK 1993) 13 (#71)

Side B *Life In The Jungle* (UK 1989) 5 (#52)

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<sup>45</sup> And not, as one would expect, 815 937-7.

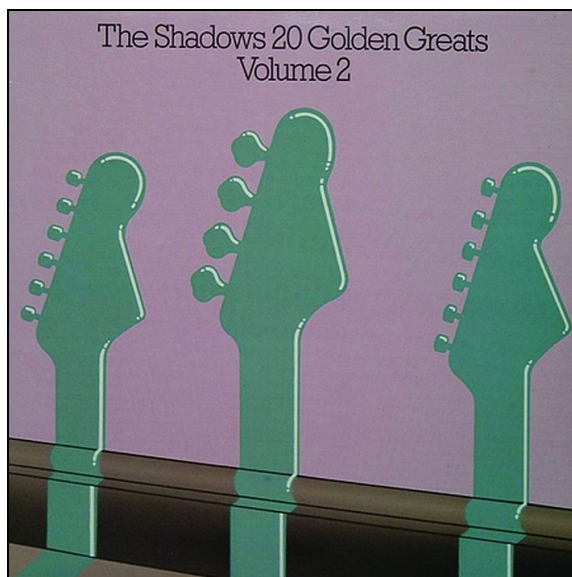
## ANNUAL SURVEYS

For GOING HOME, from *The Shadows' Silver Album*, see on #19. On the DJ edit, the introduction (though in its full form not nearly as long as that of the original Knopfler version) is shortened by some 20s. CAT 'N' MOUSE is from *Life In The Jungle*, see on #14.

1983

**#23**

- Overseas LP, EMI HMVNZ 23:  
*20 Golden Greats Vol. 2*



\* = Polydor tracks

THEME FROM THE DEER HUNTER / SHADOOGIE<sup>†</sup> / SACHA [Hank Marvin] /  
TALES OF A RAGGY TRAMLINE / PEACE PIPE / SHAZAM! / 36-24-36 /  
ALBATROSS\* / RHYTHM AND GREENS / BRIGHT EYES // THIS OLE HOUSE\* /  
THE THIRD MAN\* / QUATERMASSTER'S STORES / THE BOYS / TELSTAR\* /  
CHI MAI\* / CLASSICAL GAS / CHARIOTS OF FIRE\* / DON'T CRY FOR ME  
ARGENTINA / THEME FROM MISSING\*

<sup>†</sup> Record re-pressed; on original pressing SHADOOGIE was supplanted by  
NIVRAM

## THE SHADOWS AT POLYDOR

### Vocal Tracks

None

\*\*\*\*

Issued in New Zealand — Australasia's first go at a blend of EMI + Roll Over product is a bit of a hotch-potch. Representing Polydor UK we get ALBATROSS from *Change Of Address* (#2); THIS OLE HOUSE, THE THIRD MAN, TELSTAR and CHI MAI from *Hits Right Up Your Street* (#8); CHARIOTS OF FIRE and THEME FROM MISSING from *Life In The Jungle* (#14). No group compositions here; the emphasis is very much on covers of instrumentals.

See also #75 below (CD derivative).

## ANNUAL SURVEYS

# 1984

August 1984

## #24

- Single, Polydor POSP 694 ~ 881 159-7:  
ON A NIGHT LIKE THIS / THING-ME-JIG



### Composers

Side A John David

Side B Hank Marvin / Bruce Welch / Brian Bennett

### Distribution

UK [2 different labels], and Bolivia [33 rpm???], New Zealand

### First Appearance On CD

Side A *Guardian Angel* (UK 1984) 9 (#27); see also on #91!

Side B *Compact Shadows* (UK 1984) 7 (#26)

## THE SHADOWS AT POLYDOR

This country-rock A-side, to be found on the Album *Guardian Angel* (see above), was produced by Stuart Coleman, who set Shakin' Stevens on the road to chart success when he became his producer in 1980<sup>46</sup>; composer John David was responsible for some of Stevens' songs. This was the second — and the last — Polydor vocal Single track.

For the older THING-ME-JIG see on #8.

August 1984

**#25**

• LP, Polydor SPELP 78:  
*Hits Right Up Your Street*

UK budget reissue of #8, q.v.



Hull 1984

Photograph: John Hank Humphrey

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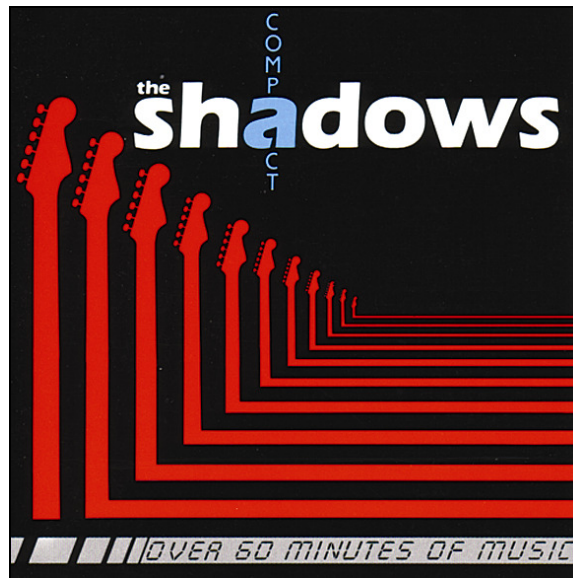
<sup>46</sup> Coleman had also produced the Cliff Richard/ Phil Everly 'She Means Nothing To Me' in October 1982.

## ANNUAL SURVEYS

September 1984

**#26**

• CD, Polydor 823 080-2:  
*Compact Shadows*



EQUINOXE (PART V)<sup>A</sup> / THE THIRD MAN<sup>B</sup> / NO DANCING!<sup>C/\*</sup> / MEMORY<sup>D</sup> /  
CHI MAI<sup>B</sup> / AFRICA<sup>D</sup> / THING-ME-JIG<sup>B/\*</sup> / THEME FROM MISSING<sup>C</sup> / MOZART  
FORTE<sup>A</sup> / IF YOU LEAVE ME NOW<sup>A</sup> / SUMMER LOVE '59<sup>B/\*</sup> / HELLO MR  
W.A.M.<sup>A</sup> / QUEEN OF HEARTS<sup>D</sup> / MORE THAN I CAN SAY<sup>B</sup> / LIFE IN THE  
JUNGLE<sup>C/\*</sup> / CHARIOTS OF FIRE<sup>C</sup> / SAILING<sup>B</sup> / GOING HOME<sup>D</sup>

### **Running Time**

70m 15s

### **Vocal Tracks**

None

### **Distribution**

UK, and Germany, Japan, Korea



## THE SHADOWS AT POLYDOR

The first Shadows' CD<sup>47</sup>. An ample and varied set of 18 tracks, over 70m in duration<sup>48</sup>, offering LP material from: *Change Of Address* (4, = A above), *Hits Right Up Your Street* (6, = B), *Life In The Jungle* (4, = C), *The Silver Album / XXV* (4, = D). Four original group compositions were included, asterisked in the track listing.

To enjoy a number of tracks in digital form, enthusiasts had to make do with this CD for some years to come: of the source Albums listed above, the CD counterparts appeared in 1992, 1987, 1989 and (XXV) 1987 respectively.

November 1984

**#27**

- LP/ CD, Polydor POLD 5169 ~ 823 797-1 // 823 797-2:  
*Guardian Angel*



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<sup>47</sup> The first EMI Shadows' CD had to wait until 1986. EMI was very slow in taking up the new medium. One reason was that the company dithered for some while about the possible adoption of a rival contact (!) laser system from JVC (Victor Company of Japan) — an aspect lost sight of amid the general haze in the account of Peter Markland, *EMI — The First 100 Years* (Batsford: London 1997) 258.

<sup>48</sup> More modestly, a flash on the front cover boasts “OVER 60 MINUTES OF MUSIC”.



## ANNUAL SURVEYS

### Track Listing / Composers

- 1 HOW DO I LOVE THEE  
Eddie Phillips
- 2 HAMMERHEAD  
Dick Plant
- 3 THE SATURDAY WESTERN  
Tim Renwick
- 4 LOOK BACK ON LOVE  
Brian Bennett
- 5 JOHNNY STACCATO  
Hank Marvin / Bruce Welch / Brian Bennett
- 6 I WILL RETURN  
Philip Cordell //
- 7 (I WANNA BE YOUR) GUARDIAN ANGEL  
Kevin Fitzpatrick
- 8 CAN'T PLAY YOUR GAME  
Keith Wilkinson / Anthony Wimshurst
- 9 ON A NIGHT LIKE THIS  
John David
- 10 TURNING POINT  
Hank Marvin / Bruce Welch / Brian Bennett
- 11 OUR ALBERT  
Hank Marvin / Brian Bennett

### Vocal Tracks

7-9

### UK Chart Performance

Date of first chart entry: 17 November 1984

Position in chart (single week): 98

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

- No. 3 HAMMERHEAD  
No. 8 GUARDIAN ANGEL  
No. 11 HOW DO I LOVE THEE  
No. 17 JOHNNY STACCATO

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

- No. 5 HOW DO I LOVE THEE  
No. 7 HAMMERHEAD  
No. 13 GUARDIAN ANGEL  
No. 14 THE SATURDAY WESTERN

## THE SHADOWS AT POLYDOR

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

No. 8       HAMMERHEAD  
No. 12      JOHNNY STACCATO  
No. 18      I WILL RETURN

### **Distribution: LP**

UK, and Australia, France, Germany (x 2), Holland, Japan, New Zealand, Portugal

### **Distribution: CD**

UK, and Germany — See also under #81 below (augmented version)

### **Running Time: CD**

43m 49s

### **Associated Singles**

#### *A-side*

ON A NIGHT LIKE THIS	#24
HOW DO I LOVE THEE	#31
HAMMERHEAD	#32

#### *A-side Promo*

GUARDIAN ANGEL	#28
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#### *B-side*

JOHNNY STACCATO	#31, #35
CAN'T PLAY YOUR GAME	#32
TURNING POINT	#37

#### *B-side Promo*

HAMMERHEAD	#28
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#### *Track 3 on 12" // CD Single*

TURNING POINT	#38 // #50
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### **Stage Performances**

On the basis of the data assembled by George Geddes, *On Stage* pp. 11–12, only two numbers are in question, both from 1985 (Australia): HOW DO I LOVE THEE and HAMMERHEAD [see #31 and esp. #32].

## ANNUAL SURVEYS

Neither *Life In The Jungle* (#14) nor, for that matter, *Change Of Address* (#2) was exactly chock-full of chart covers, but *Guardian Angel* is freest of all of what many have come to regard as the bane of 1980's Shadows' Albums. The only commercially successful piece included is the anthemic **I WILL RETURN** by Springwater (= multi-instrumentalist Phil Cordell), Polydor 2058 141<sup>49</sup> (1971, peaking at No. 5) — a stirring piece more likely perhaps to appeal to Shadows stalwarts nurtured North of the Border! The original is followed pretty closely, though the instrumentation is more refined and incisive.

There is no need to provide a track-by-track analysis of this Album<sup>50</sup> since it has been described in great detail (and in glowing terms) by Rob Bradford in the sleevenotes to the 1998 CD *Guardian Angel ... Plus* (see #81). Given the author's well documented views on 80's cover versions though, I have to say that I do not sympathise with the implication that the one species of Album is without blemish, the other thoroughly flawed, indeed rather disreputable. The latter category will be looked at in due course. On the Album under present scrutiny, tracks 1, 2 and 6 ("bought in" material) and tracks 10 and 11 (original compositions) are especially fine. On the other hand: **THE SATURDAY WESTERN** strikes me as thoroughly lacklustre, resembling many of the pedestrian numbers on offer from the seemingly unending stream of Shads imitators: give me **MUSTANG** and the rest<sup>51</sup> any day! Also, I wonder whether I can be alone in finding the lyrics of **GUARDIAN ANGEL**, which veer between puerility and incoherence, riddled with an insufferable air of self-importance: is this guy really serious?<sup>52</sup> Still, the excellence of the remaining two vocal tracks<sup>53</sup> more than compensate for this dismal offering. Again, I am not persuaded that the complex **LOOK BACK ON LOVE**, naturally pulled out of its context, is entirely at home on a Shadows' Album: it is Library Music, though admittedly high grade Library Music.

The position of *Guardian Angel* among the group's Polydor Albums is discussed further in the Introduction.

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<sup>49</sup> CD: *Springwater*, Angel Air SJPCD 105, track 1 (2002).

<sup>50</sup> Voted "Best Album 1980–1990" in Shadsfax Poll 2001, see *Shadsfax* 35 [2002] 16.

<sup>51</sup> Or, from the Polydor era, **RIDERS OF THE RANGE** and **HIGH NOON**.

<sup>52</sup> Admirers of the song can read composer Kevin Fitzpatrick's story in *Shadsfax* 24 (1999) 19–20.

<sup>53</sup> Is **I CAN'T PLAY YOUR GAME** a "straightforward 'pop' song" (Rob Bradford)? It sounds pretty unusual and adventurous to me. Can Hank's striking accompaniment be paralleled in any of his other recordings?

## THE SHADOWS AT POLYDOR

1984

**#28**

- Overseas Promo Single, Polydor 881 509–7:  
GUARDIAN ANGEL / HAMMERHEAD

Issued in France. See #27.

1984

**#29**

- Overseas 2LP, EMI EMCJ(E) + EMCJ(F) 5333:  
*XXV + The Shadows*

A double-pack from South Africa. For *XXV* see #21; for the contents of *The Shadows* see *The Shadows At EMI* 426.



**Hull 1984**

**Photograph: John Hank Humphrey**

## ANNUAL SURVEYS



**Hull 1984**

**Photographs: John Hank Humphrey**





THE SHADOWS AT POLYDOR



Hull 1984  
Photograph: John Hank Humphrey

## ANNUAL SURVEYS



**Hull 1984**

**Photographs: John Hank Humphrey**

