

**1985**

January 1985

**#30**

- LP, Polydor 2478 163 ~ SPELP 88:  
*Life In The Jungle*

UK budget reissue of 1982 Album, see #14 (with all references to free Album removed!).

1985

**#31**

- Overseas Single, EMI 939:  
HOW DO I LOVE THEE / JOHNNY STACCATO

Issued in New Zealand; both sides from LP *Guardian Angel* (#27).

1985

**#32**

- Overseas Single, EMI 1457:  
HAMMERHEAD / CAN'T PLAY YOUR GAME

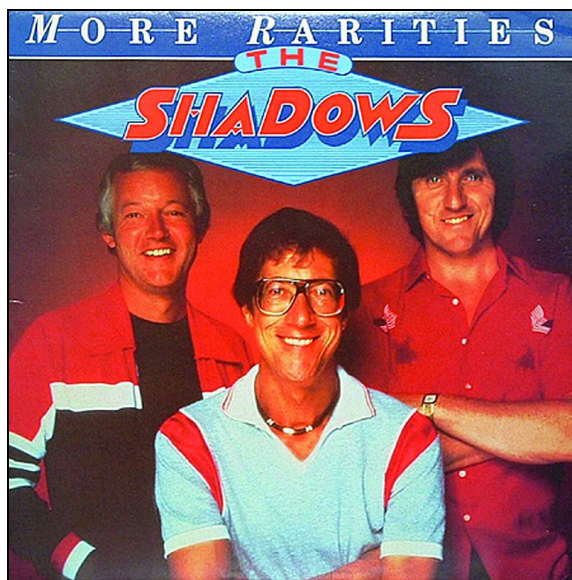
Issued in Australia; both sides from LP *Guardian Angel* (#27).

## ANNUAL SURVEYS

1985

**#33**

- Overseas LP, EMI Sound Value AXIS 169:  
*More Rarities*



\* = Polydor tracks

SPOT THE BALL\* / RIDERS IN THE SKY / RUN BILLY RUN / IT'LL BE ME BABE  
/ SWEET SATURDAY NIGHT / THE SHADY LADY\* / THE FOURTH MAN\* /  
LONDONDERRY AIR / KIMI TO ITSUMADEMO // RUSK / FENDER BENDER\* /  
LOVE DELUXE / CRICKET BAT BOOGIE / SHADOOGIE '83\* / OMOIDE NO  
NAGISA / GIN-IRO NO MICHU / BLACK IS BLACK / ELEVENIS\*

\*\*\*\*\*

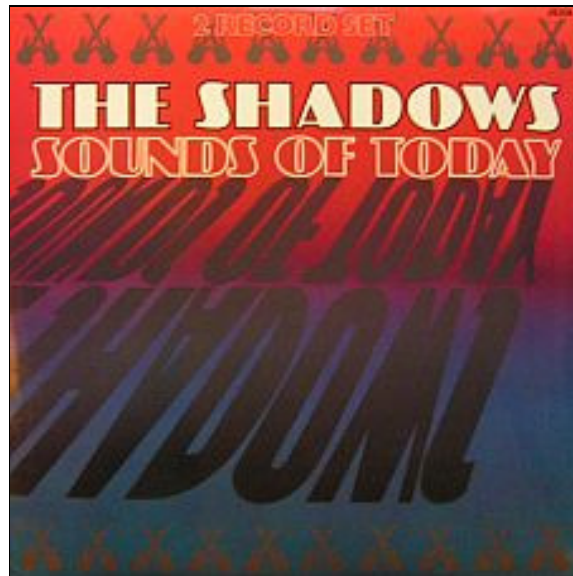
Issued in New Zealand, this LP conveniently gathered together elusive B-sides of Polydor UK Singles: the first (#1), third (#6), sixth (#12), seventh (#13) and eighth (#18), adding for good measure the revamped SHADOOGIE which had appeared on *The Silver Album* (#19) but not on XXV (#21). (The selection of earlier, (UK) EMI tracks is not quite as satisfactory, see Ian Kershaw in *SCOFA* 17 [1988] 20.)

## THE SHADOWS AT POLYDOR

1985

**#34**

- Overseas 2LP, J & B Records JB 208-1/2:  
*Sounds Of Today*



### ***Record 1***

GOING HOME / MEMORY / JUST THE WAY YOU ARE / UP WHERE WE BELONG / THE THIRD MAN / YOU DON'T HAVE TO SAY YOU LOVE ME / EQUINOXE (PART V) // SHADOOGIE '83 / QUEEN OF HEARTS / WALK DON'T RUN [EMI] / HATS OFF TO WALLY / DIAMONDS / TIME IS TIGHT

### ***Record 2***

THEME FROM THE DEER HUNTER [EMI] / MOZART FORTE / CHI MAI / CLASSICAL GAS [EMI] / CHARIOTS OF FIRE / DON'T CRY FOR ME ARGENTINA [EMI] // ALBATROSS / ONE DAY I'LL FLY AWAY / AFRICA / A WHITER SHADE OF PALE / IF YOU LEAVE ME NOW / IMAGINE : WOMAN

Issued in Australia. In turning his hand to Grieg's Piano Concerto, the inimitable Eric Morecambe contended that all the notes were there, though

## ANNUAL SURVEYS

not necessarily in the right order. Similarly here J & B Records have moved around all the components of *The Shadows' Silver Album* from August 1983 (#19), though the end result is not nearly as amusing.

See the review in *SCOFA* 11 (1986) 9.

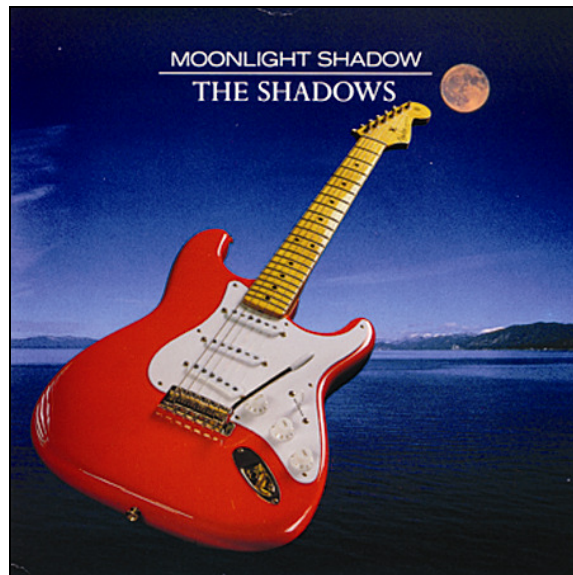
THE SHADOWS AT POLYDOR

1986

April 1986

**#35**

• Single, Polydor POSP 792 ~ 885 013-7:  
MOONLIGHT SHADOW / JOHNNY STACCATO



**Composers**

Side A: Mike Oldfield

Side B: Hank Marvin / Bruce Welch / Brian Bennett

**Distribution**

UK, and Germany, New Zealand

**Overseas Variation**

#31 HOW DO I LOVE THEE / JOHNNY STACCATO

## ANNUAL SURVEYS

### First Appearance On CD

Side A: *Moonlight Shadows* (UK 1986) 9 (#36)

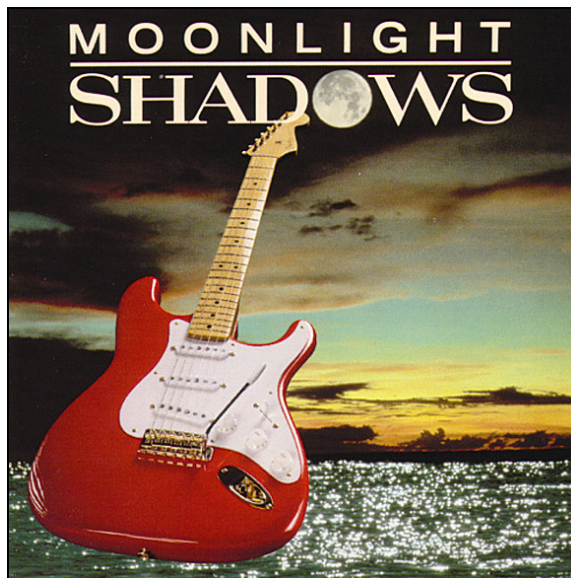
Side B: *Guardian Angel* (UK 1984) 5 (#27)

See #36 and #27. By the end of March 'Living Doll' from Cliff Richard & The Young Ones, with a guest appearance by Hank Marvin, had hit the top spot, but The Shadows simply continued on their chartless Singles path, despite the fact that MOONLIGHT SHADOW was given some TV exposure.

May 1986

**#36**

- LP/ CD, Polydor PROLP 8 ~ 829 358-1 // 829 358-2:  
*Moonlight Shadows*



### Track Listing / Composers

- 1 EVERY BREATH YOU TAKE  
Sting
- 2 HELLO  
Lionel Richie
- 3 THE POWER OF LOVE  
Candy de Rouge / Gunther Mende / Jennifer Rush / Mary Susan Applegate

## THE SHADOWS AT POLYDOR

- 4     HEY JUDE  
      John Lennon / Paul McCartney
- 5     AGAINST ALL ODDS  
      Phil Collins
- 6     MEMORY  
      Andrew Lloyd Webber [lyrics T S Eliot / Trevor Nunn]
- 7     DANCING IN THE DARK  
      Bruce Springsteen
- 8     A WHITER SHADE OF PALE  
      Keith Reid / Gary Brooker //
- 9     MOONLIGHT SHADOW  
      Mike Oldfield
- 10    THREE TIMES A LADY  
      Lionel Richie
- 11    SAILING  
      Gavin Sutherland
- 12    I JUST CALLED TO SAY I LOVE YOU  
      Stevie Wonder
- 13    I KNOW HIM SO WELL  
      Benny Andersson / Tim Rice / Björn Ulvaeus
- 14    NIGHTS IN WHITE SATIN  
      Justin Hayward
- 15    IMAGINE : WOMAN  
      John Lennon
- 16    WALK OF LIFE  
      Mark Knopfler

### Vocal Tracks

None

### UK Chart Performance

Date of first chart entry:	24 May 1986
Highest position in chart:	6
Weeks in chart:	19

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

No. 6	MOONLIGHT SHADOW
No. 18	NIGHTS IN WHITE SATIN

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

No. 1	MOONLIGHT SHADOW
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## ANNUAL SURVEYS

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

No. 7 MOONLIGHT SHADOW

No. 19 DANCING IN THE DARK

**Distribution: LP**

UK, and Australia (x 2), Belgium/ Holland, France, Germany (x 2), Greece, Israel, New Zealand, Peru, Portugal — For a South African release see under #58.

**Distribution: CD**

UK (see also #77), and Australia<sup>54</sup>, Germany, Japan, Korea, Malta, Mexico — For a retitled version issued in Australia see under #82 below.

### Running Time: CD

66m 21s

## Associated Singles

*A-side*

MOONLIGHT SHADOW #35

IMAGINE: WOMAN #9

*12" Single, 2nd track*

DANCING IN THE DARK #38

## Stage Performances

On the basis of the data assembled by George Geddes, *On Stage* p. 11, MOONLIGHT SHADOW was featured 1986/87; as also THREE TIMES A LADY (delivered as a vocal in 1978).

\* \* \* \*

Over 66 minutes of Shadow music, but four of the sixteen tracks had appeared on previous Albums: SAILING and IMAGINE: WOMAN on *Hits Right Up Your Street* (#8), MEMORY and A WHITER SHADE OF PALE on *The Silver Album / XXV* (#19/ #21).

Taken overall, *Moonlight Shadows* differs from its Polydor predecessors in important respects:

<sup>54</sup> A 1998 Karussel release founded on the annotated issue from Spectrum in 1996: see under #77.



## THE SHADOWS AT POLYDOR

- There are no group-originals, every track is a cover version.
- Not a single number started life as an instrumental.
- The emphasis is very much on recent releases: nine of the twelve fresh tracks recast chart material from the years 1983–1986, and high profile chart material at that: represented among the twelve are no less than five UK/USA Number Ones, two UK Number Ones, and one USA Number One.

First, two from the 1960s:

The Beatles' **HEY JUDE** was a chart-topper on either side of the Atlantic in 1968. This long distance composition, with Macca's soulful delivery, its distinctive "na, na, na, na-na-na-na" chorus, and the weighty 36-piece orchestral accompaniment, is so powerful and idiosyncratic that any imitation — vocal or otherwise — is bound to sound pale by comparison.<sup>55</sup> The Shadows demote **HEY JUDE** to the status of a catchy tune, overembellished in places.

Justin Hayward joined The Moody Blues in 1966: his **NIGHTS IN WHITE SATIN**, taken from the concept Album *Days Of Future Passed*, proved to have a recurrent impact on the UK charts, reaching No. 19 in 1967/68, No. 9 in 1972, and No. 14 in 1979, while in the USA it hit second place in 1972. Here was a truly big production piece, with the strings/ flutes etc. of The London Festival Orchestra joining forces with Hayward and the rest to provide an intensely dramatic but decidedly overblown sound-picture. The diminution in scale works to The Shadows' advantage: the emphasis is on the captivating melody, the grandeur of which is conveyed with both vigour and grace.

From one of Motown's prize acts of the 70s, The Commodores with lead vocalist Lionel Richie, came a love song with a ravishing melody which was tailor-made for the Marvin ballad technique. The award-winning **THREE TIMES A LADY** was an unsurprising chart-topper both in the USA and UK in 1978.

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<sup>55</sup> All that I have heard anyway. An imposing, not to say overwhelming, collection of covers is assembled by Dave Henderson, *The Beatles Uncovered* (The Black Book Company Ltd: Pewsey 2000) 40. (If you actually want to track this little lot down, prepare yourself for some hard labour: no discographical data are given.)

## ANNUAL SURVEYS

The nine covers from the 1980s can be taken in the order in which they came to enjoy chart success:

### •1983

It is hard to see how any fan of The Shadows could find fault with the rendition of **EVERY BREATH YOU TAKE**, which is a well-chosen opener for *Moonlight Shadows*. This was a multi-award-winning UK/USA Number One for The Police, and a standout track on their equally high-performing Album *Synchronicity*. The Shadows' version motors along authoritatively, conveying something of the insistent tone of Sting's theme of erotic obsessiveness. In my view one of the very best of the 80's tracks.

A further inventive Album from this same year, Mike Oldfield's *Crises*, featured the Number Four Single **MOONLIGHT SHADOW** (with vocals from the excellent Maggie Reilly). This provided The Shadows with another knockout track. The original was a dynamic production, with some pretty creditable guitar work from Mike Oldfield himself. Hank rises to the occasion with a magisterial performance, the highlight of which is a series of breathtaking runs from 2m 11s on.

### • 1984

Two of the four tracks representing this year were taken from UK/USA Number Ones. Lionel Richie's sweet and sentimental ballad **HELLO** makes a fair instrumental, with a nimble-fingered solo-break from Hank at 2m 47s, and a fine accompaniment throughout. Another Single issued by Motown in similar vein, but with a stronger melody, was Stevie Wonder's **I JUST CALLED TO SAY I LOVE YOU**. The Shadows manage to capture much of the original's warmth, but, given its highly repetitive nature, their version, without the benefit of the impassioned vocals, surely outstays its welcome at over four and a quarter minutes; the attempt to provide a bit more diversity comes a bit late in the day, at 3m 30s.

A third song from 1984 was a chart-topper in the USA, and only narrowly missed the top in the UK (initially stopped in its tracks by Lionel Richie's **HELLO**). Phil Collins' Ivor Novello Award-winning **AGAINST ALL ODDS**, commissioned for the movie of the same name, elicits a sensitive performance from Hank Marvin, but the impact is blunted by failure to match the original's masterly exploitation of piano, percussion and swirling synths. Still, as with so many of the covers where the accompaniment leaves something to be desired, there is that incomparable guitar to consider ...

## THE SHADOWS AT POLYDOR

Finally for 1984, a version of the hard-edged rock star Bruce Springsteen's **DANCING IN THE DARK**, a Number Two in the USA; in the UK it reached only No. 28 (though the parent LP, *Born In The USA*, was a Number One in both countries), but when re-promoted in 1985, it made No. 4. A prominent feature of the number is the driving percussion, well reflected in The Shadows' rendition, and even more forcefully mirrored in the variants (see on #38).

### •1985

Two very different Number Ones are represented here. Soaring vocals and powerful percussion combined on Jennifer Rush's **THE POWER OF LOVE** to produce a song of great emotional intensity. The Shadows' account is subdued (in places feeble) by comparison, and the outro seems over-extended.

More of the spirit of the model (with partial mimicking of the Abbaesque synths) is captured on **I KNOW HIM SO WELL**, from the musical 'Chess', an exquisite number performed to perfection by the formidably talented songstresses Elaine Paige and Barbara Dickson (even if they did not actually record the piece in each other's presence!). The *Moonlight* master tape evidently suffered a dropout at 03s, which ought to have been put right before release.

### • 1986

**WALK OF LIFE**, which closes the Album, was one of a number of individual tracks marketed from the staggeringly successful Dire Straits' Album *Brothers In Arms*; this particular one made No. 2 in the UK and No. 7 in the USA. The impact of the song stems from its lyrics rather than its melodic content, and its credentials as an aspiring instrumental look distinctly unpromising. What lifts The Shadows' version is Hank's departure from the script into the realms of inventive improvising, without sacrificing the lightness of touch. Whatever verdict is passed on *Moonlight Shadows* as a whole, it must be owned that it ends with a real flourish.

Indeed, it seems a great pity that the more adventurous approach on this track, as on **MOONLIGHT SHADOW**, was not adopted more extensively. As it is, the inclusion of three or so group originals would have provided some diversification — but, as the back cover says, these are "Shadows unique interpretations of classic tracks"; and *Moonlight Shadows* took them to within shouting distance of the Top Five, as their most successful Polydor Album yet.

## ANNUAL SURVEYS

### Originals Of Cover Versions

- **EVERY BREATH YOU TAKE**

UK Single:

The Police,

A & M AM 117 (1983)

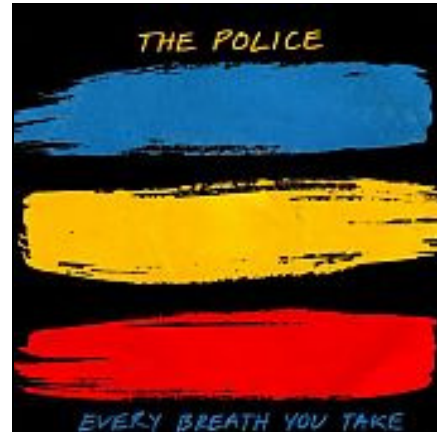
CD:

*The Very Best Of Sting*

*And The Police,*

A & M 493 252–2,

track 4 (2002)



- **HELLO**

UK Single:

Lionel Richie,

Motown TMG 1330 (1984)

CD:

*Truly: The Love Songs,*

Motown 530 843–2,

track 5 (1997)



- **THE POWER OF LOVE**

UK Single:

Jennifer Rush,

CBS A 5003 (1985)

CD:

*Jennifer Rush,*

Columbia 460947 2,

track 10 (1984)



## THE SHADOWS AT POLYDOR

- **HEY JUDE**

UK Single:

The Beatles, Apple R 5722 (1968)

CD:

*1*, EMI/ Apple 7243 5 299702 2, track 21 (2000)

- **AGAINST ALL ODDS**

UK Single:

Phil Collins,

Virgin VS 674 (1984)

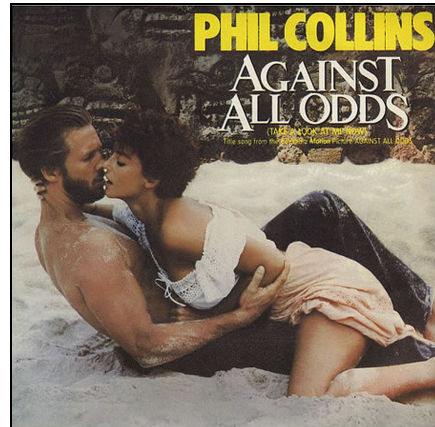
CD:

*Hits*,

Virgin Records CDV 2870

~ 7243 8 46601 2 3,

track 7 (1998)



- **DANCING IN THE DARK**

UK Single:

Bruce Springsteen,

CBS A 4436 (1984/85)

CD:

*Greatest Hits*,

Columbia 478555 2,

track 7 (1995)



- **MOONLIGHT SHADOW**

UK Single:

Mike Oldfield,

Virgin VS 586 (1983)

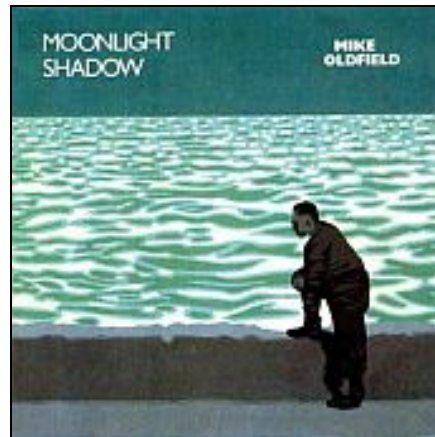
CD:

*The Best Of Mike Oldfield*

— *Elements*,

Virgin 7243 8 39069 2 5,

track 3 (1993)



## ANNUAL SURVEYS

- **THREE TIMES A LADY**

UK Single:

The Commodores, Motown TMG 1113 (1978)

CD:

Lionel Richie, *Truly* (as above), track 3

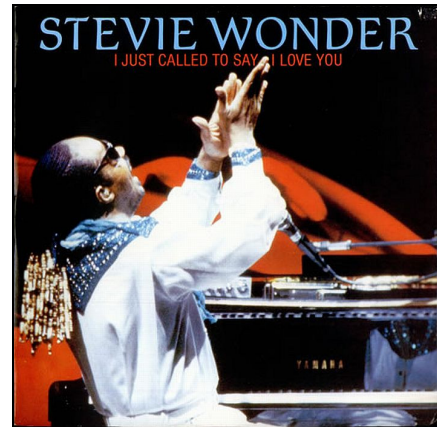
- **I JUST CALLED TO SAY I LOVE YOU**

UK Single:

Stevie Wonder,  
Motown TMG 1349 (1984)

CD:

*The Definitive Collection*,  
Universal 066-502-2,  
Disc 1/6 (2002)



- **I KNOW HIM SO WELL**

UK Single:

Elaine Paige and Barbara Dickson,  
RCA CHESS 3 (1985)

CD:

*On Reflection: The Very Best Of Elaine Paige*,  
Telstar TV ITVCD 2999,  
track 18 (1998)



- **NIGHTS IN WHITE SATIN**

UK Single:

The Moody Blues, Deram DM 161 (1967/1972/1979)

CD:

*The Collection*, Universal 560 241-2, Disc 1/3 (2001)



## THE SHADOWS AT POLYDOR

- **WALK OF LIFE**

UK Single:

Dire Straits,

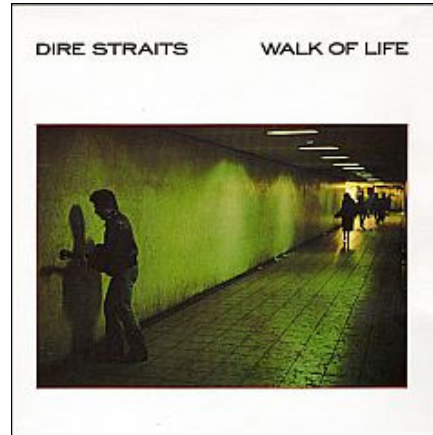
Vertigo DSTR 12 (1986)

CD:

*Brothers In Arms*,

Vertigo 824499-2,

track 3 (1996)

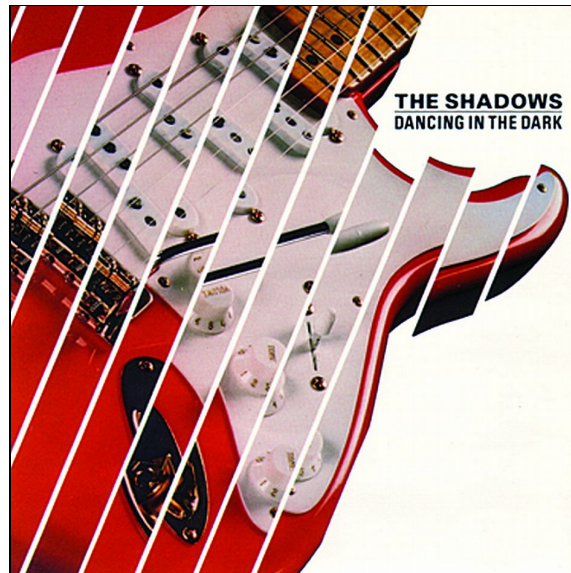


September 1986

**#37**

- Single, Polydor POSP 808 ~ 885 162-7:

DANCING IN THE DARK (7" remix) / TURNING POINT



### Composers

Side A: Bruce Springsteen

Side B: Hank Marvin / Bruce Welch / Brian Bennett

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### **Distribution**

UK, and New Zealand

### **First Appearance On CD**

Side A: None: see next entry!

Side B: *Guardian Angel* (UK 1984) 10 (#27)

For the B-side see on #27.

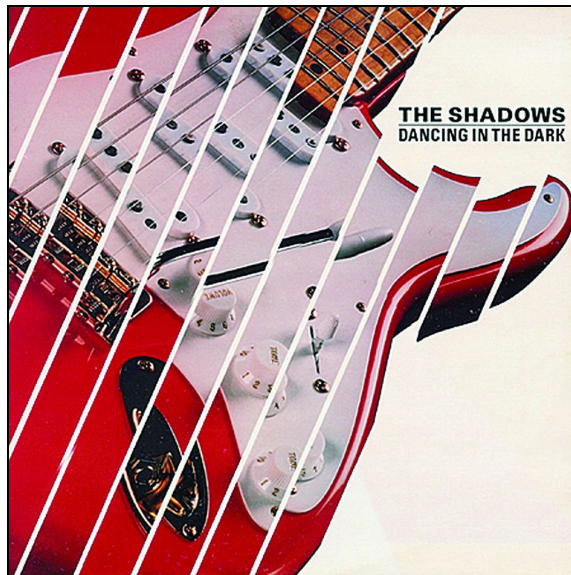
September 1986

**#38**

• 12" Single, Polydor POSP X 808:

DANCING IN THE DARK (12" remix) /

DANCING IN THE DARK (Album\* version) / TURNING POINT



\* Mistakenly listed as 7" version [see previous entry]

### **Distribution**

UK, and New Zealand

### **First Appearance On CD [Track 1]**

*Guardian Angel ... Plus* (UK 1998) 12 (#81)



## THE SHADOWS AT POLYDOR

The special remix of DANCING IN THE DARK was prepared for this, The Shadows' first, and only, 12" release<sup>56</sup>, by Murray Munro: compared with the Album version (#36), the intro is much longer (close on 2m) and sprouts an infectious dance rhythm from 35s on; Hank's lead is subsequently supported by hard-edged synths and percussion; the whole track lasts 5m 30s as opposed to 3m 44s. What a pity more 80's Shadstrax were not accorded such treatment: the later SHADOWMIX (#55) was much less impressive.

The 7" remix (see previous entry) has close affinities with the 12", but it is much simplified, with a shrunken intro; and shorter than the Album version at 3m 33s. There is as yet no representation of the 7" on CD: although meant to be included on the 2001 CD *The Singles Collection*, astonishingly a variant version turned up instead: see on #91 below.



**Brighton 1986**  
**Photograph: John Hank Humphr**

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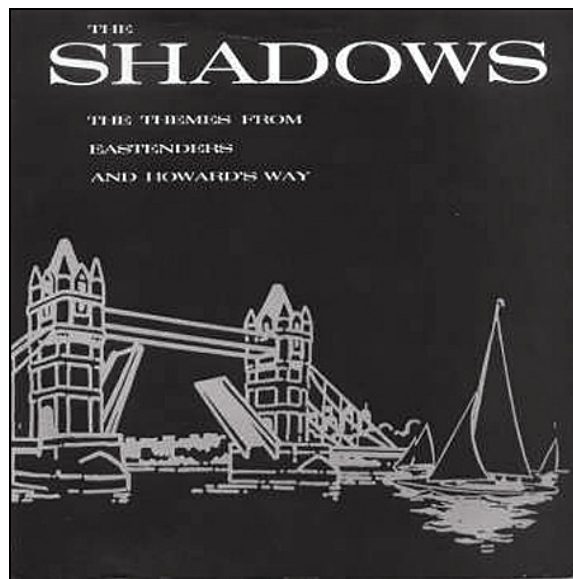
<sup>56</sup> It is now seldom seen: "Some say that there are less than 1000 copies of the 12" single in circulation" remarks Jim Nugent, *Pipeline* 44 (1999) 57.

## ANNUAL SURVEYS

December 1986

**#39**

• Single, Polydor POSP 847 ~ 885 514–7:  
THEMES FROM EASTENDERS AND HOWARD'S WAY / NO DANCING!



### **Composers**

Side A: Simon May / Leslie Osborne

Side B: Bruce Welch / Hank Marvin / Brian Bennett

### **Distribution**

UK, and Holland

### **Overseas Variation**

#46 THEMES FROM ... / GOING HOME

### **First Appearance On CD**

Side A: *Simply ... Shadows* (UK 1987) 12 (#44)

Side B: *Life In The Jungle* (UK 1989) 7 (#52)

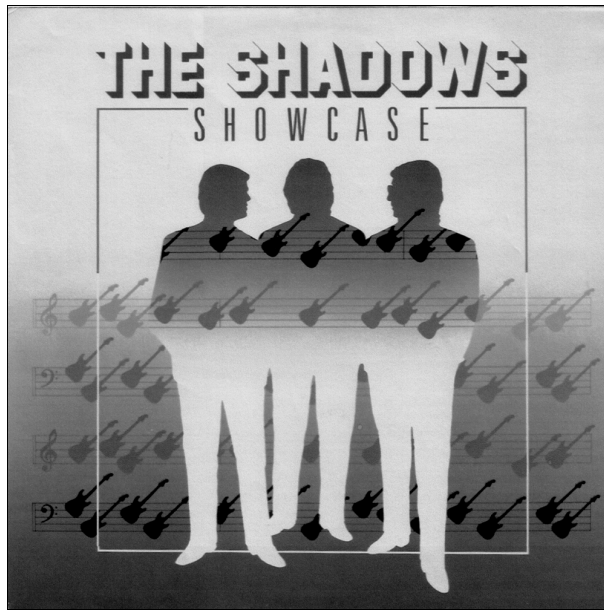
See on #44 and #14. "This release was out in a hurry, immediately before Hank emigrated to Australia in November 1986", Rob Bradford, *Record Collector* 124 (December 1989): *Singles 1973–1989*, 80.

## THE SHADOWS AT POLYDOR

1986 ?Month

**#40**

- LP, Reader's Digest RDS 10399:  
*The Shadows' Showcase*



DIAMONDS<sup>D</sup> / CHARIOTS OF FIRE<sup>C</sup> / THE WINNER TAKES IT ALL<sup>B</sup> /  
MEMORY<sup>D</sup> / JUST THE WAY YOU ARE<sup>A</sup> / TEMPTATION<sup>A</sup> // MISTY<sup>B</sup> / CHI  
MAI<sup>B</sup> / IMAGINE : WOMAN<sup>B</sup> / THE THIRD MAN<sup>B</sup> / SAILING<sup>B</sup> / IF YOU LEAVE  
ME NOW<sup>A</sup>

### **Distribution**

UK

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This is an extremely rare, if not especially inspiring, item. It consists of chart-orientated covers, three from *Change Of Address* (= A), six from *Hits Right Up Your Street* (B), one from *Life In The Jungle* (C), two from *The Silver Album/ XXV* (D).



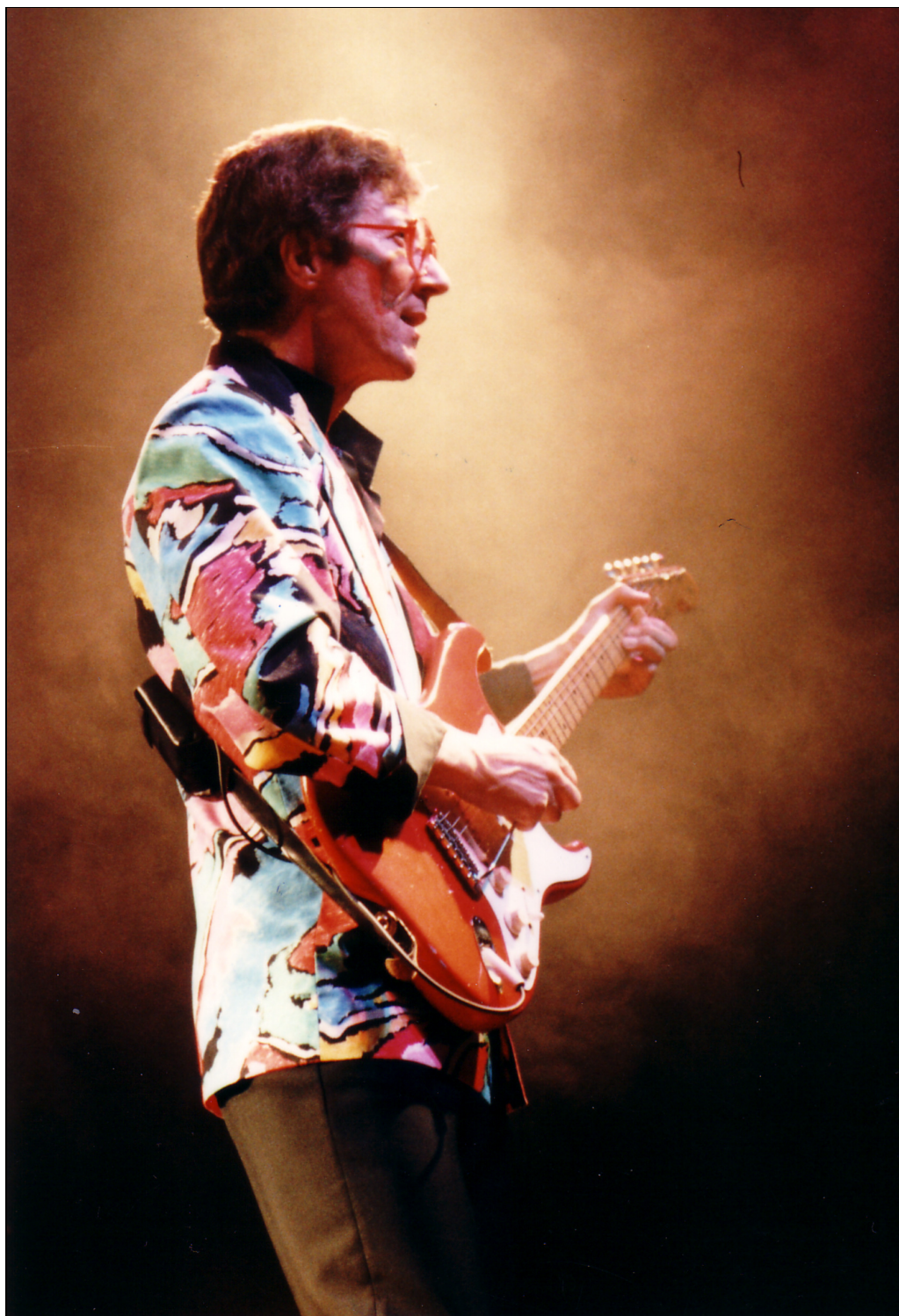
ANNUAL SURVEYS



**Brighton 1986**  
**Photograph: John Hank Humphrey**



THE SHADOWS AT POLYDOR



**Poole 31 May 1986**  
**Photograph: David Hawley**

ANNUAL SURVEYS



**Poole 31 May 1986**  
**Photograph: David Hawley**