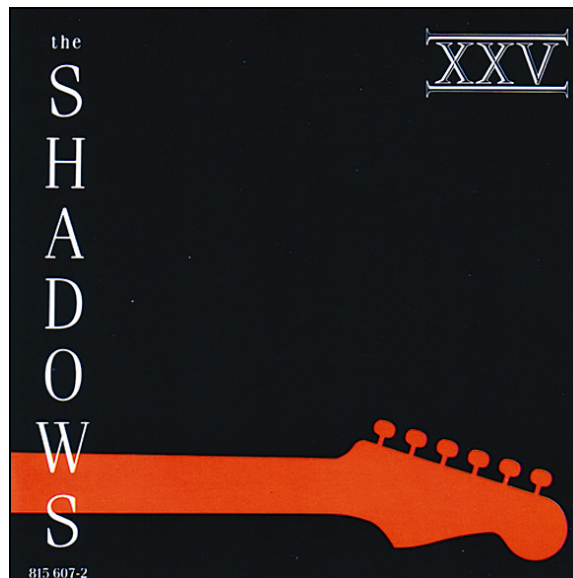


1987

January 1987

#41

- CD, Polydor 815 607-2:  
XXV



**Distribution**

UK, and Germany: details in *CD Guide* 114.

**Running Time**

46m 30s

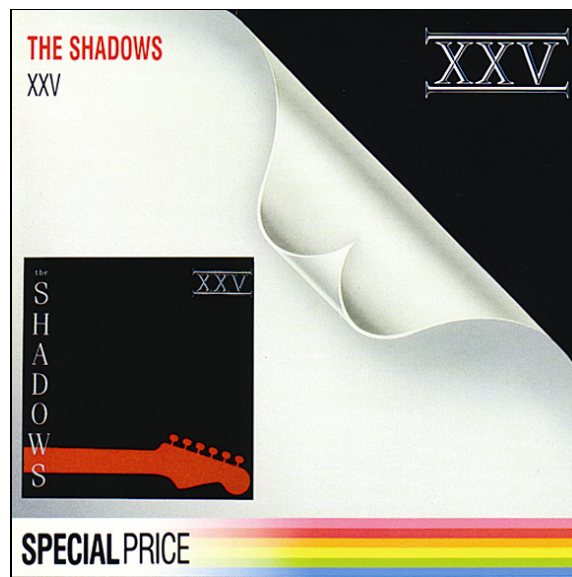
CD issue (in “Special Price” series) of 1983 LP, see #21. This and *Hits Right Up Your Street* (next entry) were the only older Polydor Albums to be made available on CD this year: more would follow in 1989. EMI UK followed this same pattern, *String Of Hits* and *Another String Of Hot Hits And More!* appearing on CD in 1987, with a renewed assault on the back catalogue in 1989 (details in *CD Guide* 38–39). Common to all these issues

## ANNUAL SURVEYS

is the minimalist presentation, with no annotation worth mentioning. The XXV CD does not even have composer credits (which appeared only on the record label of the original release: out of sight out of mind?).

**Pictured here with four-page series-promotion sheet wrapped round the front inlay (see also #42).**

**For some reason not all copies in the various outlets in the UK carried this sheet.**



April 1987

**#42**

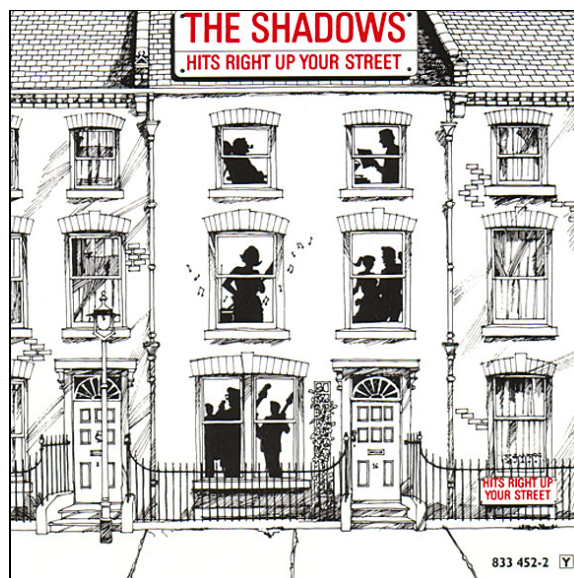
• CD, Polydor 833 452-2:  
*Hits Right Up Your Street*

**Running Time**

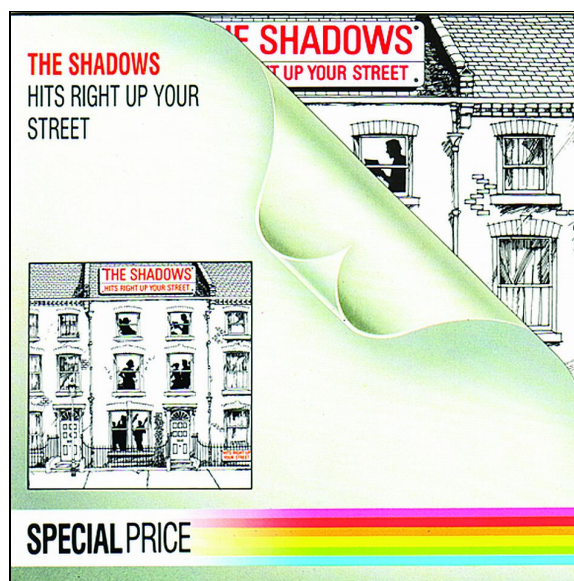
55m 04s

## THE SHADOWS AT POLYDOR

UK CD issue (in “Special Price” series) of 1981 LP (#8); for a further issue, on a different label, see #68.



See previous entry

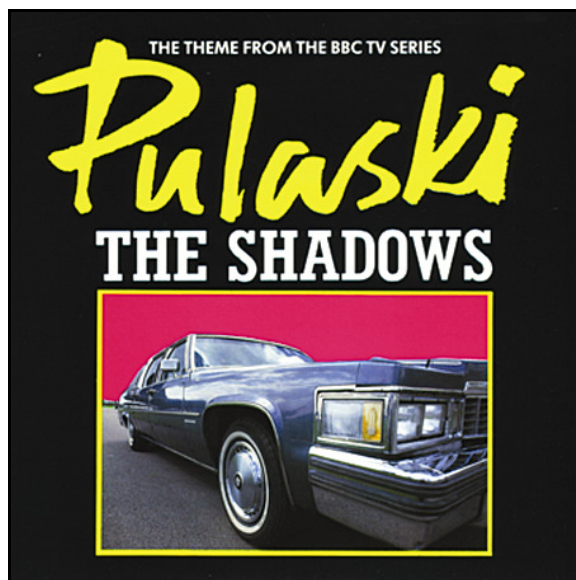


## ANNUAL SURVEYS

October 1987

**#43**

- Single, Polydor POSP 886 ~ 887 074-7:  
PULASKI / CHANGE OF ADDRESS



### Composers

Side A: Brian Bennett

Side B: Bruce Welch, Brian Bennett, Hank Marvin

### Distribution

UK only

### First Appearance On CD

Side A: *Simply ... Shadows* (UK 1987) 9 (#44)

Side B: *Guitars In Love* (Holland 1987) 13 (#48)

\*\*\*\*

See #44 for PULASKI; this was the first Polydor A-Single to feature a composition by a group-member, indeed the first since ANOTHER NIGHT for EMI in 1977. — The B-side was sourced from the 1980 Album of that name, see #2.

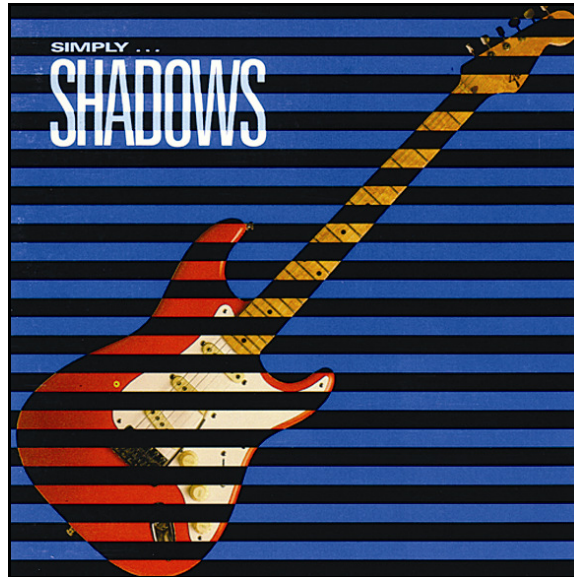
## THE SHADOWS AT POLYDOR

October 1987

**#44**

• LP/ CD, Polydor SHAD 1/ 833 682-1 // 833 682-2:

*Simply ... Shadows*



### Track Listing / Composers

- 1 I KNEW YOU WERE WAITING (FOR ME)  
Simon Climie / Dennis Morgan
- 2 WE DON'T NEED ANOTHER HERO  
Graham Lyle / Terry Britten
- 3 WALKING IN THE AIR  
Howard Blake
- 4 CARELESS WHISPER  
George Michael / Andrew Ridgeley
- 5 DON'T GIVE UP  
Peter Gabriel
- 6 I GUESS THAT'S WHY THEY CALL IT THE BLUES  
Elton John / Bernie Taupin / Davey Johnstone
- 7 A HEART WILL BREAK TONIGHT  
Pierre Teodori
- 8 THE LADY IN RED  
Chris De Burgh

## ANNUAL SURVEYS

- 9     PULASKI  
      Brian Bennett
- 10    TAKE MY BREATH AWAY  
      Giorgio Moroder / Tom Whitlock
- 11    THE MUSIC OF THE NIGHT  
      Andrew Lloyd Webber / Charles Hart / Richard Stilgoe
- 12    THEMES FROM EASTENDERS & HOWARD'S WAY  
      Simon May / Leslie Osborne
- 13    I WANT TO KNOW WHAT LOVE IS  
      Mick Jones
- 14    THE SKYE BOAT SONG  
      Trad., arr. Cliff Hall
- 15    JEALOUS GUY  
      John Lennon
- 16    CHAIN REACTION  
      Barry, Robin & Maurice Gibb

### **Vocal Tracks**

None

### **UK Chart Performance**

Date of first chart entry:	24 October 1987
Highest position in chart:	11
Weeks in chart:	17

### **Top 20 Placing, *SCOF*A Poll (Polydor) 1992**

No. 9            PULASKI

### **Distribution: LP**

UK, and Germany, New Zealand, Portugal — For a South African issue see under #58

### **Distribution: CD**

UK (also reissue 1998); for a further, budget, issue see #86

### **Running Time: CD**

67m 34s

## THE SHADOWS AT POLYDOR

### Associated Singles

#### *A-side*

WALKING IN THE AIR	#45
PULASKI	#43
THEMES FROM EASTENDERS & HOWARD'S WAY	#39, #46

### Stage Performances

George Geddes, *On Stage* p. 11: WALKING IN THE AIR and PULASKI (1987).

\*\*\*\*

Of the Polydor Albums to date, *Simply ... Shadows*, described as “16 brand new recordings, featuring over 60 minutes of today’s classic hits”, contained the highest proportion of covers of recent chart material; indeed, with the company’s market research (followed up with a £300,000 television promotion campaign) now kicking in with a vengeance, all fourteen of the covers stem from the 1980s, and ten of them (in terms of peak UK/USA chart performance, twelve) from the period 1985–1987.

Without commercialism’s directing hand, there might have been one or two more tracks in the mould of Brian Bennett’s **PULASKI**, composed for the BBC detective series: a mellow, lyrical centrepiece framed by an energetic workout from Hank, supported by explosive synths. The other “non-hit” is outstanding too: Pierre Teodori’s **A HEART WILL BREAK TONIGHT**<sup>57</sup> boasts a gorgeous melody; once that is dispatched, Hanks freewheels in grand style (2m 39s to the close).

The 80’s chart material is, naturally enough, a mixed bag, but by no means all of it is to be written off as a best forgotten aberration in The Shadows’ recording career.

The earliest original covered hit the charts big time in 1981, when Roxy Music took John Lennon’s **JEALOUS GUY** to Number One. Bryan Ferry, who produced the track, preserved much of the affecting simplicity of the original, right down to the whistling, while introducing a sax. The Shadows incorporate a sax (to excess); the melody is too heavily ornamented; and the overall accompaniment, not for the only time on this Album, sounds at times leaden, at times too obtrusive for comfort.

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<sup>57</sup> No connexion, aside from the title, with track 9 on Tarney-Spencer’s Album *Run For Your Life* (composed by the duo).

## ANNUAL SURVEYS

Next in line chronologically is Elton John's 1983 No. 5 (No. 4 in the USA the year after), **I GUESS THAT'S WHY THEY CALL IT THE BLUES**. Hank's chiming guitar effectively mimics the cadences of Elton's vocal delivery, but the accompaniment scarcely does justice to the richly textured original with its vibrant backing vocals — and, of course, that harmonica solo from Stevie Wonder.

Silky smooth white soul, incisive vocals underpinned by searing sax and delicate acoustic guitar. George Michael's **CARELESS WHISPER** was a chart-topper here in 1984 (and, marketed under 'Wham! Featuring George Michael', the next year in the USA). In The Shadows' rendition of this sophisticated number, piano and guitar combine to produce one of the most satisfying tracks on *Simply ... Shadows*, with a marvellously free-flowing contribution from Hank throughout the second half.

1984 saw the release of Foreigner's gospel-tinged rock ballad **I WANT TO KNOW WHAT LOVE IS**, penned by group member (formerly of Nero and The Gladiators) Mick Jones: in 1985 it reached Number One on both sides of the Atlantic. As a specimen of lavishly produced AOR it is hard to fault. In The Shadows' hands it is a relatively restrained affair, with a sadly anaemic effort made to represent The New Jersey Mass Choir of the original! The injection of a second guitar part from Hank in the second half does little or nothing to dispel the overall impression of tedium.

Of the three further numbers that charted in 1985, one was a hit in the USA (peaking at No. 2) and in the UK (peaking at No. 3). Tina Turner's **WE DON'T NEED ANOTHER HERO**, from the soundtrack of the movie 'Mad Max Beyond Thunderdome', lends itself admirably to instrumental treatment, and The Shadows' version reflects much of the brooding intensity of the original, building to an impressively resounding climax.

A mellower high performer from 1985, **WALKING IN THE AIR**, from the 1982 30m TV cartoon 'The Snowman', took Aled Jones to No. 5 (composer Howard Blake, in a muted version featuring Peter Auty, was markedly less successful, stalling at No. 42, and in 1987 at No. 37). The combination of celestial voice and imposing orchestral accompaniment raised this piece above the level of an agreeable tune. The Shadows' shrunken production and the thinness of the sound conspire to move this track way down the list of contenders for Best Number on *Simply ... Shadows*.



## THE SHADOWS AT POLYDOR

Another TV-related piece, or rather one segment of two, is in a wholly different league. Simon May's **THEMES FROM EASTENDERS & HOWARDS' WAY** one way or another attained a certain amount of UK chart success in 1985/86: May's orchestra with the latter (No. 21), and, with some retitling, Marti Webb with 'Always There' (No. 13; ~ HOWARDS' WAY), Anita Dobson with 'Anyone Can Fall In Love' (No. 4; ~ EASTENDERS). The Shadows' plodding EASTENDERS is instantly forgettable, but HOWARDS' WAY, with its outstanding melody, was brilliantly interpreted by Hank on that chiming Fender. One can only marvel that nobody thought of recording this in full as a Single in its own right.<sup>58</sup>

The charts of 1986 generated a cluster of five cover versions. The ballad duet from Peter Gabriel and Kate Bush, **DON'T GIVE UP**, was not a notable Single hit by the standards of the *Simply ... Shadows* set, peaking at No. 9 in the UK; the parent Album however, Gabriel's *So*, was a UK No. 1 / USA No. 2. DON'T GIVE UP is a dark, brooding piece: the combination of Gabriel's forlorn cry on behalf of the masses of unemployed and Ms Bush's best efforts to inspire confidence and self-respect are affecting enough, but perhaps over-extended. The Shadows capture something of the mood of the exchange in this, the lengthiest track on the Album at five and a half minutes — but again, some trimming would have been an advantage.

Chris De Burgh's much admired romantic ballad **THE LADY IN RED** was a worldwide smash (Number One in the UK, Number Three in the USA). Hank wends his way through this one with great sensitivity, to the accompaniment of the beautifully judged drone of Alan Jones' basslines.

Los Angeles trio Berlin's **TAKE MY BREATH AWAY** was a Number One either side of the water. It was co-written for the soundtrack of the movie 'Top Gun' by Giorgio Moroder — one of his big bold "walls of sound". The Shadows rise to this one — unquestionably a fine intro in the style of the 1980s!

Presumably the immediate inspiration for **THE SKYE BOAT SONG** was the recent assault on this captivating traditional melody by Roger Whittaker<sup>59</sup> and Des O'Connor — a UK Number Ten. The Shadows' version is as twee

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<sup>58</sup> Had this been done, The Shadows might have taken on board the forceful change of tempo, the centrepiece of the May orchestral version.

<sup>59</sup> Whittaker's 1986 Album *The Genius Of Love* (Tembo TMB 108) was produced by Bruce Welch; also involved were Cliff Hall, Alan Jones, Brian Bennett, Harry Bogdanovs and Tony Rivers!

## ANNUAL SURVEYS

as this is excruciating; there were no further group experiments with Scottish airs.

The last number covered from 1986 is Diana Ross' chart-topping (UK) **CHAIN REACTION**, a throwback to the catchy, effervescent and beat-laden songs that used to emerge from Tamla Motown when she fronted The Supremes. On this closing track (as with WALK OF LIFE, on *Moonlight Shadows*), Hank takes the opportunity to move away from the basic melody after a respectable interval and provide some slick embellishments, particularly in the final minute or so. Great fun, though not it would seem for many a deadly serious Shadows' fan.

Two numbers from 1987 remain to be considered. First, Aretha Franklin and George Michael's UK/USA chart-topper **I KNEW YOU WERE WAITING (FOR ME)**. Shads compilers habitually bypass this version, but it is hard to see why: here is Hank at his most fluent and assured as he picks his way through this 80s fusion of black and white soul. A first-rate opener.

Michael Crawford took **THE MUSIC OF THE NIGHT** only to No. 7 (though in the same year the *Phantom Of The Opera* Album hit the top). Hank uses the Morley volume pedal to good effect as he gets to grips with yet another outstanding melody from the prolific pen of Andrew Lloyd Webber.

*Simply ... Shadows* has not had a good press. In fact, some of the covers are creditable and a few are first-rate, as are the two "non-hits" in the collection. At the same time, the Album as a whole is (uncharacteristically for The Shadows) rather sombre, and the accompaniment at times rather heavy and forbidding, lacking sparkle; the inclusion of a couple of perkier numbers<sup>60</sup> would have provided a more balanced programme. The follow-up, *Steppin' To The Shadows* (#51), would offer a more satisfying mix.

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<sup>60</sup> My fellow-countryman George Geddes felt likewise: "The album I find a little too laid-back for my liking! I would have liked a few more up-tempo tracks", *SCOFA* 17 (1988) 19. (He also highlights TV/ radio spots, which included PULASKI and WALKING IN THE AIR.) See also Ian Kershaw, id. 21 (1989) 2.

## Originals Of Cover Versions

• **I KNEW YOU WERE WAITING (FOR ME)**

UK Single:

Aretha Franklin & George Michael,  
Epic DUET 1 (1987)

CD:

*Ladies & Gentlemen:*

*The Best Of George Michael,*

Epic 491705 2,

Disc 2/13 (1998)



• **WE DON'T NEED ANOTHER HERO**

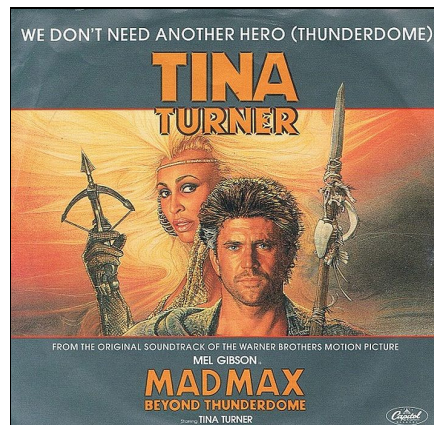
UK Single:

Tina Turner,  
Capitol CL 364 (1985)

CD:

*Simply The Best,*

Capitol CDP 79 6630 2,  
track 8 (1991)



• **WALKING IN THE AIR**

UK Single:

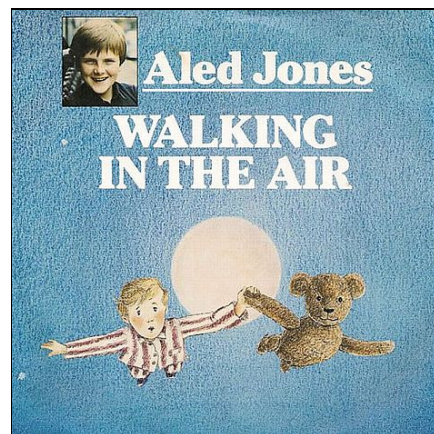
Aled Jones,  
HMV ALED 1 (1985)

CD:

Various Artists,

*Totally Christmas,*

EMI Gold 7243 8 59927 2 8,  
track 14 (1997)



## ANNUAL SURVEYS

### • CARELESS WHISPER

UK Single:

George Michael,  
Epic A 4603 (1984)

CD:

*Ladies ...* (as above),  
Disc 1/3



### • DON'T GIVE UP

UK Single:

Peter Gabriel & Kate Bush,  
Virgin PGS 2 (1986)

CD:

*Peter Gabriel:*  
*Sixteen Golden Greats*,  
Virgin Realworld 07243 8 11788 2 9,  
track 7 (2002)



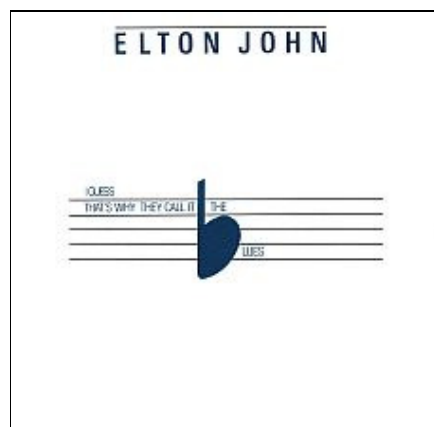
### • I GUESS THAT'S WHY THEY CALL IT THE BLUES

UK Single:

Elton John,  
Rocket XPRES 91 (1983)

CD:

*Greatest Hits 1970–2002*,  
Mercury/ Rocket 063 449–2,  
Disc 2/3 (2002)



## THE SHADOWS AT POLYDOR

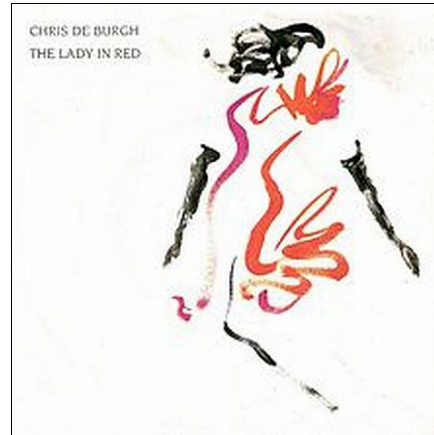
- **THE LADY IN RED**

UK Single:

Chris De Burgh,  
A & M AM 331 (1986)

CD:

*The Ultimate Collection*,  
Mercury 490 899-2,  
track 5 (2001)



- **TAKE MY BREATH AWAY**

UK Single:

Berlin,  
CBS A 7320 (1986)

CD:

*The Best Of Berlin*,  
Geffen 9 24187-2,  
track 4 (1988)



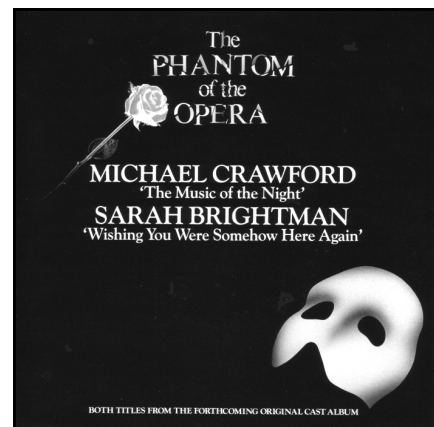
- **THE MUSIC OF THE NIGHT**

UK Single:

Michael Crawford,  
Polydor POSP 803 (1987)

CD:

*The Best Of Michael Crawford*,  
WSM 7567930812,  
track 2 (2001)





## ANNUAL SURVEYS

### • THE THEMES FROM EASTENDERS & HOWARDS' WAY

#### **EASTENDERS:**

UK Single:

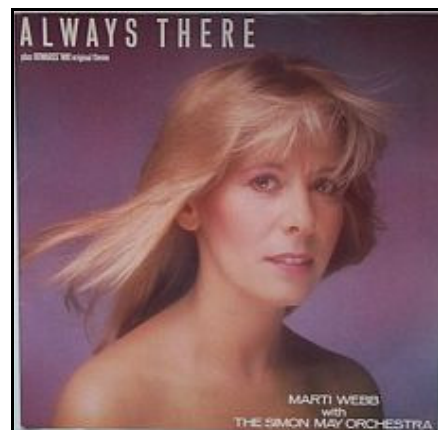
Anita Dobson,  
'Anyone Can Fall In Love',  
BBC RESL 191 (1986)



#### **HOWARDS' WAY:**

UK Single:

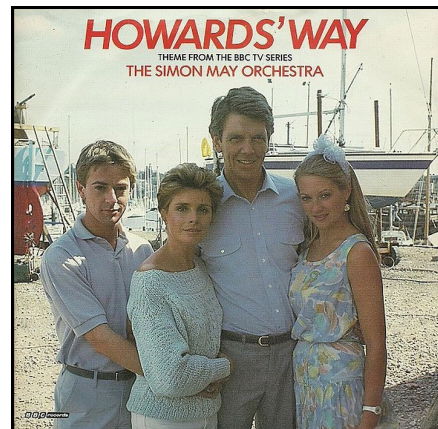
Marti Webb,  
'Always There',  
BBC RESL 190 (1986)



#### **HOWARDS' WAY:**

UK Single:

Simon May Orchestra,  
'Howards' Way',  
BBC RESL 174 (1985)



## THE SHADOWS AT POLYDOR

### • I WANT TO KNOW WHAT LOVE IS

UK Single:

Foreigner,

Atlantic A 9596 (1984)

CD:

*The Definitive,*

Atlantic/Rhino/WSM 8122 73596 2,

Track 3 (2002)



### • THE SKYE BOAT SONG

UK Single:

Roger Whittaker & Des O'Connor,

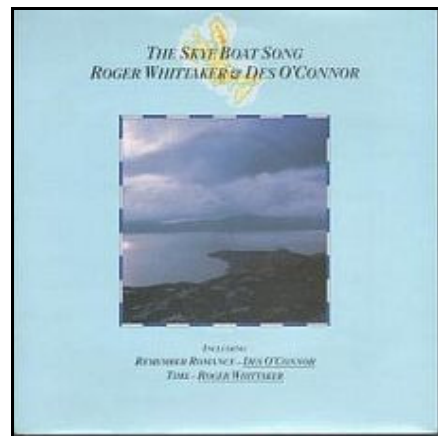
Tembo TML 119 (1986)

CD:

*Roger Whittaker,*

BMG 74321 892532,

Disc 1/17 (2001)



### • JEALOUS GUY

UK Singles:

Roxy Music, EG ROXY 2 (1981)

John Lennon, Parlophone R 6117 (1985)

CDs:

*Bryan Ferry:*

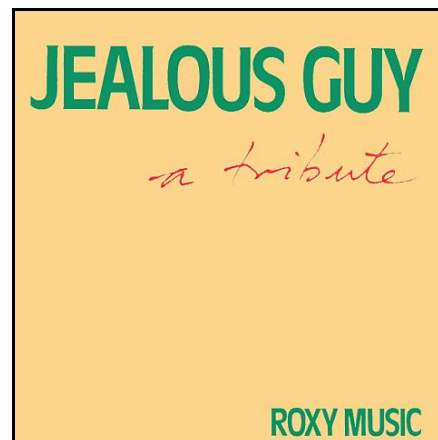
*The Ultimate Collection,*

EG EGCTV2, track 8 (1988)

*Lennon Legend:*

*The Very Best Of John Lennon,*

EMI 7243 8 21954 2 9, track 4 (1997)



## ANNUAL SURVEYS

- **CHAIN REACTION**

UK Single:

Diana Ross,

Capitol CL 386 (1986)

CD:

*Love And Life:*

*The Very Best Of Diana Ross,*

EMI/ Universal 7243 5 35862 2 5,

Disc 1/1 (2001)

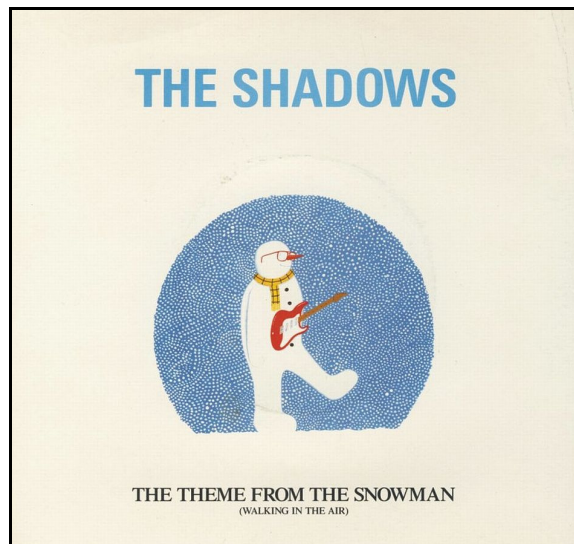


November 1987

**#45**

- Single, Polydor POSP 898 ~ 887 247-7:

WALKING IN THE AIR [but see below] / OUTDIGO



### Composers

Side A: Howard Blake

Side B: Bruce Welch / Brian Bennett / Hank Marvin



## THE SHADOWS AT POLYDOR

### Distribution

UK only

### First Appearance On CD

Side A: *Simply ... Shadows* (UK 1987) 3 (#44)

Side B: *Dancing In The Dark* (UK 1990/91) 11 (#62/ #64)

\*\*\*\*

Hot on the heels of PULASKI released in October (#43) came this, the A-side from *Simply ... Shadows* (#44), marketed under the (more seasonal) title THEME FROM THE SNOWMAN. — The B-side was once again (see #43) sourced from the 1980 Album *Change Of Address* (#2).

The Shadows were now to embark upon a quiet period (taking the year 1988 off): no Polydor releases, even compilations, in the UK or anywhere else. But the market revived in 1989.

1987

### #46

• Overseas Single, EMI 885:

THEMES FROM EASTENDERS & HOWARDS' WAY / GOING HOME

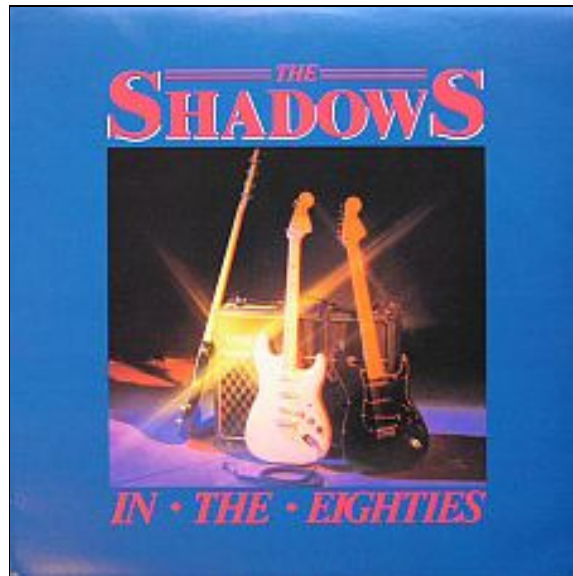
Issued in New Zealand, A variation on UK #39 ~ #22: the 'Eastenders' soap hit Australia in January 1987, while GOING HOME was featured on a N.Z. television commercial (*SCOF*A 14 [1987] 4 & 15 [1987] 6).

## ANNUAL SURVEYS

1987

**#47**

- Overseas LP, EMI EMC 261245:  
*The Shadows In The Eighties*



\* = Polydor tracks

CLASSICAL GAS / THEME FROM THE DEER HUNTER / BRIDGE OVER  
TROUBLED WATER / YOU'RE THE ONE THAT I WANT / DON'T CRY FOR ME  
ARGENTINA / BRIGHT EYES / BAKER STREET / CHI MAI\*<sup>A</sup> / WE DON'T TALK  
ANYMORE\*<sup>A</sup> // IMAGINE : WOMAN\*<sup>A</sup> / THIS OLE HOUSE\*<sup>A</sup> / THEME FROM  
MISSING\*<sup>B</sup> / CHARIOTS OF FIRE\*<sup>B</sup> / AFRICA\*<sup>C</sup> / GOING HOME\*<sup>C</sup> / UP WHERE  
WE BELONG\*<sup>C</sup> / TIME IS TIGHT\*<sup>C</sup> / QUEEN OF HEARTS\*<sup>C</sup>

### **Distribution**

Australia

### **Vocal Tracks**

None

## THE SHADOWS AT POLYDOR

Here is a rather confined view of the group “in the Eighties” (the Eighties taking in the 1979 *String Of Hits* which was of course a UK chart-topper in 1980). Of the eleven Polydor items on this 18-tracker, four were sourced from *Hits Right Up Your Street* (= A), two from *Life In The Jungle* (B), five from *The Silver Album/ XXV* (C). No group originals — the closest approximation to that is John Farrar’s YOU’RE THE ONE THAT I WANT from *String Of Hits*.

1987

### #48

- Overseas LP/ CD, Dino Music DNLP 1154 // DNCD 1154:  
*Guitars In Love*



I JUST CALLED TO SAY I LOVE YOU<sup>D</sup> / HELLO<sup>D</sup> / IF YOU LEAVE ME NOW<sup>A</sup> /  
ALBATROSS<sup>A</sup> / NIGHTS IN WHITE SATIN<sup>D</sup> / SAILING<sup>B</sup> / IMAGINE : WOMAN<sup>B</sup>  
/ YOU DON'T HAVE TO SAY YOU LOVE ME<sup>C</sup> // THE POWER OF LOVE<sup>D</sup> /  
AFRICA<sup>C</sup> / JUST THE WAY YOU ARE<sup>A</sup> / THREE TIMES A LADY<sup>D</sup> / CHANGE OF  
ADDRESS<sup>A</sup> / I KNOW HIM SO WELL<sup>D</sup> / SUMMER LOVE '59<sup>B</sup> / EVERY BREATH  
YOU TAKED<sup>D</sup>

## ANNUAL SURVEYS

### **CD Running Time**

63m 49s

### **Distribution**

Holland

### **Vocal Tracks**

None

Seven of the sixteen tracks embracing the “world’s most beautiful love songs” come from *Moonlight Shadows* (= D), four from *Change Of Address* (A), three from *Hits Right Up Your Street* (B), with only two from *The Silver Album/ XXV* (C). Chart material predominates; group originals are represented only by CHANGE OF ADDRESS and SUMMER LOVE ’59.

This “TV-Album” entered the Dutch charts on 4 July 1987, and stayed there for 7 weeks, peaking at No. 44 (information kindly supplied by Harry de Louw).

THE SHADOWS AT POLYDOR



**Brighton 1987**  
**Photograph: John Hank Humphrey**



ANNUAL SURVEYS



**Brighton 1987**  
**Photograph: John Hank Humphrey**