

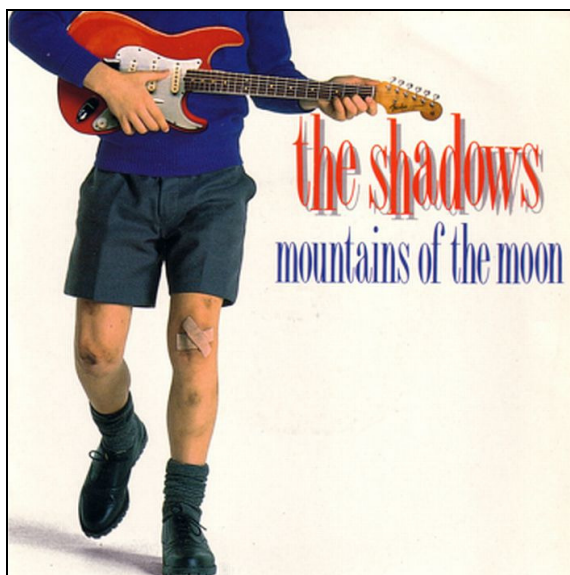
THE SHADOWS AT POLYDOR

1989

April 1989

#49

• Single, Polydor PO 47 ~ 889 186-7:
MOUNTAINS OF THE MOON / STACK-IT



Composers

Side A: Brian Bennett

Side B: Hank Marvin / Bruce Welch / Brian Bennett

Distribution

UK only

First Appearance On CD

Sides A/B: #50 below

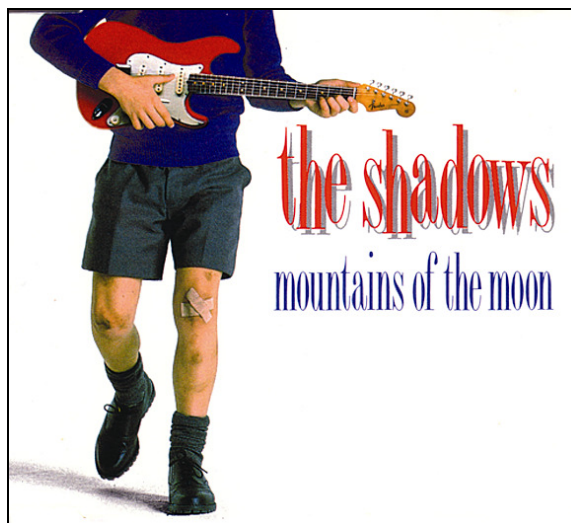
ANNUAL SURVEYS

Both sides would appear shortly on LP/CD *Steppin' To The Shadows*, #51; see also next entry. Here was another Brian Bennett-penned A-Single (cf. PULASKI, #43), the group's penultimate.

April 1989

#50

• CD Single, Polydor PZ CD 47 ~ 889 187-2:
MOUNTAINS OF THE MOON / STACK-IT / TURNING POINT



Running Time

14m 28s

UK only. The first of two Shadows' CD Singles, made available only in very limited quantities (not at all unusual among record companies at the time); for the content see previous entry (TURNING POINT from 1984 Album *Guardian Angel*, #27).

THE SHADOWS AT POLYDOR



London / Sheffield 1989
Photographs: John Hank Humphrey

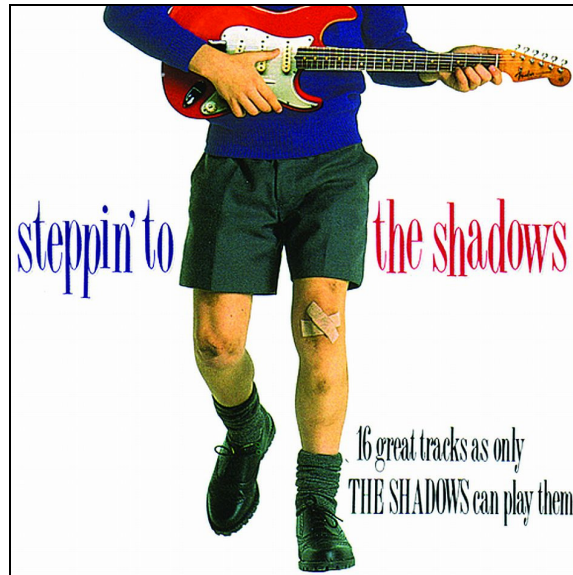


ANNUAL SURVEYS

May 1989

#51

- LP/ CD, Polydor SHAD 30 ~ 839 357-1 // 839 357-2:
Steppin' To The Shadows



Track Listing / Composers

- 1 YOU WIN AGAIN
Barry, Maurice & Robin Gibb
- 2 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)
George Merrill / Shannon Rubicam
- 3 HE AIN'T HEAVY, HE'S MY BROTHER
Bob Russell / Bobby Scott
- 4 CANDLE IN THE WIND
Elton John / Bernie Taupin
- 5 FAREWELL MY LOVELY
Pierre Teodori
- 6 MOUNTAINS OF THE MOON
Brian Bennett
- 7 NOTHING'S GONNA CHANGE MY LOVE FOR YOU
Gerry Goffin / Michael Masser
- 8 HEAVEN IS A PLACE ON EARTH
Ellen Shipley / Rick Nowels

THE SHADOWS AT POLYDOR

- 9 WHEN THE GOING GETS TOUGH (THE TOUGH GET GOING)
Wayne Braithwaite / Barry J Eastmond
- 10 ALONE
Billy Steinberg / Tom Kelly
- 11 ALL I ASK OF YOU
Andrew Lloyd Webber / Charles Hart
- 12 STACK-IT
Hank Marvin / Bruce Welch / Brian Bennett
- 13 SHOBA
Hank Marvin
- 14 YOU KEEP ME HANGIN' ON
Brian Holland / Lamont Dozier / Eddie Holland
- 15 SOME PEOPLE
Alan Tarney
- 16 ONE MOMENT IN TIME
Albert Hammond / John Bettis

Vocal Tracks

None

UK Chart Performance

Date of first chart entry: 20 May 1989
Highest position in chart: 11
Weeks in chart: 9

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

No. 2 MOUNTAINS OF THE MOON
No. 8 STACK-IT
No. 15 FAREWELL MY LOVELY

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

No. 6 MOUNTAINS OF THE MOON

Distribution: LP

UK, and Australasia⁶¹, Germany, Holland, Yugoslavia

⁶¹ “Manufactured for Australasia in Australia”, see John Campbell’s exemplary NZ “Penumbra” Website.

ANNUAL SURVEYS

Distribution: CD

UK (see further issue + reissue [budget] at #72), Australia (1989 & 1993) — Also released in Holland under a different title, see #85

Running Time: CD

69m 02s

Associated Singles

See #49, #50; also (DJ Promo) #54

Stage Performances

According to the data in George Geddes⁶², *On Stage* p. 12: (1989) MOUNTAINS OF THE MOON⁶³, HE AIN'T HEAVY HE'S MY BROTHER, STACK-IT.

On *Simply ... Shadows* (#44), the concentration of chart cover versions was broken up by one group original and one number from the pen of Pierre Teodori; this time round, among a further “16 great tracks as only The Shadows can play them”, the tally is three group to one Teodori.

There is no need to dwell on the splendidly executed **MOUNTAINS OF THE MOON**: Rob Bradford has provided two illuminating profiles, in the sleevenotes to the 1998 CD *Shadstrax*, and earlier in *Record Collector* No. 124 (December 1989) 80. **STACK-IT**, the creation of the three principal members of the group, is no less accomplished. Rob Bradford again (sleevenotes): “It has a really smooth, bluesy yet soulful groove to it” — over five minutes of instrumental brilliance in fact. Stylistically, Hank Marvin's **SHOBA** with its magnificent, ringing lead guitar would not have been out of place (synthesisers aside) on his eponymous 1969 solo Album. Similarly, Pierre Teodori's outstanding **FAREWELL MY LOVELY** (an inspired inclusion) is reminiscent in a general way of those vibrant, tuneful numbers which The Shadows cruised through so effortlessly in the 60s (IT'S A MAN'S WORLD and the like).

⁶² See also *SCOFA* 21 (1989) 17.

⁶³ This one also in 1990: see the reports in *SCOFA* 25 (1990) 4, and 26 (1991) 14–15.

THE SHADOWS AT POLYDOR

Passing on now to the cover versions: these, like their predecessors on *Simply ... Shadows*, are commonly given a rough ride, despite the fact that there are some cracking songs given The Shadows' treatment in this collection.

All twelve numbers enjoyed chart success (in the UK or USA or both) between the years 1986–1988, so the spread is more restricted than ever on this Album (though three of the songs were actually remakes of originals predating the 1980s). Even so, as it happens these years were especially notable for a profusion of exceptionally fine mid- to up-tempo numbers — a handful of which are represented here.

From 1986:

Billy Ocean's pop/ dance number **WHEN THE GOING GETS TOUGH**, which was featured on the soundtrack to the movie 'The Jewel Of The Nile' (UK No. 1 / USA No. 2); Kim Wilde's thoroughly contemporary-sounding remake of The Supremes' classic **YOU KEEP ME HANGIN' ON** (UK No. 2 / [1987] USA No. 1, and a big seller throughout Europe).

From 1987:

The Bee Gees' anthemic comeback Single **YOU WIN AGAIN** (UK No. 1); Whitney Houston's star-studded disco-flavoured **I WANNA DANCE WITH SOMEBODY** (UK No. 1 / USA No. 1); Belinda Carlisle's first and biggest UK Single, with its singalong chorus, **HEAVEN IS A PLACE ON EARTH** (USA No. 1 / [peaked in 1988] UK No. 1); Cliff Richard's **SOME PEOPLE** (UK No. 3).

As presented by The Shadows, **SOME PEOPLE** is smooth-flowing, yet it seems stripped of all emotion, lacking the warmth and spontaneity of the Cliff version. But I see little or nothing to complain about in the remainder. The superlative Billy Ocean and Bee Gees' songs come off particularly well, not least because of that gloriously full-bodied, resonant, vibrant Fender guitar (curiously not as much in evidence on the previous Album, where the lead seems too uniform soundwise and often lacking in bite). The Whitney Houston number benefits from a first-rate accompaniment, with a fine intro from Cliff Hall and a virtuoso finale from Hank Marvin, while the lively rendition of **YOU KEEP ME HANGIN' ON** is not by any means thrown into the shade by Kim Wilde's supercharged version.

ANNUAL SURVEYS

The remaining six:

Both Cliff Richard and Sarah Brightman scored a number of conspicuous successes as duettists: their collaboration on **ALL I ASK OF YOU** from the musical ‘The Phantom Of The Opera’ earned them a No. 3 in 1986. The melody may not be one of Andrew Lloyd Webber’s strongest, but the tonal variations in Hank’s lead lines cleverly mirror the male solo/ female solo/ duetting of the original.

Heart’s power ballad **ALONE** (1987 UK NO. 3 / USA No. 1) is a hard act to follow, since much of its impact stems from Ann Wilson’s compelling lead vocal. The Shadows’ account seems wooden by comparison — as if threatening to run out of steam any moment after the first couple of minutes.

Much more free-flowing and expressive is the rendition of The Hollies’ **HE AIN’T HEAVY, HE’S MY BROTHER** (reissued after exposure on a TV beer advert, a UK Number One — amazingly only their second — in 1988). The accompaniment loses out a little to the original’s cascading strings and subdued but effective piano (from session-man Elton John).

Very different in execution is The Shadows’ interpretation of **CANDLE IN THE WIND**, a live version of which (with support from The Melbourne Symphony Orchestra) took Elton John to UK No. 5 and USA No. 6 in 1988. This striking instrumental version comes over as very flamboyant — almost swaggering at times.⁶⁴ Technically impressive, if not true to the spirit of the original, from a less demonstrative than usual Elton.

Glenn Medeiros seems a minor light in comparison with the celebrities visited on this Album; he did however secure a Number One in the UK in 1988 (Number Twelve in the USA) with the romantic ballad **NOTHING’S GONNA CHANGE MY LOVE FOR YOU** (aired by George Benson in 1985); not exactly mesmerising stuff, either in the original or in the cover; in fact, the lead guitar is rather too forward and even strident in the closing stages — no cure for an incurably dull song.

Lastly, another serving of Whitney, this time a ballad, **ONE MOMENT IN TIME** (UK No. 1 / USA No. 5), the stirring and melodious title-track to the 1988 Olympics musical tribute. The Shadows — Hank in particular — really

⁶⁴ Put another way: “... the melody line gets a little complicated ...” (Ian Kershaw, *SCOF* 21 [1989] 2)!

THE SHADOWS AT POLYDOR

rise to the occasion as well, producing a scaled-down but nonetheless imposing soundstage, particularly as the track draws to a close.

The incorporation of four “non-hits” gives this Album something of a head-start over *Simply ... Shadows* (#44): there are some mediocre covers on *Steppin’* too, though less of them; there are some first-class covers too; and there is greater stylistic and tonal⁶⁵ variety.

Originals Of Cover Versions

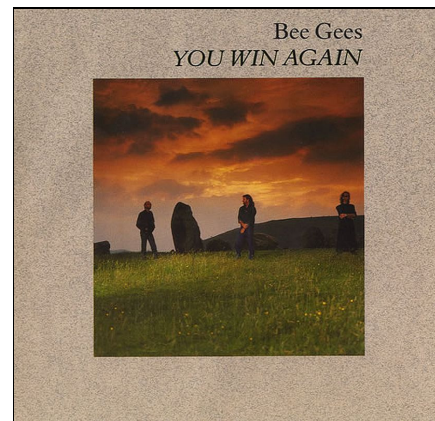
- **YOU WIN AGAIN**

UK Single:

The Bee Gees,
Warner Bros W 8351 (1987)

CD:

*Their Greatest Hits —
The Record*,
Polydor 589 449–2,
Disc 2/12 (2001)



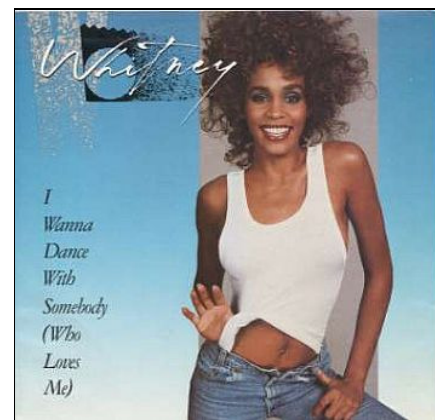
- **I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)**

UK Single:

Whitney Houston,
Arista RIS 1 (1987)

CD:

Whitney,
Arista 258 141,
track 1 (1987)



⁶⁵ The disappointing lack of variety in the sound of the lead guitar on the earlier Album was highlighted by Phil Davey in *SCOFA* 17 (1988) 5.

ANNUAL SURVEYS

- **HE AIN'T HEAVY, HE'S MY BROTHER**

UK Single:

The Hollies,

EMI EM 74 (reissue 1988)

CD:

The Air That I Breathe:

The Very Best Of The Hollies,

EMI 0777 7 89069 2 6,

track 6 (1993)



- **CANDLE IN THE WIND**

UK Single:

Elton John,

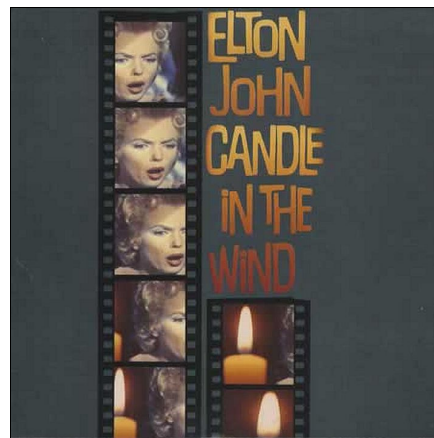
Rocket EJS 15 (1988)

CD:

Elton John Live In Australia,

Mercury 558 447 2,

track 11 (1988)

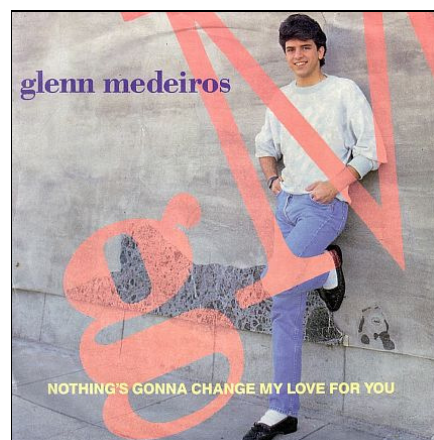


- **NOTHING'S GONNA CHANGE MY LOVE FOR YOU**

UK Single:

Glenn Medeiros,

London LON 184 (1988)



THE SHADOWS AT POLYDOR

- **HEAVEN IS A PLACE ON EARTH**

UK Single:

Belinda Carlisle,

Virgin VS 1036 (1987)

CD:

A Place On Earth: The Greatest Hits,

Virgin 7243 8 48470 2 9,

Disc 1/1 (1999)



- **WHEN THE GOING GETS TOUGH (THE TOUGH GET GOING)**

UK Single:

Billy Ocean,

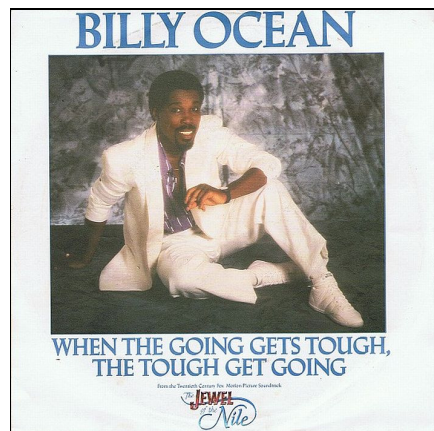
Jive JIVE 114 (1986)

CD:

Life (Love Is Forever),

Jive RecordsBO CD 2-01516532,

track 2 (1997)



- **ALONE**

UK Single:

Heart,

Capitol CL 448 (1987)

CD:

Greatest Hits,

Capitol 7243 5 27128 2 3,

track 6 (2000)



ANNUAL SURVEYS

• ALL I ASK OF YOU

UK Single:

Cliff Richard

& Sarah Brightman, Polydor POSP
802 (1986)

CD:

Cliff Richard: Private Collection,
EMI CDP 7913702,
track 3 (1988)



• YOU KEEP ME HANGIN' ON

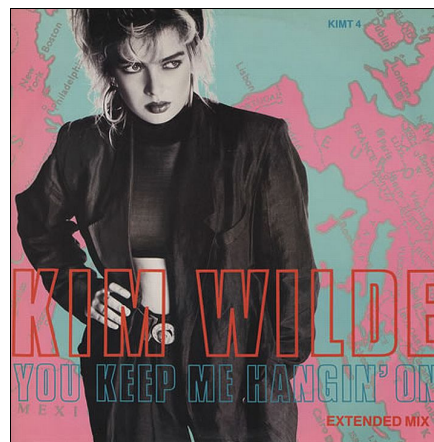
UK Single:

Kim Wilde,

MCA KIM 4 (1986)

CD:

The Very Best Of Kim Wilde,
EMI 7243 5 35957 2 2,
track 9 (2001)



• SOME PEOPLE

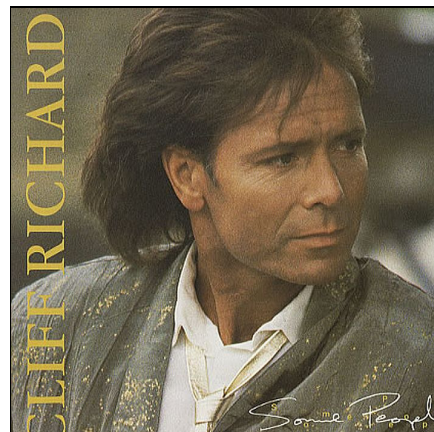
UK Single:

Cliff Richard,

EMI EM 18 (1987)

CD:

The Whole Story — His Greatest Hits,
EMI 7243 5 29322 2 1,
Disc 2/8 (2000)



THE SHADOWS AT POLYDOR

- **ONE MOMENT IN TIME**

UK Single:

Whitney Houston,

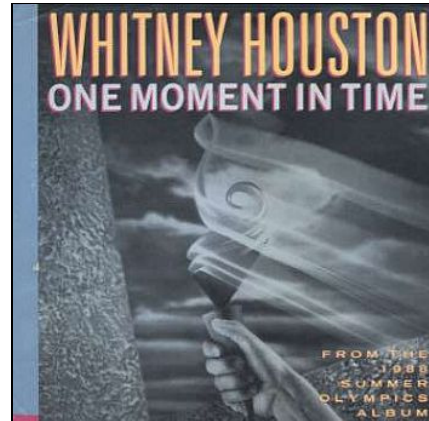
Arista 111613 (1988)

CD:

The Greatest Hits,

Arista 74321-75739-2,

Disc 1/3 (2000)

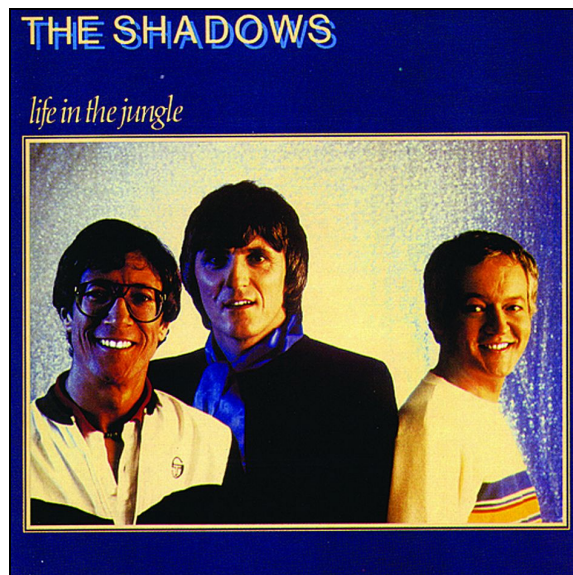


May 1989

#52

- CD, Polydor 839 348-2:

Life In The Jungle



Running Time

44m 59s

CD Issue of 1982 LP, see #14, and also next entry.

ANNUAL SURVEYS

May 1989

#53

- CD, Polydor 839 349-2:
Live At Abbey Road



Running Time

43m 06s

CD issue of 1982 LP, see #15; however, “all spoken references to a free album are edited out” (Jim Nugent, *Pipeline* 19 [1993] 10). The release of this Album and of *Life In The Jungle* (#52) on CD left only *Change Of Address* (#2) undigitised⁶⁶: that would have to wait till 1992.

July 1989

#54

Promo Single, Polydor PO 52 DJ:
HE AIN'T HEAVY HE'S MY BROTHER / STACK-IT*

* Listed as SHOBA

⁶⁶ Leaving aside *The Silver Album* (#19), a one-off mail-order product.

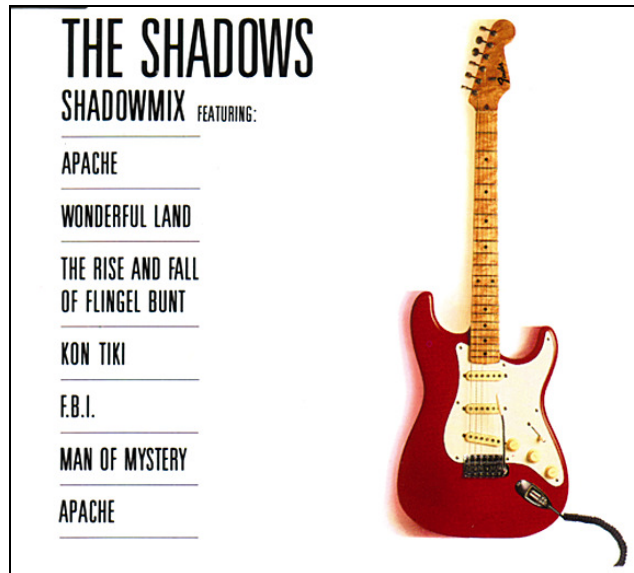
THE SHADOWS AT POLYDOR

Both tracks from *Steppin' ...*, see #51. Presumably this Promo was put forward as a possible release in the wake of The Hollies' No. 1 with the reissue of HE AIN'T HEAVY ... in 1988. In the event, something quite different would be issued five months further on (next entry).

December 1989 ~ Reissue September 1990

#55

- Single Polydor PO 61 ~ 873 344-7
- CD Single PZCD 61 ~ 873 345-2:
SHADOWMIX / ARTY'S PARTY



Composers

- A: Various, see under #56.
B: Bruce Welch / Brian Bennett / Hank Marvin

Distribution

UK

First Appearance On CD // CD Running Time

A/B: this issue // 8m 23s

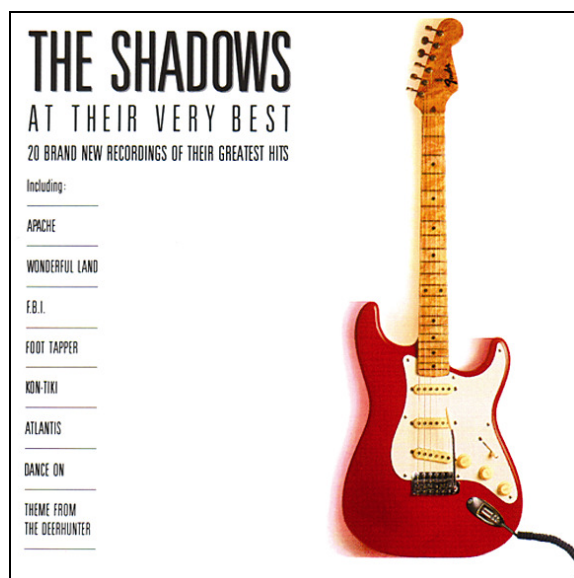
ANNUAL SURVEYS

See on #59 (A-side) and #2 (B-side). The last Shadows' Single released commercially. SHADOWMIX was not nearly as impressive as the 12" DANCING IN THE DARK remix described in #38 above: a contrived, overpowering drumbeat for the track's duration, together with a short verbal intro ("Ladies and gentlemen ...") takes us into snatches of the revamped hits, APACHE, WONDERFUL LAND, THE RISE AND FALL OF FLINGEL BUNT, KON-TIKI, FBI, MAN OF MYSTERY, then back to APACHE with overdubbed applause. Certainly not a Golden Great; in fact, Alan Taylor's verdict (*Pipeline* 5 [1990] 32), "It's all rather a mess really", does not seem unduly harsh.

December 1989

#56

- LP/ CD, Polydor 841 520-1 // 841 520-2:
The Shadows At Their Very Best



Track Listing / Composers

- 1 APACHE
Jerry Lordan
- 2 MAN OF MYSTERY
Michael Carr

THE SHADOWS AT POLYDOR

- 3 SHINDIG
Hank Marvin / Bruce Welch
- 4 WONDERFUL LAND
Jerry Lordan
- 5 THE RISE AND FALL OF FLINGEL BUNT
Bruce Welch / Hank Marvin / John Rostill / Brian Bennett
- 6 THEME FROM THE DEER HUNTER
Stanley Myers
- 7 THE BOYS
Brian Bennett / Bruce Welch / Hank Marvin
- 8 THE FRIGHTENED CITY
Norrie Paramor
- 9 THEME FOR YOUNG LOVERS
Bruce Welch
- 10 DANCE ON!
Val & Elaine Murtagh / Ray Adams
- 11 THE SAVAGE
Norrie Paramor
- 12 FBI
Peter Gormley⁶⁷
- 13 GUITAR TANGO
Norman Maine / Georges Liferman
- 14 GENIE WITH THE LIGHT BROWN LAMP
Hank Marvin / Bruce Welch / Brian Bennett / John Rostill
- 15 ATLANTIS
Jerry Lordan
- 16 FOOT TAPPER
Hank Marvin / Bruce Welch
- 17 DON'T CRY FOR ME ARGENTINA
Tim Rice / Andrew Lloyd Webber
- 18 KON-TIKI
Michael Carr
- 19 GERONIMO
Hank Marvin
- 20 THE STRANGER
Bill Crompton / Morgan 'Thunderclap' Jones

Vocal Tracks

None

⁶⁷ But see *The Shadows At EMI* p. 83.

ANNUAL SURVEYS

UK Chart Performance

Date of first chart entry: 16 December 1989
Highest position in chart: 12
Weeks in chart: 9

Distribution: LP

UK, and Australasia⁶⁸, Holland, South Africa

Distribution: CD

UK (also reissue 1994), Mexico

Running Time: CD

52m 43s

Stage Performances

On the basis of the data assembled by George Geddes, *On Stage* pp. 9–12, most of these classic numbers were performed during the 1980s as follows⁶⁹ (no entry for 1988, which was an “empty” year):

- 1980 through to 1989: APACHE*, WONDERFUL LAND*, THE RISE AND FALL OF FLINGEL BUNT*, THEME FROM THE DEER HUNTER*, THE FRIGHTENED CITY*, FBI*, FOOT TAPPER*, DON’T CRY FOR ME ARGENTINA*

- Throughout with minor exceptions:

Not 1986: ATLANTIS*

Not 1982/83: KON-TIKI*

Not 1982/83/86: DANCE ON!*

- Others:

SHINDIG (1982/83), THE STRANGER* (1987/89), MAN OF MYSTERY (1980), THE BOYS (1985: Australia!), THEME FOR YOUNG LOVERS (1983), GUITAR TANGO* (1980)

- No representation:

THE SAVAGE, GENIE WITH THE LIGHT BROWN LAMP, GERONIMO

Those asterisked above were performed also in 1990 (see reports in *SCOFA* 25 [1990] 4 and 26 [1991] 14–15).

⁶⁸ “Manufactured for Australasia in Australia”, see John Campbell, NZ “Penumbra” Website.

⁶⁹ Listed in the order of the tracks on *At Their Very Best*.

THE SHADOWS AT POLYDOR

The making of this Album gave The Shadows at a stroke the means to issue compilations on Polydor incorporating the numbers with which they will forever be most strongly associated.⁷⁰ So, in September 1992, Polydor/Polytel could market a substantial collection under the title *Complete* which had APACHE as well as THE LADY IN RED, THE STRANGER as well as DANCING IN THE DARK. In October 1994 *The Best Of Hank Marvin And The Shadows* kicked off with EVERY BREATH YOU TAKE, and went on with THE RISE AND FALL OF FLINGEL BUNT — and so on.

Given the targeted market, it came as no surprise to find that the originals were followed reasonably faithfully⁷¹, more so in general than they were in the group's 80s concert appearances.⁷² What is missing in these new versions of course is the wide variation in “that sound” as it evolved over the successive releases of the 1960s and beyond. In fact, sophistication and polish largely take over from raw energy and bite: contrast for instance the two versions of THE FRIGHTENED CITY or THE SAVAGE.

There is another dissimilarity: for the most part the remakes possess a relatively narrow Stereo spread⁷³, so these are not “in your face” versions, quite the reverse; in particular, that distinctive rhythm guitar is now not nearly as conspicuous. In addition, Mark Griffiths' basslines seem to lack spontaneity — not good news when faced with originals as individual in this department as KON-TIKI and THE RISE AND FALL ... Finally, was it really necessary to have WONDERFUL LAND (*such* a classic, after all) *without* strings attached? It is not as if 80's groups were entirely dominated by keyboards, and surely the help of a string section (and a bit more) could have been enlisted without undue difficulty. As it is, the characteristic brilliance and thrust of Norrie Paramor's accompaniment is sorely missed here.

⁷⁰ This point was emphasised by Mike Lloyd in *Pipeline 5* (1990) 7, though he is surely wide of the mark in talking of “almost imperceptible differences”.

⁷¹ There are of course variations, usually but not invariably minor — notably in THE RISE AND FALL OF FLINGEL BUNT, FBI, GUITAR TANGO, and (more adventurously) GENIE WITH THE LIGHT BROWN LAMP; and, above all, the finale of THE STRANGER, closing up the Album with something of a flourish.

⁷² This is not to say that 80's practice is not relevant to these recordings: it is a question of degree. — See on this point, and on the philosophy behind these new cuts, the remarks of Bruce Welch, liner notes to 2001 CD *The Hit Sound Of The Shadows* (#92 below).

⁷³ One very notable exception is THEME FOR YOUNG LOVERS, where however the enveloping keyboard accompaniment serves to drain away much of the original's vigour and vitality (not that the original was ideally put together, as is well known).

ANNUAL SURVEYS

One surprising omission was RIDERS IN THE SKY⁷⁴, but a new version of that would surface in 1990 (#59).

December 1989

#57

• LP/ CD,

Pickwick CN 2104 // PWKS 559 [also in 1990 CD BOX see #62]:

The Shadows Collection



JUST THE WAY YOU ARE^A / TURNING POINT^C / MIDNIGHT CREEPIN'^A / THE SHADY LADY^E / THING-ME-JIG^B / JOHNNY STACCATO^C / STACK-IT^D / IF YOU LEAVE ME NOW^A // EQUINOXE (PART V)^A / CHANGE OF ADDRESS^A / FENDER BENDER^E / TEMPTATION^A / THE FOURTH MAN^E / SUMMER LOVE '59^B / MOZART FORTE^A / ALBATROSS^A

Vocal Tracks

None

⁷⁴ More important in the grand scheme of things, one would have thought, than GERONIMO.

THE SHADOWS AT POLYDOR

Distribution

UK

CD Running Time

60m 53s

This sixteen-track compilation, which included a high proportion of group compositions, was of special interest to collectors of The Shadows on CD: five of the tracks were already available on this format via *Hits Right Up Your Street* (= B), *Guardian Angel* ⁷⁵(C) (for the relatively few who actually purchased a copy!), and *Steppin' To The Shadows* (D); however, a further eight were sourced from *Change Of Address* (A), which would not be transferred to CD until 1992; in addition, there were three B-sides (E) which were not available anywhere else: FENDER BENDER from 1980 (#4), THE FOURTH MAN from 1981 (#6), THE SHADY LADY from 1982 (#13). — Also on offer was a sketch (uncredited) of the group's career to date.

Regrettably, the chemical composition of this CD, together with further CDs in the series, was to prove problematic: see *CD Guide* 269 (postscript to note 49).

See further on #62 [CD Box Set].

1989

#58

- Overseas 2 LP, Polydor MMTL 1459/60:
Moonlight Shadows / Simply ... Shadows

Issued in South Africa. See under #36 and #44; “The pictures of this gatefold sleeve are the same as those released elsewhere, but inside one panel has a picture of burnt countryside and clouds”, Ian Kershaw in *SCOFA* 23 (1990).

⁷⁵ One of the two numbers from this Album, JOHNNY STACCATO, was reduced for this Pickwick release from 3m 50s to 2m 31s: see *CD Guide* 177. It is hard to see why this was allowed to happen. The CD's running time is just under 61m, well below the allowable limit; the LP equivalent is pretty long by vinyl standards, but hardly unmanageable.

ANNUAL SURVEYS



Sheffield 1989
Photograph: John Hank Humphrey