

## APPENDIX

### EMI COVER VERSIONS

While they were with EMI The Shadows (together with mentor Norrie Paramor in the early years) seemed by and large to have determined themselves what material to record, including in the process a significant number of their own compositions, through the 1960s especially.<sup>1</sup>

The change of label entailed a different approach: there was a marked decrease for one reason or another in original compositions, with correspondingly increasing emphasis on cover versions of chart hits, particularly hits which would be relatively fresh in the minds of the targeted audience.

Even so, it would be a mistake to suppose (as a casual glance at a Discography might suggest) that cover versions of this complexion (viz., chart-orientated covers) played a negligible part in the success story of The Shadows at EMI. Rather, at times the role of covers was pretty insignificant, while at other times this was far from being the case, as a rapid survey of Albums and Singles will show.<sup>2</sup>

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<sup>1</sup> See the data accumulated in *CD Guide* 293–294.

<sup>2</sup> As it happens, EPs do not come into the picture. — “... covers have always played a great part in their recording career” remarks Jochen Bartsch in *SCOFA* 39 (1999) 9; I am with him there, but the percentage figures he goes on to offer for individual Albums are not especially illuminating: one needs to consider too the *nature* of the covers, rather than lumping together everything not composed within the group in one undifferentiated mass.

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### A. ALBUMS

*Jigsaw* in 1967 with its high proportion of cover versions marked something of a departure for The Shadows. Prior to that very little account was taken of recently successful chart material.

On *The Shadows* from 1961, **BLUE STAR** was somewhat remote in chart terms, a hit in 1955 for various artists both in the UK and the USA. On the other hand, **BABY MY HEART** had been a No. 33 for The Crickets as recently as 1960, while Santo and Johnny had made No. 22 with **SLEEPWALK** in 1959 (a USA No. 1, and already thoroughly well known among the instrumental fraternity, who seemed particularly adept at identifying “classics” early on!).

The second Album, *Out Of The Shadows* (1962) only brought a rendition of the “standard” **PERFIDIA**, a fairly recent No. 4 (No. 15 in the USA) for The Ventures, in 1960/61 (though The Shadows’ version is radically different).

On *Dance With The Shadows* (1964) some at least of the following may have been suggested by specific chart entrants: **ZAMBESI** (Lou Busch & His Orchestra, No. 2 in 1956<sup>3</sup>); **IN THE MOOD** (Ernie Fields Orchestra, UK No. 13/ USA No. 4 in 1959<sup>4</sup>); **TEMPTATION** (The Everly Brothers, UK No. 1/ USA No. 27 in 1961<sup>5</sup>); **TONIGHT** (Shirley Bassey UK No. 21 in 1962; also as instr. Ferrante & Teicher, USA No. 8 in 1961); **CHATTANOOGA CHOO-CHOO** (Floyd Cramer, USA No. 36 in 1962); **THE LONELY BULL** (Herb Alpert & His Tijuana Brass, UK No. 22 in 1963/ USA No. 6 in 1962). However, as Les Woosey pertinently adds, “The Shadows in their formative years would have clearly been as much influenced by the preferences of Norrie Paramor. He was a skilled arranger, composer and conductor with a vast store of musical knowledge and experience from prior decades. Hence, I don’t think Shirley Bassey or Floyd Cramer would have been a model half as much as the 1961 musical film or those big bands of the Forties”.

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<sup>3</sup> A lesser entrant that same year was trumpeter Eddie Calvert: on his version of **ZAMBESI** he was accompanied by Norrie Paramor’s orchestra.

<sup>4</sup> However, the direct model, as Jim Nugent points out to me, was certainly Joe Loss’ ‘Twistin’ The Mood’ (B-side HMV POP959, 1961; also on EP *Twistin’ At The Palais*, HMV 7EG 8749, 1962: see Trev Faull, *60’s Brit-Pop Instrumentals* 212). I suspect that Joe Loss was the main inspiration (via Norrie Paramor) behind other “big-band” adaptations from around this period.

<sup>5</sup> One wonders whether The Shadows had any knowledge of the Jet & Tony-styled version by Columbia stablemate Bobby Taylor, released in 1964 (DB 7282): now accessible on CD *Stylus 10 PTING 1*, track 27.

## THE SHADOWS AT POLYDOR

*The Sound Of The Shadows* (1965) offers, in addition to another Everly Brothers' number, **LET IT BE ME** (UK No. 13/ USA No. 7 in 1960<sup>6</sup>), Burl Ives' **A LITTLE BITTY TEAR** (UK/USA No. 9 in 1962; Miki & Griff UK No. 16) and **DEEP PURPLE** from Nino Tempo & April Stevens (UK No. 17/ USA No. 1 in 1963).

*Shadow Music* (1966) is virtually cover-free: the inclusion of **FLY ME TO THE MOON** may have owed something to acquaintance with Joe Harnell's distinctive 'Fly Me To The Moon — Bossa Nova' of 1963 (USA No. 14).

We now come to *Jigsaw* (1967), highlighted at the outset of this survey. The Everly Brothers are represented yet again, with the superlative **CATHY'S CLOWN** (UK/ USA No. 1 in 1960); but this is only the first of a number of 60's hits featured here. The oldie **TENNESSEE WALTZ** was taken to No. 35 in the USA by Sam Cooke in 1964; **STARDUST** to No. 32 in the USA by Nino Tempo & April Stevens that same year; **MARIA ELENA** to No. 6 in the USA (No. 5 in the UK) by Los Indios Tabajaras in 1963. Even more recent hits were:

- From 1965: **TRAINS AND BOATS AND PLANES**: Burt Bacharach & Orchestra (No. 4) and Billy J Kramer & The Dakotas (No. 12).
- From 1966: **SEMI-DETACHED SUBURBAN MR JAMES**: Manfred Mann (No. 2); **FRIDAY ON MY MIND** The Easybeats (No. 6/ USA No. 16 in 1967); **WINCHESTER CATHEDRAL** The New Vaudeville Band (No. 4/ No. 1 USA).

*From Hank, Bruce, Brian & John* (1967 again) maintained this trend:

- From 1966: **HOLY COW** Lee Dorsey (No. 6/ USA No. 23)
- From 1967: **SAN FRANCISCO** Scott McKenzie (No. 1/ USA No. 4); **THE LETTER** The Box Tops (No. 5/ USA No. 1); **LAST TRAIN TO CLARKSVILLE** The Monkees (No. 23/ USA No. 1 in 1966); **THE DAY I MET MARIE** Cliff Richard (No. 10).

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<sup>6</sup> But a more recent hit in the USA (No. 5 in 1964) stemmed from Betty Everett & Jerry Butler.

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*Shades Of Rock*, released in 1970, provided a superabundance of chart covers, but they were not (as the Album title might suggest) just older charting classics of the genre (**LUCILLE / JOHNNY B GOODE / BONY MORONIE / WHAT'D I SAY / MEMPHIS (TENNESSEE)**), but songs of more recent vintage:

**(I CAN'T GET NO) SATISFACTION** The Rolling Stones (UK/USA No. 1 in 1965), **RIVER DEEP, MOUNTAIN HIGH** Ike & Tina Turner (1966 No. 3 ~ 1969 No. 33), **PAPERBACK WRITER** The Beatles (UK/USA No. 1 in 1966), **PROUD MARY** Creedance Clearwater Revival (UK No. 8/ USA No. 2 in 1969), **GET BACK** The Beatles (UK/ USA No. 1 in 1969), **SOMETHING** id. (UK No. 4/ USA No. 3 in 1969).

*Rockin' With Curly Leads* (1973) offered a much reduced helping of chart successes: Medley **PINBALL WIZARD** (The Who: UK No. 4/ USA No. 9 in 1969) + **SEE ME FEEL ME** (both together The New Seekers, UK No. 16/ USA No. 29 in 1973); and **GOOD VIBRATIONS** (The Beach Boys, UK/USA No. 1 in 1966).

*Specs Appeal* from 1975, half a "Eurovision" Album, had just **GOD ONLY KNOWS** (The Beach Boys, UK No. 2/ USA No. 39 in 1966), but<sup>7</sup> some of the tracks laid down at this time were carried forward on to *Tasty* (1977), an LP offering: **WALK DON'T RUN** The Ventures<sup>8</sup> 1960 (UK No. 8/ USA No. 2 in 1960); **HONKY TONK WOMEN** The Rolling Stones (UK/USA No. 1 in 1969); **SUPERSTAR** The Carpenters (UK No. 18/ USA No. 2 in 1971); **GOODBYE YELLOW BRICK ROAD** Elton John (UK No. 6/ USA No. 2 in 1973); **THE MOST BEAUTIFUL GIRL** Charlie Rich (UK No. 2 in 1974/ USA No. 1 in 1973).

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<sup>7</sup> Also in 1975, the *Live At The Paris Olympia* Album worked in some early rock 'n' roll numbers.

<sup>8</sup> Also of course a UK chart entry by The John Barry Seven, with echoes of The Ventures but not a slavish imitation by any means.

## THE SHADOWS AT POLYDOR

But it is the 1979 set *String Of Hits* that brings us to the point where a really meaningful comparison can be made with certain Polydor Albums. Eleven<sup>9</sup> of the twelve tracks on this No. 1 Album are covers, as follows:

- From the 1960s:

**RIDERS IN THE SKY** The Ramrods (UK No. 8/ USA No. 30 in 1961)

**CLASSICAL GAS** Mason Williams (UK No. 9/ USA No. 2 in 1968/69)

- From the 1970s, the majority, some very recent:

1970:

**BRIDGE OVER TROUBLED WATER** Simon & Garfunkel (UK/USA No. 1), then a jump to:

1976:

**RODRIGO'S GUITAR CONCERTO**, popularised this year by [Geoff Love ~] Manuel & The Music Of The Mountains (No. 3); also John Williams: LP *Concerto de Aranjuez* (No. 20).

1978:

**YOU'RE THE ONE THAT I WANT** John Travolta & Olivia Newton-John (UK/USA No. 1)

**DON'T CRY FOR ME ARGENTINA** Julie Covington (UK No. 1)

**BAKER STREET** Gerry Rafferty (UK No. 3/ USA No. 2)

1979:

**HEART OF GLASS** Blondie (UK/USA No. 1)

**BRIGHT EYES** Art Garfunkel (UK No. 1)

**PARISIENNE WALKWAYS** Gary Moore (UK No. 8)

Also:

**THEME FROM THE DEER HUNTER** from the 1978 movie, a hit in 1979 for The Shadows (No. 9) and also for John Williams (No. 13).

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There are a few more tracks not picked up so far:

- 1969 Album *Live At The Sankei Hall Japan*: apart from Lonnie Donegan's **PUTTING ON THE STYLE** (UK No. 1, 1957), there is **EXODUS** (Ferrante & Teicher, UK No. 6/ USA No. 2 in 1961).

- 1992 CD *More Tasty*: **THE AIR THAT I BREATHE** (The Hollies, UK No. 2/ USA No. 6 in 1974)

- 1993 CD *Everything Of Value*: **GIRL FROM IPANEMA** (Getz-Gilberto-Gilberto, UK No. 29/ USA No. 5 in 1964).

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<sup>9</sup> The exception is **SONG FOR DUKE** (see on #2 in the main text). The originally scheduled **BLACK IS BLACK**, a cover of Los Lobos' hit of 1966 (UK No. 2/ USA No. 4) was put out subsequently (rather untidily) on the 1980 Album *Another String Of Hot Hits* (see *The Shadows At EMI* 370–371).

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### B. OTHER TRACKS

One important Singles track not so far mentioned is **SHAZAM!** (1963 B-side: Duane Eddy No. 4, 1960). Both **SOMEWHERE** (B-side 1967) and **SLAUGHTER ON TENTH AVENUE** (A-side 1969) have forerunners in the UK/USA charts, which may have been but probably were not<sup>10</sup> relevant to The Shadows' choice.

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The Shadows were not averse to turning their hand to chart material in their live performances, and the above mentioned items represent the tip of the iceberg — but that is another story.

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<sup>10</sup> For the case of **SOMEWHERE**, reportedly suggested by fan David Gosling to Norrie Paramor, see *Shadsfax* 25 (1999) 25.

# INDEX OF TITLES

References are to the individually numbered entries in the Annual Surveys. Closely related releases are grouped together by a forward slash or slashes, so for example in the case of

**CHAIN REACTION** 44/58/86; 84; 87

the first three entries are related, the last two are distinct from those and from each other.

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## **AFRICA**

19; 21/29/41; 26; 34; 47; 48;  
60/62; 65; 66

## **AGAINST ALL ODDS**

36/58/77; 82; 83

## **ALBATROSS**

2/20/67; 10; 17; 19; 23; 34; 48;  
57/62; 74; 75; 87; 88; 90; 95

## **ALL I ASK OF YOU**

51/72; 66; 70; 71; 78; 85; 87

## **ALL I HAVE TO DO IS DREAM [LIVE 1982]**

15/53/93

## **ALONE**

51/72; 85

## **ALWAYS ON MY MIND**

59; 73; 87

## **APACHE**

56; 63; 70; 76/89; 80; 92

## **APACHE [LIVE 1986]**

DVD1

## **APACHE [LIVE 1989]**

93

## **ARTY'S PARTY**

2/20/67; 17; 55; 60/62

## **ARTY'S PARTY [LIVE 1982]**

15/53/93

## **ATLANTIS**

56; 63; 70; 76/89; 80; 92

## **ATLANTIS [LIVE 1989]**

93

## **BILITIS**

59

## **BOYS, THE**

56; 63; 70; 80

## **CANDLE IN THE WIND**

51/72; 65; 66; 85; 87

## **CAN'T PLAY YOUR GAME**

27/81; 32; 60/62

## **CAPTAIN HADDOCK IS MISSING [LIVE 1989]**

93

## **CARELESS WHISPER**

44/58/86; 66; 71; 73; 83

## **CAT 'N' MOUSE**

14/30/52/69; 22; 62/64; 70; 79

## **CHAIN REACTION**

44/58/86; 84; 87

## **CHANGE OF ADDRESS**

2/20/67; 43; 48; 57/62; 70; 79

## **CHARIOTS OF FIRE**

14/30/52/69; 16; 19; 23; 26; 34;  
40; 47; 61; 66; 75; 84; 87

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### **CHI MAI**

8/25/42/68; 11; 17; 19; 23; 26; 34;  
40; 47; 66; 70; 71; 75; 84; 87

### **COWBOY CAFE**

8/25/42/68; 60/62; 70; 79

### **CROCKETT'S THEME**

59; 65; 70; 87

### **CRYING IN THE RAIN [LIVE 1982]**

15/53/93

### **DANCE ON!**

56; 63; 70; 76/89; 80; 84; 92

### **DANCE ON! [LIVE 1989]**

93

### **DANCING IN THE DARK**

[ALBUM VERSION]

36/58/77; 38; 62/64; 70; 71; 82;  
84

### **DANCING IN THE DARK**

[7" REMIX]

37

### **DANCING IN THE DARK**

[7" REMIX, AV!!]

91

### **DANCING IN THE DARK**

[12" REMIX]

38; 81

### **DIAMONDS**

18; 19; 21/29/41; 34; 40; 60/62;  
66; 74; 91

### **DON'T CRY FOR ME ARGENTINA**

56; 63; 70; 76/89; 78; 80; 92

### **DON'T GIVE UP**

44/58/86

### **ELEVENIS**

18; 33; 62/64; 79

### **EQUINOXE (PART V)**

[ALBUM VERSION]

2/20/67; 17; 19; 26; 34; 57/62; 66;  
70; 74

### **EQUINOXE (PART V) [EDIT]**

1; 10; 81; 91; 94

### **EQUINOXE (PART V) [LIVE 1986]**

DVD1

### **EVERY BREATH YOU TAKE**

36/58/77; 48; 65; 66; 70; 76/89;  
80; 82

### **EVERY LITTLE THING SHE DOES IS MAGIC**

59

### **EYE OF THE TIGER**

59

### **FAREWELL MY LOVELY**

51/72; 85

### **FBI**

56; 63; 70; 76/89; 80; 92

### **FBI [LIVE 1986]**

DVD 1

### **FBI [LIVE 1989]**

93

### **FENDER BENDER**

1; 4; 33; 57/62; 70; 79

### **FLASHDANCE ... WHAT A FEELING**

59; 87

### **FOOT TAPPER**

56; 63; 70; 76/89; 80; 92

### **FOOT TAPPER [LIVE 1989]**

93

### **FOURTH MAN, THE**

6; 33; 57/62; 70; 79

### **FRIGHTENED CITY, THE**

56; 63; 70; 80; 92

### **FRIGHTENED CITY, THE**

[LIVE 1989]

93

### **GENIE WITH**

### **THE LIGHT BROWN LAMP**

56; 63; 70; 80

### **GERONIMO**

56; 63; 70; 80; 92

### **GOING HOME [FULL VERSION]**

19; 21/29/41; 22; 26; 34; 46; 47;  
66; 70; 73

### **GOING HOME [EDIT]**

22; 71; 81; 88; 90; 91



## THE SHADOWS AT POLYDOR

**(I'M GONNA BE YOUR)**  
**GUARDIAN ANGEL**  
27/81; 28; 60/62  
**GUITAR TANGO**  
56; 63; 70; 76/89; 80; 84; 92  
**HAMMERHEAD**  
27/81; 28; 32  
**HATS OFF TO WALLY**  
8/25/42/68; 9; 19; 34; 60/62; 70;  
79  
**HE AIN'T HEAVY,**  
**HE'S MY BROTHER**  
51/72; 54; 66; 85  
**HEART WILL BREAK TONIGHT,**  
**A**  
44/58/86  
**HEAVEN IS A PLACE ON EARTH**  
51/72; 84; 85  
**HELLO**  
36/58/77; 48; 66; 82; 83  
**HELLO MR W.A.M.**  
2/20/67; 26; 70  
**HEY JUDE**  
36/58/77; 66; 82  
**HIGH NOON**  
14/30/52/69; 62/64; 66  
**HOW DO I LOVE THEE**  
27/81; 31  
**I GUESS THAT'S WHY**  
**THEY CALL IT THE BLUES**  
44/58/86; 71; 73  
**I JUST CALLED TO SAY**  
**I LOVE YOU**  
36/58/77; 48; 66; 71; 73; 82; 83  
**I KNEW YOU WERE WAITING**  
**FOR ME**  
44/58/86  
**I KNOW HIM SO WELL**  
36/58/77; 48; 66; 78; 82; 83  
**I WANNA DANCE WITH**  
**SOMEBODY (WHO LOVES ME)**  
51/72; 85; 87

**I WANT TO KNOW WHAT LOVE**  
**IS**  
44/58/86; 71; 83  
**I WILL RETURN**  
27/81; 62/64  
**IF YOU LEAVE ME NOW**  
2/20/67; 17; 19; 26; 34; 40; 48;  
57/62; 65; 66; 73; 74  
**IMAGINE: WOMAN**  
8/25/42/68; 9; 17; 19; 34;  
36/58/77; 40; 47; 48; 60/62; 66;  
73; 74; 82; 83; 88; 90; 91  
**INDIGO**  
2/20/67; 4; 81  
**IT DOESN'T MATTER ANY MORE**  
15/53/93  
**JEALOUS GUY**  
44/58/86; 83  
**JOHNNY B GOODE [LIVE 1982]**  
15/53/93  
**JOHNNY STACCATO**  
[\* = abridged version]  
27/81; 31; 35; 57\*/62\*; 70\*  
**JUST THE WAY YOU ARE**  
2/20/67; 17; 19; 34; 40; 48; 57/62;  
61; 65; 66; 73; 74  
**KON-TIKI**  
56; 63; 70; 76/89; 80; 92  
**LADY IN RED, THE**  
44/58/86; 66; 70; 71; 76/89; 80;  
83; 87  
**LIFE IN THE JUNGLE**  
14/30/52/69; 16; 26; 62/64; 70; 79  
**LILI MARLENE**  
14/30/52/69  
**LIVERPOOL DAYS**  
21/29/41; 81  
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27/81; 70  
**LOVE CHANGES EVERYTHING**  
59; 71; 78

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56; 63; 70; 80; 92

### **MEMORY**

19; 21/29/41; 26; 34; 36/58/77;  
40; 65; 66; 78; 80; 82; 83; 87; 88;  
90

### **MIDNIGHT CREEPIN'**

2/20/67; 3; 57/62; 70; 79

### **MISTY**

8/25/42/68; 17; 40; 66; 73

### **MODERN WAY, THE**

21/29/41; 81

### **MOONLIGHT SHADOW**

35; 36/58/77; 65; 66; 70; 76/89;  
80; 82; 87; 91

### **MORE THAN I CAN SAY**

8/25/42/68; 17; 26; 62/64; 66

### **MOUNTAINS OF THE MOON**

49; 50; 51/72; 62/64; 70; 79; 84;  
85; 91

### **MOZART FORTE**

2/20/67; 3; 5; 19; 26; 34; 57/62;  
91

### **MUSIC OF THE NIGHT, THE**

44/58/86; 70; 78; 84; 87

### **NIGHTS IN WHITE SATIN**

36/58/77; 48; 65; 66; 82; 83; 88;  
90

### **NO DANCING!**

14/30/52/69; 26; 39; 62/64; 70; 79

### **NOTHING'S GONNA CHANGE**

### **MY LOVE FOR YOU**

51/72; 85

### **NOTHING'S GONNA STOP US NOW**

59

### **NUT ROCKER**

8/25/42/68; 60/62; 66

### **OH BOY! [LIVE 1982]**

15/53/93

### **OLD ROMANTICS, THE**

14/30/52/69; 60/62; 70; 79

### **ON A NIGHT LIKE THIS**

[\* = reduced version!]

24; 27/81; 91\*

### **ONE DAY I'LL FLY AWAY**

8/25/42/68; 17; 19; 34; 65; 66

### **ONE MOMENT IN TIME**

51/72; 71; 84; 85; 87

### **OUR ALBERT**

27/81; 60/62

### **OUTDIGO**

2/20/67; 45; 62/64; 79

### **OVER IN A FLASH [LIVE 1982]**

15/53/93

### **POWER OF LOVE, THE**

36/58/77; 48; 66; 71; 82; 83

### **PULASKI**

43; 44/58/86; 70; 91

### **QUEEN OF HEARTS**

19; 21/29/41; 26; 34; 47; 62/64;  
66

### **RAUNCHY**

14/30/52/69

### **RIDERS IN THE SKY '90**

59; 70; 76/89; 80; 84; 92

### **RIDERS IN THE SKY [LIVE 1989]**

93

### **RIDERS OF THE RANGE**

14/30/52/69

### **RIGHT HERE WAITING**

59; 70; 71

### **RISE AND FALL OF FLINGEL BUNT, THE**

56; 63; 70; 76/89; 80; 92

### **RISE AND FALL OF FLINGEL BUNT, THE [LIVE 1989]**

93

### **RUNAWAY [LIVE 1982]**

15/53/93

### **SAILING**

8/25/42/68; 17; 26; 36/58/77; 40;  
48; 61; 65; 66; 82; 83

### **SATURDAY WESTERN, THE**

27/81

### **SAVAGE, THE**

56; 63; 70; 80; 92

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### **SEALED WITH A KISS**

59; 71; 73; 74

### **SHADOOGIE '83**

19; 33; 34; 70; 79

### **SHADOOGIE [LIVE 1986]**

DVD1

### **SHADOOGIE [LIVE 1989]**

93

### **SHADOWMIX**

55; 59; 63; 91

### **SHADY LADY, THE**

13; 33; 57/62; 70; 79

### **SHINDIG**

56; 63; 70; 80; 92

### **SHOBA**

51/72; 62/64; 70; 79; 85

### **SKYE BOAT SONG, THE**

44/58/86; 73

### **SOME PEOPLE**

51/72; 85; 87

### **SOMETHING'S GOTTEN HOLD OF MY HEART**

59; 66; 74

### **SPOT THE BALL**

12; 33; 62/64; 70; 79

### **STACK-IT**

49; 50; 51/72; 54; 57/62; 70; 79;  
85

### **STRANGER, THE**

56; 63; 70; 80; 92

### **STRANGER, THE: KON-TIKI [LIVE 1989]**

93

### **STRAWBERRY FIELDS FOREVER**

59; 84

### **SUMMER LOVE '59**

7; 8/25/42/68; 11; 26; 48; 57/62;  
70; 79

### **SUMMER LOVE '59 [LIVE 1982]**

15/53/93

### **TAKE MY BREATH AWAY**

44/58/86; 65; 66; 83

### **TELSTAR**

7; 8/25/42/68; 17; 23; 62/64; 66;  
74; 75; 91

### **TEMPTATION**

2/20/67; 5; 40; 57/62; 74

### **THEME FOR YOUNG LOVERS**

56; 63; 70; 80; 92

### **THEME FROM MISSING**

13; 14/30/52/69; 23; 26; 47;  
60/62; 70; 71; 75; 84; 91

### **THEME FROM THE DEER HUNTER**

56; 63; 65; 70; 76/89; 80; 92

### **THEME FROM THE DEER HUNTER [LIVE 1986]**

DVD1

### **THEME FROM THE DEER HUNTER [LIVE 1989]**

93

### **{THEME FROM THE SNOWMAN}**

1987 Single released with this  
title: see under WALKING IN THE AIR

### **THEMES FROM EASTENDERS & HOWARD'S WAY**

39; 44/58/86; 46; 66; 87; 91

### **THING-ME-JIG**

8/25/42/68; 24; 26; 57/62; 70; 79

### **THING-ME-JIG [LIVE 1982]**

15/53/93

### **THIRD MAN, THE**

6; 8/25/42/68; 17; 19; 23; 26; 34;  
40; 61; 66; 75; 84; 91; 92

### **THIRD MAN, THE [LIVE 1982]**

15/53/93

### **THIS OLE HOUSE**

8/25/42/68; 17; 23; 47; 60/62; 66;  
75; 87

### **THREE TIMES A LADY**

36/58/77; 48; 66; 70; 73; 74; 82;  
83

### **TIME IS TIGHT**

19; 21/29/41; 34; 47; 62/64; 66;  
70; 81

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DVD1

**TIME IS TIGHT [LIVE 1989]**  
93

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12; 14/30/52/69; 91

**TRUE LOVE WAYS [LIVE 1989]**  
93

**TURNING POINT**

27/81; 37; 38; 50; 57/62; 70; 79

**UP WHERE WE BELONG**

19; 21/29/41; 29; 34; 47; 60/62;  
61; 65; 66; 73

**UPTOWN GIRL**

59; 74

**WALK OF LIFE**

36/58/77; 82; 84

**WALKING IN THE AIR**

[Cf. THEME FROM THE SNOWMAN]

44/58/86; 45; 65; 66; 73; 80

**WALKING IN THE AIR**

[SHORTENED VERSIONS]

76/89; 91

**WE DON'T NEED ANOTHER  
HERO**

44/58/86; 84

**WE DON'T TALK ANYMORE**

8/25/42/68; 17; 47; 60/62; 66; 74

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

51/72; 85

**WHITER SHADE OF PALE, A**

19; 21/29/41; 34; 36/58/77; 61;  
62/64; 66; 74; 82; 83; 84; 88; 90

**WINNER TAKES IT ALL, THE**

8/25/42/68; 17; 40; 66; 71

**WONDERFUL LAND**

56; 63; 70; 76/89; 80; 84; 92

**WONDERFUL LAND [LIVE 1986]**  
DVD1

**WONDERFUL LAND [LIVE 1989]**  
93

**YOU DON'T HAVE  
TO SAY YOU LOVE ME**

19; 21/29/41; 34; 48; 61; 66; 81

**YOU KEEP ME HANGIN' ON**

51/72; 66; 85

**YOU RESCUE ME**

14/30/52/69; 60/62

**YOU WIN AGAIN**

51/72; 65; 70; 85

**YOU'LL NEVER WALK ALONE**

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## THE END OF AN ERA



**The Shads' final venue: Southampton 1 December 1990**  
**Photographs: David Hawley**

