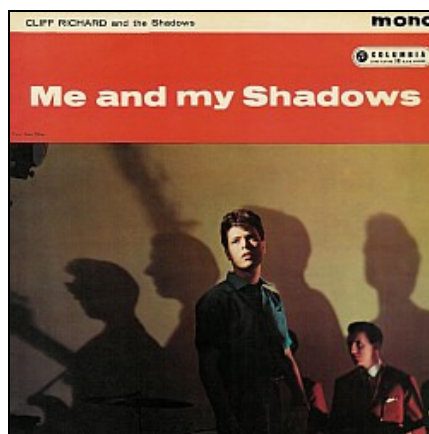


1960

If [12] APACHE had never come The Shadows' way, 1960 may well have followed the pattern of the previous twelve months, in that they continued to work closely on stage with the high-flying Cliff Richard, and also share in his spectacular chart successes. On 17 January, to take an early case of the former, Cliff & The Shadows were top of the bill on ATV's 'Sunday Night At The London Palladium', with viewing figures of around 19.5 million (the highest ever to date for a UK TV light entertainment show); another example: on 22 January they were in Montreal at the start of a North American tour with artists of the calibre of Freddy Cannon and Johnny & The Hurricanes.



11

As for joint record releases, there were five Top 5 Singles, 'A Voice In The Wilderness', 'Fall In Love With You', 'Please Don't Tease', 'Nine Times Out Of Ten', 'I Love You', the third and last hitting No.1. Add to these four Top 5 EPs (*Expresso Bongo* headed the first ever Top 10 EP Chart published by *Record Retailer* on Thursday 10 March 1960, and also climbed to No.14 in the Singles charts); also, and more importantly, there was a superlative No.2 Album, *Me And My Shadows*, with the group in top form and the Marvin Strat in all its glory, more dazzling than on any Cliff Album before or (arguably) since. The set (like the blockbuster 'Please Don't Tease' penned by Bruce Welch and Pete Chester), drew extensively on home-grown talent, with impressive composer credits falling to Hank Marvin, Bruce Welch, Jet Harris, Ian Samwell and Pete Chester in particular. The majority of tracks for this seminal Album were laid down in March, the group's most productive month by far in the recording studios, with 'Please Don't Tease', 'Nine Times Out Of Ten' and their respective flipsides emerging as well.

But the release of [12] APACHE in July changed the picture completely. The Shadows would soon become supremely successful recording artists in their own right, competing head on with, and rapidly outstripping, their competitors, including Duane Eddy, Johnny & The Hurricanes, The Ventures and other instrumental luminaries riding high in the UK charts.

In an interview given in 1972 Jerry Lordan expressed himself graphically: "I had this instrumental thing. I played it for them on my ukelele and they freaked". Public reaction followed suit. "One to watch" proclaimed *Disc*, a music paper often given to

gross understatement, in July 1960. (Relatively) senior pop-guru Keith Fordyce was less circumspect: both sides of the disc, he averred, “will be good for Juke Boxes and jiving, but neither will be very good for listening to at home”. On 25 August [12] APACHE, with the full weight of EMI’s publicity machine behind it, and listened to avidly in homes here there and everywhere, dislodged Cliff Richard & The Shadows’ ‘Please Don’t Tease’ from No.1 (a “sensation” according to *NME*!) and held on there itself for five weeks while Radio Luxembourg plugged to death the eventual replacement, Ricky Valance’s earnest exhortation-from-the-other-side ‘Tell Laura I Love Her’.

The follow-up Single in November was misjudged certainly in one respect, arguably in two. It was put out as a twin A-side, [14] MAN OF MYSTERY and [15] THE STRANGER consequently competing for airplay and prey to uncertainty. The *NME* Top 30 clearly shows the disadvantage of having two returns for the same piece of vinyl: between 12 November 1960 and 28 January 1961 [14] MAN OF MYSTERY registers 16.9.8.6.7.9.11.9.10.14.21.25, while between 19 November and 24 December [15] THE STRANGER shows 11.12.13.22.20.22 before slipping from view.

In addition, the latter was a strong composition (the side preferred by the group) not a million miles removed stylistically from the megahit [12] APACHE (Hank Marvin noted this in a November interview with *NME*, disclosing the group’s initial scepticism about recording the other side). Instead, the spotlight came to be trained primarily on [14] MAN OF MYSTERY, a version of a theme tune to a series of close on fifty B-movies, shot between 1960 and 1963, under the generic title ‘Edgar Wallace Mysteries’, prefaced by the picture of a slowly revolving bust of the author (which has been imitated since by a revolving [entire] Hank Marvin on stage). While The Shadows’ version took off like a bat out of hell, the more familiar of the two guitar-led cinema versions was measured and sinister-sounding, suitably heralding such intriguing offerings as ‘The Clue Of The Twisted Candle’. Exhilarating as this workout is — it is now after all one of the classics — one might wonder whether it was not just too thrusting and way-out for a 60s mass-market. In any event, there was to be no second chart-topper yet: it peaked at No.5 in the commonly cited *Record Retailer* chart.

January 1960 EP
Columbia SEG 7971 Mono/ ESG 7783 Stereo Cliff Richard
Expresso Bongo

[11] BONGO BLUES
(Norrie Paramor; rec. 19/10/59)

Over the next few years, overseas markets would seize upon a number of Shadows’ tracks, issued only on EP in their native land, to create distinctive lead-Singles. The practice started here, with BONGO BLUES appearing in that capacity in Holland early in 1960. A distinctive feature of the UK EP was that it, or rather some copies of it, marked the group’s first stereo release under The Shadows’ name, though in this country at any rate stereo was still an expensive luxury: relatively few families could run to the main reproducer of the time, the radiogram, frequently all the more out of reach because of battleship build (in any case, speaker quality and placement as often as not produced a poorly defined, ill-focused sound).



12 13

In 'Expresso Bongo', premièred in London in November 1959, Cliff played the rising teenage star Bongo Herbert, who is manipulated by his seedy, unscrupulous agent Laurence Harvey; the film also starred Yolande Donlan and Sylvia Sims. Scripted by Wolf Mankovitz, it explored the nastier aspects of the pop business.

BONGO BLUES was heard briefly toward the 30 minute mark. Although it is, almost certainly, the work of The Shadows, its arrangement differs markedly from that on the EP. In fact, the group, making their very first appearance in a movie, played at 12 minutes or so an introduction (or if you like, version) of LOVE before Cliff (on bongos) joined in with his vocal. Remarkably, this performance is rarely mentioned and the number has never been issued on vinyl or CD, despite the fact that Cliff and The Shadows' film music has received more than its fair share of attention from CD compilers in recent years.

This was the first time that Norrie Paramor had written a number for the group. Suddenly, a middle-aged orchestral player and arranger found that he could easily write rock instrumentals to suit a teenage audience (for his prolific work as a composer see the sketch by Keith Hunt in *New Gandy Dancer* 19 [1983] p.6). That's precisely what BONGO BLUES is, a fast-moving slice of RI, which puts all the group through their paces; it also has the distinction of being the first instrumental from them to feature the Strat (see on [9] above for the first vocal). In the event, it turned out to be one of the remarkably few Paramor exclusives recorded by The Shadows: there would be film-related pieces also in 1961 ([26] THE FRIGHTENED CITY; [45] THE SAVAGE aka [499] WITCH DOCTOR, and [46] PEACE PIPE), followed up with [106] THE MIRACLE in 1964 (co-composed with Michael Carr).

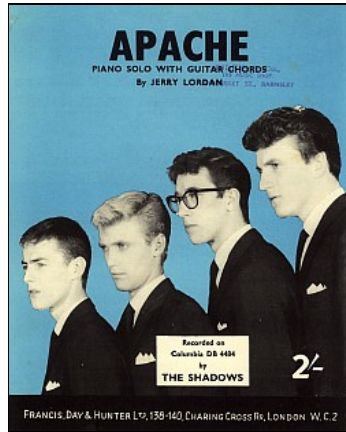
July 1960 Single, Columbia 45-DB 4484 Mono

[12] APACHE

(Jerry Lordan; rec. 17/6/60)

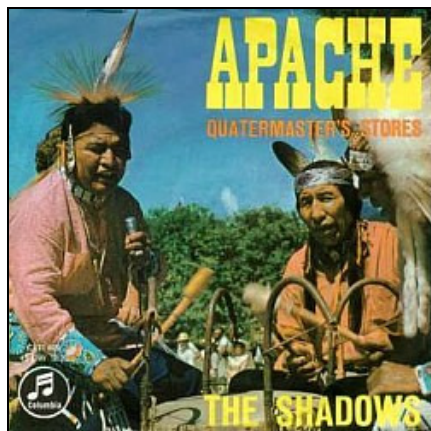
[13] QUATERMASTER'S STORES

(Trad., arr. Bill Shepherd; rec. 17/6/60)



14 15

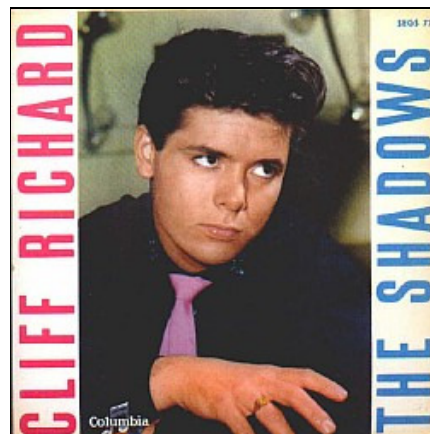
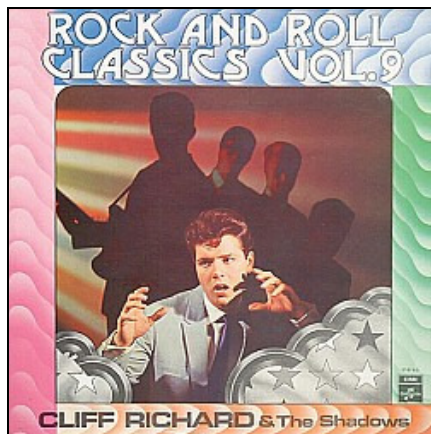
The A-side is one of the all-time instrumental classics; a measure of its greatness is that it has enjoyed an extraordinarily rich and varied afterlife, quite outside the scope of this *Pocket Guide*. (The American imitation [see below] actually attracted a version with lyrics which Sonny James took to No.87 in the US charts in 1961: “Lonely Silver Dove/ Sweet Apache maid” pines for her deceased lover, evidently a reminiscence of the “Indian maid”, “Little White Dove”, of Johnny Preston’s 1959/60 hit ‘Running Bear’). Not to be outdone, the French came up with a take of their own, entitled ‘L’amour fait la loi’ [‘Love Makes The Rules’], for details of which the interested reader is referred to *SCOF*A 30 [1992] p.9).



16 17

Essential reading on the track: Mo Foster, *Seventeen Watts?*, Sanctuary Publishing 1997, pp.139ff.; see also for detailed discussion of APACHE and other compositions the Jerry Lordan obituary by Rob Bradford in *Pipeline* 29 (1995/96) pp.6–13. Whilst

The Shadows were on a package tour with singer-songwriter Jerry Lordan they heard his rendition of APACHE (played to Hank and Bruce on a ukulele during a coach journey to a gig; Jet had been treated to it earlier, see below) and were utterly amazed. In June 1960 The Shadows taped what was to become the definitive version. Bert Weedon, whose version had come out a short while previously (the sequence of first chart entries is: Bert Weedon LP *King Size Guitar* feat. APACHE: 15 July; Shadows Single: 22 July; BW Single: 29 July) began plugging the number at live appearances and on radio — which as it happened helped rather than hindered The Shadows. Their version rapidly hit No.1, and went on to sell in excess of one million copies. Cliff Richard is even featured on the record, contributing a Chinese drum part to the intro and outro.



18 19

According to Jerry Lordan, whose inspiration here, both for the imposing title and for the artistic styling, was the 1954 Burt Lancaster film 'Apache', "I wanted something noble and dramatic, reflecting the courage and savagery of the Indian — two opposite qualities". The Shadows' awesomely atmospheric rendition captures these attributes and more; Bert Weedon's version, stilted, mannered, old-school, disappointed the tune's creator: "It wasn't anything like I'd envisaged". Indeed, in an interview given to RB in 1990, Jerry stated: "Bert Weedon is a brilliant guitarist — but his version of 'Apache' was dreadful. It was so awful that I actually broke down and cried when I first heard it." APACHE went on to become a massive hit in every world market that mattered, including the USA, though there Danish guitarist Jorgen Ingmann stepped in to scoop up a No.2 with a very different styling, inoffensive and unexceptional — an evocation of Hawaiian music then very much in vogue Stateside: for more on how this came about see Piet Muys in *New Gandy Dancer* 76 [2005] p.11. (As Dave Burke has remarked, "Ingmann was a very fine guitarist with jazz leanings ..., although when it came to rock 'n' roll he had the tendency to sound decidedly wooden".) The Ventures too threw their weight behind the number, first committing it to record on the 1963 LP *Play Telstar ~ The Lonely Bull*. In multiple subsequent renditions they appear to have been wedded to the decorative whistling arrows and overall ambience of the Ingmann model.

The Shadows' chance was gone: they would never break into this most lucrative and prestigious of markets. Their niche there was occupied by the group commonly regarded as their American counterparts (though they in fact differed from The Shadows in a number of important respects): The Ventures, who had half a dozen Top

40 Singles in their home territory between 1960 and 1969 (as well as seventeen Top 40 Albums over the same period), the first of which, 'Walk Don't Run', was, like Ingmann's APACHE, a No.2.

NOTE As a rider to the above, RB reports that in a telephone conversation shortly before Jerry Lordan's death, the latter was adamant, and he wanted it "noted for posterity" (his words) that "Jet Harris was the first to hear APACHE". "Yes, it was played to Hank and Bruce on the famous coach journey to Bristol's Colston Hall". But....Jerry was insistent that history should be "put straight": he played it first to Jet (probably the night before) and Jet replied straight away "You've got to play that to Hank and Bruce".

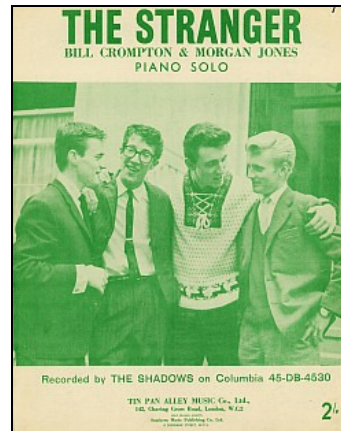
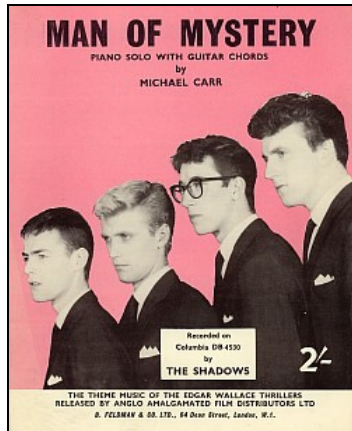
The B-side is a superb driving instrumental version of 'In The Quartermaster's Stores', performed according to the group in the style of Johnny & The Hurricanes (the end product though was not at all rough and ready or rowdy). It was an old army ditty: National Service was just coming to an end and the melody would certainly have been familiar to hundreds of thousands of squaddies and ex-servicemen. It had evolved into a popular song beloved of Brownies, Cubs etc., with infinitely variable lyrics, commonly unsophisticated or downright vulgar (those in the tome *101 Pub Favourites For Buskers* represent the merest tip of the iceberg).



20

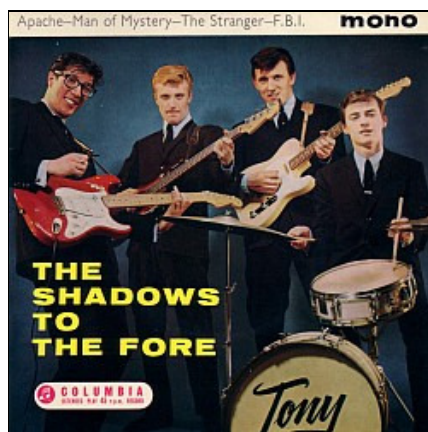
The Shadows' habit of using humorous titles began here. They named the flipside QUATERMASSTER'S STORES (it has since proved to be the most misspelled Shadows' track by a fair margin, and not only on overseas record issues) after the popular trio of 'Quatermass' sci-fi series screened by BBC TV between 1953 and 1959. Strange to relate, producer Norrie Paramor was all for having 'Cookhouse Door' (as he called it) as the top-side. His teenage daughters showed better taste. Luckily, influential 'Saturday Club' producer Jim Grant flipped the disc over and the rest, as they say, is history. Incidentally, composer and arranger Bill Shepherd always thanked Jerry Lordan whenever he saw him because the royalties are identical for both A- and B-sides. Bruce Welch has indicated that this proved a timely lesson for the group — one they put to good use in the future when they added their own numbers to the flipside of as many releases as possible.

November 1960 (initially) Double A-Single,
Columbia 45-DB 4530 Mono
[14] **MAN OF MYSTERY**
(Michael Carr; rec. 7/10/60)
[15] **THE STRANGER**
(Bill Crompton/ Morgan 'Thunderclap' Jones; rec. 7/10/60)



21 22

Veteran tunesmith Michael Carr, who penned **MAN OF MYSTERY**, had enjoyed a colourful life as a cowboy, actor and stuntman before turning his hand to songwriting. His previous successes included such classics as 'We're Going To Hang Out The Washing On The Siegfried Line'. This was The Shadows' first piece from him: he also had a hand in their [28] **KON-TIKI** (1961), [56] **THE BANDIT**, [62] **SOUTH OF THE BORDER** (both 1962) and [106] **THE MIRACLE** (1964). He had written this particular melody as the theme for the Edgar Wallace Mysteries film series (see above, Introduction to 1960), which was memorably introduced by the lugubrious Edgar Lustgarten. Notable for being recorded at the then haven of respectability Abbey Road Studios in the midnight hours, The Shadows' arrangement was taken at a tremendous lick with Hank playing throughout on heavily tremoloed treble strings with a powerful display of barely controlled frenzy in the middle-eight. There was also a fluffed note in the solo, which has been so slavishly copied by the group's numerous imitators that nowadays Hank still has to play the 'incorrect' note to make the solo 'correct'!



23 24

THE STRANGER (working title: 'Paleface') is an elegant piece: it contrasted well, with a slower tempo in a broadly 'Western' vein, being recorded at around the same time as [17] THEME FROM SHANE/ [19] THEME FROM GIANT (see under 1961) etc. It was written by two musician friends from their days at the 'Two Is': pianist Jones and Crompton "were around the Soho area in the late fifties" (Trev Faull), 'Thunderclap' having recorded a few instrumentals (example: 'Hurricane Boogie'!!) in 1956/57. It was the team's second high-ranking chart success of the year, Craig Douglas having earlier netted a No.10 with their 'Heart Of A Teenage Girl'.

1961

For The Shadows as recording artists 1961 proved to be a hectic year. By now the number of tracks released under their own name (27) almost equalled those on which they accompanied Cliff (30), and that too with much of the year spent either filming 'The Young Ones' or performing to packed venues in South Africa, Australia, New Zealand, the Far East, France, Scandinavia, and Blackpool England. Among Cliff & Shadows product, there were four Top 5 Singles (one with group involvement on the B-side only), including the 'Export Single' 'Gee Whiz It's You', a spectacular rocker that gives the better known 'Move It!' a run for its money; four out of six EPs made the Top 10; and three phenomenally successful Albums appeared, *Listen To Cliff!* (No.2), *21 Today* (No.1) and *The Young Ones* (No.1).

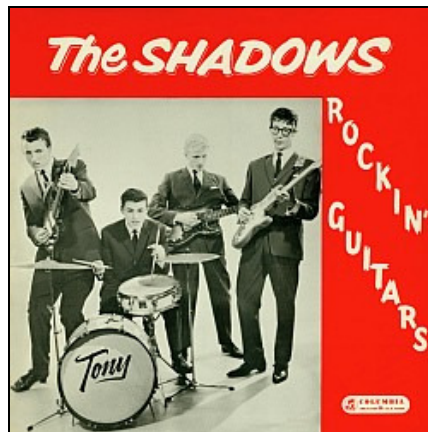
The Shadows themselves were now hit-making in real earnest. Composer credits fell to group members in profusion: Marvin (enjoying a fruitful partnership once again with Pete Chester), Welch, Harris and Meehan all contributed to their own releases or to Cliff's or to both.

There were notable successes in the three major record formats:

(i) Four Top 10 Singles, including a No.1 for the scintillating [28] KON-TIKI. The other three however are also now securely lodged in The Shadows' Hall of Fame. In particular, the first Single of the year, the knockout FBI, kept well clear of the top spot by a concentration of some of the finest vocals of the 1960s (it peaked at No.6), would serve through the years as a vehicle on stage for the athletic prowess of the group in all its incarnations; and, since it was commonly reserved for the last or last but one element in the obligatory encore, as an incitement to audiences to clamour for still more. The second Single, [26] THE FRIGHTENED CITY (No.3), from the film of the same name, was to become another concert favourite; it has proved more enduring than the film, which has been reshowed on TV only very rarely since (though it has been made available commercially on VHS, and on DVD in the USA). Finally here, [45] THE SAVAGE (No.10) too has become a true classic, despite an unpropitious start: Hank Marvin in particular vociferously denounced in the music press ("...mediocre — and a bad mistake") what most would nowadays regard as one of the most dazzling displays of Shadows' artistry (from the rhythm guitar in particular), prompting Norrie Paramor and Peter Gormley to move quickly in an attempt to play the matter down.

(ii) Two No.1 EPs, one of brand-new material, mustering between them in the dedicated EP charts a 202-week stay (with 48 weeks at No.1).

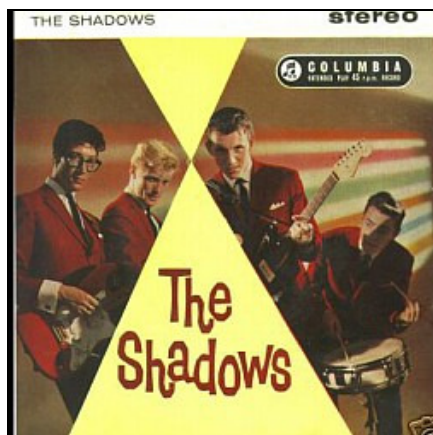
(iii) The eagerly awaited Album entitled simply *The Shadows*, the chart history of which was also imposing: 57 weeks in the chart, 51 of those in the Top 10, and five weeks at No.1. Undisputed Shadows classics emerged: most notably [30] SHADOOGIE, [32] NIVRAM, [37] GONZALES, and a distinctive [42] SLEEPWALK. In addition, a live EP was released in South Africa, a country which could boast, that same year, the first ever Shadows Album, the compilation *Rockin' Guitars*, in glorious mono.



25

The first personnel change came when Tony Meehan left for Decca. His place was taken by Brian Bennett on 1 October; he contributed that day by helping The Shadows to mime [28] KON-TIKI on TV (ATV's 'Thank Your Lucky Stars', taped on the Sunday for transmission on the following Saturday), but his debut on a group release had to wait until February 1962, the B-side [48] STARS FELL ON STOCKTON, recorded the December before.

January 1961 EP
Columbia SEG 8061 Mono/ ESG 7834 Stereo
The Shadows



26 27

In the early 1960s, 'Western' movies and TV series held sway with the British public, with series such as 'Cheyenne', 'Gunsmoke', 'Wagon Train' and 'Rawhide' (many of them with stirring theme tunes) attracting huge audiences. The Shadows had already added to the tally of guitar-led instrumentals of this complexion with their blockbuster [12] APACHE and the hardly less accomplished [15] THE STRANGER, and so the release of *The Shadows* EP seemed a wholly natural one at the beginning of 1961, thrilling their legions of fans. As its chart history demonstrates, this EP was simply a must-have, the more so as the two locally produced compositions (though there

appeared to be only one at the time) gave the distinguished composers of the two [17/19] THEMES a real run for their money. And there was nothing at all ‘samey’ about the four numbers on offer here: on the contrary, each and every one of them proved to be wholly distinctive. The EP as a whole has a refreshingly raw and spontaneous feel to it; in this respect it is most akin to the storming [13] QUATERMASTER’S STORES and a number of tracks on the brilliant *Me And My Shadows* Album.

Trainspotter’s Notes The cover boasted a dramatic-looking shot of the group, actually a picture of Cliff + The Shadows with the singer blocked out by clever manipulation of the artwork; see under 1963, EP *Los Shadows*, for a similar trick.

The chart longevity of the successor EP of June, *The Shadows To The Fore*, was even more impressive (its progress is monitored in *The Shadows At EMI* pp.100–101), but this was an assemblage of hit Singles and unsurprisingly it appeared only in mono. Presumably in expectation of lower sales figures, the mono habit stuck for the next four EP releases (despite the deployment of some LP material for which stereo masters were immediately to hand), dual issues returning for the film-related *The Boys* (a chart-topper) in October 1962.



28 29

[16] MUSTANG

(Jerry Lordan/ Thomas Mould; rec. 20/9/60)

The EP opens slickly by introducing each group member successively, first Tony, then Jet, then Hank, and finally, with a clangorous flourish, Bruce, whose rhythm accompaniment lends weight and substance to what is already a killer melody, conjuring up images of plains, prairies and the Big Country. A starkly drawn image of a rearing mustang appeared on a budget LP of that name on the MfP label in 1972, offering all four EP tracks in stereo. Jerry Lordan did not provide the group he helped project into the limelight with enormous quantities of material, but the instrumentals he did write for them are peerless; associate Tom Mould (uncredited for some reason on the initial release of the EP) also had a hand in (vocal) compositions recorded by Jerry in his own right, one of them a 1960 No.26 Single ‘I’ll Stay Single’.

[17] THEME FROM 'SHANE'
(Victor Young/ Mack David; rec. 24/8/60)

Chicago-born Victor Young (here in partnership with Mack David, brother of Hal, of Bacharach and David fame) composed the music for such heavyweight movies as 'Around The World In 80 Days'. The stylish western 'Shane', starring Alan Ladd, Van Heflin, Jean Arthur and Jack Palance, with this same gifted composer's memorable score, was premièred in 1953, and is rightly considered a classic. (Young's own Single of that year bore the alternative title 'The Call Of The Faraway Hills'.) Who could forget the final scene with the young, wide-eyed Brandon De Wilde running through the wild, desolate countryside continually calling after Alan Ladd "Shane, come back!" All of these images and more are captured in the haunting, wistful melody, with a wonderfully resonant and at times chiming lead guitar carried along by some perfectly judged interplay between Tony and Bruce.

[18] SHOTGUN
(Credited to Jon Allen, but see below; rec. 5/9/60)

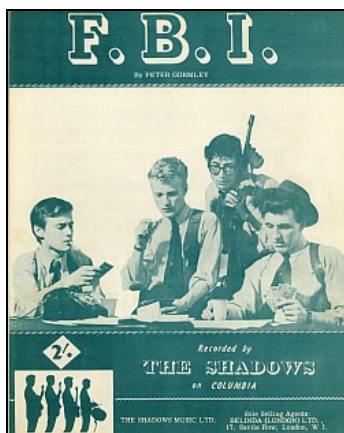
The title will no doubt have been suggested by the unmemorable, violence-packed 1954 western of that name starring Sterling Hayden and Yvonne De Carlo, but this dynamic end-product, curtly described in the annotation by Derek Johnson of *NME* as "a powerful original", is home-grown. Credited on release to 'Jon Allen', it emerged in 1997 that the number was the work of Marvin, Welch and Harris. In part structurally reminiscent of the instro classic [85] SHAZAM!, with interjections from the various group members (Jet and Hank really excelling themselves here), it is if anything even more of a tour de force than that, and it boasts a fine melody into the bargain!

SHOTGUN was originally marked out for release as a Single, and it would surely have served The Shadows well in the wake of [12] APACHE and [15] THE STRANGER (it was an A-Single in Germany and Finland in 1962): but [20] FBI, originally meant for *The Shadows* EP, took its place.

[19] THEME FROM 'GIANT'
(Paul Francis Webster/ Dimitri Tiomkin; rec. 7/10/60)

Recorded during the same 'overnight' session as [14] MAN OF MYSTERY, this number stems from the impressive score, nominated for an Academy Award, commissioned for the 1956 saga of this name. GIANT, the most elegant of the compositions in this set, contains many contrasting moods (and particularly fine rhythm guitar work) which echo the sprawling, epic subject matter of the film. Rock Hudson and James Dean (in his last film) vie for the affections of Elizabeth Taylor against a background of Texas oilmen and barons.

February 1961 Single, Columbia 45-DB 4580 Mono
[20] **F.B.I.**
(Credited to Peter Gormley, but see below; rec. 13/9/60)
[21] **MIDNIGHT**
(Hank Marvin/ Bruce Welch; rec. 26/10/60)



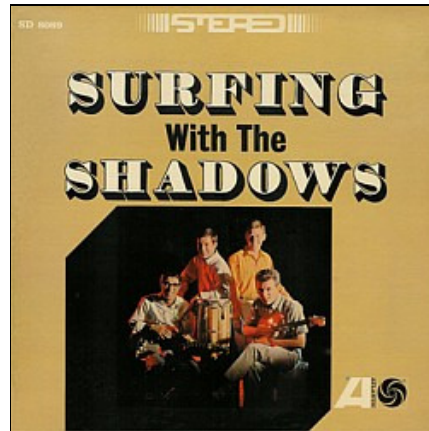
30

Another change of style resulted in FBI. Early publicity shots, and sheet music, showed the group as Tommy-gun toting, card-sharping, mobsters. Hank admitted that, for a while, they were trying to cultivate a ‘meaner’ image, but their publicity agents were against it. The track was originally destined for the group’s staggeringly successful first EP. Whoever decided that it should be their next Single instead got it exactly right. FBI has been covered by many groups but few, if any, have equalled Bruce’s rapidly undulating rhythm patterns. Once again, powerful playing from Hank (especially in the wild middle-eight), ably supported by Jet and Tony. Although credited to Peter Gormley the track was actually written by Hank, Bruce and Jet at the former’s flat in Finchley.



31

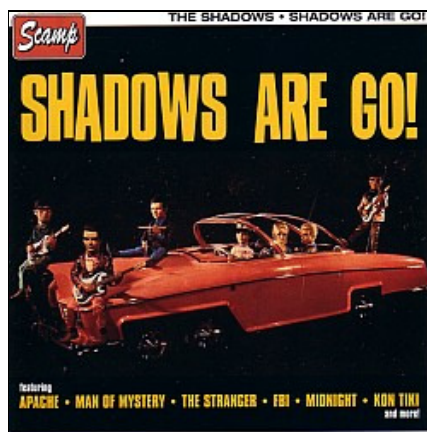
Trainspotter's Note A 1963 stereo compilation album from the USA, *Surfing With The Shadows*, offered a number of 'first stereos', including FBI. Thereafter however the original stereo master at EMI disappeared from view (and has not been seen since; see however Addendum under RECORDINGS 1990-2004, p.27!). Accordingly, a *mock stereo* version was concocted for intended release in 1971 on the 'stereo' *Greatest Hits* LP, and it is this version that is now the norm on compilations worldwide. A stereo version has appeared legitimately on CD, ultimately dubbed from vinyl. — One other significant variant was the American/ Canadian A-Single on the Atlantic label: slimmed down for air-play, the number loses over twenty seconds, the middle being subjected to crude spliced-tape editing: a real butcher's job this.



32 33

MIDNIGHT (written by Hank and Bruce) is a beautiful relaxing melody in similar vein to [42] SLEEPWALK, and was in fact written as a substitute for it when, after playing so many concerts, “we felt we’d played it to death” (Hank Marvin in a 1999 interview). Hank achieves a pure singing tone on the lead with sensitive unobtrusive accompaniment (but see note below!) including Tony’s wire-brushed drums. At one point, Cliff was keen for lyrics to be added to the melody so that he could record it too! — Ray Steer offers this Radio Luxembourg reminiscence: “I was living abroad between 1958 and 1965 and when I returned to the UK I listened to that station fairly often, and MIDNIGHT was the closing down theme at, well, midnight actually! Whether it had been used since its release in 1961, and whether it was used every night ..., I can’t say”.

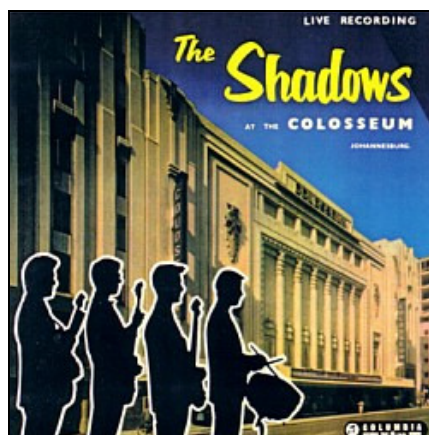
Trainspotter's Note MIDNIGHT was not well recorded — in particular the echo and reverberation applied interferes with and distorts the integrity of the snare drum. More discerning compilers opt for the mono mix, which masks the technical problems to an appreciable extent. Bruce Welch indeed was very critical of his own sound on this recording — he played an electric guitar (see notably *Pipeline* 26 [1995] p.6). It led him to pursue the use of an acoustic guitar for a significant number of studio recordings (cf. the survey by Jim Nugent in *Shadsfax* 14 [1997] p.17): for interesting comparisons with the guitar work of Buddy Holly, Don Everly and Eddie Cochran see Spencer Leigh, *Baby, That Is Rock And Roll: American Pop 1954–1963* (Kent 2001), p.208.



34 35

South Africa
March 1961 EP
Columbia SEGJ 11014 Mono
The Shadows At The Colosseum Johannesburg
(Rec. 15 March 1961)

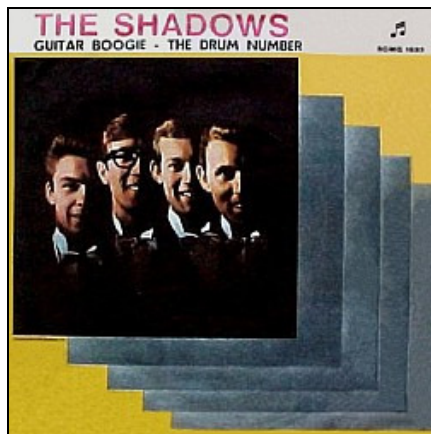
[22] **SHAZAM!** (Duane Eddy/ Lee Hazlewood)/ [23] **GUITAR BOOGIE** (Arthur Smith)/ [24] **SLEEPWALK** (Santo, Johnny & Ann Farina)/ [25] **FBI** (see previous entry)



36

In March 1961 The Shadows accompanied Cliff on a hugely successful tour of South Africa. The reception afforded them was both phenomenal and overwhelming, foreshadowing the much more heavily publicised Beatlemania. Cliff was already an established star in the country and The Shadows were immensely popular because [12] **APACHE** had been a huge hit there. Because of this, Cliff arranged for the group to have their own spot in the show (using locally sourced Gibsons in place of the habitual Vox amps: Mike Read *The Story Of The Shadows* p.91), closing the first half of the proceedings. Bruce Welch: “It was decided to tape some live numbers to be released specifically in South Africa. It was our way of saying “Thank you” to the

fans out there, who had been absolutely incredible. We didn't want the tracks released in Britain. This was strictly for South Africa. The EP was a huge seller. One of the biggest selling EPs ever. In fact, I believe that it still remains the biggest-selling instrumental EP in South Africa to this very day." The EP (some copies of which needless to say did find their way to the UK and elsewhere) is especially important because live recordings of the group from this era are very rare indeed. Most of those that are in circulation are of appalling quality. This quartet of tracks captures in vivid sound the classic Marvin Welch Harris Meehan line-up at the peak of their form. More's the pity then that we shall never hear other numbers played at these concerts, THAT'S MY DESIRE, MIDNIGHT, BLUE STAR and THEME FROM SHANE (cf. *SCOFA* 9 [1985] p.14, report by South African fan Ray Loppnow).



37 38

The show was compèred by none other than Norman Vaughan, who gives the lads a warm build-up: as fans of Duane Eddy, they pay homage to him by launching immediately into a brilliant, pulsating version of SHAZAM! (see under 1963 for details about the number itself, entry [85]). This is followed up with GUITAR BOOGIE. Very shortly The Shadows would record for their debut LP what would prove to be one of their most popular items, [30] SHADOOGIE, that is of course The **SHAD**ows' version of a **BOOGIE** (and very distinctive it turned out too), the 'boogie' in question being the basic but variable 'guitar boogie' popularised by its American composer Arthur Smith, who released his (acoustic) version as a Single in 1945 (Bert Weedon had scored a UK No.10 as recently as 1959 with his 'Guitar Boogie Shuffle', while Philadelphian trio The Virtues had a USA No.5 that year with their slant on the same). Also on the debut LP would appear Hank's masterly interpretation of another track which has achieved classic status in instrumental circles, SLEEPWALK (it was already regarded with awe by many in the early 1960s, perfect material for guitar bands' occasional quieter moments). This version, as one might expect from a live performance, has a bit more pep than the studio workout; it is also extended for the occasion, sprouting two choruses or 'middle eights', a trick not repeated for the LP issue (see on [42] below). The boys had only just released FBI so it is new, powerful and vigorous. They really let rip and thrash out a torrid performance here. All of these tracks capture the energy and flair of The Shadows' early stage appearances brilliantly. You can quite clearly hear them urging each other on from time to time.

In fact, they could hardly have failed to take the audience by storm. On the day they left South Africa they could be heard on eight discs in the Top 10, five backing Cliff as well as their own recordings: FBI (No.3), MAN OF MYSTERY (No.4), and SHAZAM! (No.8). Hank Marvin, in a 1999 interview, had this to say on listening to the tracks years after the event: “I was actually very impressed by that live South African performance. The whole band and the energy were incredible”.

April 1961 Single, Columbia 45-DB 4637 Mono

[26] THE FRIGHTENED CITY

(Norrie Paramor; rec. 18/2/61)

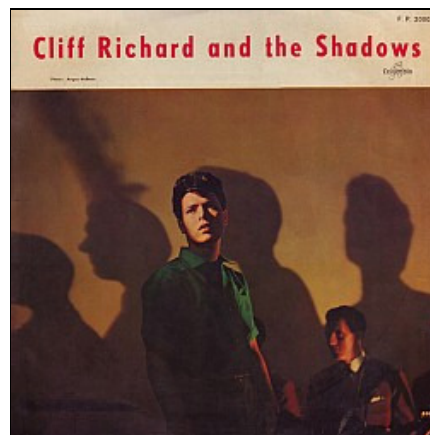
[27] BACK HOME

(Jim Goff/ Jet Harris/ Bruce Welch/ Hank Marvin; rec. 5/9/60)



39

Norrie Paramor scored the music (appearing in it in cameo as a pianist) for the British gangster film ‘The Frightened City’, starring Herbert Lom and featuring a (just) pre-007 Sean Connery. The Shadows’ version was not the one played in the movie, though the general styling was similar. A moody, menacing track in the [14] MAN OF MYSTERY mould although more considered in style, and another Top 10 smash hit. THE FRIGHTENED CITY was a great favourite on the jukeboxes of the nation’s coffee bars during the summer of 1961.



40 41

The B-side BACK HOME, penned by group members with help from artist friend Jim Goff (designer of the sleeve for the 1967 LP *Jigsaw*), features them in mellow mood. Only a couple of quieter pieces had been laid down the previous year. One was [21] MIDNIGHT, released as a B-side for the previous Single. The other was this, a soothing, gentle-paced instrumental featuring some deft trilling and tremolando effects from Hank. The group had, unusually, not properly rehearsed the number, and consequently at the actual recording session they (as Hank recalled) “made up the arrangement as we went along”. Producer Norrie Paramor was both horrified and incredulous when they informed him. “You’re joking!”, he retorted. It was exceptional to lay down a so-called ‘perfect’ track at the first attempt.

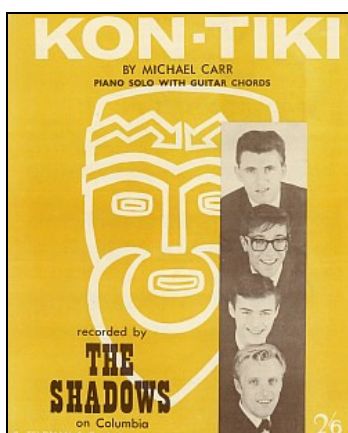
September 1961 Single, Columbia 45-DB 4698 Mono

[28] KON-TIKI

(Michael Carr; rec. 27/1/61)

[29] 36-24-36

(Bruce Welch/ Hank Marvin/ Jet Harris/ Tony Meehan; rec. 25/5/61)

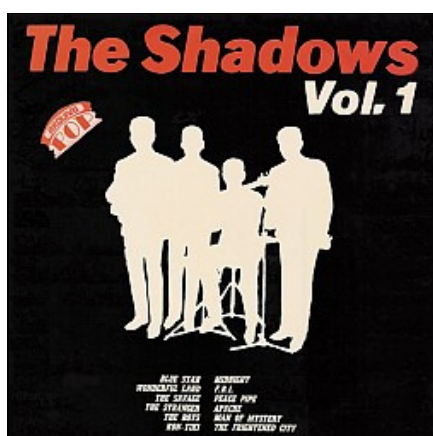


42 43

This track (Joe Brown played lead guitar on the demo submitted to the group) had been recorded before the previous A-side, [26] THE FRIGHTENED CITY, the latter released in April to tie in with the film (though there was no Shadows’ involvement in that). It was now KON-TIKI’s hour, and it fared better in chart terms. It came from the pen of veteran writer Michael Carr, proving that old ’uns could still write good ’uns. It was one of a number of tunes written in celebration of the tiny balsawood raft that transported Norwegian anthropologist and explorer Thor Heyerdahl on a 6,000 kilometre journey from Peru to Polynesia in 1947. The dramatic opening featured Tony Meehan on tympani with thunderous kettledrum overdubs, which burst out again in later passages. Jet played some almost funky bass figures against Hank and Bruce’s jangly guitar patterns offset against some chord progression sequences. A very rich, full sound. It is well known that Hank produced a mistake at 1:05 in the recording used for release. After the 1989 Polydor re-recordings Bruce commented “We only corrected a few of the nastier things like Hank’s duff note in KON-TIKI”.



44



45 46

Some sources claim that the flipside title (reflecting the contemporary perception of the ideal female's vital statistics; the working title was a rather dull 'X-Y-Z'!) refers to a young secretary in Peter Gormley's office. More recently Jet Harris has stated that the young lady concerned was a former girlfriend of his. Whoever the girl was, she inspired a jaunty track featuring Jet's bass ostinato prominently. The number was professedly the group's answer (an elegant one, without intrusive exclamations) to The Champs' short and snappy 'Tequila', a USA No.1/ UK No.5 in 1958. In addition, an early favourite of the Shadows (played on Radio Luxembourg/BBC Radio, see Appendices 2/3) was CERVEZA. It was not an original number but it gave prominence to Jet's bass playing. The advent of the similarly styled (but self-penned) [29] 36-24-36 a little while later illustrates that the group were quickly learning the financial tricks of the trade. Never a stage-favourite, it figured somewhat unexpectedly in The Final Tour of 2004/2005, with Hank improvising winningly from performance to performance. Forty or more years on, the melody is used by guitar teachers as an exacting exercise for would-be bassists!

September 1961 LP
Columbia 33SX 1374 Mono/ SCX 3414 Stereo
The Shadows

Famously, in the sleeve notes to this eagerly awaited LP, Cliff Richard remarked that it had been a very long time coming. But perhaps it was not all that long, given that The Shadows were hardly in a position to contemplate an Album before the storm that broke with [12] APACHE in mid-1960. Indeed, quite apart from their generally hectic schedule, in recording terms much of the last six months of 1960 was taken up with providing accompaniment for Cliff's always plentiful output, and it does look as if a Shadows EP set to capitalise on the blockbuster Single was very much a short-term target from August onwards. [37] GONZALES was finally over and done with by December 1960. Definitive versions of all the remaining numbers for *The Shadows* were laid down quite proficiently thereafter amid various interruptions (including more backing tracks for Cliff), culminating in the completion of no fewer than six over three separate days in the first three weeks of June.



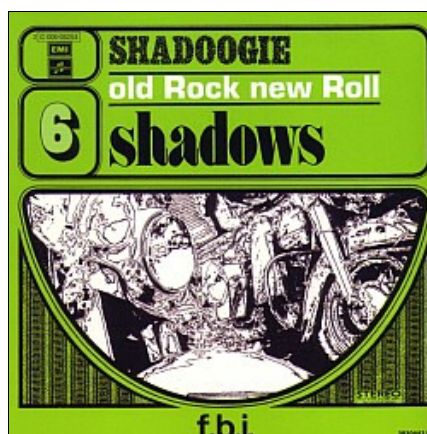
47

The group's previous recorded work (or at least the recorded work that enjoyed any degree of success) suggested that half an LP or a bit more of guitar instrumentals in the upfront style of [12] APACHE and the rest in more tranquil mode would have more than satisfied their expectant fans. However, The Shadows now proved, not for the last time, to be a group that would confound expectations and take a distinctive line. There were indeed guitar-led pieces of varying tempo, ranging from the frantic [37] GONZALES to the dreamy [31] BLUE STAR, but also a drum opus, a brash piano piece with an equally in your face guitar solo, a jazzy number with Jet Harris' bass guitar in the spotlight, and, perhaps most surprising of all, given the group's signal lack of good fortune as vocalists in their own right, three songs, two of which at least hinted at more promising things to come.

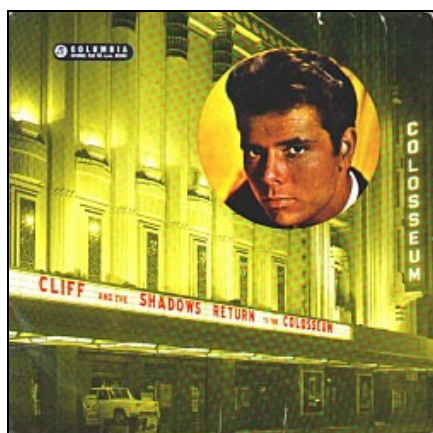
[30] SHADOOGIE
(Hank Marvin/ Bruce Welch/ Jet Harris/ Tony Meehan; rec. 20/4/61)

See under March 1961 (South African EP: [23]) for some background. A challenging opener. This number draws on a pretty standard boogie routine, but it is obvious from

the very outset that we are dealing with something quite extraordinary: it is beautifully phrased in an attention-grabbing sort of way, and, even more importantly, Hank Marvin's lead guitar sounds almost uncannily vibrant, wholly unlike the Bert Weedons of this world. Brian May would talk admiringly of "that wonderful creamy buzzing top end on the bass strings (on SHADOOGIE, for instance)".



48 49



50 51

Trainspotter's Note A faked 'live' version of this studio recording was created (along with [55] THE RUMBLE and two Cliff numbers) for the 1963 South African EP *Return To The Colosseum*.

[31] BLUE STAR

(Victor Young/ Edward Heyman; rec. 18/2/61)

This was the theme tune ('Blue Star' is the name of the associated song, lyrics by Eddie Heyman, a 1955 US hit for Felicia Sanders) from a 59-episode 25 minute docu-drama series from America, 'Medic', starring Richard Boone, screened in 1954/55, and exceedingly popular with UK viewers. In 1955 there were UK hit versions from Cyril Stapleton & His Orchestra with vocalist Julie Dawn (No.2), Ron Goodwin &

His Orchestra (No.20), and also vocalist Charlie Applewhite with Victor Young & His Orchestra And Chorus (No.20).



52

The group recorded it at Norrie Paramor's suggestion. There is much to admire here, Hank Marvin's assured ballad phrasing, Tony Meehan's discreet use of Indian cymbals, and most of all perhaps Bruce Welch's accompaniment, with its gentle, light strumming and neatly picked arpeggio runs. (In a 1990s interview Bruce acknowledged that Norrie wrote out a chord progression chart for him for this number, among others; "Then I would pick my own interpretation, how I felt the chord should sound".)

The Ventures' account of BLUE STAR is less dreamy, the sound (with Red Rhodes on steel guitar) more sharply-etched: they caught up with it in 1964, on the Album *Walk Don't Run Vol.2*, and it was also put out in 1966 as a US B-Single, the latter possessing "an added heavenly chorale which adds to the intensity of the track, raising the stakes from attractive to atmospheric" (Alan Taylor). Ray Steer comments: "The beautiful opening and closing phrases [viz., on this Ventures' track] originated, I am sure, on The Shadows' version". This seems to be so: certainly they are not included on the original TV series music (in fact they used an excerpt [from about two-thirds in] of Victor Young's original Decca recording for 45rpm). The Les Baxter and Cyril Stapleton (with part-vocal from Julie Dawn) recordings are also devoid of this embellishment.

[32] NIVRAM

(Bruce Welch/ Hank Marvin/ Jet Harris; rec. 13/6/61)

MARVIN spelled backwards. "The idea ... was to write a 'Swinging Shepherd Blues' type melody [a UK hit notably for Ted Heath & His Orchestra in 1958], and give it a jazzy feel [cf. Hank's approach notably on the *Dream* LP recorded with Cliff the month before NIVRAM, and 'My Blue Heaven' from a couple of months before] and stick in a bass solo. That was the first ever pop bass solo" (Hank Marvin). The Shadows had worked a bass solo very similar to NIVRAM's into Barney Kessel's BARNEY'S BLUES (the tune was featured on Radio Luxembourg the previous year). In fact the structure of the two tunes is similar and is one of a number of pointers (cf.

notably [30] SHADOOGIE; [29] 36–24–36) to The Shadows’ readiness to create music after the style of other pieces to gain royalty rights for themselves.



53



54

For NIVRAM, exceptionally for a Shadows’ number, the lead guitar, which is skilfully ‘shadowed’ by Bruce Welch, was a Gretsch Country Gentleman. It became a recurrent if not invariable part of the group’s repertoire on stage over the decades, providing a showcase for the bass guitarist of the day. For the incorporation of a comic ingredient (a snatch of the nursery rhyme ‘Pop Goes The Weasel’), mercifully not in evidence in this the primary version, see below at the year 2002, Kingston Concert ([526]).

[33] BABY MY HEART
(Sonny Curtis; rec. 28/1/61)

A UK No.33 for the post-Holly Crickets half way through 1960. “We didn’t know the lyrics of BABY MY HEART at all, so we just kept repeating them over and over again” (Hank Marvin). Still, Hank is in good form on lead vocal, with able harmonies from Bruce and Jet. What is more, this is the earliest Shadows’ vocal track (recorded in January, the other two in April and June respectively) whose lead guitar work (with

a much more gritty solo than that found on the American model) invites comparison with the Marvin magic in evidence on some of the Cliff songs made at around that time: including four on the same day as BABY MY HEART, ‘A Girl Like You’, ‘Mumblin’ Mosie’, ‘Theme For A Dream’ and ‘Tough Enough’.

[34] SEE YOU IN MY DRUMS

(Tony Meehan; rec. 1/6/61)



55

The title is a play on the oldie ‘(I’ll) See You In My Dreams’, a version of which The Shadows had recorded recently with Cliff Richard, on 4 May 1961, and to which a guitar overdub was applied on 1 June itself. Tony Meehan’s solitary solo spot for the group (played at his funeral, as the coffin was borne out of the church, on 12 December 2005) is a no-nonsense piece of drumming, nicely paced and not overlong. Mo Foster: “I love Tony’s solo ... and I was surprised when he told me that he didn’t really enjoy doing solos”. (Nigel Hunter of *Disc*, who must have led a very sheltered life, remarked: “Thank goodness for one drummer who can play an extended solo which is logical and relevant without losing himself”!). His showcase set a precedent for his successor on future Albums. There is no rhythm guitar on this track, but Jet adds a single bass note to accompany the drum solo throughout. The insistent bass is a unique inclusion for Shadows’ drum solos and it significantly enhances the overall sound here.

[35] ALL MY SORROWS

(Trad., arr. Dave Guard/ Bob Shane/ Nick Reynolds; rec. 13/6/61)

The group in acoustic mode: there is no evidence of drumming or percussion on this recording; at least three voices can be discerned. (A pic in *The Shadows By Themselves*, between pp.96/97, shows *all four* group members singing [i.e. no drums] this number live: it is captioned ‘AMS – part of our stage act’).

The model here is a piece released by The Kingston Trio (the arrangers, see above) in 1959. Shane and Reynolds first came across this song, a variant of the lullaby ‘All My Trials’, in a Los Angeles coffee house. The American version does indeed verge on the soporific in places, being a number ideally suited for “swamping in marshmallow”, to recall Nik Cohn’s mordant verdict on the group’s general approach.

This rendition, with Hank, Bruce and Jet singing in harmony, has a slightly hard edge to it: Jet's low rasping tones add authority to the piece while Bruce flexes his tonsils towards the falsetto — a foretaste of things to come.



56

[36] STAND UP AND SAY THAT!
(Hank Marvin; rec. 13/6/61)

“This was the first time I'd ever played piano on record — I suppose it was really inspired by Nashville's legendary piano player Floyd Cramer” (Hank Marvin). His spirited performance, supported by a raunchy guitar break from Bruce Welch (a subject of dispute among those who attempt to work out when and where overdubs figure in The Shadows' recorded work, but this is certainly not Mr Marvin playing!), imparts not only variety but lustre to this most accomplished of debut Albums.

[37] GONZALES
(Originally credited to Robyn McGlynn, but see below; rec. 26/10/60)



57

An ideal candidate, one would have thought, for a lead Single (it was just that in Italy, France [juke-box issue], Belgium and Japan in 1961). This exhilarating number (featuring an unknown/uncredited bongo player), which put in a welcome appearance

in the 2004/2005 Final Tour, is about as raw and rocking as The Shadows ever got, from the aggressive opening notes through to the clangorous climax. It was pseudonymously credited on release but disclosed in 1997 as the work of Marvin, Welch and Harris. The title in fact is likely to be a reflection of the group's visit to the Alamo in 1960 (see further under [284]). Menfolk from the town of Gonzales marched in headlong haste to the relief of the neighbouring Alamo mission, only to swell the ranks of the victims of the terrible massacre that ensued. Seven days after the Alamo's fall (6 March 1836) the town of Gonzales was torched.

It is well known that it took a very long time for the group to perfect this one, but what of it? Some musical masterpieces are born in a flash, others are the fruit of long exertions.

[38] FIND ME A GOLDEN STREET

(Norman Petty; rec. 27/1/61)

Norman Petty produced a version of his composition (and what a fine piece it is, used by Colin Nicol as the theme-tune for his spots on Radio Caroline in the 60s) for the productive Fireballs in 1962. It was released in the UK only, as an A-Single: Stateside 151. (The Norman Petty Trio no less had committed to record a rather curious organ-led version in 1958, well described by ace guitarist Steve Gibb as sounding like "a circus at the seaside"!) Hank Marvin's unsurpassed mastery of the tremolo arm is surely nowhere better demonstrated than on this finely executed piece.

In April 2006 George Tomsco had this to say to RB about the number: "Norman Petty used to come up with the titles for almost all of our instrumental numbers. Of course, he was a musician too. He was a pretty fine organist and Vi Petty played piano. As well as his studio work Norman fitted sound systems into churches. He sometimes played the organ for Sunday services. He was a religious man, devout even. That's why he'd never record in the studio on Sundays. Anyway he'd written a lovely melody which had a hymn-like quality about it. Maybe he was considering using it in church, but he couldn't come up with any suitable words. It was a real pretty melody and we decided to turn it into an instrumental for The Fireballs. It worked out real good. Now, isn't there a saying in the Bible about the streets of Heaven being paved with gold? Anyway, that's where the title came from, because for Norman that's a street he wanted to walk down one day".

[39] THEME FROM A FILLETED PLACE

(Hank Marvin/ Bruce Welch/ Jet Harris; rec. 1/6/61)

An obvious distortion, which some may find amusing, of 'Theme From 'A Summer Place'', a notable hit in 1960 for Canadian Percy Faith & His Orchestra (USA No.1/ UK No.2), and also a minor hit for Shadows' mentor Norrie Paramor & His Orchestra (UK No.36). Inevitably, some documentation on both vinyl and CD product offered '... Plaiice', as indeed did Bruce Welch (or his uncorrected ghost writer) in his own book.

Perhaps there was some kind of in-joke at work here. Certainly, as far as style is concerned, the studied gentility of the orchestral opus finds no counterpart whatever in this jaunty piece, which rattles along at a brisk pace with Bruce on harmony lead guitar: theme music from a more youthful, carefree perspective perhaps?

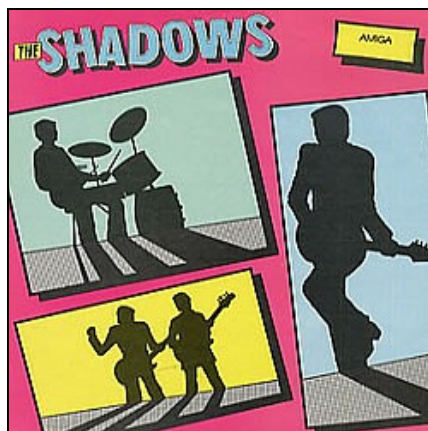
[40] THAT'S MY DESIRE
(Helmy Kresa/ Carroll Loveday; rec. 20/4/61)

Written in 1931 and introduced to the world by USA radio crooner Lanny Ross. It was Frankie Laine's first big million selling hit Single in 1946/7 and that brought the song to the attention of the post-war public. Elvis also had a stab at it in 1956. — "I'd always liked Dion & The Belmonts' [1959] version of 'That's My Desire', so we did that ..." (Hank Marvin). Cliff Richard had released a version without the group in November 1959 (LP *Cliff Sings*). All Albums have their less appealing moments, and here is the low point of *The Shadows*. Vocal performance needs to be pretty controlled to carry off such a stark and dreary song: the delivery here (Bruce taking the lead, with Hank and Jet providing harmony) is shaky, to put it charitably.

[41] MY RESISTANCE IS LOW
(Hoagy Carmichael; rec. 21/6/61)

This number, yet another suggested to the group by Norrie Paramor, was featured in the 1952 movie 'The Las Vegas Story', in which Hoagy Carmichael appeared. His reading of the song (lyrics by Harold Adamson) is, not surprisingly, eminently urbane and laid back. The Shadows' approach is wholly different. They have captured a fine melody and given it new clothes: a driving, assertive piece, with a marvellously full-blown resonance to the lead guitar, yet, almost uncannily, not lacking in poise and refinement, in the best tradition of Shadows' beat instrumentals.

[42] SLEEPWALK
(Santo, Johnny & Ann Farina; rec. 20/4/61)



58

One of the intro classics, a hit for Santo & Johnny in 1959 (USA No.1/ UK No.22); The Ventures followed up quickly in 1960 with an unshowy, tasteful, relaxing version on their debut Album *Walk Don't Run*. See under March 1961 [24] for some background, and under February 1961 for its affinities with The Shadows' own [21] MIDNIGHT. Here, with tasteful accompaniment from Bruce, Jet and Tony, Hank simulates the original Hawaiian guitar sound by cleverly using a combination of tremolo arm, string bending and echo, but in typical Hank style he puts in a faultless

performance only to completely ‘dead-string’ the very last note. — “As for the dropping of a ... middle eight on SLEEPWALK, I’m certain that would have been Norrie Paramor ... wanting to keep the track shorter. He always liked the tracks to be short and sweet” (Jet Harris). Cf. on [24] above!

[43] BIG BOY

(Bruce Welch/ Hank Marvin; 12/5/61)

The Album finishes with an exuberant flourish: BIG BOY moves along at a cracking pace, punctuated by assorted whoops and exclamations, much in the manner of many American instrumentals of the period, with the clear difference (dictated by Norrie Paramor?) that they are conspicuously muted, not at all obtrusive, indicative of a general mood rather than dominating or masking musical content.

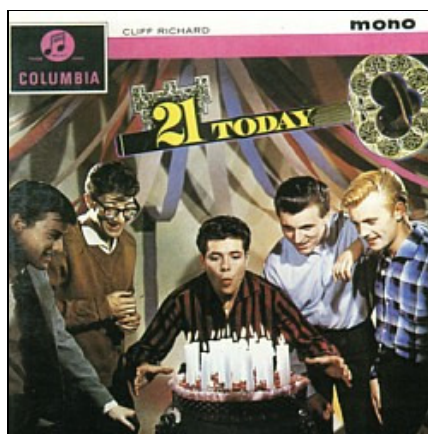
October [Mono]/ November [Stereo] 1961 LP
Columbia 33SX 1368 Mono/ SCX 3409 Stereo

Cliff Richard

21 Today

[44] HAPPY BIRTHDAY TO YOU

(Mildred & Patty Hill; rec. [Shadows’ part] 20/7/61)



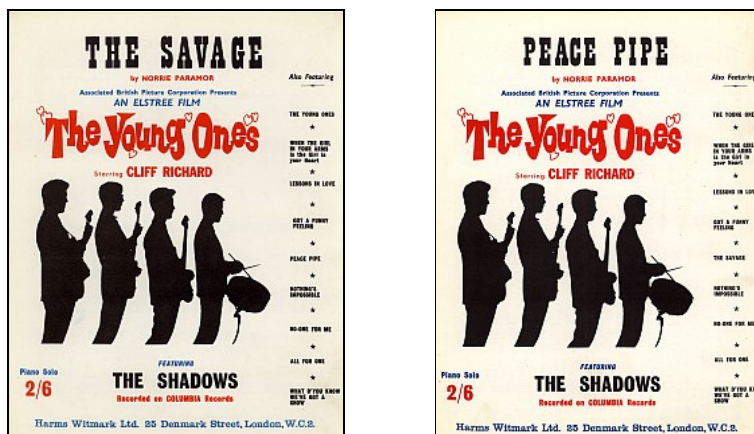
59

Considered in cold blood, a time-honoured celebratory ode mirroring [12] APACHE seems about as improbable as ‘Three Blind Mice’ in the style of [45] THE SAVAGE, but in the context of the LP’s opener — party chatter in the background and sometimes in the foreground too — it works rather well. Avid Shadows fans who were also Dads, and there must have been some in 1961, could now find a ready way of lending a touch of real class to their offsprings’ birthday festivities.

Trainspotter’s Note A fully undubbed, unadorned stereo version (reckoned by no less a figure than Colin Pryce-Jones to be absolutely magnificent and the definitive epitome of ‘That Sound’!) was prepared for the 1997 *The Shadows At Abbey Road* CD but the track was withdrawn on the ground that Hank’s latter day beliefs as a Jehovah’s Witness were now offended by the tune.

November 1961 Single, Columbia 45-DB 4726 Mono
[45] THE SAVAGE : [46] PEACE PIPE
 (Norrie Paramor; both rec. 25/5/61)

Both numbers, composed by Norrie Paramor, were featured in the massively successful 'The Young Ones' (in the case of the A-side, the film version was actually [499] WITCH DOCTOR, recorded a couple of days before THE SAVAGE, see entry under 1997 below). These tracks were released as a stop-gap, mainly because of the group's heavy touring schedule, which prevented them from entering the recording studios for some time (there was practically nothing else available now that their first LP had finally been released). The group were not happy about the situation and when Norrie contacted them to register his disappointment Hank replied, "That makes five of us then, doesn't it!". Despite their reservations The Shadows must have been relieved to see it enter the Top 10.

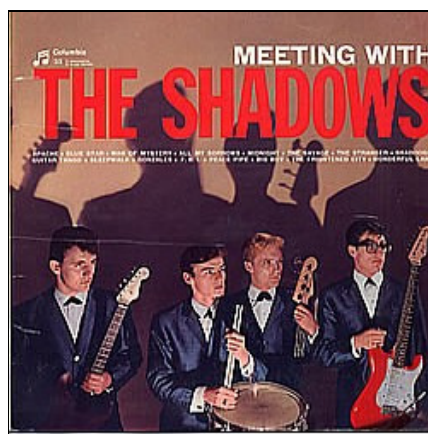


60 61

THE SAVAGE (original title: WITCH DOCTOR, see above — nothing to do with Don Lang or The Chipmunks!) has been famously described by noted intro expert Davy Peckett as “A vicious slice of R’n’R instrumental” and it certainly is a powerful, driving track — all thudding drums and pounding bass punctuated by Hank’s dazzling yet belligerent playing. The whole thing is driven along at breakneck pace by Bruce Welch’s incredible rhythm — surely one of the greatest performances of rhythm guitar (at that time) in R’n’R instrumentals. Nowadays Bruce admits that it used to cripple him to play it! In fact, he is seen to wince a number of times on screen during the stage performance of this number towards the end of ‘The Young Ones’. The visual impact of this particular clip and the ensuing ‘We Say Yeah’ cannot be underestimated in their influence on fans (particularly young male wannabe guitarists!). *Mojo* Magazine in 2004 expressed the point in lurid journalese: “The Shadows playing ‘The Savage’ was burnt into the eyeball retinas of every boy keen on guitars, drums and pop music there and then in 1962”.

By way of contrast PEACE PIPE is one of those exquisite gentle ballads at which the group also excelled. Crystal clear playing with a sweet, delicate tone, with a marvellously resonating passage at 1:13 — very soporific. The rhythm guitar too rings out loud and clear: Bruce is seen in the film playing on a Gibson Jumbo in an

arrangement that is ever so slightly different to the Single version. The number was tellingly revived for the nostalgic Final Tour of 2004/2005.



62 63

Unusually, The Ventures would record both sides of this particular record. THE SAVAGE was put out as a US B-Single in 1963: it is an exercise in the art of noise, with a welter of cacophony from guitars, organ, cymbals and percussion generally, sticking doggedly to the main theme with no improvising break (for a contrary view see Dave Burke, *New Gandy Dancer* 48 [1996] p. 9). PEACE PIPE cropped up as a Single-side in Japan in 1977, the melody line picked out forcefully rather than delicately and the whole decked out with string accompaniment. It sounds a child of the 70s rather than the 60s. [In fact according to Dave Towers in *Ventures Resurgence* 51 (1998) p.6 it was recorded in the 1960s, but remixed by Don Wilson for release in 1977.] — The Ventures released very little that was strongly associated with The Shadows, and that late in the day: [47] WONDERFUL LAND and [69] DANCE ON! in 1979 first on a little-known Japanese cassette, [14] MAN OF MYSTERY (an appealingly adventurous adaptation this, majestic rather than sinister; hardly “haunting” as Davy Peckett describes it in *New Gandy Dancer* 59 [2000] p.17) and [88] THE RISE AND FALL OF FLINGEL BUNT (with steel guitar employed to fine effect) in an acoustic set from 2000.