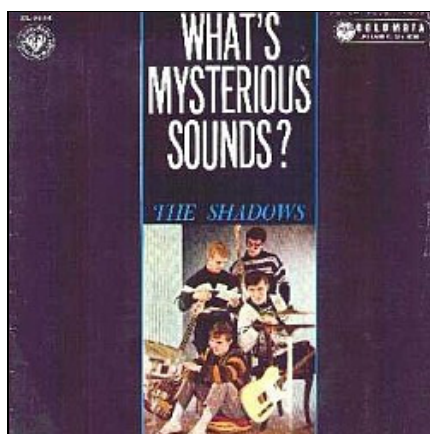


1962

This year, for the first time, The Shadows' own recordings (new releases) exceeded those made with Cliff, 23 tracks as against 11. Still, their more limited involvement with him brought dividends: two Singles at No.1, taking in two classics, 'The Young Ones' and 'Bachelor Boy', and two at No.2; an Album at No.3; of the various EPs one made No.1, another No.4. Once again, the stream of group compositions did not even begin to run dry: all four contributed to numbers for themselves and/ or for Cliff, the high point here being the superb material for *The Boys* EP.

Now, in fact, The Shadows truly came into their own, by notching up a remarkable four Number Ones in the face of stiff opposition throughout: [47] WONDERFUL LAND, with [69] DANCE ON! following on closely, hitting the top early in 1963 ([49] GUITAR TANGO stalled at No.4); two EPs of five going the rounds: *Spotlight On The Shadows* (compilation) and *The Boys* (fresh material); and a second Album, *Out Of The Shadows*.

The Shadows were arguably unlucky with [49] GUITAR TANGO, released in July: it was challenged, and beaten, by a number of big-name vocalists, Frank Ifield, Pat Boone, Ray Charles and Bobby Darin. The other two releases fared better. Their most successful Single ever, and an essential ingredient of live performances, [47] WONDERFUL LAND thrust aside Elvis Presley's 'Can't Help Falling In Love'/ 'Rock-A-Hula Baby', and enjoyed an eight-week stay at No.1, before being dethroned by B Bumble & The Stingers' 'Nut Rocker'. [69] DANCE ON! was one of three Shadows' one-week at No.1 Singles; released in December, it knocked out Cliff Richard's 'The Next Time'/ 'Bachelor Boy' on 24 January, but was abruptly, and famously, removed from the frame by Jet Harris & Tony Meehan's Jerry Lordan-penned 'Diamonds'. (So *Record Retailer*: *NME* in contrast, a music paper which mattered far more to most people at the time, had DANCE ON! at the top for the first three weeks of the new year.)



64

Some interest attaches to the coupling [49] GUITAR TANGO/ [50] WHAT A LOVELY TUNE. The first Singles track since [12] APACHE that was not a straight instrumental, the B-side was replaced by precisely that on certain, more conservative, overseas releases (*The Shadows At EMI* pp.380–381).

The October Album *Out Of The Shadows* is adored in Shadows circles, though it possesses only one track that was performed live by the group with any regularity, Brian Bennett's opus [60] LITTLE 'B': see the Introduction to the LP below. It has a creditable enough chart history: at the top for 7 weeks, in the Top 10 for 29 weeks, in the charts for 38 weeks.

There was a further change in personnel. Jet Harris left to record for Decca, his place taken by Brian 'Licorice' Locking, who joined Cliff and the group onstage at Blackpool on 22 April. Both Harris and Locking contributed to the October Album *Out Of The Shadows*, but some uncertainty attaches to their respective contributions (see Introduction below). In any event, Locking played on [49] GUITAR TANGO, released in July (an earlier recording with Jet Harris was set aside in favour of a new version cut with him, see the entry below), though not on its flipside; on *The Boys* EP, released in October; and on [69] DANCE ON!/ [70] ALL DAY (December).

February 1962 Single, Columbia 45-DB 4790 Mono

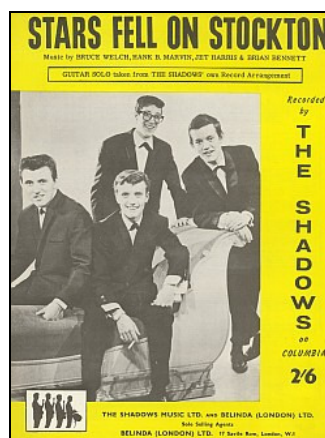
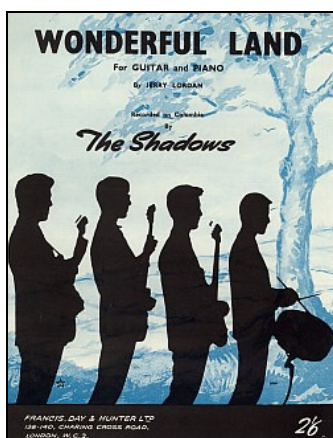
[47] WONDERFUL LAND

(Jerry Lordan; rec. 12 May 1961, with overdubs culminating in strings and brass for final Take 19 on 18 January 1962)

[48] STARS FELL ON STOCKTON

(Bruce Welch/ Jet Harris/ Hank Marvin/ Brian Bennett; rec. 19/12/61)

WONDERFUL LAND, another classic from the pen of Jerry Lordan, is now rightly recognised as one of the all-time greats. He wrote the bulk of the tune very quickly, but the middle-eight took a little longer. "It took me months to do. I just couldn't get the middle. I used to try playing it regularly and then one day I got it." The disc topped the chart for eight weeks and it was almost fourteen years before Queen's 'Bohemian Rhapsody' bettered that performance. Sales eventually topped the million mark, but at the time the record caused a storm of controversy and outraged the purists. Jet and Tony appeared on the disc because it had been recorded almost a year previously. Norrie Paramor had taken the unissued recording and dubbed a beautiful, soaring string arrangement onto it (Tony Meehan overdubbed the tom-tom and a little extra drumming on 6 July 1961). The result was highly effective — but opinion was divided. Duane Eddy had used strings on 'Because They're Young', but the practice of marrying rock groups and string orchestras was hardly commonplace. The public was in no doubt though, as the disc's chart history shows.



Years later Jerry Lordan himself recalled the background: “The recording was made but it lacked something and it was shelved, and then Tony Meehan suggested that the ideal thing might be, as a nice contrast, using Hank’s lead guitar, electric guitar, but with a big string orchestra behind, and Norrie Paramor agreed”. The idealistic stance adopted by Hank Marvin in an interview with *NME* in November 1960, of not issuing *Singles* with strings attached on the ground that it would not be possible to replicate the sound on stage, was overtaken by events.



67 68

WONDERFUL LAND still holds the chart record for weeks at No.1 for a guitar instrumental. That record has now stood for over forty years, and it’s unlikely ever to be broken. Jerry Lordan often merely titled his compositions as numbers to begin with — titles came later. In this particular case, a biblical title, ‘Genesis’ was hit upon in due course (the similarly majestic-sounding ‘Theme From ‘Exodus’ was a UK hit for Semprini a couple of months before our tune was recorded; as it happened, The Ventures recorded a ‘Genesis’, this a dramatic-sounding piece penned by orchestra leader Hank Levine, for a USA topside in 1962!). However, events took a different turn, as Lordan told Rob Bradford in 1990: “During a playback someone, an engineer I think, said that the melody reminded them of America to which someone replied: ‘Ah yes, America, a wonderful land.’ I thought ‘That’s it! That’s the title!’”

A February release: in the course of the Kingston performance of Wednesday 7 March 1962 (see entry under 2002 below) Bruce Welch referred to this Single as having been “released last Friday”. He was mistaken. The record *charted* on 1 March, but was *released* by Columbia the previous week.

Trainspotter’s Note Of all Shadows’ recordings, WONDERFUL LAND has the most complicated history, for which the reader is referred to the 2005 *CD Guide*, pp.562ff. The two most common variants encountered nowadays are: (i) A mock stereo version concocted by EMI in the late 60s/ early 70s and found regularly on compilations from the later 70s and the 80s. (ii) A stereo version that first appeared on the March 1990 2LP/ 2CD *The Original Chart Hits*, the version now most often marketed. This has the string and horn accompaniment, but it does not have the separately recorded tom-tom overdubs. For both together one has to return to the mono Single or one of the CD derivatives.

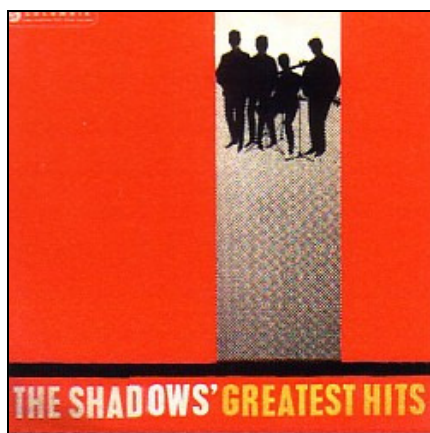


69

The B-side, the first tune that Brian Bennett recorded and wrote with The Shadows, was a jaunty little number featuring chirpy whistling sections and crisp rim-shots from him. Jet Harris: “We got the giggles when we did STARS FELL ON STOCKTON. If you get four blokes trying to whistle around one mike, all facing each other, well, it’s not going to work. We took about 200 takes on that one!”

Its working title was ‘Gooney’s Slade’. No doubt it was their Goonish reference to the whistling and passing similarity of this number to the theme from the surreal Anthony Newley late 1960 ITV television series ‘The Strange World of Gurney Slade’. The Single [titled ‘Gurney Slade’] by Max Harris charted at No.11 in December 1960.

The eventual tongue-in-cheek title remoulds that of the 1934 piece by Mitchell Parish and Frank Perkins, ‘Stars Fell On Alabama’. Hank Marvin: “No special significance in the title — we might just as well have called it ‘Moonlight In Wigan’!”



70

Barry Jones, researcher for an exhibition celebrating Stockton’s Old Globe theatre, reported in 1999: “Bruce Welch of The Shadows ... informed us that not only did the band compose their famous B-side STARS FELL ON STOCKTON here, but also wrote much of the music for the Cliff Richard movie ‘Summer Holiday’ while in pantomime at The Globe!”

July 1962 Single, Columbia 45-DB 4870 Mono

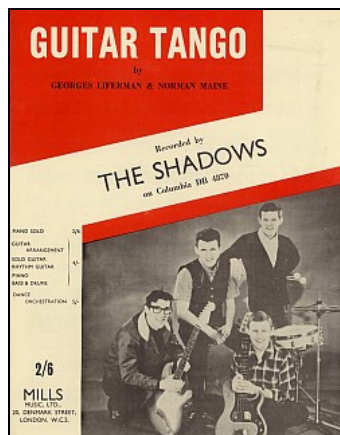
[49] GUITAR TANGO

(Norman Maine/ Georges Liferman;
rec. 23/5/62 [orchestral overdubs 18/6/62])

[50] WHAT A LOVELY TUNE

(Bruce Welch/ Hank Marvin/ Brian Bennett; rec. 4/4/62)

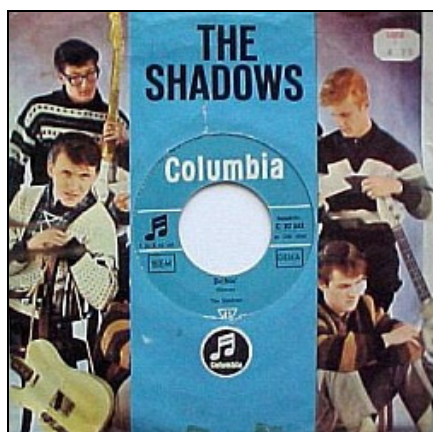
GUITAR TANGO (sent to The Shadows “in the post” according to Bruce Welch) was in fact written by two Frenchmen, but it has a wonderful Spanish ‘feel’ to it, conjuring up the images and grandeur of Spain. It was another disc which shocked some pundits and aroused almost as much controversy as [47] WONDERFUL LAND. It was an all-acoustic sound with a dash of flamenco bravura (“Hank bought a flamenco guitar especially for that session” Bruce Welch, *Rock ‘n’ Roll* ... p. 147). This was Brian Locking’s debut on a Shadows’ recording. They were filming ‘Summer Holiday’ and the need for a follow-up to [47] WONDERFUL LAND was urgent. Once again, Norrie Paramor took a gamble and it paid off. He added not only another superb string arrangement but also cornets, horns and castanets. The result was another huge Top 10 smash hit.



71 72

The flipside was a humorous parody on genteel courtship featuring vocal interjections and narration by Brian Bennett over a nagging, but pleasant instrumental backing: “... we ... gave it a Palm Court feel, and Brian provided the commentary in typical twenties flapper style” (Bruce Welch). Preserved in EMI’s archives are several purely instrumental (i.e. undubbed) versions of excellent quality.

The apparent simplicity of this type of number is very deceptive. In a spell of self-deprecation Bruce used to say “We could hardly play at all, really, we were three-chord wonders”. Yet a close inspection of the sheet music reveals that Bruce required a working knowledge of no fewer than twenty-one chords in this ‘easy’ number. The disc ends with Brian saying “I say, what a lovely tune. I wonder who wrote it?” The answer? — Brian, Hank and Bruce.



73 74

Trainspotter's Notes

(A-side) A stereo remix, designed to give the respective guitar parts greater clarity (it was also undubbed) was prepared for release on the 1997 CD *The Shadows At Abbey Road*. In fact, what is now the standard stereo version was preceded by a different stereo mixing on the October 1962 French 10-inch LP *Out Of The Shadows*, a mixing that has not appeared subsequently outside France.

The recording chosen for release has Brian Locking on bass; quality masters of an (undubbed) earlier version from among the takes made with Jet Harris exist, but it is unlikely that this will ever see the light of day through legitimate channels.

(B-side) The stereo master was mislaid at some point, and a mock stereo replacement duly appeared on the July 1970 LP *The Shadows* (often referred to as *Walkin'*), becoming the stereo 'norm'. However, after a span of 35 years it was located again for 1997 release (see above).



75 76

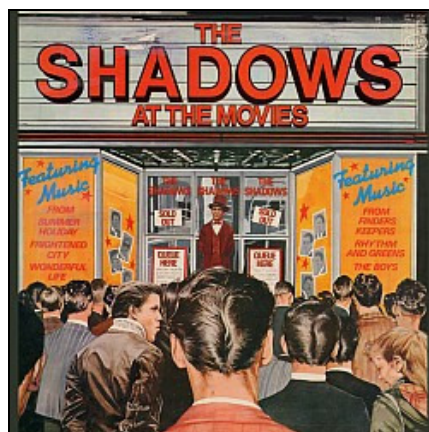
October 1962 EP
Columbia SEG 8193 Mono / ESG 7881 Stereo
The Boys



77 78

The Galaworld film, 'The Boys', was released in 1962. It took the form in the main of a courtroom drama concerning the trial of four young thugs who were accused of robbery and murder. A strong British cast included Felix Aylmer as the judge, Robert Morley as counsel for the defence, Richard Todd as counsel for the prosecution and Jess Conrad, Dudley Sutton, Ronald Lacey and Tony Garnett (not Garrett as stated on the EP) as 'The Boys'. The director was Canadian Sidney J Furie of 'Cool Sounds From Hell' and 'The Young Ones' fame. Bruce Welch recalls: "We had a phone call from Sidney Furie, who ... directed us in 'The Young Ones'. He had apparently been quite impressed by us! Anyway we went down to Elstree Studios for a meeting. He asked us to write the score for his forthcoming film! He was quite specific about one particular number he had in mind. He was really into [20] FBI, he loved it. So, [54] 'THE BOYS' was 'FBI mark 2' if you like!"

The film is analysed in depth from a Shadows' perspective in particular by Les Woosey in *Shadsfax* 37 [2002] pp.3-5.



79

[51] THEME FROM 'THE BOYS'

(Brian Bennett/ Bruce Welch/ Hank Marvin; rec. 8/5/62 [overdubs 18/6/62])

A haunting, yearning piece of music. Hank caresses his strings in tender fashion, whilst Brian favours wire-brushes instead of drumsticks. Bruce realises his minor key arpeggios oh-so-smoothly as only he can. The group's bitter-sweet performance is further enhanced by The Norrie Paramor Strings, solo flute and a wordless, ethereal female chorus. In the film, we hear 55 seconds of a differently arranged version; this has not been made available in audio form.

Trainspotter's Note Brian Bennett has stated (though his statement has not met with universal agreement) that this theme was designed as a slower version of THE BOYS: the 'FBI variant' (see above) came first and then they utilised the same melody for the movie theme but with an entirely different arrangement.

[52] THE GIRLS

(Bruce Welch/ Hank Marvin; rec. 16/5/62)

In contrast to the preceding track, this is a sprightly and wonderfully flowing mid-tempo number that has received surprisingly little exposure either in vinyl or CD compilations. It did at least figure in the film which occasioned its composition, on two occasions.



80 81

[53] SWEET DREAMS

(Bill McGuffie; rec. 20/7/62)

Aptly titled: Hank threads his way delicately and with admirable finesse through an alluring, lulling melody, with discreet support from his fellow group members. The number was recorded by the group a couple of months after the other three, which were all their own work. As far as the film was concerned, they need not have bothered. It is featured alright, but it is not performed by The Shadows — presumably at the dictation of its composer, pianist Bill McGuffie, who also happened to be musical director (and who did not, it must be said, make especially discerning use in general of the tunes on offer). SWEET DREAMS was subsequently recorded by others as a vocal, and re-titled 'Sweet September' (The Strangers [including John Farrar] released their Australian vocal single 'Sweet September/ Paper Cup' in

February 1970 prior to joining MW&F). On its rich background see the bibliography in *The Shadows At EMI* p.143 n.8.

[54] THE BOYS

(Brian Bennett/ Bruce Welch/ Hank Marvin; rec. 16/5/62)



82

1:25 of this exhilarating number can be heard from a jukebox in the movie. It is a great slab of instrumental music. It doesn't let up from Brian's opening burst of timpani onwards. Urged along by Bruce's jagged rhythm and Brian's dramatic percussion, the number sneers and swaggers moodily along to its conclusion. Hank's heavily echoed twangy answering motifs are particularly effective in stereo. Notice how, at the finale as Hank's final note is repeated over and over, the drums gradually track across to join him! THE BOYS, the most commonly encountered Shadows' EP track on CD compilations, was released as an A- or B-Single overseas and enjoyed massive sales in many countries, notably Australia: "THE BOYS / THE GIRLS issued in the first week of December 1962 was a coupling released only in Australia and was a Top 10 success in all states, finally making No.1 on the Sydney chart" (James McSkimming).

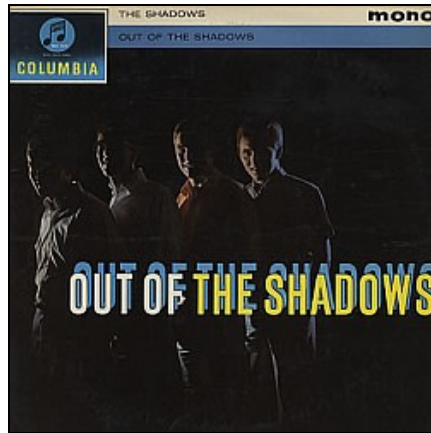
October 1962 LP

Columbia 33SX 1458 Mono/ SCX 3449 Stereo

Out Of The Shadows

When a debut Album has performed exceptionally well (and *The Shadows* definitely comes into that category), there is always going to be an air of eager expectancy, and in some quarters trepidation, about the follow-up. In fact *Out Of The Shadows* was not a match for its predecessor, a judgement corroborated by the fact that practically nothing on it has become a true Shadows classic: the group in its various incarnations have paid this set very little heed since, on stage or off, and fans over the years have shown little or no inclination to press for revivals. [60] LITTLE 'B' has enjoyed some popularity, but there is nothing here to compare with the timelessness of [30] SHADOOGIE or [37] GONZALES or [32] NIVRAM or [42] SLEEPWALK. Shadows commentator Jim Nugent, averring that "many of the tracks still very much reflect the original Shadows sound — dramatic, feisty and aggressive", adds that

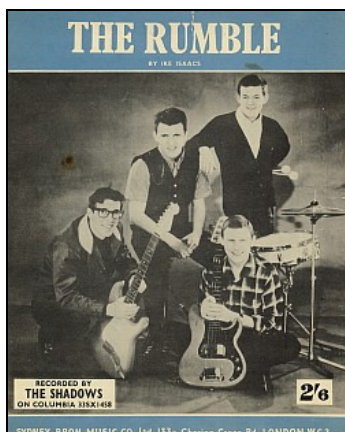
“there is a discernible shift towards a sweeter sound.” There is more of a shift than is acknowledged here. Among the guitar-led pieces, [58] 1861, the glorious [65] TALES OF A RAGGY TRAMLINE and to a lesser extent [55] THE RUMBLE show the group flexing their muscles; with most of the rest we are in easy listening/ variety show territory, where indeed the group found themselves during much of this period with Cliff (‘I’m Walkin’ The Blues’, ‘When My Dreamboat Comes Home’, ‘A Forever Kind Of Love’ and their like) — a trend thankfully reversed next time round, when the Album opener [90] CHATTANOOGA CHOO-CHOO exploded on to the scene on *Dance With The Shadows* in 1964.



83

Documentation on the recording of *Out Of The Shadows* commonly omits to name participants. What can be said with certainty is that the Album was pieced together over a period extending from December 1961 ([65] TALES OF A RAGGY TRAMLINE and two versions of [66/67] SOME ARE LONELY) to early June 1962, with no work at all carried out for it in the months of February/ March. Jet Harris left halfway through April: dated recording schedules establish that he must have been involved in the making of [65] TALES ..., [66/67] SOME ARE LONELY, [56] THE BANDIT (?), [63] SPRING IS NEARLY HERE, [57] COSY, [59] PERFIDIA and [62] SOUTH OF THE BORDER, his successor Brian Locking contributing to the remaining six numbers. The latter reportedly recollects that he overdubbed harmonica on an earlier backing track for [61] BO DIDDLEY which would have featured Harris on bass; if this is so, the recording date provided under the entry below has to be regarded in this light. (Likewise, it appears that the backing track for [56] THE BANDIT was laid down in January with Harris, the vocal overdubs being added in May; or was the track simply re-recorded in May? In either event, neither bass player actually sang on these two numbers.)

[55] THE RUMBLE
(Ike Isaacs; rec. 31/5/62)



84

The robust opening salvo stemmed from the pen of a jazz guitarist and composer who did not break into the recording field significantly himself until the 1960s were nearly over. The title presumably alludes to the then hip term (American in origin) for a fight, particularly a fight involving adolescent gangs (cf. the use of the term in the graphic account of loutish behaviour at early concerts: Bruce Welch, *Rock 'n' Roll* p.101). Engaging enough, though hardly one of the greats, this is one number that benefits from the differentiation stereo reproduction affords; the mono cut, which many, indeed most, would have acquired at the time of the Album's first release, is on the congested side. For a manufactured 'live' version, see under 1961, [30] SHADOOGIE.

[56] THE BANDIT
(Alfredo Ricardo do Nascimento/ Michael Carr/ Jimmy Kennedy;
rec. 26/1/62 & 22/5/62)

Nascimento composed this diverting piece, Carr and Kennedy (see below on [62] SOUTH OF THE BORDER) furnished the English lyrics; the song is commonly referred to as 'The Bandit Of Brazil'. It was the theme from the 1953 Cannes Award winning Brazilian film "O Cangaceiro" (Portuguese for 'The Bandit'). Tex Ritter (US) and The Johnston Brothers (UK) did vocal versions in 1954. The tempo and backing for Ritter's recording was nearer to the film version and it was sung in the first person — like The Shadows. The Johnston Brothers' recording is in the second person but the strident feel is closer to The Shadows' arrangement. In this year of 1962 Chet Atkins recorded a *guitar* version for his *Caribbean Guitar* LP, as had the Swiss virtuoso Pierre Cavalli in 1959 (LP *Music Sounds*).

The group's vocals in these early days, especially those backed with acoustic guitars, were definitely clean-cut affairs, orientated towards the cosy Sunday evening variety shows watched eagerly by happy families, on which they indeed themselves frequently appeared — "We were becoming veterans in our early twenties" as Bruce Welch has put it. Their recording contains a vocal clash at about 2:00 when someone nearly comes in with wrong words, barely managing to avoid a retake.

[57] COSY

(Earl Shuman/ Mort Garson; rec. 5/4/62)

A Single and a firm favourite in South Africa — the number has been regularly compiled there. It spawned the 1973 2LP set *Cosy at Midnight*. A silky-smooth piece from the productive pens of North American songsmiths Shuman and Garson, who had helped Cliff Richard to UK No.2 in 1961 with 'Theme For A Dream' and Michael Holliday to the very top with 'Starry Eyed' the year before that. Bruce's gentle strumming perfectly complements Hank's delicate handling of what is surely one of the most underrated melodies in the group's recorded work.



85

[58] 1861

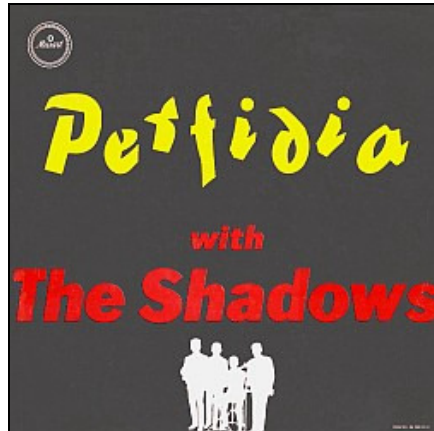
(Hank Marvin/ Bruce Welch/ Brian Bennett; rec. 4/6/62)

The style of drumming suggests a military ambience, an element evident enough in any case from the date, the year that witnessed the outbreak of the American Civil War: a picture of troops in rapid movement, with a great tune to match. "Now, here's a track from our first Album", was one of Hank Marvin's pieces of stage banter, "recorded back in '61 ... [grin] 1861". Some wag in the audience would usually respond with "No! 1861 was on the second Album!"

[59] PERFIDIA

(Alberto Dominguez; rec. 12/4/62)

A fairly recent UK No.4/ USA No.15 (1960) for The Ventures, whose slickly executed and dynamic workout was much admired by aspiring guitarists of the day. The Shadows' version is more faithful to the song's Latin-American origins and also tremendously expressive in the hands of Hank Marvin, who plays to a contemporary quasi cha-cha-cha accompaniment. This 1941 composition proved to be a strong orchestral favourite (Jimmy Dorsey, Xavier Cugat, Glenn Miller, Mantovani etc.); the group also provided the accompaniment to a rendition by Cliff Richard, in Spanish (1963) and in English (1965, same backing track, recorded in December 1962).

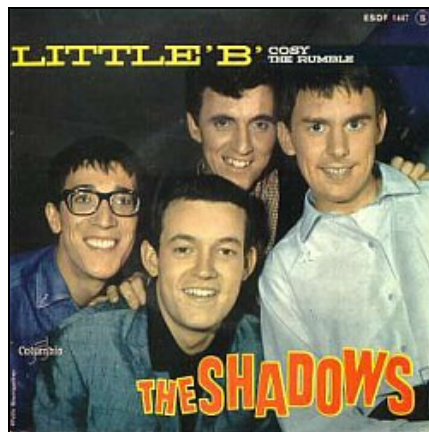


86

Trainspotter's Note On mono pressings of the Album there is an overdubbed harmonising second lead guitar between 0:53 and 1:07.

[60] LITTLE 'B'
(Brian Bennett; rec. 22 & 28/5/62)

Recorded at the Kingston concert two months before the studio taping (see [568]), LITTLE 'B' was presented here as a significantly longer than normal track (hence this LP is a 13-tracker) to accommodate the set piece of a Brian Bennett drum solo, a more ambitious display than the Tony Meehan opus [34] discussed under 1961 (Shadows' first Album). Its successor was [95] BIG 'B' in 1964 (HONOURABLE PUFF-PUFF and ARTY'S PARTY were the most notable later examples of the type, see *Index Of Titles* for references), though it was the little 'un that was to prove the more enduring over the years, being revived in spectacular fashion, and recorded for both audio and video, on the Final Tour of 2004/2005. Such workouts on stage invariably gave the remaining band-members the opportunity to retire speedily from the action for a while.

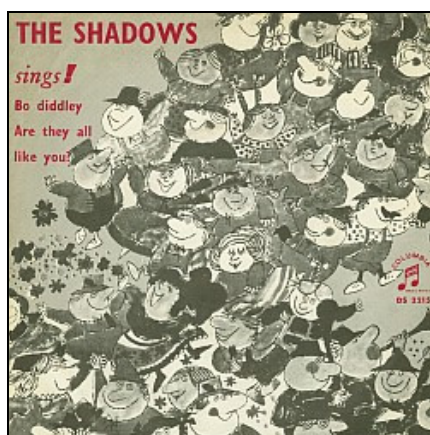


87

Trainspotter's Note Brian Bennett is adamant that his opus was recorded in one take — an achievement at the best of times but more so here. He states that the other group members crept away, picked up percussion instruments (as they do on stage), and contributed to his solo (at 1:45 on) before returning to conclude the piece. A French version without percussion additions (on the 1962 10-inch LP *Out Of The Shadows*, see *CD Guide* 2005, p. 397) is then a conundrum. The extra percussion *cannot* have been removed unless it was recorded onto a separate track on the master tape at the same time or on a separate machine, or overdubbed later on.

[61] BO DIDDLEY

(Ellas McDaniel; 31/5/62: see above, at October 1962,
Introduction to *Out Of The Shadows*)



88

McDaniel/ Bo Diddley climbed to No.2 in the American R & B charts of 1955 with this song bearing his assumed name. Included on a US non-charting Buddy Holly EP in 1962, it would provide him with a posthumous UK chart entry in 1963, peaking at No.4. The trademark Locking harmonica is a prominent, and attractive feature; that, and the jangly guitar work, are just about enough to rescue this track from the damp squib category, so striking is the original from 'The Originator' with its gritty vocal delivery and that insistent, chugging guitar accompaniment (Buddy Holly's 1956 recording, in fact mirrored here, is much blander).

[62] SOUTH OF THE BORDER

(Jimmy Kennedy/ Michael Carr; rec. 12/4/62)

The song was written for Gene Autry's 1939 film of the same name and was a million seller for him; subtitle: 'Down Mexico Way'. A much recorded piece, indeed the most recorded piece, from Carr and equally productive Irish associate Kennedy, with versions from well over a hundred different artistes, including such luminaries as Patti Page, Perry Como, Frank Sinatra and Fats Domino; it was also an orchestral favourite (Tommy Dorsey, Benny Goodman, Geoff Love and others). Hank's fluid lead is set off by superb clippety-clop accompaniment from Bruce on damped lower strings, and the bluesy Marvin break at 1:52 really is something to write home about. — On The Shadows and Michael Carr see under [14] MAN OF MYSTERY.

[63] SPRING IS NEARLY HERE

(Brian Bennett/ Bruce Welch; rec. 26/1/62 ~ overdubs 18/6/62)

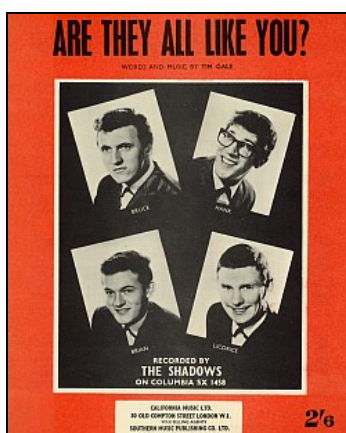


89

Brian Bennett: "I'd started writing songs when I was still a schoolboy, but most of them were rubbish. Long before The Shads I'd recorded a demo in deepest Soho, a thing called 'Spring Is Nearly Here' ... It was originally a vocal ... But the lyric was awful ... A few years later I was recording my first Album with The Shads. I was idly playing the piano when this tune came out. Bruce said: 'What's that? It sounds good ... it starts off alright ...' He changed a few bits in the middle and we finished it off and it went on the Album!" A marvellously mellifluous tune it is too, with Hank and Bruce's finely judged guitar parts embellished effectively by The Norrie Paramor Strings. It was put out as a Single in Japan in 1967, and has remained a firm favourite there.

[64] ARE THEY ALL LIKE YOU?

(Tim Gale; rec. 28/5/62)



90

Tim Gale? A possible inference from certain entries in the BMI database is that his was one of the names used, in his capacity as a songwriter in the early 1960s, by impresario Leslie Conn, who had represented The Five Chesternuts and who went on

to manage for a while one of the groups associated with the future David Bowie. Or perhaps Conn was exerting managerial control over a song by a band-member: Trev Faull (*Brit-Pop Instros* 74) suggested that Tim Gale possibly played guitar on a 1960 Single by Pete Chester, but can throw no further light on the question. An item of sheet music from 1961 credits Tim Gale with The Charleston's 'Gonna Rock The Hop Tonight', with an illustration by 'Goff', presumably artist Jim Goff (see under [27] BACK HOME). However that may be, ARE THEY ALL LIKE YOU? is an unexceptional, trite ditty whose opening lines just about sum up Mr Gale's capabilities as a versifier: "Why keep me hangin' on a string,/ Ring-a-ding-a-ding ..." (In 1962, recall, Ronnie Carroll fielded 'Ring-A-Ding Girl' in the Eurovision Song Contest!).

Bruce Welch in conversation with Rob Bradford in April 2006 remarked: "We used to get a lot of demos sent to us. We'd listen to the ones we liked the sound of, often with Norrie Paramor. ARE THEY ALL LIKE YOU was just one of hundreds of demos that we listened to. We hardly ever met the writers or composers. I don't know anything at all about Tim Gale. That particular demo was sent to us by Leslie Conn – which is probably why we decided to listen to it. Leslie Conn was responsible for our first big break with The Five Chesternuts. He'd kept in touch with Pete Chester so there may be a connection – but I don't really know. ARE THEY ALL LIKE YOU was just another song to us".

[65] TALES OF A RAGGY TRAMLINE

(Jet Harris/ Brian Bennett; rec. 19/12/61: see below)

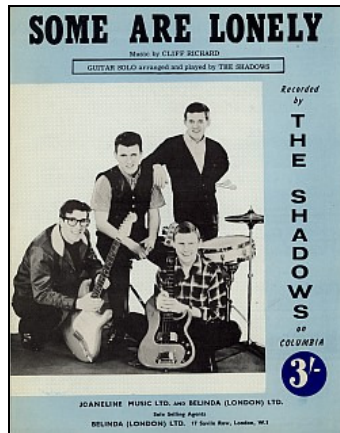
Brian Bennett: "The jazz-influenced TALES OF A RAGGY TRAMLINE I'd written with Hank (sic) and Jet before his departure. That was a great title — we've always had fun thinking up names for tunes, because you can call instrumentals anything you like": Mike Read, *The Story Of The Shadows* p.134. The element 'Raggy' was a term current in both jazz and blues, and, to take a near-contemporary example, appeared on a Dave Brubeck Single which entered the UK charts in February 1962, 'It's A Raggy Waltz'. It is an impressive performance, the Shadows' trademark tight sound, with Hank's brisk lead line sweeping along to the accompaniment of Bruce's jangly electric rhythm guitar and a truly bravura display from Brian Bennett. — Ray Steer adds, with good reason: "Despite Brian's comment, I have never been able to detect a jazz feel on this great number!"

Trainspotter's Notes

This lively opus was the theme tune for 'The Cliff Richard Show' broadcast from 1963 through to 1969 by the Dutch offshore station Radio Veronica which had a loyal audience in SE England.

Recording date: the speculation in *CD Guide* 2005 edition pp.517–518 may be disregarded. A December 1961 date was confirmed to us in March 2006 by Dave Herbert; this datum reinforces Brian's comment (Read loc.cit. above), where he links TALES... & [see next] SOME ARE LONELY (both now known to have been recorded on the same day). DH also confirms that TALES... had the working title 'Jet & Brian's Tune'.

[66] SOME ARE LONELY// [67] AV see below
(Cliff Richard; rec. 21/12/61 ~ AV 19/12/61)



91

A rare example of a Shadows' tune penned by their singer: the other one is [182] WITH A HMM-HMM ON MY KNEE, on the 1967 *Jigsaw* Album. Another smooth-flowing and melodic offering: Hank is on top form, with some nice tremolo and string-bending effects, set off by Bruce's well judged arpeggio runs.

Trainspotter's Note A slower, and thus longer, so-called 'Continental' version [67] lasting 2:34 (as opposed to the 2:19 of the standard cut), with a different arrangement for both lead and rhythm guitars in the middle eight, had been recorded two days previously. Originally for UK use, it was dropped (in comparison, it does sound ponderous, with the rhythm accompaniment overenthusiastic in places), but subsequently achieved a limited release in France and Germany, having probably been sent to Europe by mistake.



92

[68] KINDA COOL
(Hank Marvin/ Bruce Welch; rec. 4/6/62)

Featuring Hank Marvin on piano in ‘Nashville’ mode (the name of the incomparable Floyd Cramer was still to be found in the UK charts in 1962), with some spirited guitar support from Bruce and a fine bassline, this is a worthy follow-up to [36] STAND UP AND SAY THAT on Album No.1. Reportedly (LP back cover notes) this number was ‘christened’ by Brian [viz., as Ray Steer remarks, Brian Bennett rather than Brian Locking, who is referred to elsewhere on the sleeve as ‘Licorice’] at the studio recording session with his approving comment (“Kinda cool man!”).

December 1962 Single, Columbia 45-DB 4948 Mono

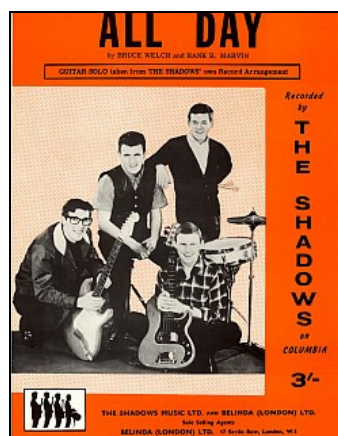
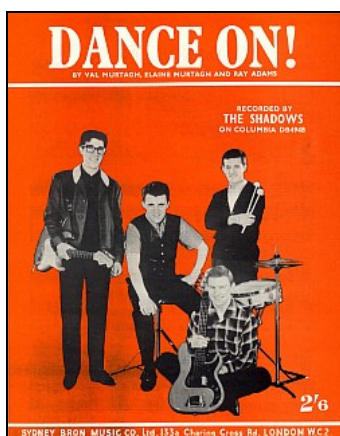
[69] DANCE ON!

(Val & Elaine Murtagh/ Ray Adams; rec. 21/11/62)

[70] ALL DAY

(Bruce Welch/ Hank Marvin; rec. 21/11/62)

Issued towards the end of 1962 just in time for the Christmas market, DANCE ON! headed the chart by 24 January 1963 (see Introduction to 1962 above), thereby becoming the group’s fourth chart-topper.



93 94

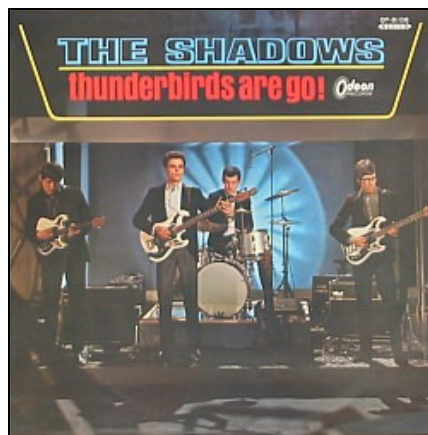


95 96

The boys had heard a vocal demo and realised the melody's potential (Kathy Kirby would record a powerful vocal rendition which charted in August 1963; see further on [74] below). The number was penned by The Avons, who had had a Top 3 hit in 1959 with the novelty number 'Seven Little Girls Sitting In The Back Seat' and a trio of minor hits subsequently. It was a hummable, danceable melody nicely underpinned by 'Licorice' Locking's firm but smooth bass playing.

The flipside: The Shadows had an encounter with Hellenic culture during the making of the movie 'Summer Holiday', entering into the spirit of things by sporting national dress ("... like a cross between a Daz white kilt and a Dior creation" in the words of a dapper Cliff Richard). Here the obligatory bouzoukis are wheeled out.

Trainspotter's Note Several versions of ALL DAY exist: one [164] turned up on the 1966 Japanese LP *Thunderbirds Are Go!* (mono); another [494] was included on the 1997 CD *The Shadows At Abbey Road* (stereo). Both of these contain a tambourine continuo instead of a drum part.



1963

1963 was the year when The Beatles arrived in full force and took the music world by storm, inspiring a new generation of beat-groups and indeed artists of every complexion. The Beatles were phenomenally gifted. (They would ultimately see off with ease the best challengers that America could offer, The Beach Boys.) Not only did they generate feverish excitement as performers, but they very rapidly proved themselves, chiefly through Lennon and McCartney, to be entirely in a class of their own as songwriters, while even their various rock-and-roll and R&B covers sounded startlingly fresh and dynamic. But it is equally beyond dispute that they were heirs to a healthy and vibrant British music scene, a scene dominated by Cliff Richard and The Shadows, who could truly be regarded as pioneers and sources of inspiration to an entire generation, and who between them had achieved more in the space of three or four years than most artists achieve in a lifetime. As early as 1963 The Shadows' influence was freely acknowledged: "All the present day beat groups owe a big debt of gratitude to the four original Shadows ... because it was they who showed the way for everyone else. When one talks to members of today's chart-toppers they all refer to the time in their early days when they studied everything that the fabulous Shadows did. Why? Because they were the first, the originals, the leaders. Because they succeeded others knew it was possible too" (*Beat Monthly* 7 [November 1963] p.17). Cf. under File 01, TITLE PP. ETC. pp. 5ff.

The advent of The Beatles, and the accompanying new wave, did not see off Cliff and The Shadows by any means (though the Singles, Album and EP charts were no longer dominated by them): 1963 may have been a year of pop obituaries, but theirs was not among them. In the course of the year the blockbuster movie 'Summer Holiday' was showing in cinemas near you, while the group, not exactly dead on its feet, played throughout the UK and in Southern Africa, Scandinavia, France and Israel, as well as making records in Barcelona and attending various Award Ceremonies.

Since no Album of fresh material appeared in 1963, there were more tracks with Cliff than without (21 to 15), in the former case no fewer than ten chart entries, the high points of which were the Singles 'Summer Holiday' (No.1)/ 'Don't Talk To Him' (No.2) (group members had a hand in composing both) together with the Albums *Summer Holiday* (No.1)/ *Cliff's Hit Album* (No.2).

For Shadows' releases, the first half of the year was better than the second, since the all-important Singles [74] FOOT TAPPER and [76] ATLANTIS made No.1 and No.2 respectively, while the two follow-ups were appreciably less successful ([78] SHINDIG No.6; [84] GERONIMO No.11, so ending an impressive run of twelve consecutive Top 10 hits). Still, neither spelled disaster and all four numbers, three of which were penned by group members along with various other Shadows/ Cliff material for releases throughout the year, still occupy an honoured place among the '20 Greatest'. [74] FOOT TAPPER can be heard every Saturday morning as the theme music for Radio 2's stylish 'Sounds Of The Sixties' show.

The LP *The Shadows' Greatest Hits* of June (and what a terrific compilation that was given that the tune that started it all came half way through 1960) climbed to No.2, spending 49 weeks on chart (41 of them in the Top 10); it was in mono not stereo of course, since ultra-conservative UK record manufacturers, frequently to the irritation of their more progressive American cousins, were remarkably accomplished

in turning a blind eye to progress, a feat they managed to repeat convincingly, though the span of inertia was much shorter, when Compact Disc technology was born.

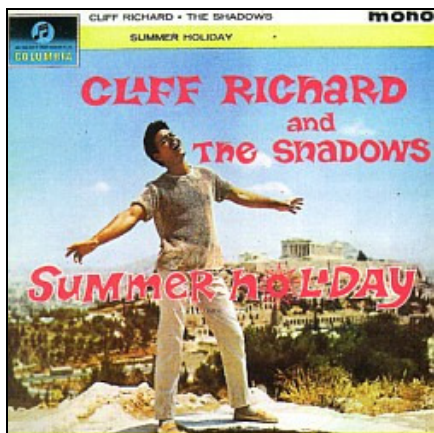


98

There were in addition half a dozen EPs on offer, two of them offering fresh material; the one, *Los Shadows*, charting at No.4, was one rung below two of the compilation issues; the other, *Foot Tapping ...*, only made No.7, possibly because it offered an unaccustomed blend of tracks derived from a Single on the one hand and a Cliff LP on the other (which many Shadows' fans, and all serious Shadows' fans, would already have had anyway given the group's input).

Towards year-end there was another change of personnel. Brian Locking appeared with the group for the last time at the Palladium on 3 November, though he continued with studio recording up to Cliff's 'A Matter Of Moments' (10 November). His place was taken by John Rostill, who travelled with the others to the Canary Islands for the filming of 'Wonderful Life' (the music for which was already in the can). Rostill's contribution, as we shall see, was to extend far beyond participation in one of the feeblest of movies.

January 1963 LP
Columbia 33 SX 1472 Mono/ SCX 3462 Stereo
Cliff Richard & The Shadows
Summer Holiday



99 100

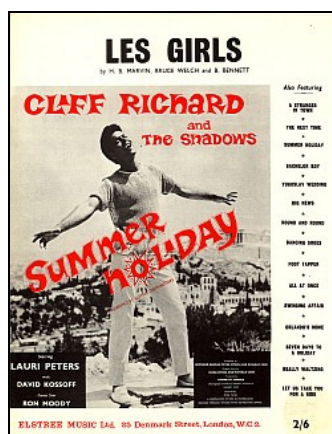
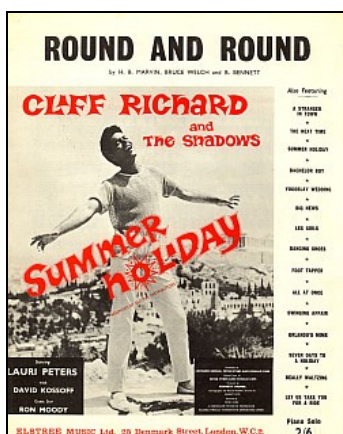
In the sleeve-notes to the EP *Hits From 'Summer Holiday'*, James Wynn declared: "Like 'The Young Ones', 'Summer Holiday' produced another batch of hits for the remarkably consistent Mr Richard." This was down largely to the songwriting abilities of his Shadows, who were behind 'Bachelor Boy', 'Dancing Shoes', and of course 'Summer Holiday' itself. The Shadows were directly involved in eight of the numbers on this highly successful Album. Recording was carried out: (i) in May 1962, while work on the *Out Of The Shadows* Album and on *The Boys* EP was still in progress; and (ii) in November/ early December. In November/ December no fewer than three future Singles were canned, [69] DANCE ON!, [76] ATLANTIS and [84] GERONIMO, the Single version of [74] FOOT TAPPER following on soon after, early in January.

[71] FOOT TAPPER (Album Version)
(Hank Marvin/ Bruce Welch; rec. 10/12/62)

See next main entry, March 1963 Single.

[72] ROUND AND ROUND
(Hank Marvin/ Bruce Welch/ Brian Bennett; rec. 17/5/62)

It has been asserted more than once in Shadows' circles that this would have made a better Single than [74] FOOT TAPPER (see next main entry). The latter has more than proved its worth over the years. But it is certainly the case that ROUND AND ROUND is a number to be reckoned with. The Marvin/ Welch/ Bennett songwriting team, which would flourish in the 1970s and especially in the 1980s, was getting into its stride, with the imposing [58] 1861, [54] THE BOYS and [51] THEME FROM THE BOYS under their belts. Of the basement scene in the film where FOOT TAPPER and ROUND AND ROUND are played successively, Brian Locking has remarked: "We wrote that type of number to order. We knew what the scene involved, and we literally wrote the music to fit it – one up-tempo number and one slower" (Rob Bradford, sleeve notes to *The EP Collection Vol. 2*). However that may be, this is another invigorating composition, a worthy companion piece to the splendid [73] LES GIRLS: Hank hammers away at the bass strings as he trots out some riff-like scale passages and chord progressions.



[73] LES GIRLS

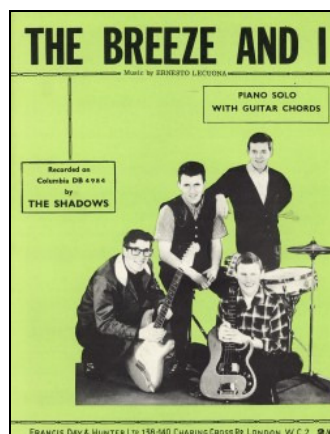
(Bruce Welch/ Hank Marvin/ Brian Bennett; rec. 31/5/62)

A lively, sparkling number that moves smartly at a cracking pace from beginning to end, with superb input from all concerned and a notably forceful bassline from Brian Locking. At 0:52 Hank breaks loose with an exciting, indeed inspired improvisatory passage before motoring on to bring this exhilarating piece to a resounding close.

In the film a quite different arrangement [529] was used, with lots of stops and starts, which fitted in well with the overdubs grafted on to fit in with animated dancing. This variant, but without the overdubs, and so stop-starting undisguisedly, was made available in 2003 on the *Summer Holiday* CD. It does not begin to compare with the studio track in terms of musical integrity; rather, it is one of these curiosities, lifted out of its proper context, presented on the dubious premise that what is new or hitherto unobtainable is necessarily desirable. — For more on this number see on [75] below.



103



104 105

March 1963 Single, Columbia DB 4984 Mono

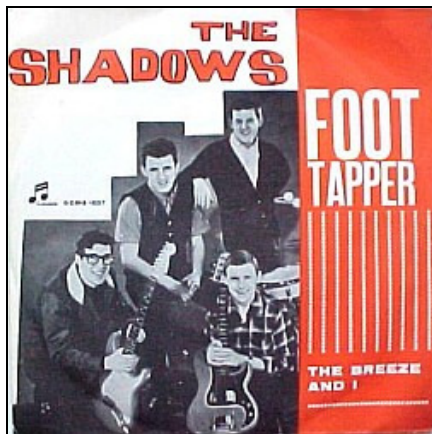
[74] FOOT TAPPER (Single Version)

(Hank Marvin/ Bruce Welch; rec. 8/1/63)

[75] THE BREEZE AND I

(Ernesto Lecuona/ Al Stillman; rec. 12/6/62)

FOOT TAPPER, the group's only self-penned No.1 hit, remains one of the group's most instantly recognisable melodies. Bruce Welch: "Not long after completing filming 'Summer Holiday', we received an urgent phone call from the producer. The soundtrack was too short and he urgently needed a few more minutes' music. Had we got anything? I remembered a number that Hank and I had written. It didn't even have a title. We'd been appearing at The Olympia in Paris. After one particular show, Jacques Tati (of 'M. Hulot's Holiday' and 'Mon Oncle' fame) came backstage to see us. He asked us if we'd write some music for his next film. We were all Jacques Tati fans, and we agreed. Hank and I virtually wrote one number there and then, in the dressing-room at The Olympia. It only took us twenty or thirty minutes. That number became FOOT TAPPER. We heard nothing further from Jacques, so we used it for 'Summer Holiday' instead. We worked out a very basic arrangement because we were so short of time. It was virtually a demo. We decided to release it as a Single, but we re-recorded it first." (*NME* 15 March: "... we recorded the album in rather a hurry and, although the fans might not have noticed anything wrong, we felt there were one or two passages on which we could improve"!).



106 107

The Album (see previous entry) and Single versions are easily distinguished: the playing on the latter is more assured (in particular, lead guitar and drums have greater clarity), the tempo is slower and there is an arranged ending rather than a fade-out.

Ulrich Sasu notes that although the project with Jacques Tati was cancelled, in 1963 Petula Clark recorded for an EP a French vocal version of FOOT TAPPER, 'Mon bonheur danse' (with lyrics by Georges Aber, the man behind Cliff Richard's 'The Time In Between'). That same year indeed had seen the release of a DANCE ON! under the title 'Je me sens bien', which reached No.1 in Canada in March 1963 (Kathy Kirby's version was some months later). This track was a Top 3 hit for Petula in France and was also recorded by her in Italian and, strictly for the Canadian market, in English.

Trainspotter's Note A short, 36-second excerpt of an alternative arrangement (containing a bass run not included in other recordings) is heard in the actual soundtrack of the film 'Summer Holiday'.

The flipside was a majestic, evocative reading of Ernesto Lecuona's THE BREEZE AND I. Swirling strings, castanets and flamenco style strumming accompany Hank's swaggering lead work. A USA No.1 in 1940 for Jimmy Dorsey with vocalist Bob Eberly (lyrics furnished by Al Stillman), it was based on a 1929 piano piece 'Andalucia', by the Cuban Lecuona. It proved to be a great orchestral favourite (Xavier Cugat, Ted Heath, Geoff Love etc.), and as a vocal it was a hit for Caterina Valente in 1955 (USA No.8/ UK No.5).

The track lay unused for some while, with a brisker version appearing in the meantime from The Fentones (A-Single, released September 1962; No.48); the number would surface as well on the EP *More Sounds From The Tornados*, released in March 1963 (an eventual No.8). [73] LES GIRLS was the original choice for the B-side of FOOT TAPPER, but it was dropped in favour of this. Bruce Welch commented on the switch at the time: "... we thought THE BREEZE AND I was a better number, and more contrasting to the other side. There's also the point that we were not very keen on putting two numbers from the LP on to one single — that's hardly very fair on the fans, is it?"

— This was one of three Shadows' one week at No.1 Singles, knocking out Cliff's 'Summer Holiday', and being knocked out in turn by their singer with the same old song seven foot-tappin' days further on. One of their most enduring compositions, it proved a very effective number in live performance, with the group's stage movements being set off to full advantage.

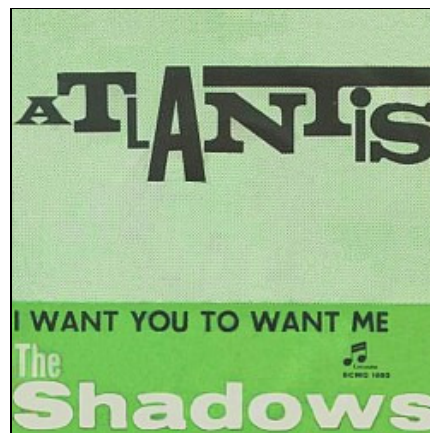
May 1963 Single, Columbia DB 7047 Mono

[76] ATLANTIS

(Jerry Lordan; rec. 13/12/62)

[77] I WANT YOU TO WANT ME

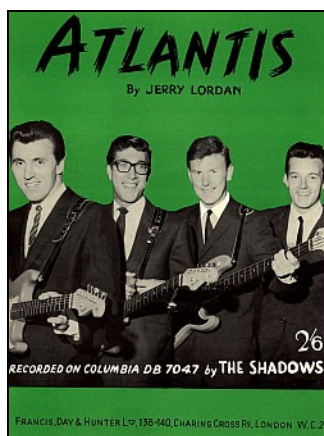
(Hank Marvin; rec. 1/5/63)



108

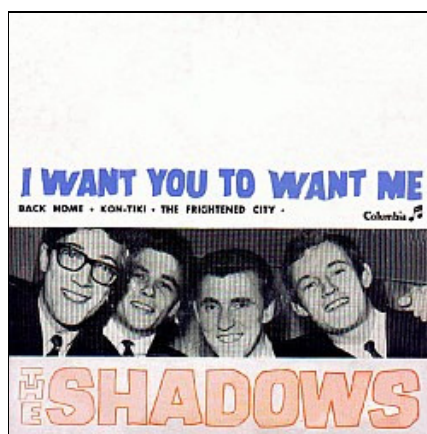
As we have seen, although Beatlemania and Merseybeat were exerting a stranglehold on the pop charts of 1963, it was to be a surprisingly good year for The Shadows. ATLANTIS completed the trio of instrumental classics from the pen of Jerry Lordan

— the title (according to *Record Mirror*, dreamt up by the group while on a bus in Barcelona!) referring to the lost city and the Golden Age of Atlantis. There was something ethereally wistful, yearning about this record, another marvellous arrangement by Norrie Paramor adding a majestic grandeur to the qualities previously noted. All this plus alluring, wordless female voices coupled with a truly bravura performance from Hank. His guitar has a plangent tone — voice-whispering, weeping and exulting by turns. This was achieved by Hank's sheer artistry, phrasing and constantly shifting tonal effects. The tune was the subject of mutual excitement at one of Bruce's house parties when The Shadows played it (their latest release) on acoustics after The Beatles had played their new song 'From Me To You' for them. It was included in the soundtrack of the 1988 film 'Buster' at the specific request of big fan Phil Collins.



109

Trainspotter's Note The basic recording which was used for the orchestral overdub would see the light of day decades later on the CD *The Shadows At Abbey Road*, cf. under 1997 below; the actual overdubs are differently applied in the mono and stereo implementations, see *CD Guide* 2005, pp.252–253.



110 111

The flip, recorded in Barcelona, was a swinging beat-vocal (their first on a Single since [9] SATURDAY DANCE) obviously influenced by The Beatles, who were themselves still at the stage, in thematic terms, of adding to popular music's inexhaustible stock of formulaic love songs, only almost invariably doing it better than anybody else. George Harrison had suggested that The Shadows should try their hand at vocalising once more. David Gell in *Beat Monthly* 3 (July 1963) p.20 demonstrated the principle it is not possible to please all of the people all of the time: "The flip is a little disappointing in that The Shads have been influenced by The Beatles on this chanter. Great shame boys! There's no need for this".

September 1963 Single, Columbia DB 7106 Mono

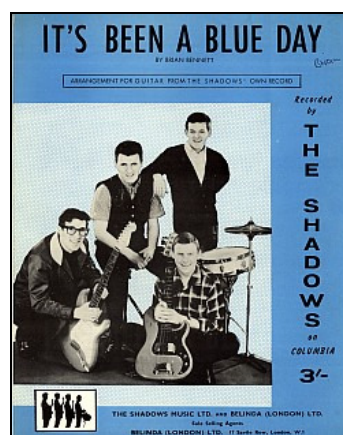
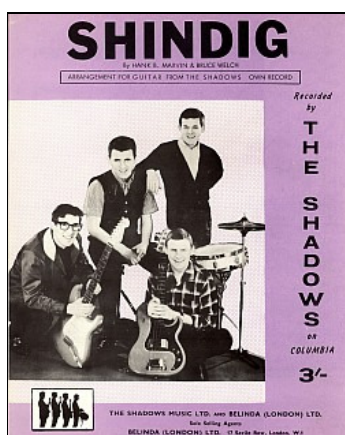
[78] SHINDIG

(Hank Marvin/ Bruce Welch; rec. 9/8/63)

[79] IT'S BEEN A BLUE DAY

(Brian Bennett; rec. 21/12/62)

Working title: "Blue Rubies". A self-penned number and an altogether different style from their previous releases — beginning with Hank and Bruce crashing in on unison chords. Later the two of them doubled up on other passages too. A brash, full sound made this a fairly 'heavy' number (as far as The Shadows were concerned) at the time — yet, uncannily, that trademark control or poise is still there. The track (its title a slang name, American in origin, for a rip-roaring party, rather like our 'knees-up') pounded along and was indeed reminiscent of cowboy hoedowns and square dancing. On *SHINDIG Melody Maker* carried this report: "The tune was written in one of Bruce's more rational days [viz., at the time of his nervous breakdown and paranoia about tuning his guitar] in Blackpool in 1963 and it was recorded there at the Jubilee Theatre on a mobile mixing desk" (February 26 [1977], feature entitled 'In And Out Of The Shadows').



112 113

The flipside was also home-grown, being one of those peaceful, dreamy ballads, aching beautiful and evoking a serene, nostalgic muse, which The Shadows were so adept at — indeed the first truly laid-back B-side since [46] PEACE PIPE back in November 1961.

Trainspotter's Note A different version of this number (but undubbed) [495] can be found on the 1997 CD *The Shadows At Abbey Road*.



114 115

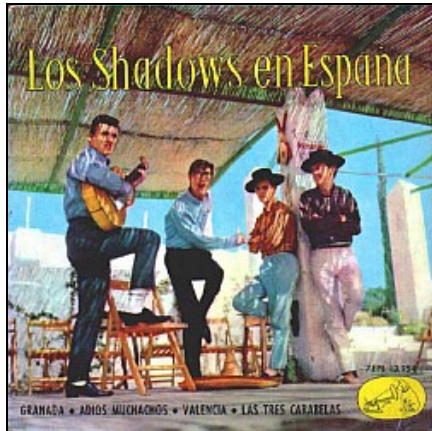
September 1963 EP
SEG 8278 Mono
Los Shadows
(Rec. 27/4/63, strings/orch. added 28/5/63)



116 117

In April 1963 The Shadows travelled to Spain to holiday and latterly to record Cliff's *When In Spain* LP ("Their journey was both necessary and very worthwhile" in the solemn words of a reviewer of the day). However, Norrie Paramor suggested that they might like to record a selection of numbers (which he no doubt chose himself) with a Spanish flavour, and he and engineer Malcolm Addey were to hand. The tracks were laid down in Barcelona, with brilliantly crafted orchestral overdubs applied in London.

The release is notable for being available in a choice of two front covers, on one of which a centrally located Cliff Richard has been expunged by the artwork department! See the shot in the Dezo Hoffmann collection (cited in FILE 11, p. 14 under items 116/117) p.82. For a similar subterfuge cf. under 1961, EP *The Shadows*.



118 119

[80] GRANADA
(Agustin Lara)

The opener, the only track on the EP subsequently performed by The Shadows (in shortened form, backed by the resident orchestra at the London Palladium in September 1963), is an evergreen from 1932 which had visited the UK Singles charts as a vocal, from heavyweights Frankie Laine (No.9 in 1954) and Frank Sinatra (No.15 in 1961). It was of course an outstanding orchestral favourite too (Stanley Black, Percy Faith, Mantovani et al.). The group's performance epitomises the noble grandeur of Spain. Hank in particular turns in an exhilarating virtuoso performance, with many tempo changes, wide dynamic variations and an impressive array of tone colours. Norrie's string and brass arrangement is quite outstanding.

[81] ADIOS MUCHACHOS (PABLO THE DREAMER)
(Julio Sanders)

Composed by Argentinean Julio Sanders in the 1920s, here was another great orchestral favourite (Xavier Cugat, Geoff Love, Mantovani, Stanley Black etc.). The number also had Spanish lyrics and it was recorded (after others) as 'Adios...' by the famous Spanish/Argentine singer Carlos Gardel. Later on, both the Scottish 'Spanish tenor' Monte Rey and Anne Shelton recorded it under the title 'Pablo The Dreamer' in the mid-Forties (it had been used as such in the 1944 Hollywood film 'Together Again'). As to this latter (sometimes registered as the sub-title on Shadows' record sleeves), Pablo according to the lyrics was a lovelorn young man who was currently idling his life away dreaming that the girl he had fallen in love with (after one kiss!) would someday return. There is an air of carefree abandon about the playing until Hank cuts loose in a fairly wild middle passage, before ending with a genteel flourish.

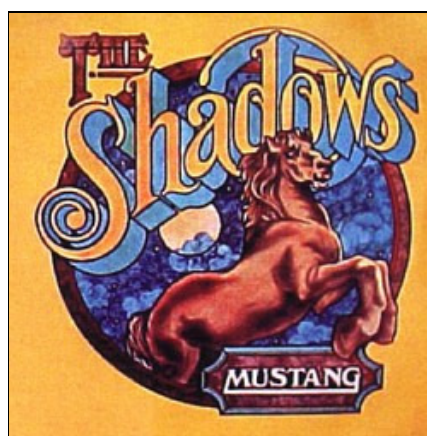
[82] VALENCIA
(José Padilla)

All is not as it seems in the world of record-making, and it would appear that what is heard here is a blend of three different takes. Still, the end result is satisfying: The Shadows are made to sweep through the grandiose braggadocio of Padilla's opus in

fine style, set against a splendid orchestral backdrop. This famous number, which in the words of one critic “has even become a sort of unofficial national anthem”, was taken by Padilla (who died three years before this EP came out) from a zarzuela (Spanish light opera) composed in 1924.

[83] LAS TRES CARABELAS
(‘Three Galleons’)
 (Augusto Algueró Jr)

This is a dreamy, gentle sort of track from noted Spanish composer Algueró (whose collections of paso dobles would gain widespread popularity in Canada and the USA), suggesting tranquillity and calm waters, traversed by majestic craft of a bygone age. Generally translated ‘The Three Galleons’, but in reality ‘The Three Caravels’, the latter a far lighter, and speedier, vessel than the former. The reference is to Christopher Columbus’ craft ‘Pinta’, ‘Niña’ and ‘Santa Maria’.



120 121

Three Trainspotter's Notes

- 1) One of the three vessels, the ‘Santa Maria’ was not actually a caravel, but a tubby, slow cargo-ship, referred to as a ‘nao’ simply (Old Spanish for ‘ship’).
- 2) A quite different stereo mix to the initial implementation on the July 1970 LP *The Shadows (Walkin’)*, the one now generally used on CD, turned up out of the blue on the 1988 See For Miles LP *The EP Collection*.
- 3) Southern Music Publishing Co. Ltd issued a piece of sheet music under the name of The Shadows entitled ‘The Three Caballeros’ (the 1945 Disney film noted for its blend of live action and animation), clearly a confusion with ‘Las Tres Carabelas’: all the more remarkable because the sheet’s front cover has a shot of the Rostill line-up dating from 1965, a shot used by the company on other items of around that time ([115] CHU-CHI, [138] I MET A GIRL and others)!



122

November 1963 Single, Columbia DB 7163 Mono

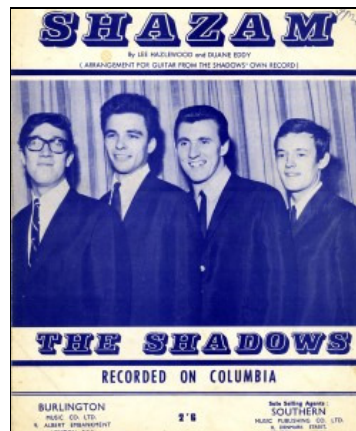
[84] GERONIMO

(Hank Marvin; rec. 13/12/62)

[85] SHAZAM!

(Duane Eddy/ Lee Hazlewood; rec. 4/8/63)

The Shadows' detractors often accused them of being too 'tame', 'melodic' or 'samey'. Tracks like GERONIMO refute these statements. Written and recorded a full year before its release (perhaps in the wake of the Chuck Connors movie 'Geronimo' which appeared earlier that year), it contrasts fiery, powerful sections with menacing, sinister quiet passages giving a feeling of pent-up violence. The whole thing is driven along by Bruce's remorseless rhythm playing coupled with thudding bass and drums. Swooping strings and wailing female voices conjure up images of Manitu and staccato bursts of brass add to the overall atmosphere. Hank employs a wide variety of tonal effects switching rapidly from one to another.



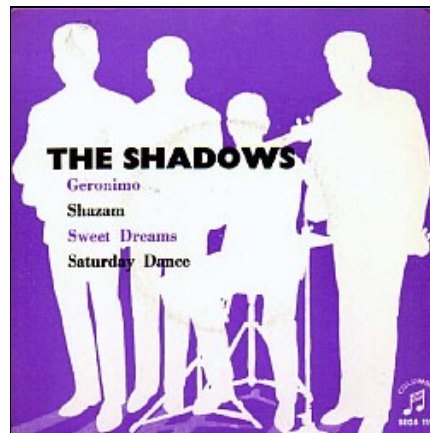
123 124

Trainspotter's Note The orchestral overdubs are slightly differently applied on the mono and stereo implementations of this track: see *CD Guide* 2005, pp.334–335.

The flip is a reworking of an undisputed intro classic; the title was drawn from a Whiz comics exclamation dating from 1940 (hence the exclamation mark as shown above, usually omitted in record-credits etc.): radio newsboy Billy Batson would transform into super-hero Captain Marvel on uttering the acronym SHAZAM! learnt from the good (but ailing) Wizard Shazam.



125 126



127 128

It was a UK hit (peaking at No.4) for Duane Eddy, who introduced it on his debut British tour. It had long been a live favourite of the group (see under 1961, South African EP; it surfaced again on the Final Tour of 2004/2005) but it wasn't until 1963 that they recorded a studio version. Very fine it is too, giving Bruce, Brian and Licorice a couple of brief solos each along the way. Jim Nugent notes: "The 'dah-dah-da-dum-dum, dah-da' bit is probably an overdub, played very forcefully ... <It> is doubled by the low end of the piano, which lends it a harmonically rich quality". *Record Mirror* detected "some good bits here and there", but refrained from specifying what those "bits" were!