

1964

This year saw the release of 48 fresh tracks, twenty of those supporting Cliff Richard. In the wake of Brian Locking's departure, replacement bassist John Rostill was represented for the first time on a Shadows' release in May on [88] THE RISE AND FALL OF FLINGEL BUNT and its flipside, and on most of the May Album *Dance With The Shadows* (see the entry below).

Throughout the year the association with Cliff was as strong as ever, with UK/European tours, a summer season at Great Yarmouth and a pantomime; the numerous group songwriting credits fuelled his releases as well as their own. In contrast, the partnership now began to falter in chart terms, though the Album *Wonderful Life* made second spot and the four Singles (one with the group on the B-side only) entered the Top 10, while two of the joint EPs also charted.

On their own account, the *Dance With ...* Album also made No.2, jostling with the formidably strong *With The Beatles*, and held off for two successive weeks by The Rolling Stones' impressive debut LP. With the explosive [90] CHATTANOOGA CHOO-CHOO, somebody in Shadows' circles cottoned on to the idea of kicking off an LP with a real killer, as those Beatles had done on their debut set with 'I Saw Her Standing There'. Of all the numbers on it however, it is [98] DAKOTA that has been most frequently performed on stage since, by Brian Locking (who contributed the original harmonica part) with various bands in various parts of the world.

Three EPs, the non-compilation *Rhythm And Greens* among them, made the Top 20, while the [88] FLINGEL BUNT Single was a No.5 in a chart where instrumentals were the exception rather than the rule. The other three Singles did less well, but seemingly well enough to dissuade The Shadows, practised vocalists as they were by now, from giving in gracefully and going over to tunes with words: [86] THEME FOR YOUNG LOVERS (No.12), [105] RHYTHM AND GREENS (No.22), [111] GENIE ... (No.17). The first of these, together with [88] FLINGEL BUNT, have held their place since amongst the most treasured of the Singles. One was decidedly off-the-wall: [105] RHYTHM AND GREENS, "intended as a spoof of rhythm and blues both in title and in content" (George Geddes), had, unusually for The Shadows, elements reminiscent of the raucous shouts and hubbub commonly featured on US instrumentals either to amuse, or, more commonly, by way of embellishment.

Still, though they were still selling records in quantity, it is tempting to think that The Shadows could have done better, perhaps significantly better, for themselves. Ironically, 'It's All In The Game', the one song that provided Cliff with a chart presence in the wake of the 'Buy British' craze that swept America this year, did not involve The Shadows, who could only view from the sidelines the spectacular transatlantic triumphs of beat groups like The Beatles, The Dave Clark Five, Gerry & The Pacemakers, The Searchers and Billy J Kramer & The Dakotas. It seemed to many fans at the time (resistant as some were to the very idea), and to critics as well, that a Shadows vocal Single had to come sooner or later. With a punchy song like [94] THAT'S THE WAY IT GOES to hand (see below), it must be a matter for regret that they did not resolve to confront the opposition head-on in 1964, when good quality formulaic love songs with a bit of pep were very much in vogue. As it was, they put off the experiment till 1965, when, unaccountably, [114] MARY ANNE appeared: a slight and languid composition which, at best, sounded distinctly outmoded in both style and in sentiment ("In the sunlight I'll kiss her./ Married we will be,/ My baby and me ...").

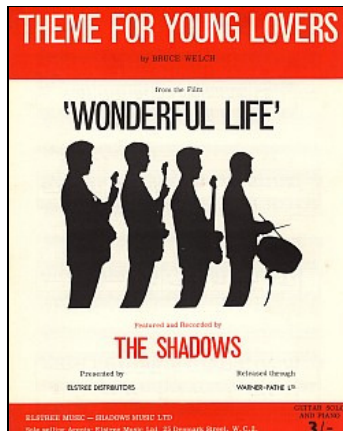
March 1964 Single, Columbia DB 7231 Mono

[86] THEME FOR YOUNG LOVERS

(Bruce Welch; rec. 1/11/63)

[87] THIS HAMMER

(Trad., arr. Bruce Welch/ Hank Marvin/
Brian Bennett/ Brian Locking; rec. 4/8/63)



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The A-side was the only non-collaborative Bruce Welch composition for the group; featured in UK/overseas concerts the year after it was recorded, it was included in the Final Tour of 2004/2005, with Hank Marvin referring to it specifically as Bruce's tune. Although figuring on the *Wonderful Life* LP, in the film itself two minutes or so of the tune is heard as a piece of mood music performed by an unseen orchestra (the rather grand-sounding title is in fact quite appropriate to this particular restaurant scene). It is a beautiful smoothly flowing melody, one of those bittersweet affairs, which few instrumental groups could ever capture, a wistful, yearning track that has a haunting quality about it. Bruce himself was not present at the recording session, so Hank Marvin dubbed the rhythm guitar part on; here there is noticeable distortion in the mix, as Bruce has indicated on more than one occasion since, though it has to be said that there are other examples of poorly recorded acoustic guitar in the group's repertoire!

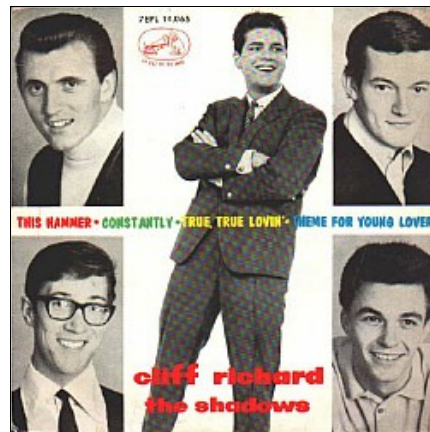


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Trainspotter's Notes The stereo version of this number initially had the lead guitar located in the left channel. On the 1977 *Twenty Golden Greats*, the Album with the so-called 'Bruce Welch remixes', the channels were reversed. Then, on the 1991 box set *The Early Years*, this latter version sprouted a mismastered double-note start, a glaring fault that has turned up on various subsequent UK and overseas CDs. — The working title for the number was, curiously, 'Big Band'; the eventual, rather grand-sounding, title first cropped up in EMI documentation in February 1964, whether dreamt up independently, or under the influence, conscious or otherwise, of an Album *Themes For Young Lovers* from the influential Percy Faith & His Orchestra which as it happened could be found in instrumental racks midway through 1963. — One of the most unusual and unexpected offshoots of any Shadows number was Marlene Dietrich's 1964 'Ich werde dich lieben', a version of THEME ... furnished with decidedly banal lyrics about everlasting love delivered in the songstresses' trademark deadpan manner and set against the backdrop of a lush orchestral accompaniment.

(TAKE) THIS HAMMER, popularised by virtue of becoming one of Lead Belly's signature pieces, was a traditional Negro song common to Southern prison farms and work crews. It is given a bluesy arrangement and showcases Marvin and Welch's close harmony technique, though the lyrics adopted here are not those commonly encountered: they are abridged and diluted, stripped of their traditional earthiness, colour and vigour. The strikingly resonant guitar breaks however are particularly fine, and it is these rather than the words that grab the attention.

Trainspotter's Note In June 1961 the then Shadows had laid down two takes of a basic backing-track for 'Take This Hammer', but nothing is known about the style of it (in Lonnie Donegan mode?? Recorded by Lonnie under that title in 1959).

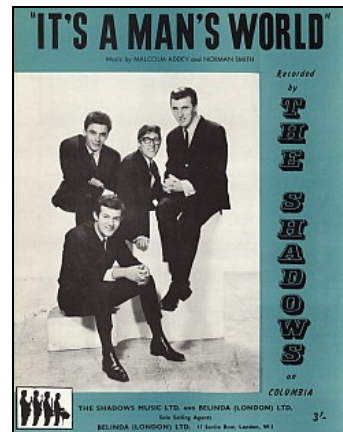
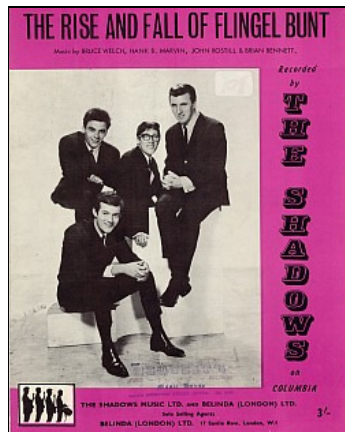


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May 1964 Single, Columbia DB 7261 Mono
[88] THE RISE AND FALL OF FLINGEL BUNT
 (Bruce Welch/ Hank Marvin/ John Rostill/ Brian Bennett; rec. 25/2/64)
[89] IT'S A MAN'S WORLD
 (Malcolm Addey/ Norman Smith; rec. 13/2/64)

This group-penned release (marking John Rostill's debut as a composer with them), the first Single to feature the striking white Burns guitars, restored The Shadows to

the upper reaches of the hit parade. With a throbbing bassline and Brian's pounding tom-toms a heavy beat was laid down over which Hank laid his almost funky riff-like passages; a piano (played by Norrie Paramor?) gave added drama and prominence to the intro/ outro.



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There are some interesting stories concerning the odd title of the disc. For example, it was claimed that Flingel Bunt (about whose identity they had a running gag on Radio Luxembourg in 1964, George Geddes recalls) was a well-known treacle-farmer! Brian Bennett states: "We've always had fun thinking up names for tunes, because you can call an instrumental anything you like!". Hank recalled that the whole thing started as a 12-bar studio jam, and improvisation was the order of the day — an aspect exploited extensively in the 1990s when Ben Marvin performed the number on stage with his father. Furthermore, Hank has related how, if Richard O'Sullivan fluffed his lines on the set of 'Wonderful Life', instead of resorting to a string of expletives he would exclaim 'Squimby Nurox!!!' —and this became his nickname along with 'Flingel Bunt'; SN would also be revived as the name of a tune in Hank Marvin's *Guitar Tutor*. Hank again: "The night before the session, we'd been watching a film called 'The Rise And Fall Of Legs Diamond' and so we just put the names together."

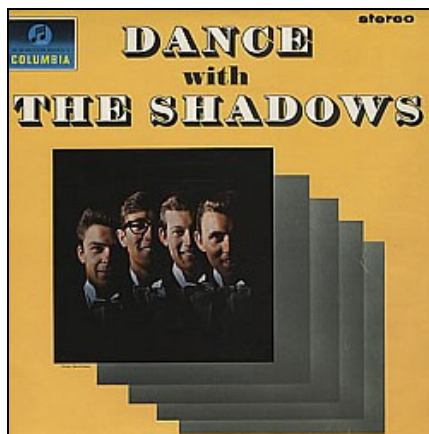


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The flipside was a spectacularly vibrant instrumental, recorded the same day as [90] CHATTANOOGA CHOO-CHOO (see below) and running it close; penned by recording engineers Addey and Smith, it had started life as 'Malcolm's Tune'. The latter had already been involved egregiously with The Beatles, and, as 'Hurricane' Smith, would himself go on to net three charting Singles in 1972/73, the first two of them blasting their way up to No.2 and No.4 respectively; treading a path unfamiliar to the group he served, Smith took one of them to No.3 in the USA! It contrasted well with the A-side, being a bright, breezy number, which moved along at a brisk pace; the crispness and drive of the rhythm guitar, particularly from 1:20 on, really is something to write home about!

May 1964 LP
Columbia 33SX 1619 Mono/ SCX 3511 Stereo
Dance With The Shadows

"After five years at the top, this outfit still leads in most respects ... Wow! This set is a wow!" enthused *Beat Monthly* (14 [June 1964] p.24). How did a largely instrumental Album, from one of the so-called 'established' acts, manage to make such an impact on the charts of the day? The answer to that lies not simply in The Shadows' by now formidable reputation but in the quality and range of the material; and while it would be an exaggeration to say that the Album was trendy, it was certainly not old-hat, and its chart performance (fifteen weeks in the Top 10) suggests that its appeal spanned the generations. Indeed, most of the 'new wave' acts themselves had no reason to look down on The Shadows (whatever they might have thought, or said, about their 'singer'); and many, as we see even more sharply decades further on, had good reason to idolise them as masters and innovators in their field. After all, the sleeve-notes of a certain LP from the most celebrated pop phenomenon ever had declared in March 1963, citing a commentator of rare discernment and impeccable judgement: "Brian Matthew ... describes the quartet as visually and musically the most exciting and accomplished group to emerge since The Shadows".



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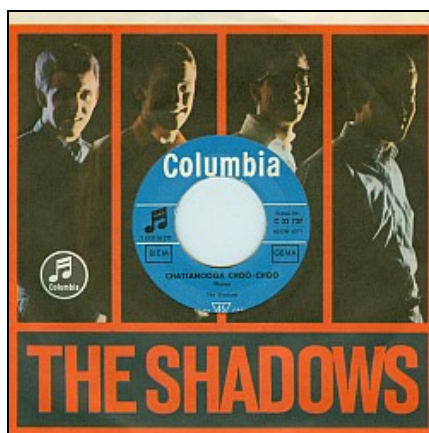
In any event, one aspect of the Album was of immediate appeal given the musical climate of the day: put simply, it was to a significant degree beat-orientated, much more so than its predecessor, the relatively sedate *Out Of The Shadows* from a couple

of years back. The opener, [90] CHATTANOOGA CHOO-CHOO, may have been familiar to the older generation, but here was a thrusting, dynamic rendition for the modern age. The same can be said of other so-called ‘standards’ or dance-band-associated numbers that were given a thorough Shadows’ makeover, [92] FANDANGO, [96] IN THE MOOD, [102] ZAMBESI, [103] TEMPTATION. The Album had its quieter moments, but there was nothing too soporific; there was a nod too in the direction of current interest in the blues, and of beat vocals themselves into the bargain. In other words, *Dance With The Shadows* had a distinctly contemporary edge to it, and is all the better for it. In times when established artists were falling by the wayside in droves in the face of the relentless competition provided by a reinvigorated music scene (as Derek Johnson pointed out, it was estimated that over 5,000 groups — amateur, professional or semi-professional — were operating in Britain by the end of 1964), a release of the same complexion as *Out Of The Shadows* might well have seen off the group as serious Album chart contenders, perhaps for good. As it was, this set, perhaps more than any other by them, opportunely drove home the point that as beat instrumentalists, The Shadows were wholly in a class of their own.

Recording dates for many Shadows’ Albums are hard to pin down with absolute precision, but *Dance With The Shadows* is an exception. Final versions were essentially put together in two distinct phases, three numbers on 4 August 1963 (these with Brian Locking) and the remaining eleven on seven separate days in February 1964 (these with John Rostill).

[90] CHATTANOOGA CHOO-CHOO
(Harry Warren/ Mack Gordon; rec. 13/2/64)

See Introduction to 1964 above for comment. This blistering number proved a knockout opener for the main band at two of Bruce Welch’s Shadowmania events, as it had (alternating with [96] IN THE MOOD or [119] BRAZIL) for The Shadows themselves on stage around the mid-sixties period ([93] TONIGHT was adopted as the showcase ballad for Hank). Aspects to savour are the crispness and drive of Bruce’s masterly rhythm accompaniment and John Rostill’s weaving basslines. Contributing to the superb big sound is the location of drums and bass at the centre, thus ensuring that they play back equally through both speakers.



It was written in 1941, with lyrics furnished by Mack Gordon, for the film ‘Sun Valley Serenade’ (in which [96] IN THE MOOD was also featured, see below), and performed by Glenn Miller & His Orchestra, who hit No.1 with it in the US (a nine week run, 23 weeks on chart in all). In the film, although the number starts off conventionally enough with a view of singers and a band, it is used for the staging of a spectacular song and dance routine. The piece would go on to become an orchestral favourite of the first order (Ernie Fields, Ted Heath, Joe Loss to name but three). Closer in time to *Dance With The Shadows* was a version from piano wizard Floyd Cramer, a USA No.36 in 1962, which deserved to do much better than it did.

[91] BLUE SHADOWS

(Hank Marvin/ Bruce Welch/ Brian Bennett/ Brian Locking; rec. 4/8/63)

Brian Locking’s only composing credit with The Shadows (although he also had an arranging credit – see [87] THIS HAMMER, from the same Blackpool session): a supremely sophisticated blues workout this, no rough edges whatever, but nothing showy either: the ‘interlude’ from 1:24 to 1:59 is wonderfully laid-back and spare. What a pity there is no stereo version of this tune to provide sharper differentiation between the various instruments.

Trainspotter’s Note This track, like [98] DAKOTA, [99] FRENCH DRESSING and others, was recorded at The Jubilee Hall, Blackpool some six months earlier using a 2-track mobile console capable of producing simple stereo recordings. Some of those numbers were issued in stereo; however, no stereo version has ever been released of BLUE SHADOWS or of [99] FRENCH DRESSING, both of which are presented in mono even on ‘stereo’ issues of the Album.

[92] FANDANGO

(Frank Perkins/ John Bradford; rec. 14/2/64)

This fast, driving opus, which has a notably rich and bustling stereo soundstage, is true to its generic title (*fandango* was originally a vigorous, provocative courtship dance). It was first published in 1952 as a piano solo. Words were added by Johnny Bradford, and the American balladeer Victor Marchese recorded the song immediately after publication and released it as a hit single — it was popular enough to be issued in the UK in 1953 on the MGM label. The original has a midsection that offers a quiet contrast to the surrounding fire and excitement, but this version does not slacken the pace. Brian hammers out a rapid, relentless beat, while quasi-flamenco strumming from Bruce spurs Hank on to some dramatic fandango styling, emphasised by occasional double-tracking.

[93] TONIGHT

(Leonard Bernstein/ Stephen Sondheim; rec. 13/2/64)

An exquisite number highlighting Hank’s mastery of phrasing and ballad technique, framed by Bruce’s striking acoustic arpeggio runs. It stems from the show/movie ‘West Side Story’. The 1961 movie generated a million-selling Single hit for Ferrante & Teicher in the USA (No.8), and next year for Shirley Bassey in the UK (No.21), while the soundtrack Album hit No.1.



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[94] THAT'S THE WAY IT GOES

(Bruce Welch/ Hank Marvin; rec. 21/2/64)

Here is a vocal track that could have given anything on the current beat-scene a run for its money. The delivery is a shade too chirpy perhaps for its theme of disappointed/ frustrated love, but it is a catchy song nonetheless. The earliest song from within the group to be recorded by an 'outside' act (viz., other than Cliff), versions appeared back in 1961 by Frank Ifield (Tony Meehan played drums on this) and by The Brook Brothers of 'Warpaint' fame; and subsequently, with considerable verve, by The Swinging Blue Jeans (LP *Blue Jeans A-Swinging*, October 1964).

[95] BIG 'B'

(Brian Bennett; rec. 25/2/64)

The successor to the 1962 [60] LITTLE 'B' as a showcase for Brian Bennett. It is not so big really at little over three and a half minutes, and it lacks its little brother's diversity and muscle ([109] THE DRUM NUMBER from later in the year is far more dynamic and incisive), the guitars making a welcome speedy return to the action.

[96] IN THE MOOD

(Joe Garland/ Andy Razaf; rec. 11/2/64)

The Shadows' approach to this imposing piece (a USA No.1 million-seller for Glenn Miller in 1939, and Joe Loss' signature tune) is stylistically quite close to the big-band version released in 1961 by the latter, who enjoyed tremendous chart success in the early 1960s; closer in fact than to the version often adduced here, that of The Ernie Fields Orchestra which had charted at No.13 in 1959 (another million-seller, in America it hit No. 4 and was 19 weeks on chart). Hank traces out much of the melody fairly deliberately on damped strings, but takes advantage of the instrument's full resonance even before the first minute is up, and indulges in some winning embellishments at 1:31. It would presently be taken into the stage act of these men with the striking white Burns guitars, and what an excellent choice it proved to be.

Trainspotter's Note On the 1991 2-on-1 EMI CD *Dance With The Shadows/ The Sound Of The Shadows*, the channel containing the rhythm guitar on this number was

left out, and reproduction was in mono. This crass slip-up is so far restricted to this one release in the UK, but it has escaped to distant and sunnier climes, having surfaced at the time of writing on CDs from Australia, Holland and Japan.

[97] THE LONELY BULL
(Sol Lake; rec. 11/2/64)

This Latin-flavoured piece, an adaptation of Sol Lake's 'Twinkle Star' with authentic crowd noise thrown in, was a 1962 USA No.6/ UK No.22 for The Tijuana Brass featuring Herb Alpert, establishing Alpert's trademark double-tracked trumpet sound, which was to bring him a string of hits in the Sixties. Here is another winner from The Shadows: the wonderfully full-bodied sound of that lead guitar apart, again and again on this Album Bruce Welch seems to take the art of rhythm accompaniment to new heights. No wonder John Lennon was often heard to say, "I'll do this one like Bruce does!"

The Ventures quickly covered this tune for their rush-released album *The Ventures Play Telstar ~ The Lonely Bull*, which would chart in the US in January 1963 and sell in excess of a million copies. Theirs is a busy busy, mannered rendition that owes much to the Alpert original. The Shadows' sparer version is not one for listening to on coffee mornings, packing as it does a real punch (though it is not quite as energetic as that of The Eagles on their August 1963 LP *Smash Hits From The Eagles*, which they must have listened to), by disregarding the trappings and homing in on the core music!

[98] DAKOTA
(Bob Allen; rec. 4/8/63)



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'Licorice' Locking and his magic harmonica have delighted audiences repeatedly over the past few years with this perennial favourite, surely one of the grandiose Western theme-tunes that never was! (Locking however states that the tune was an affectionate dedication to the Douglas DC-3 aircraft in which many musos in the 40s/50s/early 60s travelled.) On this original version Hank's fine guitar solo should not be overlooked. Bob Allen is credited with this diverting composition on the May 1963 A-Single released by Tommy Reilly (a blend of harmonica and guitar); The Jumping

Jewels 1963 version also credits B Allen. It is hard to fathom how the persistent attribution in *Shadows*' product to 'Allen Braden' arose.

Brian Bennett (interview with RB August 2006) knew Tommy Reilly very well. His 'Dakota' wasn't a hit but they knew of it and it was suggested (probably by Norrie Paramor) as a good album track to feature Lic.

Trainspotter's Note The mono and stereo implementations of this track differ very slightly, see *CD Guide* 2005 pp.289–290.

[99] FRENCH DRESSING

(Brian Bennett; rec. 4/8/63)

Brian Bennett was involved in the 1963 movie of this name about an implausible series of events in Gormleigh-On-Sea, England, 'Gormleigh' surely harbouring a playful reference to manager Peter Gormley! It was directed by Ken Russell (with involvement from Peter Myers and Ronald Cass of 'Summer Holiday' fame). The *Shadows* did not contribute to the actual soundtrack however. Do not be put off by the narrowness of its mono-only soundstage (see on [91] BLUE SHADOWS above): if played at high or, better, very high volume on a good (Digipak) source, it is possible to savour The *Shadows* at their most fluent, as they all cruise effortlessly through this jaunty, melodic and at times inspired piece. And what a finale! Its impact was such that in 1964 it was put out in France (for jukebox use) as an A-side to [86] THEME FOR YOUNG LOVERS, and in Germany (for purchase) as a B-side to [90] CHATTANOOGA CHOO-CHOO.

BB (communication to RB, August 2006) provides some interesting background: "French Dressing"! Well, that was Ken Russell's very first film. It was one of my earliest commissions. There were all sorts of connections – the main ones being Stanley Black and Peter Gormley. Stanley Black is a vastly underestimated composer and arranger. Naturally we'd come into contact with him through 'The Young Ones' and 'Summer Holiday'. Georges Delerue, a fabulous composer who later went on to great things, provided the main score. At that time though, he didn't sell albums in his own right. The people behind the film just needed a popular theme for younger members of the audience. That's where I came in, being a composer and a member of The *Shadows*! I remember that I had to go down to the Elstree Studios soundstage where Stanley Black was rehearsing a big orchestra. He'd do that and Georges Delerue would probably conduct them later. Stanley Black was a formidable character and a hard taskmaster. Anyway, I'd written this 'Theme For French Dressing' and I had to play it to Stanley Black on the piano in front of a professional orchestra! Now, I'm not a very good pianist – and I was even worse back in 1963! But, I had youth on my side – but I was very nervous.....no, I was terrified. But I did it, just played it through a couple of times. It must have been OK because they did use it, but, as you say I was uncredited at the time – but that kind of thing wasn't uncommon in those days. That Elstree/ Stanley Black scenario – if someone asked me to do that kind of thing now, I simply wouldn't have the nerve to do it!!"

Re: Gorleston-On-Sea ~ Gormleigh-On-Sea. BB: <laughing>. "Gorleston-On-Sea became Gormleigh-On-Sea. Really?? Ha! Ha! Ha! Oh yes, that would have definitely been an 'in joke!' Wonderful! Wonderful! Wasn't Kenneth Harper the producer? He and Peter Gormley were old mates. We did summer seasons at Great Yarmouth. Gorleston-On-Sea was a quiet little resort not far away. Changing it to Gormleigh-On-Sea.....hilarious ... Do you know, I've never seen 'French Dressing' – has it ever

been out on video or DVD? Plus of course, having written 'French Dressing' – it became an ideal candidate for inclusion on The Shadows' next LP."

Editorial Note It does not appear that this film has ever been released on video or DVD. The internet however provides some visual/ musical references and a number of the film's original sequences including the main opening title scenes can be viewed. Unfortunately Brian's number cannot be recognised amongst this limited sample of the incidental music.

[100] THE HIGH AND THE MIGHTY

(Dimitri Tiomkin; rec. 18/2/64)

Another track illustrating that astonishing rapport between lead and rhythm guitarists; it provides as fine an example as any of how the group could scale down a grand-sounding original yet invest their version with an enviable fullness of sound and richness of texture, doing justice in the process to a truly captivating melody. Tiomkin was honoured with an Academy Award for his score for the 1954 John Wayne disaster movie of the same name. Various orchestras committed the stately main theme to record: Tiomkin's own, Victor Young's, and Leroy Holmes'.

[101] DON'T IT MAKE YOU FEEL GOOD

(Hank Marvin/ Bruce Welch; rec. 14/2/64)



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Another nod in the direction of the beat boys, a punchy, vibrant vocal on the simple (in those days) pleasures of the dance floor. It boasts a nicely crafted guitar solo, no doubt designed to show the opposition who was boss in this particular field. The number (cf. above) was also recorded by that greatly underrated group The Swinging Blue Jeans (LP *Blue Jeans A-Swinging*, October 1964); that same year it was a lead Single for The Overlanders of 'Michelle' fame (or infamy, many might feel), a conspicuously bland, and so conspicuously ineffectual effort that shared the fate of ten other Singles from them over the years 1963 to 1966.

[102] ZAMBESI

(Nico Carstens/ Anton De Waal; rec. 28/2/64)

In 1956 Norrie Paramor & His Orchestra had accompanied Eddie Calvert on his UK No.13 version of this South African composition (Lou Busch & His Orchestra fared better, reaching second place). This would have made a worthy alternative opening track: a glorious performance all round, with a sonorous and at times splendidly inventive lead line, driving rhythm, robust percussion and a notably incisive contribution from recently recruited bassist John Rostill. Columbia released ZAMBESI as a lead Single in South Africa in 1965. Carstens – accordionist extraordinaire – released almost 100 LPs in South Africa (70 by 1969); ZAMBEZI was taped quite early on in his career (probably 1956/57) for his *seventh* 10" LP 'Sunny South Africa' (Columbia 33JS 11006).

[103] TEMPTATION

(Nacio Herb Brown / Arthur Freed; rec. 11/2/64)

Originally a mellow-sounding composition written for Bing Crosby (in the 1933 movie 'Going Hollywood'); compare with that Cliff Richard's treatment of this much-recorded song on the 1961 LP *Listen To Cliff!* The Shadows' approach recalls rather that of the storming version from The Everly Brothers (UK No.1/ USA No.27 in 1961). Conspicuous here is Bruce Welch, on acoustic guitar, in hyperdrive: but in fact, this rendition of TEMPTATION is altogether an exhilarating if not awesome listening experience, particularly from close on the one and a half minute point, where the group flexes itself to bring the track, and this most accomplished of Albums, to a resounding close. For a 'modernising' (disco-flavoured) follow-up version see under [324].

July 1964 LP

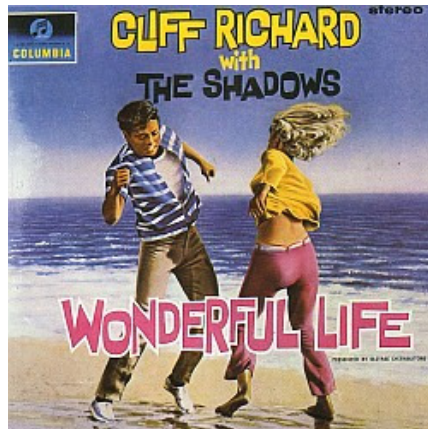
Columbia 33 SX 1628 Mono/ SCX 3515 Stereo

Cliff Richard

Wonderful Life

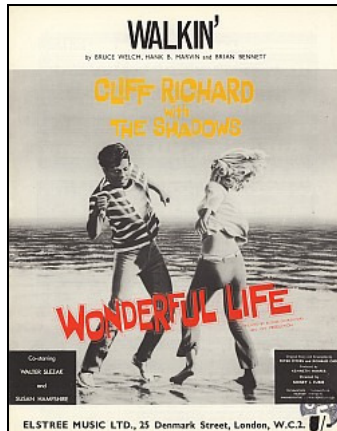
[104] WALKIN'

(Bruce Welch/ Hank Marvin/ Brian Bennett; rec. 1/11/63)



Not as well known as its radiant companion piece, [86] **THEME FOR YOUNG LOVERS**, in a notably undistinguished film. In the film indeed this number fared better than that (The Shadows' version was not included at all), but only a mere 41 seconds of the tune was featured – and only then (somewhat incongruously) as background music to dialogue between Cliff and Susan Hampshire.

WALKIN' proved to be more of a jog than a walk! Bruce (who was present for this number but not for his own [86] **THEME FOR YOUNG LOVERS** recorded later in the evening), Brian and Licorice all hammer out a constantly pounding rhythm to support Hank's vigorous, strutting lead to good effect.



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August 1964 Single, Columbia DB 7342 Mono

[105] RHYTHM AND GREENS

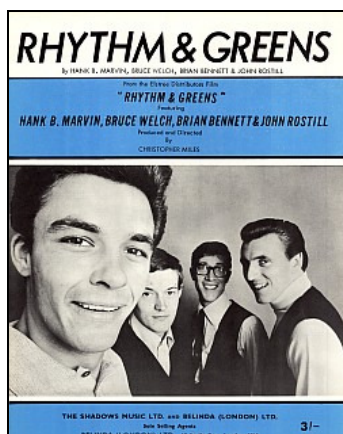
(Bruce Welch/ Hank Marvin/ Brian Bennett/ John Rostill; rec. 12/7/64)

[106] THE MIRACLE

(Michael Carr/ Norrie Paramor; rec. 31/7/64)

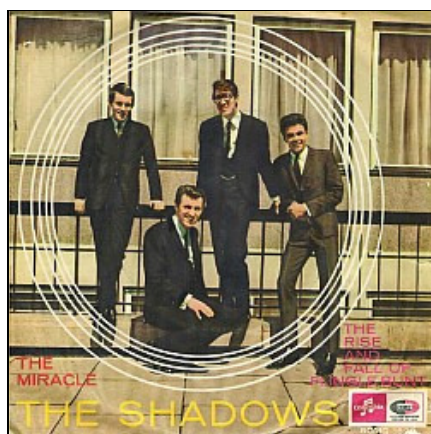
The title track of this short support film (see next main entry) was described by Hank as “A raving great send-up of the R ’n’ B boom”. It was raw, gutsy playing from the group complete with humorous sound effects and crazy scat yelling: see further Introduction to 1964 above. The group had hoped that it might have fared better than its chart position of No.22 (their first disc not to make the Top 20 since **APACHE**). But Hank added a disclaimer: “Let’s face it, there wasn’t a great deal of melody there.” The working title of **RHYTHM AND GREENS** has been variously reported: the version, as entered on EMI Recording Instruction sheets, was ‘A Look At Rubbish’, whereas band members recall ‘A Load Of Rubbish’, the latter certainly sounding the more plausible; if it is correct, someone at the sessions must have misheard and made an erroneous entry (there is no shortage of parallels for that).

George Geddes however acutely suggests a different path: he recalls the 60s cinema fillers, around nine minutes long, ‘Look At Life’, narrated by Tim Turner; subjects were many and various: there was a feature for example on Burns guitars, and another (figuring in the recent DVD release of the ‘Expresso Bongo’ [Collector’s Edition] DVD) about coffee shops and cafes that contained a minute of Brian Bennett and Brian Locking with The Krew Kats.



143 144

THE MIRACLE (originally destined for the cinema??) was one of those stately opuses, which the group could play supremely well. Their own performance was augmented by The Norrie Paramor Strings and a harpist. Had this beautifully crafted fusion of beat-group and orchestra surfaced a year or two earlier, it would surely have been a mega-hit. Over a long career Michael Carr (see under November 1960, [14] MAN OF MYSTERY) collaborated with a range of composers — recently with Norrie Paramor (and Bunny Lewis) for the song ‘Another You’ featured in the 1963 B-movie ‘Murder Can Be Deadly’.



145

October 1964 EP
SEG 8362 Mono/ ESG 7904 Stereo
Rhythm And Greens

Title-track (see previous entry) + four further tracks, all composed by Bruce Welch/ Hank Marvin/ Brian Bennett/ John Rostill; all recorded 12/7/64:

This 32 minute film, distributed as a support to the powerful antiwar treatise ‘King And Country’ starring Dirk Bogarde and Tom Courtenay (though George Geddes, from remote northern climes, recalls seeing it with ‘Sex And The Single Girl’!),

belonged to the genre of implausible antics, frolicsome fun, visual trickery and general mayhem — very much in vogue in the 1960s. A history of British beaches with group members appearing in various guises, some of them hilarious and none of them remotely true-to-life, seems (and that must be the point) an unlikely environment for a set of (mostly) refined instrumentals, and the titles have a comically uninventive air about them. On **[105] RHYTHM AND GREENS** itself see the previous entry. **[107] RANKA-CHANK** was heard in the opening sequence when Neanderthal Men discover music! There is nothing refined about this piece, which may best be described as a 12-bar stomper, built around very basic riffs and chords — a very raw sound. Brian pounds his skin ‘drums’ with bones, John plays a gut lyre, Hank twangs away on a rib-cage while Bruce uses skulls for maracas. Pure nonsense, but great fun.



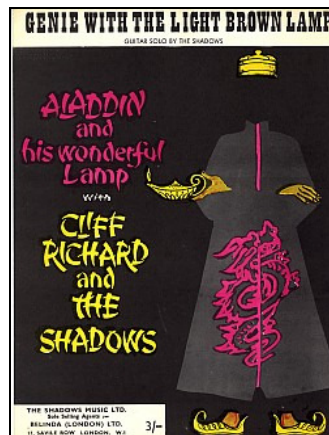
146 147

The above sketch may suffice as an indicative example of what to expect if the film ever becomes more generally available. But not everything is over the top. The remaining three numbers are highly polished instrumentals in the best Shadows tradition. The thrusting **[108] MAIN THEME** is a standout track, one of the most splendid examples of their incomparable blend of dynamism and finesse; **[109] THE DRUM NUMBER** explodes on to the scene with thunderous force, eliciting a virtuoso performance from Brian Bennett, but there is room for driving guitars too (the green sunburst Burns guitars put in an appearance, as they would again in the film ‘Finders Keepers’); finally, **[110] THE LUTE NUMBER** projects an unexpected air of tranquillity and elegance amid all the silly capering.

November 1964 Single, Columbia DB 7416 Mono
[111] GENIE WITH THE LIGHT BROWN LAMP
 (Hank Marvin/ Bruce Welch/ Brian Bennett/ John Rostill; rec. 1/11/64)
[112] LITTLE PRINCESS
 (Hank Marvin/ Bruce Welch/ Brian Bennett/ John Rostill; rec. 16/10/64)

Christmas 1964 saw Cliff and The Shadows starring in ‘Aladdin’ at The London Palladium. Hank, Bruce, Brian and John had written the complete score during their summer season at Great Yarmouth (incidentally, ‘Rhythm And Greens’ was filmed there too). In a 1965 interview the show’s producer, Albert Knight, remarked: “We spent a lot of time making sure that the boys (The Shadows who have composed the

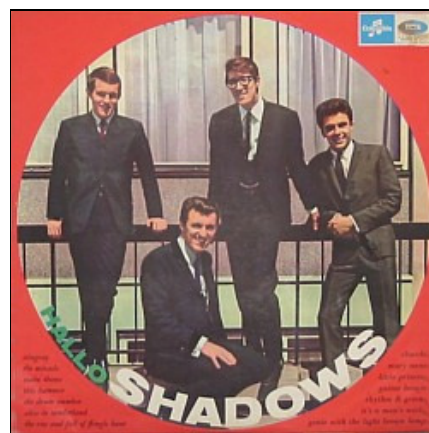
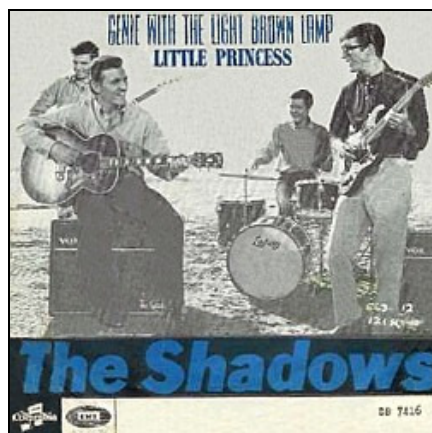
music and the lyrics for the show) had got the atmosphere right. When they were playing at Yarmouth in the summer I used to go there regularly and make them listen to records of Chinese and Eastern music to get the feel of what was wanted.”



148

Another opportunity for a punning title, this playing on Stephen Foster's 1854 composition 'I Dream Of Jeannie With The Light Brown Hair' (the same recast title had in fact been given to one of the episodes of the American TV comedy series 'Hazel', Series 2, from season 1962/63). GENIE just scraped into the Top 20. Actually, it was a very fine recording with Hank switching sounds, effects and stereo positioning in a powerful 4-track mix (the full canvas obviously not evident on the original mono Single release).

Trainspotter's Notes Although used in the panto and included on the Cliff 'soundtrack' LP, this tune was dropped when a TV version was aired three years later on Christmas Day 1967. It was unceremoniously replaced by [191] SNAP, CRACKLE ..., the opening number of their most recent album (*From Hank, Bruce, Brian And John*).



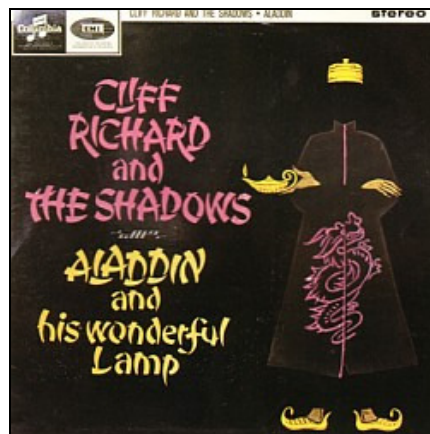
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A different, mono only, version [137], probably using the same backing track as the Single, but with Hank playing none too dexterously on an acoustic 12-string guitar, cropped up on the 1965 Italian LP *Hallo Shadows*. Jim Nugent reports suggestions that this version was attempted in order to create a promotional track or to be mimed with the 12-string on Italian TV; but perhaps it simply represented a different approach that did not come off, and the tape was sent abroad by mistake.

On the flip was a real gem, LITTLE PRINCESS, also from 'Aladdin'. This was a really exquisite, gentle ballad, a musical dialogue between Hank and Bruce. The sensitive harmonic interplay between the two is showcased in the tranquil melody, accompanied with rippling arpeggios and delicate cadences. Sheer bliss!

December 1964 LP
Columbia 33 SX 1676 Mono/ SCX 3522 Stereo
Cliff Richard
Aladdin And His Wonderful Lamp

[113] ME OH MY
(Hank Marvin/ Bruce Welch/ Brian Bennett/ John Rostill; rec. 16/10/64)

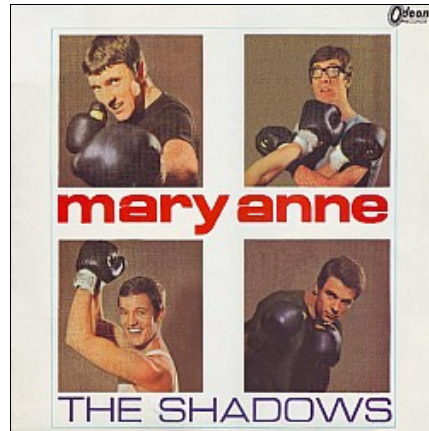


151

With its cheery whistling intro and equally cheery whistling outro, this uncomplicated vocal about the happy-go-lucky principal character ('He keeps singin', ring-a-ding-dingin') ideally suited to the pantomime setting that occasioned it, belongs to the realm of group ephemera. The song provided a modest introduction to the more substantial fare on the March 1965 Shadows' EP (see the entry under March 1965) *Themes From Aladdin And His Wonderful Lamp*.

1965

Pop music was big business indeed in 1965, and The Shadows were by no means consigned to the fringes. Almost continuously from July through to October they joined Cliff in tours worldwide and in concert/ TV appearances at home, while on 27 November the group topped the bill over The Beatles on ITV's 'Thank Your Lucky Stars'. Not that they could ascend the dizzy heights scaled by 'Help!', 'Yesterday', *Rubber Soul*, MBEs and the rest.



152 153

In the songwriting department indeed The Shadows were less productive than they had been from 1960 on, though what they did write, chiefly for their own use, was of high quality. Still, although recording assignments with Cliff were fewer and chart successes where they were involved less than spectacular, their own Album *The Sound Of The Shadows* climbed to No.4, hanging on in the Top 10 for eleven weeks. Sad to relate, though a few of the numbers on this fine set were performed on stage by the group in the 1960s, none of them is among the 'classics' frequently visited thereafter, not by The Shadows themselves at any rate.

EP sales were starting to tail off (though two did reach the Top 20), but the four Singles of the year were all Top 20: [114] MARY ANNE (No.17), [117] STINGRAY (No.19), [133] DON'T MAKE MY BABY BLUE (No.10), [135] THE WAR LORD (No.18). The first and the third were vocals, the latter much the better and more contemporary-sounding side, even if the reproduction is a bit muddy. The two instrumentals are both distinctive, indeed masterly examples of the genre, though neither has turned out to be one to which the group would return again and again in live performance. Like The Beatles, The Shadows had a hard and a mellow side: they could pass from such powerful, driving numbers as [117] STINGRAY or [135] THE WAR LORD to scoring a pantomime 'Babes In The Wood' for Frank Ifield in December.

This book is about tunes The Shadows recorded, not what they might have recorded. But one of the ones that got away is of some interest. Hank Marvin has recounted how Paul McCartney played them, on a piano at Abbey Road, an instrumental version of 'Here, There And Everywhere', promising to send them a cassette with a view to recording it: "He said it would be really nice with that romantic 'Sleepwalky' treatment to it" (Hank Marvin in a 1993 interview: *SCOFA* 32 [1993] p.4). It never

came, and instead surfaced as a fully-fledged song on *Revolver* (released August 1966). The episode presumably took place some time before mid-1965: the final version was put together in June 1966 at John Lennon's Weybridge home and recorded on the 14th–17th of that month, but Paul has recalled playing the tune on tape to John as early as March 1965. The Shadows if favoured would almost certainly have put it out as a Single, not in time to put [114] MARY ANNE out of the reckoning, but very possibly as a substitute for [117] STINGRAY; whether their expectations had any bearing on the Derek Johnson remark on the latter (see the entry below), is not known.

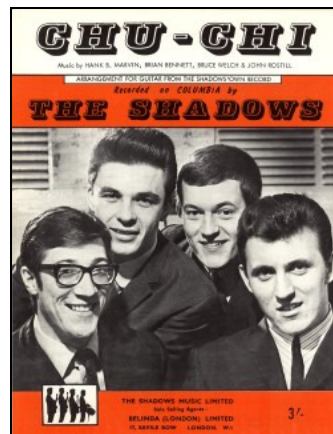
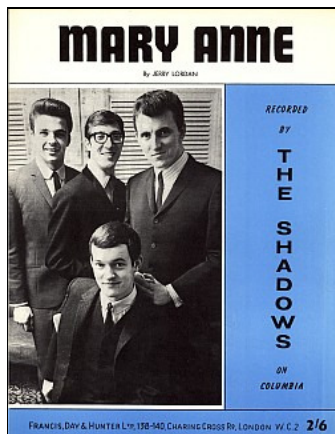
February 1965 Single, Columbia DB 7476 Mono

[114] MARY ANNE

(Jerry Lordan; rec. 10/1/65)

[115] CHU-CHI

(Hank Marvin/ Bruce Welch/ Brian Bennett/ John Rostill; rec. 17/1/65)



154 155

See Introduction to 1964 for comment on the decision to release this track. The Beatles had suggested that The Shadows should try more vocal numbers. Since [12] APACHE they had released just one vocal B-side. MARY ANNE (not MARY-ANNE, as it is so often represented; and certainly not the Del Shannon-induced 'Mary Jane' offered by an Australian track-listing! See *CD Guide* 2005 ed., pp.129–130), penned by Jerry Lordan, was their first A-side vocal since [9] SATURDAY DANCE some five years previously. It was a slow, gentle reflective ballad, handled very tenderly. Hank's double-tracked unison vocal lead was nicely offset by Bruce's alluring harmony work. The accompaniment was just right, acoustic and twelve-string guitars augmented by sandpaper blocks and Indian cymbals. Like its predecessor the disc just edged into the Top 20. The charts of 1965 were dominated by The Beatles, The Rolling Stones, The Who, The Animals and so on. Ballad hits were relatively thin on the ground. Also, many Shadows fans were not happy about vocal releases, particularly on A-sides.



156

CHU-CHI, working title 'A' BLUES: according to Hank and Brian CHU-CHI was considered as a late inclusion in the panto 'Aladdin' (certainly in accord scansion-wise with the Shadows' assumed characters Wishee, Washee and the rest!) but used as a B-side instead. It is a much-neglected number. Listening to the stereo take beneath headphones is quite revealing. The rhythm section lends full support as Hank dabbles with different tonal colours and effects. There is double-tracking aplenty: sometimes in unison, sometimes in thirds and even with Hank playing in counterpoint against his own lead — fascinating! There are various possible ways of explaining the title. Most plausible perhaps: The Shadows appeared from time to time with Mike and Bernie Winters, who employed the catch-phrase 'Choochie face', and with Cilla Black, who used the same or a similar term of endearment ("Choochie pie") often enough on TV.

March 1965 EP

Columbia SEG 8396 Mono

Themes From Aladdin And His Wonderful Lamp

[116] FRIENDS

(Hank Marvin/ Bruce Welch/ Brian Bennett/ John Rostill; rec. 10/1/65)



157

FRIENDS started life as a vocal for Cliff and The Shadows to sing in ‘Aladdin’. The Shadows recorded this instrumental version specifically for the above EP (“specially adapted for inclusion in this brief programme” as sleeve-writer Derek Johnson put it): quite a rare record, having spent only a couple of weeks in the charts (making No.14, but this format was now all but spent in terms of volume sales), it slipped past a fair number of fans at the time. With notably flowing soloing by Hank, it is one of those gentle, easy-going, relaxing numbers that the group turned out so effortlessly, though one was unable to appreciate fully the elaborate interplay between guitars and percussion until the stereo version appeared over ten years further on, on the specially commissioned *Rarities* compilation album.

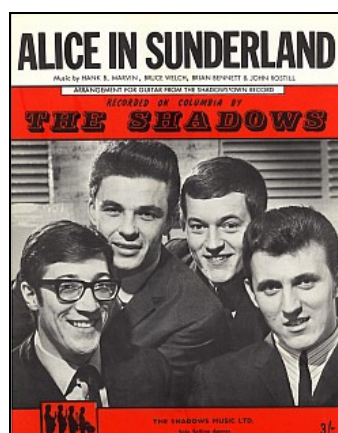
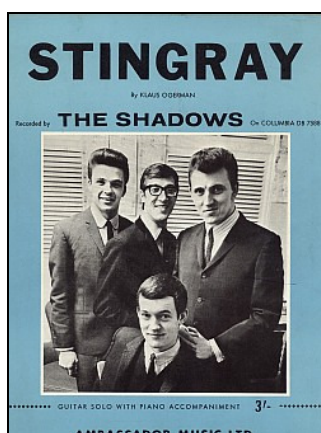
May 1965 Single, Columbia DB 7588 Mono

[117] STINGRAY

(Günther Heigel *aka* Claus Ogerman, see below; rec. 10/1/65)

[118] ALICE IN SUNDERLAND

(Hank Marvin/ Bruce Welch/ Brian Bennett/ John Rostill; rec. 9/4/65)



158 159

It seemed that The Shadows were uncertain of their musical direction during 1965. STINGRAY (nothing to do with Gerry Anderson’s puppet series) saw them returning to an instrumental lead Single. (Derek Johnson on the rear cover of the EP *Alice In Sunderland* stated that the number was originally intended for an LP, see Introduction to 1965 above). Many fans thought this a splendid Single, but their enthusiasm was not shared by the group, particularly Bruce: “I didn’t like it at all. It certainly wasn’t one of our best. Although there’s been a depression in record sales ... that wasn’t the reason STINGRAY didn’t do too well; it was because it wasn’t too good”. The disc featured a heavy sound with Hank blasting out the lead line on a Fender six-string bass.

Trainspotter’s Notes Initially, a few thousand copies of the Single were pressed bearing the composer credit G. Heigel, a name found too on a Single by US group The Sheldons, who in 1962 recorded a track, as a B-side to a none-too-appealing cover of [47] WONDERFUL LAND, called ‘The Shark’ — the title given to STINGRAY in Shadows’ recording paperwork — which is in fact our tune, though the middle-eight differs. EMI then rectified what was perceived to be an error by withdrawing the Single and reissuing it with a credit to Dutch composer, conductor

and arranger Claus Ogerman, who released a STINGRAY of his own in 1965! In fact, Günther Heigel and Claus Ogerman are now known to be one and the same person. So both attributions on the Shadows' Single turn out to be correct.

The mono and stereo implementations of this track differ very slightly, see *CD Guide* 2005 p.507.



160 161

The flipside was another group effort with one of their tongue-in-cheek titles, though the music itself is far from frivolous. An interesting number, a stomping track built around bluesy R 'n' B type 12-bar motifs, with a particularly groovy break from Hank at 0:56; although Burns guitars were being employed by now, this particular effort has a deliberately harsh, metallic sound to it.

Trainspotter's Note In reality, both Lewis Carroll, author of 'Alice In Wonderland', and Alice Liddell, the 'real' Alice, had connections with Sunderland (England) and the surrounding area.

July 1965 LP
Columbia 33SX 1736 Mono/ SCX 3554 Stereo
The Sound Of The Shadows



162

In its main essentials, this Album kept up the winning formula of its predecessor. If it did not match the commercial success of *Dance With* (a No.2, 27 weeks on chart, 15 weeks in Top 10), it was not by any means a poor performer (a No.4, 17 weeks on chart, 11 weeks in Top 10). The choice of ‘standards’/ dance-band-related numbers was as shrewd as before, with an even more distinctly Latin bias this time round. A number of the newer compositions, [120] THE LOST CITY, [127] SANTA ANA and [130] BREAKTHRU’ in particular, showed that the group could still come up with superbly crafted instrumentals of wide appeal, while the composing abilities of relative newcomer John Rostill made a distinctive contribution to the whole. It will be seen from the analyses below that none of the three vocal numbers was up-tempo, a not altogether expected move given the musical climate, with British beat groups still exerting a formidable influence (see however below on [121] A LITTLE BITTY TEAR). Still, the lack of variety proved to be only temporary: at least The Shadows did not decide to call it a day and set themselves up as the natural successors to Miki & Griff, or form a Marvin Welch & Rostill folk group! In the later years of the 1960s though they did consistently work into their stage act what could be very broadly termed a ‘folk’ element involving vocals with acoustic guitar accompaniment — an element that in some respects foreshadowed the formation of the trendier, more modernising Marvin Welch & Farrar lineup not far into the succeeding decade.

Recording of material to add to [119] BRAZIL from the year before (see entry below) began in earnest in January; by early April work was complete.

[119] BRAZIL

(Ary Barroso; rec. 21/2/64)



163

The samba ‘Aquarela do Brasil’, now commonly known as ‘Brazil’, was written in 1939; it became so popular in Brazil itself that it was de facto an alternative National Anthem. An enduring orchestral favourite (Jimmy Dorsey, Joe Loss, Edmundo Ross etc.); notable among early recordings was that by Xavier Cugat (with English lyrics by Bob Russell), a USA No.3 in 1943.

The Shadows evidently recorded their version with a view to its inclusion on *Dance With The Shadows*, but it lay unused until now. The most obvious explanation is that it was surplus to requirements for the earlier Album: another Latin-styled ‘standard’ was simply not needed. It cannot have been left aside on grounds of quality (there is

no evidence that it was ever revised), the more so as it is used as an opener, and an impressive opener at that, on this new Album, and sometimes subsequently on stage too. The intro, as they all successively ease themselves into the number, is a joy to listen to, and the skilful interplay between Hank and Bruce proves yet again to be unmatchable. Germany enjoyed a 'double samba' release in September 1965 in the form of a Single [119] BRAZIL / [132] NATIONAL PROVINCIAL SAMBA (on the latter see below).

[120] THE LOST CITY
(Russ Ballard; rec. 26/3/65)

If the stately style of this piece is anything to go by, Atlantis suggests itself as this particular 'Lost City', inspired presumably by Jerry Lordan's own majestic opus (the composer in fact was reported in a German music paper as averring that his original title was in fact 'Atlantis'!), to which it is a wholly worthy successor.

The awesomely rich and vibrant tone of Hank's Burns is here heard to stunning effect in a number notable for its use of studio trickery: overdubs (centre) start the proceedings, and in the middle-eight Hank's lead is tracked from its position on the left to the centre, then back again. At the end the lead and centre overdubs play in unison. This is the earliest specimen of prolific composer Russ Ballard's prowess; he was immensely proud of the fact that his first effort at writing, at the tender age of fifteen, was taken up by The Shadows. By this time Ballard (he went on to find fame with Argent) was a member of Adam Faith's hard-hitting backing group, The Roulettes (who parted company with their singer later in 1965).

This track, together with [122] BLUE SKY ... and [126] DEEP PURPLE, is notable for the use of the DeArmond 610 pedal (surveyed by Jim Nugent in *Pipeline* 69 [2005] pp.22-24). It is said that Hank borrowed the pedal from Russ Ballard himself, who in turn had borrowed it from Brian Parker of The Hunters.

[121] A LITTLE BITTY TEAR
(Hank Cochran; rec. 31/1/65)

Nashville hit writer Cochran (who recorded a version of his own on his 1965 LP *Hits From The Heart*) came up with this song (among others) for the genial Burl Ives, who had a USA/ UK No.9 with it in 1962, while Miki & Griff came trailing behind with a UK No.16 (Ives had heard a version by Ray Sanders on the Liberty label, and decided it would be better if he "slowed it down").

Their stage and TV appearances suggested that The Shadows clearly still had a soft spot for this type of material, mawkish as it often is, and they were not altogether out of step with the times. Folk-flavoured music of various complexions had been enjoying some popularity in the US since 1961, was represented soon thereafter in the UK by groups like The Springfields, Unit Four and The Countrymen, and from around mid-1964 began to enjoy considerable commercial success either side of the Atlantic, though most of it had a decidedly harder edge to it than this. Fine vocalising (Hank lead, the other three harmonies).

[122] BLUE SKY, BLUE SEA, BLUE ME
(John Rostill/ Bruce Welch; rec. 26/3/65)

Perhaps there is no more effective use on this Album of the DeArmond pedal referred to above than in the pulsating introduction to this captivating ballad, set off beautifully by the string accompaniment, with Bruce in the stereo implementation weaving an expressive accompaniment of his own on the other side of the soundscape.

[123] BOSSA ROO
(John Rostill/ Bruce Welch; rec. 26/3/65)

A good illustration of The Shadows' readiness to turn their hand to different musical styles both as performers and as composers. By the early 1960s the bossa nova ('new beat'), which blended elements of the Brazilian samba rhythm with the harmonic approach of jazz, had emerged as a new musical direction in both jazz and popular genres. A couple of months further on the group would record a version of Antonio Carlos Jobim's immensely popular [491] (THE) GIRL FROM IPANEMA (see entry under 1993). BOSSA ROO (cf. 'kangaroo'!!) is an assured if not especially remarkable example of the genre, and Hank's break at 1:26 is enjoyable enough.

[124] FIVE HUNDRED MILES
(Traditional, arr. by The Shadows [see text below]; rec. 17 & 31/1/65)



164

Another folk-flavoured song, founded on the traditional American ballad 'Railroader's Lament', this with Hank and Bruce on lead vocals with support from John. Though associated with banjo-playing folk-singer Hedy West, the song was not actually recorded by her until 1963. At the beginning of 1962 a polished tryout of the song had been released on a live Album by The Kingston Trio, and another, equally polished, studio version had also featured on Peter Paul & Mary's debut Album of 1962 (a US No.10). The Shadows' version seems modelled essentially on the Kingston Trio's version (both have a guitar break at the same point), but incorporates an innovative atmospheric whistling introduction not heard on other renditions.

(Bobby Bare's '500 Miles Away From Home' US hit Single/Album from 1963/64 was an altogether different adaptation of the underlying song.)

[125] COTTON PICKIN'

(Perry Ford/ Tony Hiller; rec. 10/1/65)

The Shadows were beyond question a match for The Beatles in the range of styles at their command. Show your appreciation here for The Hoedowners, folks, purveyors of twangy music; and just listen to that rhythm guitar, which imparts a tremendous momentum! This effervescent piece, which makes [78] SHINDIG sound positively restrained by comparison, was the creation of Perry Ford, a member of the vocal trio The Ivy League (in league that is with ace songwriting team John Carter and Ken Lewis) in association with (although he is not always mentioned in the credits) Tony Hiller, creator of The Brotherhood Of Man.

[126] DEEP PURPLE

(Peter De Rose/ Mitchell Parish; rec. 29/3/65)

Effective use of the DeArmond pedal to top and tail a super-slick rendition of one of popular music's timeless melodies; lead-lines are vibrant, but rhythm guitar reproduction is on the congested side, and John Rostill's firm basslines seem hemmed in too.

It was written by De Rose as a piano instrumental in 1933; one of the classics of American popular music, it became a USA No.1 for Larry Clinton & His Orchestra in 1939 (it was then that Parish wrote the words for Bea Wain, Clinton's vocalist), and was effectively revived by brother and sister Nino Tempo and April Stevens, who, the story goes, tied it up in fifteen minutes then took it to USA No.1/ UK No.17 in 1963; it scooped up a Grammy Award for Best Rock and Roll recording in 1963, and had sold a million globally by 1965.

A serene rendition more in [42] SLEEPWALK or [21] MIDNIGHT territory was laid down by The Ventures in June 1961 for the October Album *The Colorful Ventures*, but it was set aside, to appear on the splendid 1999 CD *In The Vaults Volume 2* (which includes a similarly styled 'Danny Boy' aka LONDONDERRY AIR (see at [189] below), plausibly dated by annotators Dave Burke and Alan Taylor to the *Colorful* period rather than to 1965 as specified on the master tape). — Nothing appears to be known about a version recorded by Cliff Richard & The Shadows (in Lisbon) in May 1965, which never saw release.

[127] SANTA ANA

(Lordan, prob. Petrina Lordan; rec. 29/3/65)

Attributed to Jerry Lordan's wife in EMI paperwork, and credited specifically to 'P. Lordan' in the Italian sheet music; working title: an ambiguous 'Petrina's Tune'! In general approach, SANTA ANA is not all that far removed from Jerry's [47] WONDERFUL LAND and [76] ATLANTIS (some have dreamed of it — and [120] THE LOST CITY too for that matter — as a natural successor, but the days of blockbuster Singles in this mould were long gone): melodious and displaying a majesty verging on the grandiose, it includes a passage set off by the telling use of

damped strings, and it is relatively brief. A nice companion piece for [120] THE LOST CITY.



165

Santa Ana too is a city (capital of Orange County), but the image evoked could be specifically the hot dry wind the 'Santa Ana' that blows down from the mountains in late summer/ autumn in the Los Angeles/ Santa Ana area of California. The "epic tone" of the piece suggests to George Geddes that the reference is to General Santa Ana, who played an active part in events at the Alamo. This seems highly unlikely: Santa Ana was a ruthless tyrant and killer rather than a gentle, benevolent leader. The tenor of the tune reflects both the female writing touch (and outlook) and the ambience of the area that the Lordans lived in. It seems very doubtful that Petrina (or indeed Jerry) would have been influenced to write a tune about this brutal, disreputable character.

[128] THE WINDJAMMER

(John Rostill; rec. 17/1/65)

Another track graced by orchestral accompaniment from Norrie Paramor. A windjammer is a non-nautical term describing square-rigged sailing ships and large sailing merchantmen: they generally look as stately, imposing and unruffled as the Rostill soundscape suggests. Perhaps he knew of the stirring soundtrack to the 1958 'Windjammer' movie, the first track of which in particular (Overture) sounds very lofty indeed.

[129] DEAN'S THEME

(Hank Marvin/ John Rostill; rec. 28/2/65)

The only known Marvin-Rostill collaboration, a jazzy piece, with much double-tracking, fluent in a very lazy, laid-back sort of way; some nifty bass playing, but no formal workout in the manner of [32] NIVRAM. There is no discernible evidence of a rhythm guitar on this recording unless the final chord is Bruce's. — The 'Dean' in question is a reference to Hank Marvin's (then 3 year old) son who died in London in 1997.

[130] BREAKTHRU'
(Geoffrey Taggart; rec. 26/3/65)

This one begins with a resounding crash and continues in hyperdrive, with a thunderous contribution from Brian Bennett. It is as close as The Shadows get in this Album to rattling the floorboards in a big way. We can be grateful to the enterprise of Manchester fan Geoffrey Taggart, who submitted this dynamic piece to the group as a demo.

[131] LET IT BE ME
(Gilbert Becaud/ Mann Curtis/ Pierre Delanoe; rec. 31/1/65)

The vocal ingredients of this Album are decidedly low-key. The Shadows, against a purely acoustic backdrop, reflect the warmth of this middling hit (by their standards) for The Everly Brothers (Don was initially attracted by a Chet Atkins' instrumental version from 1958), with orchestral accompaniment, in 1960 (USA No.7/ UK No. 13). Closer in time to the present reading, it was also a transatlantic success story for duettists Betty Everett & Jerry Butler in 1964 (peaking at No.5 in their charts). The original is Becaud's 'J' t' appartiens'.

[132] NATIONAL PROVINCIAL SAMBA
(Bruce Welch/ John Rostill; rec. 9/4/65)

The Sound Of The Shadows closes on a note of carefree abandon, jokily titled (National Provincial Bank grafted on to Rio's National Samba Day??), with a return to a Brazilian ambience. Some forceful rhythm work is spoiled by a muddiness/distortion in the reproduction, particularly unpleasant when Bruce is in the limelight from 1:24 on — no doubt a combination of over-close miking and VU meters peaking well into the red.

July 1965 Single, Columbia DB 7650 Mono
[133] DON'T MAKE MY BABY BLUE
(Barry Mann/ Cynthia Weil; rec. 12/5/65)
[134] MY GRANDFATHER'S CLOCK
(Henry Clay Work, arranged by Bruce Welch/ Hank Marvin/
Brian Bennett/ John Rostill; rec. 11/5/65)



This number, reportedly part recorded in Portugal (though precise information is lacking), and from the pens of the formidably talented husband and wife team responsible for such gems as ‘You’ve Lost that Lovin’ Feelin’” (with Phil Spector) and ‘We Gotta Get Out Of This Place’, was The Shadows’ most successful vocal performance ever. It was also the group’s last Top 10 entry for thirteen and a half years. They had heard a version of the song as recorded by Frankie Laine as a ‘comeback’ Single in 1963 (with Glen Campbell on guitar, but not nearly as punchy and mean-sounding as theirs; it was not a hit either side of the Atlantic) and decided that it was potential chart material. Hank and Bruce turned in a powerful performance, handling the dual vocal lead in a style reminiscent of Ray Phillips and Arthur Sharp of The Nashville Teens; The Fortunes too furnish a contemporary analogy. The main vocal by Hank is double tracked both left and right and Bruce supplies a short passage, also adding a few harmony touches; there is also a prominent piano, played by Norrie or conceivably Hank. The latter’s instrumental break in the middle passage is also noteworthy (some splendid improvised solos from Hank graced this number when it was performed to showcase Burns guitars in the course of the Final Tour extending over 2004/2005). 1965 was a good year for big beat ballads, so perhaps the climate was right for such a release.

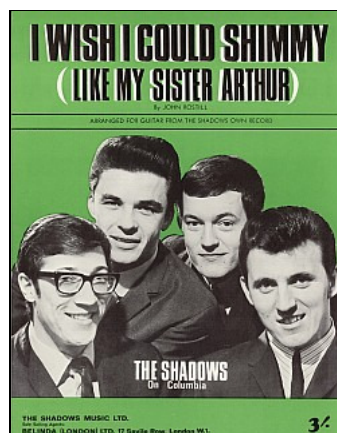


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On the B-side was a novelty number, a splendid arrangement of the classic song written by American toy inventor Henry Clay Work in 1876 (the term ‘grandfather clock’, owes its origin to the song’s title; it is said that the American clock in question is now to be found at the George Hotel, Piercebridge, in County Durham, England!). Electric and acoustic guitars are employed to good effect, with some winningly spirited and robust playing all round. The tick-tock ‘clock’ introduction is brilliantly constructed using a combination of (i) John’s bass (to quote Mo Foster, “Rostill made pioneering use of harmonics on bass guitar”, a sentiment exactly echoed by bass guitar expert Laurence Canty, adding “pre-dating Jaco Pastorius by at least a decade”); and (ii) Brian on sticks/rim, with the required sonority provided by Hank’s 12-string guitar. The Shadows could never be accused of not ringing the changes!

Trainspotter’s Note Although of an earlier age the tune was successfully revived and made popular by the renowned Vaudeville singer of comic novelties Frank Crumit and he recorded it. Youngsters of a certain age (including The Shadows!) would probably have known this song by the Radio Revellers — it was a favourite on *Children’s Choice* on Saturday mornings.

November 1965 Single, Columbia DB 7769 Mono
[135] THE WAR LORD
 (Jerome Moross; rec. 9/10/65)
[136] I WISH I COULD SHIMMY LIKE MY SISTER ARTHUR
 (John Rostill; rec. 9/10/65)



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Despite the success of the previous vocal release and this statement from the group: “Maybe we should do more and more vocal numbers — it’s easier to get a vocal away as opposed to an instrumental”, THE WAR LORD was indeed an instrumental! It was actually a very fine recording featuring Hank on dual-tracked ‘fuzz’ lead with the group providing a forceful backing. The overdubbed percussion serves to heighten the dramatic effect. The original was composed by Jerome Moross as the main theme of the 1965 film of the same name, starring Charlton Heston and Richard Boone. This rather gentle orchestral theme is conducted in a more dignified fashion than The Shadows’ idiosyncratic interpretation. Moross’s music deliberately follows the ‘love story’ line from the original book to the screen — his music score mostly avoids the medieval warfare connection and concentrates on the affairs of the heart. To reinforce this sentiment Hank (who had seen the film) is quoted in *Melody Maker* as saying “I liked the theme a lot..... on reflection, I wish we’d put strings on it and a bit more production; but we tried to keep it a very ‘group’ sound”. Many Shadows fans no doubt will be glad that it was not diluted, for as it stands it must rank as one of their punchiest performances.



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Moross was thoroughly familiar to film-score/ instrumental buffs of the 60s, already famous for the score of 'The Big Country' (which Hank Marvin would record for his dazzling 1969 Album) and of course the TV themes 'Gunsmoke' and 'Wagon Train'. This, their last Top 20 hit of the 60s, was to be the group's highest chart placing for almost ten years.

John Rostill alone was responsible for the breezy, up-tempo flipside; the wacky title (devised by Hank Marvin) recasts that of the 1923 jazz opus by Armand Piron and Peter Bocage, 'I Wish I Could Shimmy Like My Sister Kate' (possibly in Hank's record collection, though it was not an unfamiliar number on the beat circuit: it was on the 1962 set-list of The Beatles as a club band in Hamburg, an example of which was released in 1977). As discovered years later, the working title was, appropriately, **[501] JOHN'S ROCKER** (see under 1997).

Italy
1965 LP
Columbia (33) QPX 8078 Mono
Hallo Shadows

[137] GENIE WITH THE LIGHT BROWN LAMP, AV

See on entry [111] above.