

1966

The group appeared with Cliff for a six-week spell at London's 'Talk Of The Town', and, later in the year, in cabaret without Cliff at Bournemouth and South Shields. But they were with him for three further major projects, the films 'Finders Keepers' and (as puppets) 'Thunderbirds Are Go'; and also (in the flesh) the pantomime 'Cinderella' which opened at the London Palladium on 10 December 1966. For all three, the first two especially, they penned a number of finely crafted vocal and instrumental pieces, which resulted in eponymous releases, an LP (which made No.6), an EP (No.6 again), and another LP put out in January 1967 (a mere No.30 for *Cinderella*, a very uneven set, the first Cliff Album not to make the Top 20).

The high points for Cliff and The Shadows in the Singles department were the outstanding 'Time Drags By' (No.10) and 'In The Country' (yet another No.6), both group compositions. The Shadows fared less well with their own Singles, the first and third of which were vocals: [138] I MET A GIRL (No.22), [154] A PLACE IN THE SUN (No.24), [156] THE DREAMS I DREAM (No.42). [138] I MET A GIRL was eminently hummable, if not in the league of "a *Rubber Soul* outtake", to which one reviewer likened it; nobody appears to have stopped to reflect that the elegant [154] A PLACE IN THE SUN, released in July, might have been wholly out of line with current market trends, as a glance at the Top 20 for the beginning of August, say, will reveal; as it happened though, Hank Marvin's [156] THE DREAMS I DREAM, the most commercial-sounding by far and a composition that compares favourably with his later favourite [203] THE DAY I MET MARIE, was the one that gave them their lowest chart placing to date; it would be recorded by Cliff Richard without The Shadows on the 1968 Album *Established 1958*. More in tune with the times in fact was a rousing vocal to which the public at large were never exposed, the flipside of the above instrumental, [155] WILL YOU BE THERE.

On the Album front, there was a near re-run of last year's attainments. *Shadow Music* was their best-charting record of the year, offering some very fine tracks (many group-penned, as was a significant proportion of this year's output), not to mention one of the most dramatic and stylish front covers of the decade (a shot by the brilliant David Steen of the group onstage at London's Talk Of The Town nightclub): this one climbed to No.5 in a chart where the two top positions were occupied by chalk and cheese in the form of *The Sound Of Music* and The Rolling Stones' *Aftermath*. There was also a No.6 (compilation) EP in the form of *Those Talented Shadows*.

March 1966 Single, Columbia DB 7853 Mono

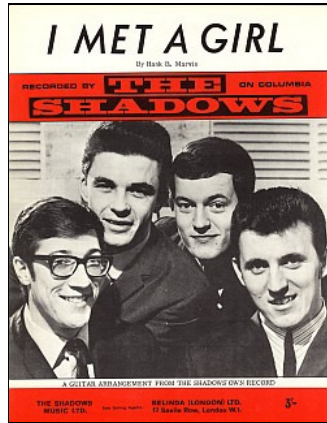
[138] I MET A GIRL

(Hank Marvin; rec. 30/12/65)

[139] LATE NIGHT SET

(John Rostill/ Bruce Welch/ Brian Bennett; rec. 15/1/66)

This period in the group's history was distinguished by alternating vocal and instrumental releases, with an equal balance – three of each – overall. Hank wrote this sad tale of double-timing and unrequited love; a very interesting performance in a country rock style with Hank and Bruce's double-tracked lead lines and harmonies predominating. Although the subject matter was essentially sad, the music was very catchy with a good hook line on the chorus.



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A stern warning note was struck by a correspondent, who may be referred to as ‘Disillusioned from Ipswich’, in *Beat Instrumental* 36 (April 1966) p.37: “It’s a dreadful fact, and I’m sorry to have to say it, but The Shadows have obviously gone on a Beatles kick. I think their new one is a mixture of ‘I’ve Just Seen A Face’ and ‘Act Naturally’, and they have even acquired Beatle accents and harmonies.” Worse still: “For further proof have a look at their hair. It’s a crying shame. The Shadows have always had my respect for being so far away ahead of the others. Now they’ve spoilt the whole effect”. A host of readers reportedly jumped to our heroes’ defence, among them Berkhamsted’s resident wag: “... their hair might be longish, so what, they probably can’t afford a haircut at the moment — like me!” (id. 37 [May 1966] p.37).



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In general, Shadows’ B-sides exude class. This one, an instrumental, is no exception, surely more than adequate compensation for the many fans who were not exactly over the moon about their guitar heroes exercising their vocal chords on Singles. LATE NIGHT SET is a marvellous slab of flowing mood music, cruising along with great aplomb and certainly not designed to induce slumber!

May 1966 LP
Columbia SX 6041 Mono/ SCX 6041 Stereo
Shadow Music

Although sales of *Shadow Music* were pretty creditable given the emergence of a pop culture in which instrumental music was not nearly as influential as it once was, it is hard to find anything in Shadows literature that has much positive to say about it, or indeed anything much to say about it at all, and it has been barely used on either vinyl or CD compilations, of which the world has seen a staggering number.



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The most notable way in which it diverges from its predecessors, and in particular from *Dance With ...* and *The Sound Of ...*, is in the almost total exclusion of reworked/rocked-up pre-pop-era standards. The exception here, [148] FLY ME TO THE MOON, is not an exception altogether, because its choice was almost certainly inspired by a relatively recent version rather than the hoary original (see the entry below). The only guitar-led instrumental with real clout is the last, and that is hardly a head-banger. Two numbers in particular stand out as interesting experiments with musical form: [145] BENNO-SAN and [151] RAZZMATAZ. Still, a couple of energetic guitar-driven tunes might have occupied these particular grooves to greater effect, the more so as most of the remaining tracks on the Album are decidedly relaxed in feel. On top of that, arguably within the vibrant, quick moving pop market of 1966, the rear-cover would have shouted ‘twee’ at the uncommitted. Pantomime titles for summer! Indeed, *all* of the tracks had been recorded the previous year – none was less than five months old and four had celebrated their first birthday.

All this said, there is still much to admire: [152] A SIGH is magical, while [149] NOW THAT YOU’RE GONE and [144] MAID MARION’S THEME are excellent examples of The Shadows in mellow mood. “*Shadow Music* I liked. I couldn’t tell you all the tracks that were on it, but I liked it” Bruce Welch in an 1997 interview.

A new [151, see the entry] RAZZMATAZ was recorded in 1965, and the remaining tracks sporadically between May and December of that year, during which time three A-Singles were also completed, [133] DON’T MAKE MY BABY BLUE (May, partly in Portugal), [135] THE WAR LORD (October), [138] I MET A GIRL (December).



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[140] I ONLY WANT TO BE WITH YOU

(Hank Marvin/ Bruce Welch/ John Rostill/ Brian Bennett; rec. 17/11/65)

For the first time ever, a Shadows' Album commenced with a vocal (with Hank to the fore), and an attention-grabbing one at that, with plenty of clout and jangly guitar work. With "What's the use pretending ..." the lead singer is joined by Bruce and John, and we are very firmly in Beatles' territory, with Hank in the guise of John Lennon only without his abrasiveness. There is a funky guitar solo too.

This is the first of three numbers (the others are [142] THE MAGIC DOLL and [144] MAID MARION'S THEME) associated with the London Palladium pantomime 'Babes In The Wood' (running from 21 December 1965), starring Frank Ifield, with score by The Shadows. It was the only one of the three 'Babes' tunes to appear on Ifield's 1966 soundtrack LP, though that Album contained other 'score' songs. — According to Mike Tait in *Shadsfax* 14 (1997) p.14, the three tracks were originally going to be issued on a Shadows 'Babes' EP in 1966.

[141] FOURTH STREET

(Brian Bennett; rec. 11/5/65)

A further surprise: next it is Brian Bennett's turn to take centre stage, only not in his usual capacity. He weaves his way appealingly through a swinging little self-composed number on piano, solidly supported by some effective metallic-sounding guitar; plainly, the piano (together with tambourine) is overdubbed to the right hand channel since Brian plays drums on the 'backing' track.

BB remarks (communication to RB, August 2006): "As I was playing it, I realised that there was a recurring theme of intervals in fourths. A lot of fourths, so it was like – 'Fourths Street'! 'Fourth Street' sounded slightly better to me and so that became the title. He was prompted to reflect further on the naming of instrumentals generally: "As we wrote an awful lot of instrumentals we were always in need of titles for them. Inspiration could come from anywhere, any source at any time. To give you a few examples: news headlines, TV shows/programmes, films, novels and books that we read, travelling, paperbacks idly picked up and flicked through in airport lounges, chance remarks during conversations, etc., etc. Anyway, I actually kept a little notebook specifically to jot down ideas for titles – otherwise you might forget them.

In fact, I still use one! Any time an idea cropped up I'd scribble it down in this little notebook as quickly as possible. To give you a specific example. I was once on a train journey departing from St Pancras station. I don't know why but the tune 'You've Come A Long Way From St Louis' was suddenly going through my mind. I just thought that changing 'St Louis' to 'St Pancras' would be a suitably silly title for an instrumental – 'You've Come A Long Way From St.Pancras'!! In fact, that was originally going to be the title of something that we released...now, what was it? I'll have to ask Warren because he's currently researching my archives for me. Anyway, I wrote that down in my little notebook pretty quickly at the time." Warren later confirmed that the original title for 'Fourth Street' was "You've Come A Long Way From St Pancras"!

[142] THE MAGIC DOLL

(Hank Marvin/ Bruce Welch/ John Rostill/ Brian Bennett; rec. 9/10/65)

Come track three, Hank Marvin takes his normal place in the thick of it with a buoyant, chiming ("almost Anton Karas zither style" remarked Davy Peckett) guitar instrumental from the pantomime; some nifty double tracking is the order of the day here. No doubt highly effective in the context of the show for which it was composed.

[143] STAY AROUND

(Chris Arnold / David Martin / Geoff Morrow; rec. 30/12/65)

An up-tempo number with some growling vocals from Hank, Bruce and (singing lead) John set off by the sort of punchy, rock solid backing regularly bestowed by the group on Cliff (a piano adds a nice touch in the intro). The shared vocals of this trio deserve more attention — and recognition — than they have received in studies of The Shadows' multi-faceted output. With the trio of noted composers (who were responsible also for [150] ONE WAY TO LOVE), The Shadows would form a company "SHADAMM MUSIC", a blend of truncated group-name + acronym (Arnold Martin & Morrow).

[144] MAID MARION'S THEME

(Hank Marvin/ Bruce Welch/ John Rostill/ Brian Bennett; rec. 23/9/65)

The third and last item drawn from the Babes panto is a gentle, dreamy piece highlighting Hank's mastery of ballad technique, set off with some subdued but effective arpeggio runs from Bruce. A gem, very stylish in the best Shadows' tradition.

[145] BENNO-SAN

(Brian Bennett; rec. 30/12/65)

Startlingly different from the preceding track. An exaggeratedly hard, aggressive lead guitar sound, pounding piano and thudding bass are prominent features of this interesting piece; another is the variety of rasping or rattling sounds generated by Brian Bennett on cabaças, tambourine, guiro, maracas etc. The title welds together an element of the composer's name with the Japanese suffix -san, roughly our 'Mister' in certain contexts. BB to RB, August 2006: "I'm a great James Bond fan. I always

preferred the books to the films. Plus, I really love Japan. The title for this was inspired by Ian Fleming's book 'You Only Live Twice' – 'Welcome to Tokyo, Mr Bond' and all that! Anyway, there's a character called Tiger Tanaka who refers to James Bond as Bondo-San – i.e. Mr Bond. So, I thought of Bennett or my nickname Benbo and came up with Benno-San – i.e. Mr Bennett."

Trainspotter's Note On some mono recordings of this track the 12-bar drum passage varies in both its rhythm and its sounds (it proved to be a very rare track as stock containing this version was reportedly recalled within weeks of the error being noticed): see *CD Guide* 2005, pp.260–61.

[146] DON'T STOP NOW

(Brian Bennett; rec. 5/10/65)

A bouncy piece with an engaging melody which is traced out in both stereo channels by means of a second guitar overdub, a technique deployed to good effect when Hank breaks loose at 1:18 (here it is difficult to hear the overdub on the mono version), in a sequence stylistically reminiscent of some passages on the Album *Jigsaw* of 1967.

[147] IN THE PAST

(Maurice Cahill; rec. 11/5/65)

This well turned-out song, the middle eight of which provides yet another example of The Beatles' (in this particular case Paul's) pervasive influence on the songwriting fraternity, would resurface on a Cliff Richard Album in 1969, providing a fine opener for *Sincerely* ... The effect is spoiled somewhat here by the stereo placement (by no means unusual at this period with The Shadows and others, many Beatles' songs providing particularly startling examples, often referred to as 'George Martin stereo'): vocalists and percussion way over on the right, guitar accompaniment largely way over on the left, with not a lot going on in the centre. For such implementations some prefer to think in terms of 'twin-track mono'. As it happens, this is one track that reproduces quite powerfully in pure mono, which keen collectors will have readily to hand on the Digipak CD issue.

[148] FLY ME TO THE MOON

(Bart Howard; rec. 11/5/65)

Originally recorded in 1954 by Kay Ballard under the title 'In Other Words', this popular song was visited by, among others, Johnny Mathis, Nat 'King' Cole, Peggy Lee and (most famously) Frank Sinatra (in 1964). More pertinently here (this track was recorded the same day as [491] (THE) GIRL FROM IPANEMA, cf. under July 1965, entry [123] BOSSA ROO), it had lately been revived and given a strong bossa nova slant by conductor Joe Harnell (USA No.14 in 1963). Only rarely did The Shadows fail to do justice to the many good pre-pop tunes to which they turned their hand. This one is no exception, with Hank's switch from the rounded tone of the Burns to acoustic mode for the break at 0:49 giving the rendition a real lift. The sound seems a trifle congested in places for some reason, but not ruinously so. — Cliff Richard would presently release a version, made without The Shadows, in October 1965.

[149] NOW THAT YOU'RE GONE
(Kit Hill/ Roy Whitworth/ Tony Meehan; rec. 1/7/65)

Surely one of the most underrated instrumentals in the Shadows' extensive catalogue, worthy of a place beside [166] AUTUMN, [112] LITTLE PRINCESS and similar gems either side of the mid-60s: this is an exquisitely crafted piece (if hardly Single material, as one noted Shadows critic averred), with Hank's singing lead beautifully complemented by Bruce's masterly rhythm accompaniment and a steady, insistent bassline.

BMI assigns one of the composer credits not to Kit Hill, but to Guy Fletcher. We are grateful to Guy for throwing light on this attribution: "NOW THAT YOU'RE GONE was written by me and Roy Whitworth (Kit Hill is one of two pseudonyms that I have used in the past). It was our very first cover by a major name. Tony Meehan was the publisher (Kieron Music Ltd) and it began my long association with Cliff and The Shadows. ... Bruce and Brian remain two of my closest friends to this day."

[150] ONE WAY TO LOVE
(Chris Arnold/ David Martin/ Geoff Morrow; rec. 9/10/65)

On the songwriting trio see above. In the editor's estimation at least, the two and a quarter minutes of this excruciatingly laboured piece are two and a quarter minutes too many; jangly in a self-conscious, showy kind of way, and desperately short on melody, it apes the style of the excellent Searchers — on one of their (occasional) bad days.

[151] RAZZMATAZ
(John Rostill/ Hank Marvin/ Brian Bennett; rec. 1965)

A jazz spoof, a point spelled out comically at the close, extremely laid-back and almost couldn't-care-less, with Brian Bennett clattering along in the background in a very deliberate way. John Rostill's contribution is robust, but the opportunity is not taken to fit in an extended bass outing, for which the number seems ideally suited.

Trainspotter's Note An earlier, quite different version of this number [496] was exhumed for release on the 1997 CD *The Shadows At Abbey Road*. Recorded on 27 November 1963, it featured absolute newcomer John Rostill on bass; Bruce Welch was not present. The track was re-recorded with Bruce for the *Shadow Music* Album, the previous attempt being either forgotten or more likely bypassed, given that the percussion, bathed as it is in reverb and swamped in echo, seems distinctly OTT to put it mildly, even for a novelty number. Generally tracks stored away by EMI were not released at the time for a very good reason or reasons, and here is a case in point.

[152] A SIGH (UN SOSPIRO)
(Franz von Liszt, arr. Norrie Paramor; rec. 12/5/65)

'Un sospiro' (not 'sospiero' as it is commonly spelled) comes from Liszt's 1848 *Concert Studies*. Norrie Paramor (see under January 1960, [11] BONGO BLUES) plays piano and executes the orchestral accompaniment, while an ethereal chorus embellishes a melody to die for. All the time, the group contribution, from the gorgeous opening flourish onwards, is perfectly accommodated in the mix. Very often

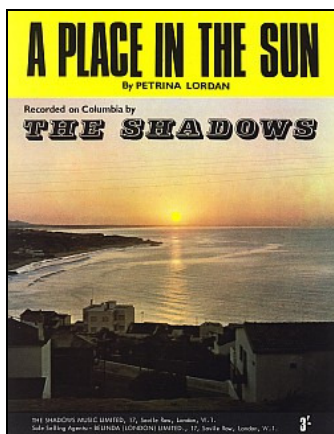
in the 1960s guitar groups inflicted unspeakable horrors on a wide range of classical music. Here in contrast the results are most satisfying, in the very best of taste: what a pity that this modernising interpretation of musical genius was not a more common feature of The Shadows' recorded work.

[153] MARCH TO DRINA
(Stanislav Binicki/ Lisbeth Stahl; rec. 1/7/65)

"Featuring Hank on three-tracked guitar", LP back cover. An exhilarating closing number delivered with great poise, this is an evocative picture in sound of troops determinedly on the march, followed up with one of rapid, triumphant movement, of charge or pursuit of the routed enemy perhaps. It is a traditional Serbian piece, which was featured in the 1964 Yugoslav First World War movie 'Mars Na Drinu', an account of how the heroic Serbs swept the invading Austrians away from the River Drina. In the film itself the (brass) military theme is mostly played over the title and end credits — it was Yugoslavia's greatest movie although the graphic 'warfare' is really quite sanitised and pretty ham in its acting.

Guitar-led instrumental versions (bearing the title 'Drina') had appeared in 1963 from Belgian group The Jokers (clearly envisaging that a jolly time was had by all), from The Spotnicks (a characteristically sputtering marching rhythm breaking into a hell-for-leather dash), and from Jørgen Ingmann ('Drina-March': nice singing lead, stolid backing), while for over forty years the tune has been a staple of Brass Band repertoire under the title 'Drinu Mars' ('Drina March').

July 1966 Single, Columbia DB 7952 Mono
[154] A PLACE IN THE SUN
(Petrina Lordan; 27/5/66
superimposition/remixing of earlier basic recording)
[155] WILL YOU BE THERE
(Hank Marvin/ Bruce Welch; rec. 30/12/65)



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The composer of the A-side (original title: 'Lavish'), Petrina Lordan, was Jerry's wife. Again this was an adventurous recording featuring lots of double tracking and overdubs from Hank. Shadows fanzines of the day reported that he was using a 'tone-

bender'. In actual fact this was an effects pedal, which he was using (judiciously) with increasing frequency from 1965 onwards (see under LP *The Sound Of The Shadows*: [120] *THE LOST CITY*). Brian Bennett waded in with a bewildering array of overdubs featuring some unusual percussion instruments/ 'instruments', one such being a popular roll-along baby toy!!



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The record's relatively low chart placing was the source of some consternation: "We thought our *A PLACE IN THE SUN* would have got higher than No.24; in our opinion it was one of the best Singles we've ever made". But this was 1966: see Introduction above. In fact, there can be little doubt that a lead-Single *WILL YOU BE THERE*, with decent publicity to back it up, would have climbed well into the Top 20: it is a seriously good beat vocal, a rousing piece with a catchy tune and pretty capable harmonies driven along by killer guitar work from Hank (mean and gritty in the style of the later [161] *MY WAY*). It sounds quite punchy enough in its original mono format.

October 1966 Single, Columbia DB 8034 Mono

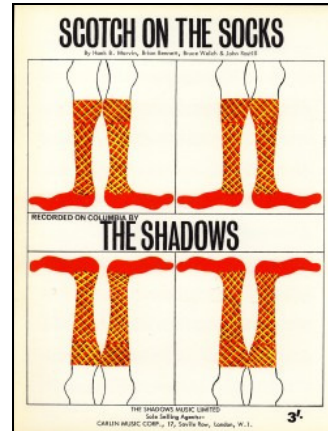
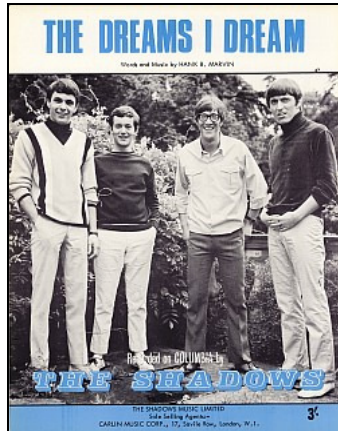
[156] THE DREAMS I DREAM

(Hank Marvin; rec. 23/9/66)

[157] SCOTCH ON THE SOCKS

(Hank Marvin/ Bruce Welch/ Brian Bennett/ John Rostill; rec. 25/9/66)

Another sad tale of unrequited love, albeit couched amid strong harmonies and a beautiful, haunting melody. It is a tribute to the group's talent and versatility that they could handle such bitter-sweet songs without becoming sentimental or mawkish. The group's contribution is so far down in the mix for the greater part of the record that it almost sounds like an *a cappella* performance. Hank's vocal is double-tracked in unison, whilst Bruce is featured in double-tracked harmony. Thanks to more overdubs, Bruce supplies two further harmony voices at different points. When The Shadows first started recording, double-tracking and overdubbing were uncommon. Bruce: "I couldn't understand and never had the bottle to ask, how people like Buddy Holly, The Everly Brothers and Neil Sedaka could sing with themselves. On 'Breaking Up Is Hard To Do', you could hear Sedaka's voice three times and we could never work out how he could do that with just one voice!"



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Hank reveals how the inspiration for **THE DREAMS I DREAM** came to him: “I was sitting at home watching a film when the melody came to me ... I immediately started working out ideas on the piano and eventually recorded it myself putting down bass, drums, guitar and piano on a tape recorder in my front room ... The other guys were knocked out with it so we recorded it ... The whole song took about half a day to write”. — Cliff Richard was plainly taken with this song and recorded it three times: once for *Established 1958*, once in German, and once as part of a ‘Hank’ medley for his *Live At The Talk Of The Town* LP.



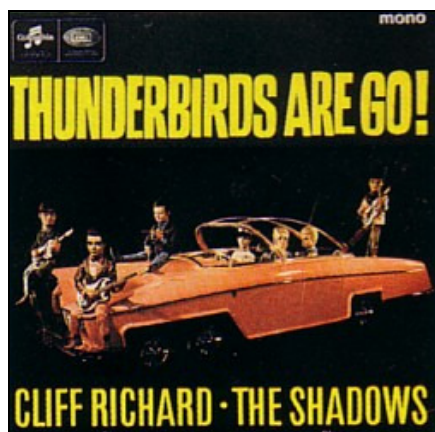
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SCOTCH ON THE SOCKS (quite often normalised to ‘Rocks’ by compilers, no surprise there) must rate as one of The Shadows’ finest B-sides, a great booming heavy sound, a sort of quasi-heavy swamp-rock opus driven along by John’s pulsating repetitive bass riffs and Bruce’s great ostinato rhythm patterns. Hank’s belligerent middle-eight and heavily echoed “Uhs” all add to the moody aura. Little wonder then that it has proved a firm favourite with UK clubbers!

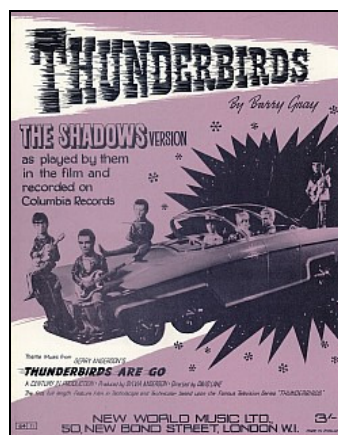
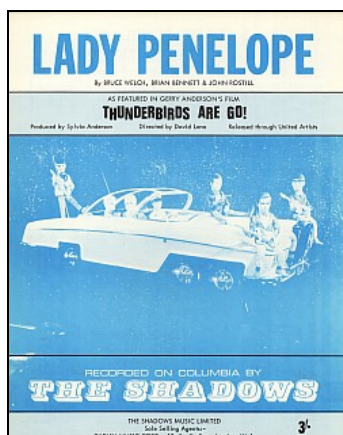
Trainspotter’s Note The B-side was originally mono. A stereo remix was prepared by Peter Vince for the 1997 CD *The Shadows At Abbey Road*. The guitar overdubs are naturally now more prominent, but what a pity that the various extraneous noises and group utterances, mainly inarticulate, have been brought absurdly far forward in the

mix, disrupting the music! The old mono cut of this superlative track, one of the most striking from the Rostill years, wins hands down. [Originally, another take had been prepared for the Abbey Road release (and quality masters exist) but that had (ironically) been deemed “too raucous” (!)]

November 1966 EP
Columbia SEG 8510 Mono
Thunderbirds Are Go!



183 184



185 186

The TV series ‘Thunderbirds’ was promoted to big-screen status in December 1966, and it included a sequence in The Swinging Star Nightclub featuring suitably attired and Burns equipped puppets playing as ‘Cliff Richard Jnr & The Sons Of The Shadows’ (Gerry Anderson himself lived two doors away from Cliff on the Algarve, and had broached the idea of the involvement of singer plus group over drinks.) The sequence, claimed the ever-so-considered sleeve-notes, “provided the romantic interlude necessary to give the film good balance”: in fact this ill-fitting ‘dream sequence’ was conjured up to accommodate our heroes.

The group wrote ‘Shooting Star’ (a modest vocal, for Cliff and themselves) and [158] LADY PENELOPE, both of which were featured, together with their versions

of two Barry Gray numbers, on this EP. Musical performance was top-notch; chart performance was not abysmal but it was not great (a peak of No.6, with seven weeks in the listings), and it has since become one of their most sought after (and expensive) EPs, by this time in fact a dying breed (as an expert on the format has remarked, “sales tailed off dramatically during the second half of 1966”).

[158] LADY PENELOPE

(Bruce Welch/ Brian Bennett/ John Rostill; rec. 4/5/66)

This was the sole instrumental piece written by the group for the Thunderbirds project, devoted to the elegant Lady Penelope Creighton-Ward of Foxleyheath (England). It is a gorgeous, lilting ballad beautifully executed (the rhythm guitar accompaniment is notably fine). A forceful middle eight reminds us that Lady P., whilst appearing to be sweet, innocent and gentle, was, in fact, a tough, shrewd cookie!! No stereo version of this track (which was not recorded at Abbey Road as were the others, but at Olympic Studios) has been made available. [Tony Hoffman reported to MC in July 2006 that a stereo remix would be forthcoming in the near future.]

Trainspotter's Note The film version of LADY PENELOPE is approximately 30 seconds shorter because the second verse has been removed.

[159] THUNDERBIRDS THEME

(Barry Gray; rec. 21 & 22/9/66)

A powerful, thrusting, indeed exhilarating piece from the pen of Barry Gray, The Shadows pound their way through the melody in fine, bold style, with Hank blasting out the lead line in aggressive fashion on a Fender VI bass. John Rostill's bass runs are of particular note, being reminiscent of the 'spitting' bass on The Chantays' 'Pipeline'. Peter Vince returned to the original four-track master and prepared the first ever stereo mix (also for [160] ZERO X below) for the 1997 *Abbey Road* CD, enabling the full depth of the recording to be fully appreciated, including the fact that Hank overdubbed two further guitars in octaves.

[160] ZERO X THEME

(Barry Gray; rec. 21/9/66)

“Zero X” is the name of the spacecraft, or rather of the two, ill-fated, spacecraft in the ‘Thunderbirds Are Go!’ movie, which receive unwelcome attention from sinister villain The Hood. The Shadows provide a faithful reading of Barry Gray's original score, cruising along in fine style and bringing the number, and the EP, to a forceful close. The stereo remix enables the instrumentation of maracas, piano and overdubbed guitar to be clearly discerned.

December 1966 LP
 Columbia SX 6079 Mono/ SCX 6079 Stereo
 Cliff Richard & The Shadows
Finders Keepers



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The group (credits go to Marvin/ Welch/ Bennett/ Rostill) composed the music for the film 'Finders Keepers', premièred in London on 8 December 1966, four days before 'Thunderbirds'. If the film itself, an amiable romp with a lightweight and implausible storyline, has not attracted widespread admiration, The Shadows' acquaintance with Spanish music both in their own recordings and in their work with Cliff Richard on the *When In Spain* Album (September 1963) stood them in good stead here.

Their own contributions were these (leaving aside three snatches of incidental [Spanish] guitar-led music, two of them instrumental versions of the Cliff vocal 'Washerwoman', possibly but not certainly by The Shadows):

(i) [161] **MY WAY** (backing track recorded 27 April 1966; vocals superimposed later), a moody, brooding vocal delivered with verve by Marvin Welch & Rostill and graced with a stunningly atmospheric accompaniment from Hank. If Marvin Welch & Farrar had styled themselves more along these lines (i.e. with less reliance on acoustic guitars and with a rather harder edge lyrically, with fewer 'Tiny Robin'-type offerings), your average Shadows fan of the 70s might have taken to them more readily; as it was, they did not take to them much at all at the time. — A version of this splendid song from Cliff Richard would appear on the August 1973 LP *Live In Japan* '72.

(ii) [162] **SPANISH MUSIC** (recorded 4 June 1966): as the title spells out, this serves as a potent and immensely catchy, if brief, flamenco-styled introduction to a genial Cliff vocal. Lastly, there is

(iii), a sparkling instrumental medley put together early June (with a breathtakingly hard-hitting lead guitar sound on the all-too-brief MY WAY) made up of [163] **FINDERS KEEPERS: MY WAY: PAELLA: FIESTA.**

Japan
1966 LP
Odeon OP8108
Thunderbirds Are Go!

[164] ALL DAY, AV

See on [70] above.

1967

Whereas 1968 would see little in the way of fresh recordings from The Shadows, 1967 brought a wealth of new material. There were two Albums, the first charting at No.8, the second dying a death. Similarly with the two Singles and the only (compilation) EP of the year, *On Stage And Screen*. The earlier Single made No.24: it was a superbly crafted pairing, the A-side rendered even more thrusting and dynamic by the beautifully judged orchestration, the flipside by John Rostill's potent bass riffs. The later release, endowed with a sophistication and intricacy unlikely to win over a mass audience, failed to register at all — the first Single to do so since [9] SATURDAY DANCE in 1959. Though many 1967 tracks are firm favourites with Shadows' fans, only one could be said to have stayed the course with the group, Hank Marvin's exceptionally fine vocal [203] THE DAY I MET MARIE (see entry below under December).

There were only nine individual compositions from group members, but they were responsible collectively for the entire score of 'Cinderella'. Outside this pantomime, involvement with Cliff (whose interests and commitments now extended way beyond the world of music-making) was minimal and unremarkable. The Shadows were now breaking away in other respects too. There was an eight-week world tour taking in Japan, which would have a direct bearing on much of the material they released this year, not all of it in the UK; and they participated in the Split Song Festival (see under [205] RUNNING OUT OF WORLD, January 1968). More significantly, Brian Bennett was branching out into solo ventures, and Hank Marvin would presently follow suit.

January 1967 LP
Columbia SX 6103 Mono/ SCX 6103 Stereo
Cliff Richard & The Shadows
Cinderella



188

The first full-blown Cliff & The Shadows LP not to make the Top 20 (*When In Rome* from August 1965 had not charted either, that having had only two tracks with group involvement). In fact, the quality of the score was rather uneven. But the finest among

the Cliff vocals, 'In The Country', did well as a Single (hitting No.6), while the two Shadows' numbers considered next have stood the test of time well.

[165] THE FLYDER AND THE SPY

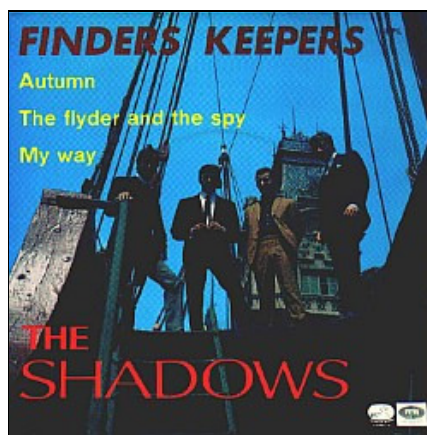
(Hank Marvin/ Bruce Welch/ Brian Bennett/ John Rostill; rec. 17/10/66)

Perhaps a title-manipulation worthy of the Rev. W A Spooner himself of the high-flying Rolling Stones' 1965 'The Spider And The Fly'; but more likely it is the famous nineteenth century Mary Howitt children's poem of that name that inspired the word-play. It is one of those breezy, maddeningly infectious numbers that soon sets your feet tapping, with superbly exuberant bass playing from John Rostill. It was one of the few specially chosen supplementary tracks incorporated by John Friesen on his fine 1990 compilation 2CD *The Original Chart Hits 1960–1980*.

[166] AUTUMN

(Hank Marvin/ Bruce Welch/ Brian Bennett/ John Rostill; rec. 17/10/66)

A delightful piece of mood music in the [112] LITTLE PRINCESS/ [144] MAID MARION idiom. Both Hank and Bruce play acoustic guitars, with Hank's warm cadences couched against Bruce's splendid arpeggio chords. Augmented chords, and Norrie's gently swirling strings, sparingly deployed to great effect, all make for an evocative performance.



189 190

April 1967 Single, Columbia DB 8170 Mono

[167] MAROC 7 ~

[168] MAROC 7 Promo Single

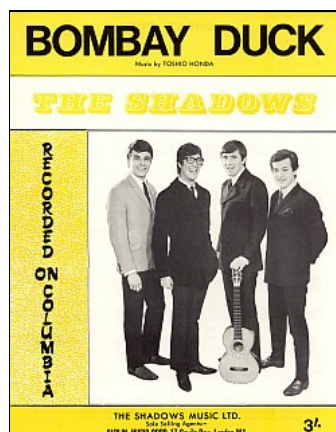
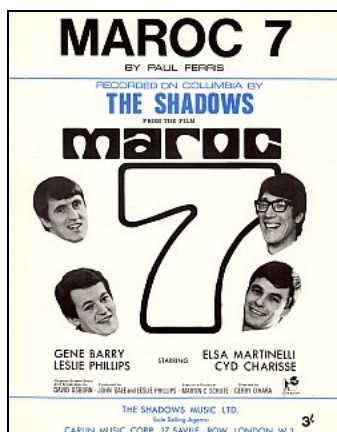
(Paul Ferris; rec. 12/2/67)

[169] BOMBAY DUCK

(Toshio Honda; rec. 26/2/67)

This was The Shadows' twenty-fifth successive chart entry, but it was to be their last for almost eight years. Once again it halted just outside the Top 20 but it was one of their finest double-sided releases. MAROC 7, screened in 1967, was a spoof spy/jewel thieves heist-thriller set in Morocco, starring Gene Barry, Leslie Phillips and

Cyd Charisse. The Shadows had been approached with a view to writing the score but they simply hadn't the time. Instead they commissioned their composer friend Paul Ferris (who had written Cliff's beautiful 1966 Top 10 ballad 'Visions') to do the job; the group's own version did not appear in the film.



191 192

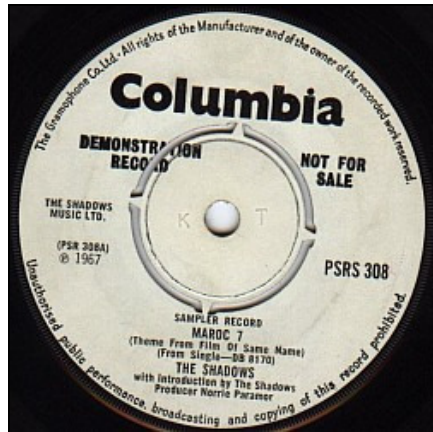
With Hank on occasional twin-tracked lead, the record features a dense wall of sound. In particular it's a tour de force by Brian Bennett who sounds like a veritable percussion orchestra, particularly in the middle-eight where he supplies up to half a dozen overdubs! Hank's effects pedal with the addition of a mandolin (possibly played by Hank) and a full orchestra all adds up to an aural barrage. The eerie music was highlighted when the group appeared on 'Top Of The Pops'. Intermittently the cameras would cut from The Shadows to a giant screen showing some weird film clips.



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Trainspotter's Note A variation on the standard release is the item quaintly referred to as [168] 'The Talking Maroc 7'. An echo-laden 26-second advert for the film, prefaced with the declaration "Hello, this is an important announcement — I imagine!" from Hank, introduced the number. It was issued on one-sided mono promo Singles circulated to cinemas in 1967, and then turned up out of the blue (illustrating

the dark and wayward habits of record-company master tape distribution to outside markets) on the 1969 Dutch LP *The Best Of The Shadows*.



194 195

BOMBAY DUCK was an equally thrilling track. The title is certainly imaginative: Bombay Duck is dried fish (the Bummalo) and normally it is eaten with The Shadows' favourite meal — curry (it is also made into a relish). No doubt, the group would have savoured the exotic flavour of this dish for themselves. Bombay was the main export-centre for the product hence its name.

This fine piece by Japanese jazz bassist and music critic Toshio Honda was written for a radio programme of the time hosted by him. Hiroyuki Takashima, Director of Toshiba Records (and future President of Pony Canyon Records), was attracted by the tune and sent a demo tape to The Shadows through EMI Records. The Single was released prior to the group's tour of Japan in June 1967, and was to prove a great favourite in that country. One of its notable features was a virtuoso performance by John Rostill. His throbbing, relentless fuzz-bass riffs set the tone from the opening bars. (Bruce Welch has recalled animatedly that it was John's suggestion to really 'fuzz' the number up, which he did by literally jumping up and down on the fuzz pedal!) Bruce's crisp, stark rhythm work provides the perfect foil for Hank's vespine lead runs. The Ventures recorded a similarly arranged version of this tune for their second, studio recorded (for Japan only) 1968 LP *Pops In Japan No.2*, but the styling is very different: frothy and jaunty rather than intense and pulsating.

Trainspotter's Note The stereo version was released three years later in Australia on their *Greatest Hits (Vol.3)* Album. The mix included an astonishing (and seemingly unrelated) cacophony of sound during the fade-out. The original mono recording has none of this.

July 1967 LP
Columbia SX 6148 Mono/ SCX 6148 Stereo
Jigsaw



196

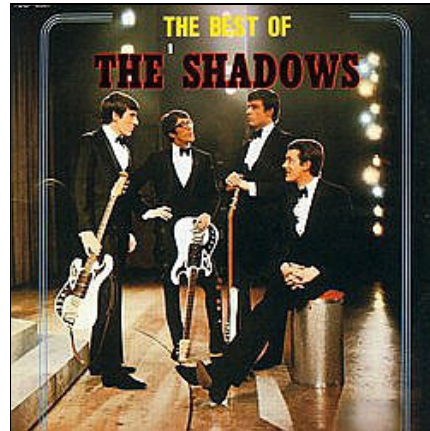
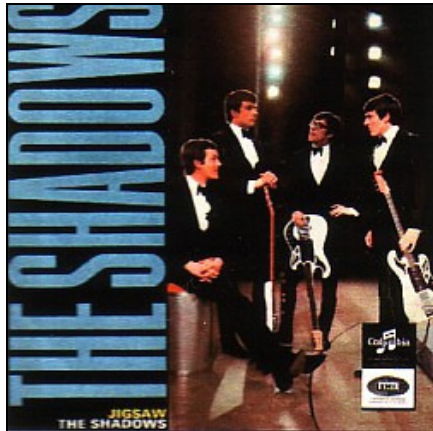
This was the first Shadows' all-instrumental Album (no piano/ drum solo either), and the first Album to include a number of relatively recent high performers in the UK and/or USA charts, this latter aspect being reflected in the follow-up *From Hank, Bruce, Brian And John* later this same year. Whether or not The Shadows were heading in the same direction as they were to take in the Polydor years there is no way of telling, as the group disbanded at the end of 1968. It is worth noting though that the reconstituted Shadows of 1970 incorporated chart covers in *Shades Of Rock*. In the longer run, though, John Farrar's involvement with the group brought fresh compositions and fresh ideas, so the next Album, in 1973, had a different emphasis.

Recording techniques were changing apace towards and beyond the mid-sixties, with The Beatles at Abbey Road in particular engaging in bold experiments with current technology. Taken as a whole, *Jigsaw* is very different from its predecessor, *Shadow Music*. The overall sound is denser in texture, and double- and multi-tracking/ varispeed are made use of to a significantly greater degree. Bruce Welch: "We overdubbed like mad ... Hank would record two solos and we'd put them both on, because it sounded great ..."

In addition, in keeping with the spirit of the age, there are elements of gay abandon (the Cliff tune, [182]), drollery ([178] WINCHESTER CATHEDRAL) and even buffoonery (Peter Vince's number, [180]).

Here is *Beat Instrumental*'s take on the set (No.52 August 1967): "This album really is a jigsaw, with some of the pieces in the wrong place. If the tracks had been swapped around a bit, then this would have been a fine album, but as it is, all the best tracks are on one side... buy it, play it – side two first."

All but one of the fourteen tracks (see on [172] PRELUDE ... below) were finalised on six separate days in January, February and March, a period that also saw the completion of the Single [167] MAROC 7 and its flipside.



197 198

[170] JIGSAW

(Bruce Welch/ Hank Marvin/ John Rostill/ Brian Bennett; rec. 22/4/67)

This self-penned opener is a thrusting, sparkling mid-tempo number with very sharply defined jangly rhythm guitar and funky bass; Hank plays an unusual (for then) parallel lead guitar utilising the four-track recording equipment recently made available. The sound was not split left and right as it was in [173] CATHY'S CLOWN; they left it like that "because it sounded good" explained Bruce. The stereo version offers a notable example of the 'hole in the middle' effect, broken only by the odd burst of harmonica.

[171] TENNESSEE WALTZ

(Redd Stewart/ Pee Wee King; rec. 29/1/67)

This had been a hit in the fairly recent past for Sam Cooke on the reverse side of 'Good Times', which climbed to US No.35 in 1964; it was originally a country song from 1948 (based on Bill Monroe's signature tune, 'No Name Waltz') which had been picked up by the prolific Patti Page, who topped the American charts with it in 1960 (for nine weeks; 25 weeks in the best-sellers charts). A multi-million seller for the composers (in excess of six million having fallen to Ms Page by the year that *Jigsaw* appeared), it became so popular that it was adopted as the state song for Tennessee in 1965.

The Shadows' rendition, thoroughly deserving, one would have thought, of Track 1 status, is an uninhibited rocker with a superlative driving fuzz-bass accompaniment from John Rostill; half-way through Hank deploys double-tracking to superb effect, and the number climaxes with a series of strident chords, heard to best advantage on the mono version, the stereo cut being curtailed by some seven seconds — a great pity! They did the same sort of thing to one of the best rockers ever written, Cliff and The Shadows' 'Gee Whiz It's You'!

[172] PRELUDE IN E MAJOR

(Hank Marvin/ John Rostill/ Brian Bennett; rec. 28/2/65 see below)

The above recording date is the only one on file at EMI, but the reference is to PRELUDE IN A MAJOR not E MAJOR. It is not known whether this was a mere error, or whether an alteration was made on that particular day by the group with no corresponding amendment being entered, but in any event an instruction sheet for “remixing from 4 track to stereo” dated 29 April 1965 specifies PRELUDE IN E MAJOR. The title, though not the substance, appears to owe something to Johann Sebastian Bach’s series of Preludes for keyboard, exercises in melodic invention which have sometimes been compared by virtue of their short scale to the modern pop song. This Prelude, tuneful in a modest kind of way, is guitar-led and bustles along (as does the Meister himself very often), with some notably robust percussion (which, driven as it is to the extreme right of the stereo soundstage, sounds a bit rattly) to help it on its way.

[173] CATHY’S CLOWN

(Don & Phil Everly; rec. 29/1/67)

The Everly Brothers’ first Single for the Warner Brothers label, recorded in the same Nashville studio as their Cadence hits, was a stunner, topping the USA/UK charts in 1960 and going on to sell over three million copies worldwide. The Shadows’ version is punchy, with the sustained double-tracking from Hank at times imparting a piercing, incisive edge to the sound, quite in keeping with the song’s import — the song was written about Don Everly’s High School sweetheart Catherine. By now already married and with a child he was very unhappy and considered this song to be his open letter to lost-love Catherine — he even called her about it in case she missed the point!

[174] STARDUST

(Hoagy Carmichael/ Mitchell Parish; rec. 26/2/67)



Easy listening in distinctive Shadows' style, with Hank's melodious lead lines set off tellingly by the shimmering dual rhythm accompaniment. Penned by Hoagy Carmichael, originally as a piano ragtime piece, it was recorded by him immediately with his own Hotsy Totsy Band in 1929; the big improvement came when it was slowed down to suit the superb lyrics by Mitchell Parish. A Stateside hit for Isham Jones & His Orchestra in 1931 and for Artie Shaw & His Orchestra ten years after that, this enduring song ("This melody was bigger than I" declares the HC autobiography) had been taken to USA No.32 quite recently, by Nino Tempo and April Stevens in 1964. Its proudest year chartwise though was 1957, with versions from Nat 'King' Cole (UK No.24) and Billy Ward & His Dominoes (USA No.6/ UK No.13).

[175] SEMI-DETACHED SUBURBAN MR JAMES
(John Carter/ Geoff Stephens; rec. 12/3/67)

A catchy number from Manfred Mann, a group specialising in catchy numbers, this one with lead vocalist Mike D'Abo: a UK No.2 in 1966. The Shadows approach it with tremendous gusto, the ringing middle eight coming across with particular force, and Brian Bennett makes his presence felt in the outro.

[176] TRAINS AND BOATS AND PLANES
(Burt Bacharach/ Hal David; rec. 29/1/67)

Bacharach & David's 'mouthpiece', Dionne Warwick, made USA No.2 with this in 1966, preceded by UK entries the year before: from Bacharach (with Orchestra & Chorus) himself, at No.4, and Billy J Kramer & The Dakotas, now on a downward slide, at No.12. Mellow and resounding by turns, Hank's sonorous rendition benefits from some winning mandolin embellishments and authoritative bass underpinning.

[177] FRIDAY ON MY MIND
(George Young/ Harry Vanda; rec. 12/3/67)



200

The original is a powerful UK-produced beat number from erstwhile Aussie residents The Easybeats, two of whom supplied tune and lyrics (UK No.6/ USA No.16 in

1967). The Shadows' version is bouncy enough (though the keyboard contribution from 2:11 is surely too busy and over-ornate), but the original Single is a hard act to follow, with those rasping, discordant lead guitar lines in the opening half minute, the rhythm guitar hammering away like there was no tomorrow, and the passionately delivered lyrics.

[178] WINCHESTER CATHEDRAL
(Geoff Stephens; rec. 19/2/67)



201

The brainchild of noted composer Stephens, the showy New Vaudeville Band took this Ivor Novello Award-winning novelty number to fourth place in the UK charts in 1966 (their first hit here) — and also to USA No.1 (their only hit there, though a huge one, selling over one and a half million copies in six weeks!). The spoken intro wears more than a bit thin after not many listenings, but the tune itself, though slight, is well handled with suitable jollity and enlivened to a degree by the studiously vulgar-sounding 'vaudeville' styled piano solo.

[179] WAITING FOR ROSIE
(John Rostill; rec. 19/3/67)

Hank on lead weaves his way smoothly in the company of his twin-tracked alter ego through this tuneful and engaging piece, a slinky jazz-tinged number, one of only four non-collaborative Rostill compositions for the band. Cf. for the title [258] ROSE, ROSE (under 1975), co-penned by him.

[180] CHELSEA BOOT
(Peter Vince; rec. 22/4/67)

Recording engineer Peter Vince contributed two compositions to The Shadows' corpus. The first was this throwaway tongue-in-cheek creation named after the high-ankled footwear that became highly fashionable in the Sixties when The Beatles and others were seen sporting it. The composer himself styled it "a tune much in the style of Whistling Jack Smith's 'I Was Kaiser Bill's Batman'". If Chipmunks-style

fripperies and antics at the close reminiscent of The Goons are your bag (though there is also some fine 12-string guitar work by Hank with shades of ‘Walk Right In’ in evidence), this is the track for you. Still, surely not one to leave on repeat! Was it a coincidence that Nancy Sinatra’s ‘These Boots Were Made For Walking’ had been a mega-hit not that long ago? — A Demo CHELSEA BOOT/ JIGSAW appeared in 1967.

The second Vince contribution was the bright and breezy [200] ALENTEJO (later in 1967); also, partnered with Hank Marvin and recorded by the latter, GO JIMMY (1982).

[181] MARIA ELENA
(Castro Lorenzo Barcelata; rec. 19/2/67)

Mexican Barcelata reportedly dedicated this lovely tune to the then President’s wife and it later became a big hit Stateside for Jimmy Dorsey & His Orchestra (with vocalist Bob Eberly). It was one of three million-selling numbers from them in 1941 (a US No.1 for two weeks, 17 weeks in the best-sellers); the others were ‘Green Eyes’ and ‘Amapola’, one of which is to be found on this Album. Moving on a couple of decades, two Brazilian brothers Los Indios Tabajaras claimed the chart honours with a highly distinctive USA No.6/ UK No.5 in 1963 (see Davy Peckett in *New Gandy Dancer* 40 [1994] p.8). Hank’s rendition of this captivating melody on acoustic guitar comes over superbly; it is set off nicely by the radiant rhythm accompaniment, stylistically reminiscent of that employed on [174] STARDUST earlier on.

[182] WITH A HMM-HMM ON MY KNEE
(Cliff Richard; rec. 19/3/67)

A rare example of a Shadows’ tune penned by their singer; the other one is [66/67] SOME ARE LONELY. The quality of both, and particularly of this later offering, makes one wish that he had done more. A banjo-totin’ Hank Marvin, whether unaided or with the benefit of double-tracking, leads his fellow cowpokes through one of their most spirited (but still ultra-refined, in the best Shadows’ tradition) workouts to date, with the rest of the band in absolutely top form.

[183] GREEN EYES
(Nilo Menendez; rec. 19/3/67)



Written in 1929 as a lovelorn reference to the composer's paramour, this number was featured in the 1947 biopic 'The Fabulous Dorseys', having being recorded by Jimmy Dorsey & His Orchestra, with vocalists Bob Eberly and Helen O' Connell (a million-selling US No.1 for four weeks in 1941); it was a staple orchestral piece (Xavier Cugat recorded it as a rumba in 1940 and incorporated a xylophone passage in the middle, see below). Initially it is the rich, full-bodied tone of the lead Burns that holds the attention; in due course the sound picture becomes less sparse, indeed bustling, with more forceful percussion, some fills on mandolin, and xylophone embellishment from Brian Bennett.

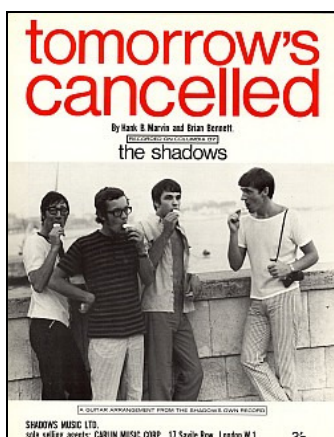
September 1967 Single, Columbia DB 8264 Mono

[184] TOMORROW'S CANCELLED

(Hank Marvin/ Brian Bennett; 31/8/67:
remix of earlier recording and final naming)

[185] SOMEWHERE

(Leonard Bernstein/ Stephen Sondheim;
rec. 17/10/66; overdubs much later: 28/7/67)



203

This release was a brave departure from the group's usual sound and totally different from their previous disc. Composed by Hank and Brian (according to George Geddes the former wrote the basic melody, the latter adding the middle section), the sound was more akin to some of the tracks on Brian Bennett's solo Album *Change Of Direction*; indeed, in broad stylistic terms, it could be said to be heading in the direction arrived at with the *Shades Of Rock* LP of 1970. As Maurice Woodcroft of Bungleflint has put it, "It was largely a jazz/pop piece, excellent in its own way, but probably uncommercial in the light of the Beatles' movement into psychedelic music and the prevailing 'peace and love' mood of the times. I guess they were trying to change their music to catch up with the rapidly changing music scene".

It's a gentle, dreamy sort of number, which jogs along at a steady relaxed pace. Hank's reflective guitar work gives way to vibraphone and ethereal wordless voices, which double up on the melody in some places. All in all a most unusual track. The title was inspired by a slogan on a T-shirt which Brian and Hank had seen in Los Angeles.



204 205



206

On the B-side was a beautiful rendition of Leonard Bernstein's *SOMEWHERE* (from 'West Side Story'). The simplicity of the arrangement saw The Shadows returning to an early 60s sound. A scintillating performance by Hank with the group providing a sensitive, unobtrusive accompaniment: Bruce favoured acoustic guitar for his gentle arpeggios. Another clever ploy was the quotation from 'Maria' at the finale. The recording of this tune was suggested to Norrie Paramor through a letter from fan Dave Gosling — he was astonished when it appeared as the B-side of their single; he assumed it would make a suitable Album track. Cf. *Shadsfax* 25 [1999] p.25.

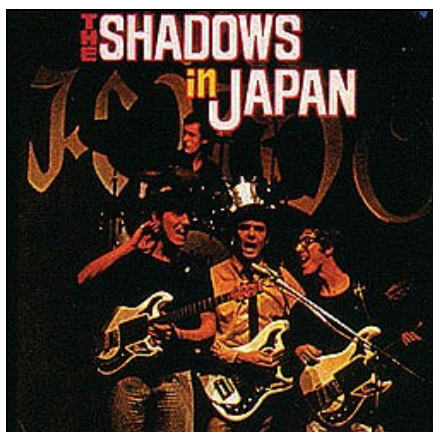
Yugoslavia
 September? /October? 1967 EP (Various Artists)
Melodije Jadrana [2] Split 1967
 Jugoton EPY 3963 Mono
[186] I CAN'T FORGET
 (Delcije Mizicke / Zdravko Morpar / Maja Perfiljeva/ Don Black;
 rec. 24/7/67; orchestral overdub 26/8/67)



207

This dramatic, impassioned song, which was subsequently overdubbed with a captivatingly lush orchestral accompaniment, compares very favourably with other Shadows' vocals of this period ([156] THE DREAMS I DREAM, [161] MY WAY). It was one of the numbers performed by them at the August 1967 Split Song Festival in Yugoslavia. See under [205] RUNNING OUT OF WORLD below for details. As photographer Dezo Hoffmann reported: "Norrie <Paramor> was by this time head of EMI International Pop Music Division, and he supervised a 40-piece Yugoslav orchestra to back The Shadows, which was quite a novelty for the group." It is one of those relatively rare tracks that had a very limited circulation for some while after initial release. It appeared that same year on the above mentioned Yugoslav EP, and in 1968 as the A-side of a German Split Festival pairing Single b/w [205] RUNNING OUT OF WORLD. It was not released in the UK until 1993, though it was widely available on a German 2LP import discussed under Pic 215.

Japan
November 1967 LP
Odeon OP 8259 Stereo
The Shadows In Japan



208 209

The Shadows were in Japan in June, fully aware of the immense popularity of western instrumental music in that country and of The Ventures' runaway success there (*Beat Instrumental* 47 [March 1967] p.18). They played nine theatre dates, four of them in Tokyo, and also performed live on TV. EMI/Columbia taped a live set, some of which is extant; it included a rendition, never recorded for official release, of the vocal 'Green Green Grass Of Home', cf. Appendix 1, and see *Shadsfax* 50 (2006) p.5. Upon their return it was decided to release an Album specially for the Japanese market, and the four numbers below (the three Japanese titles together with [195] THE WILD ROSES, considered in detail presently, being released on Single and/or EP before the Album appeared) were key elements in it, as were the Japanese-composed/-related [192] EVENING GLOW, [194] NAUGHTY NIPPON NIGHTS, [195] THE WILD ROSES and [198] THE TOKAIDO LINE; also included were [200] ALENTEJO, [193] A THING OF BEAUTY, [202] LET ME TAKE YOU THERE and [199] HOLY COW. (The April 1967 B-side [169] BOMBAY DUCK too had a Japanese composer, see the entry). These last eight numbers would appear on the UK Album which is the subject of the next entry, and will be considered in that context for the sake of clarity.

Group members reportedly have no recollection of these recordings. Bruce Welch: "Undoubtedly Norrie Paramor would have arranged the session. You know, something typically Japanese specifically for the Japanese market, with [189] LONDONDERRY AIR, which is a beautiful melody, being typically British." In fact, these pieces, not traditional tunes but the creations of composers playing in or closely linked to the guitar groups which were by then so integral a part of the Japanese musical scene, will not have come to EMI's offices or directly to their manager out of thin air, but as demos from Japan, very probably unbidden (cf. on [169] BOMBAY DUCK, entry April 1967); on the choice of LONDONDERRY AIR see below.

[187] OMOIDE NO NAGISA
(Shigeki Torizuka/ Kunihiro Kase; rec. 26/7/67)

'Beach Of Memories'. A vocal version of this number was released by Japanese group The Wild Ones in November 1966 (Capitol CR-1616); they were one of the support acts on The Shadows' Japan tour of 1967 and performed the number then. Yuzo Kayama and his band (see next entry) play concerts twice a month in Tokyo in an establishment owned by Kunihiro Kase. This one jogs along purposefully with the group providing a strong backing. The whole sound is reminiscent of that achieved on the *Jigsaw* Album. There's plenty of multi-tracking and overdubbing. Brian enjoys himself on vibraslap and wood-blocks, and is that an autoharp or a zither on those swept chords?

The Ventures produced two versions, both in Japan, the first on the 1975 LP *Fifteen Years Of Japanese Pop*, the second on the 1981 LP *Tokyo Callin'*. The latter rather meanders along on the back of a pronounced but relentless beat, steadfastly refusing to sparkle; the former in contrast is soulful, funky even, with an atmospheric intro, a much tighter bassline, and effective keyboard embellishments.

[188] KIMI TO ITSUMADEMO
(Kosaku Dan; rec. 26/7/67)

'Till Eternity With You'. Kosaku Dan is a pen name of musician and actor Yuzo Kayama, who did much to promote the cause of The Ventures in Japan in the 1960s

(his 'Black Sand Beach' is something of a Ventures' classic and he has guested with the group from time to time on their visits to his country). He recorded KIMI with his band The Launchers as a vocal, with lyrics by Tokiko Iwatani, in 1965, Toshiba TP-1190: it was No.1 in Japan for sixteen weeks into 1966 and stayed in their charts for 24 weeks, and was reported to have sold over two million, the biggest selling disc up to that time in the history of the Japanese recording industry. He performs to this day with his band The Hyper Launchers, and he is still a household name in Japan, where KIMI is thought of in much the same way as is 'Yesterday' in the West.

The Shadows' reading of this radiant composition arguably constitutes the standout track of the four numbers originally released only in Japan. It is certainly the most 'western' in construction and form, clearly having a 'verse', 'chorus' and 'bridge' format. Brian and John keep the accompaniment sparse as Hank delivers the straightforward, gently reflective air with little or no embellishment. However, to add variety and tonal variation, Hank subtly employs a wide range of dynamics and picking styles, whilst Brian peps things up by adding an insistent tambourine rhythm. Full marks to Bruce who has to maintain a light but relentlessly swift sequence of quaver arpeggios.

A version of KIMI ... from The Ventures had appeared as a Japanese A-Single in 1966 (a further version performed before an enraptured audience was released in Japan on the LP *The Ventures On Stage Encore!* in 1967). As with [190] GIN-IRO discussed below, their rendering of this knockout number is more emphatic and forceful, and thoroughly engaging; in 1999 there emerged unannounced from Toshiba in Japan an even more richly textured cut in glorious stereo, enlivened by a female vocal chorus. A different, warmer sounding version (no organ accompaniment) is found on the 1981 Japanese LP *Tokyo Callin'*.

[189] LONDONDERRY AIR

(Trad. Arrangement by Hank Marvin/ Bruce Welch/ Brian Bennett/ John Rostill;
rec. 17/7/67)

This folk song of anonymous origin (it was first collected and notated in 1855 by Miss Jane Ross who heard a peasant girl singing it at Limavady Market. Miss Ross passed it on to Irish musicologist George Petrie, who subsequently published it) is now more commonly referred to as 'Danny Boy', the words by F E Weatherly. The English composer Sir Hubert Parry declared that it was "the most beautiful tune in the world". Stuart Duffy: "I had a conversation with Hank about this in 1969 and he said that they were presented with it to record and that it had some 'significance' in Japan, perhaps, as he put it, 'something traditional over there.'" 'Danny Boy' had indeed long been popular in Japan (a probable legacy of the inevitably strong Irish-American G.I. involvement in that country in the wake of the Second World War); as for the 60s specifically, Yaeko Sata notes, a Duane Eddy version for example sold well in 1962, while it was the opening track on Harry Belafonte's eponymous Album issued in Japan in 1967.

The Shadows tackle the melody in their own arrangement. Very sensibly they keep it pure, direct, simple and intimate. Hank employs his mastery of line and phrasing to colour every nuance. John and Brian keep things flowing smoothly but firmly, whilst Bruce delights with his deft arpeggios. Brian overdubs some discreet trilling on xylophone; otherwise, apart from Hank bathed in echo for the last few bars, gimmicks are kept to a minimum. The music is allowed to speak for itself, which it does

eloquently. — For a Ventures' version see under July 1965, entry [126] DEEP PURPLE.

[190] GIN-IRO NO MICHI
(Hiroshi Miyagawa; rec. 17/7/67)

'Silver-Colour Road'. This piece from the eminent and productive composer Miyagawa (another household name in Japan), started life as a vocal performed by the Japanese male quartet The Dark Ducks; it was written in commemoration of the founding of the resort of Isawa. It has a fascinating variety of styles, suggesting that some of its inspiration may be drawn from Japanese folk melodies. The opening features lead, bass and drums in unison playing a gently descending 'oriental' scale passage before Hank launches delicately into the first of several snippets of attractive melody. John Rostill's bass figures prominently to augment Bruce's strong, clipped chords on the off-beats. The next section moves rapidly into a waltz-like double time, which keeps both Bruce and John busy as Hank weaves in and out of variations on the first section, which is further enhanced by the judicious use of multi-tracking. The first theme returns and then the whole process is repeated by means of a clever enharmonic shift. Finally, the ending mirrors the reflective opening sequence. A very effective and charming number.

The Ventures' rendition of this fine melody had appeared on a Japanese-only LP *Pops In Japan* the month before The Shadows recorded theirs: it is up-front and less contrived, with a more pronounced lilt, a more assertive rhythm guitar accompaniment, and a more forceful climax — impressive.

December 1967 LP
Columbia SX 6199 Mono/ SCX 6199 Stereo
From Hank, Bruce, Brian And John



210 211

Eight of the tracks on this LP had appeared on the Japanese LP *The Shadows In Japan* issued in November 1967: see the previous entry.

As if to compensate for the total lack of vocal tracks on *Jigsaw*, or perhaps to hurry along completion of a set once it had been decided to go for a second 1967 release (the vocals were all recorded between 18–22 October), this latest Album had its fair

share by Shadows' standards: four (along with one part-vocal, [202] LET ME TAKE YOU THERE). On the other hand, the trend observable in *Jigsaw* of calling upon recent chart material is carried on here, five tracks coming into that category. Another shared feature is the almost total lack of any truly 'classic' material, 'classic' that is in the sense of passing into the longer-term repertoire of the group on stage, the solitary exception being Hank Marvin's prize vocal [203] THE DAY I MET MARIE.

At the same time, both Albums, despite some weak moments, had, and still have, much to offer fans of the instrumental genre. Indeed, leaving aside the vocal tracks, *From Hank, Bruce, Brian And John* is arguably more than a match for *Jigsaw*. Despite that, record-buyers had had enough of The Shadows for the moment. Christmas shoppers, taken with *Sgt Pepper*, *The Sound Of Music*, not to mention *Val Doonican Rocks*, *But Gently*, took quite literally the Customs label on the back cover, 'Value: Priceless'.

[191] SNAP, CRACKLE AND HOW'S YOUR DAD

(Bruce Welch/ Brian Bennett; rec. 22/10/67)

A lethargic, plodding little number (though it perks up for a while into the second minute), not exactly the kind of opener to make one sit up and take notice (unlike, say, [194] NAUGHTY NIPPON NIGHTS), though the title has surely occasioned many a groan. The reference is to the Rice Krispies breakfast slogan 'Snap, Crackle and Pop', 'Pop' here being arbitrarily replaced by 'How's Your Dad', itself a vulgarisation of the vulgarity 'How's Your Father' (= sex)! The tenuous melody hits one from left and right in stereo mode (UK consumers were by now beginning to acknowledge that there was life after mono): dual-tracking was evidently here to stay. Alan Hawkshaw guested on keyboards. See further under 1964 on [111] GENIE ...

[192] EVENING GLOW

(Domei Suzuki; rec. 17/7/67)

This time the dual-tracking from Hank is differently applied: not near replicating the melody line, but hammering out a vigorous accompaniment to reinforce Bruce on acoustic guitar. The Japanese title for the song commonly referred to as 'Evening Glow' is in fact 'Yube No Nagisa', literally 'Evening Beach', with no reference to 'glow', an element that occurred in the lyrics to (first line of?) the original song, which included the term 'yuuyake kooyake', 'glowing sunset' (as a meteorological phenomenon, 'evening glow' can be particularly striking, indeed breathtaking, in various locations in Japan). The number is usually differently, but wrongly, credited in Shadows product: there is a quite different 'Evening Glow', a traditional folksong made popular in an arrangement by Uko Nakamura (lyrics) and Shin Kusakawa (melody).

Duane Eddy too released a version of this richly textured and brightly-lit Japanese-sourced composition in 1967 (LP *Tokyo Hits*, for the Japanese market), in his hands one for cowpokes to hum by the glow of the camp fire.

[193] A THING OF BEAUTY

(Rod Harper; rec. 23/8/67)

No one surely would question the aptness of the title of this mesmerising piece: Hank and Bruce on acoustic guitars, “with just a touch of sympathetic bass and percussion to add to the atmosphere” (Alan Taylor and Dave Burke) — and just the odd burst of dual-tracking for emphasis from Hank. An exquisite miniature. We presume but do not know it to be the work of Santana’s original drummer.

[194] NAUGHTY NIPPON NIGHTS

(Graham Gouldman; rec. 23/8/67:
deemed unsuitable and subsequently re-recorded for use)

A raunchy, punchy number with an alliterative title playfully alluding to the prominent night life/sex industry of the great capital (no such suggestion with The Ventures ‘Tokyo Nights’ on their June 1967 LP *Pops In Japan!*), driven along by some snazzy dual-tracking from Hank and hard-hitting bass and rhythm accompaniment. It looked to be scheduled for Single release, since a demo was circulated with the less creditable [202] LET ME TAKE YOU THERE (below) as the flipside; as it was, the next Single to emerge, in January 1968, had Hank Marvin on the A-side with his ‘London’s Not Too Far’. By the time that this track saw the light of day, its inventive and prolific composer had already established his credentials by creating notable hits for The Yardbirds, The Hollies, Herman’s Hermits and Wayne Fontana.

[195] THE WILD ROSES

(Somegoro Ichikawa; rec. 19/7/67)



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This tuneful, elegant composition, which the group handles with great finesse (even if the dual-tracking begins to pall, here adding little or nothing to the overall effect), was penned by the famous Japanese actor of this name, a member of the prestigious Matsumoto family, becoming later in life Kooshiro Matsumoto (it is the tradition of Kabuki actors to change their names as they grow older). Again, the title commonly

given does not properly reflect the Japanese title, which has been rendered in truncated form: 'Nobara Saku Michi' is 'The Road Where Wild Roses Grow'.

[196] SAN FRANCISCO
(John Phillips; rec. 22/10/67)

With the supplementary title 'Be Sure To Wear Some Flowers In Your Hair', this multi-million selling hippie ballad, penned by John Phillips, leader of The Mamas And Papas, and designed for 'the beautiful people', took bead-bedecked Scott McKenzie to USA No.4 and UK (plus much of Europe) No.1 in 1967. It does not seem unduly cynical to brand The Shadows' version, which conjures up a picture (by no means unparalleled in those heady days) of temporary flower-power musicians in sedentary mode trying out pretty harmonies, as an anaemic reflection of the hit song, which had a decidedly 'get up and actually go' air to it (from one who reputedly saw it as a reflection of the changing pattern of life on earth), and into the bargain a forceful and tight backing to drive the message home.

[197] THE LETTER
(Wayne Thompson; rec. 18/10/67)

The Box Tops took this gem to No.5 in the UK, as well as to No.1 in their native USA, in 1967; global sales amounted to over four million. For Alex Chilton's gritty lead vocal we have to make do with a mellower Hank Marvin, but the group harmonies overall are outstanding, and Hank rounds things off magnificently with a killer outro. Would that it had been longer still, but the extreme brevity of the original (an aspect of it commended by eminent composer Mort Shuman, who declared it "one of my all-time favourite records") is adhered to at around a couple of minutes. What a contrast the exceptionally ham Ventures' version of 1969 presents (LP *Hawaii Five-O*), with guitars and brass locked in strident competition!

[198] THE TOKAIDO LINE
(Bruce Welch/ Hank Marvin/ John Rostill/ Brian Bennett; rec. 17/7/67)

A Japanese railway line inaugurated in 1964, The Tokaido Shinkansen connects Tokyo, Nagoya, Kyoto and Osaka following the line of the ancient Tokaido road, Japan's equivalent of the A1 (the original title of this piece was 'Osaka Express', until Brian Bennett saw the Tokaido signs at Tokyo Station), by means of the so-called 'bullet-trains': it is a heavily used commuter line, the ambience of which is mirrored here by the brisk and vigorous lead guitar, a wonderfully bustling and sinuous bass, and some exceptionally energetic bongo playing.

[199] HOLY COW
(Allen Toussaint; rec. 25/8/67)

Hank's markedly laid back approach, which contrasts nicely with the insistent, strident rhythm accompaniment from Bruce, is just right for this song, penned by the awesomely gifted Allen Toussaint, from doleful Lee Dorsey of New Orleans ('Walkin' the ledge,/ my tears on edge,/ since you walked out on me'). He had a hit

with it in 1966 (it enjoys the added distinction of having been recorded by Chas & Dave): UK No.6/ USA No.23. A neat, soulful solo break too, nothing too strenuous!

[200] ALENTEJO
(Peter Vince; rec. 24/8/67)

This genial Latin-flavoured piece picked out on acoustic guitars takes its name from an extensive, largely unspoilt, region in sunny Portugal (a country of which Cliff Richard and the group were fond) to the north of the Algarve. The actual title was suggested by Peter Gormley (Peter Vince in *Shadsfax* 33 [2001] p.17).



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[201] LAST TRAIN TO CLARKSVILLE
(Tommy Boyce/ Bobby Hart; rec. 19 & 21/10/67)

A song with the weighty message “No no no” rather than the Liverpudlian “Yeah yeah yeah” conveyed the overdubbed vocal talents of The Monkees, together with crack LA session musicians (notably Gerry McGee, at this time playing a Strat), to USA No.1 (their debut Single) in 1966, but only as far as UK No.23 the year after that. The original, written and produced by Boyce and Hart, exclusive writers for Screen Gems, the Columbia Music Publishing Company, is undeniably a hard-driving, pulsating number, but The Shadows’ workout is definitely (and surely designedly) over the top, entertainingly ultra-funky with copious fuzz and other elements of studio trickery and a consistently mean edge to the melody (Stuart Duffy: “I think this was the first use of a wah-wah pedal on a Shadows’ track”). Soon into the second minute this particular loco appears to have a sound effects generator on board, as the general bedlam is taken to new levels.

[202] LET ME TAKE YOU THERE
(Brian Bennett/ John Rostill; rec. 28/7/67)

Flowers (of the annual rather than perennial variety, as it turned out) loomed large in 1967. This is one of those then fashionable mock-mediaeval pieces with a monotonous vocal refrain and snatches of saccharine song: “Let me pick you pretty flowers, flowers for your pretty hair ... Let me take you there” — a typical specimen

of the sort of mumbo-jumbo that flourished side by side with musical creativity and sophistication in those times of supposed heightened consciousness when mock-philosophy ran riot.

[203] THE DAY I MET MARIE
(Hank Marvin; rec. 18 & 19/10/67)

Long said by Cliff Richard to be his favourite song amongst his own recordings, he had just made the Top 10 with his version a few months previously, a feat that went some way to compensating for the uncharacteristically poor showing of the preceding 'I'll Come Running'. It met with a rapturous reception in the course of The Shadows' Final Tour of 2004/2005, the vocals punctuated by some jaunty guitar work from the composer. Here, perhaps in conformity with the spirit of the times, there is an atmosphere of gay abandon (compare the treatment of [201] LAST TRAIN ... above, recorded the same day) when a vulgar-sounding kazoo bursts upon the scene, much in the manner of a backdrop for a Benny Hill sketch. The song is graced, briefly and somewhat incongruously, by the dulcet tones of Olivia Newton-John, making her recording debut on these shores. Hank reveals that the song was written at a time of his life when he was beset with romantic and personal traumas. The idea came from his new relationship with Carol (now his wife).

[204] A BETTER MAN THAN I
(Hank Marvin; 22/10/67)

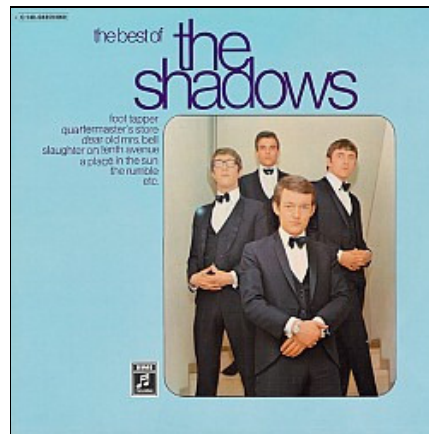
A couple of days later the group returned in more sober mood to record another vocal. No antics this time. It sounds a bit tentative in places initially, but as it heads towards the two minute mark it really begins to motor, sounding positively anthemic, and the all too brief outro is impressive. True, one could reel off a fair number of comparably-fashioned songs from the British Beat Boom (The Searchers et al.) in the preceding two or three years, but this is a pretty good example of the type, one that might have seriously dented the Singles charts had it been given the chance, up there with The Tremeloes and The Hollies.

1968

Outside the recording studios, the group were occupied for most of the year: a season at the Talk Of The Town and later the Palladium and other UK venues, tours of Australia, Japan and Denmark, deputising for Cliff in the Bratislava Song Festival. Hank Marvin also went independent by releasing a vocal A-side in January, and there was talk later in the year of Brian Bennett and Bruce Welch leaving the group. In December of a year notable for breakups (Eric Burdon & The Animals, The Cream, Traffic), The Shadows officially disbanded.

It cannot be said that this phase of their career ended in a blaze of glory as far as record releases were concerned. Neither of their Singles charted: the ponderous [206] DEAR OLD MRS BELL, a sort of (very) poor man's 'Eleanor Rigby', decked out with a grand-sounding but ill-fitting sub-Beatles orchestral accompaniment, did not deserve to. The joint Album *Established 1958*, entirely made up of material composed by group members, made No.30 in the charts, but its total stay was a mere four weeks.

January 1968 B-Single
[A-Side: Hank Marvin 'London's Not Too Far'],
Columbia DB 8326 Mono
[205] RUNNING OUT OF WORLD
(Mario Bogliuni/ Kanizaj/ Don Black; rec. 24/7/67)



214 215

In contrast to Hank's bittersweet 'London's Not Too Far', this is an upbeat number, a jolly, rollicking song (despite the ostensibly cheerless subject-matter) with exuberant guitar solo and clattering percussion. It has the stamp of Eurovision all over it, and in fact the group originally performed it at The Split Song Festival in Yugoslavia in August 1967. The song [186] I CAN'T FORGET (see entry above), generally described as The Shadows' winning entry, was not in fact a winner at all, or even in Shadows' form part of the contest proper. In an October 2005 posting on the ShadowMusic Website a lucid eye-witness account was given by Bojan Drndic, which is cited here with editorial comment within square brackets:

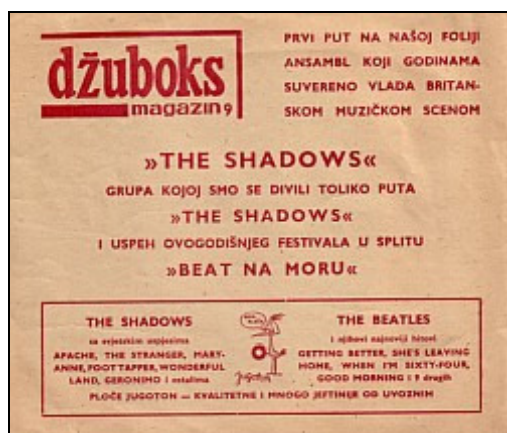
"The policy of the Split Song Festival was to have each song (by domestic songwriters) performed in two different versions, one by domestic, Yugoslav singers,

and the other by foreign guests. The versions performed by the foreign guests were outside the competition. The song that won the 1967 Split Song Festival was called 'Beat na moru' ('Beat On The Sea' [viz., beat music at the seaside]), written by Mario Bogliuni from Split, and performed by a local group, Delfini (The Dolphins), also from Split. The alternate version [i.e. the Anglicised version, with lyrics by Don Black] of that winning song was performed by The Shadows, and it was called 'Running Out Of World'. So, The Shadows did perform the winning song, but they did not win the festival with it (because, being foreign guests, they did not compete). As for 'I Can't Forget', that was the alternate version of a song called 'Bit ce kasno (Odlazis)' written by Zdravko Korpar and sung by local singer Beti Jurkovic. As far as I remember, that song was also very successful at the festival."

The same set of threads cites a Coventry Theatre Shadows Concert Programme, dated 11 September 1967:

The Shadows, now home again after appearing at the recently-held, three day National Song Festival at Split in Yugoslavia, received a reception described by their recording manager Norrie Paramor as "quite fantastic", and in taking one of the competing songs into first place, the boys collected for themselves ten curtain calls. In all honesty, says Norrie Paramor, I have never heard such a reception in my life for anybody! There were two winning songs at the Festival, one of them voted into first place by the members of the audience, the other voted to the top by a panel of judges. Each song was performed twice — once by a Yugoslav artiste or group and once by a visiting artiste or group. The Shadow's winning song (on the judges' vote) was entitled 'Running Out of World'. The song voted into first place by the audience was entitled 'Pismo cali', performed by the Yugoslav artiste Vice Vukov and Germany's Heino. ... The Shadows gave a special 30 minute show which was also televised."

Trainspotter's Note A version of this number had appeared on a 6" 33rpm Yugoslav flexi disc in September (prob.) 1967 as a supplement to the music magazine 'džuboks' [Magazin 9] (see pic). As it happens, there are a perplexing number of mutations involving lead guitar parts and variable fades, for which interested readers are referred to the 2005 *CD Guide*, pp.471-473 (with the important qualification that the count-in version referred to was in fact presented, in mono, on the B-side of the German Single [186] I CAN'T FORGET).



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March 1968 Single, Columbia DB 8372 Mono

[206] DEAR OLD MRS BELL

(John Bryant; rec. 13/1/68)

[207] TRYING TO FORGET THE ONE YOU LOVE

(Hank Marvin; rec. 10/65 with superimposition 17/11/65;
for variants see the 2005 *CD Guide*, pp.541-542)

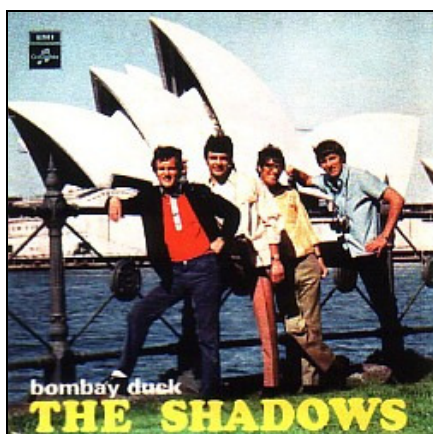
This, the first double-sided Shadows' vocal Single since 1959, proved to be the final Single release by the Marvin/ Welch/ Bennett/ Rostill line-up. MRS BELL was a pleasant enough tale of sentimental nostalgia, but it was hardly destined to restore the group to the hit parade. A review of the time sums it up perfectly: "A pretty little song about the isolated life of an old age pensioner which has a pronounced nostalgic quality and an appealing lilt. The tune is hummable and melodic and the lyric is highly sentimental — probably more acceptable to adults than to teenagers. The scoring with violins and cellos weaving a rich embroidery around the vocal is appealing, but on the whole, it seems a bit too 'twee' for the charts"; and so it proved.



218



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220 221

The flipside, recorded over two years previously but set aside for reason or reasons unknown, was excellent. Another vocal, but a much neglected one. Written by Hank (possibly inspired by the breakup of his first marriage), it's a heartfelt, soul-searching performance of loss and yearning. There's an air of tragic pathos about the whole thing. Hank and Bruce's tender vocalising is punctuated by stabs of twangy, echo-laden guitar and percussion overdubs by Brian, which really do seem to represent racking sobs.

September 1968 LP (shared with Cliff Richard)
Columbia SX 6282 Mono/ SCX 6282 Stereo
Established 1958



222

With a sleeve writer's enthusiasm for his subject, Tim Rice declared: "It is the best LP they have ever made". It does have its moments certainly, though not all that many, and it is little heard of these days: shared Albums tend in any case to be relegated to secondary status as the years roll by. On this commemorative set (celebrating a ten-year association that had in fact all but run its course by now) The Shadows perform on seven tracks and Cliff & The Shadows on all but one of the remainder (the exception had already been recorded by the group in their own right, as the October

1966 A-Single [156] THE DREAMS I DREAM) All fourteen numbers were Shadows' originals; vocals, so much a part of the group picture in 1968, outnumbered instrumentals by nine to five.

[208] VOYAGE TO THE BOTTOM OF THE BATH
(Brian Bennett/ John Rostill/ Hank Marvin; rec. 12/6/68)

A preposterous variation on the title of an even more preposterous movie from 1961, 'Voyage To The Bottom Of The Sea' (the film spawned the 1964–66 TV series of the same name featuring Richard Basehart). There was dismay in Shadows' circles when the thoroughgoing blend of guitar and keyboards on *Shades Of Rock* disturbed the status quo. Or did it? The group toy here and elsewhere on this Album with a Baldwin harpsichord, popularised lately by George Martin's work with The Beatles, an instrument with a distinctive sound — but deadily in the wrong hands. Here at least it is in keeping with the cartoon-background-music style of the piece.

[209] POEM
(Brian Bennett; rec. 10/6/68)

After the novelty item, a touch of refinement. A gentle, soothing melody with Hank and Bruce on acoustic guitar, the tasteful orchestration furnished by Brian Bennett, his first major arrangement: "He was as nervous as hell, I dread to think how many cigarettes he got through that day but Norrie was there as support" (Peter Vince).

[210] THE AVERAGE LIFE OF A DAILY MAN
(Hank Marvin; rec. 29/5/68)

A punchy number with Hank on lead vocal, with a catchy middle eight. This one has an orchestral solo, and an orchestral finale, in a style more typical of Cliff than of The Shadows of the time. The lyrics themselves are pretty limp, even for what is meant to be a fun song ("Let's hear it now! Two Bars In G!" the singer intones at the close), certainly no match for the incisive and witty reflections of Ray Davies on the humdrum and mundane.

[211] BANANA MAN
(Hank Marvin/ Brian Bennett/ Bruce Welch/ John Rostill; rec. 5/7/68)

Another light number, with a gentle jogging rhythm and jolly tune. Does the title harbour a reference to the bizarre vaudeville act 'The Banana Man', originally one A. Robins?

[212] THE MAGICAL MRS CLAMPS
(Hank Marvin/ Bruce Welch/ Brian Bennett; rec. 5/6/68:
deemed unsuitable and re-recorded the following month for use)

A great piece of hokum in [125] COTTON PICKIN' style (Mrs Clamps presumably derives from the Clampetts of 'Beverly Hillbillies' fame, a popular TV show that ran from 1962 to 1970): a delightful confection of dual-tracked guitar, piano, banjo, fiddle, with that richly resonant Burns cutting in magnificently at just over the minute

mark. John Rostill plays the part of the hillbilly yokel. The Shadows evidently decided to let their hair down for their contribution to this anniversary set — nowhere more appealingly than here.

Trainspotter's Note Jim Nugent remarks: “A track ‘Schnoedecon’ has been ... reported several times. I have been to the EMI archive at Hayes and seen the recording list for myself. I am pretty sure that the title has been misread (it was handwritten and not easy to decipher) and that it is correctly spelt: ‘Schmoedown’. Given the date of recording, I suspect that this was a working title for ‘The Magical Mrs Clamps’ (Hoedown, Schmoedown — geddit?). — MC confirms the misreading: JN is correct about the spelling, only the sheets are everywhere quite unambiguous on close inspection: ‘Schmoedown’ is certainly what was written, on three distinct occasions.

[213] HERE I GO AGAIN LOVING YOU
(Hank Marvin/ Bruce Welch; rec. 5/6/68)

A second group vocal, a true child of the 60s this, one of those forced-sounding falsetto harmony compositions which were as often as not an obligatory part of the beat-group repertoire — though the vocal performance per se is hard to fault. For a second time the Baldwin accompaniment seems singularly graceless, sounding at times like a brood of clucking hens. The Tremeloes had nothing whatever to fear from this one: definitely not in the Essential Listening category.

[214] MAGGIE'S SAMBA
(Brian Bennett; rec. 5/6/68)

A direct reference (kindly confirmed by Warren Bennett) to Brian Bennett's wife Margaret. Hank, something of an old hand at this style of music-making, provides a relaxing acoustic ride with some by now expected unusual percussive effects from Brian. This time there is a Hammond organ interlude, stylistically reminiscent of The Golden Hour Of Reginald Dixon.

1969

*From 1969 on all tracks listed are in STEREO
unless there is an indication to the contrary*

Hank Marvin excelled himself with much of the material released in his own name over the course of 1969, what with a superb Album and ‘Sacha’ into the bargain. Less impressively, The Shadows’ name, barely rested, was conjured up again in October to enable Hank Marvin, John Rostill and Brian Bennett to perform in Japan, record a live Album there, then tour the UK, together with Alan Hawkshaw. Such was the lineup on the solitary, non-charting, Single, in a year when instrumentals were enjoying a revival (Fleetwood Mac, Love Sculpture et al.) — not that the Rodgers opus was really very convincing for that particular market sector (Albums were a different matter, with *The Sound Of Music* and comparable soundtracks still selling well, not to mention Mantovani and Ray Conniff).

October 1969 A-Single, Columbia DB 8628
[215] SLAUGHTER ON TENTH AVENUE
(Richard Rodgers, arr. Brian Bennett; rec. 13/12/68)

This started life in 1936 as *ballet* music for the Broadway show ‘On Your Toes’ — it was a big success both sides of the Atlantic and was made into a film (same title) in 1939. Our tune reached a much wider audience when Gene Kelly and Vera Ellen famously danced to it in the 1948 Rodgers & Hart biopic ‘Words and Music’. Rodgers then wrote the music for the hard-hitting 1957 film ‘Slaughter on Tenth Avenue’ based on the anti-racketeering real-life work of New York Deputy DA William J Keating.

For many instrumental fans no doubt this number will automatically bring to mind the fabulous stomping version by The Ventures on their Album *Live In Japan* ’65, even more impressive than the studio cut first put out as a Single in November 1964 (interestingly, it was this number that Hank and Ben Marvin earmarked in 1996 as their contribution to a various artists Ventures tribute Album— it never appeared). The Shadows approach things differently. This Single was one of two numbers recorded initially with a whole Album of film themes in mind (the other was [502] CHITTY CHITTY BANG BANG, see under 1997). Arranged by Brian Bennett, it stuck very closely to Richard Rodger’s original score. Supported by a full orchestra, the group poured out a passionate, dynamic performance. There are also some finely judged quiet passages. Every facet of Hank’s technique is highlighted and Alan Hawkshaw’s contribution on keyboards was perfect for this release. Hank employed classical and electric guitars to great effect (a technique replicated in live performance: see Stuart Duffy in *Shadsfax* 27 [2000] p.15). At five minutes, twenty-three seconds this was The Shadows’ longest ever Single release. Despite the admiration it excited, Brian Bennett was subsequently very critical of his own arrangement. “I thought it was quite good at the time ... but having listened to it now...” Brian was reportedly heartbroken when Shadows’ manager Peter Gormley told him bluntly that he thought that it was “... bloody boring”.



223 224

In a conversation with Stuart Duffy in December 1970 Hank Marvin, expressing a liking for The Ventures' version, remarked of their own: "I didn't [think it would be a hit]: I liked it when we recorded it but by the time it came out I didn't think it was 'hip' enough for a hit." It is certainly true that over 1969 Hank Marvin as a soloist had been cultivating a far racier/heavier style (witness notably 'Goodnight Dick', 'Sunday For Seven Days' and his eponymous Album), a style fully sustained in 1970.

Japan
December 1969 LP
Odeon OP 8863

The Shadows Live In Japan

[216] SHAZAM!/ [217] DANCE ON!/ [218] NIVRAM/ [219] APACHE/ [220] EXODUS [Ernest Gold]/ [221] FOOT TAPPER/ [222] A LITTLE BITTY TEAR/ [223] PUTTING ON THE STYLE [Popular song, lyrics/ music revised by Norman Cazden]/ [224] SLAUGHTER ON TENTH AVENUE/ [225] DON'T MAKE MY BABY BLUE/ [226] THE RISE AND FALL OF FLINGEL BUNT/ [227] SOMEWHERE/ [228] LITTLE 'B'/ [229] FBI



225

As we have seen (see under 1967), The Shadows were popular in Japan. The audience for this 12 October 1969 Sankei Hall concert conducted themselves as Japanese generally do: rows of people clapping appreciatively, with not a single full-throated yell anywhere. Indeed, the group (for personnel see Introduction to 1969) do not seem wholly at ease with their audience, particularly in the tricky situation of firing witticisms at them, and it evidently came as a bit of a shock to them as musicians to find this concert put on the open market, not just in Japan in 1969, but also in Holland and other mainland European countries in 1972 (freely available as an import here), and in the UK itself in 1981, by which time they had of course parted with EMI. Hank Marvin has roundly condemned the entire performance on more than one occasion, while Alan Hawkshaw had this to say: "It's a dreadful Album. The recording of that show was never intended for release. The sound quality is appalling. Normally Japanese product is superb ..."

Here, for once, adverse comment from the group has been unanimous. The reviewer cannot but agree. The sound is dire, partly, but only partly, because of the amps used (not Vox but probably Jennings transistor models, as George Geddes has indicated). The lead guitar is thin and weedy (the perfunctory APACHE has to be heard to be believed), the sound balance is absurdly poor, with Alan Hawkshaw's keyboards in particular proving much too intrusive, often embarrassingly so, from the opener SHAZAM! onwards; and the group are emphatically not on their best form. The accompaniment to FOOT TAPPER (not one of Hank's most memorable attempts this) is a hopeless mish-mash, bordering on the grotesque, while a messy FBI must have looked better than it sounded. The arty keyboard accompaniment to SLAUGHTER ON TENTH AVENUE seems curiously incongruous, while the pub piano routine on DON'T MAKE MY BABY BLUE (what can they have been thinking of?) sounds plain daft. Anyone in the audience who was acquainted with the exquisite [188] KIMI TO ITSUMADEMO or [190] GIN-IRO NO MICHI made for their home market must surely have looked on in disbelief at this display.

Ardent collectors will want to have the concert to get hold of EXODUS, not otherwise on offer from their favourite group, though the piercing guitar solo does it no favours, together with the vocal PUTTING ON THE STYLE, a novelty number often heard from them on stage around this period (indulging "their all-round-music-hall-entertainer tendencies" as Dave Burke put it) — desperately needed on this occasion, one suspects, to raise spirits all round.

In spite of all, there are one or two tracks that are actually worth having, shining out like a beacon amid the general gloom. THE RISE AND FALL OF FLINGEL BUNT really swings. (The group here, according to the Japanese LP annotator, work in a snatch of 'Dance Heaven' which had been a big hit in Japan for The Finger Five, who modelled themselves on The Jackson Five! Stuart Duffy however provides a different slant: "I have seen them perform this version many times and when it was over Hank always referred to the vocal part in the middle as being from Wilson Pickett's 'Land of a Thousand Dances'".) For those who like to plot the fortunes of the NIVRAM bass solo over the years in the hands of a succession of players, this recording will naturally be in the 'priceless' category claimed by *From Hank, Bruce, Brian And John!* Indeed, it is John Rostill's playing more than anything that rescues this set from almost total ignominy — often a joy to listen to amid the general discord; it is noteworthy too that in Bruce Welch's absence John's vocals are well to the fore, and he also makes quite a few of the introductions.