

Albums Reviewed

1960

Walk, Don't Run

1961

The Ventures

Another Smash!!!

The Colorful Ventures

1962

Twist With The Ventures

The Ventures' Twist Party Vol.2

Mashed Potatoes And Gravy

Going To The Ventures' Dance Party!

1963

The Ventures Play Telstar: The Lonely Bull

<partial> Bobby Vee Meets The Ventures

Surfing

The Ventures Play The Country Classics

Let's Go!

1964

(The) Ventures In Space

The Fabulous Ventures

Walk, Don't Run Vol.2

1965

The Ventures Knock Me Out!

The Ventures In Japan

The Ventures On Stage

The Ventures À Go-Go

The Ventures' Christmas Album

1966

Where The Action Is

The Ventures (Batman Theme)

All About The Ventures Live

Go With The Ventures!

Wild Things!

1967

OnStage Encore!

Guitar Freakout

Super Psychedelics

Pops In Japan

Golden Greats

\$1,000,000 Weekend

1968

Live, Again!

Pops In Japan No.2

Flights Of Fantasy

The Horse

In Tokyo '68

1969

Underground Fire

More Golden Greats

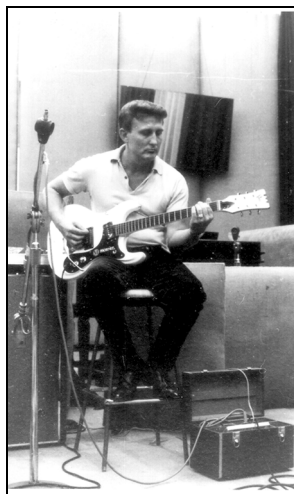
Hawaii Five-0

Swamp Rock

MINI-GALLERY











THE VENTURES

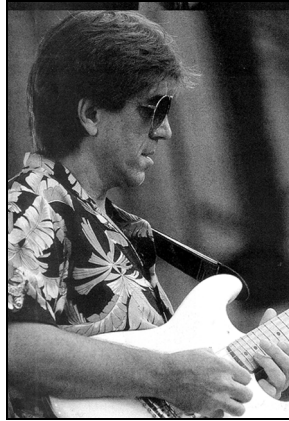
Bob Boyle bass

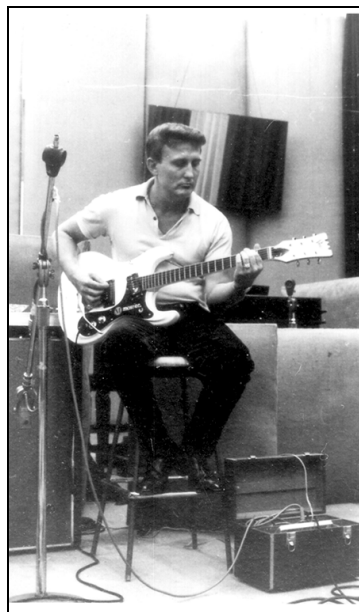
Jerry McGee lead guitar

John Durrill organ Don Wilson rhythm guitar

Mel Taylor drums







NOTES ON ILLUSTRATIONS

Most are self-explanatory; a number are elucidated in the main entries. These pages offer brief comment on residual items.

Abbreviations AFC Jpn: Alternative front cover (with or without retitling) from Japan.

III DT 10: Dave Towers, 'The Ventures Early UK Album Releases', *Ventures Resurgence* 90 [2007] p.10.

1960 pp.2, 3 Walk, with a comma or Walk — with a dash? Whereas early commercial issues have the latter, the comma is what appears on the Blue Horizon pressing shown on p.2, and it, or no punctuation at all, is what you will generally find on product worldwide.

1960 pp.3 (2), 4 The US single on Dolton with the equally eye-catching if short-lived UK Top Rank issue (consult Hugh McCallum, *Ventures Resurgence* 91 [2008] 4–5), with and without sleeve.

1961 p.8 (3) AFC Jpn. **(4)** GINCHY would have been a lead single for the US had LULLABY OF THE LEAVES not been in the frame (Halterman 55). It was such on the Swedish single pictured here.

1961 p.14 (3) An example of a Japanese LP with the familiar 'obi strip' employed on their product (a practice carried over to CD) to provide release details/ price.

1962 p.1 (3) AFC Jpn. **(4)** A UK EP on the Liberty label taking in tracks 4/5/9/6 of the *Twist* album: on the background to this release consult DT 10.

1962 p.7 (3/4) AFC Jpn from 1965, coupled with an EP heavily loaded with twist material but released like the *Dance* LP long after the craze had receded, in May 1966.

1963 p.1 (3) A psychedelic-tinged AFC adorned with bull on this retitled issue for the UK, which had to wait until August 1968(!), see under 1963 p.2 and DT 10.

1963 p.2 The UK had to make do in 1963 (cf. ref. In previous entry) with an EP which combined the two tracks of its title with two of the most undistinguished in the set. France went for TELSTAR (leaving THE LONELY BULL out of the picture), indulging a penchant for dramatic space pics seen in other Ventures releases of the decade.

1963 p.8 (3) The 1997 '2 on 1' release from BGO (Beat Goes On) offers a crisper sound than the One Way Ventures-specific issue that appeared earlier in the same year.

1963 p.15 (1/2) Another album not put before the British public; instead, an EP (DT 10) of 'Country Greats'. France opted for a truly flamboyant cover which sits oddly with the title *Lovesick Blues*.

1963 p.26 (2) THE SAVAGE has pride of place on this Spanish EP with its derivative artwork.

1963 p.27 (2) TARANTELLA was also to be had (together with DAMAGED GOODS) on a Brazilian compilation LP (RCA FLP-35029), this founded on the *Surfing* set.

1964 p.1 (2) Back cover proclaiming “All these unusual and other-worldly sounds have been created with musical instruments rather than electronic gimmicks”. **(4)** A special EMI Records USA CD from 1992 combining a best-seller with a classic of the genre.

1964 p.2 (1) Pickwick redesigned front cover from 1978. **(2)** Retitled *Out Of Limits* for UK release in 1968. **(3/4)** From 1959 on France took space research very seriously indeed and embarked on a series of cooperative ventures with the US: here we see a US craft adorning another French Ventures EP, which is not space-themed aside from PENETRATION (see under 1964 p.3). Japan went in for a dramatic front cover of a different complexion for the single OUT OF LIMITS/ PENETRATION.

1964 p.9 (3) AFC Jpn.

1964 pp.9 (4), 10 (1/2) Dutch single; Spanish EP; Japanese EP with that surfers’ delight, THE CRUEL SEA, as the lead track.

1964 p.15 (2) ~ 1965 p.12 (2) Two examples of the ‘Little LP’ intended for jukebox use (cf. Halterman 106).

1964 pp.18 ~ 19 Complementary pairs: US and Swedish pic singles.

1965 p.5 (3) AFC Jpn.

1965 p.13 (2/3/4) AFC Jpn; EP from Singapore; Jpn single boasting one of the numerous atmospheric stage shots fielded on their 60s releases.

1965 p.18 (2) AFC Jpn.

1965 p.22 Jpn single & EP both with TEN SECONDS... as lead track.

1965 p.23 German pic single.

1966 p.1 (3/4) Yet more space action on a French EP; Jpn single.

1966 p.6 (1) AFC Jpn. **(2)** No Batman EP for the UK market, but a nice little set focusing on spies and things.

1966 p.7 (2) Jpn single bearing a handsomely illustrated bat.

1966 pp.15 (2), 16 (3/4) AFCs from UK, Japan and Brazil.

1966 p.277 (3/4) Two servings of the Wild stuff: a French EP with a rocket spouting flame contrasting with a Jpn EP which has The Ventures looking distinctly cool.

1967 pp.2 (2), 4 (1) AFCs with retitling: *Freakout* replaced by *Breakout* for the Japanese market; *Revolving Sounds* for a US Liberty reissue from 1969 (see Halterman 180 for more examples of such reissues).

1967 p.4 (2) German pic single.

1967 p.9 (3/4) EPs from Australia and Mexico.

1967 p.14 Two EPs from Japan.

1967 p.18 (2) AFC UK.

1967 p.25 Jpn EP with EL GRECO as lead track.

1968 p.11 (2/3) Retitled AFCs from US.

1969 p.1 (2) AFC Jpn.

1969 p.5 (2) The front cover of the LP as it would appear in the US.

1969 p.10 Four pic singles of this stellar number from France, Germany, Portugal and Spain.

Acknowledgements

The authors are indebted to Gerry Woodage for permission to draw upon his picture archive for the following files: **TITLE PAGES etc.** pp.1, 4; **1960** p.2; **1961** pp.3, 13; **1962** pp.5, 11, 19; **1965** pp.11, 19; **1967** p.20; **1968** pp.8, 9; **1969** pp.7, 8, 11, 12, 14, 20; **the present file:** MINI-GALLERY in its entirety together with the pic immediately below.

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INDEX OF TITLES

For the purposes of alphabetisation initial Definite and Indefinite Articles are disregarded.

[66/17] 00-711 ||| [67/10L] 00-711 Live ||| [66/5] 3'S A CROWD ||| [67/34] 1999 A.D. ||| [62/52S] THE 2000 POUND BEE: PART 1 ||| [62/53S] THE 2000 POUND BEE: PART 2

[65/41] A GO-GO DANCER ||| [65/40] A GO-GO GUITAR ||| [66/1] ACTION ||| [66/8] ACTION PLUS ||| [66/55] AD-VENTURE ||| [61/39U] ADVENTURES IN PARADISE ||| [68/16] ANO-HITO ||| [68/18] AOZORA-NO-ARUKAGIRI ||| [63/5] APACHE ||| [67/49] APACHE Updated Version ||| [65/17L] APACHE Live ||| [66/44L] APACHE Live ||| [68/58L] APACHE Live ||| [65/28'L'] APACHE ('65) 'Live' — AQUARIUS see under *Medley* ||| [66/80S] ARABESQUE ||| [67/65U] ARTESIA

[62/35] (BABY) HULLY GULLY ||| [68/25] THE BALLAD OF BONNIE AND CLYDE ||| [68/52L] THE BALLAD OF BONNIE AND CLYDE Live ||| [63/22] BAREFOOT VENTURE ||| [64/7] THE BAT ||| [66/13] BATMAN THEME ||| [67/5L] BATMAN THEME Live ||| [69/43U] BEAUTIFUL OBSESSION ||| [62/16] BESAME MUCHO ||| [66/32L] BESAME MUCHO TWIST Live ||| [61/18] BEYOND THE REEF ||| [65/11] BIRD ROCKERS ||| [67/46] BLACK SAND BEACH ||| [68/3L] BLACK SAND BEACH Live ||| [69/44U] BLACK TARANTELLA ||| [67/36] BLUE CHATEAU ||| [68/1L] BLUE CHATEAU Live ||| [65/54] BLUE CHRISTMAS ||| [68/15] BLUE FOUNTAIN ||| [61/40U] BLUE HAWAII ||| [61/25] BLUE MOON Album Version ||| [61/37S] BLUE MOON Single Version ||| [61/30] BLUE SKIES ||| [64/30] BLUE STAR Album Version ||| [66/78S] BLUE STAR Single Version ||| [66/83EP] BLUE SUNSET ||| [62/17] BLUE TAIL FLY ||| [61/7] BLUE TANGO ||| [62/23] BLUEBIRD ||| [61/27] BLUER THAN BLUE ||| [68/22] BOMBAY DUCK ||| [61/41U] BONGO ROCK ||| [68/50L] BORN FREE Live ||| [69/7] BORN TO BE WILD ||| [63/37] BORN TO LOSE ||| [61/16] BULLDOG ||| [65/15L] BULLDOG Live ||| [66/27L] BULLDOG Live ||| [62/12] BUMBLE BEE TWIST ||| [65/20L] BUMBLE BEE TWIST Live ||| [66/48L] BUMBLE BEE TWIST Live ||| [65/29'L'] BUMBLE BEE (TWIST) 'Live' ||| [65/66'L'/U] BUMBLE BEE (TWIST) 'Live'

[63/4] CALCUTTA ||| [66/62] CALIFORNIA DREAMIN' ||| [67/4L] CALIFORNIA DREAMIN' Live ||| [65/60S] CANDY APPLE RACER ||| [66/16] THE CAPE ||| [60/9] CARAVAN ||| [63/13] CARAVAN New Version ||| [65/22L] CARAVAN ('65) Live ||| [66/50L] CARAVAN Live ||| [68/51L] CARAVAN Live ||| [65/26'L'] CARAVAN 'Live' ||| [65/65'L'/U] CARAVAN 'Live' ||| [69/30] CARRY ME BACK ||| [69/38] CATFISH MUD DANCE ||| [63/19] CHANGING TIDES ||| [63/54S] THE CHASE ||| [61/28] CHERRY PINK AND APPLE BLOSSOM WHITE ||| [68/44] CHOO CHOO TRAIN ||| [69/17] CLASSICAL GAS ||| [66/79S] COMIN' HOME BABY ||| [60/13S] COOKIES AND COKE ||| [67/16] COOKOUT FREAKOUT ON LOOKOUT MOUNTAIN ||| [62/21] COUNTERPOINT ||| [69/6] COUNTRY FUNK AND THE CANNED HEAT ||| [68/38] CRAZY HORSE ||| [64/35] THE CREEPER ||| [64/16] THE CRUEL SEA ||| [66/25L] THE CRUEL SEA Live ||| [63/24] CRUNCHER ||| [68/30] CRY LIKE A BABY

[63/53S] DAMAGED GOODS III [61/42U] DANNY BOY III [62/20] DARK EYES TWIST III [61/43U] DEEP PURPLE III [62/54U] DELICADO III [69/45U] DELTA LADY III [61/2] DETOUR III [64/26] DIAMOND HEAD III [66/49L] DIAMOND HEAD Live III [68/10L] DIAMOND HEAD ('67) Live III [63/16] DIAMONDS III [66/84U] DICK TRACY III [66/85U] DICK TRACY Extended Version III [69/29] DIZZY III [69/23] DON'T GIVE IN TO HIM III [69/11] DOWN ON ME III [69/46U] DOWNTOWN III [62/1] DRIVING GUITARS (VENTURES' TWIST) III [65/14L] DRIVING GUITARS Live III [66/43L] DRIVING GUITARS Live III [65/30'L'] DRIVING GUITARS 'Live' III [65/67'L'/U] DRIVING GUITARS 'Live'

[66/86U] ECHO III [66/58] EIGHT MILES HIGH III [63/50S] EL CUMBANCHERO III [67/64S] EL GRECO III [63/41] EL WATUSI III [64/15] ELEVENTH HOUR III [69/2] EMBERS IN E MINOR III [67/31] ENDLESS DREAM III [66/59] ESCAPE III [64/5] EXPLORATION IN TERROR

[64/4] FEAR (MAIN TITLE FROM 'ONE STEP BEYOND') III [66/3] FEVER III [69/12] FIRE III [68/27] FLIGHTS OF FANTASY Album Version III [68/60S] FLIGHTS OF FANTASY Single Version — FLINT HILL see under *Medley* III [68/31] FLY AWAY III [61/44U] FORTY MILES OF BAD ROAD III [64/11] THE FOURTH DIMENSION III [66/54] FRANKIE AND JOHNNY III [65/52] FROSTY THE SNOWMAN III [64/21] FUGITIVE III [66/64] FUZZY AND WILD

[68/39] THE GALLOP III [69/21] GALVESTON III [69/27] GAMES PEOPLE PLAY III [62/43] GANDY DANCER III [65/59S] GEMINI III [62/49S] GENESIS III [67/51] GEORGY GIRL III [66/23] GET SMART THEME — GHOST RIDERS IN THE SKY: see RIDERS IN THE SKY III [61/23] GINCHY III [66/52] GINZA LIGHTS III [67/7L] GINZA LIGHTS Live III [68/6L] GINZA LIGHTS Live III [66/61] GO III [65/34] GO-GO SLOW III [61/45U] GOLDEN EARRINGS III [65/7] GONE, GONE, GONE III [66/57] GOOD LOVIN' III [69/13] THE GOOD, THE BAD AND THE UGLY III [67/12] GOOD THING III [68/40] GRAZING IN THE GRASS III [62/26] GRAVY (FOR MY MASHED POTATOES) III [66/51] GREEN GRASS III [66/24] GREEN HORNET '66 III [66/81S] GREEN HORNET THEME III [61/29] THE GREEN LEAVES OF SUMMER III [68/29] GREEN LIGHT III [63/8] GREEN ONIONS III [69/36] GREEN RIVER III [61/31] GREENFIELDS III [61/46U] GREENSLEEVES III [62/4] GRINGO III [67/57] GROOVIN' III [67/20] GUITAR FREAKOUT III [67/27] GUITAR PSYCHEDELICS III [62/6] GUITAR TWIST III [62/48] GULLY-VER III [69/40] GUMBO

[67/37] HALLELUJAH III [66/9] HANG ON SLOOPY III [66/71] HANKY PANKY III [67/35] HAPPY TOGETHER III [61/6] HARLEM NOCTURNE III [65/61U] HARLEM NOCTURNE Updated Version III [69/19] HAWAII FIVE-0 III [63/57U] HAWAIIAN SURFING III [61/4] HAWAIIAN WAR CHANT III [61/47U] HAWAIIAN WEDDING SONG III [64/2] HE NEVER CAME BACK III [63/23] THE HEAVIES III [68/36] HERE COMES THE JUDGE III [62/27] HERNANDO'S HIDEAWAY III [67/13] HIGH AND DRY III [63/58U] HIGH TIDE III [69/4] HIGHER THAN THOU III [67/42] HOKKAIDO SKIES III [68/2L] HOKKAIDO SKIES Live III [60/3] HOME ('WHEN SHADOWS FALL') III [60/12] HONKY TONK III [69/31] HONKY TONK WOMEN III [68/35] THE HORSE III [68/45] HORSE POWER III [66/20] HOT LINE III [63/47] HOT PASTRAMI III [62/30] HOT SUMMER (ASIAN MASHED) III [64/25] THE HOUSE OF THE RISING SUN III

[66/29L] THE HOUSE OF THE RISING SUN Live III [68/57L] THE HOUSE OF THE RISING SUN Live III [66/73] HOW NOW WILD COW III [62/35] HULLY GULLY (*aka* (BABY) HULLY GULLY)

[69/28] I CAN HEAR MUSIC III [63/31] I CAN'T STOP LOVING YOU III [65/1] I FEEL FINE III [66/28L] I FEEL FINE Live III [65/44] I LIKE IT LIKE THAT III [63/29] I WALK THE LINE III [67/19] I'M A BELIEVER III [68/21] IN A LONELY CITY III [65/38] THE 'IN' CROWD III [62/19] INSTANT GUITARS III [62/33] INSTANT MASHED Album Version III [62/50S] INSTANT MASHED Single Version III [68/24] INTERMOTION FAZE III [62/42] THE INTRUDER

[69/48U] THE JAM III [69/33] JAMBALAYA III [65/49] JINGLE BELL ROCK III [65/48] JINGLE BELLS III [66/15] JOKER'S WILD III [61/24] JOSIE III [64/20] JOURNEY TO THE STARS III [66/34L] JOURNEY TO THE STARS Live III [65/24'L'] JOURNEY TO THE STARS 'Live' III [65/68'L'/U] JOURNEY TO THE STARS 'Live' III [68/43] JUMPIN' JACK FLASH

[68/19] KAGAYAKU-HOSHI III [67/28] KANDY KONCOCTION III [68/20] KAZE-GA-NAITEIRU III [62/22] KICKING AROUND III [65/57EP] KICKSTAND EP Version III [66/82S] KICKSTAND Single Version III [66/75S] KIMI TO ITSUMADEMO III [67/8L] KIMI TO ITSUMADEMO Live III [68/13] KIRONO-KANATANI III [68/14] KOI III [67/43] KONO-TENOHIRANI-AIO III [68/12] KOYUBE-NO-OMOIDE

[65/37] LA BAMBA III [67/1L] LA BAMBA Live III [61/38S] LADY OF SPAIN III [61/22] LAST DATE III [63/12] LAST NIGHT III [67/66U] LAWRENCE OF ARABIA — LET THE SUN SHINE IN see under *Medley* III [63/11] LET THERE BE DRUMS III [63/39] LET'S GO III [68/47L] LET'S GO Live III [62/10] LET'S TWIST AGAIN III [69/22] THE LETTER III [68/37] LICKING STICK-LICKING STICK III [66/2] LIES III [69/10] LIGHT MY FIRE III [62/45] LIMBO ROCK III [65?/62U] LITES OUT III [67/30] A LITTLE BIT ME, A LITTLE BIT YOU III [68/4L] A LITTLE BIT ME, A LITTLE BIT YOU Live III [66/11] LITTLE BIT OF ACTION III [62/47] THE LOCO-MOTION III [62/46] LOLITA YA YA III [63/2] THE LONELY BULL III [66/40L] THE LONELY BULL Live III [65/10] LONELY GIRL III [61/15] LONELY HEART III [63/25] THE LONELY SEA III [61/9] LONESOME TOWN III [65/35] LOUIE LOUIE III [64/9] LOVE GODDESS OF VENUS III [69/16] LOVE IS BLUE III [65/2] LOVE POTION NO.9 III [66/33L] LOVE POTION NO.9 Live III [68/32] LOVE SHOWER III [63/32] LOVESICK BLUES III [69/20] LOVIN' THINGS III [62/25] LUCILLE Album Version III [62/51S] LUCILLE Single Version III [61/17] LULLABY OF THE LEAVES — LULLABY OF THE LEAVES see also under *Medley* (x 3)

[66/18] THE MAN FROM U.N.C.L.E. III [67/6L] THE MAN FROM U.N.C.L.E. Live III [65/5] MARINER NO.4 III [66/42L] MARINER NO.4 Live III [62/28] MASHED POTATO TIME III [68/11] MAX A GO-GO III [60/11] THE McCOY Album Version III [60/15S] THE McCOY Single Version III [69/26] *Medley*: AQUARIUS: LET THE SUNSHINE IN (THE FLESH FAILURES) III [69/25] *Medley*: SPOOKY: TRACES: STORMY III [68/41] *Medley*: WALK, DON'T RUN: LAND OF 1,000 DANCES III [65/13L] Live *Medley*: WALK, DON'T RUN: PERFIDIA: LULLABY OF THE LEAVES III [66/39L] Live *Medley*: WALK, DON'T RUN: PERFIDIA: LULLABY

OF THE LEAVES III [65/31'L'] 'Live' *Medley*: WALK, DON'T RUN: PERFIDIA:
 LULLABY OF THE LEAVES III [65/69'L'/U] 'Live' *Medley*: WALK, DON'T RUN
 : PERFIDIA : LULLABY OF THE LEAVES III [68/49L] *Medley*: YESTERDAY:
 FLINT HILL III [61/20] MEET MR CALLAGHAN III [63/38] MEMPHIS III
 [65/70'L'/U] MEMPHIS 'Live' III [63/3] MEXICO III [68/23] MIGHTY QUINN
 (QUINN THE ESKIMO) III [69/14] MISSION: IMPOSSIBLE III [67/18] MOD EAST
 III [66/56] MONDAY, MONDAY III [64/3] MOON CHILD III [62/5] MOON DAWG
 III [61/12] MOON OF MANAKOORA III [63/40] MORE III [60/1] MORGEN III [62/8]
 MOVIN' & GROOVIN' III [61/48U] MR BLUE III [62/37] MR MOTO III [69/32]
 MUDDY MISSISSIPPI LINE III [67/56] MUSIC TO WATCH GIRLS BY III [62/13]
 MY BONNIE LIES III [60/4] MY OWN TRUE LOVE (TARA'S THEME)

[64/13] NEEDLES AND PINS III [63/6] NEVER ON SUNDAY III [63/44] NEW
 ORLEANS III [62/40] NIGHT DRIVE III [65/36] NIGHT STICK III [60/7] NIGHT
 TRAIN III [64/27] NIGHT TRAIN Updated Version III [64/32] NIGHT WALK III
 [69/35] NIKI HOEKY III [63/20] THE NINTH WAVE Album Version III [63/52S]
 THE NINTH WAVE Single Version III [66/7] NO MATTER WHAT SHAPE III [60/8]
 NO TRESPASSING III [66/10] NUTTY

[67/52] ODE TO BILLY JOE III [68/54L] ODE TO BILLIE JOE Live III [67/15] OFF
 IN THE 93RDS III [63/35] OH, LONESOME ME III [65/4] OH, PRETTY WOMAN III
 [67/63S] ON THE ROAD III [64/33] ONE MINT JULEP III [64/19] ONLY THE
 YOUNG III [62/7] OPUS TWIST III [61/35] ORANGE FIRE III [62/55U] ORIGINAL
 NUMBER ONE III [64/1] OUT OF LIMITS III [66/30L] OUT OF LIMITS Live III
 [63/49] OVER THE MOUNTAIN, ACROSS THE SEA

[68/62S] PANDORA'S BOX III [63/26] PANHANDLE RAG III [67/22] PAPER
 AIRPLANE III [63/21] PARTY IN LAGUNA III [63/59U] PEACE PIPE III [64/28]
 PEACH FUZZ III [64/34] PEDAL PUSHER III [65/27'L'] PEDAL PUSHER 'Live' III
 [65/71'L'/U] PEDAL PUSHER 'Live' III [64/8] PENETRATION III [66/26L]
 PENETRATION Live III [63/9] PERCOLATOR III [61/5] PERFIDIA — PERFIDIA
 see under *Medley* (x 3) III [66/69] THE PIED PIPER III [64/24] THE PINK PANTHER
 THEME III [66/87L/U] THE PINK PANTHER THEME Live III [63/15] PIPELINE III
 [65/16L] PIPELINE Live III [66/46L] PIPELINE Live III [68/56L] PIPELINE Live III
 [69/41] PLAQUEMINES PARISH III [62/31] POISON IVY III [69/39] PROUD
 MARY III [67/33] PSYCHED-OUT III [67/25] PSYCHEDELIC VENTURE

[67/44] RAINY PAVEMENT (KIRISAME NO HODO) III [61/3] RAM-BUNK-
 SHUSH III [64/29] RAP CITY Album Version III [64/37S] RAP CITY Single Version
 III [66/37L] RAP CITY Live III [60/2] RAUNCHY III [69/18] RAUNCHY Updated
 Version III [64/22] RAVIN' BLUE III [61/19] RAW-HIDE III [60/14S] THE REAL
 McCOY III [67/48] REBEL ROUSER III [68/17] RED HOT SUN III [63/10] RED
 RIVER ROCK III [61/32] RED TOP III [62/24] RED WING TWIST III [67/29]
 REFLECTIONS III [67/54] RESPECT III [61/13] {GHOST} RIDERS IN THE SKY III
 [62/3] ROAD RUNNER III [67/47] ROAD TO SOMEWHERE (GIN-IRO-NO-
 MACHI) III [65/51 & 65?/51a] RUDOLPH THE RED-NOSED REINDEER with
 Variant Version III [63/48] RUNAWAY III [64/14] RUNNIN' WILD

[65?/63U] SAIGON III [63/28] SAN ANTONIO ROSE III [65/47] SANTA CLAUS IS
 COMIN' TO TOWN III [65/33] (I CAN'T GET NO) SATISFACTION III [63/55S]

THE SAVAGE III [68/34] SCARBOROUGH FAIR/ CANTICLE III [62/34] SCRATCH III [64/17] SCRATCHIN' III [65/53] SCROOGE III [69/3] SEA OF GRASS III [67/59] SEALED WITH A KISS III [66/19] SECRET AGENT MAN Album Version III [66/77S] SECRET AGENT MAN Single Version III [67/3L] SECRET AGENT MAN Live III [67/38] SENTIMENTAL GUITAR III [68/7L] SENTIMENTAL GUITAR Live III [65/12] SHA LA LA III [62/11] SHANGHIED III [66/12] SHE'S JUST MY STYLE III [65/9] SHE'S NOT THERE III [61/1] THE SHUCK III [65/50] SILVER BELLS III [61/36] SILVER CITY III [63/51S] SKIP TO M' LIMBO III [65/8] SLAUGHTER ON TENTH AVENUE III [65/18L] SLAUGHTER ON TENTH AVENUE Live III [66/31L] SLAUGHTER ON TENTH AVENUE Live III [65/25'L'] SLAUGHTER ON TENTH AVENUE 'Live' III [60/10] SLEEPWALK III [65/45] SLEIGH RIDE III [66/60] SLOOP JOHN B III [67/41] SLOW SUNDOWN III [68/9L] SLOW SUNDOWN Live III [67/21] SNOOPY VS THE RED BARON III [65/46] SNOWFLAKES III [63/45] SO FINE III [64/10] SOLAR RACE III [69/47U] SON-OF-A PREACHER MAN III [68/42] SOUL BREEZE III [68/28] SOUL COAXING (AIME CALINE) III [65?/64U] SPANISH ARMADA — SPOOKY see under *Medley* III [62/36] SPUDNIK i.q. SURF RIDER (1963) III [63/60U] STAGGER LEE III [67/14] STANDING IN THE SHADOWS OF LOVE III [61/49U] STATION BREAKS III [63/33] STEEL GUITAR RAG III [61/50U] STICK SHIFT III [66/4] STOP ACTION — STORMY see under *Medley* III [65/58S] THE STRANGER III [64/36] STRANGER ON THE SHORE III [67/24] STRAWBERRY FIELDS FOREVER III [63/36] SUGARFOOT RAG III [63/43] SUKIYAKI III [66/68] SUMMER IN THE CITY III [69/42S] A SUMMER LOVE III [62/29] SUMMERTIME III [68/33] SUMMERTIME BLUES III [67/53] SUNNY III [62/9] SUNNY RIVER III [69/8] SUNSHINE OF YOUR LOVE III [62/36 retitled 1963] SURF RIDER: see SPUDNIK III [66/47L] SURF RIDER Live III [69/37] SUSPICIOUS MINDS III [69/34] SWAMP ROCK III [62/18] SWANEE RIVER TWIST III [62/44] SWEET AND LOVELY III [66/65] SWEET PEA III [65/42] THE SWINGIN' CREEPER III [60/5] THE SWITCH

[62/56U] TABOO III [64/18] TALL COOL ONE III [61/51U] TAMMY — TARA'S THEME: see MY OWN TRUE LOVE III [63/56S] TARANTELLA III [66/6] A TASTE OF HONEY III [67/2L] A TASTE OF HONEY Live III [68/8L] A TASTE OF HONEY Live III [68/53L] A TASTE OF HONEY Live III [61/52U] TEEN BEAT III [63/1] TELSTAR III [66/41L] TELSTAR Live III [68/48L] TELSTAR Live III [63/18] TEN OVER III TEN SECONDS TO HEAVEN see THE STRANGER III [63/7] TEQUILA III [69/24] THEME FROM 'A SUMMER PLACE' III [62/38] THEME FROM 'COME SEPTEMBER' III [67/62S] THEME FROM 'THE ENDLESS SUMMER' III [67/23] THEME FROM 'THE WILD ANGELS' III [66/53] THESE BOOTS ARE MADE FOR WALKIN' III [68/46] TIP-TOE THU' THE TULIPS WITH ME III [67/55] TO SIR WITH LOVE III [67/40] TOKYO NIGHTS III [65/3] TOMORROW'S LOVE III [68/63S] TOO YOUNG TO KNOW MY MIND III [61/10] TORQUAY III [69/15] TORQUAY Updated Version III [62?/57U] TOSSIN' AND TURNIN' — TRACES see under *Medley* III [61/21] TRAMBONE III [61/54U] TRAVELIN' MAN III [61/55U] TRUE LOVE III [64/12] THE TWILIGHT ZONE III [62/2] THE TWIST III [62/14] TWISTED III [62/15] THE TWOMP

[69/1] UNDERGROUND FIRE III [66/22] UP, UP AND AWAY III [69/5] UP, UP AND DOWN III [61/8] UPS 'N DOWNS III [67/60] UPTIGHT (EVERYTHING'S ALRIGHT)

[66/21] VAMPCAMP III [61/56U] VENTURES STOMP III [62/41] VENUS III
[67/32] VIBRATIONS Album Version III [68/61S] VIBRATIONS Single Version

[63/27] WABASH CANNONBALL III [67/17] WACK WACK III [62/32] THE WAH-
WATUSI III [61/11] WAILIN' III [67/39] WAKARETA-HITO-TO III [60/6] WALK,
DON'T RUN III [68/59L] WALK, DON'T RUN Live — WALK, DON'T RUN see
under *Medley* (x 4) III [64/31] WALK, DON'T RUN '64 III [65/19L] WALK, DON'T
RUN '64 Live III [66/36L] WALK DON'T RUN '64 Live III [63/42] WALK RIGHT
IN III [62/58U] WALKIN' WITH MY ANGEL III [64/23] WALKIN' WITH PLUTO
III [68/26] WALKING THE CARPET III [64/6] WAR OF THE SATELLITES III
[61/53U] THE WAY YOU LOOK TONIGHT III [65/55] WE WISH YOU A MERRY
CHRISTMAS III [69/9] THE WEIGHT III [67/26] WESTERN UNION III [67/50]
WHAT NOW MY LOVE III [62?/59U] WHAT'D I SAY III [61/14] WHEELS III
[65/6] WHEN YOU WALK IN THE ROOM III [66/35L] WHEN YOU WALK IN
THE ROOM Live III [65/56] WHITE CHRISTMAS III [61/33] WHITE SILVER
SANDS III [65/43] WHITTIER BLVD III [66/66] WILD AND WOOLY III [66/72]
WILD CAT III [66/67] WILD CHILD III [63/14] WILD NIGHT III [66/63] WILD
THING III [66/70] WILD TRIP III [63/30] WILDWOOD FLOWER III [67/58] WINDY
III [63/17] WINDY AND WARM III [63/46] WIPE OUT III [65/21L] WIPE OUT Live
III [66/38L] WIPE OUT Live III [67/11L] WIPE OUT ('66) Live III [68/55L] WIPE
OUT Live III [65/23'L'] WIPE OUT 'Live' III [65/39] WOOLY BULLY III [68/5L]
WOOLY BULLY Live III [66/74] THE WORK SONG

[62/39] YA YA WOBBLE III [61/34] YELLOW BIRD III [61/26] YELLOW JACKET
III [66/45L] YELLOW JACKET Live III [65/32'L'] YELLOW JACKET 'Live' III
[65/72'L'/U] YELLOW JACKET 'Live' III [67/61] YESTERDAY — YESTERDAY
see also under *Medley* III [67/45] YOKOHAMA LIGHTS (HONCHO) III [63/34] YOU
ARE MY SUNSHINE III [66/76S] YOZORA NO HOSHI III [67/9L] YOZORA NO
HOSHI Live

[66/14] ZOCKO

ABOUT THE AUTHORS

MALCOLM CAMPBELL

Malcolm's lifelong love of instrumental music can be traced back to his very early childhood in Shrewsbury, England, where he took over the family gramophone and played to death an extensive collection of dance band records, supplemented at intervals by a splendid assortment from music-loving relatives who, like his parents, were accomplished ballroom dancers.

A move to Edinburgh proved to pay dividends for his intense interest from 1960 on in guitar instrumentals, and in The Shadows and The Ventures in particular — they inspired him, as they did countless others, to take up the guitar and play in a group. Shadows records were easy enough to lay hands on with some hard saving. The Ventures posed a problem, as Britain was not the best place to keep tabs on the steady stream of releases emerging from their home country, and halfway through the decade costly Japanese albums came into the picture as well. Luckily, help was at hand from an amazingly well-stocked record shop in Leith, Edinburgh which specialised in imports and became a second home on Saturdays: in return for providing a bit of assistance behind the counter he was given the chance to lend an ear to those he couldn't afford, and could also regularly pore over various informative trade publications from the UK, the Continent and North America.

A University career occupied Malcolm's pen until in 1999 he turned his attention to writing about The Shadows, initially in an effort to make sense of the enormous pile of CDs he had accumulated by then. In recent years he has become one of the world's foremost commentators on the group and their recorded work. He has reviewed (mainly in the fanzine *Shadsfax*), in considerable depth, almost eighty Shadows and Shadows related CDs, books and videos/DVDs. As well as annotating a number of CDs, he has acted as a consultant on Shadows reissues for Crimson, Demon, Eagle Records, EMI, M&S and Union Square. Several years ago he set himself the task of both documenting and commenting upon every known Shadows (and Cliff Richard/Shadows) release (78rpm, 45rpm, EP, LP and CD) from all over the world.

He has now published five detailed and highly reviewed studies: *A Guide To The Shadows And Hank Marvin On CD* (1999); *The Shadows At EMI – The Vinyl Legacy* (2003); *The Shadows At Polydor – The 80s And Beyond* (2005); (with Les Woosey) an updated, richly illustrated and greatly expanded edition of *A Guide To The Shadows And Hank Marvin On CD* (2005); (with Rob Bradford and Les Woosey) *A Pocket Guide To Shadow Music* (2006), judged by Alan Clayson in *Record Collector* to be “a ‘good read’ as much as a painstakingly detailed and indexed track-by-track breakdown” and “as definitive as it could be”. Malcolm also provided the programme notes for the Final Tour brochures of both Hank Marvin (2002) and The Shadows themselves (2004–5). Much more information can also be found on his website dedicated to The Shadows and their music:

<http://www.malcolmcampbell.me.uk>

He hopes one day to devote web pages to The Ventures as well.

DAVE BURKE

Dave was born and raised in Dalston in London's East End. Obsessed by music from an early age, he was captivated by The Ventures' 'Lullaby Of The Leaves' when a fourteen year old schoolboy in 1961. "I took my first serious loan out in 1963 to import three Ventures LPs direct from the States, which required a big family conference for approval. They cost around ten pounds — an enormous sum of money

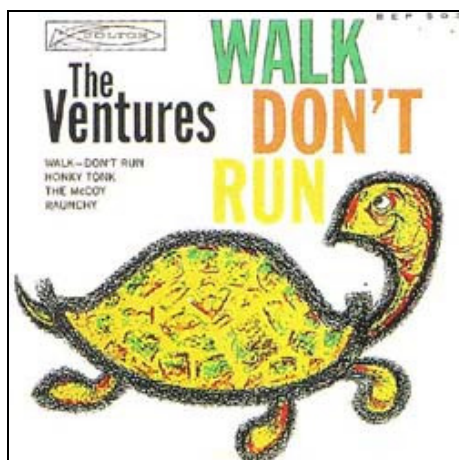
for me in those days — and I agreed to pay this back at 2/6d per week. I hadn't reckoned on The Ventures prolific output though, so I spent most of the early sixties in a permanent state of debt! Later on I discovered a dingy basement in Soho where Transat Imports plied their trade in American albums, rushing there every few months to pick up the latest Ventures LP. Waiting for the official UK release was never an option for me."

He and Alan Taylor set up *Pipeline* magazine in 1989 to publicise rock instrumentals. In this capacity he interviewed many of the sixties most significant musicians including prominent session players Eric Ford, Big Jim Sullivan and Joe Moretti, as well as members of The Shadows, The Dakotas, Sounds Incorporated, John Barry Seven, The Outlaws, The Eagles, Peter Jay & The Jaywalkers, The Chantays, The Marketts, The Wailers, The Champs, The Fireballs, The Ventures, and producer Joe Saraceno amongst a host of others.

In 1992 Dave and Alan organised the first Pipeline Convention. The idea was to present rock instrumentals live on a London stage. Since then the event has featured bands from all over the world: America, Spain, Canada, Finland, Holland, Switzerland, Belgium, Sweden, as well as the UK. The Pipeline Convention has been responsible for the re-formation of many bands who had not played together since the sixties, including The Cougars, The Fentones, The Packabeats, Nero & The Gladiators, The Moontrekkers, The Hunters and The Tornados, as well as hosting performances by George Tomsco and Bob Spalding. Bruce Welch is a regular visitor and this annual event, now based in Watford, is still going strong in 2008.

The *Pipeline* editors have also been involved in writing notes and compiling CDs for various record labels and their work includes compact discs by The Wailers, The Champs, The Tornados, The Rockin' Rebels, The Fireballs, The String-A-Longs and Sandy Nelson as well as many others. The jewel in their crown though is The Ventures *In The Vaults* series on Ace Records which was first started in 1997 and is currently up to Volume 4. Apart from numerous rarities the series has been responsible for releasing the equivalent of three bulging LPs worth of previously unknown and unissued material.

In his spare time Dave also plays drums for The Secrets. Fellow band members are well known names in the instrumental world: Jim Nugent (lead guitar), Ray Liffen (rhythm guitar), Trev Faull (keyboards) and Pete Walter (bass). The band have produced two CDs named *Top Secret* and *Secret Society*.



US EP, together with Japanese counterpart (Rank-1075) of UK WDR single