

SHADOWS' UK LPs

1961–1972

Jim Nugent

SIDE ONE:

1. *Shadoogie*
2. *Blue Star*
3. *Nivram*
4. *Baby My Heart* (vocal with electric guitars)
5. *See You In My Drums*
6. *All My Sorrows* (folky vocal with acoustic guitars)
7. *Stand Up And Say That!* (piano-based instrumental; Hank on piano)

SIDE TWO:

1. *Gonzales*
2. *Find Me A Golden Street*
3. *Theme From A Filleted Place*
4. *That's My Desire* (vocal with electric guitars)
5. *My Resistance Is Low*
6. *Sleepwalk*
7. *Big Boy*

Shadoogie, *Nivram*, *See You In My Drums*, *Stand Up And Say That!*, *Gonzales*, *Theme From A Filleted Place* and *Big Boy* were group-composed originals.

Let's not start arguing about the (earlier) South African compilation album "Rocking Guitars". For all practical purposes, it's this one which is the Shadows' first long-player - and very probably their most fondly-remembered.

The release is certainly the non-compilation disc from which they have performed the highest number of tracks live over the years, with *Shadoogie* and *Nivram* being staples of the stage act right up until 2005 and *Shadoogie* included in the Reunion tour(s) with Cliff Richard. Other numbers performed live at some time or other (whether by The Shadows or Hank Marvin as a solo act) include *All My Sorrows*, *Sleepwalk*, *Stand Up And Say That* and *Gonzales*.

It would be remiss of me not to remark on that iconic uncredited cover-shot (by Dezo Hoffman?). Although the famous red, maple-necked Stratocaster is present, the body and "that colour" are hardly visible, perhaps deliberately hidden because it is, after all, a bit knocked about by this stage and just about to be replaced with a shiny new one. Instead, it is Jet's sunburst Fender Precision Bass, Bruce's blonde 1960 Telecaster and Tony's white Ajax snare drum which make the picture into such a hallowed work of art. Hank and Bruce are wearing those Nordic sweaters, whilst Jet and Tony are clad in slightly more subdued V-neck knitwear. One of the details - Tony's white shoes and socks - surprised me at the time. But then, I was just a 10 year old in working class Liverpool; what did I know about trendy London fashions?

The amount of detail in the lower part of the picture varies with publication. On the EPs which were extracted from this album, the photo is cropped differently, with more visible along the bottom edge. For the more recent DigiPak CD version, the photo is cropped a fair bit more, with less seen along that bottom edge and the light blue area to the right hand side widened (it's to

do with the different aspect ratio of a CD case as compared with a square LP or EP cover).

The first pressings of this LP had the publishers' details on the disc label. Later, when the label had been redesigned to the black/silver/blue in the post-1962 EMI scheme, the publisher credits were omitted from the disc label and were only printed on the amended version of the sleeve some time later. Some pressings (including mine, bought in 1966) therefore have no music publishing details.

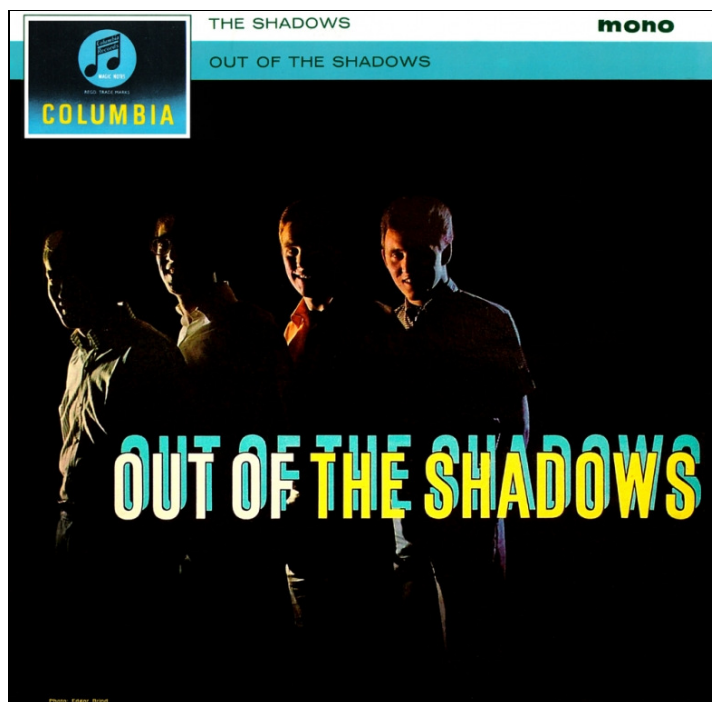
For more ample images of the above refer to:

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=789

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=790

Out Of The Shadows LP (1962)

[UK: Columbia 33SX 158 (m) / SCX3449 (s); October 1962]



out
of the
shadows



33SX
1458

THE SHADOWS

SIDE ONE

- 1. THE RUMBLE**
(Dimitri S. Brown/Moscow: NCB)
- 2. THE BANDIT Vocal: The Shadows**
(Car-Kenny/Rossmore) Peter Maurice: BEM
- 3. COZY**
(Herman/Gordon) S. Bernstein Ltd.: Moscov: NCB
- 4. IMBI**
(Herman/Gordon) Shadows/Belinda: Moscov: BEM: NCB
- 5. PERIFIDIA**
(Shangri-La) Southern: NCB
- 6. LITTLE "B"**
(Herman) Shadows/Belinda: Moscov: BEM: NCB

SIDE TWO

- 1. BO DIDDLEY Vocal: The Shadows**
(McCarthy/Gord Music: World Music: Moscov: BEM: NCB)
- 2. SOUTH OF THE BORDER**
(Herman) Carl Peter Maurice: Paul. F. Day: Moscov: BEM: NCB
- 3. SPRING IS NEARLY HERE**
(Herman) Shadows/Belinda: Moscov: BEM: NCB
- 4. ARE THEY ALL LIKE YOU? Vocal: The Shadows**
(Dart) Callisto Music Ltd.
- 5. TALES OF A RAGGY TRAMLINE**
(Herman) Shadows/Belinda: Moscov: BEM: NCB
- 6. SOME ARE LONELY**
(Giff/Gordon) Shadows/Belinda: Moscov: BEM: NCB
- 7. KINDA COOL**
(Herman) Shadows/Belinda: Moscov: BEM: C 1

(Recording first published 1962)

SCENE:
A large recording studio situated in a fashionable part of North-West London.

TIME:
A little too early in the morning for all concerned.

MAIN CHARACTERS:
Four young players huddled together round a young drummer and surrounded by a battery of silvery microphones. They all have jaundiced expressions and are very conscious of having received all night from a studio, one-night stand to arrive in time for the recording. They are extremely sorry for themselves...

THE ARTISTIC PRODUCTION TEAM:
While members of the Recording Engineer who had more hair when he first joined up and now it never had much hair anyway. To the boys, I guess we could resemble two weary goldfish in a bowl.

CHOREOGRAPHY:
None. The boys are too tired even to walk... and I'm too old anyway.

THE WEATHER:
Raining like mad.

ACTION:
There is total An unproductive silence hangs heavily, the thick smoke slowly outside but is not heard in the studio. We're sorry all sorry and music is not even remotely in our minds.

...It's so peaceful!
Hank, obviously rebellious in a sluggish kind of way, begins singing to the piano and leaves his guitar some five yards behind. He lethargically places one hand on the keys... and then the other. Whilst Louie, fairly looks on... quite unmoved for this transportation.

...An atmosphere of tranquillity abounds...
Suddenly there is an excited shrill from Hank. "I've got it! I've got it! Which means Hank's done it! Hank and Louie can move into a state of animation.

Having this conversation via the mikes into the Control Room, the Recording Engineer and I, having been woken from a deep sleep, our first reaction.

The red light is switched on. Hank I understand, and we are once more happily recording the fabulous Shadows.

Noise is deafening both in the Studio and Control Room and, for 2 minutes it sounds the walls seem to shake with great sounds so identified with the four talented guys responsible. Take 1 is recorded and gone is the silence. The boys hurriedly unshame their instruments, dash up the stairs to listen very attentively to the playback. I hope if they are disappointed, as yet undisturbed. After listening Brian remarks "Kinda Good Man" to which Brian says "That's what we'll call it, great idea Brian... KINDA COOL."

And so we go on to Take 2. The boys are deeply self-critical of their work, often unbelievably so, but, by the time we arrive at Take 5 or so we generally have the perfect master.

Yes, it's a supremely exciting to record this Group and, when you hear the final Album, you will realise that something wonderful comes...

...out of the shadows.

NORMAN PARSONS
Photo John Day



LONG PLAY 33 1/3 R.P.M. RECORD
E.M.I. RECORDS LIMITED
(CONTROLLED BY ELECTRIC & MUSICAL INDUSTRIES LIMITED)
HAYES • MIDDLESEX • ENGLAND
Made and pressed in Great Britain

USE EMITEX
CLEANING MATERIAL
The use of "EMITEX"
(cleaning material) (provided
from Record Drainers) will
prevent the record and
keep it free from
dust.

Printed and made by Gifford & Lathouse Ltd. Printed in Great Britain 33SX 1458 SCX 3449

SIDE ONE:

1. *The Rumble*
2. *The Bandit* (vocal w. acoustic guitars)
3. *Cosy*
4. *1861*
5. *Perfidia*
6. *Little 'B'*

SIDE TWO:

1. *Bo Diddley*
2. *South Of The Border*
3. *Spring Is Nearly Here*
4. *Are They All Like You?*
5. *Tales Of A Raggy Tramline*
6. *Some Are Lonely*
7. *Kinda Cool*

1861, *Little B*, *Spring Is Nearly Here*, *Tales Of A Raggy Tramline*, *Some Are Lonely* and *Kinda Cool* were group-composed originals (counting Cliff Richard as a group member for *Some Are Lonely*).

Recording dates (and bassists):

The Rumble	31st May 1962 (Licorice)
The Bandit	26th January 1962 (backing track w. Jet)
	1st May 1962 (vocal overdub)
Cosy	5th April 1962 (Jet)
1861	4th June 1962 (Licorice)
Perfidia	12th April 1962 (Jet)
Little B	22nd May 1962 (Licorice)
Bo Diddley	pre-15/4/1962 backing track (source: Licorice)
	28th and 31st May 1962 (overdubbing session)
South Of The Border	12th April 1962 (Jet)
Spring Is Nearly Here	26th January 1962 (Jet)
Are They All Like You?	28th May 1962 (Licorice)
Tales Of A Raggy Tramline	19th December 1961 (Jet) [Thank you, Uli!]
Some Are Lonely	21st December 1961 (Jet) [Thank you, Uli!]
Kinda Cool	4th June 1962 (Licorice)

The group's second LP, and perhaps a good illustration of the classic dilemma faced by any act trying to replicate the success of a first album. The sound has clearly softened compared with the era of the original line-up. Tony Meehan, who was such a feature of the first LP, is not on any of these thirteen tracks, though Jet Harris is obviously on the tracks recorded before his 15th April 1962 departure from The Shadows, to be replaced by Brian "Licorice" Locking. Many have conjectured as to which bass player plays on which tracks, and luckily, in recent years, things have become clearer with the publication of recording dates for most 1960s Shads tracks as well as Lic's co-operative approach in interviews. Clearer except for *Bo Diddley*, that is, which seems to have a backing track with Jet playing bass and a vocal overdub (or "superimposition") which added Licorice's harmonica.

There is one noted oddity with the UK pressings. Mono pressings include the version of *Perfidia* with an overdubbed harmony lead guitar part in the latter part of the first chorus. Stereo pressings do not have the harmony part. Oddly,

the mono EP extracted from this album has the "no harmony" version - a mono reduction of the stereo mix.

The French 10" LP version has a slightly different mix of *Little B*, without the group's intejections on Latin American percussion half-way through the drum solo. The Shadows had been using this arrangement since quite early in 1962, with *Little B*, months before its record release, completely ousting *See You In My Drums* as a live percussion feature.

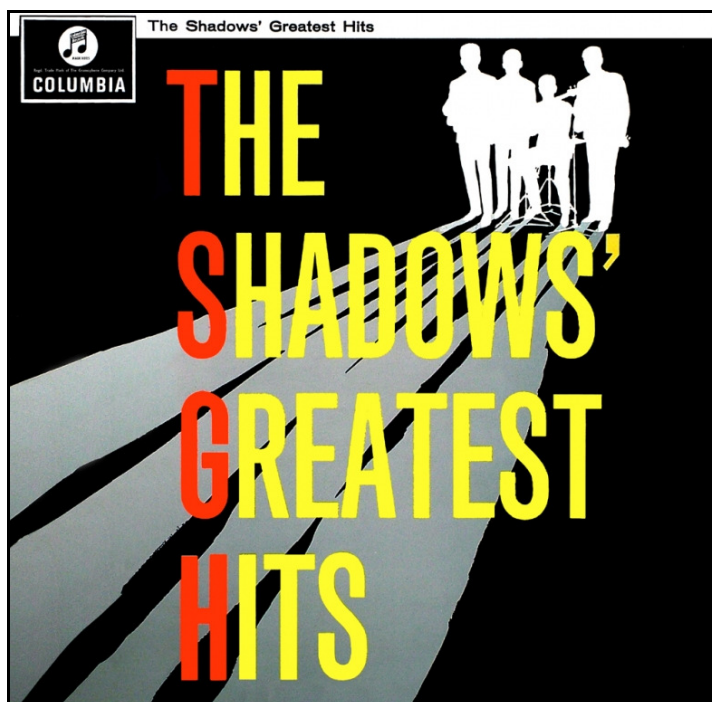
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The Shadows' Greatest Hits LP (1963)

[UK: Columbia 33SX 1522 (m) / SCX1522 (s); June 1963]



The Shadows' Greatest Hits

THE SHADOWS

SCX 1522
(E 062 + 04787)
STEREO

SIDE ONE

- 1 **APACHE***
(Lennon)
- 2 **MAN OF MYSTERY***
(Carr)
- 3 **THE STRANGER***
(Carr)
- 4 **F.B.I.***
(Carr)
- 5 **MIDNIGHT!**
(Carr)
- 6 **THE FRIGHTENED CITY!** (from film "The Frightened City")
(Carr)
- 7 **KON-TIKI!**
(Carr)

SIDE TWO

- 1 **36-26-36!**
(Morrison)
- 2 **THE SAVAGE!** (from the A.B.C. film "The Young Ones")
(Carr)
- 3 **PEACE PIPE!** (from the A.B.C. film "The Young Ones")
(Carr)
- 4 **WONDERFUL LAND!** (with The Norrie Paramor Singers)
(Carr)
- 5 **STARS FELL ON STOCKTON!**
(Carr)
- 6 **GUITAR TANGO!**
(Carr)
- 7 **THE BOYS!** (from the G.A.L. WORLD FILM production "The Boys")
(Carr)
- 8 **DANCE ON!**
(Carr)

* 1960, 1961, 1962.

Recording supervised by NORRIE PARAMOR

The tracks marked © are mono recordings electronically remastered to give a stereo effect on stereo equipment.

The Shadows' story began long before their first Chart entry. It started when a young singer named Cliff Richard walked into London's "Two T's" coffee bar in search of a backing group—and came out with four young men who, in their days, chose to call themselves The Drifters. And as Cliff Richard's fame grew, so did the Drifters' popularity. And as Cliff Richard's fame grew, so did the Drifters' popularity. And as Cliff Richard's fame grew, so did the Drifters' popularity.

APACHE was an unexpected and unheralded top seller. It was a surprise to everyone, including the band themselves. It was a surprise to everyone, including the band themselves. It was a surprise to everyone, including the band themselves.

MAN OF MYSTERY, written by Michael Carr as the title number for an Edgar Wallace mystery film series, reached No. 6 apart towards the end of 1960. The Shadows had been sceptical about recording it, since it was a complete departure from the style they had created on APACHE—with Hank Marvin playing the solo on the treble strings throughout.

THE STRANGER, which was released as a double-A coupling to Man Of Mystery, and scored Chart success in its own right. F.B.I., released in February 1961, shortly before the Shadows accompanied Cliff Richard on their first South African tour, reached No. 4, and is still one of the Shadows' most-requested stage presentations. It was coupled with a descriptive item of music, MIDNIGHT!, written by Bruce and Hank.

THE FRIGHTENED CITY was released at a time when the Shadows were heading a touring one-nighter package, while Cliff Richard was making "The Young Ones". Between times, they were fitting in their own contribution to the movie. Written by their recording manager, Norrie Paramor, as the theme music to the British thriller of the same name, it entered the best-seller in May, 1961, and reached No. 3 position.

KON-TIKI, dedicated to the raft which crossed the Pacific from Peru to the Pacific Islands (and which the boys actually

saw in Oslo during their midsummer, 1960, Scandinavian visit), was another Michael Carr composition—remarkable that a writer of so many British song hits since pre-war days could adapt himself so admirably to manage dramatics. The disc (which climbed to No. 6) was released during the Shadows' European summer season with Cliff and coincided with Tony Meehan's departure—to be replaced by Brian Bennett. The other side "36-26-36" was written by the Shadows themselves—the identity of the girl in question has never been disclosed, but the tune suggests plenty of "wiggles" as the words imply.

THE SAVAGE and PEACE PIPE were both featured by the boys in "The Young Ones" movie. They were never actually intended for singles release—but owing to the boys' out-of-town commitments preventing them from recording new material, they were released in November, 1961. Both numbers were written by Norrie Paramor, and The Savage reached No. 1 just when the Shadows were opening in their first pantomime, "Dick Whittington", without Cliff. WONDERFUL LAND. Norrie Paramor, ever on the look-out for a new way of presenting his artists, added songs and horns to this side, which, incidentally, had been recorded almost a year before its release. The boys were away on one of their long tours, but Cliff happened to be in London at that time and came along to the recording studio to hear "The Shadows with Strings"—he was tremendously enthusiastic about it and you know the result—No. 1 for 9 weeks. It happily coincided with the Shadows' triumph in all-topping session at the Paris Olympia in March, 1962. It was coupled with STARS FELL ON STOCKTON, a number written by the boys while in pantomime in that town. No special significance in the title, they explained. "We might just as well have called it 'Moosehead in Vegas'!"

GUITAR TANGO had been suggested to the Shadows six months before they actually recorded it, but they awaited a satisfactory arrangement before doing so. Strings and congas were added—the correct "sound" was the idea of Mike Cordin, Cliff's Road Manager—again in the boys' absence, this time while they were filming "Summer Holiday" in Greece. A complete departure from their previous styles, it featured the Shadows on acoustic guitars, and climbed to No. 4. Jet Harris was still heard on this track, even though he had left the group in April, 1960, to be replaced by Brian "Licorice" Lush.

THE BOYS, the title music from the Richard Todd-Jess Carroll film which was actually featured in the movie by the Shadows, was released in this country only on an E.P. It enjoyed outstanding success abroad, where it was released as a single—particularly in Australia, reaching No. 3 in that Continent.

DANCE ON enjoyed a three-week stay at No. 1 in January, 1963—coinciding with the opening of "Summer Holiday", and the boys' second South African tour with Cliff. In search of new material, Bruce Welch came across a demonstration disc which had been sent to him a year earlier by Norrie—it was Dance On composed by the Aussies. Surely there could not be a more appropriate title with which to end this tribute to the foot-tapping team which so deviously wears the crown as Britain's foremost small group!

DEREK JOHNSON
"New Musical Express"

E.M.I. RECORDS (The Gramophone Company Ltd.) HAYES, MIDDLESEX, ENGLAND

33 1/3 R.P.M. Made and Printed in Great Britain



STEREO record can be played on mono reproducers provided either a compatible or stereo cartridge used for mono is fitted. Record equipment may already be fitted with a suitable cartridge. If in doubt consult your dealer to keep the record clean and dust free we recommend the regular use of SUPER EMITEX.

Printed and made by Gower & Lathouse Ltd.

SIDE ONE:

1. *Apache*
2. *Man Of Mystery*
3. *The Stranger*
4. *FBI*
5. *Midnight*
6. *The Frightened City*
7. *Kon-Tiki*

SIDE TWO:

1. *36-24-36*
2. *The Savage*
3. *Peace Pipe*
4. *Wonderful Land*
5. *Stars Fell On Stockton*
6. *Guitar Tango*
7. *The Boys*
8. *Dance On!*

Fewer of the Shadows' earlier hit singles were self-composed, but *FBI*, *Midnight*, *36-24-36*, *Stars Fell On Stockton* and *The Boys* were group originals.

Singles potentially covered (tracks not used on this LP in red):

Drifters:

Feelin' Fine (v) / *Don't Be A Fool (With Love)* (v)

Driftin' / *Jet Black*

Shadows:

Lonesome Fella (v) / *Saturday Dance* (v)

Apache / *Quatermasster's Stores*

Man Of Mystery / *The Stranger*

FBI / *Midnight*

The Frightened City / *Back Home*

Kon-Tiki / *36-24-36*

The Savage / *Peace Pipe*

Wonderful Land / *Stars Fell On Stockton*

Guitar Tango / *What A Lovely Tune*

[*The Boys* EP]

Dance On! / *All Day*

Omitted hit single B-sides and eventual availability on LP:

<i>Quatermasster's Stores</i>	released on "Somethin' Else!" (1969)
<i>Back Home</i>	released on "Somethin' Else!" (1969)
<i>What A Lovely Tune</i>	released on "Walkin' With The Shadows" (1970)
<i>All Day</i>	released on "Somethin' Else!" (1969)

Personnel:

<i>Apache</i> to <i>Wonderful Land</i> inclusive:	Hank/Bruce/Jet/Tony
<i>Stars Fell On Stockton</i> :	Hank/Bruce/Jet/Brian Bennett
<i>Guitar Tango</i> - <i>Dance On!</i> inclusive:	Hank/Bruce/Brian/Licorice

The Shadows issued no studio album during 1963 . For various reasons, they simply didn't have enough material recorded. But they contributed three non-

45 instrumentals to the soundtrack album of "Summer Holiday" and four more tunes for their own summer EP release "Los Shadows", as well as eight tracks on the four singles released during the course of that year. This must, therefore, have seemed like a good opportunity for EMI/Columbia to issue the group's first UK compilation album with the bullish title they gave to it.

The songs – once memorably described as "*the greatest-ever sequence of British rock instrumentals*" - start in June 1960 with *Apache* and continue as far as the end of 1962 with *Dance On!* (don't forget that exclamation mark). No tracks from the days of the Drifters or just beyond were included - they hadn't been big enough hits.

The inclusion of fifteen tracks (one more than "normal" for an EMI pop LP) may have been an attempt to compensate for the thirteen issued on "Out Of The Shadows", but not all of the offerings were actually released as British singles, the obvious "odd man out" being *The Boys* - an EP track in the UK, though it had apparently enjoyed great success in Australia as a single A-side. EMI in Australia may have acted unilaterally because there had been a longer than usual gap between the issuing of *Wonderful Land* (February 1962) and *Guitar Tango* (June 1962) and an even longer one before the release of the next single (*Dance On!*, December 1962). This may have been due to the necessity of legal negotiations and contract re-drawing following Jet's sundering of his ties with the group (all the EMI contracts for The Shadows had been in his name), but whatever the reason, there was a marked slowing-down for single releases during 1962, which were usually separated by a period of no more than about thirteen weeks - four had been released during 1961 and four more would be released the following year.

The compilation predictably included both sides of the double A-side *Man Of Mystery / The Stranger*, whilst other B-sides seemed to be used or not used in a haphazard manner, as illustrated below the track listing.

OK, they couldn't all be used. But if *The Boys* had been omitted, and if the compilation period had ended with *Guitar Tango*, it could have been a sixteen-track album with all hit A-sides and their flip sides, with no exclusions. Then we wouldn't have had to wait until the 1969 mid-priced release "Somethin' Else" to get *Quatermass's Stores* and *Back Home* on LP, or until "Walkin' With The Shadows" (1970) for *What A Lovely Tune...*

For more ample images of the above refer to:

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=803

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=804

Dance With The Shadows LP (1964)

[UK: Columbia 33SX 1619 (m) / SCX 3511 (s); May 1964]



Dance With The Shadows



THE SHADOWS



**SCX
3511**



SIDE ONE

1. CHATTANOOGA CHOO-CHOO (Shadows)
2. BLUE SHADOWS (March-March-Barnett-Lachner)
3. FANDANGO (Parker-Brafford)
4. TONIGHT (from "West Side Story") (Gershwins)
5. THAT'S THE WAY IT GOES (March-Shadows)
6. BIG 'B' (Shadows)
7. IN THE MOOD (Gibson-Barnett)

SIDE TWO

1. THE LONELY BULL (El Solo Ten) (Lewy)
2. DARTO (Shadows)
3. FRENCH DRESSING (Shadows)
4. THE HIGH AND THE MIGHTY (Shadows)
5. DON'T IT MAKE YOU FEEL GOOD (March-Shadows)
6. ZAMBEZI (Shadows-De Mott)
7. TEMPTATION (Shadows-Parker)

Recording first published 1964
Photographs: David Green

IMPORTANT: This record is protected by law. Any use of the name of the artist or the name of the record for advertising or promotional purposes without the written consent of the artist or the record company is strictly prohibited.

DANCE WITH THE SHADOWS

You just can't help it! The exciting rhythms, the flowing melodies, and the very individual sound of the "Shads" all contribute to make this album outstanding in every way.

Of course you don't have to dance, but if you can, you will! These brilliant young contemporary musicians play tunes, some of which were written before they were born, in such an original way to give these well-known melodies a new concept.

We recorded most of "Dance With The Shadows" in London, at our St. John's Wood Studios. Others were recorded in Blackpool at the Jubilee Theatre, London to Blackpool is only 228 miles. The album will be in demand over far greater distances by the young people of many, many countries. Yes, the sound of the Fabulous Four-Hits, Bruce, Brian and John will be heard far and wide. It deserves to be!

Shirley Bassey



LONG PLAY 33 $\frac{1}{3}$ R.P.M.

E.M.I. RECORDS LIMITED
(Incorporated in England & Wales) Registered Office: 25 Abchurch Lane, London E.C. 4A
HAYES · MIDDLESEX · ENGLAND

Printed and Made in Great Britain by Capitol & Liff House Ltd



SIDE ONE:

1. *Chattanooga Choo-Choo*
2. *Blue Shadows*
3. *Fandango*
4. *Tonight*
5. *That's The Way It Goes* (pop vocal)
6. *Big 'B'*
7. *In The Mood*

SIDE TWO:

1. *The Lonely Bull* (*El Soro Toro*)
2. *Dakota*
3. *French Dressing*
4. *The High And The Mighty*
5. *Don't It Make You Feel Good?* (pop vocal)
6. *Zambesi*
7. *Temptation*

Blue Shadows, *That's The Way It Goes*, *Big 'B'*, *French Dressing* and *Don't It Make You Feel Good?* were group-composed originals.

Bassists (recording dates):

Chattanooga Choo-Choo	John Rostill (13th Feb 1964)
Blue Shadows	Licorice Locking (4th Aug 1963)
Fandango	John Rostill (14th Feb 1964)
Tonight	John Rostill (13th Feb 1964)
That's The Way It Goes	John Rostill (18th Feb 1964)
Big 'B'	John Rostill (25th Feb 1964)
In The Mood	John Rostill (11th February 1964)
The Lonely Bull (<i>El Soro Toro</i>)	John Rostill (11th February 1964)
Dakota	Licorice Locking (4th August 1963)
French Dressing	Licorice (4th August 1963)
The High And The Mighty	John Rostill (18th February 1964)
Don't It Make You Feel Good?	John Rostill (13th February 1964)
Zambesi	John Rostill (18th February 1964)
Temptation	John Rostill (11th February 1964)

To be honest, this was **not** the coolest of titles for a rock guitar LP (though it beats "Those Brilliant Shadows" and "Those Talented Shadows" – workaday titles given to two of the group's EP releases). "Dance With The Shadows" was the third of The Shadows' studio albums and featured Brian 'Licorice' Locking on the tracks which were recorded before he left in November 1963 (see below).

I have to say it - this LP and the following album release (1965's "The Sound Of The Shadows") represent a firm move away from the aggressive sound of the early group recordings and well into the "all-round entertainer" area. Influences seem to include the big-band era (*Chattanooga Choo-Choo*, *In The Mood*, *Temptation*), stage-musicals and film music (*The High And The Mighty*, *Tonight*) and easy-listening (*The Lonely Bull*). Apart from a couple of pleasant group-composed pop songs (also both recorded by The Swinging Blue Jeans on their debut LP), there was precious little - apart from the

Marvin/Welch/Bennett/Locking composition *Blue Shadows* - to recall the days of the rock guitar instrumental.

But... on the other hand... there are plenty of fans who love this album, and plenty of players who revel in the flowing rhythms of *In The Mood*, *Chattanooga...* and *Dakota*. You pays your money and you takes...

The High And The Mighty had notably been recorded a decade or so earlier by the Norrie Paramor Orchestra.

Oddities:

Even on stereo pressings, musicassette releases and CD reissues of this album, both *Blue Shadows* and *French Dressing* are always in mono (with no announcement or acknowledgement of this on sleeve notes or other EMI material). No stereo version of either has been made available.

For more ample images of the above refer to:

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=810

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=811

The Sound Of The Shadows LP (1965)

[UK: Columbia 33SX 1736 (m) / SCX 3554 (s); July 1965]



SIDE ONE:

1. *Brazil*
2. *The Lost City*
3. *A Little Bitty Tear* (acoustic vocal)
4. *Blue Sky, Blue Sea, Blue Me*
5. *Bossa Roo*
6. *Five Hundred Miles* (acoustic vocal)
7. *Cotton Pickin'*

SIDE TWO:

1. *Deep Purple*
2. *Santa Ana*
3. *The Windjammer*
4. *Dean's Theme*
5. *Breakthru'*
6. *Let It Be Me* (another acoustic vocal)
7. *National Provincial Samba*

Blue Sky, Blue Sea, Blue Me, Bossa Roo, The Windjammer and *Dean's Theme* were group-composed originals.

Following directly in the path established by the "Dance With The Shadows" LP the previous year, this release entrenched the group's MOR/easy-listening approach and credentials. With a track-listing which referenced the 1940s (*Brazil, Deep Purple*) and (very particularly) the C&W/folk/pop idiom (*Five Hundred Miles, A Little Bitty Tear, Let It Be Me*), this album was so different from the group's early days that one could have been forgiven for assuming it was a different outfit (which, in some ways, I suppose it was).

I'll never forget looking forward to a particular Sunday night TV appearance around this time, then being very disappointed that The Shadows played (and sang) only *A Little Bitty Tear* (dressed in tuxedos with frilly shirts) before giving way to Cliff Richard who performed a couple of his contemporary songs. Was this the group who recorded *Apache, Wonderful Land* and *The Savage* and other aggressive slices of R'n'R guitar? Ye Gods!

But it wasn't all such bland fare. This album featured an instrumental by Jerry Lordan (the first the Shads had recorded in more than two years) in the form of *Santa Ana*, a rolling and fluent piece which recalled some of the cadences and rhythms of *Wonderful Land* and *Atlantis*. There was another "early Shadows" type instrumental in the pushy *Breakthru'*, written by Liverpool-based Shads fan Geoff Taggart, and perhaps most portentously, several instrumentals which featured Hank's first recorded outings for the DeArmond 610 tone & volume pedal which would become such a trademark sound for him over the next ten years or so: *The Lost City, Blue Sky, Blue Sea, Blue Me* and *Deep Purple*.

On "The Sound Of The Shadows", there are no issues about who plays bass or drums. All tracks feature the Marvin/Welch/Bennett/Rostill line-up.

Brazil, by the way, had been recorded the previous year (January 1964) and held over rather than being included on the "Dance With The Shadows" LP. *Dean's Theme* was a jazz-influenced tune, vaguely in the same sort of direction as *Nivram* and written by John Rostill.

Oh... and EMI's art department didn't exactly bust a gut with that sleeve design, did they?

For more ample images of the above refer to:

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=818

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=819

More Hits! LP (1965)

[UK: Columbia 33SX 1791 (m) / SCX 3578 (s); December 1965]



MORE HITS! THE SHADOWS

SIDE ONE

1. Foot Tapper (Meriv—Welch)*
2. Atlantis (London)—with The Norrie Paramor Strings*
3. Shindig! (Meriv—Welch)*
4. Theme For Young Lovers (Welch)†
5. Geronimo (Meriv)—with The Norrie Paramor Strings*
6. Shazam (Edy—Hawwood)*
7. The Rise And Fall Of Fingel Bunt (Welch—Meriv—Rezil—Bennett)†

SIDE TWO

1. Genie With The Light Brown Lamp (Welch—Meriv—Rezil—Bennett)†
2. Mary-Anne (London)‡
3. Stingray (Cyman)‡
4. Rhythm And Greens (Welch—Meriv—Rezil—Bennett)†
5. Don't Make My Baby Blue (Meriv—Welch)‡
6. The Lute Number (Welch—Meriv—Rezil—Bennett)†
7. The Drum Number (Welch—Meriv—Rezil—Bennett)†

Other enjoyable LP's by THE SHADOWS:

THE SHADOWS' GREATEST HITS
Aachen: Blue of Mystery: The Stranger
P.B.I.: Midnight: The Fragment City: Koo-
Vik: 38-24-38: The Savage: Peace Pipe:
Wonderful Land: Stars Tell on Stockton:
Guitar Tango: The Boys: Dance on!
33SX 1922

DANCE WITH THE SHADOWS
Chattanooga: Chop-Chop: Blue Shadow:
Fandango: Tonight: I'm: "West Side
Story": (Remastered): That's the way it goes:
Big "B": In the mood: The Lovers: (G
eds: rom): Gals: French Desires: The
High and the Mighty: Don't it make you feel
good: Cambes: Fempation
33SX 1819/SCX 3511

THE SOUND OF THE SHADOWS
Brazil: The Last City: A little love year: Blue
sky: Blue sea: Blue me: Bessa Rio: Five
Hundred Miles: Cotton Pickin': Deep Purple:
Santa Ana: The Windjammer: Dean's Theme:
Breathin': Let it be me: National Provincial
Jambie
33SX 1736/SCX 3554

© 1962, 1964, 1965

LONG PLAY 33 1/3 R.P.M

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17

SIDE ONE:

1. *Foot Tapper* (mono and stereo versions were different recordings)
2. *Atlantis*
3. *Shindig*
4. *Theme For Young Lovers*
5. *Geronimo*
6. *Shazam!*
7. *The Rise And Fall Of Flingel Bunt*

SIDE TWO:

1. *Genie With The Light Brown Lamp*
2. *Mary-Anne*
3. *Stingray*
4. *Rhythm And Greens*
5. *Don't Make My Baby Blue*
6. *The Lute Number*
7. *The Drum Number*

Bassists:

Foot Tapper (**Licorice from here to Shazam! inclusive**)

Atlantis

Shindig

Theme For Young Lovers

Geronimo

Shazam! [B-side of *Geronimo*]

The Rise And Fall Of Flingel Bunt (**John Rostill from here on**)

Genie With The Light Brown Lamp, etc...

Omitted period B-sides and availability on LP:

<i>The Breeze And I</i>	"Somethin' Else!" (1969)
<i>I Want You To Want Me</i>	"Somethin' Else!" (1969)
<i>It's Been A Blue Day</i>	"Mustang" (1972)
<i>This Hammer</i>	"Somethin' Else!" (1969)
<i>It's A Man's World</i>	"Somethin' Else!" (1969)
<i>The Miracle</i>	"Rarities" (1976)
<i>Little Princess</i>	available on the Cliff/Shadows "Aladdin" LP and also later on "Mustang" (1972)
<i>Alice In Sunderland</i>	"Mustang" (1972)
<i>My Grandfather's Clock</i>	never available on a UK EMI vinyl LP; it first appeared on a UK album from a licensee (LP and CD) with "The EP Collection" in 1990.

Columbia's second Shadows hits compilation appeared on the shelves at the very end of 1965 – and at least some proper colour pictures had been taken for the cover this time. This LP included eleven A-sides, one B-side and two EP tracks, making up the complement of fourteen separate cuts.

Starting where "The Shadows' Greatest Hits" had left off, the collection gets under way with *Foot Tapper* - though hang on a moment... it's not quite as simple as that...

If, like most buyers of the day, you had bought a mono pressing, you would have heard the "film" or "album" version of the track (the same one that was

released on the "Summer Holiday" LP and the "Foot Tapping With The Shadows" EP). If you were one of the better-off minority who would gravitate toward the stereo version, you got a two-channel mix of the re-recording used as the A-side of The Shadows' *Foot Tapper* single. In later years, when the first CD version was released (stereo-only), it naturally contained the single version. When the later mono/stereo CD was issued, it logically contained both versions, the mono album variant and the stereo single track. Interesting, innit?

Incidentally, *The Breeze And I*, the B-side of the *Foot Tapper* 45, didn't make it onto this compilation. That recording would have to wait until the "Somethin' Else!" LP in 1969 for its microgroove and stereo UK debut.

The next single (*Atlantis*) was treated in similar fashion - the mono and stereo versions are subtly different from each other (in terms of the orchestral overdubs). *Shindig* was next, then the order of the next two singles was reversed, with 1963's *Geronimo* being placed after 1964's *Theme For Young Lovers*. At least *Geronimo* was accompanied by its B-side - the 1963 studio recording of Duane Eddy's *Shazam!*. The 1964 singles (four of them) are represented here by their A-sides and are chronologically interrupted by *Geronimo* (see above) and also by 1965's *Mary Anne* and *Stingray*.

The last single hit included here is the vocal *Don't Make My Baby Blue* from the summer of 1965, though two tracks from the 1964 EP "Rhythm And Greens" are appended for full measure, bringing the track-count up to the full fourteen.

For more ample images of the above refer to:

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=820

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=821

Shadow Music LP (1966)

[UK: Columbia 33SX 6041 (m) / SCX 6041 (s); May 1966]



SCX 6041

SHADOW MUSIC

THE SHADOWS

DEAR READERS, WE HAVE BEEN TOLD THAT DUE TO THE ADVANCE ORDERS FOR THIS ALBUM IT COULD BE A COLLECTOR'S ITEM!!! AS SOME OF YOU MAY NOTICE, MOST OF THE NUMBERS ON IT WERE WRITTEN BY OURSELVES. ONLY THE TITLES HAVE BEEN CHANGED TO PROTECT THE COMPOSERS. THERE ARE EIGHT MILLION STORIES IN THE NAKED CITY, BUT THAT'S ANOTHER STORY.

SIDE ONE

- 1. I ONLY WANT TO BE WITH YOU** (Marvin-Welch-Russell-Bennett)
FROM LONDON POLYGRAM PRODUCTIONS "BASES IN THE MOOD"
VOCAL: HANK B. MARVIN AND JOHN
- 2. FOURTH STREET** (Bennett)
FEATURING SHANE ON PIANO
- 3. THE MAGIC DOLL** (Marvin-Welch-Russell-Bennett)
FROM LONDON POLYGRAM PRODUCTIONS "BASES IN THE MOOD"
FEATURING SHANE ON THE HORNED GUINER
- 4. STAY AROUND** (Arnold-Martin-Morawie)
VOCAL: HANK B. MARVIN, BRUCE AND JOHN
- 5. MAID MARION'S THEME** (Marvin-Welch-Russell-Bennett)
FROM LONDON POLYGRAM PRODUCTIONS "BASES IN THE MOOD"
- 6. BENNO-SAN** (Bennett)
FEATURING SHANE ON PIANO AND TRIO
- 7. DON'T STOP NOW** (Bennett)
BENNETT

CREDITS:

HANK B. MARVIN
BRUCE WELCH
BRIAN BENNETT
JOHN RUSTILL

Appear as themselves

Staging
Choreography
Lighting
Tea

DAVID MAXWELL-BRYCE

Production and Mix Direction:
NORRIS PARAGON

Photos: DAVID STEEN

SIDE TWO

- 1. IN THE PAST** (Cahill)
VOCAL: HANK B. MARVIN, BRUCE AND JOHN
- 2. FLY ME TO THE MOON** (Hovart)
BENNETT
- 3. NOW THAT YOU'RE GONE** (Hall-Whitworth-Monahan)
BENNETT
- 4. ONE WAY TO LOVE** (Arnold-Martin-Morawie)
VOCAL: HANK B. MARVIN, BRUCE AND JOHN
- 5. RAZZMATAZ** (Russell-Morawie-Bennett)
VOCAL: HANK B. MARVIN, BRUCE AND JOHN
- 6. A SIGH (Un Sospeso)** (List-er-Paramor)
WITH SHANE PIANO ON PIANO
- 7. MARCH TO DRINA** (Bischoff-Stahli)
FEATURING SHANE ON THREE TRACKER GUITAR

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SIDE ONE:

1. *I Only Want To Be With You* (v)
2. *Fourth Street* (Brian Bennett piano feature)
3. *The Magic Doll*
4. *Stay Around* (v)
5. *Maid Marion's Theme*
6. *Benno-San*
7. *Don't Stop Now*

SIDE TWO:

1. *In The Past* (v)
2. *Fly Me To The Moon* (In Other Words)
3. *Now That You're Gone*
4. *One Way To Love* (v)
5. *Razzmatazz*
6. *A Sigh* (Un Sospiro)
7. *March To Drina*

I Only Want To Be With You, *Fourth Street*, *The Magic Doll*, *Maid Marion's Theme*, *Benno-San*, *Don't Stop Now* and *Razzmatazz* were group-composed originals.

This 1966 LP almost fully lived up to its title. Of the fourteen tracks included, seven were written by the group in various combinations and all but two were published by Shadows Music (Belinda), the group's publishing company. Only the standard song *Fly Me To The Moon* (In Other Words) by Bart Howard and the Euro-intro *March To Drina* came via different publishers. Even the three vocals written by Arnold, Martin & Morrow (2) and Michael Cahill (1) came under the Shadows Music imprint, as (more predictably) did the Hill/Whitworth/Meehan instrumental *Now That You're Gone* and the Norrie Paramor arrangement of Franz Liszt's *A Sigh* (Un Sospiro). Come to think of it though, getting a publishing credit out of the hands of Norrie Paramor really was a major achievement. Old Norrie was notorious for keeping publishing in the family...

Elsewhere, the album has been described (by Hank) as "lacking in direction" and as "business as usual" and "less essential" by Dave Thompson of the All Music Guide (<http://www.answers.com/topic/shadow-music-expanded>). I think that both descriptions are less than fair. Whatever one thinks of this LP - and despite any more worthy hopes that the group might have entertained for it, it is a cut way above the two predecessor albums ("Dance With..." and "Sound Of...").

"Shadow Music" saw the group back on form with an enterprising and updated sound. OK... in the same year that Eric Clapton/John Mayall set the world on fire with the Beano album, the Beach Boys opened everyone's ears with "Pet Sounds" and (supremely) the sheer shock of The Beatles' "Revolver" resounded around the globe, The Shadows were never going to cause an earthquake with ten instrumentals. But there was still real progress here. The four vocals (one of them group-composed for the "Babes In The Wood" Christmas stage show) were first-rate, and the instrumentals almost uniformly-strong with only a couple of throwaway tunes to fill out the listing. Of

particular note are *Now That You're Gone* and *March To Drina* (the former for the beauty and simplicity of its melody and the latter for a bravura multi-tracked guitar performance). *Maid Marion's Theme* is another introspective guitar reading. One or two tracks feature the DeArmond pedal (notably *A Sigh* and *Now That You're Gone*), though the main glory days for that foot-operated effects unit were still a little way around the corner.

Oddities:

The stereo and mono mixes of both *Benno-San* and *Don't Stop Now*, whilst being essentially the same overall performance, exhibit different approaches to the overdubbed guitar solos. The mono-stereo DigiPak release of 1998 (Good Gawd! Is it really that long ago?) came complete with both versions, of course.

For more ample images of the above refer to:

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=826

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=827

Jigsaw LP (1967)

[UK: Columbia 33SX 6148 (m)) / SCX 6148 (s); July 1967]



Columbia SCX 6148

THE SHADOWS

Side I **JIGSAW**

1) JIGSAW	WALKER/HARRIS/ROBIN/BENNETT	Shadows Music 2:33
2) TENNESSEE WALTZ	STEWART/KING	Cinephonia 2:50
3) PRELUDE IN E MAJOR	MARSH/ROBIN/BENNETT	Shadows Music 2:42
4) CATHY'S CLOWN	D. & P. HARRIS	Deuffy-Rose 2:27
5) STARDUST	CARMICHAEL	Lashmere-Wong 3:06
6) SEMI-DETACHED SUBURBAN	CARROLL/STEWART	Capitol 2:48
7) TRANS AND BOATS AND RAINES	BARBERA/DANIEL	Capitol Music 2:15

ALL ARRANGEMENTS BY
THE SHADOWS
HARRIS/ROBIN/BENNETT

Produced by
Kenner Bannister

First Cover Photo: David Green
First Cover Design: Jane Giff

© 1967

THE SHADOWS

Side II **JIGSAW**

1) FRIDAY IN MY MIND	YOUNG-VANDA	Universal-RCA Victor 2:47
2) WINCHESTER CATHEDRAL	STEWART	Capitol 2:49
3) WAITING FOR ROSIE	ROBIN	Shadows Music 2:14
4) CHELSEA BOAT	PETER VINCE (aka Vince)	Shadows Music 1:52
5) MARIA ELENA	BARCELATA	Latin American 3:07
6) WITH A HUM - HUM IN MY KISS	RICARDO (aka Ricardo)	Jonico 1:57
7) GREEN EYES	MENENDEZ	Capitol Records 3:05

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SIDE ONE:

1. *Jigsaw*
2. *Tennessee Waltz*
3. *Prelude In E Major*
4. *Cathy's Clown*
5. *Stardust*
6. *Semi-Detached Suburban Mr James*
7. *Trains And Boats And Planes*

SIDE TWO:

1. *Friday On My Mind*
2. *Winchester Cathedral*
3. *Waiting For Rosie*
4. *Chelsea Boot*
5. *Maria Elena*
6. *With A Hmm Hmm On My Knee*
7. *Green Eyes*

Only *Prelude in E Major*, *Waiting For Rosie* and *With A Hmm Hmm On My Knee* were group-composed originals (the latter written by Cliff Richard).

"Jigsaw" was The Shadows' sixth album, not counting compilations. Hitting the shops in the early summer, this 1967 LP, although we didn't know it at the time, was merely the first of an unprecedented **two** studio albums released in the same calendar year. The fourteen tracks collected here marked something of a watershed for The Shadows, and in more ways than one. Firstly – and if you discount the dialogue at the beginning of *Winchester Cathedral* and the "Pinky & Perky" (overseas readers: make that "Chipmunks") wordless vocal chorus during *Chelsea Boot* – "Jigsaw" was the group's first all-instrumental album, though it was certainly not to be their last. Each of the previous five LPs had been graced by the presence of between two and four vocal performances, but there isn't a single one here.

Secondly, this disc emphasises a period where – in common with many other recording artistes, particularly at EMI Abbey Road – The Shadows and their entourage were now using the recording studio as a creative tool rather than merely as a way of preserving a performance for posterity. Thus several tracks were the result of extensive overdubbing and extra instrumentation, leading in some cases to tracks The Shadows would never have been able to play live on stage. This had, of course, started with the multi-tracking of "Shadow Music" a year earlier, but was even more pronounced by mid-1967.

Another milestone marked by "Jigsaw" was the group's first real resort to covers of recent chart hits. *Winchester Cathedral*, *Friday On My Mind* (itself a multitracking *tour de force* owing not a little to Les Paul) and *Semi-Detached Suburban Mr James* had been hits less than a year earlier, while *Cathy's Clown*, *Maria Elena* and *Trains And Boats And Planes* were only a few years older. Add a few standards (*Stardust*, *Green Eyes*, *Tennessee Waltz*) and a few group originals (*Chelsea Boot*, Cliff Richard's *With A Hmm Hmm On My Knee*, *Waiting For Rosie*, the title track and *Prelude In E Major*) and that was "Jigsaw". Not that the covers were anything like those recorded in the 1980s.

These were treated to The Shadows' own arrangements, making them very distinct from the originals. It was hard not to notice a decrease in use of their own compositions, of which there only three, with one of those written by Cliff Richard.

One other point: the sleeve note was printed with a music manuscript paper design – and each track was correctly designated with accurate time- and key-signatures.

Oddities:

Tennessee Waltz differs in performance details as between the mono and stereo versions. The EMI DigiPak reissue of 1999 offers mono and stereo versions of all fourteen tracks.

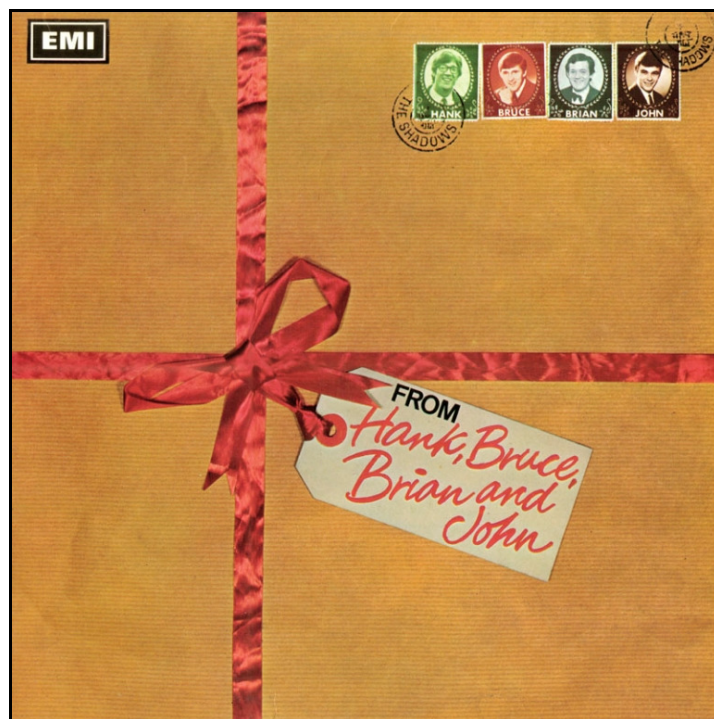
For more ample images of the above refer to:

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=838

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=839

From Hank, Bruce, Brian & John LP (1967)

[UK: Columbia 33SX 6199 (m) / SCX 6199 (s); December 1967]



SIDE ONE:

1. *Snap, Crackle & How's Your Dad?*
2. *Evening Glow*
3. *A Thing Of Beauty*
4. *Naughty Nippon Nights*
5. *The Wild Roses*
6. *San Francisco* (v)
7. *The Letter* (v)

SIDE TWO:

1. *The Tokaido Line*
2. *Holy Cow*
3. *Alentejo*
4. *Last Train To Clarksville*
5. *Let Me Take You There* (v)
6. *The Day I Met Marie* (v)
7. *A Better Man Than I* (v)

This was the second studio album from the Shadows during 1967 – a surprise arrival right at the very end of the year.

Clearly, the group had been working hard in the studios that year. Between 29th January and 1st December, they had recorded fifty tracks at Abbey Road – not counting those they cut with Cliff Richard. Not all of those were issued, of course. Some were alternative takes of the same song and others may have been abandoned for later and better attempts with different arrangements, but fifty tracks in less than a year is an incredible achievement. Four of them were issued only in Japan at the time – on the Japanese variant of this LP.

Well, alright... one of the fifty (*London's Not Too Far*) was credited only to Hank B Marvin, so it was actually 'only' forty-nine Shadows tracks...

The previous album ("Jigsaw") was recorded between 19th February (*Maria Elena*) and 4th July 1967 (*Waiting For Rosie*), with a notable 'outrider' in the form of *Prelude In E Major*, committed to tape as early as 28th February 1965 and probably Hank's first recorded use of the DeArmond pedal. "From Hank, Bruce, Brian & John" was recorded between 17th July 1967 (*Evening Glow*) and 1st December (*Let Me Take You There*), meaning that EMI must have pulled out every production stop to get that disc onto the market before New Year's Eve.

"From Hank, Bruce, Brian & John" contained five vocals – a record for a Shadows LP until "Specs Appeal" in 1975 and a big change from the previous album, which contained no vocals at all.

I have long sensed a connection between this album and The Shadows' 1967 tour of Japan, with a significant number of the titles either having Japanese titles or being Japanese-composed. Certainly, the whole album has a completely different feel from the previous offering – and it might not be too

fanciful to attribute some of the difference in approach to that June visit to the Empire of The Sun. Throughout both sides of the LP, it is all but impossible to discern the old twangy, echoey, sound of The Shadows. Instead, there is a sense of the group having outgrown their past and now aiming to produce more 'progressive' music and to be valued for their songwriting, arranging, vocal and all-round instrumental prowess. As with "Jigsaw", there were several covers of recent hits. These were vocals in the cases of *San Francisco*, *The Letter*, *Holy Cow* and *The Day I Met Marie* (already a hit for Cliff Richard), with Lee Dorsey's *Holy Cow* and The Monkees' *Last Train To Clarksville* presented as instrumentals (that latter displaying Hank's first recorded use of the then-new 'wah-wah pedal').

This album traversed the distance between "Jigsaw" (the last LP to pay any real lip service to the original Shadows sound) and "Established 1958" (in which it was more or less abandoned).

For more ample images of the above refer to:

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=850

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=851

Established 1958 LP (1968)

[UK: Columbia 33SX 6282 (m)) / SCX 6282 (s); December 1967]



SIDE ONE:

<i>Don't Forget To Catch Me</i>	Cliff Richard & The Shadows
<i>Voyage To The Bottom Of The Bath</i>	The Shadows (instrumental)
<i>Not The Way That It Should Be</i>	Cliff Richard & The Shadows
<i>Poem</i>	The Shadows (instrumental)
<i>The Dreams I Dream</i>	Cliff Richard with Mike Leander
<i>The Average Life Of A Daily Man</i>	The Shadows (vocal)
<i>Somewhere By The Sea</i>	Cliff Richard & The Shadows

SIDE TWO:

<i>Banana Man</i>	The Shadows (instrumental)
<i>Girl On The Bus</i>	Cliff Richard & The Shadows
<i>The Magical Mrs Clamps</i>	The Shadows (instrumental)
<i>Ooh La La</i>	Cliff Richard & The Shadows
<i>Here I Go Again</i>	The Shadows (vocal)
<i>What's Behind The Eyes Of Mary?</i>	Cliff Richard & The Shadows
<i>Maggie's Samba</i>	The Shadows (instrumental)

Recordings made 8th March to 2nd July 1968.

Cliff Richard section of my CDs. But anyway, I'm regarding it as a Shadows album, in the same way as I see "Thunderbirds Are Go" as a Shadows EP.

The Shadows wrote every song on the album, in several combinations:

Marvin/Welch/Bennett – 3 songs
Marvin/Bennett – 1 song
Bennett – 2 songs
Marvin – 2 songs
Marvin/Welch/Bennett/Rostill – 2 songs
Rostill – 2 songs
Marvin/Welch – 2 songs

The composer credits show a swing away from the credit-the-whole-group tendency of the mid-60s (examine, for instance, the credits for the "Rhythm And Greens" EP) towards solo writing (eight of the fourteen tracks), which perhaps can tell us something about the way the group was heading in 1968. I don't think it can be a coincidence that The Shadows split up (for the first time) not long after the release of this LP. And I love John Rostill's ever-so-slightly cynical lyrics for his two solo-composed songs...

In retrospect, it's also interesting to see that the sleeve notes (reproduced around here somewhere) were written by Tim Rice – then a staff writer at EMI and as yet unknown to the public as a lyricist/librettist. Tim's theme was a comparison between facets of life in the UK in 1958 and 1968 respectively, with a look forward to what 1978 might hold. A passing remark is made to the effect that Elvis Presley would be 43 and that Cliff and The Shadows would still be "at the top of the entertainment game". Well, sadly, Elvis never quite made it into 1978, but Cliff and the Shads certainly did – with a sell-out reunion season at the London Palladium in February and March of that year.

Musically, the album is an improvement on most of the previous two Shadows LPs and on Cliff Richard's then-current output (*Goodbye Sam, Hello Samantha*, anyone?). The Shadows offer two very contemporary-sounding vocals in ...*Average Life*... and *Here I Go Again*, with the five instrumentals displaying a range of influences from the Jigsaw-esque *Voyage To The Bottom Of The Bath* to the boss-nova of *Maggie's Samba* and the lyricism of *Poem* via the reggae beat of *Banana Man* (a real surprise to Shadows fans, I would guess; it certainly was to me) and the hoedown of *The Magical Mrs Clamps*.

Incidentally, I'm fairly certain – having seen the manuscript entry with my own eyes at EMI Hayes – that the sometimes reported unissued Shadows track *Schnoedecon* (handwritten in the archives and credited to 7th June 1968) was in fact *Schmoedown* – a reference to a jokey verbal retort along the lines: "Hoedown Schmoedown" – and very possibly a working title at one time for *The Magical Mrs Clamps*. I certainly can't think of any track which would suit the title better.

Even The Shadows' recorded contributions to the six Cliff Richard tracks on which they are featured are worthy of honourable mention. Hank doesn't get much of a look-in on the first track (wonder who played the Roy Eldridge-styled trumpet?), but he plays some tasty, if unwonted, C&W-styled guitar on both *Girl On The Bus* and *Somewhere By The Sea*.

Speaking of which:

Brrr Brrrrr...

Cliff: Hello?

Bruce: Hello, Cliff – it's Brucie... Listen, you didn't take that darlin' home last night, did yah?

Cliff: That's right; I didn't take that darlin' home last night.

Bruce: Oh... anyway, there's a great new party on tonight. D'you fancy comin'?

Cliff: No thanks; once in a lifetime's enough for me.

Bruce: Oh...

The illustration on the front cover does not seem to feature any new photographs of either Cliff or The Shadows. It might have been getting difficult getting the Shads together by then... Instead, the collage of pics seem mainly to date from two years earlier, around the time of the filming of "Finders Keepers" (there are production stills from the film reproduced here), with one notable historic picture of the group from the first half of 1964 (from the session which produced the portraits used on the "Dance With The Shadows" LP cover).

For more ample images of the above refer to:

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=870

Est 1958 reverse ONE:

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=871

Est 1958 reverse TWO:

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=872

Somethin' Else! LP (1969)

[UK: Regal Starline SRS 5012 (stereo only); November 1969]





SOMETHIN' ELSE!!
THE SHADOWS

The tracks marked © are stereo recordings electronically reproduced to give a stereo effect on mono equipment.



SRS 5012
(11, 048 704000)
stereo

SIDE ONE

1. LONESOME FELLA (Chester) © 1959
2. SATURDAY DANCE (Chester-Marvin) © 1959
3. QUATERMASTER'S STORES (Tudor and Shepherd) © 1963
4. BACK HOME (Goff-Harris-Walsh-Marvin) © 1961
5. THE BREEZE AND I (Lecounte-Stallman) © 1962
6. I WANT YOU TO WANT ME (Marvin) © 1962

SIDE TWO

1. ALL DAY (Walsh-Marvin) © 1962
2. IT'S A MAN'S WORLD (Addley-Smith) © 1964
3. THIS HAMMER (McClellan-Marvin-Bennett-Loeking) © 1964
4. DEAR OLD MRS. BELL (Bryant) © 1966
5. TRYING TO FORGET THE ONE YOU LOVE (Marvin) © 1966
6. TOMORROW'S CANCELLED (Marvin-Bennett) © 1967

Produced by NORRIS PARAMOR

Other Great Recordings in the starline Series include:

<p>SHIRLEY BASSEY <i>IN THE STILL OF THE NIGHT</i> including: Title song, Let them be love, So in love, If I were a bird, It's a time we say goodbye, and many more SRS 5001 (mono)</p>	<p>MATT MONRO <i>HERE AND NOW</i> including: I have a dream, Who can I turn to, Excuse, Please listen, and many more SRS 5004 (mono)</p>	<p>THE ANIMALS including: Sonny of So Dridley, I'm in love again, The girl can't help it, She said Yeah, and many more SRS 5006 (mono)</p>	<p>FRANK SINATRA <i>SINCE HE SELECT COLE PORTER</i> including: I've got you under my skin, You do something to me, Night and Day, I got a kick out of you, I love Paris, etc. SRS 5009 (mono)</p>
<p>GEORGIE FAME including: Let the sunshine in, Point of no return, Green Onions, I'm in the mood for love, etc. SRS 5005 (mono)</p>	<p>WOUT STEENHUIS <i>BLUE KARAOI</i> including: Hawaiian Mula Song, Hawaiian War Chant, Ballad, Moon River, Blue Hawaii, etc. SRS 5008 (mono)</p>	<p>MANFRED MANN <i>MANNA MADE</i> including: The Absconvable Encumbrance, Hi-Li, Hi-Li, You don't know me, and many more SRS 5007 (mono)</p>	<p>NAT KING COLE <i>TO THE END OF THE EARTH</i> including: Answered, Roma, The girl from Ipanema, To the ends of the earth, Home, etc. SRS 5010 (mono)</p>
<p>CLIFF RICHARD <i>IT'LL BE ME</i> including: Title song, Blueberry Hill, When my dreamboat comes home, Spanish Harlem, Falling in love with Love, and many more SRS 5011 (mono)</p>	<p>THE HOLLIES <i>REFLECTION</i> including: That's my desire, Lady Mary Crawley, Porter Tune, Monkey's Monkey, etc. SRS 5006 (mono)</p>		

E.M.I. RECORDS (The Gramophone Company Ltd.) HAYES-MIDDLESEX-ENGLAND

3 1/2 R.P.M. Made and Printed in Great Britain



Trade Mark of The Gramophone Co. Ltd.

This STEREO record can be played on mono reproducers provided either a compatible or stereo cartridge wired for mono is fitted. Recent equipment may already be fitted with a suitable cartridge. If in doubt consult your dealer. To keep this record clean and dust free we recommend the regular use of SUPER DUSTERS.

Printed and made by Gernot & Luthhouse Ltd.

SIDE ONE:

1. *Lonesome Fella* (v)
2. *Saturday Dance* (v)
3. *Quatermass's Stores*
4. *Back Home*
5. *The Breeze And I*
6. *I Want You To Want Me* (v)

SIDE TWO:

1. *All Day*
2. *It's A Man's World*
3. *This Hammer* (v)
4. *Dear Old Mrs Bell* (v)
5. *Trying To Forget The One You Love* (v)
6. *Tomorrow's Cancelled*

In late 1968, The Shadows had announced a split when first Bruce, and then Brian Bennett, indicated that they'd had enough. Hank gave an interview in early 1969 in which he reflected that The Shadows had fallen into a "sort of musical vacuum" and how the break-up at least allowed him to contemplate a solo career. 1969 would see Hank issue two solo 45s, an A-side co-billed with Cliff and a further single split between himself and the (nominal) Shadows, as well as a well-received debut album. From EMI's point of view, there was a need for continuing product, and it made sense to exploit the Shadows' back-catalogue as well as to market new Cliff Richard and Hank Marvin material. And so it came to pass that "Somethin' Else!" was (relatively carefully) compiled - and released in November of that year.

All previous Shadows UK records had been released on the Columbia imprint, but their first mid-price LP was released on one of EMI's relatively minor (but decades-old) subsidiary labels, "Regal", along with the marketing by-line: "Starline". Regal-Starline was not a new imprint. EMI had been using it for some years as a vehicle for the re-release of older LPs at an attractive lower price.

To recap on the economic history, EMI's full-price albums were then retailing at about 32/- (£1.60), with some variance, and the ultra-budget Music For Pleasure label was priced at a uniform 12/6d (62.5p). Although several companies were in the ultra-budget market, the four major British record companies each had a mid-price label available to them for re-releases and special material not judged to be worth trying to market at the normal price. Pye had the Golden Guinea label, selling, as you'd expect, at one guinea - 21/- (£1.05). Decca's footprint in this sector came courtesy of their "Ace Of Hearts" and "Ace Of Clubs" labels, selling at the same sort of price. Philips (then still an independent) had the Wing label, though their heart never seemed to be in it. EMI, of course, as well as selling re-marketed LPs at advantageous prices through their subscription arm, The World Record Club, had Regal-Starline, whose staple fare was re-releases of 1950s albums (until this point, always in mono), usually by well-established artistes who had contracts with one of the pukka EMI imprints - people like Jimmy Young, Nat

"King" Cole and Frank Sinatra come to mind. They all had Regal-Starline releases.

There was at least one other "first" that this collection could claim; it was the first Shadows compilation (other than the full-priced hits collections) to be marketed in both Britain and in overseas territories - and as if to prove the point, it carried an international serial number.

Until now, cheap-label reissues had tended to be played safe by the record companies. In 1967, for instance, MfP had re-released the 1964 debut album of UK instrumental group Sounds Incorporated. But although that album was available in stereo, the MfP re-issue was pressed only in mono. It would have been no more expensive to press in stereo, but the market for stereo was still tentative, while economics dictated that there had to be just one version to hold in stock. So mono it was for Sounds Inc. But by 1969, things were changing, and even the ultra-budget labels were starting to issue stereo LPs, albeit with EMI's printed reassurances to the effect that a mono record player with a suitable lightweight pickup would play stereo discs safely. In fact, from that year, EMI even started selling singles in stereo. So, this first cheap compilation of Shadows material was in stereo - sort of. More of that later.

The compilation policy employed here was clear enough: go back over the two Columbia hits collections and include single tracks which had been left out (see above under "The Shadows' Greatest Hits" and "More Hits!"). This approach didn't extend right back into the days of The Drifters, but it did encompass the first single credited to The Shadows, hence the inclusion of both *Saturday Dance* and *Lonesome Fella*. Incidentally, the EMI catalogue always listed *Lonesome Fella* as the A-side, which probably dictated the order here.

Quatermass's Stores - in my opinion unaccountably left off the "Greatest Hits" album - was now used and so at last made available on a British LP. The next one still "missing" was *Back Home*. In it went. Another gap had been *What A Lovely Tune*, but it didn't make an appearance here. *All Day* was still 45rpm-only. It went in. So too did the flip of the next single, *The Breeze And I*, as did the one after that: *I Want You To Want Me*.

Other Shadows (but not Drifters) single record tracks not already on UK hits or soundtrack LP by November 1969 were:

<i>What A Lovely Tune</i>	1962 B
<i>It's Been A Blue Day</i>	1963 B
<i>The Miracle</i>	1964 B
<i>Chu-Chi</i>	1965 B
<i>Alice In Sunderland</i>	1965 B
<i>My Grandfather's Clock</i>	1965 B
<i>The Warlord</i>	1965 A
<i>I Wish I Could Shimmy Like My Sister Arthur</i>	1965 B
<i>I Met A Girl</i>	1966 A
<i>Late Night Set</i>	1966 B
<i>A Place In The Sun</i>	1966 A
<i>Will You Be There?</i>	1966 B

<i>The Dreams I Dream</i>	1966 A
<i>Scotch On The Socks</i>	1966 B
<i>Maroc 7</i>	1967 A
<i>Bombay Duck</i>	1967 B
<i>Somewhere</i>	1967 B
<i>Running Out Of World</i>	1968 B

I can't see a real pattern on "Somethin' Else". The tracks used range from the first Shadows (not Drifters) 1959 single right up until the then-latest. The tracks utilised aren't all group compositions and neither do they seem to have anything in common. Logic might have caused one to expect *What A Lovely Tune*, *It's Been A Blue Day*, *The Miracle*, *Chu-Chi*, *Alice In Sunderland* and *My Grandfather's Clock*, but they would all have to wait, up to twenty-one years in some cases, though some of them got early microgroove appearances on the MfP imprint over the ensuing couple of years.

There was one other point well worth noting. This was a stereo-only LP, but not all the tracks had stereo versions. For both sides of The Shadows' first single under that name, only mono masters existed. No problem: EMI simply created comb-filtered and reverb-treated mock-stereo versions of both *Lonesome Fella* and *Saturday Dance* and used those. The same reprocessed source was used on foreign releases of this compilation or ones very similar to it. But the mock-stereo never made it onto later CDs. At least, not from EMI...

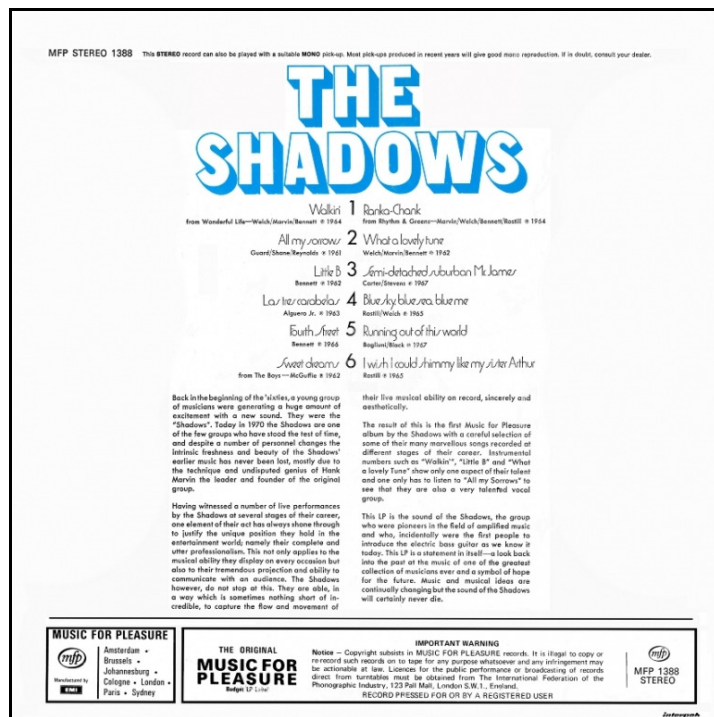
For more ample images of the above refer to:

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=925

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=926

Walkin' With The Shadows LP (1970)

[UK: Music for Pleasure MFP 1388 (stereo only); July 1970]



SIDE ONE:

1. *Walkin'*
2. *All My Sorrows*
3. *Little B*
4. *Las Tres Carabelas*
5. *Fourth Street*
6. *Sweet Dreams*

SIDE TWO:

1. *Ranka-Chank*
2. *What A Lovely Tune*
3. *Semi-Detached Suburban Mr James*
4. *Blue Sky, Blue Sea, Blue Me*
5. *Running Out Of World*
6. *I Wish I Could Shimmy Like My Sister Arthur*

This low-priced compilation album had a chequered career whilst in print. It has – so far – never made it to CD. It was issued in one sleeve, quickly changed for another, was treated to a third different - and better - design for a third-party label release and had at least one other distinct design for an overseas release. I ought to expand on that: the blue cover came first (July 1970), then the better-known "bench" cover a month later. The Ember label cover came along with its 1975 release, and there was at least one other different cover on a German release. The Ember cover is the best from the fans' point of view, with a colour TV studio rehearsal shot of the Rostill era line-up, with Burns guitars, Vox amps on swivel stands, a Binson echo and the DeArmond tone/volume pedal in view.

When we looked at the previous compilation LP - "Somethin' Else!" - we saw that that disc had been the first mid-price re-release of Shadows material. By the middle of 1970, the Shadows were starting to become a bit of a memory. Hank Marvin had had several singles on the market, including one jointly-billed with Cliff Richard, and his self-titled 1969 LP had been warmly received by the fans, featuring as it did twelve tracks with (mainly) orchestral settings. Later in 1970, The Shadows would re-surface via an unexpected studio album, "Shades Of Rock" - but we didn't know that at the time. Against this background, EMI/MfP's decision to issue this ultra-budget LP (circa 65p) seemed very welcome. Following to some extent in the footsteps of the Regal-Starline disc, this 12-song collection gathered together six LP tracks, three EP cuts and three single B-sides, and it rejoiced in two separate titles: just "The Shadows" as far as the sleeve was concerned, but "Walkin' With The Shadows" on the record centre label. That second name differentiates this and other "The Shadows" albums.

Walkin' (the track) appeared here for the first time on a Shadows record, available only on the "Wonderful Life" soundtrack until then. Several album extracts follow - and *Little B* was a revelation to me because of the group's shouts of encouragement to Brian - loud and clear in this stereo rendition but all but inaudible on the mono pressing I already had. In truth though, the

inclusion of tracks from Shadows LPs was duplication - what the fans needed was the rarer A-sides, B-sides, EP tracks and recordings issued only on Cliff Richard albums - which were not available on a Shadows LP or in stereo.

Relatively obvious "missing on LP" tracks like *The Miracle*, *It's Been A Blue Day* and *Chu-Chi* were overlooked - though not always for long (see "Mustang" below).

The first single B-side used here was *What A Lovely Tune*, in mock-stereo. In fact, although there are no markings to indicate it, four of the twelve tracks were presented in artificial stereo: *What A Lovely Tune*, *Sweet Dreams* (becoming the second extract from the EP "The Boys" to have a mock-stereo version), *Ranka-Chank* and *I Wish I Could Shimmy Like My Sister Arthur*. Puzzling, because all four do have true stereo versions, and two of them had been available in stereo on their original [EP] releases.

As well as those four, MfP also offered The Shadows' semi-rarity *Running Out Of World* (incorrectly labelled as *Running Out Of This World*) and *Las Tres Carabelas*. The second of those was a 1963 EP cut (the first from its source record to make it onto a UK LP), whilst the former was a slight rarity: a Shadows B-side for a Hank Marvin A-side (1967).

Still... some of the rarer tracks were being reissued, and it was a start...

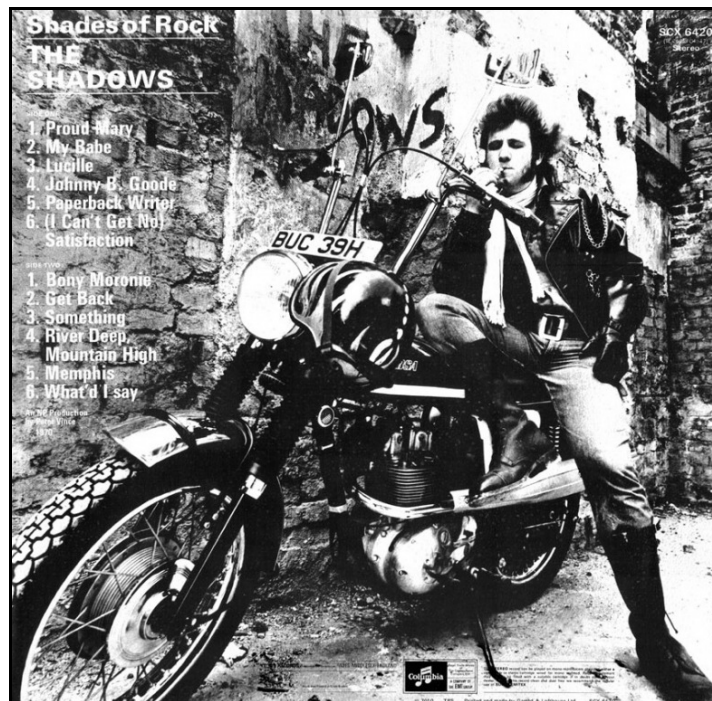
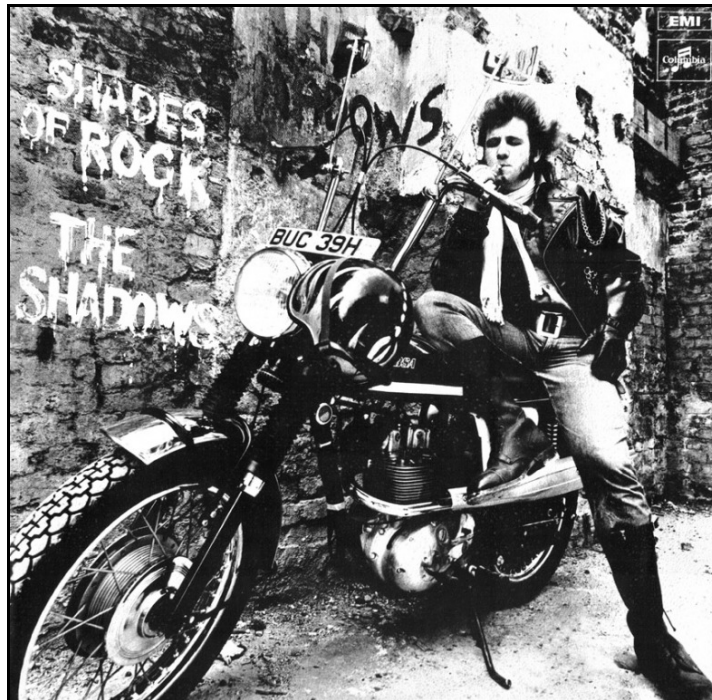
For more ample images of the above refer to:

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=964

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=967

Shades Of Rock LP (1970)

[UK: ColumbiaSCX 6420 (stereo only); October 1970]



SIDE ONE:

1. *Proud Mary*
2. *My Babe*
3. *Lucille*
4. *Johnny B Goode*
5. *Paperback Writer*
6. (I Can't Get No) *Satisfaction*

SIDE TWO:

1. *Bony Moronie*
2. *Get Back*
3. *Something*
4. *River Deep, Mountain High*
5. *Memphis*
6. *What'd I Say?*

One of the most controversial of all The Shadows' LPs, this collection appeared in October 1970, more or less out of the blue, since the group had been dormant for nigh on two years (apart from live work on UK and Japanese tours with Alan Hawkshaw).

The album has always been shrouded in a certain amount of mystery. We know that Hank is on the album. We know that Brian Bennett is on it. We know that Bruce wasn't and that Alan Hawkshaw was, and we are also informed that John Rostill is on some of the tracks but not all of them. And that's about it, apart from being told that bassists like Herbie Flowers also contributed.

"Shades Of Rock" was the first Shadows LP to feature no group compositions (only "XXV", "Moonlight Shadows" and "Reflection" would equal that) and it was their first non-compilation disc to offer only twelve tracks. The contents were presumably recorded over the period late 1969 to mid-1970 (there are no written or typed notes of the sessions in the EMI archives at Hayes) and consist of six classic rock'n'roll songs, three Beatles tunes, one Rolling Stones composition and two hits from the second half of the 1960s given a rock treatment. The suggestion has always been that it was the result of The Shadows having to complete an album in order to fulfil contractual obligations.

The music is quite keyboard-oriented and opinion is quite divided. Some love it, but it seems that most don't. I like the Beatles songs, *Satisfaction*, *Lucille* and *My Babe* (with what was once memorably described by a friend as an organ sounding like "compressed air blown through mud on a building site").

That's about all I can usefully say. The Burns Marvin is still audibly in evidence (sometimes through a fuzz-box or wah-wah), and there is plenty of overdubbed rhythm guitar (presumably by Hank).

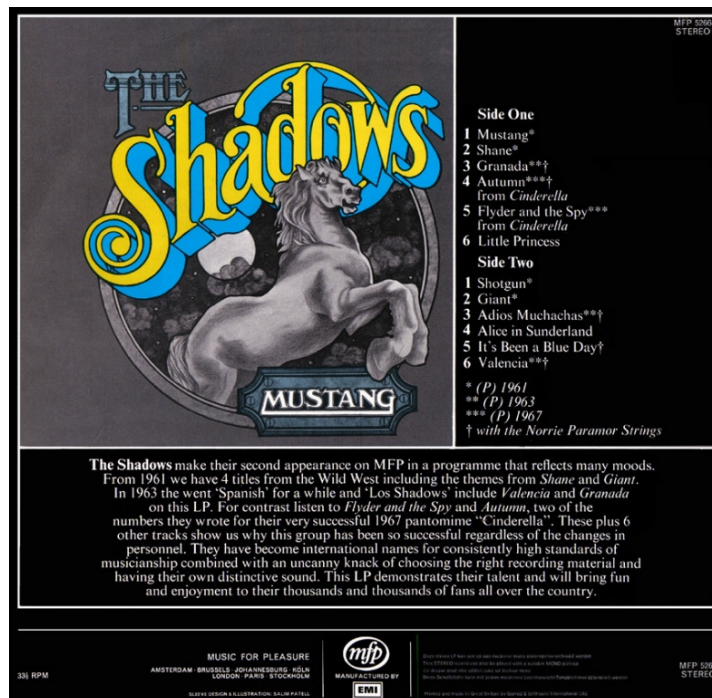
For more ample images of the above refer to:

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=976

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=977

Mustang LP (1972)

[UK: Music for Pleasure MFP 5266 (stereo only); December 1972]



SIDE ONE:

1. *Mustang*
2. *Theme From Shane*
3. *Granada*
4. *Autumn*
5. *The Flyder And The Spy*
6. *Little Princess*

SIDE TWO:

1. *Shotgun*
2. *Theme From Giant*
3. *Adios Muchachos*
4. *Alice In Sunderland*
5. *It's Been A Blue Day*
6. *Valencia*

This second Music for Pleasure ultra-budget Shadows compilation LP was released in the UK in October 1972 - the first Shadows record to be issued for two years. To recap, MfP albums were sold at a variety of retail outlets (not just record shops) and were priced at around 65p when a standard full-price disc sold for about £1.70 - £2.00.

This stereo album showed signs of having been carefully and usefully compiled, as well as having (anonymous) sleeve-notes which betrayed a certain amount of insight into the group's live and recording career. The twelve recordings featured here included seven EP tracks, two stage production items and three single B-sides, all presented in true stereo. Not a single LP track is duplicated here.

The full contents of the 1961 EP "The Shadows" (SEG 8061), one of which lent its title to the album, were used, as were the remaining three from the 1963 EP "Los Shadows" (*Las Tres Carabelas* was on the previous MfP album). Both *Autumn* and *The Flyder And The Spy* were available on the "Cinderella" LP and the 1967 EP "The Shadows On Stage And Screen", but were now presented in stereo on a Shadows release. The three B-sides were *Little Princess* (the 1964 flipside of *Genie With The Light Brown Lamp* as well as having been published on the "Aladdin" LP), *Alice In Sunderland* (B-side of *Stingray* from 1965) and *It's Been A Blue Day*, which had supported *Shindig* on its 1963 debut.

There was no mock-stereo - all tracks were sourced from true stereo masters.

The contents of this cheap compilation were very welcome to fans. It hinted that there was some prospect of the non-LP tracks being included on future LPs and increased the number available in stereo (though only two were making their UK stereo debut).

This album represented the end of the Shadows' first career. There would eventually be more Music for Pleasure compilations during the 1970s and 1980s, but their next non-compilation LP (it would arrive in late 1973) was really part of a whole new era...

For more ample images of the above refer to:

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=983

http://shadowmusic.bdme.co.uk/gallery/image.php?mode=medium&album_id=97&image_id=984

JN; October 2012.