

**A GUIDE TO
THE SHADOWS
AND HANK MARVIN
ON CD
New Edition**



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PHOTOGRAPH DETAILS AND CREDITS

Title Page Exterior shot of one of the major venues of The Shadows' Final Tour (UK): The Carling Apollo, Hammersmith 12 June 2004, © Richard Campbell

Tour Pictures:

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PREFACE AND ACKNOWLEDGEMENTS

The first edition of this work was published in April 1999 with the aim of documenting and assessing releases on compact disc under the name of The Shadows and associated performers. As a privately financed work, it was produced in limited quantities, and stocks were exhausted long before 2003 was out. Five years have passed, CD releases have continued unabated, and The Shadows are contrary to expectation back on the scene again in living presence. Now seems as good a time as any for a fully updated *CD Guide*; the opportunity has been taken this time to incorporate a full complement of front cover shots, an ingredient which, while inevitably making the book bulkier and hence more costly, is one which reviewers, specialist collectors and fans generally have pressed for since the first edition appeared.

This new work, however, while preserving much of the original character of the old, is not just much bigger: it is also we believe much better, since many key questions have been considered in greater detail, and a significant number of discographical and other uncertainties have been resolved, or at least brought closer to resolution: some notions that have long been taken for granted in Shadows' circles have turned out on more rigorous scrutiny to be inaccurate or plain wrong.

The user is referred to the various sections for explanations of the methods involved in assembling what is on any reckoning a voluminous collection of facts, figures and value judgements. Here though is a brief indication of the general layout:

- (i) The **Introduction** sets out in detail the principles underlying the classification of the variants examined in the Track Listings later in the book. In particular, the key terms "Versions" and "Mixes" are precisely defined and illustrated by copious examples.
- (ii) The three reference **Discographies** are not this time organised rigidly by format (analogue Singles, EPs, LPs; digital CD): rather the tracks (including a significant number of variant versions and first stereo implementations) are listed in order of release, and provided with numbers for ease of reference.
- (iii) **CD Catalogue 1** provides a chronological list of releases year by year, with month of release given where known.
- (iv) **CD Catalogue 2** on the other hand has an alphabetical arrangement, each CD release being documented from various angles.
- (v) Lastly here, in **Track Listings A-Z**, CD locations are given for each individual title, including a host of variants, which are described in depth.

It remains to thank those who have helped us in putting this book together:

- Without input from four distinguished collectors/ discographers, we would have found some issues impossible to resolve. Reference copies of rare vinyl variants, and/or scans of uncommon vinyl sleeves, were generously provided by **Jan Arne Flatby**, **John Panteny**, **Ulrich Sasu** and **Giorgio Sguigna**. We are grateful to them all for their speedy responses to our sometimes persistent queries. We are grateful too to **Ivo Koers**, who sent us his own extensive list of variant versions: even if we could not always agree with him (he for his part will no doubt take issue with some of our findings), we found his evaluations enlightening.
- Session dates, however minimalist our treatment is (deliberately so), provided us with more headaches than we care to think about, but here **Dave Herbert** came to the rescue with some corrections to published dates, and generously supplied from his own archive some hitherto unpublished dates into the bargain. Prior to that, **Roberto Pistolesi**, through the good offices of **Jim Nugent** (who assisted us in a number of other ways), had made available to us his own Database, which formed an invaluable foundation for our own investigations. **Peter Lewry** kindly answered queries on the Cliff Richard side of things, where, as he himself acknowledges, there is still much that is uncertain or downright baffling, such is the nature of the surviving documentary evidence.
- No one individual (or in this particular case, no two individuals) can possibly know everything there is to know about The Shadows and their rich heritage, and we have sought help from many fellow-enthusiasts, nearly all of whom either or both of us have had the good fortune to meet and speak with personally: our warm thanks to **Rob Bradford**, **John Campbell**, **Harry De Louw**, **George Geddes**, **Brian Goode**, **David Hawley**, **Tony Hoffman**, **Ray Steer**, **Alan Taylor**, and also **Jackie Bishop** and her colleagues **Paul Lilley**, **Sonita Cox**, **Eileen Brooklyn** and **Noel Nestor** at EMI Archives, Hayes.
- Finally, MC would like to thank **Dorothy**, **Michael and Richard**, and **LW Anita**, for their support along the way. Indeed, Richard effectively masterminded the book when it was due to be taken out of Word and made ready for the printing press. His patience and ingenuity in dealing with a long and complex piece of work were exemplary, as was his readiness to tackle the prescribed software application, which was far from user friendly.

MC / LW

Morpeth / York, January 2005

A short note on the genesis of this new edition. I first met Les Woosey at Shadowmania in 1999 through our mutual friend Ulrich Sasu. In the course of the correspondence which followed on from our meeting, he sent me a number of useful observations on the *CD Guide*, and also undertook to scrutinise the proofs of *The Shadows At Polydor*, a task he carried out promptly and to my great benefit. When I came to think seriously of updating the *Guide*, with greater emphasis this time round on the many variant versions in circulation, it seemed to me natural to ask Les as a recognised authority in the field if he would join me in the venture and give me, and consequently Shadows enthusiasts too, the benefit of his immense learning, expertise and powers of discrimination. Speaking for myself, our always friendly collaboration has proved a rewarding experience, and I am confident that the book is the better for having everything scrutinised and hammered out at every stage of its production, with some long-standing puzzles resolved along the way.

It was our initial intention to provide background information on every track in the Listings. This soon proved to be wholly unrealistic, since documentation of the variant versions occupied a great deal of the available space (unavoidably, since there was so much to be explored and clarified). But as it happens, Les, Rob Bradford and I are already at work on a comprehensive track-by-track pocket guide to Shadowmusic.

MC

Born on the north side of Liverpool just weeks before WW11 ended, I was lucky to have a carefree childhood and bright enough to pass the thirteen plus examination that moved my ongoing education to Southport Technical School. This good fortune and the daily journey to another town eventually led to my being in the right place to see a new group at Southport's Floral Hall one nondescript afternoon. Ever since, and without success, I have racked my brains to remember the date of that defining moment when I stood with my chin on the stage — behind me a relatively empty dance floor — and gazed up at The Shadows as they performed (it seemed) just for me! I was mesmerised, and I was also hooked for life.

Like much of the youth of the day, I learned guitar and soon became part of a clone band (on lead) that played many of the local places such as Alexandra Hall, St Luke's in Crosby and Litherland Town Hall. The Legendary Lonnie Donegan and The Beatles (before they were *really* famous) trod these same boards and to us it was a big deal. Unlike the stars though, we weren't original and we were never good enough to make it, so I settled for full-time education and, eventually, a career as a Chartered Civil Engineer.

The Shadows, however, have never been far away. As an abiding collector and an inveterate enquirer, their story has been my consuming hobby, and this took on real purpose when Malcolm (somewhat out of the blue) asked if I would be willing to take on the role of co-author for the update of his brilliant Shads reference the *CD Guide*.

I would like to thank him for asking, for his trust in my knowledge and abilities and for his patience. It has been an adventure, an opportunity to revisit everything Shads and a truly time-consuming exercise, side-tracked only by a serious illness — not brought about by the project! Going on three years now, it has been a pleasure to work with Malcolm and to see our friendship grow as we have pursued the truth for this labour of love.

LW

BIBLIOGRAPHICAL NOTE

Two books (the first of which provided an extended bibliography) are referred to frequently in the following pages:

- Malcolm Campbell *The Shadows At EMI* (St Andrews 2001)
- Malcolm Campbell *The Shadows At Polydor* (Pegswood, Morpeth 2003)

In addition, there is a comprehensive article on mock-stereo implementations by Les Woosey in:

SCOFA [*The Shadows Circle Of Friends, Australia*] Issue 33 (1994) pp.2–8.

At the time of printing a full text can be viewed online at:

<http://www.malcolmcampbell.me.uk/book4/scofa/>

Other works cited in the body of this book will be documented in full at the appropriate place.