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**THE SHADOWS
AT EMI
THE VINYL LEGACY**

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MALCOLM CAMPBELL

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PREFACE AND ACKNOWLEDGEMENTS

The purpose of this book is to document in detail the recorded work of The Shadows (initially the Drifters) for the duration of their stay at EMI — not only as a group in their own right but also as accompanists to Cliff Richard. Since they worked very closely with him for the earlier part of the period in question, the association deserves careful scrutiny, the more so as the instrumental and vocal accompaniment they provided made a vital contribution to his remarkable string of successes in the first half of the 60s.

To put it a different way, the skills of The Shadows as a group or as individual performers within a group can be evaluated on the basis of, say, ‘Nine Times Out Of Ten’ and *Me And My Shadows* just as meaningfully as they can on ‘The Stranger’ and *Out Of The Shadows*. All the more reason then to consider group and singer in tandem and not treat them as wholly distinct in the normal manner of discographies. It is worth adding that The Shadows were never in any case a “guitar band” pure and simple: nearly one quarter of the UK Singles titles issued under their name between 1959 and 1980 were not instrumentals at all. Moreover, vocal material (much of it never committed to record) was a conspicuous element in their live concerts from the 60s on (see my *CD Guide* pp. 288ff.), and for that matter in their live broadcasts as well.

In the main body of the book, I have taken as starting-points the succession of Shadows/ Cliff + Shadows releases in the order that they appeared in the UK. I have tried to put them into context, by relating them to the musical trends of their day, and also considering their performance in relation to that of their chart contemporaries in a fiercely competitive and constantly shifting field.

A related aspect that deserves to be highlighted is the diffusion of The Shadows’ recordings over almost every major continent. An indication of worldwide distribution is given under each UK release. Overseas issues proper are listed according to type (Singles, EPs, LPs) in formal Discographies which are arranged not in order of release (which can and indeed has led to all manner of confusion and lack of clarity) but alphabetically. In addition, overseas Album compilations are analysed year by year by way of introduction to the series of Annual Surveys.

These pages contain much else beside, but to avoid excessive duplication I refer the user to the introductions to the various sections, and pass on to the task of recording my debts in putting together a book which has its origins in the various notes I have been making systematically on Cliff & The Shadows over a period of years.

I begin as I did in the corresponding Preface to the *CD Guide*, with the name of **Tony Hoffman**, whose knowledge of The Shadows and their music is unrivalled. Tony has helped me in a number of practical ways (once again I am indebted to him for a front-cover photo), and also by offering some words of encouragement at Newcastle in June 2000 as I was beginning to flag under the weight of it all: this gave me the necessary push to get on and finish the book. I hope that he is not disappointed in the result.

Anyone who has looked carefully into the vinyl discography of The Shadows will know that the difficulties of presenting anything like a clear picture are often formidable, particularly when it comes to establishing firm release dates (re-releases are especially problematic in this respect). Then again, existing discographies have gaps: the aim of this new set is to close as many of the gaps as is humanly possible. I do not think that there is now anything of very great moment among the inevitable omissions, but I am naturally open to correction. I have to stress though that only strictly authenticated material is admitted: a presumption that a certain item existed, however strong that presumption might be, does not amount to proof.

I have been assisted here by what must surely be as informed an international team as one could hope for. My repeated queries and pleas for help have been answered, always promptly and often in great detail, by, in alphabetical order, **Jan Arne Flatby** (Norway), **John Panteny** (UK), **Ulrich Sasu** (Germany) and **Giorgio Sguigna** (Italy). For advice on individual releases I am grateful also to **Bernard Broche** in France, **John Campbell** in New Zealand, **Atilio Marino** in Argentina, as well as **Peter Monk**, **Deke Wheeler** and **Les Woosey** in the UK.

The book is not just about accumulations of vinyl records, and I have had help and advice from others on a variety of topics: my warm thanks to **Rob Bradford**, **George Geddes**, **Brian Goode**, **William Hooper**, **Peter Lewry**, **Trevor Lyon**, **David Martin**, **Sergio Nascimento**, **Jim Nugent**, **Keith Stephenson**, **Alan Taylor**, **Paul Wray**. Once again **Pat and John Read** of that indispensable resource *Leo's Den Music Direct* have helped me to keep

abreast of, and have given me welcome information on, the various products that the Cliff/Shadows industry never tires of conjuring up. My thanks also to **Terry Scanlon** and the team at West Port Print & Design, St Andrews.

Finally, as before, my wife **Dorothy** and sons **Michael** and **Richard** have provided constant encouragement and advice.

St Andrews, January 2001

MC

SELECT BIBLIOGRAPHY

WITH ABBREVIATIONS

A number of the items included have are described more fully in my *A Guide To The Shadows And Hank Marvin On CD* (Idmon Publications: St Andrews 1999), pp. 8–11, referred to throughout the present book as *CD Guide*. Mention may be made at this point of the invaluable information often to be found:

- In sleeve/ liner notes: Rob Bradford has set the standard here, many of his contributions amounting to perceptive extended essays on various aspects of The Shadows (and Cliff Richard).
- In fanzines/ journals: Tony Hoffman's *Shadsfax* in particular continues to provide an admirably wide coverage of the group, its history and its legacy, all in a highly readable style.
- In the richly-stocked database *The Shadows File* prepared by Ulrich Sasu (e-mail contact: usasu@t-online.de).
- In numerous Websites, of which two examples must suffice: John Panteny's massive and well documented discographies, combined with numerous useful links (<http://www.cliffandshads.co.uk>), and, on a more local level, John Campbell's meticulously constructed pages focusing on New Zealand (<http://www.penumbra.co.nz>).

I: DISCOGRAPHY

A: The Shadows specifically

- Broche *Discography*

Bernard Broche, *The Shadows Worldwide Discography 1958–1999*, bearing the logo “Les amis de Cliff Richard & The Shadows”; published by the author in 2000, updated yearly

- Cortada *Epic*

Pierre Cortada, *La fabuleuse épopée des Shadows — The Fabulous Epic Of The Shadows* Publirex: Bergerac 1996

Both have classified vinyl discographies: Broche is the more accurate and comprehensive; Cortada's work on the other hand offers a wealth of colour and b/w photographs of both group and record sleeves.

Four *Record Collector* articles by Rob Bradford, though written some while ago, are still extremely useful:

- *RC: UK Singles 1959–72*
“The Shadows UK Singles 1959–1972” No. 123 (Nov. 1989) 46–51
- *RC: UK Singles 1973–89*
“The Shadows UK Singles 1973–1989” No. 124 (Dec. 1989) 76–80
- *RC: UK Early Albums*
“The Shadows Early Albums” No. 42 (Feb. 1983) 14–20
- *RC: UK Albums 1969–85*
“The Shadows UK LPs 1969–1985” No. 71 (July 1985) 3–8

B: The Shadows/ Cliff & The Shadows

- Kasper *Yesterday Today*

Otto Kasper et al., *Yesterday Today — Cliff Richard And The Shadows*
Dieter Boek, Erkelenz 1992

A volume devoted to UK and German releases, a model of clarity and accuracy.

- Sackenheim *Shadows*

Detlev Sackenheim *The Shadows: Chronological Discography Of The Original Releases* (including “Cliff Richard until 1968”), privately printed, 1995

A useful reference work, particularly strong on alternative versions and related artists; paginated pp. 1–93, then for AVs pp. I–V.

- Lewry/ Goodall *Recording Sessions*

Peter Lewry & Nigel Goodall, *Cliff Richard: The Complete Recording Sessions 1958–1990* Blandford: London 1991.

Much of the material (with one or two points rectified) is taken over into the *Chronicle* volume cited below. There are many uncertainties and omissions in the records, but in general the Cliff/Shadows sessions seem less problematic than certain others.

Turning to *Record Collector* once more, three articles deal with the three main vinyl formats:

- Early Singles (Bill Bryant) No. 68 (April 1985) 3–6
- EPs (Leonard Cotton) No. 98 (Oct. 1987) 27–29
- Albums (Steve Scott) No. 83 (July 1986) 3–6

Of more utility, however, is Peter Doggett’s series of features in issues 119–122, July–October 1989:

- *RC: Sessions Part **

“Cliff Richard: Complete Sessions Lists — Parts 1–4”

II: CHARTOLOGY

For the documentation of UK chart performance I have used the sources drawn upon by the familiar series of Guinness publications, viz. for early material *New Musical Express* (Singles)/ *Melody Maker* (LPs), followed up (for the three main formats, from March 1960) with *Record Retailer*, the later *Music Week*. I have personally examined at first hand all the relevant Singles, EP and LP charts published in these sources from 1959 through to 1980.

— A synoptic view of the all-important first full decade is provided by:

- *Hits Of The 60s*

Tim Rice/ Jo Rice/ Mike Read/ Paul Gambaccini, *Guinness Book Of Hits Of The 60s*, London 1984

— A more recent work which has pulled together the three major formats is:

- *Complete Charts*

Tony Brown et al., *The Complete Book Of The British Charts* Omnibus Press: London 2000

— For Singles specifically an indispensable reference-book is:

- *Top 40 Charts*

Paul Gambaccini/ Tim Rice/ Jonathan Rice, *The Guinness Book Of Top 40 Charts* Middlesex 1996 ed. 2

— Another interesting publication is the smaller-scale:

Paul Gambaccini/ Tim Rice/ Jonathan Rice, *The UK Top 1000 Singles* Guinness: Middlesex 1993 ed. 2

This book contains annual lists of the Top Forty hits ranked in terms of chart performance, highlighting effectively high-profile acts for the years in question.

III: GENERAL

A: The Shadows

Various points of interest arise in the following, taken in alphabetical order:

- *Bradford John Rostill*

Rob Bradford, *Funny Old World: John Henry Rostill*, published by the author, UK 1988

- *Ellis Shadows*

Royston Ellis, *The Shadows By Themselves* Souvenir Press: Liverpool & London 1961

- Faull *60s ... Instrumentals*

Trev Faull, *A Collectors Guide To 60's Brit-Pop Instrumentals*, printed by the author, 1999

A summary section on The Shadows (pp. 26–39) fills one segment of a fascinating and informed overview of the UK scene.

- Foster *Seventeen Watts*

Mo Foster, *Seventeen Watts? The First 20 Years Of British Rock Guitar ...*, Sanctuary Publishing: London 1997

An entertaining and informative account of the scene from a figure in the thick of it; Shadows: pp. 136–153.

- Geddes *Shadows*

George Geddes, *The Shadows: A History And Discography*, printed by George & Margaret Geddes, Glasgow 1981

This is a first-rate work, covering a range of topics, from an acknowledged expert in the field. If only it could be updated, the “History” element in particular ...

- Pistolesi et al., *That Sound*

Roberto Pistolesi, Malcolm Addey & Maurizio Mazzini, *That Sound: from Move It on, the story of the magic sound of the Shadows*, Vanni Lisanti: Italy 2000

Not for the faint-hearted, this book is out to prove a point, come what may: no attempt is made to confront primary evidence, or to provide an adequate basis for meaningful evaluation of the test results. Still, some interesting points are made along the way. Reviews by M Campbell and A Jackson in *Shadsfax* Issue 28 [2000] 12–14.

- Read *Story*

Mike Read, *The Story Of The Shadows* Hamish Hamilton (Elm Tree Books) London 1983

There is a wealth of useful information on offer, but presentation is not ideal: topics could have been better organised and and it is hard to be sure at times what group-member is actually being quoted.

- Welch *Rock 'n' Roll*

Bruce Welch *Rock 'n Roll — I Gave You The Best Years Of My Life: A Life In The Shadows* Viking: London 1989

Full of interesting things seen through the eyes of one of the key-members of the band. If an updated edition is contemplated, it would be good to see an index of the many subjects discussed.

B: Cliff Richard

Books on Sir Cliff are legion; for many originality is clearly not a priority. I make no claim to have waded through every last one of them. Here is a list, alphabetically arranged, of the ones I have found most useful; for a more extensive list see Bernard Broche's *Discography* referred to above, Chapter 11:

- Lewry/ Goodall *Ultimate Cliff*

Peter Lewry & Nigel Goodall, *The Ultimate Cliff*, updated ed., Simon & Schuster: London 1996

A book for the facts and figures addict; there is much here to interest Shadows fans too.

- Read et al., *Chronicle*

Mike Read, Nigel Goodall & Peter Lewry, *The Complete Chronicle: Cliff Richard* Hamlyn: London 1993 (updated 1995)

Although not everyone will want to know that Cliff came back from a certain trip to the States with cuff links, there is a wealth of interesting detail here; it would have been good to have sources of information specified for the more significant facts and figures at least!

- Tobler *25 Years*

John Tobler, *25 Years Of Cliff* Hamlyn/ WH Smith: London etc. 1983

Unless I have missed something, this is the only full-scale book on Cliff that actually attempts any sort of *critical evaluation* of his recorded output in a systematic way.

- Tremlett *CR Story*

George Tremlett, *The Cliff Richard Story* Futura: London 1975

Getting on in years, but there are some interesting insights from an individual who had gained some familiarity with his subject through numerous interviews.

- Turner *Biography*

Steve Turner, *Cliff Richard; The Biography* Lion Publishing: Oxford (updated ed.) 1998

Lively and informative, with some observations on the music, though arguably not nearly enough.

Finally, a marvel of compression is William Hooper's fact-filled survey "Hit-Maker 1958–1998" in *Dynamite International* No. 180 (October/ November 1998) 3–6