

PREFACE AND ACKNOWLEDGEMENTS

1984 saw the first ever release of a Shadows' Album on compact disc. Now, some fifteen years further on, the dominance of this medium in world markets is assured, and practically the entire official back catalogue of the UK's most gifted and influential instrumental group has been made available on it. This seems a good time to have a close look at what CD has to offer.

This Guide falls into two main parts:

PART ONE

What exactly does the official back catalogue consist of? The three Reference *Discographies* approach this question in three ways:

- (i) By listing, and providing a notation for, all Single, EP and Album tracks in order of UK release (or overseas release in a small minority of cases)
- (ii) By identifying all "AVs" (Alternative Versions, the subject of Appendix 1) as they occur
- (iii) By specifying the earliest releases in Stereo (in some cases, Mock Stereo) for all tracks originally issued in Mono only.

The Discographies are followed up with two CD *Catalogues*: the first lists in chronological order the titles of all major CD releases worldwide from September 1984 to February 1999, the EMI and Polydor material being kept distinct. Catalogue 2 on the other hand is arranged alphabetically by CD title/ abbreviated title. Each release is fully documented, with details not only of musical content (with all variant versions identified) but also of annotation, artwork, and general presentation.

Finally here, the *Track Listings* provide, among a number of other things, locations for every pertinent title on every disc listed in CD Catalogue 2. Again, variant versions are carefully distinguished, with the few CD absentees being noted as they occur.

PART TWO

The *CD Survey* takes the form of a systematic review, with comments on sound quality as well as on contents, of all major releases to date on CD according to:

- (i) *Artist* Shadows; Hank Marvin; Marvin [Welch] and Farrar
 - (ii) *Label* EMI and licensees; Polydor and licensees
 - (iii) *Scope* Collections of 2 CDs or more; single-disc issues
 - (iv) *Origin* UK; the rest of the world
- With the last of these musical content has been related wherever possible to the particular home market (in the 60s especially) .*

A section on *Best Buys* offers a selection of what I consider to be the most outstanding in their respective categories of the 194 issues (227 individual discs excluding reissues) covered in this Guide.

APPENDICES

Variant or alternative versions have long been of interest to students of the recorded work of The Shadows in particular: Appendix 1 gives a comprehensive and up-to-date record of what is and is not available on official releases.

Appendix 2 provides a full classified list of Mono titles available on CD.

Appendix 3 lists the most popular Single, EP and Album tracks on EMI CD compilations worldwide.

Appendix 4 comments selectively on unofficial releases.

Appendix 5 contains a classified list of all self-compositions recorded by The Shadows/ Drifters on official release.

My debts in putting this Guide together are many and various. **Tony Hoffman**'s name is well known to Shadows' lovers everywhere, as is his universally admired fanzine *Shadsfax*. I am grateful to him for encouraging me to persist with this book as well as for offering to publicise it, for taking the time to answer a string of queries on "this 'n' that" by telephone and letter, for lending me a couple of releases which I would otherwise have been unable to examine at first hand, and last but not least for generously allowing me to use the excellent front-cover photo of the early line-up in action. — Shortly after I had more or less decided to do something positive with the mass of notes on The Shadows which I had accumulated over several years, I obtained from **Ulrich Sasu** a copy of his computerised database. *The Shadows File* is a tool of immense value for the serious study of the output of The Shadows and the group's individual members, and I have learned a tremendous amount from it (see the Bibliography below for

more on this). I had the good fortune to meet Ulrich at Lakeside in May 1998, on which occasion he handed over to me a number of completed questionnaires on some discs which I had been unable at that point to track down: these returns enabled me to carry my work forward much more rapidly and efficiently than would otherwise have been the case. But this turned out to be only the tip of the iceberg. Since then we have been engaged in an almost continuous correspondence, with questions answered by Ulrich, always promptly and often in great detail, on any and every aspect of Shadows discography, on vinyl as well as on CD; notes on alternative versions, promo issues, composers, release dates, European copyright law; extensive previews of new and forthcoming releases; help in acquiring CDs, both current and deleted, together with a copy of Otto Kasper's beautifully produced discography of Cliff and The Shadows. As if all this were not enough, Ulrich also read through and offered a number of constructive comments on the entire typescript. — **Bernard Broche** assisted me in a number of ways: he enabled me to track down a number of elusive discs from France and from much further afield, sent me unpublished supplements to his excellent Discography of The Shadows, provided precise release dates, unavailable in published form elsewhere, for a number of CDs from Europe and beyond, and kept me informed about the impressive Magic Records projects. — Moving back closer to home, **Jim Nugent** began by answering a few innocent-looking queries on composer credits. I doubt if either of us had a notion at that stage of what was to come. Since then Jim has furnished further authoritative information on composers, answered a succession of telephone and e-mail queries, copied me a number of his discerning reviews, looked at the entire typescript and advised on presentation, as well as volunteering to check my own Track Listings against his own extensive database. We have had a few differences of opinion (always friendly), but I think we would both say that lots of interesting and some out-of-the-way facts have emerged in the process¹. — **John Panteny** gave me an invaluable list of contacts, answered various questions on discographical matters, and provided me from time to time with updates to his amazing Website (thanks for the NEW BOOK entry, John, and thanks to **Dave Dixon** for the same). — Latterly **Rob Bradford** gave me welcome advice on marketing, and also helped out with some data on composer credits. — Answers to individual queries and other advice were kindly given by **John Dyhouse**, **Jan Arne Flatby**, **George Geddes**,

¹ Does anybody know why on the Japanese CD *Live in Japan/Pops in Japan* EVENING GLOW is credited to "Domei Suzuki"?

Allister Hardwick, Dave Holbrook, Ryoichi Kamei, Detlev Sackenheim, Enrich Aguila Solsona, Kees Verhaaren.

A discographer needs discs, usually sooner rather than later, and quite often also accurate information on discs, old, new or in the pipeline, which only a specialist dealer with an intimate knowledge of the market can provide. My greatest debt here is to **Pat and John Read** at Leo's Den Music Direct: the friendly, caring and efficient service they provide is, like their Website (see Bibliography for full details), second-to-none. The job of putting this Guide together would have been much more difficult without all the help and advice they have so freely given me over the past fifteen months or so. I am grateful to them too for undertaking to market and distribute it. — Thanks also to **Jeff Allen** in Australia², **Duncan Barnes** in the UK³, **Grzegorz Czyzvak** in Poland⁴, **Victor Dubiler** in the Ukraine⁵, **Andrew Henderson** at Virgin Megastore Edinburgh, **Kees Verhaaren** in Holland again⁶, and **Gabriel Zeldin** in the USA⁷.

Finally, my heartfelt thanks to my wife **Dorothy** for all her support and practical assistance; my elder son **Michael**, who gave me a lot of useful information on cover versions; and my younger son **Richard**, who (as on other occasions) taught me a lot about formatting with the Macintosh, took a lively interest in the book, and made a number of very helpful suggestions along the way.

St Andrews, March 1999

MC

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⁶ Frejo Music, Abrikozengarde 8, 3124 WB Schiedam, Holland;
C.M.Verhaaren@caiwnl

⁷ Gabriel.Zeldin@worldnet.att.net

SELECT BIBLIOGRAPHY

Among the discographies devoted to The Shadows and associates by far the most ample is:

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

The various discographies, arranged according to type (Singles, EPs LPs, CDs etc.), provide track listings (full of misspellings and other inaccuracies) along with b/w photographs, with varying levels of definition, of the majority of front covers. Much of the edition is taken up with data on recording sessions, release dates etc., nearly all lifted from the Sasu *File* referred to below, but frequently in degraded form (see the first footnote to Appendix 1 below). Further blatant examples of a tendency to appropriate the work of others without specific acknowledgement can be found in the random quotations from Tony Hoffman in *Shadsfax*, often presented piecemeal (as under VALENCIA) and even applied to the wrong track (YOU'VE GOT TO HAVE HEART).

This book was preceded by two others, neither of which has been entirely superseded by the 1996 edition:

The Shadows: Discographie Internationale 1958–1993, Publirex: Bergerac 1993.

This has a very basic alphabetical list of track-titles, but it is by no means complete, and the individual timings given are often erroneous.

The Shadows Complete: New International Discography 1958–1994 and Recording Sessions, Publirex: Bergerac 1994.

This edition contains a useful list arranged in chronological order of Cliff Richard recordings featuring The Drifters/ Shadows.

Another French publication has far fewer pictures but is much more reliable:

The Shadows Worldwide Discography 1958–1998, the latest edition by Bernard Broche (President of the French Fan Club: 10 rue Édouard Rouvière, 38450 Vif, France; Fax: (33) 04.76.72.67.01), with contributions from Gerhard Wüpper and Ulrich Sasu.

Broche provides comprehensive track listings arranged according to type; pages are not numbered. There are regular updates in the French fanzine *Established 1958*.

The 240-page *Yesterday Today — Cliff Richard and The Shadows*, by Otto Kasper & Friends (1992; distributed by Dieter Boek, Oerather Weg 16, D-41812, Erkelenz, Germany), is also worth consulting.

This handsomely produced volume, with text in both German and English, has a wealth of very fine b/w photographs of Cliff and the various Shadows members, and also of all the covers of UK and German releases in vinyl and CD (these two countries being the main focus of the work) to 1991. There are well organised discographies incorporating track listings, catalogue numbers, release dates and other data. All Cliff tracks featuring The Drifters/ Shadows are clearly identified as they occur. There is a brief but informative section on Alternative Versions; a list of “Songs A-Z” itemises titles with locations for vinyl and CD. It would be good to have an updated edition.

Among older discographies, those assembled by *Record Collector* are still worth consulting for useful background information:

- *Singles*:

- “The Shadows UK Singles 1959–72” (Rob Bradford): No. 123 (Nov. 1989) pp. 46–51

- “The Shadows UK Singles 1973–89” (Rob Bradford): No. 124 (Dec. 1989) pp. 76–80

- *EPs*:

- “The Shadows EPs” (Steve Scott): No. 33 (May 1982) pp. 24–27

- *LPs*:

- “The Shadows Early Albums” (Rob Bradford): No. 42 (Feb. 1983) pp. 14–20

- “The Shadows UK LPs 1969–1985” (Rob Bradford): No. 71 (July 1985) pp. 3–8

- *Rarities*:

- “The Shadows Rarities” (Rob Bradford): No. 51 (Nov. 1983) pp. 20–24

- “Out of The Shadows” (The Shadows at Abbey Road: Rob Bradford): No. 218 (Oct. 1997) pp. 138–139

- *Hank Marvin & Bruce Welch* (incl. Marvin Welch & Farrar, also dealt with in Issue No. 80):

“The Shadows Go Single” (Peter Doggett; Rob Bradford): No. 171
(Nov. 1993) pp. 98–104

Moving away from discographies proper, the most important and most substantial piece of work is:

Ulrich Sasu, *The Shadows File*.

The File is a carefully researched and cleverly constructed database⁸ — the ultimate in user-friendliness — devoted to the recorded work of (i) The Shadows/ Drifters (ii) individual Shadows members (iii) other artists featuring members of The Shadows. This is the work to consult for data on composer credits, recording dates and venues, track-timings, personnel, Mono/Stereo releases with dates, and much else.

A copy can be ordered by writing to Ulrich Sasu at Landgraben 60,
52072 Aachen, Germany; e-mail address: USASU@t-online.de

There are many interesting Websites, best accessed by consulting the list of links provided in John Panteny’s much admired pages:

“Cliff Richard & The Shadows Worldwide Discography”, at
<http://users.bournemouth-net.co.uk/~johnp/>

The Website of Leo’s Den Music Direct is especially important for fans and collectors who wish to keep up with the latest news about The Shadows and related artists. In addition, customers worldwide receive regular bulletins: as of February 1999 a booklet in the form of a “Master Catalogue” listing all items in stock (not only CDs with useful track-listings, but also videos, books, posters etc.) will be supplemented with “Updates” containing additions and deletions, and also information on forthcoming releases, concerts, fan conventions and other events.

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⁸ In the author’s words “a purpose written data filing system and three data files”.

Finally, features on The Shadows can be found in a number of widely scattered magazines/fanzines, many of which are listed in *Pipeline's* Website ([http://members.xoom.com/pipeline mag/](http://members.xoom.com/pipeline_mag/)) under LINKS: 'ZINES:

Particularly outstanding is the bi-monthly *Shadsfax*, edited by Tony Hoffman. The editorial for Issue 19 refers to “another edition packed full of info and articles about our favourite group”. A less modest editor might have added that there is nothing to touch this publication for breadth and depth of coverage: there are regular slots devoted to new releases (discs and books), the latest news about group-members and associates, informative letters, reviews of relevant TV/radio documentaries etc., items wanted and for sale. Room is also found for interviews, concert reports, surveys of overseas markets, specialist articles.

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