

# PART ONE

## C

### TRACK LISTINGS A–Z

#### LAYOUT AND CONTENT

- 1 Unshaded titles are used for instrumentals, shaded for vocals.
- 2 Titles marked ‡: these are numbers recorded in the Polydor as opposed to the EMI years.
- 3 Titles are alphabetised without reference to initial definite and indefinite article, “THE” and “A”: so BOYS, THE rather than THE BOYS (but with languages other than English the normal order is followed: *LES* GIRLS, *LAS* TRES CARABELAS). Numeric titles are placed first.
- 4 Tracks are by The Shadows unless there is an indication to the contrary.
- 5 Composer(s).
  - (i) Generally, surnames only are given for familiar Shadows-members, and also for strings of three or more composers; but for numbers penned by one or two individuals first names are provided in full<sup>1</sup>.
  - (ii) CD documentation, especially when it comes to credits, is often poor<sup>2</sup>. So, for example, the surname of Jack Nitzsche, a co-writer of UP WHERE WE BELONG, is variously given by the discs on which this number is found as Nitzshe, Nitzche and Vitzche; and “Carson”, entered for THE LETTER by whoever devised the credits for *From Hank Bruce Brian & John*, is in fact the *middle* name of Wayne Thompson. I have tried very hard to avoid errors of this kind, but some no doubt will have slipped through.
  - (iii) Also, the order given for credits involving two, three or four Shadows-members can vary considerably (e.g. Welch/ Marvin/ Bennett *or*

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<sup>1</sup> Three have proved elusive: BREAK ANOTHER DAWN Nicholson; COSY [Mort Shuman and] Garson (??Mike); DON'T ANSWER J Campbell and M Haley. My thanks to Ulrich Sasu, Jim Nugent and Rob Bradford in particular for taking the time and trouble to assist in reducing a very long list of cases where vinyl/CD credits were completely unhelpful.

<sup>2</sup> This is by no means only the case with overseas releases, though they come up with some real gems (THE FLYDER IN THE SPY is one). To take one example from EMI UK itself: the standard of proof-reading for both sets of credits on the Digipak *Out of The Shadows* is appalling.

Marvin/ Welch/ Bennett). Here I have generally relied on the credits provided by the original releases.

(iv) The published pseudonyms for FBI, GONZALES and SHOTGUN have been retained.

**6** Where appropriate, the first UK release, in Mono (M) and/ or Stereo (S), is noted. Information about some earlier overseas releases in Stereo can be found in Ulrich Sasu's *File*.

**7** The disc-titles used for the Track Listings are those enumerated in CD Catalogue 2: thus "Original Chart 1/2" refers to *The Original Chart Hits*, Disc 1 track 2, "Themes 6" to *Themes and Dreams* track 6.

**8** Discs are listed in alphabetical order, first UK, then overseas issues. Examples (for asterisks see under **9**):

**BAKER STREET**

EMI Collection

Into Light

RD Collection

String of Hits\*\*

*Germany*

Grossen Erfolge\*

*Holland*

Good Vibrations

**DEEP PURPLE**

Dance with/Sound of Sh

Images\*

RD Collection

Sound of Sh

*Australia*

Another 20\*\*

*France*

FBI

Sound of Sh

**9** A double asterisk (see examples above) marks the first appearance in CD format among the issues considered in this Guide; where there are both UK and overseas releases, asterisks are used thus: double (first overall) and single (first in the other category). So, in the case of BAKER STREET, String of Hits\*\* [UK 1987] is first overall, Grossen Erfolge\* [Germany 1989] being the earliest overseas release; conversely with DEEP PURPLE the first release overall is Another 20\*\* [Australia 1987], Images\* [1990] being the first UK airing. See also *Note* below.

**10** Unless it is stated otherwise, tracks are in Stereo (or Mock Stereo): issues in Mono are always identified (cf. Appendix 2).

**11** Track-timings are given only where there is some special reason for doing so.

**12** Different versions of the same number (on AVs see Appendix 1) are listed separately; studio versions precede live versions; Shadows EMI comes before Shadows Polydor; Shadows before Marvin (Welch) & Farrar, Marvin (Welch) & Farrar before Hank Marvin. So for example APACHE follows the order:

Shadows EMI STUDIO, EMI LIVE<sup>1-4</sup> , Polydor<sup>‡</sup> STUDIO

Marvin & Farrar LIVE

Hank Marvin<sup>‡</sup> LIVE

**13** At the end of each entry there is a track reference number related to one of the three Discographies.

*Note on first releases*

For certain discs the standard discographies give year of issue without specifying the month. The gaps that affect entries in these Listings can be filled as follows (thanks to Bernard Broche and Ulrich Sasu for help with these):

For **1989** the order of release is *Definitive* Holland (month 2), then *Apache & FBI* France (both 11/12); for **1990** *Dance On* France (early, *circa* 2), then *Jigsaw* UK (4), *Greatest Hits 2* EEC (10), *Best of Japan* (10); for **1991** *The Shadows/ Out of The Shadows* UK (2) then *Rarities* Australia (4/5), *Best Now* Japan (6), *De Hits* Holland (7).