

PART TWO

A

CD SURVEY

For this review it may be found useful to refer to the chronological list of releases given in CD Catalogue 1

Ingredients

1/1 Shadows EMI

- (a) Collections of two discs or more: UK and overseas issues
- (b) Single-disc compilations: UK and overseas issues

1/2 Shadows Polydor

- (a) Major collections
- (b) Single-disc compilations

1/3 Shadows EMI/ Polydor combined

2/1 Hank Marvin EMI

2/2 Hank Marvin Polydor

3 Marvin (Welch) and Farrar

1/1: SHADOWS EMI

Early subscribers to compact disc will remember how slow EMI was to commit itself to the new medium¹. Polydor had already issued on CD two Shadows' Albums, one of them an original, before EMI UK turned its attentions to their back catalogue in 1986². The first release came as no surprise: the phenomenally successful³ *20 Golden Greats* from 1977⁴. The 1979 *String of Hits*⁵ appeared the following year, but other wholly original studio Albums were a long time coming: *The Shadows/ Out of The Shadows*

¹ For the background see the account in Peter Martland's *Since Records Began: EMI — The First 100 Years* (Batsford: London 1997), p. 258.

² EMI Australia had put out a compilation the year before (*Favourites*, discussed below).

³ To echo Bruce Welch's description, *Rock 'n' Roll — I Gave You The Best Years of My Life* (Viking: London 1989), p. 205.

⁴ "Total sales are now in excess of 1,500,000 (the bulk of those during 1977–1980)" Rob Bradford, liner-notes to CD *Shadstrax*, 1998.

⁵ Another best-seller of course. This same year saw the release of an expanded CD version of the Album *Another String of Hot Hits*.

and *Dance with The Shadows/ The Sound of The Shadows* in 1991; *Shadow Music/ Shades of Rock* (not a happy combination) and separately *Specs Appeal* and *Tasty*, the last two in augmented form (...*Plus* and *More...*), in 1992⁶; in the meantime three Albums had been licensed out to BGO (*Jigsaw, From Hank Bruce Brian and John* and *Rockin' with Curly Leads*⁷, all 1990; reissued in 1997). Apart from these (and also the 1992 *Live at the Paris Olympia*, an extended version of the earlier LP), it is all about compilations, which will be considered next.

(a) Collections of two discs or more:

UK issues

1 The biggest collection of EMI material is to be found in the six-disc set *The Early Years* (1991/1998), covering most of what was released in the productive period 1959–1966. The first year lacks only the live versions of JET BLACK, DRIFTIN' and BE-BOP-A-LULA, 1961 the HAPPY BIRTHDAY theme from Cliff Richard's *21 Today*, 1963 the film version of FOOT TAPPER. The last two years fare less well. The booklet explains (p. 22) that for reasons of space and copyright no further Album material could be included. But why was room not found for *all* the *Finders Keepers* tracks (MY WAY is there), together with ME OH MY from *Aladdin* (the rest of EP SEG 8396 is included) and the three *Thunderbirds* themes? A couple, but only a couple, of rarities make an appearance: Hank Marvin's rendition of EVENING COMES, and the "French" version of SOME ARE LONELY⁸. A few of the more notable "AVs" from this period would have finished things off nicely. Still, this is an indispensable collection, with little to criticise in the choice of masters⁹ : hopefully EMI will one day commission a middle and an end (with a higher standard of annotation).

2 Singles are popular with compilers for obvious reasons. They are the main ingredient of the 1990 2 CD set *Original Chart Hits 1960–1980*: 33 a-sides, giving effectively an unbroken run from APACHE in 1960 to LET ME BE THE ONE in 1975 along with ARGENTINA, DEERHUNTER and RIDERS IN

⁶ The following at the time of writing have since been issued in "Digipak" format, freshly remastered: *The Sound of The Shadows* (1997), *Shadow Music* (1998), *The Shadows, Out of The Shadows, Dance with The Shadows* (all 1999).

⁷ All due for re-release by EMI in 1999 (Digipak).

⁸ In Mono: a Stereo version appeared the following year in *The EP Collection Vol. 3*.

⁹ See the detailed review by Jim Nugent, *Pipeline* 11 (1991) 16. As he says, the inclusion of the true Stereo version of WONDERFUL LAND from *The Original Chart Hits* (see next entry) is a definite plus. But the same must surely be said of the choice of the *Mono* Single version to represent FOOT TAPPER.

THE SKY (1978–1980), to which is added a selection¹⁰ of **b**-sides and EP/LP material from the period 1960–1967. A high point for purchasers of this beautifully remastered set was the first airing of the revamped (Stereo) arrangement of WONDERFUL LAND, which now appears regularly on compilations worldwide.

3–4 Even more ambitious (though less attractively packaged) are two further sets, released 1995–1996. *The First 20 Years at the Top (1959–1979: 75 Classic Original Recordings)*¹¹ again relies heavily on Singles: in fact, it is a Singles showcase with the sole exception of the UK Single-That-Should-Have-Been, THE BOYS¹². Here we have a complete run of **a**-sides from FEELIN' FINE (1959) to HEART OF GLASS (1980) along with the corresponding **b**-sides for everything between FEELIN' FINE and TURN AROUND AND TOUCH ME (1973). Then there is *The Shadows Collection*, a 3-disc set containing 53 Drifters/Shadows (and 7 Hank Marvin) numbers: 23 **a**-sides drawn from the sequence SATURDAY DANCE (1959) to RIDERS IN THE SKY (1980), 8 **b**-sides from the period 1963–1980, along with a selection of EP¹³ and LP¹⁴ tracks (respectively five, and seventeen drawn from nine different Albums) from 1959 to 1979 — a fine assortment of tracks at a bargain price.

5 Less satisfying is *Into the Light — The Complete Shadows Collection*, a 4 CD set marketed in 1997 by the mail-order company responsible for the magnificent Cliff Richard box *The Rock and Roll Years 1958–1963*. This is a very different product — a rickety case, poorly finished discs, a worse than useless inlay; the title is inept¹⁵, the running-order a shambles; and 7 of the 71 Shadows' tracks are misdated. There are some redeeming features: the set includes some of the more unusual EP material, as well as a selection of numbers from no less than 11 different studio Albums.

¹⁰ The sub-title is *Plus Other Classic Tracks*, the majority of these a bonus for purchasers of the 2 CD rather than the 2 LP release.

¹¹ See the detailed review by Les Woosey in *Shadsfax* Issue 1 (1995) pp. 6-8.

¹² I can clearly recall being struck at the time by the amount of airplay this exhilarating EP number attracted. In 1962 it was issued as an **a**-Single in Denmark, Norway and Australia, and as a **b**-Single in France, Italy and New Zealand.

¹³ Some of the less common numbers are to be found here.

¹⁴ Cf. *Shadsfax* Issue 7 (1996) p. 5 for details.

¹⁵ Lifted from Hank Marvin's *Into the Light* (certainly) and from the 1992 Polydor collection *The Shadows: Complete* (probably).

6 See for Miles' *The EP Collection Volumes 1-3* (the first two 1990, the last 1993; all reissued 1997) deserve to be taken together, even if the company jumped the gun by issuing a boxed set containing just *Volumes 1-2* together with a Cliff Richard EP compilation from 1989. This is an amazingly varied and rewarding collection; the liner-notes are not always accurate, but are far more informative than most. The three discs run to 64 tracks in all. 34 of these were featured on 17 of the 26 UK EPs from the period 1961-1967: three (*The Shadows*, 1961; *Los Shadows*, 1963; *Thunderbirds are Go*, 1966) are reproduced entire, others nearly so (*The Boys*, 1962; *Foot Tapping with The Shadows*, 1963¹⁶; *The Shadows on Stage and Screen*, 1967). The remaining 30 are made up of (i) 6 tracks from Cliff Richard EPs: Disc 1/21-22 JET BLACK and DRIFTIN' Live¹⁷; 2/15 & 3/20 BONGO BLUES in Mono and Stereo; 2/19-20 CHINCHILLA and WALKIN'¹⁸; (ii) 8 from Japan and South Africa (see Discography 1 under **A*2**); (iii) (Disc 3) 16 based on EP releases in France, including alternative versions of SOME ARE LONELY and PERFIDIA¹⁹ (both together on the EP *Guitar Tango*, Columbia ESDF 1437, 1963). Taken as a whole, the set is hard to fault, even if nearly one third of the tracks are in Mono.

Overseas issues

1 There is one set extending to 3 discs, the 1996/1998 *Good Vibrations* from Holland, offering 47 Shadows' tracks (and the inevitable MIDNIGHT COWBOY), a collection of 27 Single and 20 Album-tracks (these starting at 1962, then a jump to 1967 through to 1980) presented in no particular order: KON-TIKI, GOD ONLY KNOWS, PEACE PIPE, TRAINS AND BOATS AND PLANES, APACHE, HONKY TONK WOMAN is a typical sequence. The unusual longbox packaging draws attention away from the fact that presentation is below par: not a word is said about composers²⁰, let alone performers.

2 On the optimistically named *The Definitive Guitar Album* (Holland again, 1989) a collection of a-Singles from the period 1960 to 1966 accounts for 22 of the 36 tracks; the majority of the rest come from Albums²¹ (1961-1964).

¹⁶ This naturally takes in the uncommon *film* version of FOOT TAPPER.

¹⁷ The studio versions too are included (Disc 3/8-9).

¹⁸ For this last reference should have been made to the EP *Wonderful Life* Columbia SEG 8338/ ESG 7902, 1964 (WALKIN' last track).

¹⁹ The standard (Stereo) version is also incorporated (Disc 1/1).

²⁰ This omission is rectified in the 1998 reissue.

²¹ Though one these, NIVRAM (**A2** 3), was a b-Single in Holland itself in 1962, see below.

Sound quality is variable²²: in particular, the six tracks in Mono (none without Stereo counterparts) do not reproduce well.

3 A further Dutch compilation, the 2 CD *Single Collection* + (1997), has various Hank Marvin ventures amongst its 45 tracks. The 34 Shadows' numbers are made up of a straight run of **a**-Singles from APACHE in 1960 to MAROC 7 in 1967, rounded off with a further five from the period 1973–1980. There are in addition four **b**-Singles, THE STRANGER, 36–24–36, PEACE PIPE and PERFIDIA. The choice of the last of these is surprising, since it is listed in a discographical table (inlay) which appears to be concerned with the Dutch market. In fact, the combination GUITAR TANGO/PERFIDIA was released in France and Belgium (Columbia SCRF 574, 1962); the Dutch issue coupled GUITAR TANGO with NIVRAM (Columbia SCHM 5130, 1962).

4 Singles are also the main concern of the very basic 2 CD EEC issue²³ *Greatest Hits 1 and 2* (1990). The combined total of 32 tracks offers a randomly ordered run of **a**-Singles from APACHE in 1960 to DON'T MAKE MY BABY BLUE in 1965, to which are added 9 early **b**-Singles (1960–1963) and THE BOYS/ SOUTH OF THE BORDER from 1962, THE DRUM NUMBER from 1964. (The presence of this last track suggests a direct dependence on the UK *Greatest Hits* and *More Hits* issued in the previous year. All but one [THE LUTE NUMBER] of their combined 29 tracks appear on Carnaby, with the addition of three popular **b**-sides and the Album track mentioned above.)

5 The 29-track *The Shadows Collection* (2 CD Spain 1991 ~ France 1992) has a rather haphazard collection of **a/b** Singles and (for UK consumers anyway²⁴) an assortment of EP/ Album material from 1961–1965 along with the latecomer RIDERS IN THE SKY from *String of Hits*. Sound quality is in general good — as a product of the digital age should be (“DDD” on the discs)!

6 A very different product is the exclusively French *FBI* (2 CD 1989). This is an enlarged version of the 2 LP set issued the previous year (see CD Catalogue 2), with portions of *Dance with The Shadows* and *The Sound of*

²² I have noticed laser-mistracking (with a variety of players) on Disc 2/17, A PLACE IN THE SUN (two different copies).

²³ Its credentials are questionable, see the introduction to CD Catalogue 2.

²⁴ **A4 6** (LITTLE B) was a **b**-Single in Spain in 1972; all eight tracks from **A**(lbums) **2, 4 & 5** figured on distinctive Spanish EPs issued in the period 1962–1965.

The Shadows added on²⁵. The nine tracks drawn from the former Album are in murky (vinyl/ cassette-sourced) Mono, as are the Singles QUATERMASSTER'S STORES and THE FRIGHTENED CITY. Also, the sound balance on certain other Singles tracks is more likely to interest students of recorded sound than please the ears of music-lovers. APACHE, FBI and KON-TIKI are all clearly attempts to create a left/centre [lead guitar]/right soundstage from Mono masters. APACHE is the closest I have ever heard to Mono without actually being so. In the case of FBI, the accompaniment can perhaps best be described as a fuzzy drone, especially noticeable on headphones. Worse than that, the left/right channels of KON-TIKI suffer from gross distortion, distortion which vanishes with the flick of a Mono-button!²⁶

7–8 A pair of 2 CD issues from Hungary and Poland draw exclusively on material from the first half of the Sixties. *Greatest Hits/ Greatest Hits 2* (Hungary 1998) have the usual heavy crop of Singles and some familiar Album titles among the 51 tracks, but there are also 13 EP numbers (taking in all of *The Shadows* 1961, *Los Shadows* 1963) along with live renditions of SHAZAM! and GUITAR BOOGIE (S Africa 1961). The second set, *Greatest Hits Vols 1–2* (Poland 1998), is something of a curiosity. Seven at least of the three dozen tracks (two dozen of them Singles titles) are dubbed from vinyl, and a number of them are faded prematurely. Seven have the Stereo channels reversed; a further three (THE LUTE NUMBER, COSY, SHOTGUN) are Mock Stereo mixes (the result of the “remastering”??), all of them unique on CD.

9 Nearly two-thirds of the tracks on the 2 CD set *Legend: The Shadows* (Mexico 1998) are Singles-numbers, mainly early; also included are three EP tracks (one of them sporting the title “FLYDER IN THE SPY”), and Album material from 1961–1964. A further 60 mins-worth across the two discs might have turned this “limited edition” into something special, as the sound quality of what there is is first-rate.

²⁵ For contents see again CD Catalogue 2. As a matter of fact, in France itself many of the EP/LP titles were issued as Singles (and/ or figured prominently in the flourishing EP market): EP 3, 5, 16; A2 1, 3, 8, 13; A5 1; A7 8–9.

²⁶ These experiments are not confined to this particular issue. This APACHE appears also on the French CDs *Apache* and *Préférences*, FBI on these and on the *Apache/FBI* CD Single, KON-TIKI on *Préférences*.

10 Finally: Disc 1 of the Australian *Rarities* (1991) has the same tracks as the UK album of that name (EMI NUT 2, 1976), one with a high proportion of Mono material²⁷. There is nothing “rare” about Disc 2, which is just *Out of The Shadows*.

(b) Single-disc compilations

UK issues

Some²⁸ of the compilations familiar from the days of vinyl have appeared in digital form: see the opening review in section 1/1 above for *20 Golden/ Another String ...*, and add *Greatest Hits* and *More Hits* (both 1989), also the very different *Vocals* (1997; this by See for Miles). In addition, over the last decade or so EMI and licensees have put out in the UK alone ten completely different one-disc compilations (as well as a couple of reissues with only cosmetic changes). Numerous as they are, they are worth looking at, since they are not quite as alike as they are often made out to be.

(i) **1–3** The Shadows’ enjoyed chart success with a straight run of Singles extending from APACHE in 1960 (**a** 4) to MAROC 7 in 1967 (**a** 28), and more especially with the series APACHE to THE RISE AND FALL OF FLINGEL BUNT (**a** 18, 1964). The best-selling *20 Golden Greats* combines the sequence **a** 4–18 with all the **a-instrumentals** thereafter to MAROC 7 (viz. **a** 20, 22, 24, 26, 28). Two further, budget, issues concentrate on much the same area: *20 Classic Tracks* (1996) has **a** 4–18 minus THE FRIGHTENED CITY (**a** 7) along with **a** 22–23 and the later hits ARGENTINA/ DEERHUNTER (**a** 41–42). It is a pity that the compiler of *The Very Best of The Shadows* (1997) broke the long sequence **a** 4–24 by leaving out RHYTHM AND GREENS (**a** 19): this track could have been fitted in with plenty to spare. But in any case, the sound quality of this particular issue leaves a lot to be desired (see the note in *Best Buys*).

(ii) **4–6** Other compilations consist predominantly of a blend of **a-** and **b-** Singles. *Greatest Hits* and *More Hits* (both 1989) between them offer all

²⁷ 9 out of 16 tracks. Stereo versions are now available on CD for no less than 8 of these.

²⁸ We shall presumably never see (legitimate) CD issues in the UK or elsewhere of *Somethin’ Else* (1969), *The Shadows [Walkin’]* (1970), *Mustang* (1972), *The Shadows at the Movies* (1978), *Rock on with The Shadows* (1980). *Rarities* (1976) has appeared on a 2 CD set from Australia, see above. One would have thought though that there was material enough here (not to mention a strong nostalgia market) for budget issues (“2 on 1s?”).

a-sides from APACHE to DON'T MAKE MY BABY BLUE along with half a dozen popular **b**-sides from 1960-1963 and three EP tracks including THE BOYS, a track figuring also on *The Shadows in the 60s* (1989), which consists chiefly of **a**- and **b**- Singles from 1960–1965.

(iii) **7–13** Still others (none full-price) go for greater variety. *Vocals* offers tracks spanning the years 1959–1967, with material drawn from Singles, EPs and (seven different) Albums. There is surely room here for a follow-up volume. *The Best of The Shadows* (1995/1997; *The Gold Collection* of 1997 is the same CD in different packaging) is half **a**-Singles (ten from the run APACHE to DON'T MAKE MY BABY BLUE), half LP tracks (but only from *Dance with/ The Sound of*). The older *Another String of Hot Hits and More* (1987) made available on CD for the first time a number of tracks from studio Albums of the years 1967–1977 together with BLACK IS BLACK (a UK first altogether); half a dozen **a**-Singles from 1960–1964 were brought in to pad out the original vinyl Album. 11 of the 22 tracks on the very distinctive CD *Listen to The Shadows* (1989, reissued in 1997), were marketed as **a/b**- Singles between 1973 and 1980. Essentially, however, this disc is a showcase for their associated Albums: *Rockin' with Curly Leads* (7 tracks), *Specs Appeal* (6), *Tasty* (5). There is good reason to seek this issue out. The sound is exceptionally fine, far superior to that of the individual parent CDs: beautifully balanced, dynamic with a robust but firm bass-line throughout. Less distinguished but just as untypical is the 14-track *Images* (1990), put together from nine different Albums from the years 1961 (SLEEPWALK is the studio version, not the live version listed), 1964, 1965, 1967 (*Jigsaw*), 1970, 1973, 1975 (*Specs Appeal*), 1977 and 1979. The blend of styles, ranging from mellow (BRIGHT EYES) to driving (IN THE MOOD), works well. *The Shadows and The Ventures Back 2 Back* (1998) takes in two classics (arguably the two classics) of the genre, APACHE (Shadows) and WALK DON'T RUN (Ventures); among the Shadows' numbers (all but one of the nine, chiefly drawn from Albums, were recorded in the 60s) are two relatively recent additions to their published work, GIRL FROM IPANEMA and THE AIR THAT I BREATHE.

(iv) **14–15** The last two issues looked at here are in a class of their own; the second is quite outstanding. Despite its enticing title, the 22-track *Everything of Value — Rarities 2* (1993) contributed only seven²⁹ fresh

²⁹ The claim in the booklet (p. 4) that JET BLACK and DRIFTIN' were appearing in Stereo "on a Shadows' CD for the first time" is mistaken: see *The EP Collection Volume One* (1990), tracks 21–22.

Shadows' items: WONDERFUL LAND (Stereo version without strings), SOMEWHERE³⁰ (= **b** 29), GIRL FROM IPANEMA, LEAVE MY WOMAN ALONE, TRYING TO FORGET THE ONE YOU LOVE (= **b** 31), RUNNING OUT OF WORLD (a variant version of **b** 30) and last but by no means least, I CAN'T FORGET — amazingly a UK first for a very fine vocal which saw off the opposition in the 1967 Split Song Contest. The tone of the accompanying booklet was gloomy: the vaults of EMI now had no more to offer the Shadows' enthusiast. Things have turned out far differently. *The Shadows at Abbey Road* (1997) has come up with a whole battery of fresh material: 20 tracks, or 21 if one includes the Stereo version of WHAT A LOVELY TUNE: see the track-listing in Discography 1 at **A*10**. Highlights³¹ include the film version of THE SAVAGE, WITCH DOCTOR (hardly a match for the dazzling Single, but well worth having); revealing Stereo remixes of THUNDERBIRDS THEME/ ZERO X THEME; and a rendition of CHITTY CHITTY BANG BANG which sheds light on an LP of film themes that barely got off the ground. They have all been remastered to produce a remarkably crisp and brilliant sound, with a sharply focused soundstage on the Stereo tracks³².

Overseas issues

The Shadows' overseas market did not take off before 1989. Before that, there appeared: (i) The 16-track *Favourites* (Australia, 1985; reissued 1992), made up in the main of **a/b** Singles from 1961 to 1967 (including the Australian Single THE BOYS). This disc has the distinction of being the first EMI Shadows' release on CD; one of its tracks was to prove a rarity in this format (cf. footnote 30). (ii) Again from Australia, *Another 20 Golden Greats* (1987), with 19 tracks devoted to The Shadows (to which was added Hank Marvin's SACHA) — primarily a selection from eight different studio Albums covering the years 1961–1980 along with the 1979 live version of NIVRAM from *Thank You Very Much* (1979); BLACK IS BLACK was a real rarity, while the Single version of RIDERS IN THE SKY was a scoop for CD. Although reissued in 1997, in my opinion this disc would be better withdrawn. The sound quality was never in the top rank; and while one could live with a muddy version of QUATERMASTER'S STORES in Mono, it

³⁰ This track had actually appeared on the Australian CD *The Shadows Favourites* (1985 and again 1992), but in Mono.

³¹ See further Rob Bradford in *Record Collector* No. 218 (Oct. 1997), pp.138–139.

³² The same processing chain as that applied to the Digipaks *The Sound of The Shadows* (also 1997), *Shadow Music* (1998), *The Shadows, Out of The Shadows, Dance with The Shadows* (all 1999). See the entries in CD Catalogue 2.

is hard to take seriously a remarketed CD in which all the remaining tracks have been mastered with Stereo channels reversed.

The remainder of this section will be taken up with a rapid country-by-country review of the numerous single-disc compilations released outside the UK between 1989 and the present.

1 *Australia*

- Add to those discussed above: *Classic Shadows* (1989/1993); *Geronimo* (1990); *The Most of The Shadows* (1992) = *The Best of The Shadows* (1995); *Blue Star Shadows* (1992); *30 All Time Greatest Hits* (1997).

The most recent of these releases is certainly a packed disc: Ian Kershaw has worked the introduction to MAROC 7 (track 30) into a programme of **a**-Singles from APACHE to MAROC 7 (but with I MET A GIRL and THE DREAMS I DREAM omitted) and selected **b**-Singles from THE STRANGER (1960) to IT'S A MAN'S WORLD (1964), along with THE BOYS (Australian **a**-Single, 1962) and SLEEPWALK. Certainly much better value than the (still full-price) *20 Golden Greats*. The 19 Shadows' tracks on *The Most of (~ The Best of) The Shadows* comprise (a) THE BOYS (see above), along with 17 chosen from the run APACHE–WARLORD (**a** 4–24), (b) one **b**-Single, STARS FELL ON STOCKTON. Despite its sub-title *20 Smash Hits*, *Geronimo*'s coverage of the string of highly successful Singles is more patchy than this: it offers 8 of the 19 from the run APACHE to STINGRAY. The other “smashes” are derived mainly from Albums (1961, 1962, 1964, then a jump to *Shades of Rock*). *Blue Star* on the other hand combines a random dozen Album tracks (from as early as 1961 and as late as 1977) with two hit Singles from 1978–1979, ARGENTINA and DEERHUNTER. Finally, *Classic Shadows* is another Ian Kershaw selection incorporating “the best of their music that didn't make it into the Hit category”. The idea appears to have been to concentrate on a selection of **b**-Singles³³ (issued between 1961 and 1980) and Album tracks (five represented, from 1967 to 1979); LONDONDERRY AIR was a CD-first. It is a pity that THE BREEZE AND I and CHU-CHI are in Mono: both, the former in particular, benefit immensely from a wide soundstage.

³³ **b** 24 (I WISH I COULD SHIMMY ...) is in true Stereo, as are all subsequent CD versions (see Track Listings): first so apparently on the 1970 Australian LP *Greatest Hits Vol. 3*. All other vinyl “Stereo” releases seem to be in Mock Stereo (familiar from certain bootleg CDs offering an “Alternative Version”). Some sound better than others: the mix on *The Shadows (Walkin')*, UK 1970, is very poor indeed. (Thanks here to Ulrich Sasu.)

2 France

• *Apache* (1989/1994); *Dance On with The Shadows* (1990/1995); *Préférences* (1991); *Sacrée série* (1992); *Original Hits* (1996); *Dance with The Shadows* (1998); *Hurrah! for The Shadows* (1998); *The Sound of The Shadows* (1999).

Original Hits is not in fact “French” at all, being a replica of the Dutch *The Original* of the previous year. *Sacrée série* is just a blend of tracks from the Albums *Shades of Rock* and *Specs Appeal*. The first three on the other hand do reflect something of The Shadows’ high standing in France, particularly in the thriving EP market. See for what follows the excellent listings provided in the article “International Review — France” by Tony Hoffman in *Shadsfax* Issue 1 (1995), pp. 12–17, and CD Catalogue 2 for details of contents in UK terms.

(i) *Apache* 19 tracks. All were issued on EP in France between 1960 and 1963. Among them are to be found 9 **a**- and 6 **b**-Singles from the home market.

(ii) *Dance On with The Shadows* 24 tracks. All but three (from *Jigsaw*) were featured on EP, 1963–1966; included are 8 **a**- and 5 **b**-Singles.

(iii) *Préférences* 16 tracks. All on EP (1960–1964); includes 8 **a**- and 5 **b**-Singles.

These three issues are all of considerable interest to the collector. On the peculiar mixes adopted for *APACHE*, *FBI* and *KON-TIKI* see footnote 26 above. In addition, *Apache* has AVs of *GUITAR TANGO* and *LITTLE B*, *Dance On* of *ATLANTIS*, *DAKOTA* and *GERONIMO*, *Préférences* of *GERONIMO* and *LITTLE B*. Mono content is high, especially in the case of *Dance On* (16 out of 24 titles).

Dance with, *Hurrah* and *The Sound of* are the first in a promising series of Digipaks devoted to Shadows’ Albums released in France. Reproduction and presentation are excellent, and each disc has a well considered selection of bonus tracks. The first incorporates material from EPs released in France in 1963/1964, together with an unacknowledged borrowing from the *Abbey Road* CD, the AV of *IT’S BEEN A BLUE DAY*³⁴. *Hurrah* has material from two EPs released in the same year (1963) as the Album itself, and also three *Abbey Road* tracks, again without specific acknowledgement. The last takes

³⁴ An untidy bit of editing here. The *Abbey* studio conversation and 1–2–3 count-in is reduced on *Dance with* to the element “3”: it is at this point that *Abbey* is programmed to begin track 9 proper, the preceding speech and the initial part of the count-in being displayed as minus 0.16 to minus 0.01!

in two 1965 EPs along with FRIENDS (to complement one of the EPs), and Abbey's NOTHING, FOLKS.

3 Germany

• *Die grossen Erfolge einer Supergruppe* (1989); *Wonderful Land: Shadows Best* (1991); *A Portrait of The Shadows* (1993); *Dance On!!* (1995). — Also *Cliff Richard: Die Story* (1988/1989).

Of most interest perhaps among the purely Shadows' issues is the second, a CD with a robust, forward sound containing an unordered selection of tracks mainly from the period 1960–1964. *Die grossen Erfolge* combines early and late Singles with portions of *String of Hits*, *Portrait* focuses mainly on Singles from the years 1960–1964, *Dance On* is primarily an assortment of tracks from 1960–1965. Three of the four issues include BONGO BLUES, a German Single in 1960 and again in 1968, but none has the rare I CAN'T FORGET (Single 1968). — The Cliff Richard issue is worth noting because it has 14 Mono tracks (5 of them without parallel on CD) among its 22 Shadows' numbers.

4 Holland

• *Het Beste van Shadows* (1990); *De Hits van The Shadows* (1991/1992); *The Shadows Hits (Shadows and Friends)* (1991); *The Shadows* in the series "Legends of Rock and Roll" (1992); *The Original* (1995); *The Best of The Shadows* (Disky 1997); *Best of The Shadows* (Disky 1998); *The Best of The Shadows* (EMI 1998).

Shadows and Friends is not typical in that it provides a blend of Shadows (mainly a/b- Singles from 1961 through to 1979) and Marvin (Welch) & Farrar/ Bruce Welch material — comparable to the Dutch 2 CD set *Singles Collection* + reviewed earlier. Worked into a selection of Singles/ EP tracks on the "Legends" disc are some notable early numbers (JET BLACK/ DRIFTIN' studio versions; CHINCHILLA, BONGO BLUES). *Best of* (Disky 1998) is just a set of a-Singles from the first half of the Sixties with SLEEPWALK and DEERHUNTER thrown in. The remaining five, none of them anything special, mix a- or a/b- Singles with various Album tracks³⁵, selected on no obvious principle, from the years 1961–1979, 1967–1977, 1962–1977, 1964–1965 and 1961–1964 respectively.

5 Italy

• For *Atlantis* and *Dakota* (1994) see Discography 1 at A*O2–3, and also *Shadsfax* Issue 5 (1996) pp. 4–7³⁶.

³⁵ The last (EMI *Best of*) offers a solitary EP number.

³⁶ There is also *Live in Holland* (Shadows and Cliff Richard tracks), put out in 1995. Reproduction is not especially good: it could have been made better with a bit of careful tweaking.

Sound quality leaves much (sometimes very much) to be desired. Much of the material has been sourced from cassette, to judge by the limited bandwidth. But both collections are full of interest. In particular, the true Stereo version of FBI is well worth having. Italy, a country which has issued over the years a number of unusual Singles-combinations³⁷, has not so far played a meaningful part in the mainstream Shadows' CD market.

6 Japan

- *The Best of The Shadows* (1990); *The Shadows Apache = Special Collection* (1991); *Best Now* (1991) = *Super Best* (1993); *Live in Japan/ Pops in Japan* (1991); *Best Hits* (1994); *Electric Guitar: Best Hits* (1994); *Super Now* (1997).

The literature of a leading UK specialist importer states that the sound quality of Japanese compact discs "is superior to that of similar products manufactured in Europe or USA". This generalisation does not in my view apply to Shadows' material. Sound is good, but not exceptional: Toshiba-EMI does not appear to have at its disposal the high-grade masters now regularly employed by EMI UK. Where Japanese CDs (and in this case, Toshiba-EMI in particular) do score is in standards of presentation, with liner-notes and colour photography second-to-none. For musical content, one CD is of special interest, the "2 on 1" *Live in Japan/ Pops in Japan*: this has the Sankei Hall concert (= **A21**) together with the home-grown equivalent of *From Hank, Bruce, Brian and John*, which includes the four "Japanese" tracks³⁸ (**A*2** 1–4, the first and last of these also available on *Best Hits* and *Super Now*). The remaining releases draw heavily on **a**-Singles, especially the run from APACHE to THEME FOR YOUNG LOVERS (**a** 4–17). Other numbers frequently found on CDs from Japan, reflecting their popularity there in the 60s, are: **b** 28 BOMBAY DUCK (**b**-Single 1967 and e.g. LP *The Shadows Sing*, 1968), **EP** 25 THUNDERBIRDS THEME (**b** and LP *Thunderbirds are Go!*, both 1966, etc.), **A2** 2 BLUE STAR (**b** 1962 & 1963; EP 1965 & 1968, commonly on LP), **A4** 5 PERFIDIA (EP 1963 and on a number of 60s LPs peculiar to Japan), **A4** 9 SPRING IS NEARLY HERE (**a** 1966/1978; EP 1967 & 1968, also for instance on LP *The Shadows Deluxe*, 1967), **A5** 11 THE HIGH AND THE MIGHTY (EP 1967 and often elsewhere).

³⁷ Between 1961 and 1965: GONZALES/ BLUE STAR; GUITAR TANGO/ THEME FROM SHANE; THEME FROM THE BOYS/ THE BOYS; THEME FOR YOUNG LOVERS/ MUSTANG; THE MIRACLE/ THE RISE AND FALL OF FLINGEL BUNT; SHADOOGIE/ THE DRUM NUMBER; GUITAR BOOGIE/ THE DRUM NUMBER; SANTA ANA/ THE WINDJAMMER.

³⁸ One of these, OMOIDE NO NAGISA, was an **a**-Single in 1967.

7 Poland

- *Gold Collection* = *Giga Collection* (1998).

Twenty Shadows' tracks, half **a**-Singles from 1960–1965, half Album material (*Dance with/ Sound of*).

8 Scandinavia

Denmark

- *Wonderful Shadows* (1997).

With the exception of NIVRAM a rich crop of Danish Singles titles (SHADOOGIE and THE BOYS were **b**- and **a**-sides respectively in 1961/1962), from APACHE to THE RISE AND FALL OF FLINGEL BUNT (but no GERONIMO) with a few **b**-sides from 1960–1962.

Norway

- *The Hit Collection* (1995); *Pure Gold* (1997, amended reissue 1998).

As easy as ABC: take 9 **a/b**- Singles, mix in the same number of titles from the 1961 LP *The Shadows ...* On the other hand, *The Hit Collection*'s sound (remastered) is clear and vibrant. *Pure Gold* presents seventeen Shadows' numbers (+ the recurrent MIDNIGHT COWBOY) from the Disky stable: a random selection of **a**-Singles from 1960–1963 (plus 36–24–36) with seven of the nine LP tracks drawn from *String of Hits*.

Sweden

- *20 Rock 'n' Roll Hits* (1995).

This is easily the most worthwhile of the Scandinavian issues: "On this album³⁹ we have focused on the early Shadows sound, recorded between 1959–1962". So The Drifters enjoy a relatively rare CD outing. BE-BOP-A-LULA and CHINCHILLA are included, as are all **a**- and **b**-sides from FEELIN' FINE to MAN OF MYSTERY; the perennial favourites FBI, THE SAVAGE, DANCE ON! and 36–24–36; SHADOOGIE (an **a**-Single in Sweden, 1961); and BABY MY HEART/ THE RUMBLE from the first two LPs. It is surprising to find ROUND AND ROUND included: it did not see the light of day until well into 1963. 12 of the tracks are in Mono: sound is first-class.

9 South Africa

- *Special Collection* (1992) = *Gold: Greatest Hits Collection* (1994).

Twenty tracks, thirteen in gloriously congested Mono, a number of them awash with tape and vinyl noise. Someone here it seems was hankering after the good old days. Historians of recorded sound will lap them up while music-lovers cringe. The discs do contain the Colosseum versions of

³⁹ The original LP appeared in 1979 (Sweden, also Germany and Holland).

SHAZAM! and FBI (as well as **A4** 3 COSY, an **a**-Single there in 1963), but these are available elsewhere with better sound.

10 South America, Mexico; Spain, Portugal

Brazil

- *The Best of The Shadows: The Gold Collection* (1996); *Meus momentos* (1997).

The former has an assortment of 1961–1964 releases, a number of its tracks (11 out of 14) found also on the LPs *The Shadows* (1965) = *Arquivo Pop I* (1975), *The Shadows* (1965) = *Arquivo Pop II* (1975)⁴⁰. *Meus momentos*' 13 Shadows' items combine a random six **a**-Singles with tracks from six different Albums spanning the years 1961–1979. (On both issues SLEEPWALK, in vinyl-sourced Mono, is more of a SLEEPJOG, clocking in a good 11 seconds ahead of the opposition!)

Mexico

- *Grandes éxitos* (1994); *Atlantis* (1995/1998)⁴¹; *Mis momentos* (1997).

The first of these contains a run of **a**-Singles from APACHE to SHINDIG (missing ATLANTIS) plus four **bs** from 1960–1962, with a track-listing identical to that of Carnaby's *Greatest Hits Volume 1* (EEC 1990). Next, from the same label, came *Atlantis* — with the same ingredients as Carnaby's *Volume 2*. *Mis momentos* is a simple blend of hit Singles (APACHE to DANCE ON!; ARGENTINA/ DEERHUNTER), with a few **b**-sides and Album tracks from 1960–1964. It comes as no surprise to find among the last mentioned SEE YOU IN MY DRUMS: a Mexican LP *See You In My Drums By The Shadows* appeared in 1963; the number (an **a**-Single in Argentina and Chile) also featured on two different Mexican EPs entitled *The Shadows* (1963 and 1970) as well as on the Album *Lo mejor de lo mejor* (1984).

Spain

- *Lo mejor de los mejores* (1993); *Los 60 de los 60* (1993).

Most of the material for this pair stems from Singles, early ones mainly; the sound of the latter is pretty rough in places. The four Album tracks from *The Shadows* and *Dance with The Shadows* were released on four different EPs (Spain produced a succession of distinctive issues in this format between 1962 and 1967).

⁴⁰ These Albums are in Mono, the status of five of the LP numbers on the CD: see CD Catalogue 2 for details.

⁴¹ This pair's country of origin is not quite certain (not Argentina, as sometimes claimed).

Portugal

- *The Best of The Shadows* (“Sweet Sixties” series) (1998).

A run of **a**-Singles from APACHE to MAROC 7 (but no RHYTHM AND GREENS, I MET A GIRL, THE DREAMS I DREAM⁴²), together with DEERHUNTER, and THE STRANGER. Good sound.

11 USA

- *Shadows are Go!* (1996).

It is ironic that a country so notoriously unreceptive to The Shadows’ music should have produced a CD of such excellence. The track-selection is nothing special: 23 comprising **a/b**-Singles from the years 1961–1966, 3 EP tracks, a couple from *Out of The Shadows*. But the sound is exceptionally fine. Hank Marvin’s “ringing melodic lines” (liner-notes, by Irwin Chusid) are superbly captured: the masters it would appear have been tweaked⁴³ to provide a firm and powerful bass-line⁴⁴, a sharply distinguishable rhythm guitar, a clearly focused stereo soundstage. One track is of particular interest. Purists might argue that MIDNIGHT is better presented in Mono⁴⁵ rather than Stereo. It is true that with the latter generally rhythm and percussion are not only indistinct but also suffer from disconcerting fluctuations in sound-level. Here however the lead guitar has been pulled away from the right to occupy centre-stage⁴⁶, and the overall sound is much more satisfactory.

⁴² 15 of the 22 appeared on a succession of EPs issued between 1962 and 1966 (Portugal had no early Singles market).

⁴³ Remastering is attributed to Alan Douches.

⁴⁴ The lower registers of music of this period will of course often benefit from judicious manipulation: on the practice of damping the bass see e.g. Ian McDonald, *Revolution in the Head: The Beatles’ Records and The Sixties* (revised ed. Pimlico: London 1998), p. 58.

⁴⁵ This was the status adopted for MIDNIGHT in the discerning *The Original Chart Hits*. See Appendix 2. — There is a revealing remark in Roger Newell’s discussion of the recording of MIDNIGHT in *Guitar Techniques* March 1999, p. 17 (box “Suggested Listening”, specifying *The Original Chart Hits*): “... the intrusive echo from the snare drum on ‘Midnight’ is less dominant than on other CD versions”. The versions referred to are presumably the UK ones (see Track Listings), all of which are in (the problematic) Stereo mode! (On p. 15 of the same feature Hank Marvin himself actually recalls technical difficulties at the recording session.)

⁴⁶ The balance on the Australian *The Shadows Favourites* is similar, but clarity is lacking.

1/2: SHADOWS POLYDOR

Between 1984 and 1990 six original Albums were released on LP and CD more or less concurrently⁴⁷. The first five Polydor LPs (*Change of Address*, 1980; *Hits Right Up Your Street*, 1981; *Life in the Jungle + Live at Abbey Road*, 1982; *XXV*, 1983) were first issued on CD in 1992, 1987, 1989 and 1987 respectively. (The mail-order double LP *The Silver Album* [1983] was never digitised.) Compilations of Polydor material will now be reviewed briefly.

(a) Major collections:

The Pickwick releases *The Shadows Collection* (1989), *Diamonds* and *Dancing in the Dark* (1990/1991) were also marketed as a boxed set, and deserve in any case to be considered together. They provide a nearly complete⁴⁸ run of **b**-Singles extending from FENDER BENDER in 1980 to ARTY'S PARTY in 1989, as well as substantial portions of the earlier Polydor Albums. But there is a difficulty: the discs have proved to be chemically unstable⁴⁹. Fortunately (though now deleted), the 3 CD *The Shadows: Complete* goes some way to getting round this. On offer here is a respectable set of **b**-Singles, missing only ELEVENIS (**b** 53), OUTDIGO (**b** 61) and ARTY'S PARTY (**b** 64), the last two available in any case on *Change of Address*, and the first two on *Shadstrax* (see below). In addition there is a range of tracks drawn from ten different Albums (*The Shadows At Their Very Best* is included in its entirety); also on offer is one of only two CD versions currently available of SHADOOGIE '83.

(b) Single-disc compilations:

It was Polydor that issued the first Shadows' CD in 1984, *Compact Shadows*, made up exclusively of numbers from the first four studio LPs (1980–1983) — no **b**-Singles in sight here. *Moonlight Shadows* (1986) was a generously-filled disc: but 4 of the 16 tracks had appeared already. When

⁴⁷ One of them, *Guardian Angel*, has now been reissued with bonus tracks: see under *Best Buys*.

⁴⁸ “Nearly”, because JOHNNY STACCATO (= **b** 56) appears in a drastically shortened form (2m 31s not 3m 50s); nor is the 7" version of DANCING IN THE DARK ([**a** 57 and] **b** 58) offered here.

⁴⁹ The three individual discs in my own collection all developed the “browning effect”, so severely as to be unplayable wholly or in part (depending on player). The box set on the other hand is affected to a lesser degree: all discs track perfectly. See *Postscript* to this chapter. — Of two copies of the Polydor *Reflection* purchased by me in 1990 (in different places and at different times) one has slight browning but plays; the other is so far as I can tell quite normal.

the Shadows disbanded compilations could begin in earnest: *Themes and Dreams* (1991) draws on 8 different Albums (covering the whole span 1980–1990). In 1993 there were three collections on sale: *Shadows in the Night* (material from 6 Albums, 1981–1982 then a jump to 1986–1990, but also an alternative version of GOING HOME, = **A34** 1), *Dreamtime* (6 Albums, 1980–1990), *The Shadows ~ Avon Cosmetics* (5 Albums, 1980–1990). With the superbly documented *Shadstrax* (1998), a CD consisting “entirely of original Shadows’ compositions recorded between 1980 and 1989” (liner-notes), the emphasis is firmly on **b**-Singles: 15 of the 21 tracks, including the rare ELEVENIS and SHADOOGIE '83 (see on major collections above).

In the realm of shared issues, *The Best of Hank Marvin and The Shadows* (1994) has 16 Shadows’ tracks from 4 Albums only (1986–1990), 11 of them from *At Their Very Best*. A second collection (*Hank Marvin and The Shadows Play ... Webber and ... Rice*, 1997) includes one each of their distinguished compositions from 6 Albums (1983–1990). The disc devoted to The Shadows in the 1998 2 CD *The Very Best of Hank Marvin & The Shadows — The First 40 Years* (!) is just the 1989 *The Shadows At Their Very Best* with half a dozen random tracks thrown in to make up a 75m programme.

Finally, three overseas⁵⁰ compilations: *Guitars in Love* (Holland 1987), draws on only four Albums (1980–1986) to fill a disc of 16 tracks; *The Ballads* (S Africa 1998) is part *Moonlight Shadows* (11 tracks), part *Simply Shadows* (5 tracks); *The Shadows in Master Series* (PolyGram International 1998) offers a selection (taking in some of the less successful covers) from eight different Albums (1981–1990)⁵¹.

⁵⁰ *The Shadows Collection Series* (Australia 1998) is not a new compilation but *Moonlight Shadows* differently packaged. Similarly *One Moment in Time* (Holland 1998), = *Steppin’ to The Shadows*. — The French issue of *The Shadows At Their Very Best* (1990) has one track more than its UK counterpart (1989): SHADOWMIX.

⁵¹ There is also *The Definitive Live Album* (a release sanctioned by the Italian authorities in 1994), containing the soundtrack for the videocassette *The Shadows At Their Very Best Live*, viz. at the Liverpool Empire in 1989.

1/3: SHADOWS EMI/ POLYDOR COMBINED

Reader's Digest goes in for big collections, and *The Shadows Collection* is big (6 CD, 1991). Presentation is hardly up to scratch: better surely to have had an LP-size box with a large booklet rather than the awkward single CD-size container with a bulging inlay. Numbers are arranged by theme (another RD trait), not always very convincingly. The earliest track here first appeared in 1960, APACHE — thankfully the “Golden Hits” are EMI-sourced, and the sound is good on the whole. Of the 20 Albums represented the last dates from 1990; surprisingly though none of the classics on *The Shadows* has been included. Those with capacious multiplayers could amuse themselves by programming a sequence of **a**-Singles (**b**-Singles are unknown to this compiler, which seems a pity) covering a span of over a quarter of a century.

Relaxing with The Shadows (RD 1990) was really a sampler, and it sounds like one — a haphazard collection of Album tracks (9 different, 1965 through to 1983).

Finally, there is the Australian *The Shadows Collection*, 2 CD 1993. Disc 1 = 20 *Golden Greats*; Disc 2 (19 tracks + SACHA), reviving the New Zealand LP 20 *Golden Greats Vol. 2*, is a motley assortment of EMI (12) and Polydor (7) material which has no obvious bearing on its home market.

2/1: HANK MARVIN EMI

The Albums *Hank Marvin* (1969) and *The Hank Marvin Guitar Syndicate* (1977) were issued on CD (though not by EMI) in 1989/1990. The former, under the title *Would You Believe It Plus* (issued in LP form 1987), had invaluable additions: not just MIDNIGHT COWBOY⁵² but also, all of them in Stereo, BOOGITOO (which was one of three tracks on a Cliff Richard Single, 1970), EVENING COMES (first UK release, later featured in *The Early Years* box), and WOULD YOU BELIEVE IT (first official release anywhere) together with the Single GOODNIGHT DICK/ WAHINE and the **b**-Singles MORNING STAR and SUNDAY FOR SEVEN DAYS. On *Hank Marvin* (1998), EMI has now taken all this material, added BREAK ANOTHER DAWN and (this in

⁵² This turns up regularly in Shadows' compilations (eight at the last count). So too SACHA in Australian Shadows' issues (five cases).

Stereo for the first time) LONDON'S NOT TOO FAR, and used the latest remastering techniques to achieve a truly stunning standard of reproduction.

A further Album, or rather half-Album (8 tracks), is *Rarities* (1976), reproduced on Disc 1 of the Australian 2 CD set of that name. Two UK compilations, *Everything of Value* and *The Shadows Collection* (Trio box) have tracks from *Rarities* and from all three Albums mentioned respectively.

For joint performances with Cliff Richard see CD Catalogue 2 under: *Best of Cliff* Vol. 2, *Cliff Collection*, *Die Story*, *40 Golden Greats*, *Hits Inbetween*, *Love Songs* Vol. 2 (Russia), (Shadows) *Single Collection* + (Holland); also (live performances): *Wonderful Cliff* (Italy).

2/2: HANK MARVIN POLYDOR

See Discography 2 .

The LPs *Words and Music* (1982) and *All Alone with Friends* (1983) were issued as CDs by Pickwick in 1991: the Catalogue entries have details of running-order/ artwork. The generously-filled *Another Side of Hank Marvin* (1998) combines these Albums, with the omission of BAD COP, substituting the **b**-Single JANINE; THE TROUBLE WITH ME IS YOU is represented by the remixed, Single version. Six original Albums in CD format appeared between 1992 (*Into the Light*) and 1997 (... *Lloyd Webber/ Rice*, this consisting of 10 new Marvin tracks, and 6 Shadows from 1983-1990).

Three further compilations: *The Best of Hank Marvin and The Shadows* (1994) includes 8 tracks chosen from *Into the Light* and *Heartbeat*, while the exclusively Marvin *Handpicked* (1995) takes 14 tracks from *Words and Music* (2), *All Alone with Friends* (1), *Into the Light* (6), and *Heartbeat* (5). Not surprisingly, most of them are self-compositions (nine, and one by Brian & Warren Bennett). Disc 2 of the 1998 *The Very Best of Hank Marvin & The Shadows* is a worthwhile issue — unlike Disc 1, a Shadows' compilation which gives every appearance of having been thrown together — offering an enjoyable 77m of the maestro's instrumental pieces from six different Albums (1992–1997), and adding for good measure a hitherto unreleased live version of SACHA.

Lastly, two CD Singles. WE ARE THE CHAMPIONS and WONDERFUL LAND are of interest for different reasons. The former, in its Promo form (HANK 1, 1992), has an edited version of the title-track; more importantly, the latter is

the sole CD source at present for the Hank Marvin/ Mark Knopfler rendition of NIVRAM.

3: MARVIN (WELCH) & FARRAR

The LPs *Marvin Welch and Farrar* and *Second Opinion* (both 1971) and *Hank Marvin and John Farrar* (1973) were all issued on CD in 1991 by See for Miles, the earlier two in slightly enlarged form (“Plus” added to titles). Two major compilations, *Step from The Shadows* (1989) and *A Thousand Conversations* (1997) offer between them 26 of the 35⁵³ tracks from the original trio of LPs. Both have the **a**-Single MARMADUKE; only *Marvin Welch and Farrar Plus* has its **b**-side, STRIKE A LIGHT.

Finally, live performances involving Marvin and Farrar can be found on the Italian *Dakota* (one of these also on Cliff Richard’s *Oriental Gems* on the same label).

Postscript to note 49 (Pickwick discs)

Some readers may wonder what all the fuss is about, never having encountered any problems. In a letter to me dated 15.1.99, D P Wilson, Sales and Marketing Manager at PDO, makes the point that “browning” or “bronzing” (long since eradicated of course) “seems to affect a small quantity of discs from a production batch rather than the whole batch”. — PDO advise that defective discs should be returned, without their packaging, protected by tissue paper in a jiffy bag, to: PDO Discs Ltd, Helpline, Freepost BK 1080, Blackburn, Lancashire BB1 5BR, England. Collectors outside the UK are asked to inform the company about any problems by e-mail: patburnshelpline@compuserve.com

Replacement discs are inscribed “Made in the UK by PMDC” and not “... by PDO”, and are differently numbered.

⁵³ None of the unrepresented nine tracks is to be found on the Dutch issues *Shadows and Friends* (1991)/ *The Shadows: The Singles Collection* + (1997).