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GANDY DANCER

THE MAGAZINE FOR ROCK INSTRUMENTAL MUSIC
30th Anniversary Year!



Death Of A Legend
LINK WRAY has gone
Story and tributes

KIM HUMPHREYS
Interview

Live!
THE SURFARIS,
Phil & Tommy
Emmanuel

Shadows drummer TONY MEEHAN passes away

ABDEL KHINECHE, Shadows Convention Germany

Return Of The Surf Guitar

NEW RELEASES !

and stax more!



KIM HUMPHREYS UNCOVERS THE IDENTITY OF

THE PHANTOM OF THE GRAND OLD OPRY

ABDEL KHINECHE



Several years ago I was given several Shadows sounding tracks that could have been lifted directly from 'Hank Picks On Nashville'. My benefactor correctly assumed, that given my own persuasion towards all things Tele, I would be more than interested into listening to the work of another Shads inspired picker. Adding an element of mystery to proceedings was the fact that the tracks had passed through many hands and the name of the guitarist had been lost in the process.

I was immediately impressed by the imagination and musical expertise of this Phantom Axeman, many of his phrases challenging me to the point that the CD went into my Tascam 'Slow Downer' so I could dissect some of the nifty riffs and techniques. Over a period of time, I conjured up an image of the guitarist I was listening to. Given the authority with which he played, he had to be at least 30 something, yet the wild abandon of some of his phrasing indicated someone still on the way up with a point to prove. The Phantom had a definite country trademark stamped all over his style, but how this originated would be only one of many surprises that I was in store for.

Recently I was offered a version of Shazam by a 'guitarist unknown' and immediately recognized the 'Mark of the Phantom'. A new and vital clue this time, the track had come from a Shadows website. The next job was to log onto all the Shadows websites and start auditioning the countless available versions of the three tracks I now had in my possession, which also included quite astonishing countrified renditions of THIS OLD HOUSE and SHADOOGIE. This was like ringing all the Smiths in the phone book but eventually I hit pay dirt on a site called Shadows Strikeforce, an American based collective of Internet musicians, who despite The Ventures and The Jorgen Ingmann incident, have embraced the work of the British instrumental icons. It was here I discovered ABDEL KHINECHE. The imaginary setting in which I had placed The Phantom immediately moved from an up market Honky Tonk to the set of Midnight Express.

I also felt more than a little a little guilty, as I had bled Abdel's tracks dry, absorbing many of his ideas into my own arrangements of those particular Shadows tunes. Still, it would be an honor to make contact with the man who had provided me with inspiration and whose musical abilities I had definitely come to respect. The response I received was warm and humble, as you would expect from someone who is completely comfortable with their own talent and abilities. While Abdel hails from Los Angeles, I was absolutely stunned to find out that he is of Baby Boomer vintage, not a professional musician, but a 'Hank Hobbyist' who spends his working week in the employ of The City of LA Bureau of Engineering. I know they say the competition is tough in Tinseltown, but if this guy can't get a full time gig playing guitar, then who can?

His sound is very reminiscent of the Jet and Tony era, but on close listening (and I have done plenty of that) you realise that he has achieved this through ingenuity and experience, rather than having spent his life savings on duplicating one of Hank's many signature set ups. After all, isn't this why Hank always sounds like Hank, irrespective of what gear he uses? Abdel's promo bio indicates that he views himself as an 'easy listening pop performer' who reproduces the sound of the 50's & 60's instrumentals, citing influences as diverse as, Django Reinhardt, Dave Brubeck, Bill Haley, Chuck Berry and The Shadows. Any thoughts I harbored of a Country Rock Outlaw taking his Shadows inspired Red Hot Pickin' onto CMT or MTV and spearheading the next Pulp Fiction proportioned instro revival were now completely dashed, but what I was about to learn was that with musicians such as Abdel at the helm, the inspiration he is providing to younger musicians ensures the RI still has enough gas in the tank to give it a fighting chance of surviving the 21st Century.

Abdel Khineche has certainly confirmed that the vintage instrumental genre provides more than the opportunity to just copy. The tunes he covers provide a framework from which he hangs his own hat. This makes Abdel Khineche worthy of having his efforts exposed to the widest possible audience. Abdel grew up in the Algerian town of Orleansville, (which has since gone through two more name changes, El Asnam and now Chlef). A major US Air Force base during WW2, the town sadly found another place in history as a result of a devastating earthquake, which struck on the 9th of September 1954, claiming the lives of nearly 1500 people. The mere 12-second disturbance completely razed one quarter of the town. The Khineche family, which miraculously survived the incident, lived in a tent for 1½ years, primitive army style barracks for the next four, before finding a permanent accommodation in an underground bungalow. (The town has was hit again in 1980 and then 1989, both quakes claiming many lives including members of Abdel's extended family). Abdel's school encouraged his musical forays into the recorder and chromatic harmonica. Inspired by Bill Haley and Arthur 'Guitar Boogie' Smith, he first picked up an acoustic guitar in 1960. Less than 12 months later, armed with a borrowed cheap and nasty jazz guitar, and still in high school, he formed The Djinns (Genies) with his older brother Bouali on drums. Within 12 months the band combined with another novice local combo to evolve into The Blazers, who played at weddings and other social functions. At this time a friend played Abdel a Shadows record and Apache was dutifully introduced into the group's repertoire, which was predominantly 50's Rock & Roll with some Algerian popular music and jazz standards such as Take Five filling out the set list.

Against a background of geographic isolation, slow recovery from earthquake devastation and ongoing brutal political unrest, caused by the uprising against French occupation, it was extremely difficult for these Rock & Roll hungry teenagers to obtain any knowledge and information that would make their musical quest an easy one. Under colonization, local music reflected the clash of two cultures, French and Arabic. The country boasted one well-known singer, Bentir, a Chubby Checker styled vocalist and a successful pop group, The Algiers, featuring an Elvis sounding lead singer with a Red Strat. Both acts appeared regularly on local television. Being a socialist country, Chinese and Russian ballets were high on the list of visiting musical acts, Rock & Roll artists definitely not on the guest list.

Completely self-taught, and with no knowledge whatsoever that things such as echo units or reverb even existed, Abdel replicated Hank's sound by actually playing each echoed note, by this time on an Italian Echo guitar. The Shadows first album never made it to Algeria, so while other Hank Hopefuls around the world could gaze enviously at Hank's Stratocaster, Bruce's wonderful cardigan and Jet's coif, Abdel and his friends had absolutely no idea what lay behind the two well worn 45's which had come into their possession. The band added See You in My Drums, Jet Black, 36-24-36 and later, Little B and Spring Is Nearly Here to their repertoire, learned by memorizing what they heard on radio.

The Blazers were never a professional band, playing strictly on weekends while most members attended High School, but nonetheless became very popular right around the country, traveling hundred of miles to play in the capital city of Algiers, and other major centers Constantine and Oran, courtesy of Dad's Citroen DS19, always loaded to overflowing with equipment, friends and the Rock & Roll dream. At this juncture, images of a subtitled 'Road Movie' set against a backdrop of a relentless sun beating down on endless sand dunes, Kasbahs and Camel Trains spring to mind, but this notion is completely unfounded. I have since been enlightened! The countryside beyond the desert region is lush and green. Guess I have to blame Hollywood! In 1963 The Blazers recorded

ABDEL KHINECHE from page 25

a 4 track EP live to air on a local radio station, the resulting acetate long since disappearing. On the off chance that somebody reading this may know the whereabouts of this sentimental recording, Abdel would love to at least obtain a copy of it.

By 1966 the French occupation was four years gone, replaced by a volatile Marxist regime, making things even more difficult for indigenous Rock'n Roll artists. The Blazers embarked on a on a three-week holiday and fact-finding mission to Europe, including a pilgrimage to the musical Mecca many viewed as the true birthplace of THE BEATLES, Hamburg. But as hard as it is to believe, in 1966, The Blazers were completely oblivious to the social and musical impact of the four Liverpuddlians. This Algerian rock band may well have been the only group in the world to have not fallen under the Mersyside spell. The band journeyed to Hamburg with the sole purpose of checking out the music shops. This was a strictly a pilgrimage just to get close to, and with any luck be able to touch, instruments they could only dream of ever owning. They certainly did not have the finances to be able to buy anything and take it back home.

After spending their first night in the German city sleeping on park benches, they wandered into a music store and to their surprise were allowed to try out some instruments. The music store manager interrupted their impromptu jam session and initial thoughts that they were about to be evicted back onto the street quickly turned to absolute jubilation when he informed them they could keep the instruments they were playing, in exchange for doing some gigs in Hamburg, from which he would take a percentage, indicating that he had struck the same deal with The Beatles a few years earlier! Abdel was completely overwhelmed, not believing that fate could bestow such an opportunity on an unknown band from such a remote part of the world. Next stop, The Star Club, fame and fortune! However their drummer, Abdel's older brother Bouali, did not share the enthusiasm, having promised their parents that under no circumstances would the brothers fail to return home and resume their university studies. The impact on Abdel and the other two Blazers was devastating. This was the end of the road for the band. Back in Algeria, his guitar was virtually put away while he obtained his degree in Remote Sensing (Geography/Cartography), a career option prompted by an acute interest in the cataclysmic natural disasters, which beleaguered his country. He would occasionally sit in with other local groups and in 1970 The Blazers played a reunion gig, but for all intentioned purposes, Abdel's playing days were over, eventually giving his guitar to a friend. His degree afforded him the opportunity to study in Italy for 2 years, where he met his future wife, an American, before retuning to a teaching position at Algiers University after obtaining his Doctorate at the University of Paris-Sorbonne. In 1986, still fascinated by all things American and wanting to see his boyhood musical heroes in the flesh, (Chuck Berry, Fats Domino, Jerry Lee Lewis and Little Richard) he decided to move his family to the USA. 12 months later his interest in the guitar was rekindled (see interview) and in 2000 he purchased to quote his words "my first real guitar", a Squier Affinity Strat and a Dan Electro echo pedal. He joined several Shadows websites and for the first time became aware that The Shadows actually enjoyed a career that extended beyond the early 60's.

I was curious to learn how someone who hadn't played for two decades could develop such an amazing technique so quickly and introduce the flash and fluidity of an Albert Lee so readily in their playing.



ABDEL KHINECHE "NOW & THEN"

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counterpoints

MALIBOOZ, CHANTAYS, SANDALS, and AQUA VELVETS join host Carmen Electra on US TV A Malibu Christmas Sunday, November 27 ... French Magic deleted "Telstarmania" in November ... Guitarist and NGD reader down there in Australia, Ed Matzenik has an excellent demo CD ready awaiting a label (interested labels contact NGD) called "Guitar Party" with faves like "Peter Gunn"; "Apache"; "El Paso"; "Memphis" and "Night Train" .. Wonder what happened to ex-Spotnicks drummer Derek Skinner? ... Ace have a jolly album in "More Mellow Cats & Kittens" - hot 1940s black R&B vocals and instrumentals (CDCHD1087) ... **THE VENTURES** 1984 Doc Severensen's Live Show gets another issue this time as "Hawaii 50" on Germany's All Star DVD 13218 ... **NOKIE EDWARDS** on six cuts of "Art Greenhaw's Guitar Festival Vol. 1" (Greenhaw Records 2103 USA) - Telstar; WDR; Tears In Heaven; Out Of Limits; Alabama Jubilee; Secret Agent Man ... **DR K PROJECT** latest Ventures tribute on Japan's Teichiku Records TECH25023 carries 16 Ventures hits including originals Driving Guitars; Surf Rider; Kickstand and Hokkaido Skies ... **ATLANTICS** may have a new album for 2006 - they have enough written material for one plus a number of rarities from earlier years ...

JET HARRIS gigs 2006

19th Feb **LIFFORD HALL, BROADWAY**
 2nd Mar **STABLES, MILTON KEYNES**
 3rd Mar **NORTHWICH MEMORIAL HALL**
 Cliff Hall, The Rapiers and Billie Davis
 4th Mar **PERTON CIVIC CENTRE,**
WOLVERHAMPTON Cliff Hall, Rapiers Billie Davis
 20 Mar **Butlins SKEGNESS** Cliff Hall, Rapiers
 22 Mar **Warners ISLE OF WIGHT** Cliff Hall, Bruvers
 31 Mar **Millfield Theatre, EDMONTON** Cliff Hall, Rapiers Billie Davis
 7 Apr **Tivoli Theatre, WIMBOURNE** Cliff Hall, Rapiers, Billie Davis.
 9 Apr **Medina Theatre, ISLE OF WIGHT** Cliff Hall, Rapiers, Billie Davis
 27 Apr **Huntington Hall, WORCESTER** Cliff Hall, Rapiers, Billie Davis
 13 May **Andover Social Club** Jet, Cliff Hall, Rapiers
 17 June **Moneyfields Social Club, PORTSMOUTH** Jet, Cliff Hall, Rapiers
 2 July **Roses Theatre, TEWKESBURY**



BOB BOGLE ABDEL NOKIE EDWARDS

ABDEL: We had arrived in LA in 1986 and I had to find work, doing anything! In 1987 I had a job delivering Pizzas. I hadn't touched a guitar for over 20 years but while I was on a delivery, I noticed a vintage style Gibson look alike guitar with a built in speaker in a pawnshop window for \$81.00. This was a huge amount of money for me, but nonetheless I bought it, along with a \$35.00, 5-watt amp that had a built in echo. This was the sound I always dreamed of having in my early days. A colleague at work, who also played guitar, told me about these mysterious wonderful things called midi files, so my next purchase was a Casio keyboard. I then joined several Shadows websites and started downloading backings to play along with.

KIM: Having been away from the guitar for so long, how much time did it take before you were feeling comfortable with it again?

ABDEL: I picked it up pretty fast, even though I was not listening to a lot of music other than romantic type singers like Nat King Cole. I started doing things that I had never done before and believe I am playing better now than I ever did.

KIM: I hear a lot of country influences in your playing. Some of it has a definite Albert Lee flavor to it. Have you listened to, and studied any particular guitarists that play this style?

ABDEL: I never listened to country music at all. I play in the gypsy style and create my own licks but I would love to have lessons from some of the Gypsy and Country masters. I love the playing of organist Jimmy Smith and guitarist Kenny Burrell. I was fortunate enough to meet Jimmy a couple of months before he passed away and Kenny Burrell is currently teaching here at UCLA, so I am going to get over there and introduce myself. Hank Marvin is also a huge influence. I love the way he plays and would love to meet him. When I start doing his tunes the energy in them inspires me to add my own ideas. I honestly lost track of the Shadows after 1962 and it was a real surprise when I discovered them again in 2000.

KIM: Given that your last contact with Shadows music was at the time they were a hard edged Rock & Roll band, what were your first impressions when you first heard their really slick, what I would call cabaret approach with tracks such as Cavatina and the Deer Hunter or their disco tracks such as Ghost Riders?

ABDEL: I thought they were good and well made, but that they were just adapting to the trends of the time. You never heard Chuck Berry, Fats Domino or Little Richard changing their style to suit current fads. I am sure The Shadows would still be as popular today if they hadn't gone down this path and stuck to their original sound. Here in the US, The Shadows are known mainly by their early recording. Things like Ghost Riders aren't my kind of music, but then maybe I am just old fashioned.

KIM: The name Django Reinhardt seems to be cropping up a lot more frequently these days with a lot of country and jazz players, along with Hank Marvin, all citing him as a major influence. Your playing has proved to me beyond doubt how much Gypsy music has influenced many of the players that I admire such as Albert Lee and John Jorgenson (Hellecasters). This has been a real revelation for me. Guess I should to go out and buy a Django CD!

ABDEL: We had a Django fest here in LA recently and I was very fortunate to meet up with John Jorgenson, Jimmy Nolan and Angelo Debarre.

KIM: Recently you played at the prestigious Namm show. How did you manage to secure that?

ABDEL: Quite by coincidence, I answered an ad in the local paper for someone selling a Mexican Strat. When I got to the guy's house and started playing, he told me he was the national sales manager for Minarik guitars and asked if I would be interested in demonstrating them at the Namm show. Only problem is, they had no models with a tremolo arm but they decided to fit a Floyd

Rose to one, if I agreed to play at their booth.

KIM: These guitars look absolutely stunning and are extremely ornate variations of the classic Les Paul concept and I note that they very competitively priced at a tad under \$US 1400.00, so I am presuming they would come out of China or Korea. You would have to assume they aimed at the rock and heavy metal market, perhaps an affordable alternative for someone who would be considering an ESP or Paul Reed Smith guitar. How did you find them for playing Shadows style instrumentals? Did they give you a freebie?

ABDEL: The Minarik are extremely high quality instruments and have a sound that can match a Gibson or a Gretsch. The model I used was a Diablo and I got a really amazing Shadows sound with it. The necks are unbelievable and the whole instrument is a thing of beauty, made to absolute perfection. They offered me the guitar for one fifth of its retail price but I had just spent my money on a Mexican Strat.

KIM: You met up with two absolute instrumental legends at Namm, Dick Dale and Nokie Edwards. Did you know anything about these guys and their music before this, and what products were they promoting at the show?

ABDEL: I had never heard of The Ventures or Dick Dale until I moved to the US. About 2 years ago I emailed Dick Dale a surf tune I had recorded, which I can't even recall the name of now, and offered to send him a full CD of my music. He sent back his address and I posted off the CD. To my complete surprise, a week later he phoned me and we talked for about 45 minutes, telling me his son Jimmy absolutely loved my playing. Soon after that we were both scheduled to do the Namm show. Dick was doing some things for Fender and also promoting the Minarik Inferno, the company's flagship model. He and his young son Jimmy were both there to watch me play. Dick has asked if I could teach his son to play in my style and invited me to his ranch. I haven't been able to take up his offer yet, but definitely will. I went to see Dick play at a surf gig at Newport Beach. He spotted me in the audience and introduced me to the crowd, which was a great honor. On the first day of the Namm show I was in the booth next to Nokie Edwards, who was promoting Wilson Bros. guitars. He came to watch when he heard me doing Apache, Shadows style with harmonies! He told me he thought it was OK, but didn't seem that enthusiastic. I recall going to a Ventures show back in '88 and talking to Bob Bogle about The Shadows.

KIM: Given there are not a lot of opportunities for musicians playing this style of music, are you managing to find many gigs?

ABDEL: I don't look for gigs, but I really should. I have done some for K-EARTH 101 FM, a local station here in LA. I sent them a demo tape and they arranged for me to play at The LA Marathon, some street promotions and their staff Christmas party. I put my back out loading up the van for that one! I am booked to play the Old Pasadena Summer Festival in May 2006, but beyond that I have no plans. Pat Fale, an ex pat New Zealander, now based in Idaho and who runs the Shadows Strikeforce website, wants to put me in a band that plays a combination of Shadows and Country Music, which he plans to tour around California and the other States. I will have to wait and see what happens with this. I really want to get together with some Gypsy musicians. I own a Macafferri Gypsy style guitar (Aria MM20) and as I mentioned before, I enjoy playing in this style. I would really love to be part of a band, but if not, I just enjoy playing home.

KIM: Are you aware of American players such as Les Fradkin, Tim Coffman, or bands such as the Mermen and Aqua Velvets, (both from San Francisco), all older, experienced musicians who are currently enjoying moderate success with their instrumental performances and recordings.

ABDEL: The States is a pretty big place. I haven't come across or heard anything of these people. But again, I am not very aware of lots of things going on in



ABDEL WITH DICK & JIMMY DALE

Other US acts in the news include Bill Black's Combo, who briefly make the NME Top 30 with Don't Be Cruel, while the follow-up, Blue Tango, leaps into the US Hot 100. Thanksgiving Weekend sees them opening at Chicago's Regal Theatre with Ike & Tina Turner, Larry Williams and The Clovers. A more surprising name cropping up is Bobby Vinton, who at this time is running his own band. He's still 18 months away from taking over MOR vocal land with Roses Are Red, but he's already contracted to the US Epic label, who issue the first of 2 instrumental singles, Tornado c/w Posin'. The band appears on NBC-TV's Saturday Prom for 4 straight weeks from mid-November, and they're joined on 26/11 by The Viscounts, while Santo & Johnny get an outing on American Bandstand to plug their newie, Twistin' Bells.

Brian Bentley & The Bachelors, a new group from Kent, are prominently featured in the NME of 18/11 as the Philips label takes the unusual step of issuing their first two discs simultaneously. One is a vocal, Wishing Well / Please Make Up Your Mind, and the other an instrumental, First Flight East / Sunday Break. NME highlights the last-mentioned title as most appropriate as they have been featured on the ABC-TV programme of the same name. The show was seen by Johnny Franz, a-and-r manager for Philips Records, and he immediately contacted the group's agent and offered a contract. Although neither single will chart, The Bachelors won't do too badly in the longer-term when they change the name to Sounds Incorporated.

Other UK artists in the news include ex-Lord Rockingham XI organist, Cherry Wainer, who has recently returned on wax with a new single on Columbia, but only the B-side, Money, is an instrumental. The A-side, Happy Like A Bell, is a vocal, written especially for her by Cliff Richard, according to the ad in the 4/11 NME. Cherry is currently doing well in the Belgian charts with Valencia, a number originally issued in the UK back in 1958 and, together with drummer, Don Storer, is set to join Marty Wilde's next UK package tour in early '61. Also on the tour will be The Hunters, whose first single Teen Scene is just out on the Fontana label. Having just completed a short stint backing Angela Jones UK hitmaker, Michael Cox, they'll be reunited on the tour with singer, Dave Sampson. NME reports ballroom and concert dates are being negotiated for one of Britain's leading young recording MD's, Johnny Keating, who is going to tour with his own band.

New 45s in the UK around this time include The Johnny Howard Band, with their first Decca release, Up The Wall, and Sunday Date by The Flee-Rekkers, which, although not making the Record Retailer Top 50, will make a fleeting appearance in the NME Top 30. There are 3 versions of the theme from the film, Dark At The Top Of The Stairs - by Chet Atkins, Percy Faith and veteran bandleader, Bob Crosby, with his Bobcats. Ron Grainer's memorable theme for the BBC-TV detective series, Maigret, becomes the first title to be issued by the Warner Brothers label but recorded in the UK, while another tele series theme hitting the shops is Gurney Slade, with 2 versions - the future hit by Max Harris and one by Alyn Ainsworth. There are 2 new ones from the US issued on Top Rank - Bongola by Preston Epps and Rockin' J Bells by Little Bobby Rey & His Band. The latter disc dates from November '59, when it first came out on the US Original Sound label, and Rey was either (according to which source you want to believe) on the session which produced the Hollywood Argyles recent #1 US smash, Alley-Oop, or is playing sax in one of their touring line-ups. New ones out on the London label include the Louis Prima and Lawrence Welk covers of Wonderland By Night and Last Date respectively, and Ernie Fields' revival of Raunchy, which will be put to good use as a theme for Decca-sponsored shows on Radio Luxembourg.

A new commercial radio service directed at Britain is due to begin test transmissions. If successful, a nine-hour daily schedule, with a virtually all-music format, will start in January. Programmes will be beamed to Eastern England from a ship in the North Sea, and will be heard on 192 metres. The new station will be using the call letters CNBC, but it's not associated with the US radio/TV network. The transmitter is on a former lightship, and, as Radio Veronica, it already beams programmes to Holland. (English transmissions will eventually begin in February, with programmes pre-recorded in London, but the service will have disappeared by the latter part of 61)

History may have been made in London (reports the 25/11 NME), as the first trial set of disc-films to be made in Britain is given private screenings for TV executives and music industry personalities. With the artists performing the actual discs on the sound-tracks, this may revolutionise the presentation of TV disc shows, and, if costs can be reduced to a reasonable level, it may lead to them being bought for home use. The EMI, Oriole and Philips labels are involved in the trial, although Pye and Decca have so far declined to take part. The big question is - will it catch on?

CHARTWATCH

UK NME TOP 30 - 4th, 11th, 18th, 25th November

Rocking Goose Johnny/Hurricanes 5 5 6 4
Walk Don't Run John Barry Seven 11 12 26 -
Macdonald's Cave Piltown Men 12 8 14 20
Walk Don't Run Ventures 18 30 - -
Apache Shadows 21 - - -
Never On Sunday Manuel 22 - 29 30
Never On Sunday Don Costa 23 - - -
Because They're Young Duane Eddy 28 - - -
Sorry Robbie Bert Weedon 29 25 24 28
Man Of Mystery Shadows - 16 9 8
Kommotion Duane Eddy - 18 13 15
The Stranger Shadows - - 11 12
Don't Be Cruel Bill Black's Combo - - 30 30
Even More Party Pops Russ Conway - - - 23
Perfidia Ventures - - - 26

US BILLBOARD HOT 100 7th, 14th, 21st, 28th November

Don't Be Cruel Bill Black's Combo 11 14 16 35
Last Date Floyd Cramer 16 8 4 2
The Apartment Ferrante/Teicher 20 25 45 58
Peter Gunn Duane Eddy 30 27 35 52
Never On Sunday Don Costa 31 79 - -
Perfidia Ventures 44 31 21 18
The Sundowners Billy Vaughn 51 59 81 -
Walk Don't Run Ventures 57 80 - -
Ruby Duby Du Tobin Matthews 64 38 33 30
Ruby Duby Du Charles Wolcott 66 92 65 41
The Sundowners Felix Slatkin 72 93 - -
Night Theme Mark II 80 78 75 82
Dark At The Top Of The Stairs Ernie Freeman 81 70 80 98
Midnight Lace Ray Ellis 85 - - -
Gonzo James Booker NEW 86 77 60 49
The Sundowners Mantovani 93 - - -
Midnight Lace Ray Conniff 95 - - -
Wonderland By Night Bert Kaempfert - 50 26 20
Exodus Ferrante/Teicher - 71 51 40
Wonderland By Night Louis Prima - 88 88 78
Exodus Mantovani - - 71 62
Stranger From Durango Richie Allen - - 91 90
Last Date Lawrence Welk - - 94 70
Blue Tango Bill Black's Combo - - - 75

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music, other than what immediately interests me, here or elsewhere.

KIM: Any thoughts about doing a CD that includes some of your own material, along with your great Shadows reinterpretations, or playing at any of the Shadows inspired instrumental events.

ABDEL: I would love to perform at Shadowmania and other European venues and of course, I would love the opportunity to do a studio quality recording.

KIM: It has been fantastic to finally make contact with you after having had some of your inspiring music in my collection for over two years. I strongly recommend that all lovers of quality guitar instrumental music make the effort to log onto your website and have a listen for themselves.

ABDEL: Thank you Kim for writing this article. I trust it doesn't unrealistically raise the readers' expectations. I would like to salute all the fans of instrumental music and all the readers of NGD. I salute The Shadows for their wonderful career and my friend Dick Dale for his unwavering support and affection. I would like to take this opportunity to pay tribute to the memory of the 3 late members of the Blazers: vocalist Johnny (Addad), rhythm guitarist Khaled, and bass player Boudzan. Blessings to all, Abdel Email: akhineche@hotmail.com Website: <http://home.pcmagic.net/akhineche>