

## Part Deux

### *Jim et Jim Encore ...*



... as they say in France and possibly in Donaghcloney, that little known hamlet from which hails one James Bennett. At his age he usually doesn't stay up too late but nevertheless he pulled off an excellent rendition of **Midnight** swiftly followed by **The Stranger** ably accompanied on rhythm by namesake James from Donaghadee or is it Millisle? I always get them mixed up which can't be said for ...

### *My Ding-a-Ling*

**John 'Dinger' Bell** rattled off four stomping tunes in succession with **The Rumble** leading a **Return to The Alamo**, swiftly followed by the Jet Harris/Tony Meehan classic **Diamonds** (with some original John B touches and everyone almost making it back at the same time after Hall's drum solo) and, as if by magic, **Shazam!** George majored on rhythm with Des and Terry sharing the bass duties.

### *Jet Set*

In a change to the published programme, George and Des played twin lead on the moving Jet Harris tunes **Song for Tony** and **Here I Stand**. The similarity to a 'Loyalist Band' as noted by Simon was lost on the author until he pointed out that we had a red Strat (George) a white Burns (Des) and a blue Strat (Jim T) across the line-up. Red, White and Blue, geddit? Trust an English bloke to notice that!

### *Key Change? What ...?*

Philip returned to give us **Perfidia** which coincidentally is Spanish for "perfidy", as in faithless, treacherous or false, usually applied to a woman or a guitar that won't play the right tune 😊. Phil was disappointed that the audience failed to join in with the Wohooo-oh's at the appropriate points. These are essential to add to the Latin flavour - and cover up his mistakes. A **Blue Star** then appeared in the sky, or let me rephrase that, in the hall. Jim and Terry who provided rhythm and bass then retired to a corner to discuss the key change in **Perfidia** 😊

### *It's a Kind of Magic*

**Simon** returned in a puff of magic smoke to give us his excellent renditions of **Genie With the Light Brown Lamp**. Don't you just love The Shadows sense of humour? A storming **Geronimo** then galloped along at a pace that threatened to throw Eric off his stride on rhythm but years of swinging a tennis racquet have obviously stood him in good stead.

### *A Ghost in the Machine*

Sam's second set should have kicked off with **Ghost Riders in the Sky** but it was more like 'gremlins in the electrics' as his guitar mysteriously cut out in the middle of the tune. Eventually order was restored and the young Hunter completed this haunting tune before segueing into **Shadoogie** with George and Terry providing the chords and bass.

### *Audience Participation*

The audience showed that they weren't all asleep by contributing some rousing vocal interjections, mostly at the right places, as **Paul** gave us a great **Driftin'**, a very early release by what was then Cliff Richard's backing group The Drifters, soon to change their name to The Shadows. Paul completed his set with **Walk Don't Run** as performed by The Ventures, on this occasion brother Sam and Terry completed the line-up.

## **Ollie, Ollie, Ollie, Ollie**

Ollie 'Mr IKEA', was back sitting comfortably on his bar stool for a smoothly played **Cosy** before giving us **Theme for Young Lovers**.

## **Is There a Tech in the House?**

Des and Jim Tully were seen taking a screw driver to Phil's guitar, of which more presently, but Jim was called to the stage to complete his duties for the day with two tunes that first saw the light of day in a movie and a stage musical, **The High and the Mighty** from the John Wayne film of the same name and **Tonight** from West Side Story. Apparently 'Tonight' is *notable for its prominent perfect fourth intervals and a theme that starts on a pentatonic scale but develops into a western key* but none of this caused Mr T any problems as he brought the day to a successful conclusion, almost...



*"It's definitely a perfect fourth interval Dad"*

## **How does it Sound Now?**

Running repairs complete, this gave Phil the excuse to squeeze in an extra tune to try out the lowered pickups which hopefully sweetened the tone on **Wonderful Land**.

On behalf of all the players I want to say many, many thanks to **Hall** who drummed throughout without a break and to **Des**, **Terry** and **David** who shared the four string duties between them. And not forgetting our keyboard maestro **Chris** who quietly gets on with things with a minimum of fuss,



*Lights, camera ... Action!*



*I'll give you 20 quid for it Des*



*Why does it say Roland if his name's Chris?*