

MARK LEWISOHN PROLIFIC BEATLES BOOK AUTHOR

GOLDMINE

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Goldmine

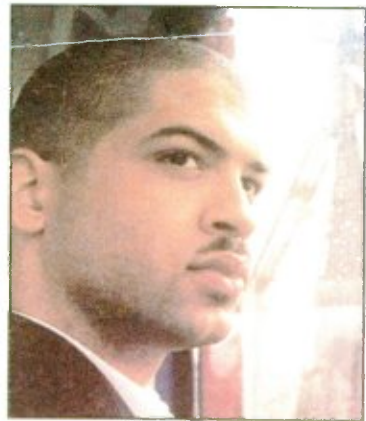
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An interview with *Double Fantasy* producer Jack Douglas

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- ▶ Chris Duarte Group
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- ▶ George Harrison
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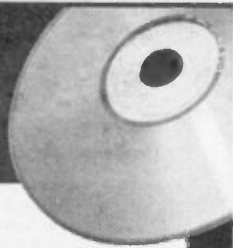
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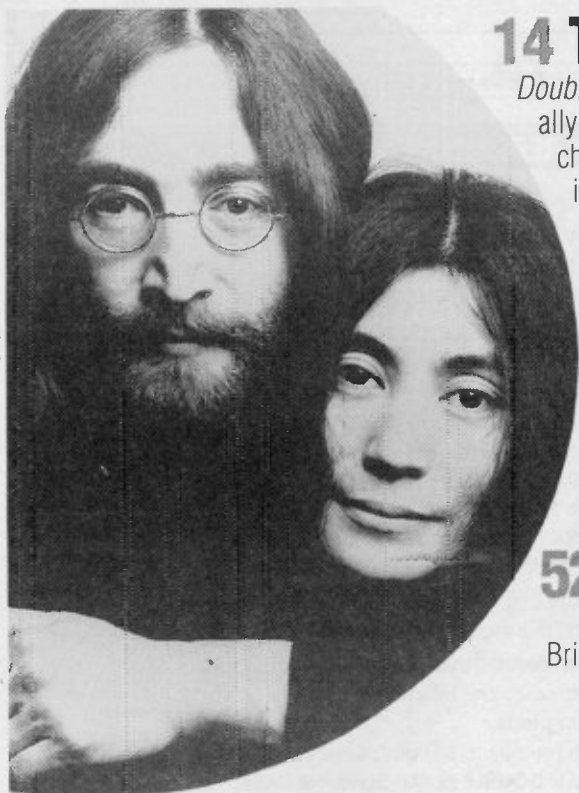
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By Iain MacMillan ©Yoko Ono 1970 Courtesy of Lennon Photo Archive and Capitol Records



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Double Fantasy was to be John Lennon & Yoko Ono's comeback album, but literally hours after it was completed, Lennon was assassinated, thus never given the chance to play their new songs before their fans. In this exclusive *Goldmine* interview, Jack Douglas, who produced the album, talks candidly about the making of the landmark album, his relationship with Lennon and Ono, and some amazing stories of what happened to him after Lennon died.

...by Ken Sharp

19 *DOUBLE FANTASY* DISCOGRAPHY & PRICE GUIDE

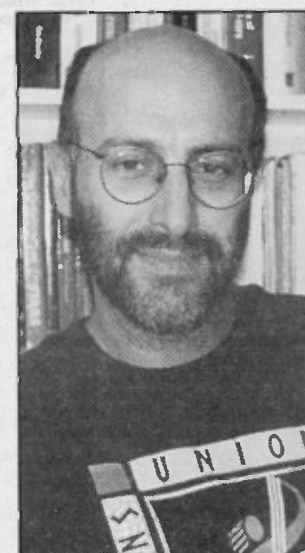
With just this one album, there are many recordings to collect, one commanding four figures.

...by Tim Neely

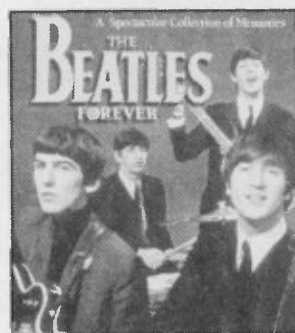
52 MARK LEWISOHN

A bit of fate — and the title of "Beatle Brain Of Britain" — landed prolific Beatles book author Mark Lewisohn in the middle of The Beatles' kingdom.

...by Mark Wallgren



© Gillian G. Conrad



58 BEATLES BOOKS REVIEW ROUNDUP

In addition to the best-selling *The Beatles Anthology*, 2000 saw the release of many excellent tomes on the Fab Four.

...by Mark Wallgren

PLUS...

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JASON MORAN

Courtesy of Green Linnet/Photo by John Francis Bourke



CELTIC NEW RELEASES

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photo by Ed McCarthy
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LETTER FROM THE EDITOR

All you need is more Beatles!

Those heady days of *The Beatles Anthology* 1990s Beatlemania are back with a vengeance as 2001 rears its head.

Come on, admit it. Seeing *The Beatles' 1* at the top of the album charts in 2001 is cheery. Imagine how artists such as Shaggy, Sade, and others felt when their new releases were kept from the top of the charts for eight weeks by a group who hadn't played together for 30 years. U.S. sales for *1* are already more than five million, and the album has topped the charts in 34 countries!

And I haven't even bought my copy yet.

Just before *1* jump-started Beatlemania in 2000, *The Beatles Anthology* from Chronicle Books primed the pump by catapulting itself to the #1 slot on every best-sellers list in time for last year's holiday-buying frenzy. (I did help out on that one by buying a copy!)

In fact, so strong were *The Beatles' 1* sales (perhaps also a reflection of how weak everything else was) that Pete Luckhurst, president of HMV North America, told *Billboard* recently that *The Beatles* were his chain's U.S. stores' top-selling artist. "Here it is almost 40 years later and *The Beatles* are still saving the industry's ass," he declared.

While most *Goldmine* readers probably have enough Beatles material to stock a nice store, the sales of *1* primarily went to a lot of

new Beatles fans — some grandchildren of those who participated in yelling their lungs out during the height of Beatlemania, which lives on today during Beatlefeasts.

Both the new book and "best-of" release also prompted music lovers to delve into the Fab Four's back catalog, boosting sales and *Billboard* Top Pop Catalog Albums chartings of titles such as *Revolver* (which climbed the highest, to #13), *Rubber Soul*, *The Beatles*, *Abbey Road* and *Sgt. Pepper's Lonely Hearts Club Band*. *Time* magazine even annointed *The Beatles* as one of their weekly Winners in their *Winners & Losers* feature.

On top of this activity, George Harrison's epic *All Things Must Pass* — rock's first triple album — is now out (see the leadoff review in our *Reissues* section). I'll contribute to that album's chart climb as well.

Of course, this activity is bittersweet when one considers the fact that John Lennon is no longer here to experience Beatlemania, or anything else for that matter, again. Based on Jack Douglas' thoughts about Lennon in this issue's cover story, I think Lennon would have reveled in and appreciated the fact that *The Beatles'* music remains as popular today as it was in the '60s.

Beatles forever, indeed. John Lennon, R.I.P.

— Greg Loescher

U.S. cashed in on *Tops* comps before British

I just read the *The Footnote Archives* column about *Tops Of The Pops*. (*Goldmine* #537, Feb. 23, 2001). I enjoyed the article and was always amazed by the success of these cover compilations of hits. But the idea did not start in the U.K. It was done in the U.S. as early as the '40s. Of course we did not have albums, but various companies put out covers on 78s and 45s at cheap prices. In the '50s and '60s there were at least three regular series of these, which started as 78s, then collections of two 45s and finally, LPs. The records we bought in stores were the *Twelve Top Hits* put out by *Tops Records*. You could mail order *18 Top Hits* from Waldorf Music Hall (Enoch Light's company, which also produced *Grand Award* and later the *Command* stereo releases).

The *Tops* compilations at least gave you full-length recordings. The 18 top hits series were usually abbreviated. But prior to the LP releases, *Tops* released four hits on both 45 and 78 rpm. In fact, you could buy the *Tops* collections in packs of four 78s (16 hits). While *Tops* produced the collections on LP in the late '50s and '60s, you could also buy the same collection in a gatefold 45 rpm set.

As times changed, it was no longer *Twelve Top Hits* but *Ten Top Hits*. *Prom*, later called *Promenade*, also produced these LPs, 78s and 45s. They were called *Jukebox Hits*, *12 Top Hits* and *Hits A Poppin'*, among other titles. The *Spinorama* label also produced these. *Tops* stopped producing these compilations in the '60s, but *Pickwick* and *Hit* record labels took over where these left off. In the U.S. these compilations, no matter how well they sold, were ever considered for the charts. Most were not sold in regular record stores but in *Woolworths* and other chains, etc. Thought you'd be interested in this.

I remember them because a \$1 per week allowance would buy only one 45. Yes, sometimes I was disappointed in the collections. As of late I have begun to replace those I had earlier. Most of them sound a lot better to me today than when I was a regular radio listener.

— Bill Busse
Fairmont MN

P.S. There were some artists who could never be copied closely. *Patti Page* is one of them.

{Bill, our writer, Dave Thompson, is originally from England, which explains his (usually) Brit-centric articles. We have to constantly remind him he's in the U.S. now, but the gloomy weather in Seattle, where he currently resides, only reminds him of his soggy homeland. In any event, thanks for the info on the U.S. labels' history of cashing in before the Brits did! — Ed.}

Glad all over about *Stones* reissues

I was happy to read Dave Thompson's story about the London/Decca reissues by *The Rolling Stones* in the Feb. 23, 2001, issue of *Goldmine*, even though I just completed my *Rolling Stones* London/Decca CD collection just two months ago.

I collect stereo recordings. There are many errors or omissions that I hope will be corrected with these upcoming reissues.

What happened to the stereo mix of "Look What You've Done" (from *December's Children*), the first stereo track to appear on a *Stones* album? Why can't I find a stereo copy of "Honky Tonk Women" on CD? Why is "Paint It Black" presented in mono on the *Aftermath* CD and the rest of the album is panned off-center? The rhythm section has been brought toward the center from the far left, similar to *The Beatles Help!* CD.

Several years ago, *Goldmine* helped me locate many stereo mixes of early *Stones* on import CDs and LPs. Songs such as "Satisfaction," "Time Is On My Side," "Get Off My Cloud" and "Play With Fire" are stereo on the British version of *Hot Rocks*. Then there are the songs from the all-mono *Flowers* LP/CD that I have in stereo elsewhere. ("My Girl" is in stereo on a 1978 collection from West Germany called *20 Super Hits*; "Back Street Girl" and "Please Go Home" were taken from the British *Between The Buttons* album; "Take It Or Leave It" is one of three songs pulled from the British *Aftermath* album, etc.). I stumbled across a stereo copy of "It's All Over Now" on a Portuguese collection from K-Tel called *Story Of The Stones*, a 1975 release. Then there's the stereo mix of "2120 South Michigan Avenue" on Decca's *No Stone Unturned* LP from 1972.

Thompson mentioned bonus cuts. I would like to see songs such as "I Wanna Be Your Man" and "Sad Day" added to these reissues as bonus cuts, even though I finally broke down and bought *The Singles Collection* CD just for those two B-sides.

I know *Goldmine* will keep us informed about these reissues. I am looking forward to

them, but I won't get my hopes up. I have been disappointed before (like *The Dave Clark Five* CD collection on the Hollywood label — 49 out of 50 songs being mono, when I have 26 of them in stereo on various import LPs). Thanks *Goldmine!*

—Terry Jama
Oakland CA

The *Four Freshman* — Vocal Hall-bound?

It is an honor that *Goldmine* readers have the opportunity to vote for next year's inductees into *The Vocal Group Hall Of Fame*. I would hope that other *Goldmine* readers would vote for *The Four Freshmen*, for without their presence in *The Vocal Group Hall Of Fame*, the whole thing is a joke.

The Four Freshmen have influenced vocal groups for decades, including *The Beach Boys*. If people have ears, all they have to do is listen. I swear some people think that ears are just decorations on the sides of their heads. Come on people, I mean *The Bangles* are cool — I own all their material — but we're talking vocal group greats and there are none better than *The Four Freshmen*. They were years ahead of their time with their sophisticated harmonies. *Goldmine* readers have shown their knowledge of records and now its time to show their knowledge of music. Please vote for *The Four Freshmen*.

— Mark R. Hoffman
Pittsburgh PA

{One of the nice things about *The Vocal Group Hall Of Fame* And Museum is that artists do not have to be inducted to have a presence there, unlike

some other Halls Of Fame. *The Four Freshmen* have a very nice display and are also one of the handful of groups featured in bronze sculptures adorning the sidewalks in front of the museum. We will have the final results of our *Goldmine* voting in our next issue. As opposed to the *Rock Hall*, *Grammys* and other industry awards, *The Vocal Group Hall Of Fames* "Army" awards are voted on by the people. Whether or not *The Four Freshmen* are inducted into the *Hall Of Fame* this year remains to be seen (in just a couple of weeks!) and is dependent on how *Goldmine* readers and the Hall's induction committee members vote. As you point out, the group certainly deserves it. But remember, if they don't get in, it isn't *Goldmine* nor the *Vocal Group Hall's* fault. It's the voters — you folks. — Ed.}

Indie thankful for *Goldmine's* work

Thank you *Goldmine* and Lee Zimmerman for the beautiful review of *Annie Moscov's Wolves At My Door* (*Goldmine* #536, Feb. 9, 2001). It's the recognition we feel her work deserves. As an independent label, we greatly appreciate the attention *Goldmine* gives to new artists and independent labels. So thank you again for that!

— Stephan Gold
Mellonball Records
Phoenix AZ

{You're welcome, Stephan. We feel it's as important to let our readers know about the lesser-known artists as it is the big names. We always think about what happened to a few little known artists (then) on *Sun* and *Vee-Jay*. — Ed.}

Digging *Chrissie Hynde*

Dug your *Chrissie Hynde/Pretenders* article. The first single from them was "The Wait." I think it came out in '79. I recently saw them (well it's been three years, yikes!) with the B-52s in Vegas, and she's still great. She said, "Today's music sucks!" and the crowd went nuts. I think our 12-year-old stopped liking the concert at that point....

I'd dig more of L.A. punkers *Germes*, *X*, *Black Flag*, *S-F Avengers*, *David Kennedy*, *The Doors*, *Jonathan Richman*, *Brian Wilson*, *Rage Against The Machine*, *Gram Parsons*, *Jimi Hendrix*, *Deep Purple*, *Otis Redding*... Keep up the good work!

—Mark Pavlovich
Moreno Valley CA

Web address corrections

The correct Web addresses for *Chuck Roast's* Web site featured in the Feb. 9, 2001, issue's *Market Beat* is www.vinaledge.com and for *Mahogany Rush's* site mentioned in *New Releases* News in the Feb. 23 issue is www.mahoganyrush.com.

Submitting letters to *Goldmine*...

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Wycliffe Gordon and his quintet showcase in a ballroom at the IAJE Conference in New York.

New York jazz conference draws record crowd; Pat Metheny concert a highlight

NEW YORK — What is the International Association Of Jazz Educators Conference (IAJE) all about, besides a massive gathering of people who love jazz?

It's about a high school saxophonist searching for obscure John Coltrane sheet music. It's about a college jazz professor wanting to exchange teaching ideas with other professors from other parts of the country and the world. But it's also about musicians coming together to network, a booking agent hoping to meet face-to-face with that club owner from the West Coast, a journalist looking to conduct an interview in a proper setting, not some cramped backstage quarters inside a nightclub.

IAJE, a four-day conference/festival administered by the Manhattan, Ks.-based International Association Of Jazz Educators,

is all of these things and more. Many of the major and independent jazz record labels were at the event, held Jan. 10-13, 2001, including Chessky Records, Verve Records, Blue Note Records and literally dozens of other record companies who market jazz recordings, a mere 2.3 percent of total record sales in the U.S., though those numbers may change with the attention brought to the music by Ken Burns' PBS series, *Jazz*.

A massive, three-story exhibit hall provided for meet 'n' greet opportunities with festival organizers such as the Cleveland-based Tri-C Jazz Festival and the Hawaii International Jazz Festival as well as the big boys, New York-based Festival Productions, Inc., which runs the annual New Orleans Jazz And Heritage Festival and the prestigious Newport Jazz Festival in Rhode Island.

Wandering around the exhibit hall in the New York Hilton were jazz royalty such as trumpeter/bandleader Jon Faddis of the Carnegie Hall Jazz Band, George Wein, founder of Festival Productions, legendary drummer Max Roach, and Mercedes Ellington, the granddaughter of Duke Ellington.

By day, there were panels and seminars that addressed various jazz business-related subjects, such as "Jazz: The Television Series" and "Jazz On The Frontline: An Interview With Quincy Jones." By late afternoon and evening, there were dozens of performance showcases to choose from.

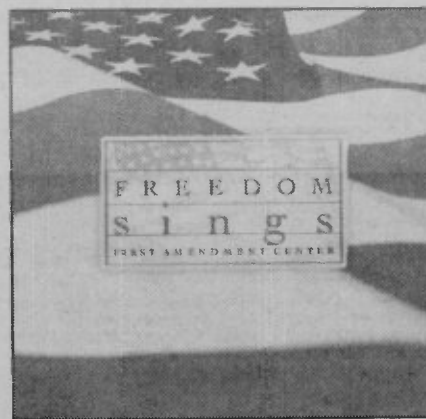
Highlights for this writer included The Maria Schneider Orchestra, The Wycliffe Gordon Quintet, pianist Eliane Elias and her Trio, guitarist Pat Metheny and his Trio at the Beacon Theatre on Broadway at 72nd Street, a



Steve Turre

(Please see Jazz page 27)

GRAPELEAVES



Get an (almost) FREE CD! This is no cheap come-on — it costs a whopping \$3 for postage and handling. *Freedom Sings* is a live, 18-track various artists compilation of songs that have been banned or censored. The celebrity-studded offering is produced by The First Amendment Center, a nonprofit organization working to preserve and protect First Amendment freedoms through information and education. Some of the songs and their singers include Crosby, Stills & Nash's "Ohio," performed by Greg Trooper; Hank Ballard And The Midnighters' "Annie Had A Baby," performed by Jonell Mosser; "The Pusher," written by Hoyt Axton and performed by John Kay of Steppenwolf, whose album version of the song was a mainstay on late '60s/early '70s FM radio; The Rolling Stones' "Street Fighting Man," performed by The Georgia Satellites' Dan Baird; Elvis Presley's "Good Rockin' Tonight," performed by Bill Lloyd; Merle Haggard's "Okie From Muskogee," performed by Rodney Crowell; Public Enemy's "Fight The Power," performed by Stone Deep; and Steve Earle's performance of his own song, "Christmas In Washington." The list goes on and on. The liner notes include a brief history of each song and why it was banned or censored. According to Kenneth A. Paulson, executive director of the organization, more than 9,000 of the CDs have been given out so far. PBS is using them as a fund-raising item. (*Goldmine* trivia: Paulson is a journalist who worked with *Goldmine's* first editor, Rick Whitesell, in *Goldmine's* early days.) Paulson described the *Freedom Sings* project as a reminder to Americans that "the First Amendment protects all free expression, including music, literature, poetry and art. We think music is an ideal vehicle for reminding Americans of these fundamental freedoms." Recorded live at Nashville's legendary Bluebird Cafe, *Freedom Sings* is available only through The First Amendment Center's Web site, located at www.freedomfo

rum.org, which has lots of other information about First Amendment issues. Paulson said the organization has compiled a registry of songs from the past 50 years that have been banned by the government, censored by radio or television or that took a lot of courage for an artist to perform.

On the bookshelf: *Necessity Is... The Early Years Of Frank Zappa And The Mothers Of Invention* by Billy James (no relation to Tommy...) (SAF Publishing) delves into the free-flowing spirit of one of the craziest — and most innovative — bands of the '60s... *Vibrations: A Memoir* by David Amram (Thunder's Mouth Press) is a reprint of the long out-of-print tome from 1968. Amram was a leader in the late '50s Beat Generation and collaborated with Jack Kerouac on the first-ever jazz poetry reading in New York City in 1957 as well as the groundbreaking 1959 film *Pull My Daisy*, which combined Amram's jazz and chamber music with Kerouac's musings. The autobiography covers Amram's life from being an ostracized Jewish child to his Bohemian lifestyle among New York's Beat Generation and jazz elite and through his musical collaborations with a wide range of notable artists such as Leonard Bernstein, Charles Mingus, and Willie Nelson.

Beatles promoter Sid Bernstein will be at Beatlefest: The man who brought The Beatles to America will be at the 31st Beatlefest convention at The Meadowlands in Secaucus, N.J., March 16-18. Sid Bernstein, who also was a manager, promoter and/or agent for Frank Sinatra, Elvis Presley, Tony Bennett, The Rolling Stones, Judy Garland and others will be autographing his recently released biography *Not Just The Beatles* (Jacques & Fluster).

Rock stars at Mega Show: The Doors' keyboardist Ray Manzarek and former Beatles drummer Pete Best are two of the many guests (including *Batman's* Adam West and Elvis impersonator Mike Memphis) at the International Collectibles Mega Show March 31-April 1 at the Meadowlands Expo Center in Secaucus, N.J. Manzarek will be performing live, and all guests will have autograph sessions. The "Flashback '60s & '70s Weekend" also includes a huge dealer area with records, CDs, posters, toys, magazines and memorabilia for sale. (201-261-4982 or 201-261-8803; www.kspromotions.com)

Disbanded: After 14 years and six albums, The Afghan Whigs are calling it quits, partly due to the geographical distances between members' homes. Singer/songwriter Greg Dulli will continue his solo work and is currently recording the follow-up to his debut solo album (*Twilight As Played By The Twilight Singers*).

Odds and ends: "The Art Of The Album Cover" is the title of an exhibit at The William F. Eisner Museum Of Advertising & Design in Milwaukee, Wis. The exhibit displays the changing faces and design concepts on album covers from the past four decades. The exhibit is open to the public March 9-Sept. 30, 2001 (414-203-0371)... Another case of stolen equipment has caused a band to stop their tour in its track — this time The Mystic Krewe Of Clearlight, a New Orleans-based band drenched in The Meters' funk and Hammond keyboard jams inspired by Deep Purple, had their trailer broken into in a Dallas hotel parking lot.

Best-sellers 2000: According to *Billboard*, the Top 10 albums of 2000 include among the million-selling rappers and boy bands Santana's *Supernatural* (#5) and The Beatles' 1 (#6)

— Greg Loescher



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June 28-July 1, 2001, in Jackson, Tenn., the hometown of rockabilly legend Carl Perkins

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(Your phone number is necessary to verify your address and contact you if you are the winner. Contest open to U.S. residents only.)

We must receive this entry form by March 30, 2001. Mail it to Goldmine/Rock-a-billy Fest 2001 drawing, 700 E. State Street, Iola WI 54990.

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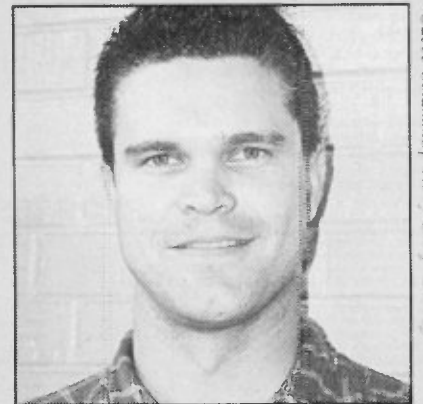
Still-sealed Beatles, Elvis Suns rule the roost

Ask Kelly Lawler, president of Good Rockin' Tonight, the Corona, Calif., auction house what the trends were in 2000 and you'll get some wide-ranging answers.

There was "a definite decline in [obtaining] prewar material" such as Charlie Patton 78s. An "elite small group" controls this area of the market, Lawler told *Goldmine*, and the only way prewar recordings come out on the market is when someone dies or an entire collection comes up for sale.

Lawler said that Elvis Presley on Sun Records is an extremely hot area — but not necessarily the near mint records, which command four-figure prices. Those records' prices have remained stable. Last year his firm saw prices for low- to mid-grade Elvis Sun 45s and 78s "explode." People were paying "an incredible amount of money" for Elvis recordings in his firm's #5 grade (out of 10). "Reason goes out the window," Lawler noted about some of the auction bidding being done these days. He said a #5 copy of Elvis' "That's Alright" would go for \$1,500 to \$1,700 — compared to a near mint copy starting at \$1,500 to \$2,000 and selling for \$2,000 to \$3,000.

In addition to Elvis, The Beatles, continue to keep collector interest, but in an unexpected area — still-sealed, first-pressing copies of albums, an area where prices have "gone through the roof." He pointed out that a still-sealed, first-pressing copy of *Revolver* in stereo, which has a book value of \$100 in near mint according to *Goldmine's Standard Catalog Of*



Kelly Lawler, Good Rockin' Tonight

American Records, had a minimum bid in a recent GRT auction of \$100 and eventually sold for \$725! A near mint copy of "Long Tall Sally" on Parlophone netted \$750 in GRT's most recent auction

Lawler pointed out that another British Invasion group, The Rolling Stones, has finally come into their own as far as getting some hot collector action, noting a "strong increase" in Stones auction activity in the last two years. He emphasized this activity by citing that two rare "Street Fighting Man" picture sleeves sold for more than \$10,000 at auction. A promo copy of *Stoned* went for \$3,000, and he said that there is also a good market for the Stones' early London albums in near mint condition. Other areas of collector interest have been obscure punk, especially among Japanese collectors, and northern soul.

Long-term, Lawler feels the market will continue to grow, with more "investors" moving in to cherry-pick the hobby's icons and key rarities at ever higher prices.

— Greg Loescher

Obituaries

Dino Barbis, recording industry executive
Dino Constantine Barbis died Dec. 16, 2000, in Los Angeles, Calif. He was born June 10, 1938, in Alameda County, Calif. He was a board member of the Musician's Assistance Program, which provides help to members of the music community who seek drug treatment. For almost 30 years (mostly in radio promotions for several labels, including ABC-Paramount, Atlantis, Backstreet, Famous Music, Stax, Warner Bros. Records and others), he worked with Beth Nielsen Chapman, Ray Charles, Commander Cody And His Planet Airmen, Fleetwood Mac, Joan Jett, Madonna, Tom Petty, Frank Sinatra and others. In 1984, he returned to Warner Bros., where he served as national promotion director and eventually was named VP.

Survivors include his wife, Sue, four children, his mother, brother John James, and sister Barbara Jean.

— Eric S. LeBlanc

Jack McVea, West Coast blues and swing saxophone legend

Jack McVea, legendary postwar Swing saxophonist, accompanist and early pioneer of R&B, died Dec. 27, 2000, in Los Angeles, Calif. His 1946 Black & White novelty recording, "Open The Door, Richard," was his most famous performance. He also took the first tenor saxophone break (Illinois Jacquet took the squealing, honking solo) on the 1944 *Jazz At The Philharmonic* ad-lib masterpiece, "The Blues," which ends with the famous chase between pianist Nat King Cole and guitarist Les Paul.

John Vivian McVea was born Nov. 5, 1914, in Los Angeles, Calif., the only son born to Mable Wilson and banjo player and bandleader Satchel McVea (His older sister Lealon was born in Texas).

Professionally, he began playing with his father, followed by stints in the 1930s with Los Angeles bands led by pioneers such as Eddie Barefield, Charlie Echols, Lorenzo Flenny, Cee Pee Johnson, Claude Kennedy, Edyth Turnham, and Walter "Dootsie" Williams. In late 1941, he joined Lionel Hampton, just as Hampton began recording for Decca Records, appearing (as a baritone) on the famous May 1942 version of "Flying Home" that featured Jacquet's famous tenor sax solo — a solo that was a primary influence on postwar R&B saxophonists.

As a bandleader, McVea first recorded commercially in 1944 for David Rosenbaum's Rhythm label with William "Buster" Bailey and singer Betty Roche, followed by recordings for Apollo (1945), Melodisc (1945), an extended period for Black & White (1945-1947), Exclusive (1947), Peacock (1948), Tag (1950), Ultra (1954) and Jake Porter's Combo label (1954-1955).

As an accompanist, he recorded with Louise Beatty, Charles Brown, Clarence "Gatemouth" Brown, Ray Charles, Slim Gaillard, Gene & Eunice, Dizzy Gillespie, Dexter Gordon, Wynonie Harris, Sylvester C. "Duke" Henderson, Meredith Howard, Al Killian, Percy Mayfield, Charlie Parker,

(Please see Obituaries page 27)



The making of John Lennon & Yoko Ono's Double Fantasy

An interview with producer Jack Douglas by Ken Sharp

When you're John Lennon, you can't be picky of who you'd like to produce your first new studio album in five years. It was Jack Douglas who got the call. Entering New York's Record Plant Studios in the summer of 1980, Douglas commanded production chores for John Lennon and Yoko Ono's comeback album *Double Fantasy*.

A respected producer whose golden track record includes working with the likes of Aerosmith (Douglas manned the controls behind many of the group's most successful '70s albums including *Rocks*, *Get Your Wings* and *Toys In The Attic*), Cheap Trick, and The Knack, Douglas quickly gained Lennon and Ono's trust and confidence, injecting the sessions with a contagious jubilation and laid-back authority.

Yet on Dec. 8, 1980, it would all come to a crashing halt. Having just bid goodbye to Lennon and Ono after a hard day's night mixing Ono's single, "Walking On Thin Ice," Douglas was stunned with the news of the assassination of his friend and musical legend.

Goldmine sat down with Douglas for a fascinating hands-on look at the making of Lennon and Ono's last studio work.

Goldmine: Tell us how Cheap Trick, specifically Bun E. Carlos and Rick Nielsen, became involved with Lennon and Ono on the Double Fantasy album. Was Lennon aware of Cheap Trick?

Jack Douglas: No. He had no idea who they were. He thinks he might have heard of them, but here was the thing — it was like, it was they were so influenced by The Beatles that it just seemed to make perfect sense to me. Had we continued along those lines, I would have had Robin in there singing backgrounds with them.

That's what I heard; he was scheduled to sing.

Yeah, I mean, it just would have been an absolutely perfect relationship. Those guys...

How did you get them involved? What do you remember about the day?

I remember calling up Ken Adamany [Cheap Trick's manager] first to arrange it, to

see if it could be done. I remember Ken giving me the hardest time about the, you know, "Well, will they pay their airfare?" and I'm like, "Hello, I'm asking you to come up and have the guys play with John Lennon," you know? So don't worry about that stuff, please. [He said,] "Well, will we get a piece of the record?" I'm like, "Ken, man, let's get going. Talk to the band and see what they want to do," and they were like, "Of course!" I knew that those guys were big fans, just as big a fan as I was of John. and it was like, two reasons I did it, because I knew it was a perfect marriage for John and I did it 'cause I love the band. I love Cheap Trick. I love those guys.

I've heard the band's track with Ono, "I'm Moving On," and that was quite good as well.

Yeah, "Moving On."

I kind of wish Cheap Trick played on the entire album. Cheap Trick with Lennon on "I'm Losing You" sounds like a hit record.

Yeah.

It's in your face.
It's the lead track.

What do you remember about the day Nielsen and Carlos played with Lennon? Was Lennon charged up?

Yeah... it was so cool. So I let them know that these guys were coming up to cut this track because I felt these were the guys to cut this track, and if we were going to cut more, I wanted to see at least if there was some chemistry and...

Did you send them a tape of the track prior?

No, I don't think so. No, I didn't at all for sure 'cause there's no way I would ever part with those tapes. So the guys came up, they went out in the studio, they started to jam the tune, I played the demo for them there in the studio, Bun E. fell right into it, and John was out there like digging it. Tony Levin, you know, amazing bass player anyway, got into a groove, and Rick came up with ba-ba-da-dada, he came up with the part and then Rick and John were both playing live together and

it was just, I mean, it was magic immediately in the room. You could feel it.

He dug 'em?

He absolutely dug 'em. He came in during a break and he said, "Who are those guys?" I said, "Well, they're Cheap Trick, you know, they're a band. They're like your happening." In fact, [The Beatles' producer] George Martin was producing them at that time, which was really funny because I remember having a talk with George about, you know, "You got my act and I got yours," you know.

Do you think Lennon later investigated, to want to hear what they were doing?

No. He never did, but he did find out. He did ask. He said to somebody, "You know, I just did some tracks with these guys Cheap Trick" and everybody said, "Yeah, well they're really cool!" He later told me, "Oh yeah, I heard they were a pretty good band." But while it was happening, he just loved it. He said, "Jack, these guys are great," and he loved Rick. He loved him. That's his kind of madman.

Were they a little reserved, do you think?

They were only nervous for a few minutes, but you have to understand it was difficult to be nervous around John because he was the kind of person to put you at ease like immediately. That was part of his magic. So you know, he was a musician, and when he met other musicians, he just got right into it. He just, he spoke that language. He wasn't just like, "John Lennon, Beatle." He was a guy who wanted to play and have fun. More than anything, that was what he lived for, you know, playing.

Those tracks are so exciting and so vital-sounding. Why do you think they didn't make the record?

Because Yoko... first she thought, you know, the first part was, "Who are these guys?" She got really mad at me after a while. She said, "Who are these guys and why should they get a free ride on John's coat-tails?" I can remember trying to explain to Yoko, "No, Yoko, it's not like that. If anything, because of where they're at in their career right now, it'll make John seem even hipper that he would know to have these guys come in to work with him. It's like people will know that that was a good choice. I mean, listen to these tracks. They sound great." "Well, no, they're not going to match up with the rest..." And I said, "But that's not, you know, how we mix these things and stuff. It's how it feels." "No, get rid of them." She got really mad at me about the whole thing. And it was a big issue. And those tracks went away.

And they copied the riff?

Copied it? It was — the way we did "Losing You" was to play — John really loved it, but he was not one to argue with Mother. It just was not worth the — plus he was trying to get laid at that time and he was having a hard time. So John wasn't going to argue with her.

Lennon was trying not to rock the boat?

Yeah, 'cause she was in the office all the time so he wasn't going to start an argument and bring that home and make it even harder, you know, it was like...

Well, I'm glad that came out because the people can see that — I wish Lennon worked



with them further on some tracks.

He probably would have. He probably would have... like when we did "Walking On Thin Ice," John said to me, "You know, this is the one that's gonna get Yoko really off the ground. She's gonna get the critics on her side, everybody," he says, "so the next record will be the boys only, if you know what I mean."

So he was thinking that way.

Yeah, yeah. One more thing about how we did "Losing You" with the studio band that I put together. We played the other track, the Cheap Trick track, in their headphones and they played along with it, and that's how I recorded it. Of course, Tony was on both tracks. Tony's amazing anyway, but they just played along. I don't think Andy ever quite got the feel. I mean Andy has his own feel and Bun E. — you just can't copy Bun E.

I didn't realize that you'd worked with Lennon prior to the Double Fantasy album. Did you work on the Imagine album or the song "Imagine"?

The Imagine album.

You engineered some of that?

Yeah. Well, I was second engineer. Roy Cicala was first engineer but that was where I met John.

Where did you do the recording, at Lennon's studio in Tittenhurst Park?

No, no, that was all done at — no, let me explain that. Some of the tracks were recorded at John's house, and they were recorded onto — some of them were on eight-track and some of them were on two-track — only a few, maybe four or five of the tunes. And then they were brought to America and he came to Record Plant, and that's where I was on staff and I was under Roy Cicala who was chief engineer, like Jimmy Iovine. We were all under Roy. He was like, the master. He taught us all.

What was it like working with Lennon during the Imagine album?

It was amazing, and it's so weird because we got be friends. I was working in one studio. I was doing editing while he was tracking in another room and doing vocals. I mean, there was no way I was allowed to do vocals with him. I was way too young. But he came in and I was putting stuff together and editing, and he said to me, "How ya doing?" You know, I'd met him earlier in the day, but this was the first day, and I said, "OK, OK." I wanted to be nervous, but like I said, he wouldn't let you be. And he lit up a smoke and I said to him, "I've been to Liverpool," and he looked at me and said, "Why the hell would you have been to Liverpool?" And I said, "Well, you want to hear this story?"

Is this the one on the boat?

Yeah. I told him that story. And he like, cracked up. He was like, cracking up 'cause they'd read the papers about these idiots who were held captive on this boat.... After that, he said, "What are you doing?" I said, "Well, after this?" He goes, "Yeah." I said, "Nothing." He goes, "You can come with me." So we went out, you know, and he took me to a partv... see, I told him I was born and raised in New York, and he would say to me, "See that guy over there?" "Yeah." and if I knew him, he'd say, "Well, who is he? What is he?" I'd say, "That guy's an asshole. Don't even go near him. He'll fuck you and suck your blood." "Thanks, man." It was like, one of those kind of things.

So you continued the friendship through the '70s?

Yeah, all through it. And in fact, I was staying with him out in L.A. during the crazy period while I was producing Alice Cooper.

Oh, OK. Muscle Of Love?

Muscle Of Love, yeah. And so I was hanging, I was hanging with him and I was doing Yoko records. All those crazy records with

Yoko which John was most of the time not allowed in the studio.

Really?

Yeah. You know, I never let those two — very rarely when I did *Double Fantasy* did I ever have them in the room at the same time.

Really? Why?

It just didn't work. John always wanted to get into Yoko's stuff, and she could not bear it. It was already — there was already too much competition between those two.

There was competition between them then?

Yeah. Absolutely. And so it was, it just was — when John came in and heard what she did after it was done, it was like, "Yeah!" He'd get really excited. But if he was there....

Would she be excited, conversely, with what he did?

Nah. "That's good, John," you know. But, yeah, he was always good, you know, for her. Getting her part done was the biggest challenge, you know. And... I mean, for me, he was the ultimate guy to produce because he was such a true professional. He always left his ego outside the door when he came into work.

What was Lennon like as a guitar player?

He was a great rhythm player. He could not play lead to save his life. Very small hands, so he had no reach at all. But man, rhythm....

He played some good piano, too.

Yeah. He was OK. He was more than OK, and I'll tell you why — because of his feel. And he just had the most amazing feel and rhythm. And that's, you know, he was like, a rhythm guitarist. I mean, that was, that used to be important. It meant something in the '60s, you know.

It's true.

It was, you know, [The Rolling Stones'] Brian Jones, you know, rhythm guitar player, you know, which is, you know, one of the magic components of both Rick Nielsen and Joe Perry, another rhythm lead player. He bases everything on, on his Portuguese heritage, you know. There's something in there that makes for that funk.

Joe Perry of Aerosmith?

Yeah. And Rick. And there are other guys out there doing it, but John had it in every — in his vocals, in everything.

How did you get enlisted to produce Double Fantasy? Wasn't it a secret for a while?

Yeah. How did I get — I think I ran into John about six months before we did that record, maybe almost a year. I was in a health food store over on the East Side and in comes John and Sean, who was maybe three, and the nanny. They were just coming from the YMCA over on the East Side where they'd been swimming. And John comes up and goes, "Hey, Jack," and I hadn't seen him in years. "Jack, how ya doing? What's happening? Oh, you're a big producer now." He was always kidding me or goofing with me. And yeah, and I was goofing back with him. He told me, "Why don't you call me?" gave me his number and he said, "Come on over to The Dakota and hang out." I just took the number and I stuck it in my pocket



The Double Fantasy team, front row, from left: Tony Levin, bass; Earl Slick, guitar; and George Small, keyboards. Back row: Hugh McCracken, guitar; Andy Newmark, drums; John Lennon; Yoko Ono; Jack Douglas, coproducer; and Arthur Jenkins Jr., percussion.

and my wife said to me, "Wow, that's great! He wants you to come over and hang out and stuff." And I said, "Yeah, I'll do it, you know, but, you know, maybe he was, I mean, he's so involved with his family now and he's kinda out of the business. I'll call him sometime." I never did. I never did. Stupid, too, isn't it?

Damn, if Lennon gave me his phone number...

And I never, I never called him. I always felt like, "I don't want to really bother him," you know, and it turns out he would have liked to have gotten that call and it was really stupid of me not to do it. But anyway, the thing with John was — we had a relationship and it was a good, trusting relationship, and also I had that same relationship with Yoko. She also trusted me. She knew that I respected her work and that I was a trustworthy person. And John, I once asked him, I said — well, well into [producing] the album, we're sitting there and mixing and I said to him, "I meant to ask you. Why am I doing this record with you?" I said, "I just wanted to know so I can..." He said, "Because you have good antenna and that works for me because you always can read me. You know what this is about," and that's pretty cool because I always felt that was one of my strong points. But it was very important to him to be able to so easily communicate with his producer. And again, like I said, because he was so without ego when he was working, he would just take a direction — if I told John, "For this vocal, I need you to stand on your head," he'd say, "If you think that's better, I'll do it." I mean, he was like that.

How was Lennon when he was doing a vocal take? There are a lot of bootlegs out, including some Double Fantasy sessions, and it seemed like he didn't always sing in key.

No, he didn't.

Did you have to push him to get a good vocal?

Didn't really have to push him. I just had to direct him. He would do as many as you wanted. I found that the easiest thing for me was to do five vocals from beginning to end uninterrupted and comp them. Then he would leave. He would leave while I comped. He would not get in the comp at all. There was just no way he could do it. He would leave and come back in and say, "How did I sing?" And I'd say, "Well, listen. Here's the comp." And he'd listen and he'd go, "OK, let's try to beat the comp." Then we'd do four more and then we'd combine the best of that with the comp and then once he heard that, he'd say, "I think I said this is perfect."

Were there any tracks that took a bit more time for him to nail?

I don't remember. Sure, they all took about an equal amount of time. "Beautiful Boy" maybe took a little bit longer because of the chorus. Then he would double.

He would double-track his voice, like in The Beatles days? Boy, like he would double. First shot.

He loved doubling?

Yeah, he was the perfect doubler. But you know, he doubled because he hated the sound of his voice. And I used to tell him, "John, you don't have to double." "Oh, no." I mean, when he sent me the demos from Bermuda — you have to understand that these are recorded on a boom box, right, a Panasonic, and it was just acoustic guitar or in one case, piano on "Real Love," and him and I think Fred Seaman banging on pots and pans, and that he actually took the time to play those from one Panasonic to another one and double his vocal because he couldn't bear that I would hear these things with a single vocal.

What did you think of Seaman, by the way? Today he's viewed as this vilified character.

Fred, was like, you know, he just got hammered, man. I mean, there was no — John loved him, and he was hired to be John's assistant. I mean, wherever John went, he brought Fred, you know. And, I mean, Fred, you know, he probably made a couple of mistakes. But what he got nailed for was like, really off the wall. John — and I was there — John used to get things sent to him... He'd get a boom box or a cassette machine. They'd send him two, three of them, or they'd just send him one. He just didn't want all the stuff that he used to get from companies. Everybody would just want him to say, "I use this," you know. And he was getting complimentary stuff all the time and he told Fred one day, "Take that." He says, "Go in the room, Fred, and take whatever you want, man. You can have it." And Fred went in and he took stuff and he brought it home and it was practical stuff he could use, but Yoko had somebody always keeping an inventory of everything that was in that room. And so I mean, you know, Fred never like signed this stuff out. John told him, "Keep it. Take it, I don't want that crap," and when Fred finally got nailed, it was because they said, "Well, you know, there's this stuff missing and you might find it at Fred Seaman's house." And once they went there, they matched the serial numbers — it was like a grand larceny rap. And so, that's what he got taken down on and it was really like, you know, he was there to keep a journal for John and he was like whatever John ever asked him to do, Fred was like right there. It was a bum rap.

Tell us about the secretiveness of the sessions.

I'll go back a little bit here. So these things are gonna be a secret. You probably already know the story that I got flown out in a seaplane to Glen Cove to the big house out there and seaplane right onto the beach, hush-hush, and I already knew I was being asked to do a record because I had already gotten the phone call from Yoko and John. He's going back, he wants to talk to me about making this record — "Don't say anything to anyone. Just go to 34th Street, get on a seaplane and come out." And I came out and Yoko said to me, she handed me the envelope, "For Jack's Eyes Only," and/or was it "For Jack's Ears Only"? Maybe it was both. And she said, "John is going to call you in a few minutes." She said, "But I just want to tell you, he's going to ask you to do a record." I went, "Cool, that's great." "You would produce it with us." "Cool." She said, "But I'm going to have a few songs on it and John doesn't know yet." "OK." She said, "You can't tell him." "All right, you tell him." So I had opened the tape. There was one cassette from John. And Yoko said, "Now here's some of the songs," so she handed me a thing, like a stack....

Of her songs?

Yeah, a stack. I mean, she'd been in The Record Plant doing [recording] with Elephant's Memory, doing demos for — I wonder where those demos are? Some of them were very cool. And just a stack of not cassettes, of five-inch reels, of seven-and-a-half — dozens and dozens of songs. And I was like, shook up. "You gonna have a couple of tunes on this record?" handing me stacks. And John finally called me, and he said, you know, "I don't really think I have that much stuff, you know." He eventually sent me another one. He said, "I think it's kind of the same old shit," and actually that is on the tape, him saying that. "Most of it, I think we'll give to Ringo [Starr]" and "The deal is I don't know if this is really going to come off." He said, "I'm going to give it a try, but Jack, I've been out of it for a while and I don't even know what's going on...." So the deal was — put together a band, arrange the songs any way I thought would work, I mean, as you know, if you've heard any of those things that are out around, you know, that thing's like... so the thing's like, uh, "Watching The Wheels" was like, boom-jang, boom-jang. It was like, fast and almost Dylan-y and stuff. And he wrote me a letter saying, "Can you make it sound circular?" You know, it was all these instructions I got from him and the deal was, "Don't tell anyone this is happening." We put together the band.

I was curious about why you chose some of those session players.

I wanted guys that were — well, he knew Hughie [Hugh McCracken], anyway.

And he knew McCracken and he'd played with him.

So these were guys who were his contemporaries. So the important thing for me there was if John made a reference to something that was maybe from the early '60s or even the '50s, these were guys who would know what he was talking about.

Quick.

Yeah, quick was very important. I did not want guys who went, "Duh," and I also needed guys who could read. You know, the only guy who couldn't read was Earl [Slick]. and I brought in Earl because he'd done such fine work with David Bowie.

Do you remember the guitars Lennon used for the Double Fantasy album?

Yeah, exactly. He used a Sardonicus.

Electric?

Electric.

Is that the clear body guitar?

No, it wasn't clear. It looked like a Flying V. It's a funny story because I used to go up to his apartment all the time, The Dakota. He used that guitar because I used to rehearse with him up there and then go to rehearsal, and the band didn't know who they were making a record for. I'd be — I'd go directly to The Dakota, and John would be laying in bed,

“...as we were leaving, John says, he grabs me, he goes, ‘I got one more I want you to hear,’ he says, and I think maybe Tony Levin was the only guy who hadn’t left at that point or maybe Tony and Hughie [McCracken]. And he sits down at the Fender Rhodes and he plays ‘Starting Over,’ and I said, ‘Where’d that come from?’ He said, ‘Oh, I dunno, it just kinda came.’ He said, ‘You think it’ll make it onto this record?’”

— Jack Douglas



laying in his bedroom where he liked to work. He had a Fender Rhodes on one side of his bed, and behind him, hanging on the wall, was this thing called the Sardonius guitar, which looked like a Flying V. It was just a guitar that he'd hung on the wall and he could reach back — he didn't even look. He could just reach back and pull this guitar down — it was short-necked, short-scale neck — pull it down off the wall and then play it and then just stick it right back behind him. It hung there all the time.

So he played that?

That's what he played. He also had a Hummingbird for acoustic.

A Gibson Hummingbird?

Yeah, and an Everly Brothers guitar.

Oh, a J-200?

J-200, yeah.

He didn't use an Ovation? Because I've seen pictures where he was playing an Ovation.

Yeah, he did, he did use an Ovation on a number of tunes because we wanted the direct off of it.

Let's talk about the Double Fantasy sessions.

Let me just go back a little bit. Now the band didn't know, had no idea who they were. Tony DeVileo and I did all the charts for all the songs except for “Starting Over,” which did not exist at that time, just didn't exist. So I'm singing all of the songs to the band at rehearsal an octave lower than he would sing 'em. And they're like, “Wow, great songs, Jack, but really, the vocals, I mean, who's singing these things?” Apparently, a couple of the guys had guessed but didn't say anything because I told them, you know, this is a secret session. They all loved it. The pay was good. They're all getting double.

Double scale?

Yeah. The same with the studio. I booked the time, but they didn't know who for.

The Hit Factory, right?

Way West — Hit Factory was long gone — 'cause it was out of the way. No one would know. We could go in and out of there without ever being seen.

So what was it like when Lennon first walked into the studio?

Well, there was one more rehearsal, the last, the night before the sessions. The last rehearsal was at The Dakota. So I just told the band to meet me on the corner of 72nd and Central Park West. The guys in the band just meet there and so everybody showed up, and I could see from their faces when they looked over at The Dakota, they knew exactly who

we were gonna make a record for. We went up into The Dakota, and John answered the door, “Oh, howya doing” — everybody big smiles — “OK, come on in.” So we rehearsed, dry rehearsed, I mean. John had tons of equipment, so we just set up a couple of little amps, the piano in the living room — we played around and as we were leaving, John says, he grabs me, he goes, “I got one more I want you to hear,” he says, and I think maybe Tony Levin was the only guy who hadn't left at that point or maybe Tony and Hughie. And he sits down at the Fender Rhodes and he plays “Starting Over,” and I said, “Where'd that come from?” He said, “Oh, I dunno, it just kinda came.” He said, “You think it'll make it onto this record?” I said, “Make it?” I said, “It's gonna be the first single.” I said, “It's gotta be the first song on the record. You know, come on, it's perfect.” So we recorded that. We went in and rehearsed that in the studio and even charted it.

“Starting Over” is the first track you recorded?

The first track we recorded. And it just went down. Now, all this time now, we're in there, we were in there a month before there was any acknowledgment that these sessions were going on. Here was the deal: If you, if word got out that these things were happening, it was over. It was gonna end. So, I mean, I'd tell that to the musicians....

Why were the sessions so secretive?

Because he wasn't sure if he could do it. You know, he was very, very insecure about this stuff. He didn't think he had it any more, you know. He thought he was too old, he just couldn't write, he couldn't sing, he couldn't play, nothing.

Do you think once he started playing again with the band....

It took a while, it took a while. There were some moments there where yeah, he was like, “I don't know...” I used to have breakfast with him every morning, he insisted, at 9 a.m. I'd come to The Dakota, and he was always so punctual. 9 a.m., he came out his door and we would walk from The Dakota to La Fortuna on 71st Street, a little cafe. We'd sit in the back, in the garden, and have chocolate-iced cappuccinos and talk over what happened last night, what was gonna happen, what was going on with Yoko, everything. And then he'd go back and he'd like, take a nap and by 11 o'clock I'd be working with Yoko. But we'd sit there for a couple of hours and talk through everything. There were moments at La Fortuna where I had to say, “John, really, I swear, it's good, you know. It's good, I'm telling ya. Even the live vocals, everything. You sound great.”

I heard that some of the Double Fantasy sessions were videotaped. There's even a bootleg out with audio from the video.

Oh, man, there was an amazing shoot. Some day those things, you know, John told me — now the guy that shot it was, I don't know if you remember these commercials called,

they were Crazy Eddie. “Come on down to Crazy Eddie,” It was an ad, right?

For a record store or electronics.

Yeah, electronics. I got the guy who did those commercials to come in and do this video.

Do you remember what songs, or was it just a session?

He was there for a week. There's a bootleg out where someone says, “Look at the camera, Johnny,” and he says, “I know what I look like. I look like a fucking bird.”

Who has the footage?

Now here's what — I asked John where it was. I've heard two things: I tore it up in the bathtub, I sunk it in the pool... but I heard that it exists somewhere and that he was so thin at the time that he didn't like, you know. It was so weird because he was always, he told me he was always John The Fat Beatle and that he finally felt great to be John The Skinny Guy, you know, but, he felt that he looked too thin and he had his hair — we used to call him Skinny Head. He'd tie his hair back in a ponytail and his face looked like about, like it was this narrow. It looked great, actually, but he didn't like it. But I'm telling you, these things were fantastic. I saw the footage. I wish I could remember the guy's name. It's like, on the tip of my tongue, the guy who shot them.

You'd think that if Ono had it, she'd release something.

I know. I know. I wonder if it really got destroyed.

I hope it didn't.

It was such a professional job.

But how could it have gotten destroyed if there's audio on a bootleg?

Why? The audio's from my hidden mike tapes.

That's it then.

There's audio of everything, every breath that existed from day one to the last day.

Ono has it?

No, the [tape of the] last day got tossed. I tossed the last day. Doesn't exist.

What happened during the “Walking On Thin Ice” session, the night Lennon was killed?

It was the end of “Walking On Thin Ice.” It was the last day of mixing, but there were things, there were some strange things said in the control room.

Like what?

I don't want to talk about it. I erased the tape.



John Lennon and Yoko Ono in the midst of *Double Fantasy* work in 1980.

By Lennon?

Yeah. So I erased that tape because it was a real painful tape.

Tell us more about the "Walking On Thin Ice" sessions that Lennon oversaw the night he was killed.

Those whole sessions were so strange because he was supposed to have gone to Bermuda after we finished *Double Fantasy*. It was in the can, all done, so I booked another album. I was doing an album for RCA called *Karen Lawrence And The Pins*, kind of a punk thing, and John called me up and he said, "Let's go back in now." He was just so full of energy. It was like he was nuts. He had sketches of the live show that they were gonna do, he was writing tunes for Ringo's album, we were gonna do a Ringo album. We were gonna do that after the beginning of the year.

"Life Begins At 40" was for Starr?

Yeah. And so he had all these tunes, had all these plans, and he was not gonna go down to Bermuda and just hang. He was too excited. He felt great. He said, "Let's go do that 'Walking On Thin Ice' thing. It was only a, we made a loop of it and we played on it, John and I. At this point now, it was only John and I and Yoko, and there were no engineers.

Lennon played a lot of guitar feedback. is that correct?

Yeah. There were no engineers, and it was a loop. We made up a loop and we were just doing everything ourselves and having a riot. And I mean, it was a great time. And Yoko was like, everybody was up, so up. David Geffen was coming by, and he was excited. The BBC interviews happened during that point

Can you recall the last words Lennon said to you or you to him?

The last thing I said to him and he said to me was, "I'll see you in the morning at 9 a.m." The usual. We were going to meet and then we were mastering that next morning. We were going to master "Walking On Thin Ice." It was done. We'd finished the mix so I mean, I said good-bye to him. I saw him with this huge, with this big smile on his face and his new leather jacket that he'd gotten at The Gap a few weeks earlier which he loved, and there's just this big smile on his face, "I'll see you in the morning."

How long after did you hear Lennon was killed?

About 45 minutes later.

How did you hear about it?

My wife came in and told me. We lived only a few blocks away.

You must have thought you were hallucinating when you heard that.

I absolutely did that. I thought I was hallucinating for a good six months, good six months. It was like, gone. It wasn't a good six months, a bad six months. I mean, I just flipped out.

You were involved in a lawsuit with Ono at one point because you weren't paid royalties. You straightened that out and you finally got paid?

Yeah, yeah. Boy, what a trip that was, 'cause I waited like, I waited like, two years, three years. I had a contract. I waited like three years then I finally said to Yoko, "You know, it's like, really like a lot of royalties probably accruing here. You know, I think it's time like, we maybe have lawyers like, not lawyers, but accountants, have somebody, you know — you don't have to deal with it. Let's just sort it out, let our people sort it out." And I got like, a nasty letter. Almost like, "Fuck you. You're not getting anything." And it was like, "What? I don't get this." And uh, I mean, all kinds of nasty business went down after that you know, being followed and having people offered money to say bad things about me. None of which, even if they had succeeded, I mean, Cheap Trick was approached...

To say bad things about you?

Yeah, yeah.

By her? By someone in...

Yeah, someone in her camp, ex-FBI guys, Elliot Mintz.

What do you think of Mintz?

Ugh. All I can tell you about Elliot is he came to...

Is it OK to tape this?

Yeah, I'm not an Elliot fan. You know, he doesn't like me. I don't like him...

So you had problems with Mintz?

It was so weird because John, you know, never had a good word for Elliot. Sorry, Elliot. In the studio, like if Elliot was coming, John was like, "Ugh."

He was more of Ono's friend.

Yeah. I can remember Elliot coming by my place, you know. Someone brought him there, not knowing that it was not a good idea, but he came up and it was a house I had in the Hollywood Hills so I was doing some records out there. And I so treasured these great pictures that I had of John and I that I would take them with me when I was traveling. I was going to

spend six months in a house in Los Angeles, so in my little office I had pictures of John and I. Amazing picture of John and I listening to "Starting Over" for the first time while we were doing *Double Fantasy*, because we released it as a single. Somebody from maintenance said, "Hey, they're playing 'Starting Over' on the radio." John and I went running into the maintenance shop and we're both standing like, dumbfounded with these stupid smiles, like kids, listening to "Starting Over" and there's a little radio, me and John leaning over it, unposed just like kids, and somebody took a snap of it. So I had all these pictures and someone brought Elliot by and Elliot saw these pictures around my place, and the next day my place was burglarized and you know what they stole? Pictures. That's all.

Oh, my God.

All the pictures were gone. Every picture I had. There must have been a dozen, really beautiful.

That's horrible.

Like the Watergate stuff.

Thank God there are some pictures that exist.

Yeah, I know.

That's strange.

I mean, all my gold and platinum records ended up in a closet.

Are they gone?

A closet at Yoko's. I never got them! Well, somebody stole one out and gave it to me as a birthday present. They gave me a platinum single and a platinum record.

Why would she do that? I mean, you worked on the record. You were very loyal.

One day I asked someone, I'm not gonna mention the name because he's still working, a loyal employee, who was also a good friend, and I asked him, I said, "What's the story up there?" And he said, "I don't know. Jack, for some reason you are on the enemies list." All I could ever think of was that I knew too much and that it would be better — she suspected that everyone who knew a lot over the years was gonna write a book, you know, and that I would be one of these people who wrote a book and like, tried to make money off it.

And you haven't.

You know, I made enough — just the royalties were like \$3 million bucks. It was like ridiculous, and she really lost a good friend because I was really a friend to her, and I really respected her art. And she always knew that, so she really lost a good friend. I pleaded with her over and over again every time that we could see each other where I could get a word in, "Yoko, don't go to court. This is so silly. Let's not go to court." And when we did, it was a big public to-do. And she really was, I mean, it was a jury trial — six [months] in the civils [civil courts] and the jury was out five minutes, came back in and the judge screamed at her, and it was like all this, like, "How can you do —." It was a matter with the contract. Like she tried to say the contract was a forgery, all this really weird stuff, brought in people to say that I, people like [Rolling Stone publisher] Jann Wenner, to say that I was a nobody, that they'd had never heard of me and all this stuff. Then my lawyer said, "Can we talk about how many times you've mentioned him in your magazine?"

Several of your acts were on the cover of Rolling Stone magazine such as Aerosmith and Cheap Trick.

Yeah. He made Jann read those on the stand.

Lennon was talking about touring?

Oh, yeah, yeah.

What was his plan?

Oh, tremendous production, tremendous production, including — and these have to be on some of the *Lost Lennon Tapes* or whatever they call them — his arrangements of songs that he said we never got right which were "She Loves You" and "I Want To Hold Your Hand."

He was going to do them?

Yeah, he was gonna do them. He was going, you know, we never — we always wanted to do something like, but it never got done exactly the way we wanted to do it.

Do you remember how Lennon wanted to redo those songs?

He played them on guitar.

And how were they different?

They were either — maybe the tempo was a little different, but it was more like ideas he had for what the rest of the band was gonna do. But that was gonna be in the show.

He was going to do some Beatles songs?

Oh, yeah, absolutely.

So he had reconciled himself to that?

Yeah.

This may be apocryphal, but I heard that Paul McCartney or George Harrison called the studio during the sessions and Ono didn't allow the call to be placed through, the message.

No, it was McCartney.

McCartney called?

Yeah.

What happened?

Well, from what I heard and from what I heard from John as well, he was looking to get like, hooked up with Paul before Paul went to Japan to do some writing.

They were going to write together?

Yeah. And after the sessions, John never left immediately. He'd always sit in the control room and usually took a little grass. He had this old opium pipe — it was probably 500 years old — and he'd say to me, "Is it all over?" 'cause he would never do anything if we were working. And I'd say, "It's over, John," and he'd sit back and put his feet up on the console and he'd load up the pipe and sit back and light up and a few of us — I'd ride home with him because I only lived two blocks from him — and he'd start talking, you know, reminiscing about things. We'd listen to the radio and if a Beatles song came on, he'd talk about it. But the one thing, the overwhelming feeling about the things that he was saying was that he loved the guys in that band more than anybody else, you know. He was pissed off at George because George's book had come out and didn't mention John. You know, like, "How can he write a book about his life and not mention me? I'm the most important..."

Yeah. But he loved the guys in *The Beatles*.

He loved them. And he loved that band. And, you know, it was like, his band. And I mean, the way he went on about it.

And he was going to write with McCartney?

He was looking to get hooked up with Paul, yeah. But yeah, that call came through and that didn't happen. And Paul went off and got in trouble. And when he got in trouble....

He didn't get the message from anyone?

No.

Who kept him away? Who do you think it was?

I think Yoko probably thought — I can't speak for Yoko. Maybe she thought it'd be a distraction. I don't think it would have been. Who knows what would have happened? But when Paul got busted for pot in Japan, we were in the studio when that call came in that he was in trouble, man, you oughta see John flippin' out.

Was he upset?

Oh, he went crazy. He was going, "All right," I mean, he got right down to business. "Who do we know in Japan? Yoko, what influences do we have there? Let's get on the phone right away. This has to be done."



I always heard the opposite — they were laughing about it. No.

Good. So Lennon was concerned?

He was flipped out. You think he might have helped out? You think he made any calls to help out?

I think so. I think Ono did.

Yoko? Good, that's nice. Yeah, I mean, well, she knows some people over there. But yeah, he made some comments outside of the studio, like, "Paul, what an idiot. How could you do that?" All that kind of stuff. But the real business of this going down was

like, when that call came in, it was like panic. I mean, like you don't know what's going to happen in Japan. You got serious shit.

You worked with Harrison, too, didn't you?

Yeah, on Bangladesh.

What was that like?

It was just George and I. It was the film mix of Bangladesh. It had to be done in 48 hours. So we worked 40 of 48 hours and he just, he hung right in there, and Patti would come by with tea every four hours — I mean every four hours and little sandwiches and stuff.

Double Fantasy U.S. Discography

by Tim Neely

Tim Neely is the author of many Goldmine price guides including the Standard Catalog Of American Records 1950-1975, 2nd Edition.

The vinyl LPs

Label/#	A-side/B-side	Year	NM \$
Geffen GHS 2001	Double Fantasy (original; off-white label; titles on back are listed out of order)	1980	\$ 10
Geffen GHS 2001	Double Fantasy (second pressing; off-white label, titles on back are in the correct order)	1981	12
Geffen GHS 2001	Double Fantasy (Columbia House edition, back cover titles in order, "CH" is on label)	1981	75
Geffen GHS 2001	Double Fantasy (Columbia House edition, back cover titles in order, no "CH" on label)	1981	12
Geffen R 104689	Double Fantasy (RCA Music Service edition)	1981	40
Nautilus NR-47	Double Fantasy (SuperDisc reissue, same cover design as Geffen editions)	1982	80
Nautilus NR-47	Double Fantasy (SuperDisc reissue, experimental cover with yellow background and red heart over John and Yoko)	1982	2000
Geffen GHS 2001	Double Fantasy (third pressing, black label)	1986	50
Capitol C1-91425	Double Fantasy (reissue)	1989	20
Capitol C1-591425	Double Fantasy (Columbia House edition of reissue)	1989	60

The compact discs

Geffen 2001-2	Double Fantasy	1985	50
Geffen 2001-2	Double Fantasy (longbox only)	1985	50
Geffen M2G-2001	Double Fantasy (Columbia House edition)	1986	20
Capitol C2-91425	Double Fantasy (reissue)	1989	8
Capitol D 100333	Double Fantasy (BMG Direct Marketing edition of reissue)	1989	10
Capitol CDP-591425	Double Fantasy (Columbia House edition of reissue)	1991	10
Mobile Fidelity UDCD-600	Double Fantasy (gold-plated edition)	1994	15
Capitol 28739	Double Fantasy (remastered reissue, three bonus tracks)	2000	8

The 45s

Geffen 49604	(Just Like) Starting Over/Kiss Kiss Kiss	1980	4
Geffen 49604	(Just Like) Starting Over/Kiss Kiss Kiss (picture sleeve)	1980	4
Geffen 49644	Woman/Beautiful Boys	1980	4
Geffen 49644	Woman/Beautiful Boys (picture sleeve)	1980	4
Geffen 49695	Watching the Wheels/Yes, I'm Your Angel	1981	4
Geffen 49695	Watching the Wheels/Yes, I'm Your Angel (picture sleeve)	1981	4
Geffen GGEF 0408	(Just Like) Starting Over/Woman ("Back To Back Hits" reissue, cream label)	1981	4
Geffen GGEF 0415	Watching The Wheels/Beautiful Boy (Darling Boy) ("Back To Back Hits" reissue, cream label)	1981	4
Geffen 29855	Happy Xmas (War Is Over)/Beautiful Boy (Darling Boy) (only the B-side is from Double Fantasy)	1982	5
Geffen 29855	Happy Xmas (War Is Over)/Beautiful Boy (Darling Boy) (picture sleeve)	1982	5
Geffen GGEF 0408	(Just Like) Starting Over/Woman ("Back To Back Hits" reissue, black label)	1986	10
Geffen GGEF 0415	Watching The Wheels/Beautiful Boy (Darling Boy) ("Back To Back Hits" reissue, black label)	1986	10
Capitol 58894	(Just Like) Starting Over/Watching The Wheels ("For Jukeboxes Only!" series, blue vinyl)	2000	5
Capitol 58895	Woman/Walking On Thin Ice (B-side is a bonus track on the new Double Fantasy; "For Jukeboxes Only!" series, clear vinyl)	2000	5

The 12-inch singles (promos)

Geffen PRO-A-919	(Just Like) Starting Over/Kiss Kiss Kiss ("Starting Over" is 4:17, longer than anywhere else)	1980	80
Geffen PRO-A-1079	Happy Xmas (War Is Over)/Beautiful Boy (Darling Boy) (only the B-side is from Double Fantasy)	1982	30

Reissues

GEORGE HARRISON
All Things Must Pass (Remastered Edition)
Capitol (72435-30475 2)

Capitol Records' superbly remastered 30th anniversary edition of George Harrison's landmark solo album not only faithfully reproduces the original recordings, but ultimately enhances the sound quality of this material, easily eclipsing the label's previous compact disc pressing — a muddy and muffled sounding affair initially transferred to digital in the late '80s — which pales in comparison to the breathtaking sound featured throughout on the newly remastered version.

Taking full advantage of the advances developed in audio technology over the past 10 years, Ken Scott's skilled engineering and Jon Astley's superlative remastering has breathed new life into these 30-year-old recordings, allowing the full depth and scope of Harrison and Phil Spector's wondrous production to at long last be successfully reproduced for disc.

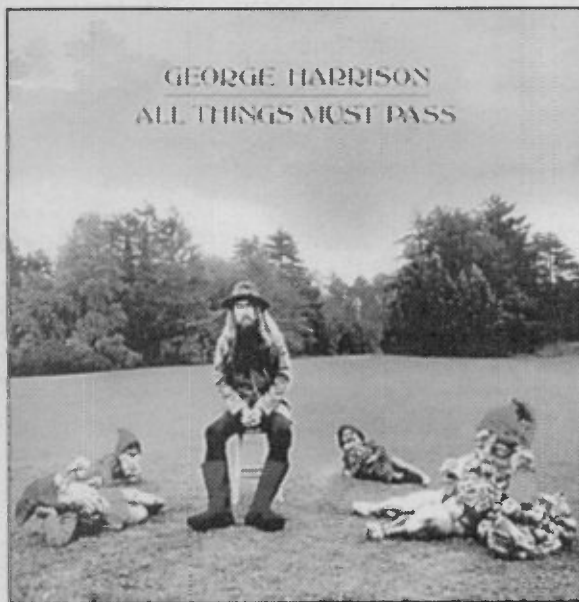
Jump-started with a number of songs that had languished under the weight of the John Lennon/Paul McCartney songwriting monopoly, Harrison also brought several new compositions to the 1970 London-based recording sessions. Before proper recording began, Harrison recorded a series of demos for producer Spector. A sampling of these early studio run-throughs is provided among

the five bonus tracks added to this expanded anniversary set, including the original studio demos of "Beware Of Darkness" and "Let It Down."

Listening to these songs in their earliest form also provides terrific insight into the production techniques later employed by coproducers Spector and Harrison. Spector's legendary "wall of sound" was the perfect match for several of Harrison's tunes, most notably, "Awaiting On You All," "The Art Of Dying," "Wah Wah," "All Things Must Pass," "Isn't It A Pity" and "My Sweet Lord."

The veteran producer also knew exactly when to hold back, and several songs benefit immensely from the comparatively minimal, yet equally effective, production touches added, including "Beware Of Darkness," "Apple Scruffs," "If Not For You," "I'd Have You Anytime" and "I Dig Love."

The bonus tracks also include the previously unreleased country-rock ballad, "I Love For You," which, as with most of the bonus tracks, has been subjected to some recent polishing with the addition of minor overdubs and backing vocals. An early rough mix of the instrumental backing tracks to "What Is Life" reveals an interesting trumpet and oboe riff that was ultimately dropped from the final mix.



GEORGE HARRISON
ALL THINGS MUST PASS

Most intriguing of all is Harrison's brand-new recording, "My Sweet Lord 2000," an updated version of his signature solo tune, which was created specifically for this reissue. Replete with new lead guitar work, additional instrumentation and new backing vocals (courtesy Sam Brown, daughter of close friend Joe Brown), Harrison's vocal phrasing is markedly different from the original.

Collector's note: Capitol Records issued a promotional-only, limited edition, seven-inch vinyl pressing, pairing "My Sweet Lord" and "My Sweet Lord 2000," complete with a full-color picture sleeve. The single was offered in a few select record stores as a free bonus gift to customers purchasing the new double-CD set and has reportedly proven rather difficult to obtain.

Even the album's original "bonus disc," *Apple Jam* — curiously retitled *Original Jam* on the new edition — also benefits greatly

(Please see Reissues page 22)

RINGO STARR AND HIS ALL-STARR BAND
The Anthology... So Far
EMG 12003-2 (U.K. import) (Three discs)

Between 1989 and 2000 Ringo Starr recruited and toured with six different lineups of his renowned All-Starr Band, showcasing the talents of nearly two dozen legendary rock stars in performances presented in the United States, Japan and throughout Europe, including Russia. This brand-new, three-disc British import collects a total of 47 tracks recorded in Los Angeles (1989), Montreux, Switzerland (1992), Tokyo (1995), Detroit's Pine Knob (1997) and Milwaukee (2000).

First announced more than two years ago and originally planned as a "10th Anniversary" release to coincide with the All-Starr Band's 1999 U.S. tour, the set was reportedly reworked a number of times. At one point Cleopatra Records in the U.S. had it scheduled for release in the spring and then summer of 2000, with additional material recorded during the 2000 U.S. tour replacing some of the earlier recordings.

Even though no fewer than 20 of these 47 recordings mark their first official appearance on compact disc, more than two dozen of these tracks have already appeared on the three previously released All-Starr Band albums.

All 12 tracks featured on Rykodisc's *Ringo Starr And His All-Starr Band* (1990) are repeated on this set, while fewer than 12 of the 15 selections on Ryko's *Ringo Starr And His All-Starr Band Volume 2 — Live From Montreux* (1993) have also been recy-

cluded for inclusion here.

Only three recordings reappear from 1997's *Ringo Starr And His Third All-Starr Band — Volume 1*, released as a Blockbuster exclusive and featuring the first half of a 1995 concert in Tokyo. A television broadcast of this same performance was aired in Japan and reportedly mooted for home video release in the U.S. but was eventually shelved. Four previously unreleased Tokyo recordings make their first commercial appearance on *The Anthology... So Far* including Starr's performances of "Back Off Boogaloo" and "Act Naturally."

The entire contents of disc three are split between the 1997 Pine Knob and 2000 Milwaukee shows. The Pine Knob recordings are new to compact disc, although the entire performance was previously issued in 1998 by MPI Home Video. The numbers recorded in Milwaukee during the closing show of the 2000 U.S. tour have never been commercially available in any form. Starr's performances of "Yellow Submarine" and "I Wanna Be Your Man" are from the 1997 Michigan show, while "Boys" and "With A Little Help From My Friends" are from the 2000 Milwaukee concert.

Appropriately, Starr grabs the spotlight with 14 songs (six of his performances are brand new to disc), although it would have been nice to have included the "La De Da" and "Love Me Do" (the latter was performed on the 1998, 1999 and 2000 tours and definitely needed to be included on this set) which would have encompassed Starr's entire All-Starr Band repertoire during the 11 years of touring.

The other featured All-Starr Band members include Dr. John, Levon Helm, Nils Lofgren, Clarence Clemens, Rick Danko, Billy Preston, Joe Walsh, Peter Frampton, John Entwistle, Timothy B. Schmidt, Dave Edmunds, Felix Cavaliere, Randy Bachman, Todd Rundgren, Burton Cummings, Jack Bruce, Simon Kirke, Gary Brooker, Eric Carmen, Tim Cappello, Mark Rivera, and Zak Starkey. Notable by his absence is 1995 All-Starr Mark Farner (of Grand Funk Railroad) who was reportedly scratched from this set due to a dispute with All-Starr Band tour promoter and co-executive producer David Fishoff.

Despite initial reports of a "boxed" set release, this three-disc collection has been issued in a standard double-width jewel case and includes a 12-page booklet detailing the history of the various All-Starr Band lineups. The track listing provides complete songwriting and publishing credits, although no information regarding the date and location of these recordings has been provided, neither has any indication been made as to which tracks have been previously released.

While some copies of the import album were reportedly issued with a cardboard slipcase, initial copies offered for sale at Tower Records stores on the West Coast did so sans any such slipcover or outer packaging. With a U.S. release of this album still up in the air (EMG is presently undergoing an acquisition), interested collectors may not wish to take any chances and should probably grab this import while it is still available.

— Mark Wallgren

REISSUES NEWS



Out now: Vanguard just released *The Weavers — Best Of The Vanguard Years*, a 24-track compilation that includes two previously unreleased tracks from the 1960 Newport Folk Festival Original. The group first formed in 1949 and was headed by the legendary and influential Pete Seeger. In addition to the group's success with them, Weavers tunes were covered with much success by artists as diverse as The Byrds, Nanci Griffith, The Tokens, R.E.M., Trini Lopez, and Peter, Paul And Mary... ROIR has reissued its 1987 cassette-only release of Brit punkers The Mekons' *New York — On The Road 86-87*, a 29-track, remastered live album with two bonus tracks... *Diana & Marvin*, the 1973 classic duet by Diana Ross and Marvin Gaye has been reissued by Motown/Universal.

Soundtracks: Motion picture and TV soundtracks have been reissued on Silva for *The Cardinal* (Two CDs, Silva Records), *The Fugitive* (Silva) and *Walkabout*, along with three expanded editions of *Rogers And Hammerstein* soundtracks from Angel Classic Musicals — *Carousel*, *The King And I* and *Oklahoma!*... Due March 13 from Capitol is Ferrante & Teicher's latest compilation, the 16-track *Great 1970s Motion Picture Themes*... Coming April 3 from Sony/Classical Legacy are expanded editions of *Bells Are Ringing* (Original Broadway Cast Recording) and *Fiddler On The Roof* (Original London Cast Recording)...

Coming soon: Due March 20 from Rhino is *Morning Glory: The Tim Buckley Anthology*, a two-CD, 34-song collection that represents the first comprehensive look at the late singer/songwriter's work. The set includes the previously unreleased version (along with the original) of "Song To The Siren," which was recorded live in 1967 on the Screen Gems set of *The Monkees*. The unreleased version is introduced on the set by Monkee Micky Dolenz, who also directed the episode the song was for (Episode #57, "Majicogeo [The Frodis Caper!]"). Buckley passed away in 1975, after releasing nine eclectic and widely acclaimed albums... Due March 27 is Billy Idol's *Greatest Hits* (EMI), featuring a live version of "Rebel Yell" and a new song, "Bitter Pill"... Due April 3 from Sony/Legacy's *Rhythm & Soul* series are *Maurice White: Earth, Wind & Fire's Spirit and Open Your Eyes*; and *The Ultimate O'Jays* (Epic/Legacy)... As part of the 40th anniversary celebration of The Beach Boys, Capitol is reissuing 16 of the group's most popular albums — many with bonus tracks — as two-lers. Due March 13 are *Sufjin' Safari/Sufjin' USA*, *Sufjer Girl/Shut Down Vol. 2*, *Little Deuce Coupe/All Summer Long* and *The Beach Boys Today!/Summer Days (And Summer Nights!!)*, followed April 10 by *Party/Stack-O-Tracks*, *Smiley Smile/Wild Honey*, *Friends/20/20* and *Beach Boys Concert/Live In London*. (Note: Other Beach Boys' reissues are reviewed in this issue of *Goldmine*.)

— Greg Loescher

(Reissues from page 20)

from the new sonic improvements. The all-star jam session material sounds brighter and sharper, and the tracks have been resequenced slightly to their originally intended running order, which was reportedly prevented at the time due to the vinyl limitations of the era.

To celebrate the 30th anniversary of the album's release and to distinguish this new version from its predecessor, Capitol's remastered *All Things Must Pass* has been reissued as a deluxe box edition (Capitol employed a similar mini-box design for McCartney's 30th anniversary *Band On The Run* a couple of years back), which is easily distinguishable from the original: the front cover photograph

has been hand-tinted into full color.

The special packaging includes individual cardboard jackets housing the twin compact discs (each sports unique variations of the cover art) and a 20-page booklet with newly penned liner notes by Harrison, a handful of photographs and the printed lyrics to the album's original track lineup.

Unfortunately, there are no lyrics provided for "I Live For You" or "My Sweet Lord 2000." As with the original 1970 release, the lyrics referencing the Pope, General Motors and the stock exchange in "Awaiting On You All" remain unprinted. And while Eric Clapton is finally recognized for his valuable contributions to the album, Peter Frampton's role in the project remains uncredited.

Joining the ranks of Capitol Records' excellent, remastered anniversary editions of

John Lennon/Plastic Ono Band, *Imagine*, *Double Fantasy* and the aforementioned *Band On The Run*, the sonic upgrades and deluxe packaging for Harrison's *All Things Must Pass* restores this celebrated album to its rightful position as one of the most delightfully lavish, critically acclaimed and artistically rewarding efforts by any of the former Beatles. An absolutely essential piece of rock history in its finest form yet.

— Mark Wallgren

STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
SRV
Epic/Legacy (E4K 65714)

Stevie Ray Vaughan had great tone. It was so magnificent that it has elevated the late

guitarist to legendary status since his death in 1990. Before his untimely passing, Vaughan was an above-average white bluesman making the rounds, releasing records and generally existing like any other rock 'n' roller of the '80s. He had a few minor album radio hits and a growing legion of fans. But looking back at his catalog, four studio albums and one live one, there's really not a whole lot there to signal the coming of a new Jimi Hendrix.

In fact, unlike Hendrix or any of the other guitarists usually placed atop the all-time-best-of lists, Vaughan never really gave anything to the music. He was a great imitator (Hendrix's "Voodoo Chile [Slight Return]" was a concert favorite) and a brilliant stylist (his guitar is one of the warmest sounding axes in all of history), but nothing he did was truly original. The three-disc box SRV (which also includes a DVD video of Vaughan and his band Double Trouble's never-aired, five-song performance from *Austin City Limits* in 1989) wisely fills itself up on previously unissued performances and plenty of live tracks to, once again, make more of Vaughan than what was actually there.

Since Vaughan was at his best on stage, it's these tracks on SRV that continue to build the legend. Whether it's an early show from his hometown of Austin or three cuts from the second-to-last show he did in Wisconsin the night before his death in a helicopter accident, Vaughan eased into concerts much more smoothly than he ever did on record. Some of his best-known songs are included here in their original studio incarnations, and they certainly are among

(Please see Reissues page 46)

"BEATLES BOOKS OF THE YEAR 2000" GOLDMINE MAGAZINE



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THE BEATLES Beatles Tapes V: The 1965 Help Tour Jerden (7065)

While the press has lavished its full attention on the enormous commercial success of *The Beatles' 1*, collectors will be pleased to learn that Jerden Records has issued the fifth installment of its excellent Beatles interview disc series. Well-researched and intelligently produced with keen attention to detail, the Jerden series of spoken-word Beatles' albums easily stands out from the overwhelming majority of Beatles interview releases on the market.

Drawing from a variety of sources, including both audio and video recordings, the one dozen selections featured on *Beatles Tapes V* were recorded during 1965 — at the absolute zenith of Beatlemania. Among the more substantial segments are a May 9 London interview involving *Help!* film producer Walter Shenson, the Aug. 14 New York City press conference (prior to the group's Shea Stadium performance), the Aug. 29 Los Angeles press conference (pre-Hollywood Bowl concerts), and an unidentified but surprisingly thoughtful interview with Ringo Starr, conducted during the group's August tour of North America. The remaining tracks are more brief in duration and feature remarks recorded in Rome, Paris, Nassau and London.

Comparing these 1965 comments with those found on the four previous Jerden Beatles releases — which consist primarily of comments recorded in 1963 and 1964 — it is rather obvious that by 1965 the Fab Four had become noticeably fatigued and patently weary from the whirlwind of nonstop worldwide activities of the preceding two years.

Serious fans, collectors and historians will no doubt wish to add *Beatles Tapes V: The 1965 Help Tour* to their personal Beatles archives.

— Mark Wallgren

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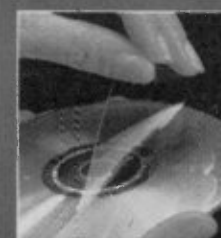
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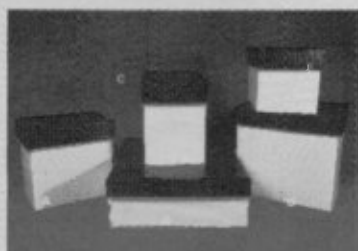
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World Radio History

Jazz Sides

Jason Moran is frustratingly uncategorizable — the first reason why he merits a listen. While the jazz pianist's music may reference influences as diverse as hip-hop, Bach, and mentor Jaki Byard, the New York-based player mostly sounds like no one else. His rhythms are hold and quirky, and his improvising occasionally falls just this side of Cecil Taylor terrain.

His high-school idolization of saxophonist Greg Osby, when the latter was mixing funk with the vocabulary of Ornette Coleman in New York's M-Base movement, has blossomed into a working relationship, the pianist having played on three of Osby's albums. The association has also dropped Moran into the company of the current scene's best young jazzers and garnered him an association with the Blue Note label. *Facing Left*, a trio album, is his second release.

10 Questions For...

Jason Moran

by Dave McElfresh

Goldmine: Your new album incorporates some pretty unlikely rhythms for a jazz album, such as the weird march beat on "Yojimbo." Does rhythm drive your style as much as it seems to?

Jason Moran: Pretty much. When I began to research jazz as a fledgling jazz pianist, I was really into hip-hop. I would fuse the two together by buying the 12-inch discs, which had an instrumental version following the vocal version. I'd play piano along with that. So on pieces like "Yojimbo" or "Thief Without Loot," there's a backbeat groove that's a throwback to what I was practicing with at the time.

Would it be fair to say that you're one of the first offspring of the now-defunct M-Base movement?

Probably. I listened to a lot of that M-Base stuff in high school. It was really hard to get hold of down in Texas. You had to really look for Steve Coleman and Greg Osby records, but it was worth it. Those players were thinking in another direction, taking artists like Andrew Hill and Muhal Richard Abrams, who weren't in the mainstream jazz circles, and expanding on their repertoire. That was a very fruitful group of musicians, and I was very lucky to have eventually performed with a lot of them — Cassandra Wilson, as well as Coleman and Osby.

How did your ties with Osby begin?

Greg introduced me to the world as a professional musician. A friend of mine from high school was a drummer who'd played with Osby, and he introduced me to him. Osby needed a pianist for a three-week tour in Europe. I talked to Greg on the phone and he gave me the gig without having even heard me. He didn't hear me play until the

first night we were on stage in Vienna. We just recorded a fourth album together a couple weeks ago.

Does your classical training influence your jazz style?

The classical influence is huge. I don't think our ears have caught up yet with the music of Stravinsky or Pierre Boulez. They really go far afield with their stuff, which can be expanded in the jazz repertoire.

You tend to gravitate toward the outside in your improvising more than do most of your peers. Have there been any specific influences behind that?

My first major influence was Thelonious Monk, and then there was Jaki Byard, who wrote some great material for Charles Mingus. But I was influenced by any player who explored every possibility of the music.

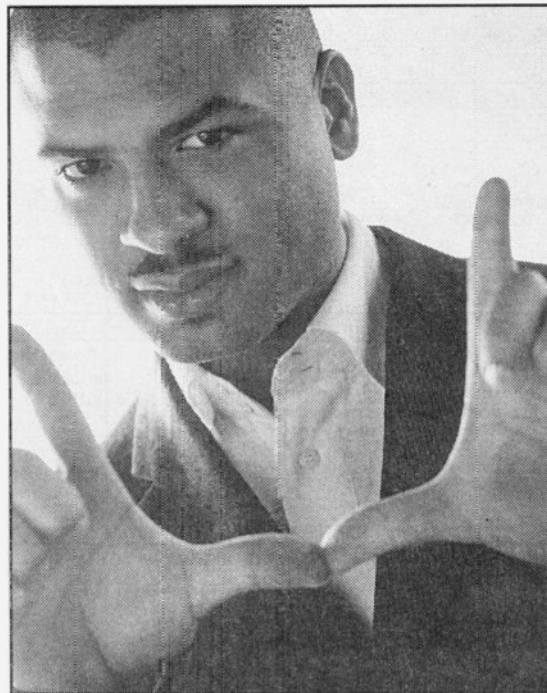
I don't ever want to be predictable. I want to throw my band off track — I want to shock them and for them to shock me.

Didn't you take lessons with Byard for a time?

For four years, which wasn't long enough. At my first lesson, he told me I played too loud, that I shouldn't just sit down and start banging on the piano. So I watched him play, and his fingers didn't look like they were hitting the keys that hard, but they were getting this huge sound. He's still a very prominent influence in my life. I found out about his murder while I was recording in the studio, and as a result I hate that record I was on — not because of the music but because I found out about his death right before the first take. Jaki was a true historian of the piano. He knew a lot, but he was very humble about it, especially early piano styles from the '30s and '40s. Stride piano he could play exceptionally well, and it's really hard to do that. He was always trying to stretch what he knew, alter it 10 different ways. He had these two bibles of music about four inches thick, sheet music he wrote out by hand. At every lesson he would lay one or two pieces on me — all that great left-hand stuff, a lot of compositions that may have never been recorded. I've got several hundred of his pieces I still work on, so it's almost like I'm still studying with him.

Then, on top of the jazz, classical and hip-hop influences, you recorded Björk's "Joga" on your new album. How did that come about?

Greg turned me on to her album *Homogenic*, and I didn't get off the second song, "Joga," for maybe an hour and a half. That CD became a soundtrack for when I was walking the streets. It just fit New York so perfectly, as well as how I was feeling at the moment. I may have listened to it 500 times. If I like a piece of music enough, I'll sit down at the piano and figure it out, then take it to



©2000 Eric Wong/Courtesy of Blue Note

the band, like I did with this song. There's a lot of integrity in her music. I've kept up with her career ever since.

More pop songs are being used these days on jazz albums in place of the usual standards. So evidently you're a proponent of this?

Yeah, it's just a sign of the times. The musicians of the bebop era did it with their pop music. You must make your mark with where you are, where your culture is if you're going to put a print on your music.

"Yojimbo" is from a Japanese film by Akira Kurosawa and "Murder Of Don Fanucci" is heavy Italian material from Francis Ford Coppola's *Godfather Part II*. That's quite a cultural leap.

When you live in New York, you're bombarded with the sounds of different cultures. I live in the Puerto Rican neighborhood, so everybody listens to salsa and meringue. Then I get in a cab and the guy may be listening to Indian or Arabic music. Then I get out and go to a Chinese restaurant and somebody may be singing something in Cantonese. It's crazy. Whatever country I'm in, I try to track down the indigenous folk music, just to widen the palette.

Any current players you hear who give you hope for the future of jazz?

Yeah, there are occasionally people out there doing something unique. I like Brad Mehldau and what he's doing with his trio. They're tight, and his technical approach is very smooth and legato. I see them every time they come to New York. Gonzalo Rubalcaba plays some really interesting stuff in a live format that I haven't heard duplicated on his records. And there's Matthew Shipp doing his thing, furthering the tradition of Cecil Taylor. Even beyond that, I'm very optimistic about the future [of jazz] just based on the students I meet who come to Greg's and my concerts, just on their sincerity alone. That's a good sign.

NEWS & NOTES

I don't know whether this is ethical, but I want to write about Joe Lovano again. He's a major figure in modern saxophone because he's a) a great player; b) a gathering point for other great players; and c) he just became a full professor at Berklee College Of Music, the Boston school where he met a lot of the people he plays with these days.

The reason it may not be proper for me to write about him is I just wrote the biography Blue Note is shipping reviewers, along with their copy of Lovano's latest, *Flights Of Fancy: Trio Fascination, Edition Two* (7243 5 27618 2). Is there a conflict of interest? You tell me. I freelance to many publications, I write bios and liner notes — and I love jazz. Writing Lovano's bio was not only an honor, it put together my interests, not to mention my professional leanings and profit motive.

On a non-analytical note, Lovano, a 48-year-old Cleveland native, was just appointed to the Gary Burton Chair In Jazz Performance at Berklee. The chair was established in honor of vibraharpist Burton, who called Lovano about the appointment around the end of last year. Lovano begins his academic gig this fall.

He will be responsible for 30 weeks of teaching per year and told me he will build his touring and recording schedule around that. He will teach classes in improvisation, large ensemble and small ensemble. He's good at all of them.

"I'm going to write for them," he said of the classes. "Part of the class will be students will have to contribute with compositions and improvisations. Each semester will be different. I want them to create the music they want to play. I don't want to bring in stuff and count it off. They're going to all have to contribute."

Lovano attended Berklee in 1971 and 1972 and was awarded an honorary doctorate from there in 1998. [Lovano just received a Grammy in the category of Best Large Jazz Ensemble Album, for 52nd Street Themes. — Ed.] He's a hands-on kind of guy, not your typical academic. He grew up in Cleveland in the '50s and '60s and was primarily schooled by his father, Tony "Big T" Lovano, a Texas Tenor-styled saxman who gigged with Gene Ammons and John Coltrane when they came through Cleveland.

Now, Lovano works with the best: Jean "Toots" Thielemans, the great continental harmonica player; Kenny Werner, the liquid, philosophical pianist; and Bob Belden, the composer/arranger who just released *Black Dahlia* (Blue Note 7243 5 23883 2 5), a stunning homage to Elizabeth Short, a suburban Boston girl found dead — make that cut in half — in Los Angeles in 1947. She was 23. Her murder remains unsolved.

But I digress; the point of this column is jazz; its focus here, Lovano. I've just begun to expound on him; with a guy like him, you have to get the news out of the way before you can interpret. I know one thing: I'm not going to review his new album other than to say it's creative, original and unpredictable. Someone else would have to say it's great. Me saying it would be a conflict of interest.

— Carlo Wolff

On the racks



Dizzy Gillespie

DIZZY GILLESPIE
Absolutely The Best
 Fuel 2000 (0 302 061 086 2)

It's hard to say who is the intended audience for this midget overview of a jazz giant. Anyone appreciating Dizzy Gillespie's status as one of the Siamese twins of bebop (Charlie Parker, of course, is the other) won't settle for a 12-cut representation of his input, while most pop jazzers will find any amount of these mostly '40s-era cuts fitting uncomfortably between those Spyro Gyra and Sade discs. Whatever the motivation, the curious handful who flop down the bucks for this condensed overview of Gil-

spie's career will have bought a nifty sampler: There's Gillespie with Parker on four cuts (including "Salt Peanuts"), three more in the company of strings and a handful featuring Sonny Stitt, John Lewis, or Dexter Gordon. Though drummer Shelly Manne's name is misspelled, the thorough liner notes by Scott Yanow place the sampler above those other one-disc compilations that never flesh out the music with artist and era info. Slip it into the backpack of that nephew taking trumpet lessons.

— Dave McElfresh

JOHN McLAUGHLIN
The Heart Of Things: Live In Paris
 Verve (314 543 536-2)

REMEMBER SHAKTI
The Believer
 Verve (314 549 044-2)

John McLaughlin is the only speed guitarist sophisticated enough to escape categorization with all those ego-wanking, less-inspired, fleet-fingered novelty acts. From the beginning, speed has only been part of his appeal: His intimidating tone and unfamiliar Eastern bent in The Mahavishnu Orchestra smacked hippie-era jazzers headside as hard as John Coltrane's India-based experimenting. Now, decades later, how can he hold his own against such a gargantuan entrance?

Well, McLaughlin has not changed much, remaining as die-hard a devotee of the Eastern as he is the electric. He appears, though, to have found further inroads into each by splitting them. It's no coincidence that he's released a scorching electric project and an acoustic Indian quartet simultaneously — both very live, by the way. *The Heart Of Things* swings and burns,

McLaughlin having yet again dropped his electrified self into new company — this time featuring saxophonist Gary Thomas and keyboardist Otmaro Ruiz. *The Believer*, an improvement over the double-disc outing by the same band earlier in the year, uses his India-born Shakti to scratch his itch for acoustic subtlety and improvisation in very unjazz-like territory.

The two releases constitute such a perfect picture of McLaughlin's dual pursuits that they should be packaged as a double CD. Lots of guitarists flip between bare wood and wall sockets from album to album; none but McLaughlin also switches musical hemispheres in the process. He's been around for so long — and consistently good during almost all those years — that we tend to take him for granted. Stop it.

— Dave McElfresh

BILL FRISELL
Blues Dream
 Nonesuch (79615)

Each of America's three foremost jazz guitarists incorporates a regional feel: Pat Metheny's Midwestern roots have been evident from his first album, John Scofield has long mined New Orleans funk, and Bill Frisell has increasingly implemented Appalachian elements so backwoods he makes Chet Atkins sound like heavy metal. Few musicians evolve into less complex music, and fewer by incorporating pedal steel and mandolin as Frisell does here. The surprise, though — now that we've become accustomed to his Stephen Foster jazz over the last half dozen or so albums — is the addition of trumpeter Ron Miles, whose altered sound brings to mind the sci-fi textures of experimentalist horn man Jon

Hassell. Those who haven't heard Frisell shouldn't be turned off by the culture clash: The twangster slips between the two extremes more than he layers them — constantly slipping, you could say, between the backwoods and the big city. The core of the album, though, remains true to the guitarist's penchant for writing woody ballads played at rocking-chair pace, every so often sliding in a cut so stone gorgeous ("What Do We Do?") it'll keep the album at the top of your most-played stack.

— Dave McElfresh

FLORA PURIM
Perpetual Emotion
 Narada Jazz (72438-50625)

Despite Flora Purim's admirably adventurous vocal soaring over the last three decades, she has never become a staple figure stateside in Brazil-related jazz. The stage was brightest for her when she and husband/percussionist Airtro were members of Chick Corea's Return To Forever back in the '70s — too bad, given that she's always been far more inclined to stretch the tonsil's limits than mainstream Brazilian divas such as Gal Costa and Maria Bethania. While her take of Gershwin's "My Ship" does little to billboard the nuances of her style, it's good to hear her revisit Corea's "Crystal Silence" and "San Francisco River" from her and Airtro's exceptional CTI album, *Fingers*. That she lacks the lungs present on her earlier releases needn't become a limitation: Purim might want to consider further flashing her Brazilian roots on an album of breathy ballads. Just don't go away for so long again, Flora.

— Dave McElfresh

(Jazz from page 12)

"Tribute To Al Grey" with Slide Hampton's World Of Trombones, and The Joe Beck Quartet featuring saxophonist "Blue Lou" Marini.

Schneider, a New York-based arranger and conductor, led her band through some seriously well-thought out original compositions, including "Hang Gliding" and "Ala Grass." Trombonist Hampton led an assemblage of 11 trombonists through various works of Al Grey and J.J. Johnson. He stopped to tell the ballroom audience, "the great trombonist J.J. Johnson once said, 'You can't lose with the blues,'" before proceeding to lead his group through a Dizzy Gillespie tune, "Con Alma." Over the weekend, trombonist Gordon — one of the bright young stars of the genre — led his group through a series of heavily blues-based tunes that left lots of room for improvisation, while Brazilian-born pianist Elias and her bassist and drummer artfully blended Brazilian jazz with her own originals.

The theme for this year's conference was "Jazz: An International Language," and musicians, producers, record company executives and others involved in the jazz business from more than 40 countries were in attendance.

Appropriately, Metheny, the hottest-selling artist in the jazz world right now in terms of record sales and concert attendance, delivered the keynote address on the conference's opening day, prior to his mind-blowing display of dexterity later that evening at The Beacon Theater.

"Jazz musicians are citizens of the world first and jazz musicians second," Metheny told the assembled crowd in the New York Hilton's Grand Ballroom. "My contention is



Legendary drummer Max Roach

jazz is a form of folk music, but a very serious and scientific form of folk music. I love playing the standards and I love playing the blues, but the freedom and openness to experiment is not just an option, but a necessity if the music is to go on."

Had he been in attendance, Pete Seeger, no minor jazz fan himself, would have been smiling after hearing that statement.

For more information on next year's IAJE Conference, slated for venues in Long Beach, Calif., visit the IAJE Web site at www.iaje.org or call (785) 776-8744. Fans can register early for next year's four-day, four-night festival for about \$200.

— Richard Skelly

(Obituaries from page 12)

Gene Phillips, The Sharps, Rabon Tarrant, Jack Teagarden, Lucky Thompson, Big Joe Turner, T-Bone Walker and others.

Just prior to retiring his saxophone, he recorded an album in 1962 with pianist Dudley Alonzo Brooks and guitarist Ulysses Gwinn Livingston, which was issued on the British 77 LA label. His last years were spent playing clarinet with a Dixieland trio at Disneyland.

The funeral was Jan. 6, 2001, at the Angelus Funeral Home in Los Angeles.

His survivors include his two daughters, Jacqueline Vivian McVea-Grant and Lyta Carol, and his son Robert (Bobby) Louis McVea. He was preceded in death by his second wife, singer Louise Beatty; his daughter Traci Ilene McVea; his parents, Mable Wilson and Isaac Satchel McVea; and his sister, Lealon McVea.

— Eric S. LeBlanc

Les Brown, swing bandleader

Les Brown, the swing bandleader whose Band Of Renown became one of history's most enduring orchestras, died from lung cancer Jan. 4, 2001, at his home in Los Angeles. He was 88.

Born in Reinerton, Pa., March 14, 1912, Brown played saxophone, clarinet and bassoon as a teenager and went on to study music theory at Ithaca College and The New York Military Academy. A burgeoning interest in Big Band music led him to Duke University in 1932, where he led The Blue Devils, at that time America's best-known college swing band. In the late '30s, with backing from RCA-Victor Records, he formed the orchestra that eventually became Les Brown And His Band Of Renown. Among the band's members were Brown's brothers, Warren and

Clyde, and a young vocalist named Doris Day.

From those beginnings Brown sustained a career with the orchestra that spanned more than 60 years. The Band Of Renown's biggest hit, "Sentimental Journey," became a theme song for soldiers returning home during World War II. In addition, Brown maintained a close association with Bob Hope, who hired the conductor/clarinetist as his musical director in 1947 and took him along on 18 Christmas tours to entertain American troops. Other notable accomplishments included a tenure as the first president of the Los Angeles chapter of The Academy Of Recording Arts And Sciences and appearances at presidential inauguration galas for Richard Nixon and Ronald Reagan.

In addition to "Sentimental Journey," Brown scored a number of instrumental hits, including "I've Got My Love To Keep Me Warm," "Bizat Has His Day," "Ramona" and "Midnight Sun." He continued to make limited appearances well into the 1990s. Brown is survived by his wife, Evelyn; his son, Les Jr.; and his daughter, Denise Marsh.

— Russell Hall

The Famous Coachman, Detroit promoter/DJ

The Famous Coachman, Detroit blues and R&B DJ, promoter, and record store owner, died Dec. 24, 2000, in Detroit, Mich. Aaron Benjamin Coachman was born in 1924 in Pensacola, Fla., and moved to Detroit in 1947, opening Coachman's Records in 1954 on Detroit's east side. By 1972, he was a promoter and DJ, first on WGPR-FM, followed by stints (usually late night or overnight) on WDET-FM from 1976 to 1997. Survivors include his wife, Olivia A.; a son, Aaron Jr.; and a daughter, Lycynthia Hartley.

— Eric S. LeBlanc

Footnote Archives

JO JO GUNNE — BETTER THAN WE REMEMBER

by Dave Thompson

Shut up, it was a great record. “Dum-de-diddle-dum-de-dum, dum-de-diddle-dum, RUN!” How many times, through the spring of 1972, did that motif impress itself on your brain; how many times, as you flick through oldies radio today, do you wish you could hear it again? And, how many times have you sat around and wondered, who the devil were Jo Jo Gunne anyway?

Actually, we all know the answer to that question, just like we know the names of all the Spirit spin-offs who have surfaced in the past 30 years, thrilled us for a moment or so, then faded back into the distance. The difference is, Jo Jo Gunne didn't fade back. Rather, they thrust themselves into the international spotlight — and then they faded. “Run Run Run” reached #27 in America, #6 in the U.K. and sundry Top 10s all over Europe. But the parent album barely made the Top 60, its follow-up scraped to #75, a third album peaked at #169 and their final release, less than three years after “Run Run Run” took them to the top, managed a single week at #198 and was never heard of again. Today, you can't even find it in thrift stores.

You can, however, find it in cyberspace, as Rhino Hand-made packs all four of Jo Jo Gunne's albums onto two extraordinarily limited-edition CDs, adds a few bonus tracks from the band's stash of period outtakes and hopes that there's 2,500 people somewhere on the planet who care enough about “Run Run Run” to wonder what the rest of the band's repertoire sounded like. (To put these figures into perspective, the same label's Jack Webb album ran to 3,000 copies, Tiny Tim got 3,500 and David Peel saw a massive 7,500. And when was the last time any of them got to #27?)

Jo Jo Gunne formed in late 1971, after Jay Ferguson (keyboards) and Mark Andes (bass) quit Spirit and started jamming with Andes' slide-guitarist brother Matt. A friend then pointed them in the direction of Austin, Texas-based drummer Curly Smith, Chuck Berry's back catalog gave the band a name (“Joe Joe Gunne” was a #83 hit for him in 1958) and the Spirit connection landed them their first live shows.

At precisely the same time, David Geffen was forming his Asylum label, hitting the Los Angeles clubs in search of suitable talent for what always promised to be the quintessential L.A. underground label. Jackson Browne was his first signing; Jo Jo Gunne became the second.

Even from a 30-year distance, it's not hard to pinpoint what made Jo Jo Gunne so special. Musically, they were straight-ahead rock 'n' roll, but Little Feat were an influence and so, it transpired, was Sly & The Family Stone. That was what prompted them to bring Chris Hinshaw, sometimes Family Stone engineer, into the brew — he produced the band's first album, before Geffen recruited Tom Dowd to mix it.

In the liner notes to the reissue, Ferguson acknowledges, “the Chris Hinshaw mixes might have been a little too West Coast, a little too slick for David's ear.” He'd signed a ballsy rock 'n' roll band; Dowd made sure that was what he got, a boiling bluesy boogie monster that couldn't have been further from Spirit if it had thrown away the Ouija board.

Jo Jo Gunne was scheduled for a February 1972 release and was in the Top 200 within three weeks of release. “Run Run Run” became the first single, and it, too, took off immediately. It entered the chart March 18, and while radio blasted it out of every orifice, Jo Jo Gunne hit the road.

Ferguson recalled, “Jo Jo Gunne really was a touring band. If we weren't in the studio, we were probably being booked and going out and doing 40 nights of Foghat and 30 nights with Black Oak Arkansas, etc., etc., etc.” One of the most memorable nights was in front of 250,000 bottle-throwing drunks on the shores of Lake Michigan, Jo Jo Gunne opening

for Humble Pie and being thankful it wasn't the other way around. At some point during the headliners' set, the crowd set fire to the stage.

On another occasion, Jo Jo Gunne opened a handful of shows for Sly & The Family Stone, highlighted when Stone's regular guitarist, his brother Freddie, was unable to make a show. Matt Andes filled in for him.

Despite the success of “Run Run Run,” there was no rapid follow-up in sight. “Shake That Fat,” an odd blast of piano-powered boogie that closes with the band members doing dog impersonations (eat your hearts out, The Baha Men), flopped, while the album's precipitous fall from a high of #57 dissuaded Asylum from culling a third 45.

Worse, however, was to follow, as Mark Andes quit (personal reasons) while the band was in Florida. He went on to Firefall and, in 1982, joined Heart.

Jo Jo Gunne's first choice for replacement was one of Smith's old Austin friends, Tommy Shannon — better known today for his time as bassist in Stevie Ray Vaughn's band. Unfortunately, the new lineup simply didn't gel and, by the time Jo Jo Gunne returned to the studio, Shannon was replaced by Jimmy Randall.

Pulling out sonic tricks that place the album in a kind of middle-ground between early Meatloaf, mid-period Queen, and “Legs”-era ZZ Top (gosh, it even sounds great on paper!), he turned in an album oozing synthesizer, harp and harmonies.

Bite Down Hard, Jo Jo Gunne's sophomore album, was to prove a very different beast to its predecessor. Ferguson remained the primary songwriter, with Andes cowriting one song and the entire band pitching in for another, but producer Bill Szymczyk was never going to let them get away with another straightforward, driving, down-home set. Pulling out sonic tricks that place the album in a kind of middle-ground between early Meatloaf, mid-period Queen, and “Legs”-era ZZ Top (gosh, it even sounds great on paper!), he turned in an album oozing synthesizer, harp and harmonies.

Nothing sounded like “Run Run Run,” of course... nothing even sounded like “Shake That Fat.” *Bite Down Hard* radiated ambition, art and eclecticism, at the same time as Ferguson laid out some of his hardest-rocking lyrics so far — “60 Minutes To Go” is one of the best “life on the road” songs ever written and “Rock Around The Symbol” one of the most deliciously dumb. But the singles “Wait A Lifetime” (a ballad) and “Take Me Down Easy” (a semi-Stones-y groove) went nowhere, the album faltered at #75, and if one wants to look at it dispassionately, it was probably time to go back to the proverbial drawing board. Probably.

History hasn't recorded (and Ferguson is too polite to say) precisely whose idea it was to put a picture of a very fat, very naked lady, suspended over the recumbent band members, on the cover of Jo Jo Gunne's third album. It certainly wasn't Geffen's, who took one look at the finished item and said, simply, “My God.” And it wasn't the likes of the department store chains who were once such an integral part of the record-selling industry and who promptly announced that

they would not be displaying the lady's ample charms in their music divisions. Released in December 1973, *Jumpin' The Gunne* was dead before it hit the street. The single “Wanna Love You” didn't even get that far.

In truth, it's hard to say whether a more decorous cover would have helped. Taking over the Caribou Ranch studios in Colorado, Szymczyk was back at the controls, but whereas last time he was boiling with bizarre ideas, *Jumpin'* simply sounded like a rock record by a rock band playing rock music.

No funny little flourishes to make you grab for the headphones, no heavenly harps tinkling through the carnage, just an unrelenting wall of songs such as “Red Meat,” which is about red meat; “Getaway,” which is about getting away; and “Monkey Music,” which is perfect for those nights when you wanna take off your shirt, put on a baseball cap and eat pretzels while shouting, “Way to go, dude!”

Matt Andes didn't appear impressed. The new album was still fresh in the mind when he followed his brother out of the door.

With a tour looming through early 1974, Jo Jo Gunne replaced him with Midwest guitar hero Starr Donaldson. “We loved his name and we loved his energy,” Ferguson reflected. “He was sort of like Ronnie Montrose and was just a dynamo on stage, just all over the place and a hot little player.” However, he was also “from a slightly different planet. We needed something with that Southwest flavor to it, something with that slide, something on that Tex-Mex California thing. That was really foreign to Starr's style.”

Donaldson departed at the end of the tour, to be replaced by another Texan, John Staehely, leaving Ferguson the sole surviving Californian. The arrival of producer John Stronach, too, promised new horizons, while further evidence of a change in fortunes arrived when the band booked into the Record Plant studios and discovered they were sharing the venue with The Who's Keith Moon, who was then recording his first solo album.

Jo Jo Gunne appear on three of the tracks on *Two Sides Of The Moon* — “Crazy Like A Fox,” written by Staehely's brother Al, “Back Door Sally” and a tempestuous cover of The Who's own “The Kids Are Alright.” Stronach, incidentally, engineered the album.

Jo Jo Gunne's own sessions, too, bore considerably more fruit than anyone might have expected. So... *Where's The Show?* catapulted them back to the brazen boogie of old, back to the howling guitars and four horsemen rhythms, back to releasing great singles — “Into My Life” is a slow boiling rocker with a Deep Purple chorus and heavenly harmonies. The album's sleeve shows them looking so glammed up that nobody could have been surprised when a year or so later The Glitter Band used near-identical lettering and layout on their first *Greatest Hits* album.

But did anybody care? One week at #198 would suggest that they didn't. “We'd sort of hit a plateau in terms of our career,” Ferguson reflects in the liner notes of the reissued album. “There was a sense of sort of stuck in a rut.” Even as the band wrapped up the album they knew that this was the end. By mid-1975, Jo Jo Gunne was no more.

Ferguson cut the first of what became five solo albums, 1976's *All Alone In The End Zone*, reuniting him with Szymczyk and serving up a remake of the third Jo Jo Gunne album's “To The Island.” Since then he's made most of his music in the realm of soundtracks.

There has also been a Jo Jo Gunne reunion, albeit behind closed doors. The first-album lineup reconvened in 1992 to record four new songs plus a remake of the third album's “Before You Get Your Breakfast,” with producer Steve Lukather (of Toto).

At the time, and for some years after, it was hoped that all five tracks might form the heart of either a whole new album or at least a retrospective. Instead, the only even halfway-fresh release from the band was a bootleg titled *Climbing*, which appeared around 1997 and served up a handful of outtakes alongside some regular album tracks — proof, of course, that there was a demand for the band to appear on CD but apparently not proof enough.

Three more years would elapse before any kind of official move was made to restore America's finest early 1970s rock band to the racks — three years and what do we get? 2,500 copies. With luck, you'll order yours before they're all sold out. This is one instance, after all, when it's OK to jump the gunne.

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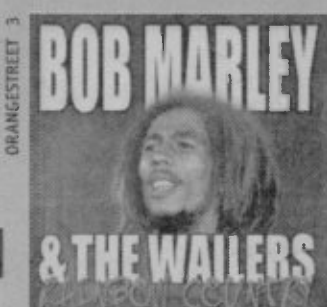
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Collectormania!

16 TIPS TO SELL YOUR RECORDS IN AN INTERNET AUCTION

by Chuck Miller

I've been on both sides of Internet auctions. In the past two years, I've purchased more records through these online bid-and-buy places than I have through record stores or flea markets. In many cases, I've found rare records that I would not have known existed. I've also created new collecting subgenres in my personal collection — Ruth Wallis "blue comedy" recordings, V-Discs, recordings by Chuck Miller — no, I'm not the boogie pianist from the 1950s, and he's not writing this column.

I've seen some elaborate Internet auction pages, and I've seen some that barely have a line of text to them. Some sites have dozens of snapshots of a record from every possible angle; others have a blurry image that looks as if the record was photographed through a mesh-screen porch door.

In many cases, however, the rarest records eventually go to the collectors who most desire them. But sometimes those records could sell for more — if the auctioneers would follow a few simple steps that would allow their record to be seen easier by purchasers and bidders. So to you, my dear readers, I pass along these suggestions on how to maximize your selling potential when putting collectible records up for auction at an Internet site.

1. **Get a digital camera.** You do not need to purchase an expensive camera, but it should take pictures at both 72 dots per inch (dpi) and up to 300 dpi. You should take pictures of the records you plan to sell and then upload those digital pictures to the auction site. Customers are more likely to bid on an item if they can actually see what it looks like; no amount of picture-less purple prose will perpetuate a purchase.

2. **Buy some graphics software.** Image editing software will allow you to crop out the background around the photo and can convert your photograph to a .GIF or .JPG file (the two graphic formats readable by Netscape and Microsoft Internet Explorer). You do not need to upload a high-resolution photo; save the file instead as a 72 or 96 dpi picture. The picture will still be readable on screen and will take less time to download onto the buyer's computer than a 300 dpi photo. Save the higher photos, though — sometimes a customer may want to see the record "up close."

3. **Use a flatbed scanner for 45s and picture sleeves.** Since most flatbed scanners have an image window of 8½ inches by 11 inches, you can place a 45 or a picture sleeve directly on the scanning glass and transmit a clear image of the record to your hard drive.

4. **Don't use that graphics software to digitally remove drill holes, address labels, or anything else on the record.** If someone purchases a record from your auction and later discovers that the picture doesn't match up with what he or she receives (i.e., you digitally erased a tear in the label to make the picture look better), you could end up in a lot of trouble, with the buyer lodging "false advertising" charges against you.

5. **For multiple auctions, take multiple photos.** This may seem time-consuming on your part, but it makes bidding easier for consumers. I have seen some sites where the seller has photographed 10 records in one photo, then uses that same photo in 10 different auctions, with a caption of "you are bidding on the record in the upper right corner." Of course, the record in the upper right corner is either too small to really discern its identity, or the person has photographed the records at such a high resolution that it takes an hour and a half to download the image. Take a wild guess at how many records I didn't buy from that person.

6. **Don't overdo the photographs.** If the album is unsealed, you should photograph the front cover and one side of the vinyl and upload both photos. It is not necessary to upload 15 different photos of the album cover, the back

cover, the advertising sleeve, etc., unless you own a copy of *Introducing The Beatles* and you want to show every possible clue that the record someone is bidding on is an original LP. If you feel there is more information on the record that can be conveyed in two photos, mention in the main page of the auction that you will provide additional photos via e-mail upon request.

7. **Your subject line should clearly describe your item.** The subject line is the first indication a prospective buyer has that the item of his or her dreams is only a click away. An auction subject line should have correct spelling and should describe the item as quickly and as succinctly as possible. For example, if you're auctioning a first American pressing of Kraftwerk's *Autobahn*, your subject line should look like this:

Kraftwerk Autobahn LP 1st press on Vertigo U.S. VG+ and not like this:

RARE KRAFTWORK LP! AUTO BANN!! LQQK!!

8. **Spell-check your auction text.** Many buyers (myself included) will use the Internet auction house's search engine to find the records they want. That second auction above won't appear in my search engine unless I intentionally misspell the band's name and/or album title. Can someone

Can someone explain to me the necessity of using the word "LQQK"? Is that the same as "L@@K" or "L(*)(*)K"?

explain to me the necessity of using the word "LQQK"? Is that the same as "L@@K" or "L(*)(*)K"?

Take a minute and look over your text, both on the subject line and on your main auction page. For example, the seller above will have a hard time selling his Kraftwerk LP — unless someone else misspells the German techno-rock band's name.

9. **Describe the product as carefully as possible, and allow the bidder to ask questions if necessary.** The description on the item's main auction page should contain all pertinent information about the record including its condition, any identifying marks, any scratches or dull spots on the vinyl or any writing or tears on the album jacket. Be honest with your descriptions; customers appreciate honesty and will bid accordingly. If the album jacket is split on two sides, don't list the cover as being in "excellent" condition. If the record looks as if it was cleaned with a Black & Decker power sander, do not say the vinyl has some "light scuffs." All this will get you is an irate customer and a poison dose of negative feedback.

10. **Do not plagiarize other Web-based information for your auction.** There are many Internet auctioneers and dealers who are knowledgeable in the field of record collecting. Their wisdom in describing a particular piece is as valuable as the item itself. However, there are some dealers who set up their site, then copy an artist's entire biography from the *All-Music Guide* (www.allmusic.com) and post it as part of their own auction. If I want to find out more about The Zombies' career, I'll visit Rod Argent's homepage. I've seen at least three different Internet auction sites where the seller has actually re-typed, word for word, one of my previous *Goldmine* artist interviews and posted it as part of his auction. *[This is copyright infringement, punishable by law. You should always ask permission from the publisher before posting previously published material. In many cases, the publisher will grant permission to reprint items but not to sites who constantly steal others' work. — Ed.]*

11. **Keep the starting prices reasonable and offer incentives if the auction sells well.** Estimate both the lowest price for which you would sell the record, and the highest price for which you would be happy the record sold (i.e., selling *Autobahn* at \$5, but being very happy if it went for \$25). Average the two figures together (\$15) and start the opening bid at

one-half of that average (\$7.50). This way, you give customers a fair chance to start bidding at a reasonable price, which can quickly skyrocket if you have two Kraftwerk fans who want this title for their collection. Don't try to gouge a seller with exorbitant shipping and handling charges. In fact, if the sale goes better than expected, offer to pay for postage and for shipping for standard or priority mail. This will result in a satisfied customer with a potential for repeat business.

12. **State clearly what types of payment you will accept, both foreign and domestic.** If you can, sign up for an Internet money transfer site, such as PayPal, X.com, BidPay, or Billpoint. This way, if somebody wins your auction, he or she can immediately pay you with a credit card, even if you don't have a credit card reader or software. If you want a more personal transaction, payment by money orders should satisfy. Use your own judgment when requesting payment by personal checks, and accept them as payment on your terms (no starter checks, no checks below number 150, etc.).

13. **Pack the item well.** If you want to make sure your item arrives at the purchaser's home safely (and in one piece), invest in boxes and sealing tape. Companies such as Bags Unlimited and Andy's Record Supplies sell different sized boxes for 45s, LPs, 78s and the like, and these companies advertise in every issue of *Goldmine*. For a small fee, companies such as Mailboxes Etc. and Shipmates will package your records and send them out.

14. **Be aware of taxes and the tax rate in your state.** Sellers who live in New York, for example, are required to charge the appropriate sales tax to New York purchasers and report the same to the government. Failure to do so can cause an audit, either by Mr. Wilson or Mr. Heath. That's one for you. 19 for me....

15. **Be available during the last days of your auction, if possible.** I say this because if a last-minute bidder with oodles of dollars in his account wants to contact you so he or she can outbid everybody for this record if it matches certain desired specifications — and you're in the middle of testing every roller coaster at Kennywood Park — the buyer could likely pass on the auction.

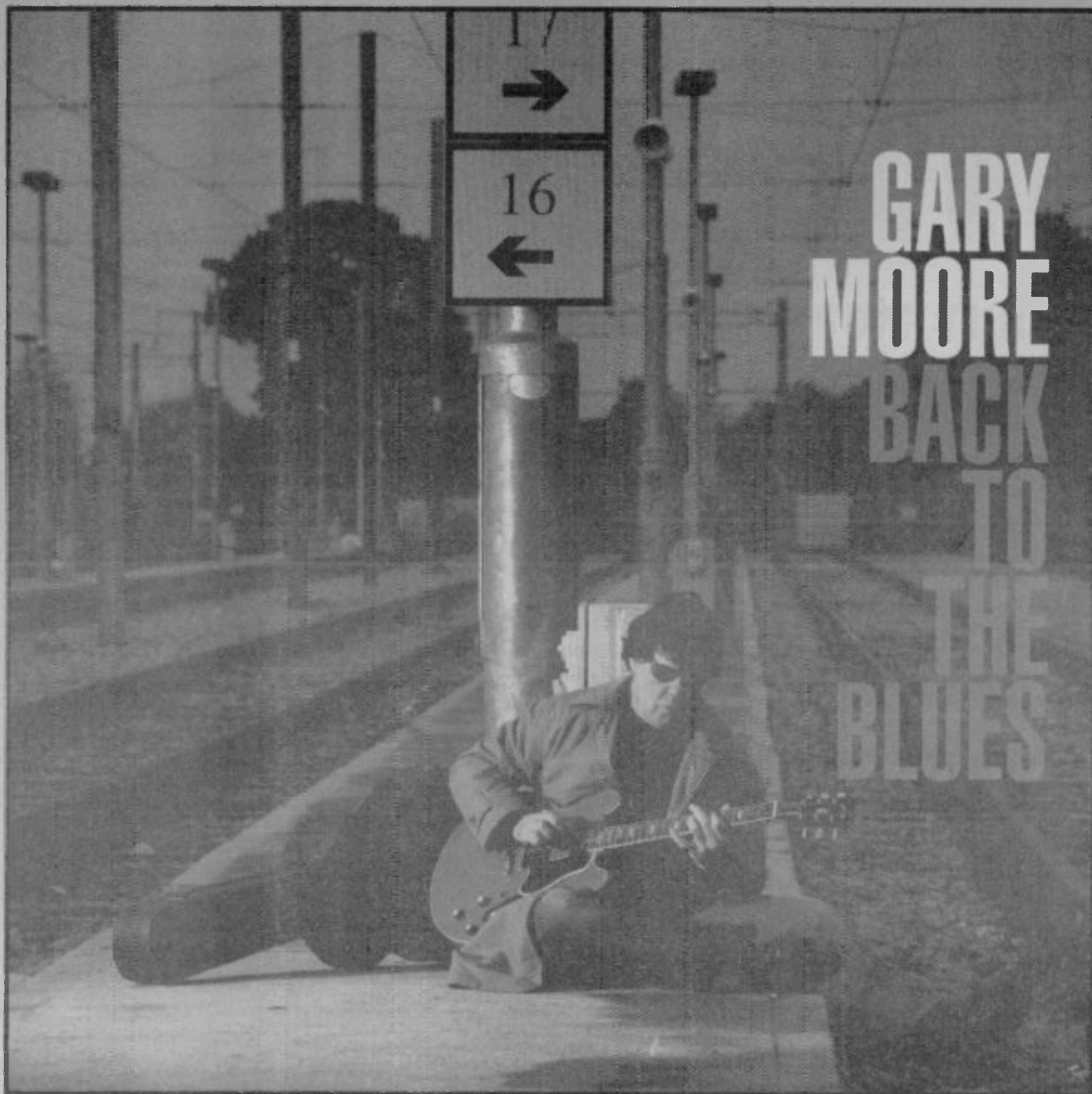
16. **Limit advertising to the auction site itself; don't spam on newsgroups.** One of the biggest irritants on Internet newsgroups is the barrage of "FA" (For Auction) posts, directing a consumer via a link to an auction site. Don't get me wrong; there are newsgroups out there that encourage such advertisements and posts; while there are other newsgroups who would prefer that such ads stay far away. Check a particular newsgroup's FAQ to find out if your advertisements would be welcome on that site or if there might be a more appropriate newsgroup to promote your wares. There are people who consider unsolicited advertisements in an inappropriate newsgroup as "spam" and will treat it (and the person who sent it) with utter contempt and scorn. Definitely not customers likely to purchase that rare 45 of yours.

Letters

I received a nice response on my recent column on hidden meanings and coincidences in albums. Dave Jacobs wrote to me via e-mail about a hidden meaning in a Genesis album. *"Trick Of The Tail"* was the first Genesis album after Peter Gabriel left the band. At the very end of the last track, "Los Endos," you can hear Phil Collins sing, 'There's a big man standing in the sun, he's a big man.' That's gotta be a reference to Gabriel. By the way, re: The Paul Is Dead thing. When it happened there was a TV special hosted by F. Lee Bailey where it was like a trial presenting all the evidence he was dead. It was shown on prime time American TV! Great column."

Wow. One of the most powerful lawyers of the 20th century, F. Lee Bailey, arguing a case based solely on circumstantial evidence. He should have checked the records for any Paul McCartney DNA, methinks. As for Genesis, I seem to recall that during a soundcheck, Phil Collins sang a lyric from a track from *Selling England By The Pound*, a song with a newsboy shouting "Paper Late." He kept shouting "Paper Late" to test his microphone, and eventually the rest of the band came up with a beat and melody to accompany Collins' mic tests. That soundcheck evolved into the Top 40 hit "Paperlate." Now if someone can explain which soundchecks "Sussudio" and "Abacab" came from, we'll be just fine.

As per this column, if you have any stories about selling or buying through an Internet auction or if you have any questions about your music collection, please write to: *Goldmine*, Attn: *Collectormania!*/Chuck Miller, Krause Publications, 700 East State Street, Iola WI 54990-0001. Or you can e-mail me at either Collectormania@krause.com or Clectrmania@aol.com. Hope to hear from you soon!



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Elvis News

EVIL FORCES INSIDE MAKE ME BUY MORE STUFF!

by Eddie Hammer

What better day to start my article than Jan. 8, you-know-who's birthday. I always thought that this should be a national holiday, as Elvis had a better voice than Reverend Martin Luther King. *TV Guide* honored Elvis with four different hologram covers, which naturally caused me to go to six stores to buy them, and I was not the only crazy to do this. Very good move for that company. A guy wrote to me a few weeks ago that Elvis is now on the scratch-off lottery tickets in Louisiana and is pictured on 12 different tickets. The same day, I went to a local shop and found that now New Jersey has the same type of lottery tickets but with different pictures. Yet more expense to get both state's total cards. I wonder how many other states have them? By the way, I just received a happy birthday by fax without a sender's name!

Two weeks ago I was sent a super-rare, two-CD set acetate for England's *50 Greatest Hits*, which I was told is one of three in the world (which would be nice for me if it's true).

The BBC Radio manufactured a two-CD set sampler of classic hits and naturally was obligated to include the man's songs along with The Temptations, Bob Dylan, and my personal love, Don McLean's "Vincent."

Heartbeat, another various artist collection, uses "A Fool Such As I" (which should really get noticed more) along with Bobby Darin's "Carpenter," Gary And The Union Gap's "Young Girls," and Roy Orbison's "Pretty Woman." While both these sets have terrible covers, they do include more hits known to our U.S. folks.

A Mexican company now has completed the set of promos that, when placed together, spell Elvis on the spines (if you bought the first two a few moons back, the last three are out). The cover art is magnificent and much better than the first two. The titles are *You Belong To My Heart*, *Bossanova* and *Heartbreaker*. They contain the title cuts, "Marguerita," "El Toro," "Mama," "A Cane And A High Starched Collar," "Me Gusta Aquí" and "Menos Conversation." I had to revert to my high school course in Spanish. They all should be in your collection, but there are no bargains here.

The Czech Republic does it again! Pavel's fan club has three new available titles on Memory Records — all top shelf. *Best Of Blue Hawaii* with a blue pic disc includes alternate takes and outtakes from the set and studio sessions, which I always love. Check out the interesting pics of sheet music and that Japanese movie program, which I also collect. *From The Vaults Vol. 3* displays a burgundy '50s Elvis picture on the cover and a collage-type graphic on the disc. But the tracks! "Sand Castles," "Girl Happy" and "Is It So Strange" (great) are just a few alternates in the bunch along with a bonus track, "How Do You Think I Feel." Some of the songs have multiple takes. Those unused takes were releasable from this reviewer's viewpoint. *Because Of Love Vol. 2*, with our young star's profile and a picture disc of Elvis and Ursella Andress from *Fun In Acapulco* are extremely attractive. The theme of the album is lost songs from soundtracks. Different versions of "Wooden Heart" (fantastic) and the bonus overdubbed version of "Tomorrow Night" have been heard by me before on some boots, but the CD still is a must-buy for any collector and fan who loves Elvis' "lost" demos. For a little bit of trivia, did you know the *Blue Hawaii* soundtrack hit the top spot and remained charted at #1 for 20 weeks (79 total charted weeks), "Can't Help Falling In Love" went platinum, and the movie was a huge monetary success? The entire soundtrack was done at Radio Recorders in Hollywood.

Non-royalty players pop up again with a new title, *Elvis Live And Unleashed*. Its cover resembles the *Double Trouble* one, with a picture face to face, but here the shot used is of a very heavy star in his final years. It actually is an interesting CD even though the songs come from 20 different concerts. The compilers chose many old songs — "Oh Happy Day" ('70),

"It's Crying Time" ('73), a slow version of "Tiger Man" ('73), "More" ('70), "Roses Are Red" ('76), a spoken "What Now My Love" ('76) and "Young And Beautiful" ('76 — a compelling and enjoyable song that should be more appreciated).

One Night In Vegas, the new issue in Europe's *Follow That Dream* series (should have been U.S.) has a rehearsal pic on the rear cover and Elvis belting out a song on the front. For us boot collectors, there is nothing new. It's just another Vegas show, though it's a decent one from 1970. The bonus five rehearsal tracks are OK, but when you have many shows already, it's dull. Malaysia's recent DVD, *Best Of The Beatles And Elvis*, is no big thing, even though it includes "Summer Kisses, Winter Tears."

A company in Sweden recently pressed a long-overdue CD, but it was a big disappointment for a double-disc set because it's another hits (60) compilation: *Swedish Hit Collection* — very original title! You really don't need this one, but the young star's profile on the cover, vinyl-looking discs and a booklet in Swedish might move you. Some of the choices are not as popular locally — "King Of The Whole Wide World," "Flaming Star" and "Viva."

Another Netherlands issue, *Duets*, packaged in a slipcase cover, is similar to the old vinyl boot *Greatest Show On Earth*. Remember? But this one has a pic disc of the King and Ann-Margaret — what a pair, very hot. It does have "You're The Boss" and "The Lady Loves Me," along with Frank Sinatra and "Love Me Tender/Witchcraft," "Husky, Dusky Day (Hope Lange)" and that real winner "Yoga Is As Yoga Does" with Elsa Lanchester. It's a novelty and worth a shot.

Elvis Livestock Live is the same as the recent boot, *8th Wonder* (Astrodome 1974), but the cover pic shows Elvis in a Jeep riding around and waving at the fans — a nice added variation (which means a purchase for me, but not for others if you already bought the original). Another unneeded illegal, *Hot August Night*, on the Looney Tunes label, is another Vegas dinner show (1970) attended by Neil Diamond and Elvis' grandmother! Pass. This company (actually a very old bootlegger with a new name) has an excellent album, *Elvis Is Back Sessions* — from the old 1960 RCA Studio B meetings. He had just been released from the army, and the cover pic with the high pompadour haircut and Graceland trees in the background makes this one of those must-haves, even though this double disc contains outtakes and alternates from previous issues — "Girl Next Door," "Make Me Know It," "Like A Baby" and 11 takes of "Fame And Fortune." You'll definitely enjoy the undubbed "It's Now Or Never." For me, that cover photo of our macho hero in a deep V-neck and open suede jacket got me completely sold. I haven't checked the availability of this one, but grab it if you see it.

Japanese companies caught up to us with their many obi covers of the variations of the albums *Peace In The Valley* and *T.T.W.I.I.* and even surpassed us with *Volume II of Elvis Ballads*, graded with the window-card poster pose for us movie paper collectors. This volume has 25 cuts, including "I Miss You," "First Time Ever I Saw Your Face," "Never Again" and an alternate version of a very slow "Loving You." It even contains the movie version of "Can't Help Falling In Love" — I actually forgot how that one sounded. It's a definite album to buy for collectors and fans. No need for the regular collector to buy Japan's *White Christmas* (or the Aussie product) as they mirror ours to a "t" — needed only by this wacko reviewer.

Russian Elvis output is becoming amazing. What is going on over there? I love it, but I think somebody spiked their vodka bottles! One particular Russian company, Private Arena, is continuing with its double features series and most differ greatly from the American versions. Album covers are used effectively, as in the series *Favorites Of The 60s*, which says the releases are limited to 500 copies and are supposedly

digitally remastered. The titles I have received so far are *Easy Come/Speedway*, *Live A Little/Trouble With Girls/Habit*, *E+J./Paradise*, *World's Fair/Acapulco* and *Harem Holiday/Girl Happy*. The Russian company even gives its e-mail address!

But there's more to tell you about. *That's The Way It Is*, a black disc with no company name, yet "500 issue" and a back cover in Russian, is a novelty. The *Gold Collection — Rock And Roll* has Tom Jones on its cover and lists him as singing "Tutti-Frutti" and "20 Flight Rock," but it has no Jones on the album in the included 21 hits. The Dynamite Music Company released a CD-ROM of rock 'n' roll with three Elvis pics on the cover — "L.M.T.," *Roustabout*, and a '70s concert pic. It's all in Russian and claims to have 1,000 songs! I doubt it, but there is a list with the print so small, it had to increase the Russian optometrists' patients! *E.P. Star Series* yields 30 winners but no surprises here except for the concert cover. You'll be gratefully surprised, as I was, when you open this insert cover, which unfolds into a large poster of Elvis through the years — nice touch and worth the price. Last, but certainly not best, is their "2 in 1" issue, *On Stage/Memories Of Christmas* contains both albums and uses the *On Stage* cover photo. This one should be on your want list, as quality is good, and I doubt if any other country will do this (unless RCA is reading my *Elvis News* and gets the idea of producing this big-profit item). Now you tell me if that isn't quite a batch for us fans.

Most Famous Hits — E.P. The Album is actually a double disc of 32 titles. The first disc is all over the map — from early '50s to concert '70s, but the second is devoted to the old *Hayride* stuff. I don't advise anyone to get this cheapie. During the holidays, a German company produced two different albums with the same title, *Christmas Classics*. One has a subtitle *Party Around Christmas* and is a double disc set and TV offer with Elvis' version of "Silent Night," which he performs magnificently. The other album, *Moods*, has our boy doing "I'll Be Home For Christmas," which also was an A-side. Both of these collections also contain excellent choices for artists such as Dion, The Drifters, and Orbison. On the double-disc set, keep the oldies disc and throw out the "new singers" — no comparison at all.

Spain has a great and continuing series on *El Rey Del Rock*, which is going to be a rather large collection of Elvis albums that are all issued with separate magazines (something like the past set from France). The problem here is that the booklets are all in Spanish, but buy them anyway because the pictures are excellent, even if most of them have nothing to do with the accompanying CD. So far there are 10 titles and mags, which will triple in time. Don't expect anything different on the albums, as they are the exact ones we have already, except for a change in catalog numbers. I'm required to scoop them up due to an evil force inside of me. A few examples are a *Loving You* album and a booklet containing 1956 Tupelo concerts and TV appearances with Ed Sullivan and *NBC Television Special* with a mag of on-lot glossies of *Love Me Tender* and childhood appearances. I really do not understand the relationship between the words and pictures, but maybe it will all gel at the end. If not, I'll chalk it up to an experience and another pile for the room. For the life of me I'll never understand the issue of *From E.P. Blvd*, which includes scenes from *Follow That Dream*, *Kid Galihad* and *Girls X3*. As a sidelight, the national lottery of Spain last year (or the one before) had Elvis — Artist Of The Century on the tickets. (I was sent some losers.)

Bulgaria has a version of the holiday album *White Christmas*, but the release uses a mini-photo of our cover surrounded by Elvis' signature, and the back cover picture is from the '68 comeback. The gatefold insert has pictures of Elvis through the years. The picture disc is that familiar picture of Elvis in the red shirt, but it's better than our red-and-white, words-only disc. The real surprise here is the inclusion of four bonus songs — "L.M.T.," "King Creole," "I Need You So" and "Tutti-Frutti." Do not ask me their relationship to any holiday songs, but they're better than nothing. *It's Christmas Time* is the same holiday set as the previous year but it's from the folks at Laserdisc, who are a class act and Elvis fans. Nobody does Christmas like Elvis!

So glad the whole world is almost as sick as us Elvis people, for it seems there is no lack of Elvis product worldwide. You may sometimes wonder, as I do, whether this whole thing is just a hobby and we are all collectors or this is a way of life? I'm leaning toward the latter. And you?

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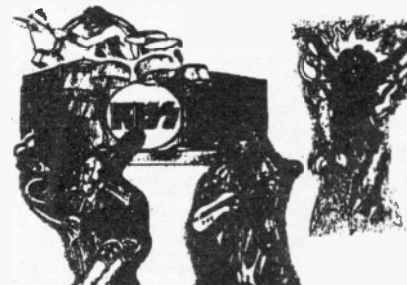
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New Releases



Courtesy of Ryko/photo by Matthew Welch

Honeydogs

HONEYDOGS

Here's Luck

Ryko/Palm (P2A 2052)

The Honeydogs' latest opus, *Here's Luck*, offers a tease as its title. Opening on an ominous note ("The queen is dead...," the first song begins), there's no initial hint we'll find favor or fortune. Is it good luck or bad luck that's hinted at here? With song titles such as "Sour Grapes," "For The Tears" and "Freakshow," the set list itself suggests something of a dismal downer.

As *...Luck* would have it however, what eventually evolves is a sound so captivating and compelling that it overcomes these otherwise sour sentiments. While "Pins In Dolls" contains one of the album's more negative narratives, it's ultimately uplifted by a John Lennon-esque delivery and a riveting refrain. Title aside, "Losing Transmissions" is fully engaged, a driving rocker and a real winner at that. "Freakshow," for all its unsettling imagery, provides one

of the album's most memorable moments, not to mention some surprisingly sensitive sentiments.

In fact, *Here's Luck* offers up a wealth of exceptional offerings, though in some cases it may take repeat listenings for the melodies to sink in. The gentle sway that sweeps through "Wilson Blvd.," the catchy chorus on "For The Tears" and the slow build that caps "The Crown" all attest to Honeydogs' expressive abilities. Despite a few twists and turns, *Here's Luck* turns out to be a fortunate find.

— Lee Zimmerman

CHRIS DUARTE GROUP

Love Is Greater Than Me

Zoe (011 431 016-2)

Hard-rockin' Texas bluesman Chris Duarte's third album conjures a potent mix of atmospheric jams and soul-searching lyrics. Vocally, the Austin-based singer/songwriter's earthy rasp is reminiscent of Stevie Ray Vaughan's, with a lighter, less world-weary approach. As a

result, he is able to keep a credible core of blues running through a variety of roots styles.

Sporting a particularly forceful rhythmic attack, the 37-year-old Duarte proves especially adept at creating dominant moods with guitar effects. This is especially true of the snarling blues rockers "Baddness," "All Night" and the pleasingly laid-back Chicago sound of "How Long," which interchange shuddering rhythm with clean, spark-spitting leads.

Switching sonic gears with entertaining regularity, Duarte and crew (Jon Jordan — bass and keyboards, Jason Patterson — drums) pay homage to Jimi Hendrix with "Free 4 Me," Fabulous Thunderbirds-styled rockabilly on the joyous "Brand New Day," and grunge à la Nirvana with both electric and acoustic takes of "Metaphor Song." However, the guitarist saves his finest stylistic tribute for Santana.

Supplementing his group's sound with congas and tablas, Duarte's "Azull Ezell" is a blazing display of chops that evoke several eras of Santana creations, while showcasing the player's mastery of them all. This doesn't mean that Duarte is a slave to his influences. Indeed, another instrumental, "Duarte E Ezell (Opus 1 No. 3)," is a haunting slow piece rife with classical allusions and the type of deep feeling lyrics cannot express.

Not exactly for purists, the 11-song *Love Is Greater Than Me* is tailor-made for listeners who dig their blues featuring genre-blurring showmanship and a subtle sense of spiritual uplift. (www.chrisduarte.com)

— Ken Burke

CARL VERHEYEN

Atlas Overload

Provogue Records (PRO 71272)

In a sense, we've heard much of this before — the sizzling fretwork, the frenzied rhythms, the reflective instrumentals. But that doesn't mean veteran guitarist Carl Verheyen lacks passion or purpose. An accomplished soloist, session player, sideman and sometime member of Supertramp's latter-day lineup, he has a proven prowess that recalls the firebrand virtuosity of Kenny Wayne Shepherd, Stevie Ray Vaughan, Johnny Winter, and even, on occasion, Jimi Hendrix.

On *Atlas Overload*, his fifth solo outing, Verheyen frequently borrows from these and other well-worn references, rarely veering from a trail already traipsed by his high-profile predecessors. He works within the framework of a typical trio, a medium sufficiently suited to run the gamut of the album's blues-based repertoire. On the blustery "9:05," their relentless railings bring to mind the halcyon days of Winter and his earlier ensembles. The blues 'n' boogie grind of "Stand Up" recalls vintage Lynyrd Skynyrd. The mournful "Find Her Way" puts them in Bad Company territory, while the tangled blues of "Chinatown" basks in the Hendrix halo. Note too, the similarity in sound to Average White Band's "Pick Up The Pieces" in the shuffling, aptly titled instrumental "Funkadiddy" — both move to the same groove.

Still, influences aside, Verheyen has

(Please see New Releases page 88)

Indie label spotlight

CHRIS

Thank You For The Music (A Tribute To John Lennon 1940-1980)
Pick Productions (PP1181)

Thank You For the Music (A Tribute To John Lennon 1940-1980), an independent release by Chris, is of interest to Beatles completists, as it has already gained some exposure in Beatles fan circles. Basically a five-song EP CD (with three remixes) among the eight total tracks here, the most commercial is "Could It Be Forever?" and the mouth-watering "Apple Cider Kisses" (you can't even say it without puckering-up!).

The title track is a variation on Bach's "Air In G" à la Procol Harum's "Whiter Shade Of Pale," which Lennon used to play in his psychedelic Rolls. The most Lennon-esque cut here though, is the piano demo of a song called "Angel Eyes," which sounds like home demos from The Dakota; more eerily so now, since the re-release of *Double Fantasy* includes the previously unreleased religious

number "Lord Help Me To Help Myself."

Chris' young vocals are somewhat unassertive in places, as is the case sometimes with an artist's first foray into the studio; still, overall, vocally his sound is reminiscent of the Finn brothers, (Split Endz, Crowded House) which is nice — and he doesn't over-sing like 91 percent of current Top 40 artists do. This totally digital release is a welcomed effort, worthy of mention. (It was produced behind the capable and noted desk of Johnny J. Blair, whose new CD *Fire* has recently gained worldwide airplay. For more information, <http://home.earthlink.net/~the3bls/fireCD.html>.) I'm proud to see a youngster with an infatuation with, and carrying the torch for, great music; which is to say he hasn't chosen to be part of another Mickey Mouse "boy band" or a sampling, rapping, gun-carrying thug like other young so-called "artists" feel compelled to do. (pickprod@excite.com)

— C. Brian Jasper

NEW RELEASES NEWS



Just out: Legendary singer Patti Page — a.k.a. The Singing Rage — has a new album out, *Brand New Tennessee Waltz* (Gold Label/C.A.F. Records), with special guests from the top of the country world such as Emmylou Harris, Alison Krauss, Trisha Yearwood, Kathy Mattea, and Suzy Bogguss. Page has more than 100 albums to her credit and has sold more than 100 million records, including 10 million for her smash hit "Tennessee Waltz," which she reprises here... Scottish rockers The Battlefield Band just released *Happy Daze* (Rounder)... David Bowie-influenced space rockers The Occult Morphine just released *Pulling The Trigger On The Sun* (Aunt Jane Records)... Jazz pianist Bob James' newest offering is *Dancing On The Water* (Warner Bros.) with guest appearances from fellow jazzers Joe Sample, Keiko Matsui, Dave Holland, and Chuck Loeb... *More Light* (Ultimatum Music) is the new album from alternative rockers J Mascis & The Fog... Jazz drummer/composer Bob Moses, who played with Jimi Hendrix and Miles Davis, among others, just released *Nishoma* (Grapeshot)... *Push* (Universal) is the major-label debut of power-poppers Flying Blind.

Coming up: Due March 10 from guitarist Gary Moore (Thin Lizzy, Skid Row, Colosseum II) is *Back To The Blues* (CMC). In the '60s, Moore was taken under the wing and musically nurtured by former Fleetwood Mac guitarist Peter Green... Due March 13 from singer/songwriter John Gorka is *The Company You Keep* (Red House Records), with guests Mary-Chapin Carpenter, Ani DiFranco, and Patty Larkin, among others... Due March 20 from Houston singer/songwriter Eric Taylor, who is cited by Steve Earle, among others, as an influence, is *Scuffle-town* (Eminent)... Due March 27 is Grammy-winning folksinger Shawn Colvin's newest, *Whole New You* (Columbia)... April 10 is the due date for Ani DiFranco's next release, a double disc called *Revelling/Reckoning* (Righteous Babe)... Also due April 10 is *For The Stars* (Universal), a collaboration between Elvis Costello and mezzo-soprano Anne Sofie von Otter, who has previously recorded with Costello, as well as The Beach Boys, ABBA, and Tom Waits. Costello became entranced at von Otter's concerts, sending flowers anonymously to her after each show. She eventually found out the secret musical admirer was Costello... Colin Blunstone and Rod Argent, cofounders of the British Invasion's Zombies, are back in the studio ready to release a new album called *Out Of The Shadows* (Redhouse). The pair is touring the U.K. in March and April, and a U.S. tour may be in the offing as well... Coming in May is *Lions* from The Black Crowes, produced by Don Was.

— Greg Loescher

7" PICTURE DISCS

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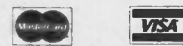


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Table listing books with titles like 'The Beatles - The Making of Magical Mystery Tour', 'The Who - Live at the Isle of Wight (E)', and 'The Rolling Stones - The Making of the Debut Album'. Includes prices.

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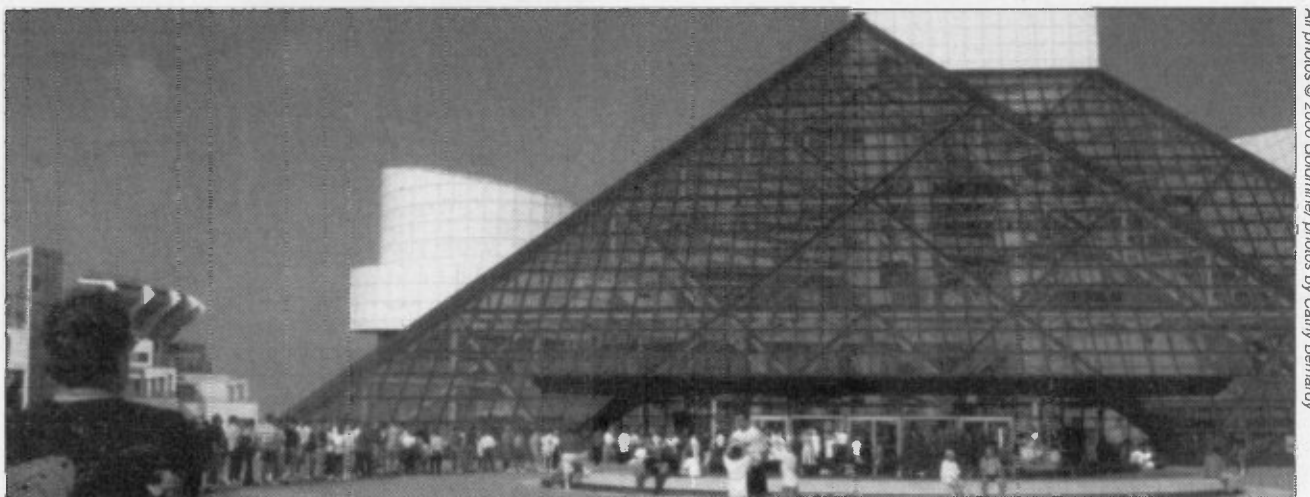
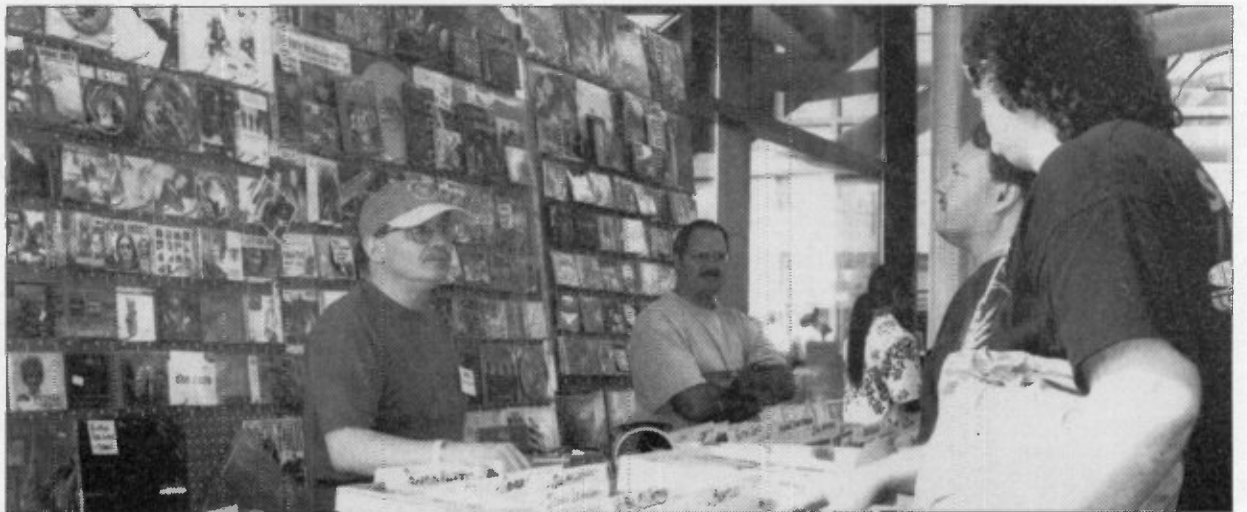
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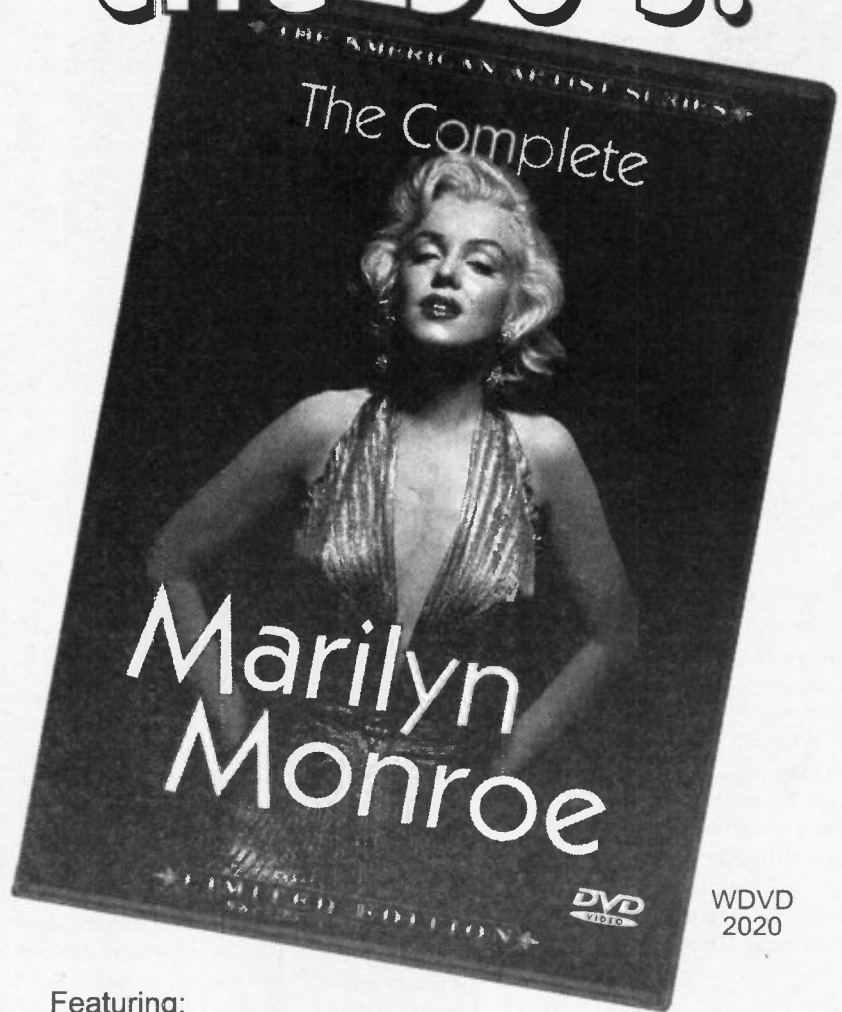
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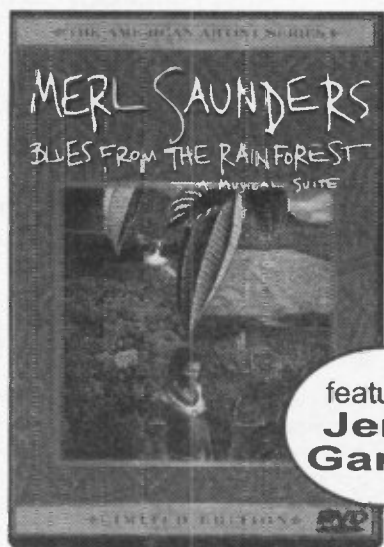


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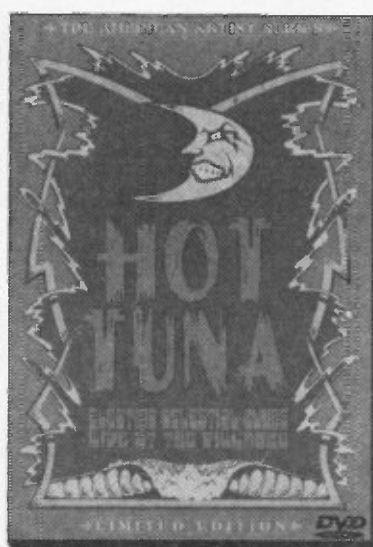
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Stevie Ray Vaughan

(New Releases from page 22)

his most fluent non-stage performances: "Pride And Joy," "Empty Arms," "Change It," "The House Is Rockin'" and "Wall Of Denial."

But it's the overload of live tracks that reveal the passionate player behind the music. On one hand, he's the best white blues player since Eric Clapton; on the other hand, he spawned insincere blues phonies such as Jonny Lang and Kenny Wayne Shepherd.

The music had been distilled so much by the time it got to Vaughan (and the entire "white guy playing the blues" thing is a whole other argument) that it somehow mutated into a new, yet still kinda familiar, animal. It was rock 'n' roll sucking up — and sucking up to — its obvious (Hendrix) and not-so-

(Please see Reissues page 54)

VARIOUS ARTISTS
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Lowlands
Green Linnet (GLCD 1205)

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DOUG CAMERON
Celtic Crossroads: The Enchanted Path
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KARL JENKINS
Adiemus IV: The Eternal Knot
Omtown (OMCD 49965)

Happy St. Pat's Day. If you don't want to dance an Irish jig to, say, Green Linnet Records' anniversary compilations, some other discs here — especially Susan McKeown's — confirm the Emerald Isle's reputation as a land of golden voices.

For 25 years, Connecticut-based Green Linnet has debunked some Americans' image of Irish music as "a jolly red-faced lounge singer wearing a sparkly, green jacket singing morbid songs about his Irish mother, or a certain number of shades of green, or eyes that were smiling," in fiddler Kevin Burke's notes to the Celtic label's silver-anniver-

CELTIC MUSIC REVIEWS

sary, two-disc retrospective. Altan, Irish/Scottish Relativity, sonorous balladeer Niamh Parsons, and Irish-American fiddlers Eileen Ivers (of *Riverdance* fame) and Liz Carroll appear. Boston's sprightly button-accordionist Joe Derrane, a 1950s wonder, plays from his 1995 rediscovery disc. (A green linnet, by the way, is a sweet-singing finch. It's an apt name for the praiseworthy label.)

McKeown abandoned opera training to busk in Dublin's streets before moving to multi-ethnic New York. Now her imaginative *Lowlands* brings in distant instrumentation — India's tabla, China's light-toned erhu (fiddle) — without sacrificing her music's Irish heart. Dating "from the time they used to eat one another on the oceans" (in the words of one ballad source), the rich narratives tell of storm-tossed ships, infanticide, a cruel stepmother and true love at last fulfilled. A cappella "Dark Horse On The Wind" angrily lays political charlatanism on her native land's doorstep.

Ballad scholars and poised vocalists like young McKeown is, since the '70s the Ni Dhomhnaill sisters individually or together have sung in The Bothy Band, Relativity, Nightnoise, and exquisite Skara Brae. Less hearty vocally than *Lowlands*, on *Idir An Da Sholas*, their discreet collaboration with Donal Lunny on bodhran (a backless drum) and guitar quietly reaches into Ireland's musical past. Catch Maighread's gorgeous ornamentation on "Bruach Na Carraige Baine." Closing track "Tidy Ann" shows how children's songs can delight adults.

As teammate more than solo, Donal Lunny has long been a mainstay of Irish folk's peregrinations such as the trad Planxty, jazz/folk/rock *Moving Hearts*, and recently, *Coolfin*. Besides his writing, he's credited with bringing Greece's dance-happy bouzouki (with four pairs of

double strings) to Irish music. The two-disc retrospective *Journey* extends back to a 1978 Bothy Band jig. "The Time Has Come" (with Christy Moore) slipped by radio's censors in subtly presenting a dying Irish-Republican hunger striker's prison-bed farewell to his mother. The Ni Dhomhnaills, fiddler Aly Bain and buoyant accordionist Sharon Shannon also appear as this set interweaves Lunny's career with four decades of Irish music.

Despite Planxty and The Gathering for traditional credentials, Paul Brady is best known for penning Bonnie Raitt, Tina Turner and Cher tracks. *Oh What A World* pairs him with writers such as Carole King and Will Jennings for sophisticated pop-rock ballads of the human soul's quests. Unlike lyrics, titles can't be copyrighted, so it's OK for him to reuse "Sea Of Love" and "Love Hurts" as names. Regardless of his Dublin home, he reflects white soul (like Van Morrison), country and even disco without much of an Irish accent.

Moving beyond Ireland, Celto-American Doug Cameron bows a 1714 Stradivarius violin as he brings jazz, new age and even hip-hop strains to Irish jigs and reels along with Enya and Corrs songs and *The Titanic* theme song. At times it's stirring; at times it's bland.

String and chorus-laden *Adiemus IV: The Eternal Knot* comes from the TV series *The Celts*. Composer/conductor/arranger Karl Jenkins adds new age and pop tinges to this slightly grandiose folk/classical venture, whose brief liner notes are a fascinating introduction to Celtic mythology.

Last but not least, Rounder is about to reissue its *Irish Traditional Music In America* series — four CDs of 1970s field recordings: *The East Coast*, *Chicago*, *The Music Of Ed Reavy* (Reavy being a composer) and wind-instrument-based *Light Through The Leaves*.

— Bruce Sylvester

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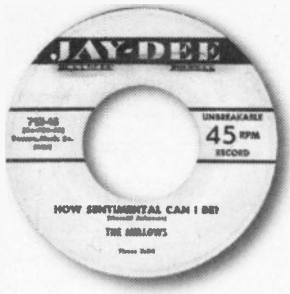
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See #71

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See #104

This auction closes Monday, April 9th at 7:00 p.m. PST

- 72. The Monotones – "Dream/Reading The Book Of Love" Hull 735 Mint Xol on B-side which is their answer to their hit "Book Of Love" but it's the A-side that stuns with its beauty of a ballad!! True first pressing with small print. MB \$125
- 73. Dean Barlow & The Montereys – "Through The Years/Dearest One" Onyx 513 M- Nice one!! MB \$100
- 74. The Nutmegs – "Whispering Shadows/Betty Lou" Herald 466 Nice VG+ Thick true first press MB \$20

- 85. Randy & The Rainbows – "Denise/Come Back" Rust 5059 Mint All time classic in Mint Store Stock New shape!! Even has a 39 cents price sticker neatly placed on the label. MB \$25
- 86. The Ravensairs – "A Night To Remember/Together Forever" Algonquin 718 M- Slight sticker stain on label—very NICE record!!! MB \$100
- 87. The Ravens – "Begin The Beguine/Looking For My Baby" Mercury 5800 M- Scarce early 45 MB \$200
- 88. The Ravens – "Bye Bye Baby Blues/Happy Go Lucky Baby" Jubilee 5184 Mint MB \$50
- 89. The Rendezvous – "Congratulations Baby/Faithfully" Reprise 20089 Mint White Label Promo MB \$50

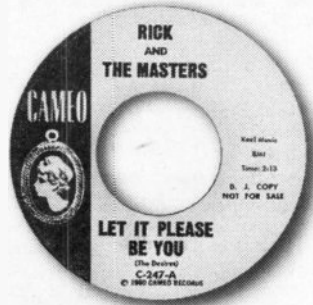
- 104. The Swallows – "Eternally/It Ain't The Meat It's The Motion" King 4501 VG++ Black Vinyl, plays Perfect, all time group CLASSIC MB \$500
- 105. The Sweet Sick-Teens – "AGNA The Teenage Russian Spy/The Pretzel" RCA Victor 37-7940 Mint Compact 33 1/3 rpm single. This is the rare pressing of one of my all time favorite Doo Wop records!!! MB \$100
- 106. Teddy & The Twilights – "Goodbye To Love/Woman Is A Man's Best Friend" Swan 4102 M- MB \$10

- Else's Sweetheart" Cub 9099 Mint Promo, scarce one! MB \$35
- 124. The Young Lads – "Moonlight/I'm In Love" Neil 100 Mint MB \$75

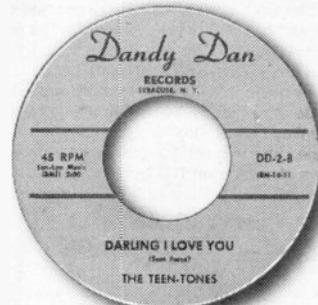
Classic and Rare R&B Group / Doo Wop 78 s



- 75. The Orchids – "Oh Why/All Night Baby" King 4661 M- Super rare and super nice!!! MB \$500
- 76. The Orioles – "Crying In The Chapel/Don't You Think I Ought To Know" Jubilee 5122 M- All time classic MB \$75
- 77. The Orioles – "In The Mission Of St. Augustine/Write And Tell Me Why" Jubilee 5127 M- MB \$35
- 78. The Orioles – "Moody Over You/Please Sing My Blues Tonight" Jubilee 5221 Mint MB \$75
- 79. The Penguins – "Earth Angel/Hey Senorita" Dootone 348 Mint Blue label pressing in perfect store stock new shape! MB \$50



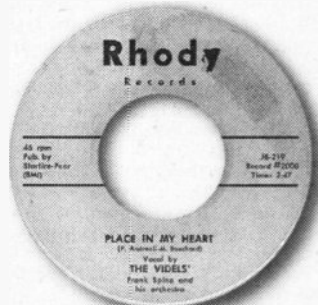
- 90. Rick & The Masters – "Let It Please Be You/ Don't Want Your Love" Cameo 247 Mint White Label Promo of the GREAT ONE!!! MB \$150
- 91. The Rituals – "Gone/This Is Paradise" Arwin 127 Mint White Label Promo MB \$50
- 92. Robert & Johnny – "We Belong Together/In The Rain" Old Town 1047 Nice VG+ Thick true first pressing MB \$30
- 93. Rolling Crew – "Home On Alcatraz/Cryin' Emma" Aladdin 3301 VG++ MB \$150
- 94. The Royaltones – "Crazy Love/Never Let Me Go" Old Town 1018 M- Ropes label true first pressing MB \$75
- 95. Bobby Sanders & Group – "I'm On My Way/It Was You" Kaybo 618 Mint Nice one and comes in a super nice looking Kaybo sleeve MB \$100
- 96. The Sequins – "Don't Fall In Love/Why Can't You Treat Me Right" Red Robin 140 Mint Last release on Red Robin and what a GREAT RECORD!!!! MB \$700 (SEE INSET BELOW)
- 97. The Sharps – "What Will I Gain/Shufflin'" Aladdin 3401 Mint MB \$100
- 98. The Shells – "A Toast To Your Birthday/The Drive" Johnson 120 Mint White Label Promo on Thick wax—true first pressing MB \$50
- 99. The Shields – "You Cheated/That's The Way It's Gonna Be" Tender 513 Mint True First pressing without any reference to Dot. All time classic!!! MB \$100
- 100. The Skarlettones – "Do You Remember/Will You Dream" Ember 1053 Mint White Label Promo with slight sticker stain on label MB \$125
- 101. The Spaniels – "Goodnite Sweetheart Goodnite/You Don't Move Me" Vee Jay 107 VG++ All Time Classic first pressing MB \$100
- 102. Billy Storm and Group – "A Kiss From Your Lips/Honey Love" Atlantic 2112 Mint White Label Promo Produced by Phil Spector MB \$30
- 103. Sunny & The Sunglows – "Talk To Me/Every Week Every Month Every Year" Tear Drop 3014 Mint All time Classic!! This is the version you hear on the oldies stations! MB \$20



- 107. The Teen-Tones – "Darling I Love You/Miss Sweet" Dandy Dan 2 VG++ Super rare group sound from Syracuse, New York!!! MB \$400
- 108. Tex & The Chex – "I Do Love You/My Love" Atlantic 2116 Mint White Label Promo MB \$25
- 109. Tony & The Hollidays – "There Goes My Heart Again/My Love Is Real" ABC Paramount 10295 VG++ STUNNING Group Record and super tough to find, vinyl pressing!!! MB \$175
- 110. The Top Notes – "Always Late Why Lead Me On/ Twist And Shout" Atlantic 2115 Mint White Label Promo produced by Phil Spector MB \$25
- 111. The Treble Chords – "Teresa/My Little Girl" Decca 31015 MINT Near impossible to find stock copy of an all time classic!! Usually found only as promo!!! MB \$200
- 112. The Trend-els – "I'm So Young/Don't You Hear My Calling Baby" Tilt 779 VG++ MB \$75
- 113. The Valentines – "Why/The Woo Woo Train" Rama 196 M- MB \$75
- 114. The Valentines – "Don't Say Goodnight/ Cried Oh Oh" Rama 228 Mint MB \$40
- 115. Billy Storm & The Valiants – "We Knew/Walkin' Girl" Ensign 4035 Mint Promo MB \$25
- 116. The Velours – "Where There's A Will/Can I Come Over Tonight" Onyx 512 M- MB \$25



- 125. Lee Andrews & The Hearts – "Tear Drops/The Girl Around The Corner" Argo 1000 M- In 30 years of record hunting I've never run across this one! Apparently released before the Chess, this must be the True First Pressing of this all time classic Doo Wop record!! How many have YOU seen? MB \$200
- 126. The Blenders – "I Don't Miss You Anymore/That's The Way You Want It" M-G-M 11488 M- Special Disk Jockey Record #01 MB \$75
- 127. Billy Bunn And His Buddies – "I Need A Shoulder To Cry On/I'm Afraid" RCA Victor 4483 Mint MB \$75
- 128. Billy Bunn & His Buddies – "Until The Real Thing Comes Along/That's When Your Heartaches Begin" RCA Victor 4657 Mint White Label Promo pressed on nice VINYL—best way to own this—fabulous sound!!! Small #01 MB \$100
- 129. The Calvanes – "Don't Take Your Love/Crazy Over You" Dootone 371 M- MB \$40
- 130. The Chapters – "Goodbye My Love/Love You Love You Love You" Republic 7038 Mint Stunning sound on this VINYL DJ copy in perfect shape!! Best way to own this!! MB \$200
- 131. The Charlotteers – "It's Too Soon To Know/Until" Columbia 38329 M- MB \$75
- 132. The Charms – "I Offer You/Heart Of A Rose" Chart 613 Mint MB \$25
- 133. The Charms – "I'll Be True/Boom Diddy Boom Boom" Chart 623 Mint MB \$25
- 134. The Clefones – "String Around My Heart/Happy Memories" Gee 1025 M- Classic MB \$25



- 117. The Videls – "Place In My Heart/Be My Girl" Rhody 2000 Mint NICE Record!!! Slight sticker stain on label MB \$100
- 118. The Vocaleers – "Is It A Dream/Hurry Home" Red Robin 114 Mint CLASSIC!!! MB \$300



- 135. The Cleo-Patrettes – "No Other Love/Say You Would Babe" J-V-B 23 VG++ Absolutely Stunning Heavy Girl Group!! One of the best ever on the legendary J-V-B label from Detroit! Crude & Nice!! One problem: record has a small internal crack in the grooves that doesn't affect play but probably will affect the price. Only copy I've ever seen though! MB \$200
- 136. Little Esther & The Dominoes – "The Deacon Moves In/Other Lips Other Arms" Federal 12016 M- White Label Promo, super scarce one and pressed on nice clear shellac for the DJ's!! Stock copies were pressed on that cloudy shellac and are hissy—this one is clear and bright!!! Great Record!! MB \$150
- 137. The Dominoes – "Sixty Minute Man/I Can't Escape From You" Federal 12022 VG++ Hard to find clean and this is the clear pressing!!! MB \$50
- 138. Billy Ward & His Dominoes – "The Bells/Pedal Pushin' Papa" Federal 12114 M- A-side is my favorite by them! B-side is a follow up to "60 Minute Man." MB \$40
- 139. Billy Ward & His Dominoes – "These Foolish Things Remind Me Of You/Don't Leave Me" Federal 12129 Mint All Time Classic Group Sound!! This is why they were so famous!! MB \$50
- 140. Billy Ward & His Dominoes – "Rags To Riches/Don't Thank Me" King 1280 Nice VG+ White label Promo. Jackie Wilson on lead!! Classic MB \$30
- 141. Do Re Me Trio – "I'm Only Human/I'll Never Stop Being Yours" Brunswick 80218 M- White Label Promo MB \$50

96. The Sequins – "Don't Fall In Love/Why Can't You Treat Me Right" Red Robin 140 Mint Last release on Red Robin and what a GREAT RECORD!!!! MB \$700





- 119. The Vocaleers – "Angel Face/Lovin' Baby" Red Robin 132 Mint All time group classic!!! Perfect Store Stock New MB \$300
- 120. The Wanderers – "Please/Shadrach Meshack and Abednego" Cub 9023 Mint Promo MB \$20
- 121. The Wanderers – "For Your Love/Sally Goodnight" Cub 9089 Mint Xol MB \$20
- 122. The Wanderers – "I'll Never Smile Again/A Little Too Long" Cub 9094 VG++ xol MB \$20
- 123. The Wanderers – "She Wears My Ring/Somebody



See #173

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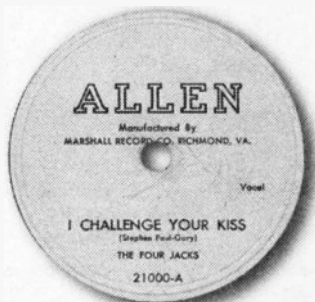
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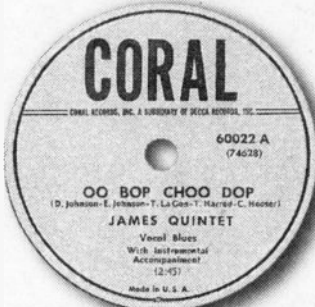
See #151

This auction closes Monday, April 9th at 7:00 p.m. PST

142. The El Dorados – “There In The Night/Bim Bam Boom” *Vee Jay 211 M- Classic MB \$50*
 143. The Five C’s – “Tell Me/Whoo-Wee Baby” *United 172 Mint Classic from Chicago MB \$75*
 144. The Five Willows – “My Dear Dearest Darling/Rock Little Francis” *Allen 1000 M- MB \$100*
 145. The Flairs – “You Should Care For Me/Tell Me You Love Me” *Flair 1019 Mint Best one they ever did—beautiful ballad. MB \$100*
 146. Rudy Greene & The Four Buddies – “You Mean Everything To Me/Highway No 1” *Club 51 103 M- Chicago Classic on Classic Label MB \$200*



147. The Four Jacks – “I Challenge Your Kiss/Swing Low Sweet Chariot” *Allen 2100 M- Their first record from Richmond, Virginia before they signed with Federal MB \$100*
 148. The Four Jacks – “Careless Love/Capp’s Bop” *Allen 21001 M- Their second record! B-side label is faded. MB \$100*
 149. The Four Kings – “Rose Of Tangier/Doo-Li-Oop” *Fortune 517 Mint MB \$25*
 150. The Four Plaid Throats – “My Inspiration/The Message” *Mercury 71043 VG++ Stunning Group Sound and pretty darn tough to find. MB \$100*
 151. Norman Fox & The Rob Roys – “My Dearest One/Dance Girl Dance” *Back Beat 508 M- Ultra rare 1959 78!! This is the first copy I’ve ever found in 30 years of collecting!! Nice record and nice shape! MB \$350*
 152. Browley Guy & The Skyscrapers – “Watermelon Man/You Look Good To Me” *Checker 779 M- Obscure one on Checker MB \$50*
 153. Russell Jacquet & The Heartbeats – “Tormented/After Everybody’s Gone” *Network 1200 Mint The Heartbeats first record!! MB \$200*
 154. The Hollywood Four Flames – “Baby Please/Young Girl” *Recorded In Hollywood 165 M- No 45 ever pressed MB \$100*
 155. The Hollywood Flames – “One Night With A Fool/Ride Helen Ride” *Lucky 001 M- Classic MB \$150*



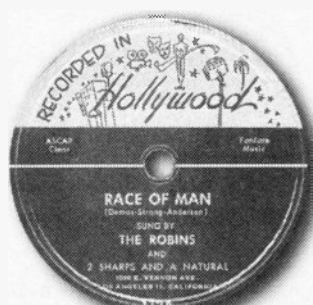
190. The Sha-Weez – “No One To Love Me/Early Sunday Morning” *Aladdin 3170*
 White Label Promo!!!
 Stunning record with crying and weeping greasy vocal, talking bridge and ultimate lyrics. If you’ve never heard it you need to. If you don’t own a copy it’s an absolute must for any group collection. First re-issued in 1969 by Bob Hite of Canned Heat on the Imperial LP “Rhythm and Blues – Sweet and Greasy.”
MB \$500



156. James Quintet – “OO BOP CHOO DOP/Tell Me Why” *Coral 60022 Mint MB \$100*
 157. The Larks – “Eyesight To The Blind/I Ain’t Fattening Frogs For Snake” *Apollo 427 Mint Classic and my favorite as it is a real Bluesy one. MB \$200*
 158. The Love Notes – “United/Tonight” *Holiday 2605 M- Classic Doo Wop Anthem MB \$40*
 159. The Magic Tones – “When I Kneel Down To Pray/Good Gooda Gooda” *King 4665 VG++ MB \$75*
 160. The Magnificents – “Up On The Mountain/Why Did She Go” *Vee Jay 183 M- Classic MB \$40*
 161. The Marshall Brothers – “Who’ll Be The Fool From Now On/Mr. Santas Boogie” *Savoy 825 Mint Great Ballad from a great group MB \$100*
 162. The Medallions – “The Telegram/Coupe De Ville Baby” *Dootone 357 M- #ol on B-side MB \$35*



163. Gene Moore & The Metronomes – “She’s Gone/That’s Bad” *Specialty 472 Mint White Label Promo!!! Impossible to find on 45 with only three known copies. This is the BEST way to have it as this DJ 78 plays way better than the hissy 45!! Buy this one and save yourself thousands and enjoy it more! MB \$150*
 164. The Midnighters – “Why Are We Apart/Switchie Witchie Titchie” *Federal 1220 Mint The best ballad they ever recorded!!! MB \$30*
 165. The Moonglows – “I’ll Never Stop Wanting You/Love Is A River” *Chess 1717 Mint Tough to find on 78!! Nice one! MB \$30*
 166. The Nutmegs – “Whispering Sorrows/Betty Lou” *Herald 466 Mint Classic MB \$35*
 167. The Orchids – “I’ve Been A Fool From The Start/Beginning to Miss You” *King 4663 VG++ MB \$75*
 168. The Orioles – “I Challenge Your Kiss/Donkey Serenade” *Jubilee 5008 M- MB \$75*
 169. The Orioles – “I’d Rather Have You Under The Moon/We’re Supposed To Be” *Jubilee 5031 M- No 45 ever pressed on this Classic Ballad MB \$75*
 170. The Orioles – “It’s Over Because We’re Through/Waiting” *Jubilee 5082 M- MB \$75*
 171. The Orioles – “Gettin’ Tired Tired Tired/Barfly” *Jubilee 5084 Mint MB \$75*
 172. The Orioles – “Dem Days/Bad Little Girl” *Jubilee 5115 M- MB \$50*
 173. The Orioles – “In The Chapel In The Moonlight/Thank The Lord/Thank” *Jubilee 5154 M- Gorgeous White Label Promo with #ol MB \$50*
 174. Junior Ryder & Peacocks – “Sad Story/Better Stop” *Duke 119 Mint Nice Group Sound MB \$35*
 175. The Penguins – “Be Mine Or Be A Fool/Don’t Do It” *Mercury 70610 M- MB \$25*
 176. The Platters – “My Prayer/Heaven On Earth” *Mercury 70893 Mint Perfect Store Stock New Copy of all time classic!!! MB \$50*
 177. The Rainbows – “Mary Lee/Evening” *Pilgrim 703 M- MB \$25*



186. The Robins – “Race Of Man/Bayou Baby Blues” *Recorded In Hollywood 112 M- Yes!!! This is it!! The RARE one on Recorded In Hollywood!! Had this only once before in my 30 years of hunting Don’t miss this one and have to wait 30 more years!! MB \$400*
 187. The Royals – “Every Beat Of My Heart/All Night Long” *Federal 12064 M- Great Classic!! MB \$150*



188. The Royals – “Moonrise/Fifth Street Blues” *Federal 12088 VG+ White Label Promo of this fantastic classic Doo Wop Ballad!! Plays superb!! Xol on B-side MB \$75*
 189. The Schoolboys – “Please Say You Want Me/Shirley” *Okah 7076 M- Sticker Stain on B-side label MB \$25*
 190. The Sha-Weez – “No One To Love Me/Early Sunday Morning” *Aladdin 3170 MINT White Label Promo!!! Stunning record with crying and weeping greasy vocal, talking bridge and ultimate lyrics. If you’ve never heard it you need to. If you don’t own a copy it’s an absolute must for any group collection. First re-issued in 1969 by Bob Hite of Canned Heat on the Imperial LP “Rhythm and Blues – Sweet and Greasy.” MB \$500 (SEE INSET BELOW LEFT)*

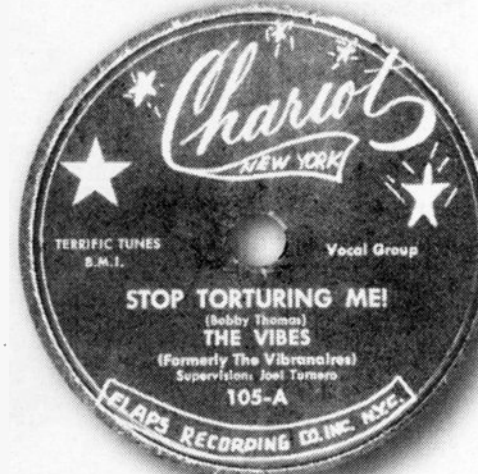
191. The Spaniels – “Baby It’s You/Bounce” *Vee Jay 101 Mint Their First Record in Perfect Mint shape!! Very tough to find—would be \$3000 on 45. MB \$300*
 192. The Spaniels – “Baby It’s You/Bounce” *CHANCE 1141 Nice VG+ Second pressing of Vee Jay 101 on Chance—which at that point in time had better distribution than Vee Jay. Of course that changed shortly with the release of “Goodnite Sweetheart.” MB \$75*
 193. The Spaniels – “False Love/Do You Really” *Vee Jay 178 Mint Classic MB \$75*
 194. The Strangers – “Hoping You’ll Understand/Just Don’t Care” *King 4728 M- White Label Promo with Xol MB \$50*
 195. The Strangers – “Drop Down To My Place/Get It One More Time” *King 4745 M- MB \$35*
 196. The Striders – “Hesitating Fool/Wonder” *Apollo 480 Mint B-side is cover of Classic Cecil Gant song MB \$75*



197. The Sugar Tones – “Today Is Your Birthday/Wishin” *Okeh 6877 Mint White Label Promo and this is one nice Girl Group!!! MB \$100*
 198. The Swallows – “Trust Me/Pleading Blues” *King 4656 M- MB \$50*
 199. The Turbans – “B-I-N-G-O-I’m Nobody’s” *Herald 478 VG++ MB \$35*
 200. The Turbans – “All Of My Love/It Was A Nite Like This” *Herald 486 M- MB \$35*
 201. The Turbans – “Journey Into Fear/Tick Tock A-Woo” *Money 209 Nice VG+ MB \$25*
 202. Ben Hughes & The Twigs – “I’m So Crazy About You/Someday Somewhere” *Hollywood 1014 Mint MB \$35*
 203. Sonny Woods & The Twigs – “Chapel Of Memories/Song Of India” *Hollywood 1015 MINT Xol on B side MB \$35*
 204. The Twigs – “Wonderful World/Lover Boy” *Hollywood 1026 Mint MB \$35*
 205. Frankie Valley & The Travelers – “Somebody Else Took Her Home/Forgive And Forget” *Mercury 70381 Mint Yes, it’s THE Frankie Valley of Four Seasons fame in what I think is his only record that was made on 78 rpm. MB \$100*
 206. The Velours – “This Could Be The Night/Hands Across The Table” *Onyx 515 Mint New York Classic MB \$35*
 207. The Vibes – “Stop Torturing Me/Stop Jibing Baby!” *Chariot 105 VG++ All time classic! Rare One!! MB \$750 (SEE INSET BELOW RIGHT)*
 208. The Willows – “This Is The End/Don’t Pull Don’t Push Don’t Shove” *Club 1014 M- MB \$35*
 209. Donald Woods & The Vel-Airs – “Death Of An Angel/Man From Utopia” *Flip 306 M- Very slight storage warp with no affect on play All time classic! MB \$50*

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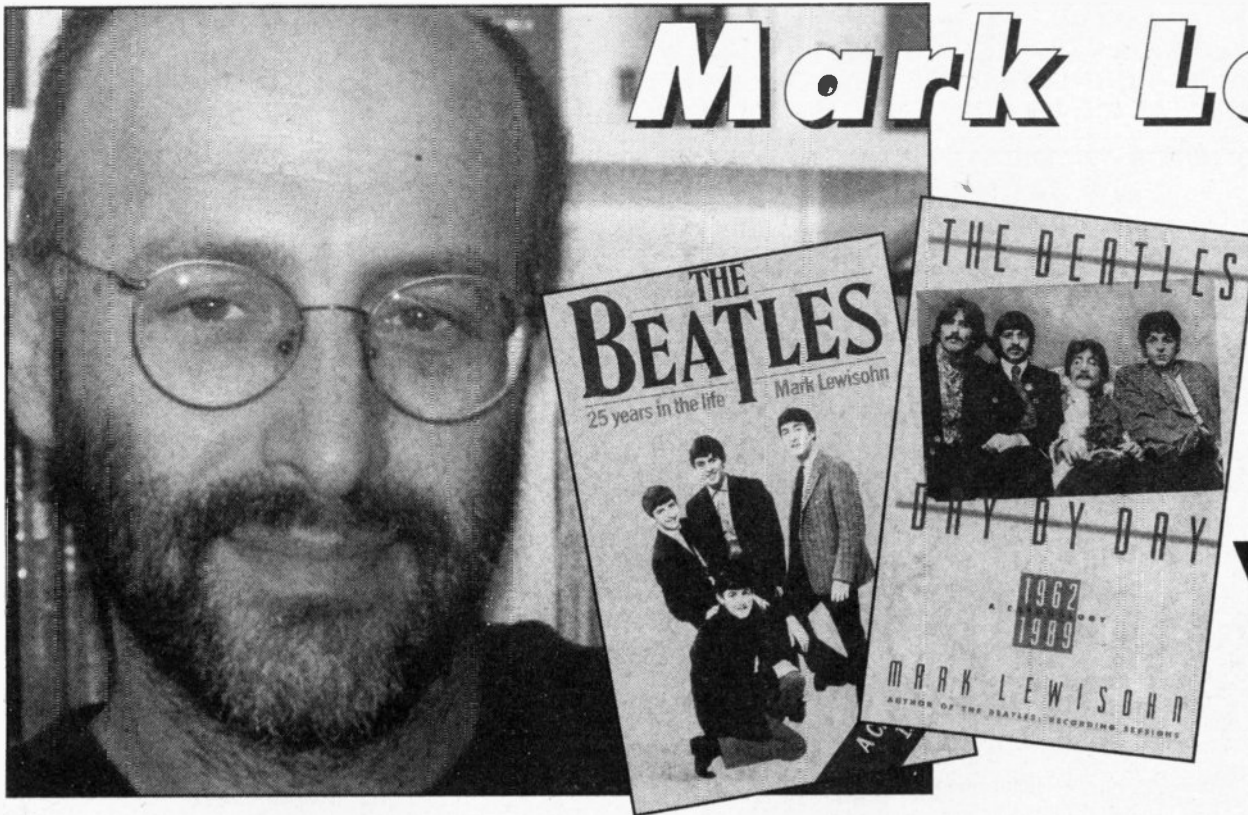
207. The Vibes – “Stop Torturing Me/Stop Jibing Baby!” *Chariot 105 VG++*
 All time classic!
 Rare One!!
MB \$750



Mark Lewisohn

Fate and a passion for research led to his career writing essential Beatles books
by Gillian Gaar

©2000 Gillian Gaar



When an eight-year-old Mark Lewisohn danced around his garden while listening to Sgt. Pepper's Lonely Hearts Club Band in 1967, he could hardly have imagined that 20 years later he'd be at the very studio where the album was recorded, Abbey Road, cueing up the master tapes from the Sgt. Pepper session himself.

"As a child, I used to walk past Abbey Road Studios, look longingly through the railings and think, 'Wouldn't it be great to go in there!'" he recalled for *Goldmine* in an interview at his home in England last year. "And here I was being invited to work there for as long as it took to listen to all of The Beatles' tapes. My life had been leading up to that moment, if you like. But I didn't ever dream it would happen to me."

Over the past 30-something years there have been hundreds — perhaps thousands — of books published about The Beatles. Lewisohn's books are among the few that can be considered essential; it's a safe bet that any serious Beatles fan owns at least one (if not more) of Lewisohn's books. Groundbreaking books such as *The Beatles Live!*, *The Beatles Recording Sessions* and *The Complete Beatles Chronicle* set a new standard in Beatles scholarship, balancing serious investigative journalism with a highly entertaining writing style.

But Lewisohn's involvement with The Beatles doesn't stop there. From his beginnings as a writer for the *The Beatles Book* magazine in the late '70s, Lewisohn has had a dream-come-true career for a Beatles fan, having worked on Ray Coleman's biographies of John Lennon and Beatles manager Brian Epstein, *The Lost Lennon Tapes* radio series and *The Beatles Anthology* (both the TV series/videos and the albums), to mention a very few. The secret to Lewisohn's success has been a mixture of luck, timing and a keen eye for detail, along with a genuine love of everything Fab.

Lewisohn's interest in The Beatles dates back to his childhood. "I don't recall a time when I wasn't a Beatles fan," he said. Encouraged by his mother, also a Beatles fan, Lewisohn immersed himself in learning everything he could about the group, joining The Beatles Fan Club, buying *The Beatles Book*, and receiving their records as Christ-

mas and birthday presents. Lewisohn's knowledge of The Beatles eventually led to his winning the title of "Beatle Brain Of Britain" at London's first Beatles convention, held Dec. 18-19, 1976.

It was also an achievement that would kick-start Lewisohn's writing career. Though the original *Beatles Book* ceased publication in December 1969, it was relaunched in April 1976. After Lewisohn's "Beatle Brain Of Britain" win, he contacted the magazine about working there. He was hired to answer the magazine's letters, receiving £1 per answer.

"I loved it," he said. "Didn't have my name in there, but it was such an honor to be in *The Beatles Monthly* [*The Beatles Book Monthly* being the magazine's original name]. I had no aspirations to being a writer. I simply wanted to be involved with The Beatles world in some tiny way."

By 1979, Lewisohn began writing articles and a regular news column, with his byline finally appearing. 1979 was also the year he was hired by Philip Norman to do research for Norman's Beatles biography, *Shout!*. Norman was interested in three areas in particular — the date John Lennon and Paul McCartney actually met, details of The Beatles' first tour of Scotland and information about their first BBC radio appearance.

Lewisohn's work in solving each of these queries would lead to unexpected developments in his career, most important the realization that he'd found his calling.

"I think I was born to be a researcher," he said. "That is my first and foremost love, scrabbling around in archives, discovering information. That's where I'm happiest."

Lewisohn's research into The Beatles' BBC radio sessions was greatly aided by the fact that he worked in the BBC's accounting department. Working during his lunch breaks, he discovered that while the BBC had few tapes of The Beatles' appearances, they did have all the paperwork — contracts provided recording dates, broadcast logs listed the songs performed and the program's scripts tied it all together.

"The introductions by the host were all scripted in advance," Lewisohn explained. "So I could say, 'Ray Peters introduced them in this way,' giving every appearance that I'd heard [the shows]. And of course I hadn't. I

"There was a paper called the *South Liverpool Weekly News*, and that would cover the Woolton area. So I looked in there, and I found an advertisement for the fete. And it actually said 'Quarry Men Skiffle Group' as one of the attractions, and I nearly fainted. It was one of the great moments of my life. I was, 'Yes! Found it!' — Mark Lewisohn, researching for the Philip Norman Beatles biography, *Shout!*

didn't think I'd ever get to hear things like that. Within the BBC, I just went from department to department and pieced the whole story together."

Having collected far more information than Norman could use, Lewisohn published his findings in *The Beatles Book* in 1980. It was the first time The Beatles' radio sessions had been listed in detail, and the favorable response (*The Beatles Book* printed a letter from fellow Beatles author Wally Podrazik, calling the articles "superb"), led to the 1982 *Beatles At The Beeb* radio show.

"I sent a copy off to the BBC and they thought, 'My God, let's try and find some of this stuff,'" Lewisohn explained.

The show in turn paved the way for the 1994 album *Live At The BBC* — a sizeable bounty from one simple request.

Lewisohn's research in pinning down the date "when John met Paul" and establishing the itinerary for the 1960 Scotland tour also led to further projects. He tracked down the dates by going through newspapers in the library of London's British Museum. Lewisohn already had a clue for the Lennon/McCartney meeting, as it had taken place at a church fete, or garden party.

"Church fetes are always advertised in local newspapers," he said. "Woolton, where the fete took place, was in the south of Liverpool. And although there's a paper called the *Liverpool Echo* that services the whole of Merseyside, it isn't narrowly enough focused on a smaller area.

"But Liverpool also had other papers to

service just the north or just the south," he continued. "There was a paper called the *South Liverpool Weekly News*, and that would cover the Woolton area. So I looked in there, and I found an advertisement for the fete. And it actually said 'Quarry Men Skiffle Group' as one of the attractions, and I nearly fainted. It was one of the great moments of my life. I was, 'Yes! Found it!' I just felt like punching the air, but it's a very sedate establishment, so you had to keep quiet. The following week's newspaper had a report on the event, and it happened to even say some of the songs they did! There it was, in this newspaper. And it had never been found before.

"One of the most shocking things for me about my research into The Beatles is that in pretty much all instances I'd been the first person to go and find this information," he added. "And yet, it's all been there waiting for someone to find it. People had been writing books about The Beatles, and I realized they'd been guessing about key bits of information because they couldn't be bothered to go and find it out for themselves. Which is why I've got this reputation of being the one who's rewritten the day-by-day history of The Beatles. But anybody else could've done it too, if they were tenacious enough."

Having completed his work for Norman, Lewisohn continued to haunt the British Museum library, compiling information about The Beatles' live performing career,

(Please see Mark Lewisohn page 86)

The voice that helped launch a generation...



Greg Lake

His music has been a staple of FM radio since 1969: Greg Lake, the singer, songwriter, musician and co-founder of both King Crimson and Emerson, Lake & Palmer, acclaimed solo artist, and former member of Asia. With these classic bands and on his own, he has sold over 40 million albums. Now, Greg Lake's greatest material is available in a single catalog of 5 CDs, including rare and never-before-released recordings. From rare live versions of "In The Court Of The Crimson King" and "Lucky Man" to his two classic 1980s solo studio albums (never before on CD) featuring Gary Moore, Clarence Clemmons and the members of Toto, it's all here (and not yet in stores). Discover for yourself the majesty and magic of the music that is....

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(Reissues from page 46)

obvious (the blues) inspirations. Vaughan merely was doing what came naturally.

Maybe that's his greatest legacy — that he was a natural and easy and emotional guitarist playing in a field that really doesn't require those qualities anymore. SRV makes a strong case for this lasting heritage — the live versions of "Look At Little Sister," "Crossfire," "Tightrope" and "Cold Shot" from his final years (and all on disc three) come close to solidifying it. Even if it did take his death, and some hindsight, to realize it.

— Michael Gallucci

THE BEATLES
TALKology Vol. 1 and 2
Talkology Limited (TY001; TY002)

These CDs, the first two in a series of three, feature press conferences from The Beatles' touring years, 1964-1966. Though every Beatles fan is familiar with some of the group's more famous remarks during press conferences, it's quite a different matter to listen to the conferences in their entirety.

The reporters are usually written off as wasting the group's time with inane questions, and it's a fair comment; it becomes numbing to listen to endless variations on, "What will you do when the bubble bursts?" over the course of two CDs; imagine having to tolerate such queries on a daily basis. By 1965 and '66 in particular, when it was clear The Beatles are not simply a fad, you have to wonder

why experienced journalists couldn't think of better questions to ask the most famous musicians in the world than, "Do any of you smoke cigars?"

On the other hand, The Beatles aren't entirely cooperative when they are asked serious questions. On the '66 tour, questions about *Revolver* are unceremoniously struck down with one-sentence — or even one-word — answers (it doesn't help that such questions are stuck between others along the lines of asking Ringo Starr if he carries any baby pictures in his wallet).

The group, particularly John Lennon, have become increasingly uncommunicative, when they're not outright surly ("If that question was a joke, it wasn't funny," says Lennon when he's asked what the group will do "when they grow up"). Given that the group did do in-depth one-on-one interviews with other reporters, you have to wonder why they bothered doing



press conferences while on tour at all.

The best press conference is the one held Aug. 11, 1966, in Chicago, when Lennon tried to explain his infamous "Beatles are more popular than Jesus" comment. Given the seriousness of the situation, Lennon sincerely offers explanations and apologies. The questions veer toward issues that would be more fully explored in the rock press in the future, namely, how do artists balance their right to an opinion with their responsibility — if any — to their audience? Such questions aren't deeply examined here, but you can hear the groundwork being laid.

Liner notes are written by Beatles historian Keith Badman. Those interested in collecting The Beatles' press conferences will no doubt be happy that so much material is being made available on CD for the first time.

(Ordering information is available at www.beatlestalkology.com; the label has a special offer on the \$30 retail price: \$15 including postage for all three volumes. Mention *Goldmine*.)

— Gillian G. Gaar

INSURANCE

- ☑ **Collector annual rates:** \$3,000 for \$12, \$10,000 for \$32, \$25,000 for \$82, \$40,000 for \$132, \$60,000 for \$198, \$1/\$1,000 above \$60,000. Call for a no obligation collector, dealer or collector/dealer quote.
- ☑ **We insure collectibles:** Records, animation art, autographs, books, bottles, ceramics, china, clothing, comics, crystal, currency, dolls, figurines, glass, maps, military/movie/political/sports/TV memorabilia, ornaments, paper, patches, pens, photos, pins, plates, postcards, posters, prints, stamps, stocks/bonds, Teddy Bears, toys, trains, and over 100 other collectibles. Call about what you collect.
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**KING BISCUIT
FLOWER HOUR**



KING BISCUIT F

PRESENTS...

PIC
BIO

Ed McCarthy took this picture of Steve Forbert at The Chance in Poughkeepsie, N.Y., in 1984. McCarthy is a member of the prestigious White House News Photographers Association.

King Biscuit Flower Hour MARCH 2001 Radio Show Schedule

All dates listed below reflect the "week of" date for each show

- Mar. 12 The Biscuit's Hall Of Fame —
*a compilation in honor of The Rock And Roll
Hall Of Fame's 2001 Induction ceremonies*
- Mar. 19 The Biscuit's Hall Of Fame
- Mar. 26 U2

All dates subject to change.
Show times vary by market.
Check out www.KingBiscuitRadio.com for
specific dates and times.

King Biscuit Flower Hour presents Steve Forbert!



Steve Forbert was recorded in concert Aug. 14, 1982, at My Father's Place, Long Island, N.Y. The CD features "Romeo's Tune," "Goin' Down To Laurel," "Song For Katrina" and much more. Available now!

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POWER HOUR RADIO



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World Radio History

A hard day's write

There are enough new Beatles books to read eight days a week

by Mark Wallgren

The fourth quarter of 2000 witnessed a veritable flood of Beatles-related books hitting the bookstores, with several new titles accompanied by a number of reprints. Much of this activity was obviously intended to coincide with the publication of last fall's *The Beatles Anthology* (Chronicle Books), the group's long-awaited autobiography.

The unprecedented international success of *The Beatles Anthology* and the compilation album of 27 #1 hits, *The Beatles 1*, definitely signals that worldwide interest in the Fab Four remains unwavering and will no doubt lead to another productive year for American publishers. *Goldmine* readers are hereby advised to consult with their financial advisors before visiting The Beatles section of their favorite book shop or Web site.

THE BEATLES: OFF THE RECORD

Keith Badman

Omnibus Press (496 pages, hardcover, \$29.95)

IN MY LIFE: THE BRIAN EPSTEIN STORY
Debbie Geller, Edited by Anthony Wall
Thomas Dunne Books/St. Martin's Press
(180-plus pages, hardcover, \$24.95)

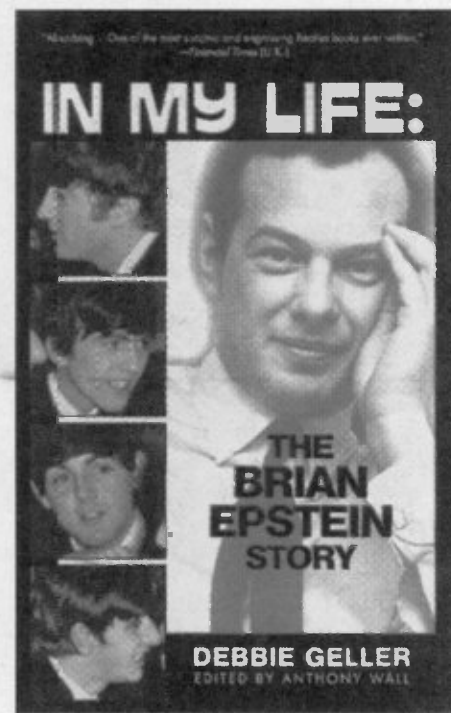
The impact of *The Beatles Anthology* was felt even before the release of the sensational best-seller last fall. Ever since it was first announced, it was widely discussed that the book would tell the story of The Beatles "in their own words," albeit mostly in the words recorded exclusively for use in the 1995 worldwide television special and 1996 home video series. The story as it emerged stems largely from the surviving Beatles' present memories, aided or hindered (depending on one's point of view) by some 30 or so years of available hindsight. John Lennon's contributions to the project come from interviews given during his lifetime, which of course is only 10 years after the breakup.

The Beatles: Off The Record, subtitled *Outrageous Opinions & Unrehearsed Interviews*, augments the "official story" with this "companion" version, using the comments

and opinions of all four Beatles made at often unguarded moments, not decades after the fact, but at the time the events occurred or soon thereafter.

Whereas *The Beatles Anthology* excludes all but inner-most associates, dozens of Beatles contemporaries are quoted throughout *Off The Record*. The list includes Brian Epstein, Allen Klein, Neil Apsinall, Derek Taylor, George Martin, Alistair Taylor, Sid Bernstein, Ed Sullivan, Nat Weiss, Tony Barrow, Cynthia Lennon, Yoko Ono, Dick James, Al Brodax, Denis O'Dell, Pete Shotten, Eric Clapton, and Mal Evans, among others. Wisely, the remarks attributed to the four Beatles themselves remain the focal point of this work, and the group's comments comprise the bulk of the printed text, making this very much "their own story" as well.

Individual chapters provide chronological coverage of every year from 1960 through 1970 (the pre-1960 years are detailed in the



(Please see Beatles Books page 80)

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• Interviews
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Beatles popularity still runs high. Now discover long-lost articles on The Beatles, interviews with close associates, and stories on important figures from their history in *Goldmine Beatles Digest*. These stories first appeared in *Goldmine*, the magazine of collectible records and a respected voice in the music industry. Now they're together in one book, with 100 rarely-seen black and white photos. It's a great book for fans and an excellent resource for collectors.

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GOLDMINE UNIT SPACE ADS

WHAT ARE UNIT SPACE ADS?

Unit space ads are an affordable option for the small dealer or for the private collector who has a few items to sell. They are based on 8-1/2 x 11 sheets that you create. They are "camera ready," in other words, the ad will look in print exactly how it looks when you send it in, only smaller. We will reduce the sheets to fit the ad space. Optionally, at no extra charge we can create a heading for your ad. We will typeset your name, business name (if any), address and phone/fax numbers on your ad if you so request.

The two types of ads are:

1. Set Sale - Items are sold at the price listed.
2. Auction - Items are sold to the highest bidder.

FOR A BETTER UNIT SPACE AD . . .

1. Use white paper.
2. Have a new ribbon on your typewriter or printer; avoid low toner on a laser printer.
3. Make sure the paper is vertically oriented. We cannot publish a horizontal unit space ad unless you want the reader to turn the magazine sideways to look at it. Most readers won't bother to do that.
4. Mail it to us; don't fax it. Faxes can leave unwanted markings that make your ad hard to read.
5. Clearly identify whether your ad is a set sale or auction. Avoid mixing the two in the same ad; if you must, have separate sections for set-sale and auction items.
6. Include your name, address, and telephone/fax number (and when you will be available to take calls on the ad) and all ordering information, including postage and shipping fees.
7. Put your listings in a logical order. If you have several formats in the same ad (LP, CD, 45, etc.), group your items by format. You also may wish to group items by type of music. As for the listings themselves, alphabetically by artist usually works best.
8. If you have any questions on how to set up your ad, contact anyone from the GOLDMINE advertising staff.

SET SALE GUIDELINES FOR BUYERS

1. First, make sure you are replying to a set sale and not an auction. If an ad mentions minimum bids and deadlines, it's not a set sale.
2. Follow the advertiser's directions on how to reply. If the ad says to write first to reserve an item, do it. If the ad says that money orders only are accepted, don't write a personal check. And never send cash through the mail.
3. If you write or call to reserve an item and the advertiser still has it in stock, send your payment for the item promptly.
4. Set sale ads are "first-come, first-served," so the sooner you reply, the more likely you are to receive what you order.
5. If you receive the item and it is not as advertised, don't hesitate to complain. Reputable advertisers take complaints seriously and try to do right by the customer. But don't take advantage of this, either; complain only when you have a legitimate reason for doing so.

SET SALE GUIDELINES FOR SELLERS

1. Only advertise items you have. Because of ad deadlines, some dealers will assume they will have new material based on release dates given by record companies. In the long run, it's better to wait until you actually have an item to put it in your ad.
2. State all your policies in the ad. Examples include method of payment, whether (and at what times) you will accept telephone calls, and whether to reserve items or send money immediately.
3. Send the items promptly after they've been paid for. Federal Trade Commission regulations state that you must ship your items within 30 days.
4. Charge only what you pay to send the package. Or charge everyone the same amount, knowing you will lose money on large packages, but will make up for it on smaller ones. If your stated postage rates are unusually high, state why! (Insurance, special handling or packaging, etc.)
5. Take complaints seriously. An unresolved problem is usually a lost customer.

Auction Guidelines For Buyers

1. First, make sure you are replying to an auction and not a set sale.
2. Note the minimum bid, and don't bid less than that. Also, don't say "I will top all bids" unless the auction allows it and, of course, you really mean it.
3. Mail in all bids unless the ad says phone-in bids are acceptable.
4. Remember the deadline. If none is stated, then the auction closes one month from the date on the cover. For example, if the auction is in the GOLDMINE dated October 15, the sale closes November 15.
5. If mailing bids, allow 1-2 weeks for your bids to arrive. And after an auction ends, allow 1-2 weeks for notification. If you haven't heard 14 days after the end of an auction, assume you won nothing unless the ad says that all bidders, win or lose, would be notified.
6. Honor all winning bids! If you are notified that your bid has won the item, send the money for your items within a week. Bidders renegeing on their winning bids is the No. 1 complaint from those who run auction ads. If you can't honor your bid, at least have the courtesy to notify the advertiser.
7. Allow 2-4 weeks for your winnings to arrive.

AUCTION GUIDELINES FOR SELLERS

1. Set minimum bids on any item you won't sell for less. You also can set an auction-wide minimum; different minimums on different parts of the auction; or no minimums at all. Avoid "Ridiculous bids will be rejected" or similar phrases; you can't assume that everyone knows what a "ridiculous bid" is. Instead, take the time to set minimums.
2. Run an honest auction. Don't advertise items you don't have; don't artificially force bidders to bid more by claiming there's a counterbidder when there isn't one; don't overgrade your items; and sell all items that meet your published minimum and are the high bid, even if the bid is far below "book" value.
3. Notify winners within the first week after your deadline passes.
4. Send the winners their items promptly upon payment. (It's OK to wait for checks from unfamiliar customers to clear, which takes no more than a week. If it takes longer, get a new bank.) Federal Trade Commission regulations state that you must ship your items within 30 days.
5. Don't use your auction as a way to compile a mailing list unless you state that in your ad.
6. In sum: Treat your customers as you would want to be treated if you were the one bidding.

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Jon Thomas(ABC 10112)-Heartbreak (It's Hurtin' Me)VG++ or (10140)-Hey Hey Baby/VG++
or (10238)-Flip/Flop/Fly/Fly or (Merc 71078)-Hard Head/VG++



Rhythm & Blues - Rockabilly - Rock & Roll - Garage - Motown - 45 RPM. Pt. V

Upbeats/Swan 4010-My Foolish Heart/M- (Prep 119)-Don't Know/M- (1957)
Upbeats/California 1067-Driving Away/Of The Boys/M- (1961)
Upbeats/Little Star 125-Evening Night About This Time/Yes! It's Me/VG+

Jack Webb/Decca 32087-Since You Made A Wreck Out Of Me/M- (call on 1000 other personalities)
Joan Weber/Col 40366-Let Me Go Lover/VG+
Chase Webster/Col 40184-Come On/Let's Get Together/M- (16384)-I'll Light A Candle/M- (Cameo 31)

Lester Young/Emperor 104-Shattered Dreams/VG+
Vicki Young/Group/Capitol 30087-Barefootin' Time In Chinatown/Stop/VG+
Young Americans (ABC 19940)-Born To Be With You/VG+ (or) By One/M-

Motown

Commodores/Motown 1381-DJ-Val-Sweet Love/M- (1443)-Three Times A Day/M- (1694)-You/M- (1519)-As Good As You Make It/M- (1432)-Too Hot To Trot/M-



AUDIO COLLECTIONS

Table of audio collections with columns for artist, album title, and price. Includes entries like 'BANDS THROUGHOUT THE HISTORY OF ROCK MUSIC' and 'THE HISTORY OF ROCK MUSIC'.

HELLO AND WELCOME TO ANOTHER MIX OF CHERRY-PICKED ROCK COLLECTIBLES. I HAVE MANY MORE TITLES OF THE ARTISTS LISTED BELOW...

Table of rock albums for sale, including 'ANIMALS (LP) BEST OF ERIC BURDON', 'AVERAGE WHITE BAND AND BEN E. KING (LP)', 'BEATLES (LP) 1st LIVE RECORDING', etc.

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DOORS MEMORABILIA IMPORTS, DOORS, CD'S ETC. ROBERT DAHLIN 1715 E. 9th St., Tucson, AZ 85719. Selling rare CD collection of...

Unless an auction deadline is explicitly stated in an advertisement, all auction ads in this issue will deadline one month from the cover date of this issue. Goldmine

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Table listing Beatles solo and related 45 RPM records. Columns include artist name, title, and price. Includes George Harrison, John Lennon, Paul McCartney, Ringo Starr.

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Help! The first of many ads as a 30 year collector has decided to find new home for his "kids" ... Want Lists accepted...

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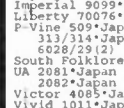
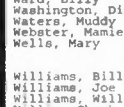
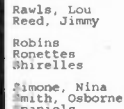
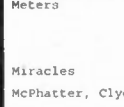
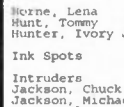
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Who I collect (primarily):

(Beatles Books from page 58)

book's opening chapter). The author continually inserts appropriate dates, locations and other details to place the material in the proper historical context. The volume is supplemented with dozens of outstanding black-and-white photographs, the vast majority of which appear to have been seldom, if ever, published before.

Retailing at half the retail price of *The Beatles Anthology*, this is anything but an economical substitute. Whatever *The Beatles: Off The Record* may lack in colorful and flamboyant design is more than made up for in the interesting and at times contrasting information provided. This volume offers an engaging and informative read for fans and provides Beatles scholars with another useful reference source.

In My Life: The Brian Epstein Story also puts the narrative style of *The Beatles Anthology* to effective use, weaving candid testimonials and reminiscences from more than two dozen of Epstein's friends, family members and business associates, including Paul McCartney, Gerry Marsden, Marianne Faithfull, Martin, Robert Stigwood, Weiss, Taylor, Alan Livingston, Billy J. Kramer and others, into an "insider's account" of the guarded life of The Beatles' manager.

Shedding additional light on areas of Epstein's pre-Beatles years are personal entries from Epstein's own journals, diaries and correspondence, as well as from his ghost-written 1964 autobiography, *A Cellarful Of Noise*. Author Debbie Geller has used this material to solid effect, enabling many of the circumstances to be placed in their proper historical context while also helping to better understand Epstein's varying moods.

Along the way, several key episodes in Beatles history come to light, including the true story behind the infamous "Raymond Jones" record-buying episode, the events leading to the group's appearance on *The Ed Sullivan Show*, the initial publishing arrangements with Dick James Music, Sid Bernstein's exclusive promotion of the group's concerts at Carnegie Hall and Shea Stadium in New York, and of course, frank discussions

regarding Epstein's personal lifestyle.

Conversely, glaring by omission are expected names such as Walter Shenson — no discussion whatsoever about Epstein's transactions with Shenson that led to the making of *A Hard Day's Night* and *Help!* for United Artists — and Colonel Parker — nary a word about the arrangements necessary to pull off the private meeting between The Beatles and Elvis Presley in August 1965 at Presley's estate in Los Angeles.

Illustrated with nearly a dozen black-and-white photographs, *In My Life: The Brian Epstein Story* may not be the definitive biography on its subject, but the author's fond treatment of Epstein is nonetheless fair and balanced. This book is an engaging read and one that will be warmly welcomed by fans of Epstein and The Beatles.

LENNON REMEMBERS (New Edition)
Jann S. Wenner
Verso (176 pages, hardcover, \$20)

ALL WE ARE SAYING (THE LAST MAJOR INTERVIEW WITH JOHN LENNON AND YOKO ONO)
David Sheff
St. Martin's Griffin (192 pages, trade paperback, \$12.95)

Conducted a decade apart, these books present the two most significant interviews given during John Lennon's lifetime. *Lennon Remembers* contains the first, based upon conversations held in late 1970 and published in early 1971 in *Rolling Stone*. Initially intended to help promote the release of *John Lennon/Plastic Ono Band* (and Yoko Ono's companion album) the lengthy interview ultimately served as Lennon's defacto state of the (non) union address following the official breakup of The Beatles. Fast-forward 10 years to 1980, and with the Lennons' re-emergence after five years out of the public spotlight, the earnest promotion of the couple's highly anticipated *Double Fantasy* album resulted in a similarly in-depth interview for *Playboy*.

Lennon Remembers reappears in this newly expanded edition, offering for the first time in

GOLDMINE: THE BEATLES DIGEST
Compiled by the Editors of *Goldmine*
Krause Publications (320 pages, trade paperback, \$19.95)

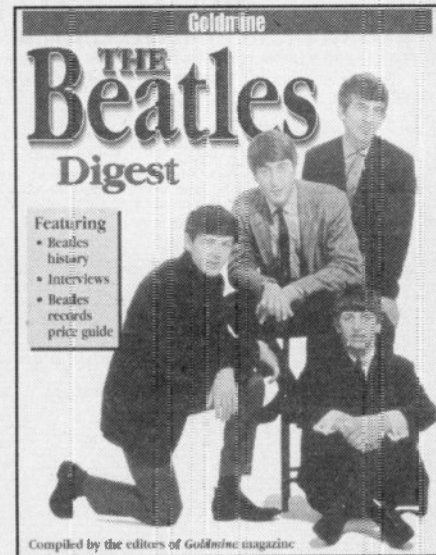
In recognition of The Beatles' reigning status as the most collectible artists in pop music — *Goldmine's* annual Beatles issue has been the magazine's best-seller for more than a decade — the editors of *Goldmine* music magazine have compiled a stellar anthology of 50 feature articles, celebrity interviews and detailed stories pertaining to all matters Beatles (group and solo) as originally published within the pages of *Goldmine* between its launch in 1974 and the present.

The Beatles Digest is the first volume in the burgeoning *Goldmine Digest* series devoted to a single musical act — this new opus was preceded by 1998's *Classic Rock Digest* and 1999's *Roots Of Rock Digest* — and Beatles fans will be more than pleased with this compilation.

Every article is accompanied by a reproduction of the front cover of the actual issue in which it appeared — very helpful to those collectors searching for copies of the original magazines. In addition, the book is generously illustrated with dozens of black-and-white photographs of the Fab Four, alongside an extensive array of records, sheet music, posters and other Beatles collectibles.

Highlighting this premiere collection are exclusive *Goldmine* interviews with Ringo Starr, Yoko Ono, George Martin, Michael Lindsay-Hogg, Walter Shenson, Mark Hudson, Denny Laine, Astrid Kirchherr, and Jurgen Vollmer, among others.

The various feature stories and in-depth articles span the group's legendary career, from the earliest days in Hamburg, continuing through the solo years, right up to the



most recent reunion projects comprising *The Beatles Anthology*. Related profiles examine the releases of Ono, The Rutles, Klaatu, and the John Lennon-produced Harry Nilsson album, *Pussycats*.

Collectors will gravitate toward the detailed coverage of the Apple and Dark Horse Record catalogs, The Beatles' Grammy Awards and most of all, the updated price guides covering group and solo 45s and LPs. Vintage *Goldmine* news coverage spotlighting various Beatles activities and past collecting updates are featured in a series of "Retro News Flash" items — also documented with the original cover date and issue number.

Goldmine: The Beatles Digest provides both hard-core collectors and casual fans alike with a wealth of informative, entertaining and well-researched material while also providing many *Goldmine* readers with the opportunity to obtain any number of classic Beatles articles they may have missed over the past quarter of a century.

— Mark Wallgren

print the full transcript from the interviews conducted by *Rolling Stone* editor Jann S. Wenner with Lennon and Ono in December 1970. In addition, the running order of the complete text has been restored to its as-taped form (all previously published editions

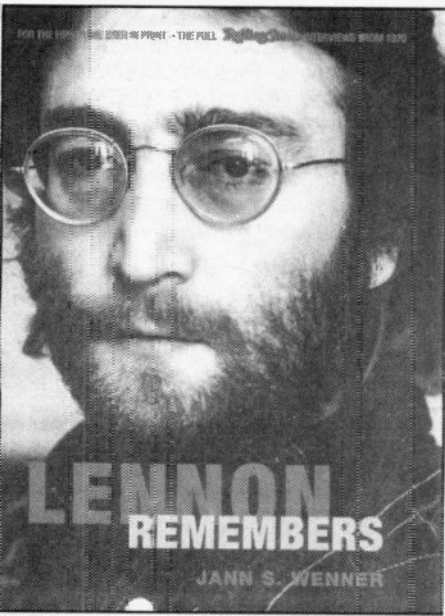
presented this material in an edited and rearranged state). Gone are the numerous photographs that had merely padded the page count of the original Straight Arrow book replaced only by Lennon's handwritten lyrics for "God" and "Working Class Hero" in the

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Lennon was now a decade older (having just turned 40 in October) and the previous five-year period had blessed him with a renewed marriage, a brand-new son and a relatively quiet life in New York, sans government interference and record company dictates.

The long-standing sense of competition with both McCartney and Jagger still manages to surface, as when Lennon suggests that anyone unable to accept the musical team of John & Yoko should instead go see "The Rolling Wings." By and large though, this is a kinder, gentler and perhaps even wiser Lennon. Remarkably, both interviews convey the lone trait from which Lennon never wavered: his eternal quest for peace, and the belief that love could conquer all.

Lennon Remembers and *All We Are Saying*

comprise the literary companions to 1970's *John Lennon/Plastic Ono Band* and 1980's *Double Fantasy*. Both albums were reissued last fall by Capitol Records, using newly remastered recordings (both feature bonus tracks and enhanced packaging) which now stand as the definitive versions of these landmark Lennon albums. These two books and these two albums are absolutely essential to anyone interested in Lennon.

THE BEATLES IN RISHIKESH

Paul Saltzman

Viking Studio/Penguin Group (144 pages, hardcover, \$30)

THE BEATLES FOREVER (A SPECTACULAR COLLECTION OF MEMORIES)

Triumph Entertainment (128 pages, trade paperback, \$12.95)

The Beatles In Rishikesh turns out to be one of the most pleasant surprises among the avalanche of new Fab Four titles published in 2000. An absolutely stunning volume, this wondrously oversized, lavishly designed coffee-table portfolio from Viking Studio presents more than five dozen truly remarkable full color photographs of The Beatles, their spouses and other assorted friends, snapped during the group's legendary stay at the Maharishi Mahesh Yogi's fabled ashram near Rishikesh, India in early 1968.

(Please see Beatles Books page 85)

book's updated introduction.

Fresh from primal-scream therapy and the triumphant recording of their landmark twin solo albums, Lennon's raw nerves are fully exposed, emotionally baring in many ways even more of Lennon than perhaps had been physically exposed on the cover of *Two Virgins*. Lennon's remarks ring with the feelings of hurt, anger and frustration, as experienced throughout his first 30 years.

Recalling his early childhood, the teenage years and of course, Beatlemania, Lennon's verbal barrage seemingly encompasses everyone of significance in his life. Paul McCartney, Mick Jagger, George Martin, and Glyn Johns are among those on the receiving end of Lennon's verbal wrath.

The kinder and gentler comments are reserved for Ringo Starr, Allen Klein, Phil Spector, and of course, Ono, who not only contributes a brand-new "forward" to this volume, but Wenner has also restored all of her original remarks, many of which were edited or deleted from the earlier magazine and book text.

All We Are Saying was originally published in book form in 1981 as *The Playboy Interview With John Lennon And Yoko Ono*. Journalist and author David Sheff conducted the series of interviews with the couple in the summer of 1980 in preparation for the onslaught of publicity to accompany the fall release of *Double Fantasy*. Given the tragic events of Dec. 8, 1980, Sheff's lengthy interviews with the Lennons were suddenly transformed from the realm of publicity to historic record.

A full decade and lifetime after the infamous *Rolling Stone* interview, the Lennon commenting on the public record in 1980 is far more relaxed, far more at peace and seemingly happier than at any time in his life. Emerging from the five-year, self-imposed exile from the pop limelight, Lennon and Ono returned to the recording studio in the summer of 1980 to lay down a series of brand-new tracks for what would become *Double Fantasy* (and the demos later issued on the posthumous *Milk And Honey*).

As Lennon reveals, the bells at the beginning of "Just Like Starting Over" were purposely selected to sound bright and cheery, compared to the ominous tone of the plodding bells that preceded "Mother" on *John Lennon/Plastic Ono* and a decade earlier. It is this distinction in Lennon's renewed outlook that makes the *Playboy* interview as important as the *Rolling Stone* interview in assessing Lennon's frame of mind. s quick-witted and sharp-tongued as ever,



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collection of more than 125 color and black-and-white photographs, spanning the entire length of the group's career, including a large number of photos dating from the solo years.

The photos are accompanied with text providing a general overview of The Beatles' story, followed with summaries of the four solo careers, a brief filmography and a set of surprisingly up-to-date and thorough group and solo discographies.

Unfortunately, the overall level of research, editing and proofreading is alarming. Among the more glaring errors: Producer George Martin is reported to have purchased 10,000 copies of "Love Me Do" to help push the single onto the British charts; a photograph of McCartney and girlfriend Jane Asher is identified as "Paul and Linda McCartney"; the release date of *The Beatles Christmas Album* (1970) is listed as July 22, 1963; the inner gatefold photo from *Sgt. Pepper* is captioned, "The Beatles don't fake mustaches..."; and according to the authors, the early Vee-Jay singles "...enjoyed brisk sales in America during the second-half of 1963." Even a still photo of the actor and actress portraying the Lennons for a TV-movie is identified as being that of John Lennon and Yoko Ono. Other such discrepancies abound throughout the book.

of humor. The original introduction by Paul McCartney is now itself preceded by a new two-line introduction from Ono (mirroring the introduction Lennon penned for Ono's book).

Grapefruit reappears in print for the first time in nearly three decades, and it's easy to see why Lennon was so enthusiastic about this particular manuscript. Ono's little "book of instructions" contains numerous "pieces" instructing readers to create their own art or happening. Assorted drawings, handwritten notes and additional writings round out this highly engaging and truly "far out" work. Readers either "get it" or they don't. Obviously, Lennon and a lot of other people did.

It is impossible to understand and appreciate the complete scope of Lennon and Ono's creative abilities without reading these two milestone volumes. Both works offer definitive

(Please see Beatles Books page 94)

(Beatles Books from page 81)

All of the photographs were taken by the book's author, acclaimed Canadian producer-director Paul Saltzman, who attended the meditation sessions at the same time that the Fab Four descended upon the retreat. In all, there are nearly four dozen individual shots featuring The Beatles and members of their entourage at Rishikesh. Saltzman's intimate photographs capture The Beatles in a most unguarded fashion, resulting in some of the most poignant shots ever taken of the group.

The author's narrative centers around his own experiences in India, though Saltzman's interaction with The Beatles and the other celebrities in attendance is described in enough detail that it becomes quite evident that contrary to their later stated opinions, The Beatles came away from the experience both refreshed and re-energized, sparking the groups single-most creative outburst of songwriting ever: coming away with enough new compositions to fill what would become *The White Album* while also providing several numbers eventually recorded for *Let it Be* and *Abbey Road* and even some tunes that would not surface until years later when they were recorded for solo albums. Saltzman's photographs successfully capture this experience, and without question, *The Beatles In Rishikesh* is an absolute triumph.

Far less successful is Triumph Entertainment's *The Beatles Forever: A Spectacular Collection Of Memories*. This trade paperback has all of the hallmarks of the various Fab Four cash-in magazines and bargain-table hardcovers that fans will recall were routinely published during the '70s and '80s, presenting a

Every landmark event in Beatles history has been accompanied with the inevitable cash-ins. The publication of *The Beatles Anthology* was no doubt the catalyst behind *The Beatles Forever: A Spectacular Collection Of Memories*, which could have benefited from far more attention to detail than is in evidence within these pages and has resulted in a final product that is notably far from spectacular.

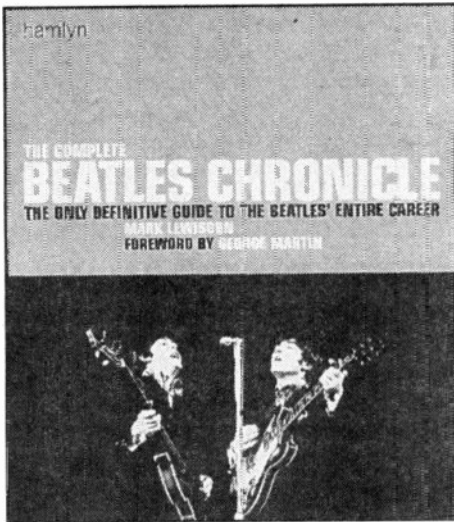
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Simon And Schuster (192 pages, hardcover, \$15)

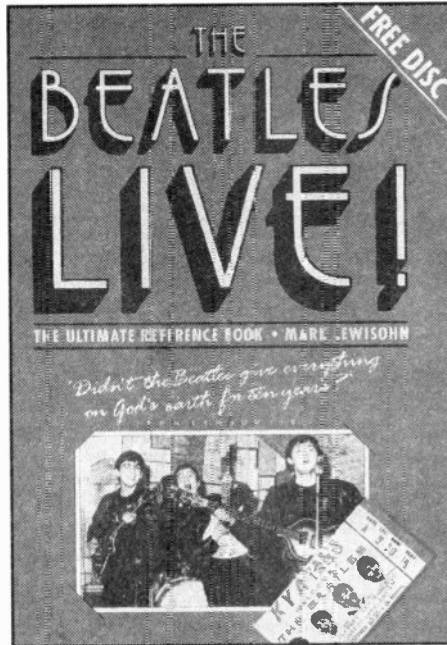
To celebrate what would have been John Lennon's 60th birthday last fall, Simon And Schuster published reprint editions of Lennon's acclaimed 1964 worldwide best-seller, *In His Own Write*, and Yoko Ono's equally inspired 1970 release, *Grapefruit*. Having published the original U.S. editions, Simon And Schuster has faithfully reproduced both volumes in their original size and format, including the original dust jacket artwork (albeit with some minor updates).

In His Own Write was Lennon's first literary foray, published at the height of Beatlemania, becoming an instant international best-seller. The book showcases the author's satirical prose, demented poetry and outrageous line drawings, all of which accurately defines Lennon's biting wit and one-of-a-kind sense





The Beatles Live! (U.K.) eventually became part of *The Complete Beatles Chronicle*.



“That was nice, because we were listening to the tapes with the *Recording Sessions* book opened in front of us, and Paul [McCartney] would say, ‘Well, according to your book, we did this on that day.’ It was great fun.”
— Mark Lewisohn, on working on the *Anthology* CDs, at Abbey Road Studios

(Mark Lewisohn from page 52)

then tracking down people who could provide further information, such as promoters or club owners who might still have contracts, ledgers or diaries.

“I was willing to go and find these people,” said Lewisohn, “and it paid dividends. Sotheby’s auctions had only just started, so people didn’t really realize the value of their things. And they were all willing to let me take them away and make a copy; I was only really interested in photocopies, because I knew that would be good enough for the book. I turned up posters, handbills, and all sorts of things. And it all helped tell the story. Why get all that stuff and not use it? You needed something in the book. You couldn’t just have the information.”

The end result was the impressive book *The Beatles Live!*, published only in the U.K. in 1986. It was the first truly comprehensive book about The Beatles’ live engagements, particularly the group’s early years. The book is also lavishly illustrated with photographs, newspaper clippings, contracts and ticket stubs, making the book as much fun to look through as it is to read. It was an approach that also led to Lewisohn’s next endeavor, writing *The Beatles Recording Sessions*.

During the early ’80s, EMI had given John Barrett, a recording engineer, the job of cataloging everything The Beatles had recorded for EMI, chiefly to ascertain if there were any tracks worth releasing. Barrett had died in 1984, and two years later, Lewisohn was asked if he’d like to continue work on the project, given his success with *The Beatles Live!*.

“They basically said, ‘You’ve managed to turn a list of dates and venues into something that’s interesting and readable,’” Lewisohn

remembered. “We’ve got the same thing. We’ve got a list of dates of sessions and song titles which needs to be made into an interesting book. Would you like to do it?”

“I can still remember where I was when I got the phone call. It was just amazing — an unforgettable moment. And of course I said ‘Yes’ immediately! I didn’t want there to be any hesitation in my voice.”

Lewisohn began work in January 1987, listening to The Beatles’ tapes at Abbey Road Studios.

“The only authoritative way to write about the guitar solo or the drums or how they pieced the recording together was to listen to tracks in isolation,” he explained. “I was just astonished by the details in every song I was able to hear that I had never heard before and the sheer innovation they had in the studio. It was palpable, from month to month, that their recordings were becoming more technically brilliant and more innovative. I always knew The Beatles had created a new style for every album, but I’d no idea just how they’d set about doing it.

“And then of course there were landmark songs like ‘I Am The Walrus,’ ‘Strawberry Fields,’ ‘Lucy In The Sky,’ ‘A Day In The Life,’ ‘Penny Lane,’ ‘Tomorrow Never Knows,’ which I heard in a completely fresh way because I was able to listen to just the guitar, just the drums, just the backwards tapes and so on.

“My difficulty was that I was writing a book, and I knew that whilst I was sitting there enjoying myself, I really had to be getting it down on paper,” he continued. “Because I really only had time to listen to things once. And then I had the job of having to convey what I’d been hearing, the magic of it, the awesomeness of it, in print. A thesaurus came in handy, I can tell you!”

If *The Beatles Live!* had been a breakthrough, *The Beatles Recording Sessions*, published in 1988

(titled *The Complete Beatles Recording Sessions* in the U.K.), was an eye-opener. For the first time, Beatles fans had a record of everything the group had done in the studio: how many takes of each song were recorded and how many songs remained unreleased.

Purported outtakes such as “Colliding Circles” and “Pink Litmus Paper Shirt” were nowhere to be seen, replaced by other titles such as “That Means A Lot,” and “12 Bar Original.” As with *The Beatles Live!*, *Recording Sessions* featured a wealth of photographs from every stage of The Beatles’ career, along with promo material, session documents and other interesting artifacts.

The book also featured something else — an interview with Paul McCartney. Lewisohn had sent McCartney a copy of *The Beatles Live!* and met the former Beatle at the 1986 Buddy Holly Week celebrations. McCartney’s company, MPL, then hired Lewisohn to work on McCartney’s autobiography.

“Another of the most ridiculous phone calls in my life,” said Lewisohn: “Would you like to be involved in helping Paul put his autobiography together?” By this point, my career had entered the unreal phase. I was having to pinch myself regularly to believe that it was all going on.”

When that project fell through, Lewisohn was put in charge of *Club Sandwich*, the magazine issued by McCartney’s fan club. Ten years after he’d begun writing for *The Beatles Book*, Lewisohn was now actually working for a Beatle. It was, he remembered, a heady time.

“The late ’80s is just the most wonderful scenario, where I’m involved in everything that’s going on and loving every minute of it,” he said. “I’m going from strength to strength. I’ve become full-time professional Beatles expert, I’m being paid to write books, and I’m being paid by MPL. I was working a lot with EMI. I was working on TV documentaries. I’d befriended Derek Taylor, which was one of the absolute high points of my life.

“Derek had always been a hero of mine, ever since I read [Taylor’s autobiography] *As Time Goes By*, and to become his friend was a great thrill. I got involved in *The Lost Lennon Tapes* [radio series], which got me an association with Yoko. I was doing 17-hour days, but you couldn’t stop me. I just loved everything that I was doing. And I still do.”

Among other projects, Lewisohn wrote sleeve notes for the *Sgt. Pepper’s Lonely Hearts Club Band* and *Past Masters* CDs, compiled and wrote sleeve notes for the four-CD *Lennon* box set and cowrote the radio series *In My Life: John Lennon Remembered* and the show’s accompanying book (with co-author/BBC radio producer Kevin Howlett). Lewisohn continued working at *The Beatles Book* until 1992 and wrote three additional books — 1990’s *The Beatles Day By Day* (published earlier in the U.K. as *The Beatles: 25 Years In The Life 1962-1987*); 1992’s *The Complete Beatles Chronicle*, which compiled dates from *The Beatles Live!* and *Recording Sessions*, along with new material; and the excellent guidebook *The Beatles London* (co-written with Piet Schreuders and Adam Smith), published in 1994.

Then came *The Beatles Anthology*, which Lewisohn cited as “the highlight of the 1990s for me, unquestionably.” Given his detailed knowledge of The Beatles, Lewisohn was invaluable as a researcher and fact-checker on the project, which initially just encom-

passed the TV/video series.

“I was the oracle who wasn’t in the office,” Lewisohn explained. “They would phone me and say, ‘What do we need to know about this? What do we need to know about that?’ I was the consultant, basically.”

Lewisohn offered one example of how he helped gather material for *Anthology*. “They needed to know all the things The Beatles had done on television and where they might be,” he said.

“Things like *Thank Your Lucky Stars* appeared not to exist in this country anymore. The company that made [the programs] had long gone out of business. So I did a lot of research into the production files for the program, which had been kept, and I established that certain episodes of the show had been sold overseas. So, where have they been sold to, where is that company now, let’s approach that company and see if they’ve got anything. The more knowledge about the history of a program and the company that made it, the more likely you were to find the tape somewhere, even if it wasn’t where you expected it to be.”

Eventually, an *Anthology* album series was also planned. As a result, Lewisohn found himself back at Abbey Road, listening to Beatles tracks along with George Martin and occasionally McCartney.

“That was nice, because we were listening to the tapes with the *Recording Sessions* book opened in front of us,” Lewisohn said. “And Paul would say, ‘Well, according to your book, we did this on that day.’ It was great fun.”

Lewisohn also confirms McCartney’s own interviews about the experience. “He really was biting his lip, hoping he wouldn’t be the one to make the mistake that caused the breakdown, which is fantastic. After everything The Beatles had achieved, there was still that sense of nervousness there, thinking, ‘Oh God, don’t let it be me that cocks up.’” Lewisohn also wrote sleeve notes for the three *Anthology* double-CDs.

Lewisohn has continued his association with The Beatles since *Anthology*, writing sleeve notes for McCartney’s *Flaming Pie* CD and *Band On The Run* CD reissue. He has also ventured into non-Beatles areas in his work for *Radio Times* (the British version of *TV Guide*) and in his book, *Radio Times Guide To TV Comedy* (published in 1998 in the U.K. by BBC Worldwide), a guide to every comedy program ever aired on British TV. His British heritage doesn’t make him biased — he chose the U.S. series *Seinfeld* as the top comedy show of all time. His future projects include a biography of British comedian Benny Hill and compiling a box set documenting Martin’s career.

Despite having worked on Beatles-related projects for more than 20 years, Lewisohn still retains an air of amazement about his career.

“From my own point of view, I just can’t believe the way it’s gone,” he said. “I left school having failed my English exams, so I had no aspirations to be a writer. And I obviously had no possible consideration that I would ever be working for Paul McCartney or The Beatles or working at Abbey Road or any of those things. It has been a most incredible experience. But it isn’t one I see as finished. I do intend to get back to Beatle-ing big time before very long.”

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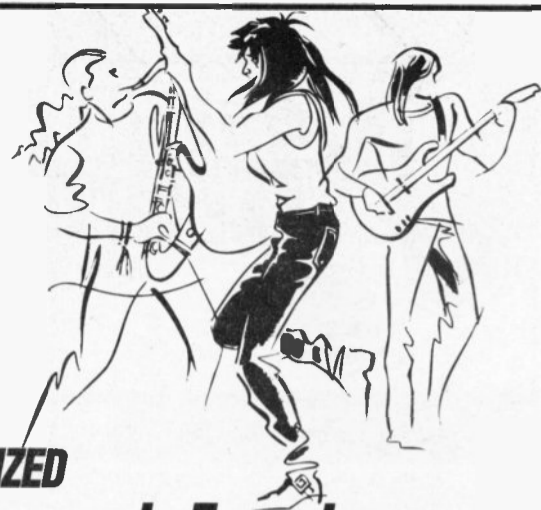
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Average White Band created a mix of mid-tempo funk and smooth R&B with a unique style of twin lead vocals, twin saxophones and twin guitars. Their signature song, "Pick Up The Pieces," is still a staple of radio and of saxophone players worldwide. But while it may be AWB's best-known work, it isn't truly representative of the heavy funk, such as "School Boy Crush" and wedding favorite "Cut The Cake," that is the band's forte.

Back in the studio for an album, which will be supported by a tour, *Goldmine* catches up with what is hardly an average band.

ISSUE DATE	AD DEADLINE	MAILING DATE	ON SALE
April 20	March 22	March 29	April 6

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the rather-inventive work of Stephen J. Spignesi, author of more than 20 pop culture books including *The Beatles Book Of Lists* (Citadel, 1998). Spignesi returns with a legitimate cookbook devoted to The Beatles and their music. While there exist, not surprisingly, several cookbooks dedicated to the culinary feats of Elvis Presley, this is the first attempt to transform the Fab Four into the Food Four.

Subtitled *Recipes Inspired by The Beatles And Their Music*, the author notes that more than two-dozen Beatles songs mention particular foods — along with a number of solo compositions, as well as outtakes included on *The Beatles Anthology*. "Hey Com Dog," "Lovely Pita," "Yellow Submarine Sandwich," "Give Peas A Chance," "For You Bluefish" and "Happiness Is A Warm Bun" are just a few examples of the tried and tested recipes offered in this book. These recipes are grouped into chapters covering Breakfasts And Brunches; Appetizers And Sandwiches; Salads And Sauces; Soups, Stews And Casseroles; Beef, Pork And Veal Dishes; Fish Fare; Vegetables And Side dishes; and Desserts And Snacks.

She Came In Through The Kitchen Window features a selection of black-and-white photos and includes a handful of bonus entries, such as a 1979 John Lennon grocery list from The Dakota, Paul McCartney's description of a rather unsettling dinner conversation held with Lennon and even a fun-filled Magical Mystery Puzzle. Certainly one of the more unusual Beatles books to surface, it may ultimately prove to be one of the most tasty! Bon appetite, yeah yeah yeah!

The Ultimate Beatles Quiz Book II is the sequel to Hockinson's 1992 companion volume for St. Martin's Press. This time around, the author has divided his Beatles' trivia into groupings of 25 questions per year except for the initial chapter which covers 1100-1956 (In 12th century London a foot-path eventually became known as Abbey Road) and the second chapter 1957-1959, with each and every subsequent year between 1960 and 1999 receiving an individual set of questions. In all, the book presents more than 1,000 questions concerning every aspect related to the group and solo careers of John, Paul, George, and Ringo.

Illustrated throughout with an assortment of black-and-white photographs featuring an eclectic collection of album covers (mostly bootlegs), sheet music, magazine covers and postcards, the author has gone one step further than most trivia quiz books and readily provided the reference source for each and every answer.

Hockinson has chosen to preface his latest collection ironically with a series of brief quotations from Lennon, McCartney, and George Harrison, who essentially dismiss such trivial pursuit as out of hand. Obviously, there are a good number of Beatles fans who would eagerly disagree, and *The Ultimate Beatles Quiz Book II* will no doubt provide hours of pleasure and an enjoyable method to gain a considerable amount of Beatles-related knowledge.

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