

All You Need Is Love

Featuring Arthur Lee

by Frank Beeson

Love is a group name instantly recognizable to any fan of '60s West Coast rock. As purveyors of hard rock/psychodelia, the L.A. group made important contributions to the genre, one of the first true FM radio acts before FM radio caught on. Although predominantly the vehicle for frontman Arthur Lee (vocalist/guitarist/songwriter), Love at its peak excelled with a tense, exuberant guitar presentation, aided by the chemistry between Lee and other key members (most notably ex-Byrds roadie/rhythm guitarist Bryan MacLean and fiery lead guitarist Johnny Echols).

Arthur Lee was born in Memphis (circa 1945), although his family moved to L.A. when he was five years old. While growing up, he became interested in various sports and music, and even set a basketball record at Dorsey High School. After getting hit in the mouth with a football, however, he opted instead for a career in music, and dreamed of being signed to Capitol Records.

This dream came true in 1963 when he released the single "The Ninth Wave"/"Rumble-stil-skins" (Capitol #4980) as Arthur Lee and the L.A.G.'s (as per fellow Memphis-ites Booker T. and the M.G.'s), both sides being instrumentals. As it was his first release, Lee was cautious. In a recent interview, he said "I held on to my better songs, just to see what would happen after I gave them those (lesser) songs. But nothing happened!"

The next year (1964) saw Arthur Lee team with future Love members Johnny Echols and John Fleckenstein as the American Four. Their single release was "Luci Baines"/"Soul Food" (Selma 2001). The A-side was a "Twist And Shout" derivative, the subject matter being then-president Lyndon Johnson's daughter ("I just wanted to make some money," states Lee). The flip was an Echols/Lee instrumental in the style of the L.A.G.'s single.

Around this time Lee had some involvement with Bob Keene and his Donna (Del-Fi subsidiary) label. Lee penned "I Been Tryin'," the flip of Little Ray's "I Who Have Nothing" (Donna 1404) single. While not playing on the recording, he says, "I gave it that Phil Spector effect. I figured out how to do that, if you notice."

Also, Lee wrote the songs "Slow Jerk" and "Everybody Jerk" (singing lead on the former and sharing lead on the latter) on Ronnie and the Pomona Casuals' 1965 LP *Everybody Jerk* (Donna DO 2112), although no credits are listed anywhere on the LP. "Slow Jerk"/"Out Of The Blue" (Donna 1405) was also released as a single, but Lee claims the association with Keene was less

than cordial, and never resulted in any compensation.

Another curiosity from this time period, but apparently released much later, was the single "It's The Marlin, Baby"/"House Of The Rising Sun" (LSD 1009, a Texas label), credited to Love. The A-side (written by Morgan/Lewis) lists Arthur Lee and Johnny Echols on vocals, although Lee insists that he and Echols never sang on anything together except the later Love releases (were these possible demo overdubs?), and has no recollection of the tune. The flip side was actually another band (the Hurrikans), but erroneously credited to Love. "It's The Marlin, Baby" surfaced years later on the French compilation *Texas Psychodelia From The Sixties* (Eva 12057) and the original 45 would be extremely collectible today.

While these earlier releases certainly had merit, Lee feels that things didn't really click until he, lead guitarist Johnny Echols, bassist John Fleckenstein, rhythm guitarist Bryan MacLean and drummer Don Conka joined forces as Love in 1965. Originally

known as the Grassroots, a name change was effected after a similarly named group (Grass Roots) on Dunhill released a Bob Dylan tune, "Mr. Jones (Ballad Of A Thin Man)," as a single.

Says Lee: "We were the Grassroots at Brave New World. We had L.A. sewn up before we even had a record out. The next thing I hear, Dunhill Records comes out with 'Mr. Jones.' They had that name patented. Here I was a youngster, as if I'm not now, but I was younger then. I started like blasting off, fighting city hall, telling them and explaining we were the Grassroots. Everybody was saying, 'Hey, Arthur, we heard your record on the radio!' I'm going, 'Record on the radio? I didn't put no record on the radio.'"

"Out then, under the old Crescendo [club] that turned into the Trip, here's these guys' names on the marquee, 'Grass Roots.' I told Vito [performance artist] and Bryan, 'You know what? I thought up another name for the group.' We were at a party one night after work; you know, every night it's a

party. So they say, 'What are you gonna name it?' I said, 'I named it Love.' So instead of getting frustrated and squabbling over a name, I thought up the best name—that is the best name!"

Although Bryan MacLean was never comfortable with the name (thinking the other possibility, *Fist*, was more appropriate), Lee declares it to be special. "God is love," he says. "It was the same time then as it is now. The same time today is forever one day; in the blink of an eye we'll all be out of this physicalness. This is not a permanent place, so we have to love each other, if you want. What are your preferences? My preference is to try to get along. I'm the easiest guy to get along with in the world, you see what I'm saying? If you do what I say, do, no problem."

The group seemed to coalesce well by virtue of Lee's main influences. Among these he cites various gospel singers, Beethoven, Tchaikovsky, James Brown, Little Richard, the Byrds, Beatles and Rolling Stones. "I loved the Rolling Stones," he says. "I saw

Arthur Lee



them the first time on the *Red Skelton Show*. Bam! One and one is one. Bam! When I saw the Byrds—bam! I could do that. We were playing out in Montebello at Montebello Bowl. Me and Johnny Echols were playing 'Shotgun—shoot it before we run.' We were singing Beatles songs and all that. But when I saw the Stones and Byrds, hey partner, it was all over but the shouting.

"We were the biggest group in L.A.—I don't care what anybody says, I know. The street where Cosmo Avenue used to be alive, where Bido Lito's was, that whole street from Selma Avenue to Hollywood Boulevard, was packed with people. We played at the Hullabaloo, before it was called the Aquarius, and Buffalo Springfield played across the street at the Palladium. We had people lined up all the way around Wallich's Music City, all the way to Sunset. I'm proud of that.

"I used to be timid—I still am. I like to lead a quiet life, I don't like excitement and stuff. The thing about it is I'm a very excitable person when it comes to music. I'm very serious about it. No ifs, ands or buts about it. I'm a serious person. If you don't dance to the music..."

The group was soon signed to Elektra Records, the label's first rock band. The debut album, *Love*, was released with Ken Forssi taking over the bass position from Fleckenstein (who went on to become a cinematographer) and Alban "Snoopy" Pfisterer replacing Don Conka on drums. Most of the drums on *Love*, however, were played by Arthur Lee.

Love obviously brought into fruition and focus (and certainly drew upon the experience of) Lee's earlier efforts at achieving a Top 40 hit. The album was loaded with many potential singles-oriented cuts, among them the rockers "Can't Explain" and "You'll Be Following," the gorgeous "No Matter What You Do" and the (Bacharach/David-penned) hit single "My Little Red Book." The album peaked at #57, while the single actually charted in *Billboard* at #52 (possibly an Elektra first).

Originally recorded by Manfred Mann, Lee explains how he got acquainted with the song: "I saw it in the movie *What's New, Pussycat?* At the time I couldn't play guitar, I was learning how to play guitar. So I tried it. I liked Paul Jones, who was the singer for

Manfred Mann. I liked his voice and style. I tried more or less to copy that style, but I came up with my own style. In turn, the guy in the Music Machine (Sean Bonniwell) came out with 'Talk Talk,' and he tried to sound like me. So, there again, there it is, that circle, you know what I mean? But I think mine's the best. It was #1 (in L.A.). I don't know about Manfred Mann's version (Manfred Mann's version "bubbled under" at #124). But #1 means a lot to me."

Another selection from *Love*, "Hey Joe," became a Top 40 hit for the Leaves. "They stole that from us," claims Lee. "They were friends of mine, too. They stabbed me in the back and seen if I wasn't looking. At the same time Bryan MacLean got that song from the Byrds, so in turn it was like a little circle there. The way we did it was contrary to the Byrds, but the way the Leaves did it was pretty much the way we did it. They had their raggedy version of it, but who cares?"

Apparently some people did, for, among other things, "Hey Joe" has been called the first punk song. Lee retorts immediately at this supposition: "I'll tell you one thing, maybe my band was punks, but there ain't no punk right here. For '7&7 Is' I can understand that. See, where I come from—I'm a country boy—a punk is like a homosexual. I have nothing against any man or the way his behavior pattern is, but I'm a heterosexual. And then again, the cops are calling 'Hey punk!' I'm not into that name calling. *Love* is better. I used to watch Bullwinkle and Rocky; those are my favorite cartoons. They used to have this cartoon on there that would wig me out. They had on there 'the hippie scene is dead, the peace and love scene is dead,' because we used to give each other the peace sign. None of that's dead, only the names have been changed."

"Can't Explain" was an earlier number recorded for *Love*, but written before Fleckenstein had exited the group. "Fleckenstein ripped that off from the Rolling Stones, I think. But the Stones did it different. Fleckenstein said he wrote it, so I helped him write the music, like that. But his words were the Stones. A lot of those guys like the Yardbirds and whomever used to come sit in at those clubs, when I played Bido Lito's and Brave New World. Next thing I knew my stuff's on the radio. I've been ripped off more times than Jesus was accused!"



China Bond Flower Children Ltd

"You'll Be Following" is also a vivacious rocker (even charting recently on Rodney Bingenheimer's Top 20 request chart on KROQ-FM). Lee makes it out to be inspired by several people close to him: "I went to Johnny Echols and Don Conka. I said they had a shoe box behind the ice box. Remember the shoe boxes? I went to these people and those people, but now you'll be following. It's more or less talking about God or a lady, and the highlights of a gig high."

Speaking of Don Conka, the sad, eerie classic/lost-junkie tribute "Signed D.C." on *Love* was written in reference to him. Lee says that what Conka went through left a deep impression: "They (Conka's experiences) had a very large impact on my life. I tried everything I could do to help him, and the more I tried, the more he tried to help himself. But everybody has their own different behavior patterns. Everybody's got to go their own way, and he went his way."

A couple of the other songs on that debut have intriguing backgrounds. "My Flash On You" (recently recorded by Lenny Kravitz) is reported as such: "That was an anti-drug song, for people not to take drugs. This is my flash on you, this is the way I look at you. It's like a trip. 'Did you see that guy?' 'Yeah, I flashed him.' That's all it was."

The song "And More" was listed as being co-written by Bryan MacLean. "Let me tell you something," says Lee. "Those guys didn't write any of that stuff. I wrote that. I wanted to be like Paul McCartney and John Lennon, credits, and have unity. Bryan MacLean wrote exactly what he got credited for. The rest of the stuff—I wrote them."

During the first album's release *Love* appeared on *American Bandstand*, performing both "My Little Red Book" and its flip, "A Message To Pretty." "I remember the whole day," says Lee. "I was smokin"—we

weren't jokin'! But I was nervous as a long-tailed cat in a room full of rockin' chairs! I'd never been on TV. I'd been on the Johnny Otis show and a couple other local things, but this made me nervous!"

"A Message To Pretty" has become somewhat of an underground classic, recorded in recent times by such acts as Children's Day and the Groovie Ghoulies. "It was about my first girlfriend. She was born on the seventh hour. I used to call her 'Pretty.' That was a message to 'Pretty,'" says Lee.

A few incidents occurred at this time that command proper acknowledgement. These involve historical documentation as depicted in Oliver Stone's recent *The Doors* movie. "They didn't tell it all," says Lee. In fact, it was at Arthur Lee's urging, and because of his status as the reigning "king of the L.A. underground," that Elektra Records president Jac Holzman first checked out the Doors. Otherwise he would not have bothered (Holzman verified all this in a recent article in *Spin* magazine). "But I surely didn't get any present from it (discovering the Doors)," laments Lee.

As could be expected, it did turn out to be a disadvantage for *Love* to precede the Doors: "Elektra didn't promote me like they did the Doors. In other words, the Doors did a tour up and down the East Coast so they could get out of L.A. They ate shit and were getting paid to play all these funky little places up and down the East Coast. I wasn't gonna go eat puke. I wasn't gonna go eat garbage like the Doors did. Why should I do that when I already had my cake and was about to eat it?"

The reasoning there was logical enough for anybody to understand. "And then too I wasn't white. The cold fact of the matter is birds of a feather flock together. See, my thing was a unity thing. I listen to a lot of



Malcolm X. I listen to a lot of what the Pope says. I listened to a lot of what Lyndon Johnson said. Things of importance mean something to me."

Still, there was an obvious relationship. Jim Morrison looked up to Arthur Lee and, prior to being signed, once stated that he wanted to be "as big as Love." Lee remembers: "I couldn't get rid of Jim Morrison! Everything I did, he did. I mean, he had my lady, Pam Courson (aka Pamela Morrison). That was my lady, then he got her. I got a black labrador retriever, then he got one. I woke up in the morning, and who was sitting out there on the rail with the shakes, but Jim Morrison? Next thing I knew, him, Michael Clarke [of the Byrds] and all those guys were in my swimming pool, and I'm seeing that they're all naked. And my neighbors, I don't know how they felt about it, but I'm a country boy—they gotta get out of the pool, man!"

Of particular chagrin to Lee was the portrayal of Pamela Courson in *The Doors* movie: "I fed the little girl with the freckles when she lived in Laurel Canyon. She lived in the garage downstairs from the top of somebody else's house. I lived near Kirkwood and Briar in Laurel Canyon. I used to go to the store while walking my dog. I used to bring per packages of food and we became friends—this was way before the Doors. And she was my girlfriend. She lived with me for awhile and all that. So she played on that dude—that's what she did, and went on to the next best thing."

But this wasn't the only thing in common. "The Doors wanted to be my group. The drummer and all of them, they wanted to be with me. They were playing at the London Fog when we were playing at the Whisky. That's between Clark and Hilldale—that's

a song on the album, right? It's about the Whisky. That's how that came about. But I don't know if Jim and the Doors ever opened any gigs for me," recalls Lee.

This sharing progressed even further as Doors producer Paul Rothchild also played that role on Love's second album, (1967's) *Da Capo*. This was preceded by the classic single "7&7 Is"/"Number Fourteen." The flip never made it to the album ("a record company decision," according to Lee), but "7&7 Is" did (and was their biggest charting single at #33).

"The title has nothing to do with the song at all. I loved a girl at the time, and she did me wrong. I just wanted to prove a point that black people and white people here in America and around the world can put a band together, and get together to do things together. It's all one spirit, anyway, to me."

While the song features stream-of-consciousness lyrics and sports ferocious energy, it ends in an abrupt surprise with a late '50s-type (rock 'n' roll) guitar solo. This was conceived separately. "Yeah, it's like an atomic bomb on the end," says Lee. "It just builds—woah, woah, woah, spinning, spinning, spinning, then 'boom!' I wanted to come back and also give my guitar player Johnny Echols a chance to play what he liked to play. He was more or less playing what I wanted him to play. He really played the blues, though, you see what I'm saying? I'm thinking about the other guy. It's his trip. It's his fun."

Bryan MacLean has stated that Arthur Lee played drums on the recording, but Lee asserts that Pfisterer actually played, although he had shown him what to play. "7&7 Is" has been widely covered in recent times, including versions by Billy Bragg, the Fuzztones, Sidewinders, Alice Cooper and

Liquid Jesus (for the MCA soundtrack of *Point Break*). The song was also once recorded by the Bangles, with new lyrics, as a tribute to DJ Rodney Bingenheimer. "If I would've known there was going to be this much eruption over '7&7 Is,' I would've wrote '8&8 Is' and everything else on down the line," jokes Lee.

Despite a larger hit single, *Da Capo* failed to chart as high as the first LP, peaking at #80. This response may be due to the timing of the single, but is more likely due to the inclusion of the 19-minute, full-sided cut "Revelation," a first for its time and a risky endeavor at the least. "Revelation" is from the beginning to the end and back to the

beginning. That was the purpose. That's why I started with the harpsichord, and went all the way down to "Revelation" and back. It was supposed to be like *Revolver* or the world goes around. You go around what comes around, and like that," explains Lee, pondering whether he would try something similar today. "It depends. They're playing songs so long nowadays. When I started playing music it was 2:15, 2:35, right? Now, it's three, four, five minutes. That's a difficult question to answer. I don't know, if I got into a groove and played something and people buy it like that, you know, one song—no big thing."

During this album Pfisterer switched to

LOVE

Out Here

MCA Special Products/One Way (MCAD 22030)

False Start

MCA Special Products/One Way (MCAD 22029)

Out There

Big Beat (CDWIKD 69) (U.K. import)

Studio/Live

MCA Special Products/One Way (MCAD-22036)

By 1969, Love, the L.A. folk-psych-rock band featuring the enigmatic, charismatic and eccentric singer/songwriter/guitarist Arthur Lee, had left Elektra Records, for which they'd recorded their first four albums, and moved to the Blue Thumb label. Until recently, Love's two albums for Blue Thumb, *Out Here* and *False Start*, have been unavailable on CD. One Way Records, teaming up with MCA Special Products, has issued the two-LP *Out Here* on a single disc and *False Start* on another to stunning sonic results.

The music, however, is an erratic affair. By the time these albums were recorded, Lee was the only original Love left. The group's flowery folk-rock had given way to something heavier, as was the trend at the time, but it lost something melodically. Only a handful of tracks (notably *Out Here's* wispy "Listen To My Song" and *False Start's* embarrassingly trite closer, "Ride That Vibration") could have felt at home on the masterpiece *Forever Changes* in 1967, and much of this album is given over to bashing, quasi-metallic blues-based jamming of the most mundane sort—*Out Here* is particularly marred by an endless drum solo during the 12-minute "Dog-gone" (most of that 12 minutes is the drum solo) by George Suranovich that will have most listeners reaching for the fast-forward button.

Still, there are a number of high spots (literally and pharmaceutically) that equal the best of Love's earlier work. "Signed D.C.," on *Out Here*, although a remake of a song done better on the first Love album, is nonetheless still a powerful anti-junk anthem, and *False Start's* "Slick Dick"—which may or may not refer to the erstwhile Tricky Dick—is a bit of uncharacteristic whimsy that Lee had all but lost in his quest to find the almighty riff. That

album's "Gimi A Little Break" (barely two minutes despite the 4:10 time listed) might've made it on soul radio had guitarist Gary Rowles tempered his out-of-tune soloing some, and "Stand Out," which follows it, is a let's-get-righteous anthem that Hendrix would've proudly covered.

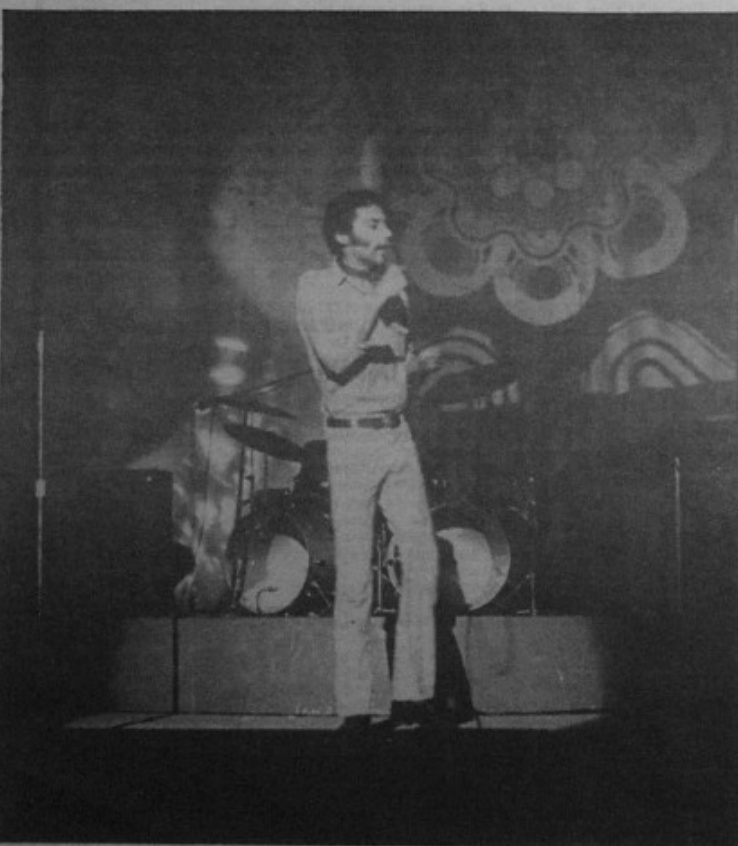
A few other *Out Here* tracks—"Stand Out," "I'm Down" and "I Still Wonder"—especially—give that album an impressive start before it becomes bogged down with the aforementioned drum ego-exercise and similarly bloated experiments. (It should be mentioned that *Out Here* ended up a double LP in the first place because much of it was left over from sessions the group had cut for the final Elektra album, *Four Sail*. Truthfully, they'd have been better off left on the cutting room floor and the album should've been cut in half.)

Out There is a 14-song U.K. collection that takes much of *Out Here* and tacks on a few songs from *False Start* to create a new album. While its sound quality is equal to the One Way/MCA U.S. albums, true Love fans will probably find it a waste while the two complete original albums are available domestically.

Studio/Live was originally a vinyl release on MCA in 1982, half of which reprised eight studio tracks from the aforementioned Blue Thumb album *Out Here* and the other half of which was comprised of previously unreleased live recordings. There's a catch, though: three of the tracks on *Studio* are radically clipped versions of songs (two of which went on endlessly) on the original album; gone, for example, is the offending drum solo from "Dog-gone," reducing the tune to a more palatable 3:14.

Still, it's the *Live* half that would draw most collectors to this album. Taped at the Fillmore East (dates are not noted but the four songs were most likely recorded at a February 1970 stay at which Love opened for the Grateful Dead, although Lee now says the cuts are actually from the Boston Tea Party), the set finds Arthur Lee and his unnamed companions revving up, skimming the edge of hard rock without losing out to tunelessness or chaos. While most traces of the folksy early Love are missing from this latter-day performance, it's an occasionally exciting performance, and the only official glimpse into Lee's onstage abilities. (One Way, P.O. Box 6429, Albany, NY 12206-0429; Big Beat, c/o Ace, 48-50 Steele Rd., London NW10 7AS, England)

Jeff Tamarkin



keyboards and Michael Stuart (from the Sons Of Adam) was added on drums, as was Tjay Cantrelli on flute and sax. Cantrelli helped give the group a jazz flavor, a prime example being the Bryan MacLean-penned "Orange Skies" (sung beautifully by Lee, and much later inspiring a Rhino Records publishing division. MacLean once stated that the lyrics were altered, but Lee disputes this: "Me? I didn't add anything to the lyrics. No, he didn't want it sung the way I sung it. I didn't change any of the words or the arrangement. I don't know if he wanted the flute, but it didn't make any difference. He was in my band, I wasn't in his. I tried to make it a unit, and it didn't work. So you do the best you can in the time period you were in."

Another bonafide classic from *Da Capo* is the alluring, gloriously-textured "She Comes In Colors" (covered by the Hooters on their first album). The lyrics are explained rather sharply: "It means every 28 days a woman is on a period, and you wanna make love to her anyway. She comes, and you come. She comes in colors—off white, red... See, that's what I'm saying, these little groupies hanging around."

The song's title turned up months later as the central hook in the Rolling Stones' single "She's A Rainbow," a fact that escaped few when that song was initially released. Lee assesses the situation: "I think they were very confused in that time period. I was invited over to Mick Jagger's. His brother came over to see me when I was living over on Kings Road, but I didn't want to go. As a matter of fact, I said some very ugly things which I now apologize for. But the thing about, you know, I don't like people to go around stealing my names, and all that stuff. What have I got to say to him? If you're in a rut, man, stay in a rut and come figure your way out of the hole. Why take my stuff?

Why do that? I just like to say good things about everybody who's a musician, because a musician's life is a very rough and rugged road—talk about carrying that cross."

This was definitely the time when psychedelic rock was at full peak. "Who... Lord have mercy! Rock? It was more like Sputnik!" exclaims Lee, although not readily attesting to any feelings of injustice at being overlooked as a key exponent of psychedelia. What has strongly held rancor with him over the years are injustices from various individuals, in particular Randy Holden (leader of the group the Sons Of Adam). Whether or not this had anything to do with Michael Stuart's entrance into the band is unclear, but the Sons of Adam recorded, apparently without permission, Lee's song "Feathered Fish" (Alamo 5473, 1966): "I played it for him at my house. I was on a flight when I wrote that. I didn't feel like doing it myself after they did it. It wasn't the same scene. It was about my bird and had parables like '7&7 Is.'" A ferocious punk-styled song (and would-be Love classic), "Feathered Fish" was also covered by the Other Half on Acta and erroneously credited to Country Joe McDonald.

But in 1968 (actually, the tail end of 1967) came what has been most universally heralded as the high point for Love with the release of the album *Forever Changes*. Pfisterer and Cantrelli had both exited the group, and even a few studio musicians came by when the band was going through various upheavals. The first and only single released from *Forever Changes* was the exquisite "Alone Again Or" b/w "A House Is Not A Motel." Penned by Bryan MacLean, "Alone Again Or" ranks as a certifiable classic, despite its lack of chart status (originally charting at #124 in 1968, its reissue charted at #99 two years later in conjunction with the *Love Revisited* best-of

package).

"I put a lot of emotion in my voice and styled the song" says Lee. "I did it the way I wanted to. I let Bryan alone, but I got David Angel and different things. I put the 'Or' on there. Bryan originally named the song 'Alone Again.'"

MacLean has stated that he sang lead vocal on the song, but in the mix the harmony vocal became the lead. Lee disputes this: "I don't understand. I sang the song. Bryan wrote the song. It was recorded lousy; it was recorded terrible! [Engineer] Bruce Botnick didn't understand. He apologized later in life for doing that. He turned it down. It starts out real low. It should've started the way the Damned did it [the punk group covered the song in the '80s], and just boomed right out! This guy, he didn't understand me, I didn't understand him. I'm so young and he's the engineer and co-producer. But I don't care; what's done is done."

One important ingredient to both *Forever Changes* and "Alone Again Or" was the

presence of arranger David Angel. Says Lee: "David Angel's great! He was on the whole record. I told him what to do. I helped orchestrate. There was part of the L.A. Philharmonic Orchestra on there, with those horns. We tried everything on that album. We had so many different musicians on there. At that time symphony-types did only symphony music. I told him what to do, but he ad-libbed on what I told him to do. Except for Bryan, he did what he had to do with 'Alone Again Or.'"

"But there was eeriness to the rest of it. I had a thing about dying when I was a certain age (26), and the album *Forever Changes* was to be my last words to this life. And it's like death is in there, so it's definitely *Forever Changes*. So those were my last words. I had a big thing about 'dumb stuff.'"

Lee is positive about cover versions of "Alone Again Or" by both UFO and the Damned. However, while he feels Love's version may have benefited by an intro more closely patterned after the Damned's, he doesn't necessarily feel that way regarding the whole recording: "Those were synth-

LOVE

IceWorld Video (OUTLAW 99)
60 min.

Arthur Lee is alive and surprisingly well in this hour-long montage of recent live footage and interview segments. The performance material is largely taken from a 1990 gig at the Trancas Club in Malibu, California, with two tracks emanating from a psychedelic nostalgia concert (psychedelic nostalgia?) at the Universal Amphitheatre in L.A., complete with pseudo-'60s light show.

Love, for the occasion of these shows, was, in various permutations, an odd but potent mix of musicians, including two ex-members of the Knack, Bruce Gary (drums) and Berton Averre (guitar), *Reel-To-Real*-era Love members Melvan Whittington (guitar), Joe Blocker (drums) and Sherwood Akuna (bass), and original Love drummer Don Conka (for whom "Signed D.C." one of the tunes performed here, was reportedly written).

Lee is in magnificent form throughout the gigs, his unmistakable voice remarkably unscathed and as hypnotizing and pure as it was in the mid-'60s, putting to bed various unsavory rumors about Lee's state of being that have arisen through the years—if this guy is burnt out, he does a mighty good job of getting a temporary grip on himself.

As Lee and the band run through one Love classic after the next—the hauntingly pretty "Alone Again Or" and "Orange Skies," a vicious, Who-like "7&7 Is," "Hey Joe," "My Little Red Book," the wispy "Andmoreagain," etc.—Lee is in total control of his environment, re-creating the ambience of early Love in a modern context without succumbing to standard tricks of the nostalgia trade. Love in the '90s is somewhat harder and less polished than the various Loves that made Arthur Lee's records, but they know what they have to do and they do it well.

The interview snippets, interspersed

between the songs—all 10 of which are offered in their complete state—are in black-and-white and find Lee lucid and animated as he vividly recalls obscure details from the heyday of Love in the '60s. Telling his tales about the making of Love's music and his associations with the likes of Jimi Hendrix, Lee is coherent and honest as he sets the record straight.

That's all good news, of course. That there even is a Love home video is reason for fans to rejoice. What they should know before purchasing *Love*, however is that this was apparently released as an afterthought. The concert footage was seemingly taped from a hand-held camcorder in the audience; both picture quality and audio are —how shall we say it kindly?—substantially less than state-of-the-art.

The quality of the interview segments, as well (conducted, incidentally, by Frank Beeson, writer of this issue's Love article and including some of the quotes used therein), is rather ragged. Lee and his interviewer simply sit around chatting informally, and the cameraman catches what he can; he also catches the boom box steadily blaring near Lee. The *Tonight* show this isn't.

Additionally, the two tracks taped at the "Psychedelic Summer of Love" show at the Universal Amphitheatre are saturated with both visual and aural distortion, barely listenable or watchable at times. Surely there must've been something else—Lee picking an acoustic guitar would've been nice—that could've been included instead.

If the homegrown quality of the product is not bothersome, then *Love* is a rare and fascinating look at an often forgotten and misunderstood '60s master carrying on. Some vintage clips from the original Love era would've been a nice touch, but considering it took two and a half decades for any Love music to surface for mass public viewing, this is a welcomed release, warts and all. (6 Valleybrook Dr., Middlesex, NJ 08846)

Jeff Tamarkin



esizers on there. I paid for all those strings on ours. Mine was the real deal. We were going through a lot of changes with this album (looking at the cover). This guy here was praying for real. Bryan's a happy guy. This guy here was a sneaky guy. This guy here was playing with somebody else (the Sons Of Adam). *Forever Changes* you could say was one of the better efforts. There was a unity, but it took three times to go into the studio to get that band together to do that album. Neil Young's in there with me, and a bunch of other people."

Although Neil Young didn't play on anything (he was originally intended as a producer, but had scheduling conflicts), he helped arrange "The Daily Planet" (it would appear that the later-released track "Your Friend And Mine—Neil's Song" would be about Young, but was actually about former road manager Neil Rappaport).

The beautiful ballad "Andmoreagain" was a continuation of the theme from the earlier "And More," despite that song being stylistically more of an uptempo rocker. "And—more—again—(that's) your life story. Everybody's life story is 'Andmoreagain.' What is life? Andmoreagain, and some more, and some more. Everybody thought it was Ann Morgan, the actress. Give me some credit, man. I'm just a country boy, but everybody's got a few brains," states Lee.

Although the recording costs on *Forever Changes* were extremely low (under \$2,500, not counting session musician costs) one would be hard-pressed to tell by listening to it. Although peaking at only #154, the album has stood the test of time and has fared better critically than most of the releases that outdistanced it commercially at the time. In particular, the extended number "You Set The Scene" ranks as a masterpiece and clearly is as brilliant as the Beatles' "A Day In The Life" (not to take away anything from that masterpiece).

Lee responds favorably to this assessment: "I appreciate that. We got rated over the Beatles and Rolling Stones on this *Forever Changes* album in the U.K. 'You Set The Scene' means exactly that. This is the scene right here, your life on this planet. It means exactly what it says."

In view of the nature of the composition, a multi-themed suite, there is obvious speculation as to whether this was originally two different songs. "That's a good question," says Lee. "I'll have to say yes. I had a conglomeration of songs and just put them together. I worked on it and worked on it. They were all written in the same year, basically in the same time period."

One single followed this, "Laughing Stock" b/w "Your Mind And We Belong Together" (the title a clever psychedelic lyrical play on the '50s hit "We Belong Together"). Although Bryan MacLean has been said to have no recollection of this, Lee asserts that MacLean does play on it. "Laughing Stock" did not immediately follow on LP, but "Your Mind And We Belong Together" was included not long after on *Love Revisited*.

At this point MacLean has stated that he left the band by his own choice, and that everyone else followed suit shortly thereafter. Lee says that all the band members were fired. But whatever the case a new Love was

born that included, in addition to Lee, Jay Donnelly (guitar), Frank Fayad (bass) and George Suranovich (drums). This edition recorded the last Elektra album, *Four Sail*, which, amazingly, enjoyed a higher chart performance (#102) than *Forever Changes*. This may be due to *Forever Changes* having a slow building/escalating acceptance, and *Four Sail* being released in the middle of FM radio's new hot presence.

While it was no *Forever Changes*, *Four Sail* was still an excellent album, as evidenced by such cuts as "The Singing Cowboy" and "Good Times." A folkish flavor was still felt, which Lee explains this way: "When I started doing it, it became my thing. You can label it or call it what you want. But, see, Bob Dylan, I liked him. You can see by this song here off *Four Sail*. When I do it, it becomes my thing. Creativity comes out of me, so I make it my own thing."

During this time period Lee made several recordings with Jimi Hendrix, including a legendary unreleased album. Lee has this to say: "It's definitely a conversation piece. They're supposed to be releasing it. I think they're waiting for me to kick the bucket. Bob Krasnow (of Elektra Records) has it. I gave it to him to hold in 1969 and he never gave it back. He says it's nothing but a jam. But what difference does it make? I could always put my voice on top of it and make something out of it, like I did all those other albums. So, you don't know. Krasnow's my friend, like a loving friend, but he takes things pretty hard. I'm trying to look out for myself like he looks out for himself, it's as simple as that. We have a few little business differences."

There's obvious curiosity as to how many songs this would encompass. "There's about an album's worth (of material)," says Lee. "But see, Jimi recorded one of my first songs that I wrote. It was #1 on KDAY-AM (L.A.) when KDAY was black. It was a song called 'My Diary' by Rosa Lee Brooks (Revis 1013), written by me, and the guitar player was Jimi Hendrix (his first record). That was in '63? I didn't know this black guy was creating a disturbance. I was playing at the Fillmore Auditorium. We got a standing ovation and during the break they're playing 'do doom oh wah wah.' And these people are going 'Oh...Jimi Hendrix!' I'm saying to myself, 'Who's Jimi Hendrix?' See, I never knew his name when we were playing studios together. I just knew him as a friend."

"So, after awhile, as time went on, what happened was, I think they told that guy to dress like me (Lee points to a group photo). We dressed like this every day! Dressing like this—this wasn't hippies, this is what I had to wear, man. combat boots! I had these since '62, and, hey, I created this. You know what I'm saying? It's like Bryan was, you know, with the Byrds. It was right up my alley that we fit together. We fit like a hand in a glove. I was wearing a thousand pounds of beads."

"Next thing I knew there was this Jimi Hendrix. God rest his soul. But the thing about it is, I seen him coming out of the Whisky and I looked at him and said 'Wait a minute!' It's night and everybody's following him. Then we were talking and it seemed like they couldn't believe the two of us are talking together. All these ladies are follow-



ing us, into the stores, and out of the stores, into the phone booth and everything. There's a crowd behind. I'm saying to myself, 'What's up?' I was fixing my hair, and I was straightening my hair one time. I was living in Laurel Canyon and I had this show to do at the Whisky. I was putting this straightening shit on my hair, and I left it on too long. I passed out, and when I woke up, I washed it off—I was baldheaded, brother! So I took off all these. The beads didn't fit anymore—the dress or attire didn't fit anymore. So I put a T-shirt on and went down to the Whisky just like I was."

"And in the same time period here comes Jimi Hendrix with the blowed-out hair, and the whole thing. I'm saying to myself, 'Man, you know something? Better him than me.' 'Cause something's on the table, if you dig. I got this letter—I believe in God, let God's will be done. I don't think I want to tell too much about the letter right now..."

Love left Elektra for its next release to sign with the fledgling Blue Thumb label. In the same spirit as the full-sided "Revelation," the first release was a two-record set, *Out Here*. "Here's what I did. I did those songs and the *Four Sail* album. I had all those songs in my head, just like I got right now—I've got about four albums' worth of stuff in my head right now. I gave half of the songs to Elektra and a double album to Blue Thumb. But all those songs were written in the same time period. I had, like 26 songs. Elektra took 10, I think, and Blue Thumb took the rest. When I got off Elektra I went to Blue Thumb," says Lee.

"I'll Pray For You" ("It means just what it says," says Lee) was the single from *Out Here*. The album also featured a re-recording of "Signed D.C." Lee wanted to do it more as a hard-rock oriented piece with full instrumentation, as the original featured

just Bryan MacLean on guitar, along with Lee on guitar, vocals and harmonica. Also at this time his name appeared as one word: "Arthurly." The explanation? He was "tired of signing autographs, and it was easy."

The second Blue Thumb album, *False Start* (1970), saw Gary Rowles replace Donnelly on guitar. The single of "Keep On Shining" was a standout track: "Keep On Shining" was a song I wrote about going through changes with my old lady. Keep on shining, man, don't let it get you down. You know what I'm saying? Let the sun come shinin in, no matter how much this person gets on my nerves and no matter how many arguments we have." "Flying" was another great hum-along selection: "When you go somewhere, every time you run into the same chick that Jimi Hendrix had. 'Do you know Jimi? Have you ever seen Jimi? Do you like Jimi?' When it gets to that part 'flying's a wonderful thing.' That's what they got 'em for as far as I'm concerned. To get out of that one situation instead of from the frying pan into the fire. Actually, Devon Wilson, aka Dolly Dagger (the subject/title of the Hendrix song) was my old lady before Jimi Hendrix knew her," says Lee.

"The Everlasting First" (also the flip side of "Keep On Shining") was obviously a high point/sought-after track, due to the appearance of Jimi Hendrix on lead guitar. It's also listed as being arranged by Hendrix: "Jimi played his part. He played the part so I said he arranged it, but I wrote the song. He played what I told him to play. He started out in A, and I figured he'd like the key of A. Jimi used to tune his guitar in D, and during our tour together on stage we had one guy handing him a guitar like that. It was an amazing thing to see. I saw him before at the big venue in San Diego. That was one of the first times I saw him. He freaked me out! He was an all right guitar player—the best gui-

tar player I ever saw, anyway."

As expected the session(s) could only be memorable: "He did one take, wasn't satisfied with it, and wanted to do it again. He wanted to hold my hand. I told him 'Look, I'll hold your hand, just come on down to the studio.' But the thing was, he packed up five times when we did 'The Everlasting First' (at Olympic Studios in London). He packed up five times during the session, packed up everything he had, caught a taxi cab, took a woman with him, and left. Next thing I knew, he was there asking me what key we were in.

"Next thing I knew was, I'm tired of this guy coming in and out of the door, actually. So what happened was, he asked me, 'What were the words to that last song you were doing, man?' I was doing a song called 'Ride That Vibration.' He said, 'Ride that vibration down like a six foot grave. Don't let it get you down!' So he packs up again—he's gone!"

The spelling of the track "Gimi A Little Break" would seem to be an obvious play on Hendrix's name, but Lee insists it was "just the way a country boy would spell. Gimi mine, man. I wasn't thinking of Jimi."

Love had, of course, by this time played many prestigious shows. Lee fondly remembers: "We were playing in coliseums everywhere around the world. We were playing in big places. My favorite places to play were Denmark—I was treated real well in Scandinavian countries—and London, of course. I had a good time in London at the Rainbow and Round House. I had a good time up and down the whole U.K. In Scotland we had a ball. I never played Japan, and I never went to France that I can remember. You stay on the road so much, and you see so much snow and do one-nighters here and all that. I think I played every state in the U.S.A., but I can't pinpoint the time or place. It's not that I have a memory loss—it's either or neither. I

like Key Biscayne, Florida and Hollywood, Florida. I liked New York. I lived in New York. I live in that kind of mind—New York mind, that fast thing. I'm into that because that's the way I think—get it did, get it done. As long as you do something, do something every day for yourself! That's the way I look at it. To get the 'did' out of your ass.

"I liked all the clubs. When I started out, I used to have stage fright when I played places like the Trip, the Crescendo, Bido Lito's and Brave New World. Someone once told me, 'Just pretend like the people in the audience are a brick wall and just do what you wanna do, do your thing.' I tried that out, but then again, practice makes perfect. And I love to see people get off behind seeing me. I don't have a brick wall anymore."

"I liked the Fillmore; I started at the Fillmore. How soon people forget the things you do. I remember Bill Graham when he was sweeping with one hand and counting ticket stubs with the other, and counting money with another. If he had three hands he'd be bigger than he is now, whatever big means. We're all the same in the eyes of God. I talked to him recently, during the time I played the (San Francisco club) I-Beam. I left his name on the guest list. To me, Bill Graham is just another person. They say Bill Graham's got an empire and all this, but I remember when Bill Graham used to say that Love is a nice four letter word. He loved me, and I liked him a lot."

By 1972, the Blue Thumb incarnation of Love had dissolved. But Lee nonetheless carried on, releasing a solo album, *Vindicator*, that year for A&M: "I asked them if they wanted to sign the group Love. They said, 'Well, you're Love.' And I said, 'No, I'm not Love.' See, I was gonna get the whole group back together. I was gonna see if I could get those fellows back together, the original group, but I signed as Arthur Lee.

"But this 'Band Aid' here—let me explain something. This is Arthur Lee with the group Band Aid, right? Well, Band Aid was going to be me, Jimi Hendrix, Steve Winwood, and Remi Kabaka (from Ginger Baker's Air Force). Jimi thought up the name. Jimi died, and I used the name. *Vindicator* was a tribute to Jimi with all those type of vocal stylings. Not too long ago there was something called Band Aid (the rock

charity get-together). Whoever used the name Band Aid, there it is, as plain as day. This came out in '72. They took my name—that's my name."

Lee was recently asked to autograph a CD copy of *Vindicator* and later deemed it to be a bootleg (no U.S.A. pressing), but apparently it was a copy of the Japanese A&M pressing.

In 1973 Lee was signed to Michael But-

Love U.S. Discography And Price Guide

by Neal Umphred

While the basic discographies and information below were taken from the *Goldmine* price guides, additional information is from Bill Allerton's *Love discography in Bucketful Of Brains* #37. Mr. Allerton, arguably the world's leading Love-ologist, calls into question items from my earlier work; in deference to his knowledge, I assume him to be correct and substantial differences in information will be noted below.

label	record #	titles	year	value
Singles				
Arthur Lee And The L.A.G.'s				
Capitol	4980	The Ninth Wave/Rumble-Still-Skins (Value unknown)	1963	—
The American Four				
Selma	2001	Luci Baines/Soul Food	1964	15.00
Ronnie And The Pomona Casuals				
Donna	1405	Slow Jerk/Out Of The Blue	1965	10.00
Love				
LSD	1009	Do The Marlin, Baby/(Non-Love B-side)	1964	400.00
Elektra	45603	My Little Red Book/A Message To Pretty (DJ)	1966	10.00
Elektra	45603	My Little Red Book/A Message To Pretty	1966	6.00
Elektra	45605	7 And 7 Is/No. Fourteen (DJ)	1967	10.00
Elektra	45605	7 And 7 Is/No. Fourteen	1967	5.00
Elektra	45608	Orange Skies/Stephanie Knows (DJ)	1967	12.00
Elektra	45608	Orange Skies/Stephanie Knows	1967	6.00
Elektra	45608	Orange Skies/She Comes In Colors (DJ)	1967	10.00
Elektra	45608	Orange Skies/She Comes In Colors	1967	5.00
Elektra	45613	Que Vida/Hey Joe (DJ)	1967	—
Elektra	45613	Que Vida/Hey Joe (Value unknown. Note that in the <i>Goldmine</i> 45 price guide I listed this single as "Que Vida"/"Revelation," which apparently does not exist. Thus the high price placed on this number in that book may be unjustified.)	1967	—
Elektra	45629	Alone Again Or/A House Is Not A Motel (DJ)	1968	10.00
Elektra	45629	Alone Again Or/A House Is Not A Motel	1968	5.00
Elektra	45633	Your Mind And We Belong Together/Laughing Stock (DJ)	1968	10.00
Elektra	45633	Your Mind And We Belong Together/Laughing Stock	1968	5.00
Elektra	45700	Alone Again Or/Good Times (DJ)	1970	10.00
Elektra	45700	Alone Again Or/Good Times	1970	5.00
Blue Thumb	106	Stand Out/I'll Pray For You (DJ)	1970	5.00
Blue Thumb	106	Stand Out/I'll Pray For You	1970	4.00
Blue Thumb	116	Keep On Shining/The Everlasting First (DJ)	1970	5.00
Blue Thumb	116	Keep On Shining/The Everlasting First	1970	4.00
RSO	502	Time Is Like A River/Time Is Like A River (DJ)	1974	4.00
RSO	502	Time Is Like A River/With A Little Energy	1974	3.00
RSO	506	You Said You Would/You Said You Would (DJ)	1975	4.00
RSO	506	You Said You Would/Good Old Fashioned Dream	1975	3.00

label	record #	titles	year	value
Albums				
Elektra	EKL-4001	Love (White label) (DJ)	1966	—
Elektra	EKL-4001	Love (Brown label) (M)	1966	25.00
Elektra	EKS-74001	Love (Brown label) (S)	1966	15.00
Elektra	EKS-74001	Love (Butterfly label) (S)	1970	6.00
Elektra	EKL-4005	Da Capo (White label) (DJ)	1966	—
Elektra	EKL-4005	Da Capo (Brown label) (M)	1966	25.00
Elektra	EKS-74005	Da Capo (Brown label) (S)	1966	15.00
Elektra	EKS-74005	Da Capo (Butterfly label) (S)	1970	6.00
Elektra	EKL-4013	Forever Changes (Brown label) (M)	1967	—
Elektra	EKS-74013	Forever Changes (Brown label) (S)	1967	15.00
Elektra	EKS-74013	Forever Changes (Butterfly label) (S)	1970	6.00
Elektra	EKS-74049	Four Sail (White label) (DJ)	1969	—
Elektra	EKS-74049	Four Sail (Red label) (S)	1969	12.00
Elektra	EKS-74058	Love Revisited (White label) (DJ)	1970	—
Elektra	EKS-74058	Love Revisited (Red label) (S)	1970	10.00
Blue Thumb	BTS-9000	Out Here! (2 LPs) (DJ)	1970	25.00
Blue Thumb	BTS-9000	Out Here! (2 LPs) (S)	1970	15.00
Blue Thumb	BTS-8822	False Start (DJ)	1971	25.00
Blue Thumb	BTS-8822	False Start (S)	1971	15.00
RSO	50 4804	Reel To Reel (DJ)	1974	10.00
RSO	50 4804	Reel To Reel (S)	1974	8.00
Rhino	RNLP-800	Best Of Love (S)	1980	5.00
Rhino	RNDF-800	Love Live/1978 Reunion (Picture disc) (S)	1981	5.00
MCA	27025	Studio/Live (S)	1982	5.00
Rhino	RNLP-70175	Golden Archive (The Best Of Love) (S)	1986	5.00

label	record #	titles	year	value
CDs				
Elektra	74001-2	Love (S)	1987	In print
Elektra	74005-2	Da Capo (S)	1987	In print
Elektra	74013-2	Forever Changes (S)	1987	In print
One Way/MCA	MCAD-22029	False Start (S)	1987	In print
One Way/MCA	MCAD-22030	Out Here! (S)	1991	In print

label	record #	titles	year	value
Arthur Lee				
A&M	1361	Everybody's Gotta Live/Love Jumped Through My Window	1972	3.00
A&M	1381	Sad Song/You Want Change For Your Re-Run	1972	3.00

label	record #	titles	year	value
Albums				
A&M	AMLS-64356	Vindicator (S)	1972	10.00
Rhino	RNLP-020	Arthur Lee (S)	1981	5.00



ler/Paul Rothchild's new Buffalo label, but the label suffered an almost immediate death. This resulted in the unreleased *Black Beauty* album (and such unreleased cuts as "Midnite Sun," "Walk Right In" and "Skid Not Really A Friend"). The following year he signed to RSO Records, releasing the *Reel-To-Real* album. The RSO association allowed him to go on tour, opening up for Eric Clapton. Two singles were culled ("Time Is Like A River"/"With A Little Energy" and "You Said You Would"/"Good Old Fashioned Dream"). While neither really hit, they constituted a good shot. This marked the reactivation of the Love name (listed as Arthur Lee with Love).

"I can use the name if I want to use it," says Lee. "My name's Arthur Lee, but the group's name is Love. I just happened to have it on the album. I had a bad relationship with RSO at the time because my manager was a jerk. He messed that deal up for me. I did an East Coast tour with Eric Clapton then. We played in front of a lot of people, over 30,000 a night. That's all right. Clapton said he liked me. We were friends but distant. People think because you're musicians you hang together. People ask me, 'Did you and Jimi party together?' I don't party (like that). I party with people I've known for a long time."

Lee's appearance at this time evoked further images of Eastern/guru philosophy: "I wasn't going through any period. I was just being myself—forever changes!" But the album reflected more of an R&B approach, Lee delving further into the form than he had yet explored. Love members at this time included Melvan Whittington (lead guitar), Sherwood Akuna (bass), John Sterling (rhythm guitar—later of Eric Burdon's band), Joe Blocker (drums) and Herman McCormick (congas). Lee even employed members of the Bobbettes (of "Mr. Lee"

fame, a song he later covered) for backing vocals on "Everybody's Gotta Live" and a cover of William DeVaughn's hit "Be Thankful For What You Got" (recorded because "it makes sense—those words make sense").

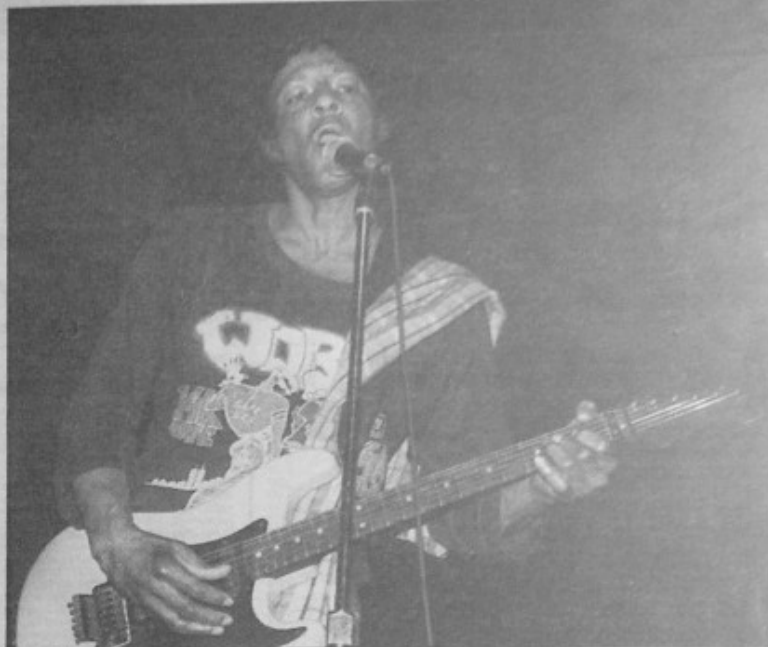
"Everybody's Gotta Live" was a single from *Vindicator*, but was re-recorded due to the neglect of the song: "It's the same meaning, 'everybody's gotta live.' Just drill that in your head—everybody's gotta live."

The R&B approach on *Reel-To-Real* is explained further by Lee: "On a couple of the songs, the way the voice is, it's a tribute to Otis Redding. I have a few different voices I can use, not my speaking voice—everybody knows that voice, but in singing you don't know who I am."

1974 also saw Arthur Lee compose and perform the title song for the (Max Julian/Vonnetta McGee) movie *Thomasine And Bushrod*. He was paid \$1,500 for this undertaking, and wrote the song after viewing the movie.

In 1977 an album, *More Changes*, was recorded for the E.X. Pression label under the guise of Arthur Lee and Love, but was unreleased. Four of the songs ("Happy You," "Just Us," "I Do Wonder" and "Do You Know The Secret?") were released that same year as an Arthur Lee solo EP on the U.K. Da Capo label. These same four songs (in addition to three others from *More Changes*) were included on the 1981 Rhino solo album *Arthur Lee*. The album cover graphics here sported the title in the same identical design as the original Love logo.

"I guess they did that so the record would sell and everybody would know who I was. You know, that style. It's all right. I don't mind," says Lee, continuing, "I paid for that myself, then more or less licensed it to Rhino. '7&7 Is' was sort of a punk-rock version. I wanted it to be that way. At that time punk-rock was coming out. I just wanted to



Lee in January of '89 on the "Summer Of Love" tour

change it, instead of the thing I was doing, to a backbeat. That was just a backbeat version. I liked *The Harder They Come* by Jimmy Cliff. That's why I did 'Many Rivers To Cross.' I did 'Mr. Lee' because the Bobbettes sang on *Reel-To-Real*."

That same year Rhino also released the *Love Live* picture disc, which captured a 1978 reunion show with MacLean at the Whisky A Go Go. Also, MCA released, the same year, *Love: Studio 10/Live*, one side of which was obviously comprised of live performances. Lee asserts that Bill Graham's Fillmore East was incorrectly listed as the source for the live side listing, and that it was actually recorded at the Boston Tea Party in Boston.

The first new release for Lee in recent years is the 1991 video release *Love* (IceWorld #OUTLAW 99), credited as Arthur Lee and Love. *Love* features performances from 1989-1990, shot mainly at the Trancas Club in Malibu (with Love fan Sylvester Stallone, among others, in attendance). The 10 songs featured included the Love classics "7 & 7 Is," "Orange Skies," "Hey Joe," "Alone Again Or" and "My Little Red Book," plus two new Lee originals: the reggae-flavored "L.A. Caloca" and "Somebody's Watching You" (in the vein of the Seeds' "Can't Seem To Make You Mine"—Sky Saxon recently recorded the song with Lee assisting). A historical interview is interspersed between songs.

The version of "Signed D.C." appearing on *Love* was filmed at L.A.'s Universal Amphitheatre (during the Psychedelic Summer Of Love package tour). The shot has noticeable camera distortion on the intro for several seconds, but was included due to the superior audio performance and the atmosphere at that locale. Three holdovers from *Reel-To-Real* (Whittington, Akuna and Blocker) are featured as Love members on the video, in addition to Knack members Berton Averre and Bruce Gary (all original Knack members except vocalist Doug Fieger have at one time been Love inductees).

In recent years One Way/MCA has issued on CD format the Blue Thumb releases *Out Here* (as one disc), *False Start* and *Studio/Live*, while Elektra has done likewise with *Love, Da Capo* and *Forever Changes*. "Jac Holzman once told me that he'd always keep *Forever Changes* in print," says Lee. "But I couldn't ever get him to go up on the original royalty rate. Between five to seven people, five percent isn't very much." It should be noted that Lee was able to keep the Grass Roots name for his publishing company, and recently signed (in mid-1991) a publishing administration deal with Leiber and Stoller.

Other recent Lee activities include guesting on a new Fuzztones track, "All The King's Horses." On this Lee does a call-and-response backing vocal with both the Music Machine's Sean Bonniwell and X-Offender's Jacqui Lynn. Lee also recently joined a celebrity guest choir for the project L.I.F.E. (Love Is Feeding Everyone) with such artists as Little Richard, Vanilla Ice, M.C. Hammer, Bill Champlin, and others on a song called "Raise The World" (due out this Christmas).

It would also seem to be the right time to rediscover the pioneering efforts of Lee and Love in the wake of such black rock acts as Living Colour, Lenny Kravitz, Maggie's Dream and Terence Trent D'Arby. Reprise artists Stress also evoke images of prime era Love, particularly with their song/video "Flowers In The Rain."

Still continuing to play with Lee in recent performances have been Whittington and Akuna, along with, surprisingly enough, resurrected original drummer Don Conka. Shuggie Otis (son of Johnny) has also been a recent Love member. Lee continues on (with voice as strong as during his '60s heyday), undaunted by the lack of major success for the original group incarnation, of which he says, "Everybody was in a fly-by-night





Bono's only solo album

SONNY from page 62

(Child) came here and had me write a few more lyrics for it for the album. So I wrote one more line. I liked it. I thought it was pretty contemporary.

Goldmine: Over the past 10 or 15 years, how have you done as far as royalties from your old songs?

Sonny Bono: I do very well. You now, it's a pretty good catalog. And then periodically, some of these songs still get picked up. Cher picked up "Bang Bang" and once in awhile somebody grabs one of 'em and it happens. So, I've done nicely with it. I have to split it with Cher—writers.

Goldmine: On certain ones or all of them?

Sonny Bono: Everything.

Goldmine: All the songs that you wrote while you and Cher were together?

Sonny Bono: Yeah, yeah, as part of the divorce settlement. That kinda kills me a little. That's the only pain I still have.

Goldmine: Do you have any comment on what Cher has gone on to do in her career since the breakup?

Sonny Bono: I think it's great. I mean, I think it's an incredible achievement. It's an amazing achievement. And she had to tough up and hang in there to do it. So, when people pull off stuff like that, you can't give anybody but that person the credit. Because there's a million reasons why you shouldn't pull that off. And she pulled it off. So, I'm surprised that she's that tough and hung in

there that bad. It's a tremendous achievement.

Goldmine: Do you think that perhaps Cher is just now realizing dreams she may have had back when you first met her at Aldo's?

Sonny Bono: Yeah, she might be. But you know what? Sometimes when you mock up a dream, and then it's reality, it's kind of like you're let down. 'Cause it's not as good as the dream. Cher never appears happy to me, you know? To be winning that big, I would be flying. So, I don't know. I mean, she's achieved her goals. I don't know if she's happy with achieving her goals, but she should be. Those are tremendous achievements. She should take those and have a good time.

Goldmine: When you have time once again to write songs and participate more in music, do you foresee being active in the music business?

Sonny Bono: Well, I'm gonna try to work it in now, even while I'm the mayor. If I'm gonna write, I would like to start writing right now—not wait until years from now. Getting musical again, singing a little bit downstairs and then recording a little bit, you know. The truth of the matter is when Sonny and Cher broke up, I got knocked off my wheels. I mean, I didn't know who I was, what I was or where I was for a while—and why I was. And it took me a few years to get to know my goals and my directions, identify myself to me and forget about the past and move forward.

You know, that past was so big that you can't let it go sometimes. It was a huge, huge success story. And that's more fun than cookin' pasta, right? So, sometimes you don't want to let go of those pictures you had in

the past and all of that. So, I had to go through a lot to get a direction for myself. And then, you don't want to go back to where you were. You've got to go. "Where did I go wrong there? How did I screw that up?" If you take responsibility, there's a lot of things that you were doing wrong. If I were doin' 'em today, I'd probably do some

things a different way.

Goldmine: How would you compare the spirit of the music business today with that of 25 or 30 years ago, when you were right

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Sonny Bono Complete U.S. Solo Discography

(Does not include recordings with Cher)

by Billy Vick

label	record #	title	year
as Don Christy			
Singles			
Specialty	672	One Little Answer/Wearing Black	1959
Go	1001	As Long As You Love Me/It Always Be Grateful	1960
Name	3	As Long As You Love Me/It Always Be Grateful	1960
Fidelity	3020	Don't Have To Tell Me/Wearing Black	1960
as Ronny Sommers			
Singles			
Swami	1001	Don't Shake My Tree/(Mama) Come Get Your Baby Boy	1961
as Sonny Bono			
Singles			
Specialty	733	Comin' Down The Chimney/One Little Answer	1965
Atco	6369	Laugh At Me/Tony	1965
Atco	6386	The Revolution Kind/Georgia And John Quartal	1966
Atco	6534	My Best Friend's Girl Is Out Of Sight/Pammy's On A Bummer	1967
Atco	4517	Pammy's On A Bummer/I Would Marry You Today— My Best Friend's Girl Is Out Of Sight (extended play 45 rpm from Atco LP 33-229, Inner Views)	1967
Atco	6555	B-side only: I Would Marry You Today	1968
Sunshine	101	Wrong Number/Wrong Number (instrumental)	7
MCA	40139	Rub Your Nose/Laugh At Me	1973
Album			
Atco	33-229	Inner Views	1967

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way of thinking. They're busy with their behavior patterns, and I'm busy trying to make a million dollars by the time I'm 21 years old. I'm sorry I didn't quite make it, but I've done enough that I've had a party from 1965 on till 1991. I left that much change somewhere. But I never could find

the money!

"I think I'm a fairly good musician. As a matter of fact, I think I'm the only one of my kind. It's my turn." Like Jack Johnson said, "I'm taking my turn." I want to continue working until the flesh is weak, until I can't work anymore. I've really got the drive to do things now. I've got what they call the second wind, but in a righteous way."

