

John Lennon, an Annotated Discography



Two Virgins

Apple T-5001

Jan. 17, 1969

When John submitted his first solo recording project to EMI, the record company executives nearly passed out. The cover depicted both front and back views of Lennon with his girl friend, Yoko Ono, entirely nude. Okay, John wore a choker, but all the naughty bits were revealed. Some rumors circulated that this was going to be the cover to the new two-record Beatles album. Well, Capitol (USA) refused to handle the album, which was picked up by Bill Cosby's Tetragrammaton Records. The album was distributed with "brown paper bag" sleeves, and sealed in those sleeves to boot. Even so, it was treated as pornography, and in some places the album was seized and destroyed.

The music was "unfinished," as John characterized it. Many people thought that *the record* and not the cover should have been burned. Yoko was (and is) an experimental artist, and at the time, people were entirely unready for her art. *Two Virgins* was a failure for John commercially (#56 on *Record World* chart), but he considered it a success artistically.



This record has been widely faked. Nearly all the fakes lack the white "dot" sticker which sealed the brown bag outer cover. Most fakes, too, have photocopied labels or labels which do not resemble the original. Some fake labels are sort of purple on the "sliced" side. The album was

also **reissued** with the original catalog number (in 1986), but the label is different on the reissues, and the brown bag (on the reissue) is 3/4 of an inch shorter than the cover. Nearly all original brown bags seal with the "white dot."



Life With the Lions

Zapple ST-3357 May 26, 1969

John's and Yoko's second batch of "Unfinished Music" featured a front cover photo of Yoko and John in the hospital, while Yoko was preparing to deliver a miscarriage. John taped the "Baby's Heartbeat" (up to the point of death), and this is featured on the LP. The album gave the buyers a snapshot of the lives of Lennon and Ono (including a back cover photo of their drug bust). This was also the first release on the Zapple label. The idea for Zapple was that the records would be priced cheaply enough to discard after playing, but when they reached the stores, they were priced normally. The album did not hit the Hot 100, and for a while, it was hard to come by. After John's murder in 1980, many copies surfaced, greatly reducing its scarcity.



"Give Peace a Chance"

Apple 1809

Jul. 7, 1969

This first "true" solo Beatles single was released under the name Plastic Ono Band. The idea was that the group was flexible--whoever happened to be on hand at the time the record was made. While in Canada, during their "bed-in" in Montreal, John and Yoko gathered together some of their friends and associates (mentioned in the song) and sang an anthem for the peace movement. "Give Peace a Chance" caught on quickly, rising to #10, and became a popular slogan of the times. The b-side, "Remember Love," one of Yoko's neglected works, is a very fine

song in and of itself. When asked about the single, John once replied, "All we were saying was 'give peace a chance.'" Note: American copies of the single omit John's spoken intro.

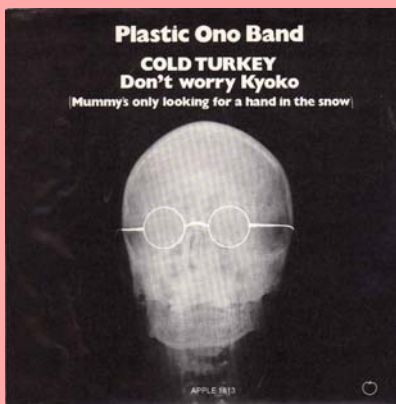


The Wedding Album

Apple SMAX-3361

Oct. 20, 1969

Released the same day as the latest Plastic Ono Band single, *The Wedding Album* further chronicled the lives of the Lennons. One side contained an account of their bed-in at Amsterdam, while the other side featured John and Yoko repeating one another's names. The album came with various inserts, including a (plastic) slice of wedding cake. Although *Record World* charted it slightly higher than *Life With the Lions*, most people did not buy the boxed set, and many of the albums, eight tracks and cassettes of the album that are around today are still sealed. Yes, this was called "Unfinished Music No. 3."



"Cold Turkey"

Apple 1813 Oct. 20, 1969

After being told that Yoko's birthing problems were due to an excess of hallucinogens in John's and Yoko's bodies, the two of them (who really wanted a baby) went 'cold turkey' to kick the drug habit. John felt so much better afterward that he wanted to enlighten everyone, both about how hard it was to kick the habit and about how important it was. Like "the Ballad of John and Yoko," John hoped for "Cold Turkey" to be a Beatles single. The other three were against the idea, so the Plastic Ono Band released it. Airplay was low for the record, but sales were high enough to push the record to number 26. The b-side, "Don't Worry Kyoko," was one of Yoko's most popular (and still is today, among devotees of her work).

The picture sleeve to the record was once very rare (\$90), but after John died, many copies surfaced, bringing the value down closer to \$35.



Live Peace in Toronto 1969 Apple SW-3362 Dec. 12, 1969

On September 13th (1969), the Plastic Ono Band made a live concert appearance at the Toronto Peace Festival (and Rock & Roll Revival). John had not performed live since 1966 (August 29th, at Candlestick Park)--unless you count the rooftop of the Apple building back in January--but he had always favored the "live" experience. The album sounds terrific, and after rising to #10, it became known as one of the great live albums in rock music history.

The blue cover was representative of peace. The first issues included a 1970, "13 month," calendar featuring the Lennons. On the west coast, these calendars were bound with metal spirals, which apparently caused some of the records to come damaged from the factory. At any rate, the calendar was bulky, so after the initial run, all four factories replaced the calendar with a post card, which you could mail in to Capitol and get your free calendar. The post cards are harder to find than the calendars. Like many of John's records, large quantities of sealed copies surfaced after John's death.



"Instant Karma"

Apple 1818 Feb. 20, 1970

Released shortly before the Beatles' official breakup (on April 10th), "Instant Karma" might very well have been a Beatles single, if the group had remained together. As it was, John solicited

the production help of a certain Phil Spector (who was also brought in to finish the *Let It Be* album). He wound up with his first Top Five single as a solo artist--actually #3, behind "Let It Be." John had changed his middle name from Winston to Ono, and in a way the billing on this record (John Ono Lennon and Yoko Ono Lennon) gave tribute to their unity. In the late '80's, the song would be used in certain Nike commercials. The American mix is somewhat different than the mix released in Europe.



John Lennon / Plastic Ono Band

Apple SW-3372 Dec. 11, 1970

John's first solo release after the demise of the Beatles was one of a pair of albums which were meant to be purchased together. The other was Yoko's own *Plastic Ono Band* album, with a similar cover. The songs were varied. Some had been left over from the Beatle period, while others were new. "Isolation" was another chronicle of John and Yoko, while "Mother" was a gut-wrenching cry to the late Julia Lennon. At the time, "God" received a lot of attention from the religious set, while "Working Class Hero," containing the "F-word" was universally banned. The record got stuck at #2, but was quite a success for John.

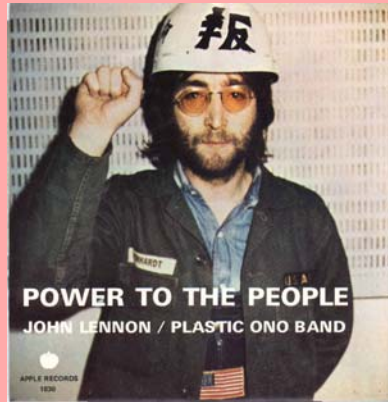
First issues of the album have inner sleeves which credit Maclen music as the "first assignee" of the copyright. Later copies have this information changed.



"Mother"

Apple 1827 Dec. 28, 1970

John was being urged to issue the commercial-sounding "Love" as a single from *Plastic Ono Band*, but he opted instead for "Mother," which was far more meaningful to him. Lennon believed that people would have a difficult time understanding him, and they did. The song loped along to #16 on the *Record World* charts. The picture sleeve is uncommon.



"Power to the People"

Apple 1830 Mar. 22, 1971

John's latest slogan was borrowed both from the political arm of the peace movement and, as many clergy noted, from the sayings of the Communists. The tune was catchy, and by late Spring, people were singing "power to the people, right on" along with John. The single peaked at #8, giving John another Top Ten hit.



Imagine

Apple SW-3379 Sep. 9, 1971

John's Christmas offering for 1971 would prove to be his most successful solo record until his death. The title song, mocked by TV evangelists, would come to be regarded as one of John's finest. Also gaining attention were the melodic "Jealous Guy" and "Oh Yoko," along with "Give Me Some Truth," and "How Do You Sleep?"--a song that was clearly directed at a certain Mr. McCartney. Paul would take offense at John's calling his songs "muzak"-- elevator music.

In fact, some copies of the album came with a photograph which parodied the cover to Paul's *Ram* album. When asked, John noted that there were photographs on *Ram* which Paul had apparently directed at him. Other copies of *Imagine*, though, came with a photo of John and

Yoko as mythological satyr and nymph. All original pressings came with a poster of John at the piano, with first issue covers being heavily laminated.

The album was Apple's first to be mixed for Quadraphonic. In the USA, the quad mix was available only on eight track (Q8W-3379), while in Europe and Australia, the quad mix was also available in LP form (as 062-04914Q). John himself supervised the quad mix of the title track, and the album's quad mix sounds different in various places throughout the album.



"Imagine"

Apple 1840 Oct. 11, 1971

Receiving both critical praise and commercial success, the title track from John's latest album proved to be a hot seller and a "pleaser." John was now free to make more "mainstream" appearances promoting his ideals. There were those who embraced John's lofty idealism, while others attacked his shameless promotion of Socialism. (Remember how un-American a statement like "imagine no possessions" was in 1971?) In fact, certain politicians were strenuously opposed to what John was saying, causing them to resist his becoming a US citizen. These people would bring up every excuse possible to keep him out. Still, chart-topping singles like this one kept John and Yoko in the position of public figures who could not be ignored.

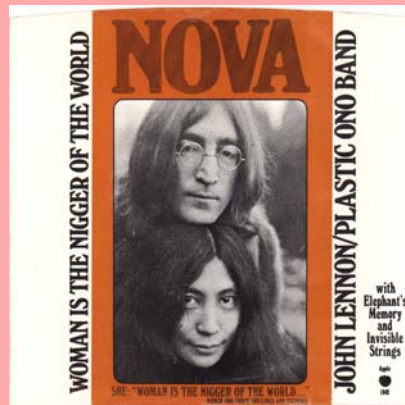


"Happy Xmas (War is Over)"

Apple 1842 Dec. 1, 1971

Just as his latest offerings were selling for Christmas, John offered up a Christmas single. The single harkens back to the fun Christmas messages sent out by the Beatles (especially the later

ones), except that this one was all music. "War is Over (if you want it). Happy Xmas from John and Yoko," had been the Lennons slogan for Christmas of '69. Resurrected here, it became an instant standard, as far as Christmas songs were concerned. The record was the only Apple single to be issued on colored vinyl. It was also the first of three Lennon offerings on the "faces" label, a label with John's face and Yoko's face blending into one another.



"Woman is the Nigger of the World"

Apple 1848 Apr. 24, 1972

Most reviewers and listeners didn't know how to interpret this latest offering from John and Yoko. First of all, it used the (by now) offensive "n-word," causing many radio stations to avoid it like the plague. Second, people misunderstood that "nigger" was being used not to refer to black people but as a symbol of anyone who is made subordinate--in this case, women. Some people who publically criticized the song had never heard it! The song reached #57 on the charts, rather indicative of the fact that it was largely ignored.

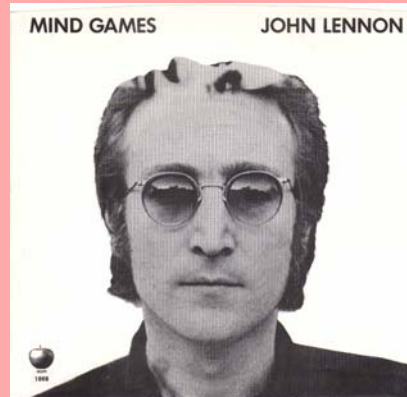


Some Time in New York City

Apple SVBB-3392 Jun. 12, 1972

The newest LP offering from Lennon and Ono was the somewhat ill-fated *Some Time in New York City*, which was a punch packed political statement. The second album, called *Live Jam* was at first going to be released separately, but it was included instead with *Some Time in NYC* for the cost of an additional dollar. The song acquiring the most attention was "John Sinclair," but the album was off the charts before it would have been released as a single--and so, it never was. The album came with, among other things, a petition to keep the Lennons from being

deported. The slogan "Let John & Yoko stay in the USA" was also being circulated at this time. By the way, one of the inner sleeves was swiped directly from the cover of a Mothers of Invention album; Frank Zappa appeared on the "live jam" and approved of the swipe, so everything was hunky-dory, copyright-wise. Oh yeah, the album peaked at #26.



"Mind Games"

Apple 1868 Oct. 31, 1973

The songs for this single were recorded during a dark period in John's life. He and Yoko were struggling--they would separate for 15 months, too. Still, John pulled himself together to create a very positive message. "Yes is the answer" proclaimed the a-side, and that was enough to take it to the #10 spot. The b-side, "Meat City," contained a secret message after the first verse. That secret message, different from the one on the LP, said, "Check the album," perhaps sparking enough curiosity in the listener that he might buy the LP.



Mind Games

Apple SW-3414 Oct. 31, 1973

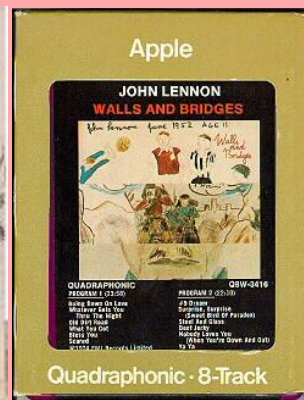
Mind Games contained a number of catchy, popular, songs. In fact, the record was compared favorably to *Imagine* as soon as it was released. Still, its highest chart position was #6. "Tight A\$," "Bring on the Lucie (Freeda Peeple)," and "Intuition" were standouts. Perhaps the failure to reach the top spot was representative of the time John was having in his life.



"Whatever Gets You Through the Night"

Apple 1874 Sep. 23, 1974

In the middle of John's work on his latest album, he encountered a certain man named Elton John, who was (at the time) the hottest-selling recording artist of the decade. The two got along swimmingly, and Lennon invited Elton to help him create his latest work. With Elton John as a catalyst, the album (and associated singles) began to take a different shape. Upon hearing the catchy pop song "Whatever Gets You Through the Night" (on which he also sings), Elton told Lennon that the song would hit #1. It did. The song sounds more like an Elton John number than a John Lennon single, but no matter. People went right out and bought it!



Walls and Bridges

Apple SW-3416 Sep. 26, 1974

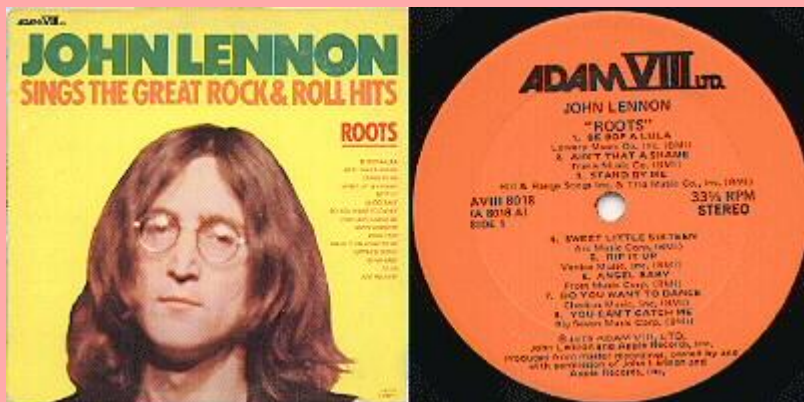
The original concept for this album was more "folk" than "rock," but Elton John's influence changed the overall sound of several songs, creating a very commercial package. The original arrangements of those songs would eventually be released on *Menlove Ave.*. Meanwhile, most people enjoyed John's latest album. The album contained a lyric booklet and a really cool "splitfold" cover. It was the music, though, that thrust it into the top spot. This album was available on eight track in quadraphonic (Q8W-3416).



"#9 Dream"

Apple 1878 Dec. 16, 1974

The song with a dreamy feel to it, "#9 Dream," was the second single to be pulled from *Walls and Bridges*. The b-side, "What You Got," was receiving enough airplay that promotional singles were issued for it as well--in fact, it almost sounds like early disco. Regardless, the song (showcasing again John's lucky number) peaked exactly where it should have: at #9.



John Lennon Sings the Great Rock & Roll Hits (Roots) Adam VIII Ltd. A-8018 early Feb., 1975

John and Yoko had begun their 15 month separation in October of 1973. By the middle of that month, two weeks before the release of *Mind Games*, John had started work on an album of rock and roll oldies. He solicited help from the legendary Phil Spector and a cast of many, including Harry Nilsson, who met John in November ('73) and wound up being his drinking buddy and collaborator on several endeavors.

Meanwhile, the owner of the copyright to Chuck Berry's "You Can't Catch Me"--Morris Levy--won a lawsuit against Lennon for using lines from Berry's song as the first few lines to "Come Together." John settled with Levy, agreeing to record (on his new album) three songs owned by his publishing company, Big Seven Music. Since John was already recording an oldies album, he would only need to modify his plans slightly to accommodate Levy.

Also meanwhile, problems were erupting in the studio. Spector was living up to his reputation as "the Mad Genius," reportedly terrorizing the recording artists and even firing a gun in the studio. By December, eight songs had been completed, but Phil Spector had absconded with the tapes. John went to work on an album with Nilsson and would eventually write all of *Walls and Bridges* before hearing from Spector. Two days before recording the new album, John got his tapes back, after calling upon Capitol Records to retrieve them.

After releasing *Walls and Bridges*, Lennon was in violation of his agreement with Morris Levy, since the "next" album had NOT included three Big Seven songs. John listened to the eight songs Spector had returned to him, but found only half of them listenable. He explained his problem personally to Levy, along with his intent to re-record some of the tracks. When Lennon mentioned his intent to market the album via television, Levy apparently understood this as an agreement to release the album on his own label, Adam VIII Ltd., which occasionally sold records on TV.

By November of 1974, Levy was insisting on obtaining a demo tape of the new album. He wanted to see how it was progressing. John sent him the demo and returned to work on *Rock 'N' Roll*, which he thought still needed work. Capitol Records had become upset that the album might be released on another label, especially after Capitol's president had paid to get the tapes back from Spector. Of course, John said that he had no intention of releasing the album on any label but Apple (distributed by Capitol), and this information was conveyed to Morris Levy.

However, Levy released the demonstration tape in early February, along with a photograph of John that had been taken in early 1969. The sound quality was horrible, as was the photo. Capitol records rush-released the "official" oldies album and forced Levy to remove *Roots* from the market. Reportedly, only 3000 copies were pressed before production was halted. Levy sued Lennon, but Lennon countersued, claiming Levy had damaged his reputation. Levy was eventually (July 1976) awarded less than \$7000 on his claim, and Lennon (along with Capitol) was awarded \$109,700 in compensatory damages and \$35,000 in punitive damages.

As a result, the *Roots* album is extremely rare. The album was being counterfeited within six months of its release. **Any copy with a cover made of cardboard instead of posterboard is fake. Any copy with a larger than normal label is a fake. Any copy with blurred ads on the back cover is fake. Any copy with a blurred Adam VIII Ltd. logo on the back cover is fake.** When attempting to purchase this album for a large sum of money, consult an expert first.



Rock 'N' Roll

Apple SK-3419 Feb. 17, 1975

Mitch McGeary reports that copies of this "official" Lennon oldies album were available as early as February 7th, for Capitol was trying to compete with *Roots* for any possible sales. This album lacks two of the songs found on *Roots*, but because it was not made from a demo tape, the entire album has much better sound quality. Supposed to be called *Oldies But Moldies* or *Look Back*, the album features a fine photograph of Lennon in his "Teddy Boy" years. Although some reports show the album having lackluster sales, the record reached #4, carried along by the single "Stand By Me" and by several album tracks that turned out to be quite good.



"Stand By Me"

Apple 1881 Mar. 10, 1975

The first single to be pulled from the rush-released *Rock 'N' Roll* album was "Stand By Me." Despite the interest in all things related to the 1950's (remember "Happy Days"?), John's single stalled out just inside the Top Twenty. The b-side was a surprising non-LP track, "Move Over Ms. L," which is one of John's most-liked b-sides. When the Apple single went out of print, the b-side was destined not to see the light of day for many years. The a-side of the US single was actually a new mix, to boot.



"Ain't That a Shame" c/w
"Slippin' and Slidin'"

Apple 1883 Jun. 2, 1975

The second single from *Rock 'N' Roll* was a sure-fire double a-side. Promotional singles were issued for both sides of the record, and radio stations began playing it. John made a television appearance promoting "Slippin' and Slidin'," but to no avail. Capitol Records chose not to release the single. This was (?) John's last single for over five years.



Shaved Fish

Apple SW-3421 Oct. 24, 1975

John was preparing to go into retirement. His and Yoko's son, Sean, was born on October 9th, and John planned to stay home and "bake bread." As he was doing so (in summer of '75), it was decided that a Lennon "greatest hits" collection would be issued. John involved himself personally in the project, only to discover that Parlophone/EMI had lost the original masters to "Cold Turkey" and "Power to the People," which had only been released as singles. John took charge of the project, creating edited versions of his singles for the album. As a bonus, he included a snippet of "Give Peace a Chance" played live. Since several songs were shorter in length, he called the album *Shaved Fish*. The album was held back until the Christmas season, but even so, it only made it as high as #12 on the charts. This was the same mysterious happening to befall all of the ex-Beatle greatest hits collections.

It might be noted that original (Apple) pressings of the album contained an inner sleeve which deliberately misquotes the lyrics to "Give Peace a Chance." John said later that he was nervous

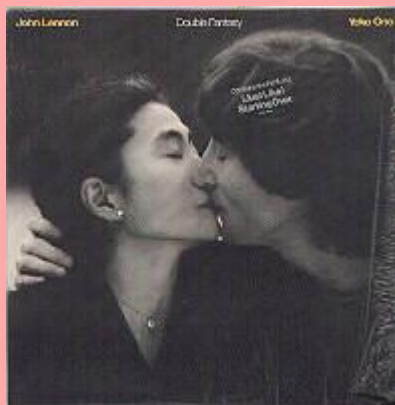
about upsetting people by cluing them in to the fact that the word he mumbled was "masturbation," so on the lyric sheet he put "mastication" (a word which means "chewing").



"(Just Like) Starting Over"

Geffen GEF-49604 Oct. 23, 1980

As Summer of 1980 opened, articles appeared like "Mystery, Suspense: Lennons are Recording." Rumors began to fly about John's first recording sessions in over five years. Shortly after John's 40th birthday, the leadoff single was released, and people who had heard the album in advance were already raving about it. "Starting Over" was an appropriately-titled first single, and those who were hungry for Lennon records bought it immediately. The general public, too, enjoyed the song, and by the first week in December, the song was placed at #4, still climbing. A 12" promotional single (PRO-A-919), containing a longer edit of the song, had been sent out, and no one doubted that John would be credited with another #1 record. On December 8th, John was murdered, leaving Yoko and Sean behind to manage his legacy. The single went to #1, but John never got to see it happen.



Double Fantasy

Geffen GHS-2001 Nov. 17, 1980

As John and Yoko finished their work on the album, the magazines (correctly) claimed that the two had recorded enough for two records. They had decided to separate the project into two single albums and work on making both records as good as possible. It was also decided that when *Double Fantasy* was released, the cover would feature the two kissing, and the songs would alternate between Lennon and Ono tracks. The album was a hot seller, featuring several

outstanding songs from each of them. I remember trying to find a second copy the morning after John died, but all the records in the stores were gone; I bought the display copy. Yoko's "Hard Times Are Over" became a sad irony after John's death.



"Woman"/"Give Me Something"

Geffen (no number) Unreleased, 1980

Before the end of 1980, Geffen Records was planning to release a second single, "Woman." It is possible that this record's release was being planned prior to John's death on December 8th. The company held back release and reconsidered the b-side. Consequently, the single was never released in this form, although a few unfolded picture sleeve slicks survived.



"Woman"/"Beautiful Boys"

Geffen GEF-49644 Jan. 12, 1981

After a short waiting period, Geffen Records released the song that everyone was calling "the Beatle number." John had chosen "Starting Over" as the first single, but this was the one that most people wanted. So soon after John's death, the song shot to #1.



"Watching the Wheels"

Geffen GEF-49695 Mar. 13, 1981

Apparently against Yoko's wishes, Geffen released a third single from *Double Fantasy* and were preparing to issue a fourth. John had written "Watching the Wheels" rather early during his retirement period, and people had urged that he release it. Most people by now had already purchased *Double Fantasy*. Even so, the record made it to number 7. A fourth single, "I'm Losing You," was listed on the sticker on some copies of the album, but Geffen decided not to issue it. Instead, later that year the hit singles were packaged (along with "Beautiful Boy") on "back to back hits" singles.



John Lennon Collection

Geffen GHSP-2023 Nov. 3, 1982

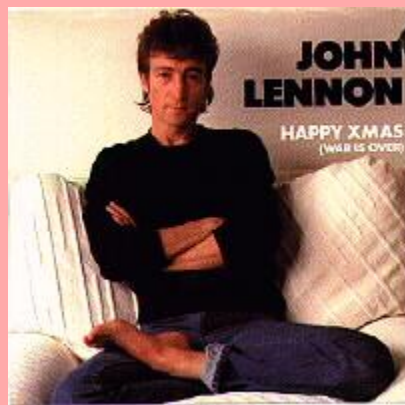
Yoko had decided to leave Geffen records and to market the unreleased Lennon/Ono album on another label. Geffen issued this greatest hits collection, which was heavily slanted in favor of Geffen Records tracks. The cassettes in the US featured two additional songs which were not on the LP.



"Love"

Parlophone R-6059 (UK) Nov. 3, 1982

Issued at the same time as the *John Lennon Collection* in the UK was this single-that-never-was from *Plastic Ono Band*. This record is noteworthy, though, since it features a brand new stereo mix of the song. The original mix (by John, Yoko, and Phil Spector) was in mono, differing in other respects as well.



"Happy Xmas"

Geffen 7-29855 Nov. 11, 1982

Backed not with its original b-side but with the Geffen-released song "Beautiful Boy," Geffen Records offered up John's Christmas standard for Christmas of 1982. Radio stations played the record as they did (essentially) every year, but not many Lennon fans were interested in buying songs they already had.



Heartplay

Polydor 817-238-1-Y-1 November, 1983

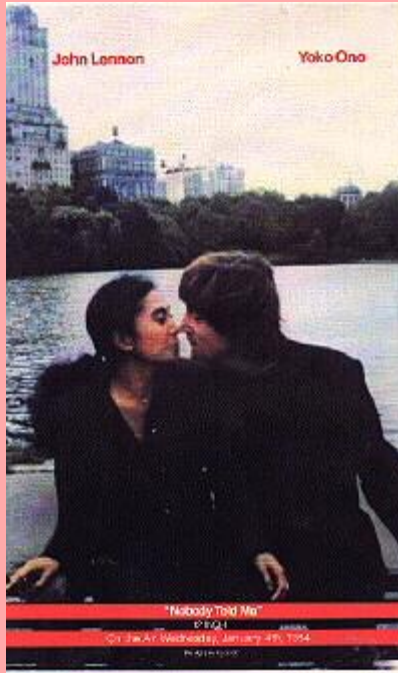
Shortly before the release of the long-awaited "second album" of material from the 1980 Lennon and Ono sessions, Polydor (Yoko's new record company of choice) released this album of interviews. The interviews were conducted during 1979-80, and most of the material in them is not surprising. For example, John and Yoko explain how Yoko was not the cause behind the breakup of the Beatles.



"Nobody Told Me"

Polydor 817-254-7 December, 1983

Polydor had taken no chances in promoting their latest acquisition. "Nobody Told Me" was an instant Top Ten hit. The song seems to have suffered little or none for lack of finished production, and Yoko's "O Sanity" is a lighthearted short that's fun to hear.



The record company had chosen to continue promoting the record (and subsequent LP) into the new year. To that end, in early January a special promotional 12" single (PRO-250-1) was issued to radio stations and places that played "dance music." "Nobody Told Me" and the rest of *Milk and Honey* fared surprisingly well for a unfinished album, reminding the public of both John's and Yoko's places in pop music history.



Milk and Honey

Polydor 817-160-1-Y-1 January, 1984

Although the album had been ready for release in 1983, Polydor chose to hold it back so as to promote it properly. *Milk and Honey* was the second of two albums that the Lennons had been working on in 1980. As a result of the events of that December, this album was left unfinished. During the period that followed, Yoko had to deal with people stealing many items from her house--mostly items that related to John. Among those stolen items were some tapes John had made. Fortunately, tapes such as the original demo for "Grow Old With Me" survived. Had the song received the full arrangement that John envisioned, it might well have become the wedding day classic that John envisioned. All of *Milk and Honey* holds together surprisingly well,

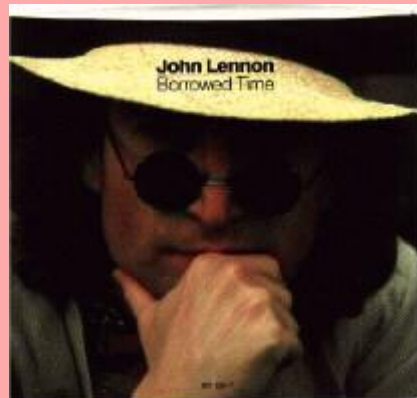
and the album sold well, too. By the way, the title is a play-on-words expression for when a white person marries an Oriental (just as "salt and pepper" signifies black and white).



"I'm Stepping Out"

Polydor 821-107-7 February, 1984

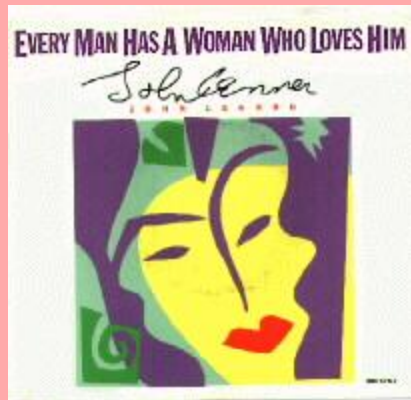
The next American single from *Milk and Honey* was "I'm Stepping Out," about John essentially taking it easy and having a night on the town. The song was one of the most played from the album here; elsewhere, "Borrowed Time" was released first. The promo singles were shortened, timewise.



"Borrowed Time"

Polydor 821-204-7 March, 1984

"Borrowed Time" was the final single from *Milk and Honey*. In England, various Lennon records were being issued at this time, including a 12" single for "Borrowed Time" and a picture disk version of *Milk and Honey*. Reaction on the other side of the Atlantic was not as strong, and "Borrowed Time" essentially vanished, even though Polydor had issued an edited (3:45 instead of 4:30) promo single so that the record might "play" better. Some of the lyrics to "Borrowed Time" are almost haunting, considering what would happen later in 1980.



"Every Man Has a Woman Who Loves Him"

Polydor 881-378-7 November, 1984

Corresponding to a various artists album of the same name, a single was released for "Every Man Has a Woman Who Loves Him." That album featured songs which were written by Yoko Ono and recorded by other artists. Among tracks like Alternating Boxes' "Dogtown" and Harry Nilsson's "Silver Horse" was this allegedly-unreleased John Lennon track. Some Beatles fans observed that John's vocal sounded very subdued, and when his vocal here was compared to his backing vocal on *Double Fantasy* (where Yoko sings lead), it was made known that this appears to be the same song, with Yoko's lead vocal mixed out.



Live in New York City

Capitol SV-12451 Feb. 21, 1986

Sony released a video tape (available in both VHS and Betamax formats, of course) of this 1972 concert featuring John and Yoko. The concert had been famous for years because not only did it feature live versions of hits like "Instant Karma" and "Imagine," but the concert also included John's performance of "Hound Dog" (one of his favorite Elvis Presley songs) and "Come Together" (the #1 Beatles hit). The film has appeared on music video stations on several occasions, and the album was popular enough that the video footage of "Come Together" was often shown separately. "Come Together"/"Hound Dog" was expected as a single. "Come Together"/"Imagine" was issued as a 12" promo single (Capitol SPRO 9585/6), but no commercial single ever emerged.



Menlove Ave.

Capitol SJ-12533 Oct. 30, 1986

After the relative success of *Live in New York City*, and since the Lennon-sung "Twist and Shout" had made the Top Forty for a second time, Capitol Records and Yoko Ono pulled together this album of unreleased tracks and versions. "Angel Baby" had been included on *Roots*, although the mix is better here. Several other songs from the Spector sessions emerged for the first time here, including the fun but repetitive "Rock and Roll People." That song was selected as a standout track by Capitol, and a promotional 12" single was issued (SPRO-9917). The second side of the album gives an exciting look into what the *Walls and Bridges* project might have become had Elton John not been involved. The tracks have a more "folksy" sound than what finally emerged, and there is a verse to "Steel and Glass" that was apparently censored out of the final version. Bootleg copies of the early *Walls and Bridges* tracks had been circulating, and so *Menlove Avenue* served to quash some bootleg sales. The cover was an Andy Warhol original, made from a photo of John. By the way, Menlove Avenue in Liverpool was the street on which John's Aunt Mimi (Smith) lived, and in which he grew up.



Imagine: John Lennon

Capitol C1-90803 September, 1988

With the LP issued late (Oct. 11), this *Imagine* album was the soundtrack to a film that was narrated by John himself (via various recorded statements) and essentially sketched through his life. The album is noteworthy in that, of the 9 Beatles tracks, "A Day in the Life" was a fresh mix - without the "Sgt. Pepper Reprise" intro. This mix would later be used on the re-release of the Beatles' 1967-1970. Also, a "new" song, "Real Love," and a rehearsal of "Imagine" were

included on the record. It might be noted that the demo of "Real Love" here is a different one than the one from which the revived Beatles obtained their Lennon backing and which appears as part of the *Anthology* series.



"Jealous Guy"

Capitol B-44230 Oct. 3, 1988

One single was pulled from the soundtrack album, "Jealous Guy". It was not widely successful, however. Interestingly enough, "Give Peace a Chance" appears as the b-side.



Lennon Legend

Capitol 21954-2 February 24, 1998

Another "greatest hits" collection to once again sum up John's brilliant career. *Legend* was popular enough that it was also issued as an LP.

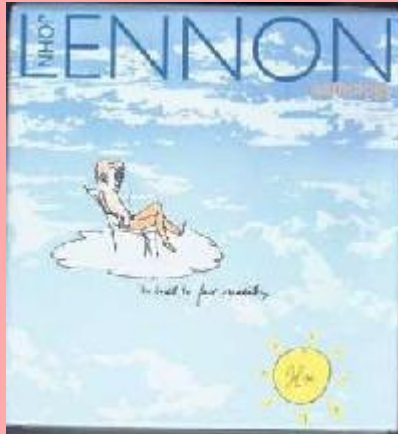


"Give Peace a Chance"

Capitol S7-17783

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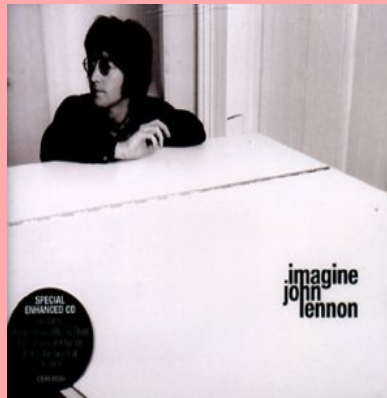
A "jukebox" re-release of the single.



Anthology

Capitol 30614-2 October 1998

This was a monumental release, corresponding to what EMI had done for the Beatles. A promotional CD, "I'm Losing You" and "Only You," accompanied this release. Another promotional CD, *Excerpts from Lennon Anthology*, was released by Capitol along with the album. With a similar cover, Capitol also put out "How It Is," an interview with John and Yoko. Furthermore, a sampler called *Wonsaponatime* (Capitol 97639, released November 3rd) also highlighted tracks from the set.



"Imagine"/"Give Peace a Chance"

EMI January 25, 2000

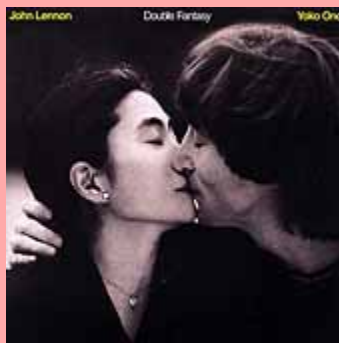
As a prelude to the upcoming release of the remastered *Imagine* album, EMI issued this CD single. This "enhanced" version also featured the video to "Imagine."



"Starting Over" Capitol DPRO 15670-2 October 10, 2000

Three of John's albums, *Imagine* (Capitol 24858), *Plastic Ono Band*, and *Double Fantasy* were remastered, with *Imagine* preceding the others in April. Together with the remasters came this promotional CD, on which Yoko discusses the remastering. Six songs are included as a "sampler," and some words from John as well.

Mobile Fidelity/Capitol had already issued a digital version of *Double Fantasy* as part of their Ultradisc II series (UDCD 600), and Nautilus had earlier issued the same album (NR 47) as a superdisc.



Double Fantasy (remastered)

Capitol 28739 October 10, 2000

The remastered *Double Fantasy* album contains three additional tracks: Yoko's "Walking on Thin Ice," John's "Help Me to Help Myself" (previously unreleased), and "Central Park Stroll," a discussion between John and Yoko in Central Park.



Plastic Ono Band (remastered)

Capitol 28740 October 10, 2000

The remastered version of this album features two additional tracks, the "Power to the People" single and John's version of "Do the Oz," a song that he gave to Bill Elliott in support of Oz.



"(Just Like) Starting Over"/"Watching the Wheels" Capitol 58894 October, 2000

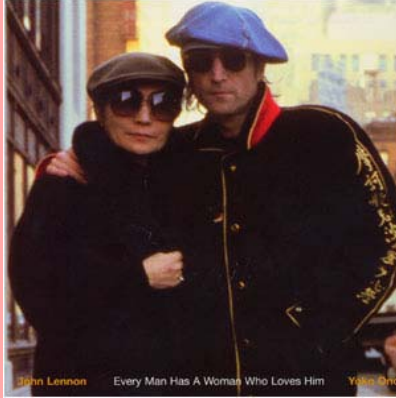
This blue vinyl single essentially celebrates the inclusion of the Geffen material on Capitol. Also issued at this time was the single below.



"Woman"/"Walking on Thin Ice"

Capitol 58895 October, 2000

This clear vinyl single essentially celebrates the inclusion of the Geffen material on Capitol. Also issued at this time was the blue vinyl jukebox single above.



"Every Man Has a Woman Who Loves Him"/same
(Yoko Ono)

Capitol 7PRO-15998

2000

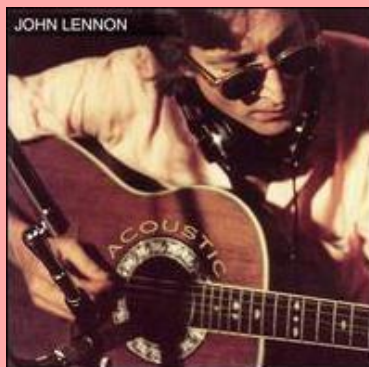
Capitol pressed up a few promotional 45's of "Every Man Has a Woman Who Loves Him," giving them away through their website.



Milk and Honey (remastered)

Capitol 35959-2 October 23, 2001

This is the remastered version of yet another Lennon album! This remastering features four bonus tracks: "Every Man Has a Woman" (Yoko's song); "I'm Moving On" (Yoko); "I'm Stepping Out (Home Version)"; and an interview with Yoko conducted in 1980.



Acoustic

Capitol 74429-2 October, 2004

Acoustic (alternate) versions of songs like "God," "Cold Turkey," "John Sinclair," and "Watching the Wheels." Sixteen songs total. Released in conjunction with the remastered version of *Rock 'n' Roll*. Another great collection!

[Back to Across the Universe](#)

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