

Double Fantasy John Lennon & Yoko Ono

First appearance in trade magazines: November 22, 1980

Label 80

Geffen

GHS-2001

Promotional copies featured commercial covers designated as promos.



Embossed Gold Stamp

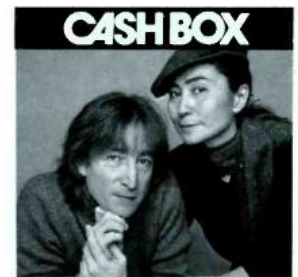
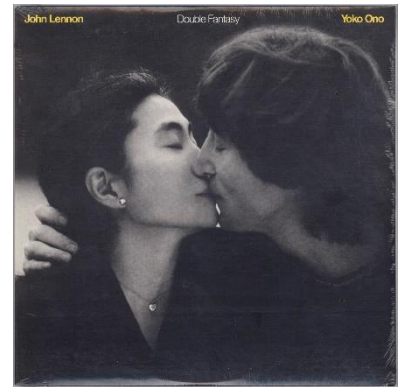


Clear Promo Sticker



Commercial Label

These copies were pressed by several pressing plants, including: Capitol-LA; Capitol-Jax; Capitol-Winchester; Allied (ARP); Goldisc; Europadisk (EDP); and Specialty.



Certainly one of the most eagerly awaited returns to vinyl in recent memory, "Double Fantasy" on Geffen Records is the first album by John Lennon and Yoko Ono in five years. It is a wholly satisfying reemergence to the public eye and ear for these legendary artists. The LP — whose 14 tracks are equally divided between Lennon and Ono originals — has already yielded a substantial hit in "(Just Like) Starting Over," climbing to #8 on this week's **Cash Box** chart. The song, an affecting paean to the couple's enduring relationship, sets the tone for "Double Fantasy." It is a male/female dialogue that, as Lennon remarked recently, is "a plea for all of us — men and women — to start over." The single's flippide, "Kiss Kiss Kiss," places Ono's eclectic singing and songwriting approach into a decidedly accessible pop context with startling results. Though wide-ranging in style — from John's ethereal "Beautiful Boy" to Yoko's gospel tinged "Hard Times Are Over" — the consistent motif of "Double Fantasy" is that of love and understanding between the sexes.

The former Beatle and his wife have not spent the past five years plotting their return to the limelight. Lennon's time has been absorbed in caring for their son Sean while Ono has turned her energies to tending the couple's businesses, from real estate to prize winning cattle. It was not, in fact, until last summer that Lennon began writing songs again. Ono responded by writing material that repaid and complimented her husband's new work and with this unique man-woman exchange, the two entered the studio with veteran producer Jack Douglas in August to record the album. The record was subsequently rushed released on Geffen Records and a 1981 tour is now being planned.

"Double Fantasy" represents a new musical freedom for Lennon, a liberation from the lingering specter of the Fab Four. "I had made the physical break from the Beatles, but mentally there was still... this invisible ghost," he remarks. "I finally started writing like I was before the Beatles were the Beatles. I got rid of all that self-consciousness."

"Double Fantasy" is a whole new chapter in the career of two of contemporary music's most talented and enigmatic artists.

Closeup

JOHN LENNON & YOKO ONO—Double Fantasy, Geffen Records GHS-2001. Produced by John Lennon, Yoko Ono, Jack Douglas.

There are several ways of approaching this LP. John Lennon's first recording in five years, but the best way may be to take it simply on its own terms. It is always dangerous to tie any artist's work too closely to his (and her) personal life unless the artist makes it clear that this work is autobiographical. Then it is another story.

John Lennon & Yoko Ono: A renewed musical partnership.

Such is the case with "Double Fantasy," which Lennon, in recent interviews, says he began writing last year while in Bermuda with his five-year-old son, Sean. The songs he wrote he then played on the phone to his wife, Yoko, who wrote her own songs in reply.

Thus began a musical dialog reply and that is the way the LP is structured. Lennon has one song, then Ono has one, all the way through. Since Lennon's songs open both sides of the LP, Ono gets the last word—twice—since two of her songs end it.

Thus the song, "(Just Like) Starting Over," the big single hit, which begins the LP with three chimes, like a doorbell, can be seen on the one hand as Lennon's call for a second honeymoon with his own wife, or everyman's such call. But for that matter, it may be also a request by the artist, gone from view for a long time, asking his forgetting audience to begin the musical romance anew.

And since both Yoko Ono and Sean Lennon are personally addressed in two of the songs, it becomes quite obvious who the songs are about. But being personal makes the songs no less universal. While few of us live in the circumstances and have the opportunities of the Lennons, nevertheless, rich and famous as they may be, they too have problems in creating a stable loving personal relationship between themselves and their offspring.

The song is in the form of a circa-1960 midtempo rocker, with a slightly echoing bass (John always loved those) and a chorus in the background. There are more oodles, ahhhs, and la-las sung on this LP than on any contemporary disk released in a long time.

Of the couple, Yoko Ono has always been considered musically the weird one. But considering some of her efforts of 10 years ago, on this LP she sounds positively tame. It may be she is getting more conservative.

About the strangest she gets is "Kiss Kiss Kiss," her first song on the LP. It has an electronic beat which turns into handclaps, and strange almost Eastern European inflections in the vocals. The song

turns into organic groans, making it all sound rather as if Lene Lovich and the Yellow Magic Orchestra were scoring a porno film.

"Clean Up Time," with its refrain, "Show these markers how to do it," might sound like a call to revolution, except the bouncy rhythm, and the cheery mood, make it obvious that Lennon is talking about being a househusband.

Ono's "Give Me Something," could have been, and may yet be a perfect song for Lovich. It is just the kind of song, a hard demand for

softness that drives Lennon into a funk, and by the next tune he worries: "I'm Losing You." It is a hard ballad, somewhat self-pitying at the same time, but very intense.

In "I'm Moving On," Ono affects a cold indifferent voice as she lets Lennon know she is leaving him. The music itself is more Lennon-like than any of her other songs.

Lennon ends the side with "Beautiful Boy (Darling Boy)," the prettiest and most Beatles-like song on the album.

If Lennon at all tries to explain his way of life, and his inactivity these last few years, he does so on "Watching The Wheels," a pretty ballad opening side two. He is perfectly happy off the merry-go-round, sitting on the sidelines watching the wheels go by, he says in the song.

It looks as if the lovers' spat on side one is over by the second song on side two. In "I'm Your Angel," sung well to a playful, almost music hall melody, Yoko is back with John. What follows is the next two songs, "Woman," by Lennon, and "Beautiful Boy" by Yoko is an appreciation of the appeal of the other sex.

Both are ballads, with Lennon being a bit more apologetic, and Yoko—who can really sing—replying in a beautiful haunting song that she can understand and appreciate boys of four and 40. "Don't be afraid to go to hell and back, don't be afraid to be afraid," she advises.

The country fiddle, the slight echo, and the somewhat hackneyed arrangement add to the joy of "Dear Yoko." There is a little tuba at the end, as well as some half-beard between tracks conversation that Lennon used to love to put in Beatles albums to confound the fans.

The last two songs, both of them beautiful and both by Yoko Ono, are the summing up. "Every Man Has A Woman Who Loves Him," is the more bouncy, while the finale, "Hard Times Are Over" is a ballad, with an organ behind her and the voice double-tracked. In the chorus, "Hard times are over/Over for a while, one expects Lennon to join in the harmony at the end. But confounding expectations again, he doesn't.

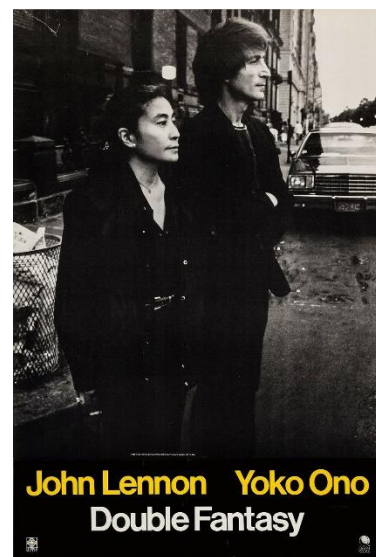
ROMAN KOZAK

Label 80 RC3

Geffen

GHS-2001

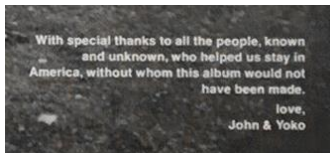
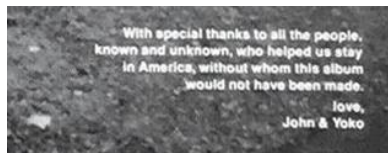
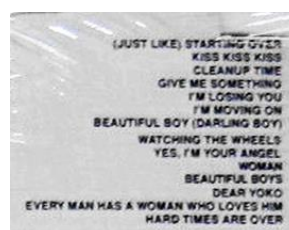
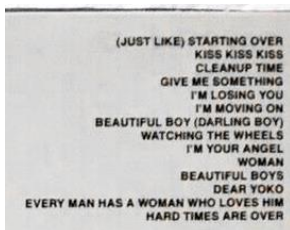
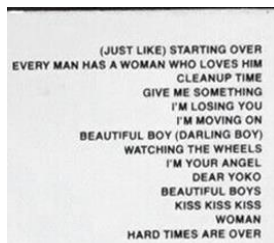
Columbia Record Club issue (1981-1982)



These copies may have Columbia House print on the back cover in either the lower right corner or the lower left corner.

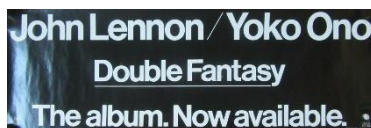
Back Covers

The first back cover (bc1) to the Geffen album lists the songs in an order that was different from the final track order on the album. Since this ordering features two Yoko songs back-to-back, whereas the LP alternates between John and Yoko, this was probably simply a list of songs – and not a preliminary official ordering. In addition to the song order, the quote at the right side of the back cover is formatted so that the first line ends with the word “people.” The last line of the quote consists of the words “would not have been made.”



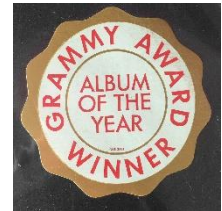
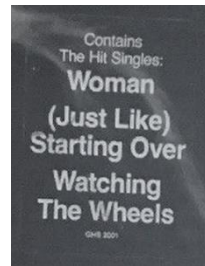
The second back cover (bc2), from later in 1980 and early 1981, lists the songs in the same order as they appear on the LP. In addition, the quote on the back cover has been reformatted. The first line ends with “known,” and the last line is “have been made.”

The third back cover (bc3) is almost exactly like cover bc2, but there is additional vertical space above the song title, “Watching the Wheels.” That is the song that begins side two.



Stickers

The first sticker (s1) that appears on some copies of the Geffen album indicates only the presence of “Starting Over,” which was already a hit when the LP came out. The second contents sticker (s2), from early 1981, lists three songs. The third contents sticker (s3) lists four songs – apparently, Geffen was considering releasing “I’m Losing You” as a single, but they did not do so. This sticker is also from 1981. A sticker from 1982 (s4) indicates that the album had been awarded a Grammy Award, which it received on February 25th.

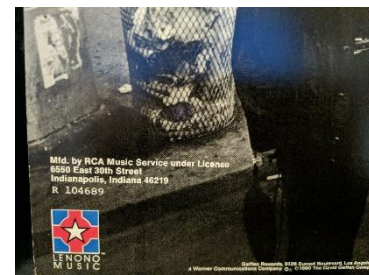


Label 82 RC2

Geffen

GHS-2001/R104689

RCA Record Club issue (1982-1983)



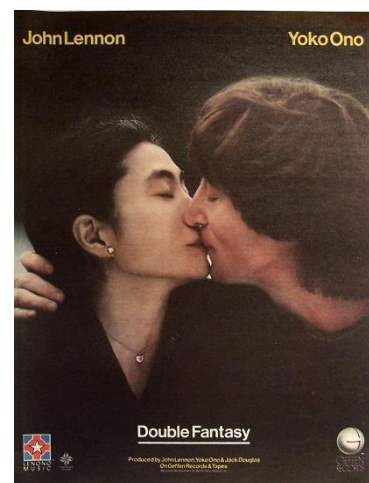
These copies have either a gold foil stamp in the lower left corner of the back cover or a larger statement in the lower left corner indicating that this is an RCA Music Service copy.

Label 82 RC3

Geffen

GHS-2001

Columbia Record Club issue (1982-1983)



These copies have the print “CH” (Columbia House) above the catalog number on the label.

Label 82n

Geffen

GHS-2001

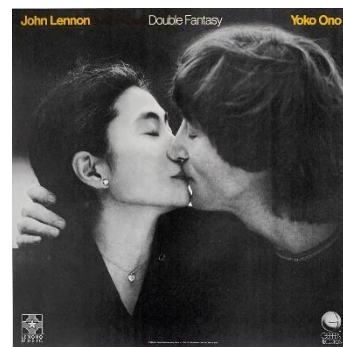
Observe that Label 82n has no rim print at the bottom of the label.



Capitol-Winchester



EDP



Label 85

Geffen

GHS-2001

Black label.



EDP

Label 88

Capitol

C1-91425

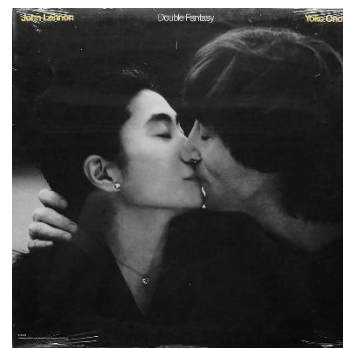
Observe that Label 82n has no rim print at the bottom of the label.



Specialty



Back Cover



Label 78 RC3

Geffen

C1-591425

These copies have the large Capitol logo that appeared on earlier Capitol albums, but this record came out in 1989.



Columbia Record Club