

JAN AND DEAN

Title: Command Performance/Live In Person

Label: Liberty

Release Date: 1965

Medium: iTunes

Availability: Very Good

Venue: Sacramento, CA

Recording Date: September 17, 1964

Lineup: Jan Berry - Vocals
Dean Torrence - Vocals
Hal Blaine Orchestra (Wrecking Crew)
The Fantastic Baggys (Background vocals)

Set List: Surf City
Little Honda
Dead Man's Curve
I Get Around
All I Have To Do Is Dream
Theme From the T.A.M.I. Show

Rock And Roll Music
The Little Old Lady From Pasadena
Do Wah Diddy Diddy
I Should Have Known Better
Sidewalk Surfin'
Louie, Louie

Rock's premier surf music duo, Jan and Dean created some of the most memorable music of the early to mid sixties. Over their career, the duo placed ten albums on the American pop albums chart and charted 26 singles, including fifteen top forty hits. They sold over 10 million records in the process. Some of their songs are among the most identifiable of the time, representative of the California sound that the Beach Boys would make famous. The duo's career was cut short due to a tragic car accident that left Berry with substantial brain damage. While the duo would reunite and tour starting in the eighties, they did not record any more material.

Jan Berry was born William Jan Berry on April 3, 1941 in Los Angeles, CA. His father was an aeronautical engineer who worked for Howard Hughes. He was the project manager on the infamous Spruce Goose project and flew on it's only flight with the reclusive billionaire. Young William was an inquisitive but rebellious child who quickly grew bored in school. He was athletic and was brilliant, with an ability to quickly pick up on nearly anything. As he grew older, he became more driven and dominant, even though he had a magnetic personality that drew people to him.

Dean Torrence was born on March 10, 1940 in Los Angeles, CA. His father was a graduate of Stanford University and worked as a sales manager at Wilshire Oil Company. He was more laid back than Jan but had a keen ear for music and drawing. He was also athletic. Both boys were raised in Westwood and first met at Emerson Junior High School while members of the school's football team.

They became friends and attended University High School in West Los Angeles together. Once again, they were both members of the school's football team. The two had adjoining lockers and frequently harmonized with the other players, who included future actor James Brolin. The two quickly discovered that they sounded great together. Wanting to enter a talent competition at their school, they formed a doo-wop group, the Barons, with fellow students William Steele, Arnold P. Ginsburg (born November 19,

1939), Wallace S. Yagi, and John Seligman. Berry sang bass while Torrence sang falsetto. The Barons were backed by drummer Sandy Nelso and future Beach Boy Bruce Johnston, who played piano.

The Barons rehearsed in Berry's parents' garage, where his father recorded them on a two track Ampex reel to reel tape recorder. During these sessions, Berry acted as producer and arranger, experimenting with multi part harmonies. The Barons competed in the talent competition in 1958 and were well received. After it was over, they broke up, leaving Berry and Torrence as a duo.

Berry and Torrence started to record new material in their home made studio. One of their first demos was a song called "Jennie Lee", which was written by Ginsberg in tribute to a stripper named Virginia Lee Hicks, who performed as Jennie Lee. Berry adapted the lyrics to an old Civil War song called "Aura Lea". The three worked out harmonies and practiced relentlessly with plans to record it. Their plans were interrupted when Torrence was drafted into the Army Reserve when he turned eighteen. Since Torrence was going to be unavailable for the next six months, Berry and Ginsburg decided to record the demo of "Jennie Lee" by themselves. Aided by their friend, Donald J. Altfield (born March 18, 1940), who provided percussion by beating on a child's metal high chair, they recorded the song in the garage studio.

The following day, Berry took the recording to a small recording studio called Radio Recorders, to transfer it from the reel to reel to acetate. It quickly found its way to Joe Lubin, who was head of A&R at Arwin Records, which was owned by Doris Day and Martin Melcher. He liked the song and offered to add instrumentation and release it through Arwin, assuming that Berry and Ginsburg fathers signed a recording contract. They did just that in March, 1958.

The first thing that Lubin did was add an instrumental track, which was played by the Ernie Freeman Combo. They added a strong r&b feel to the record. Lubin then had Berry and Ginsburg re-record their vocals over the newly added instruments. "Jennie Lee" (#8-1958) was released in mid April under the name Jan & Arnie and entered the U.S. pop singles chart in May. The duo performed on ABC's *Dick Clark Show* that same month and the single caught fire, soaring up to number 8 on the pop singles chart and number 4 on the r&b singles chart. .

Seemingly out of nowhere, Berry and Ginsberg were now big stars. They appeared on television and performed at sold out venues. They followed with "Gas Money" (#81-1958) in July, 1958. It was written by Berry, Ginsburg, and Altfield and made the lower levels of the U.S. pop singles chart. That summer, the duo toured the East Coast as part of the Summer Dance Party and appeared once again on the *Dick Clark Show*. On August 24, 1958, they played a package show at the Hollywood Bowl that was hosted by Clark. It included Jan & Arnie, Bobby Darin, The Champs, Sheb Wooley, the Blossoms, the Six Teens, Jerry Wallace, Jack Jones, Rod McKuen, and the Ernie Freeman Orchestra.

Jan & Arnie released their third single, "The Beat That Can't Be Beat" (1958) in September, 1958. Despite supporting the single with an appearance on the *Jack Benny Show* on October 19, 1958, the single did not chart. By the end of 1958, Ginsburg had grown tired of the music industry and left to enroll at USC's School Of Architecture. He graduated in 1966 and worked for several noted LA based architects, including Charles Eames. He was granted a patent for a table he designed in 1973 and designed the innovative Ginsburg House in Santa Barbara, CA. He also was granted a patent for a portable batting cage that he designed with Michael W. O'Neill

Meanwhile, Torrence had completed his six month stint at Fort Ord. He rejoined Berry and the two picked up again just like he had never left. The two began to work with Lou Adler and Her Alpert, who were working at Dore Records. They came across a fairly obscure song called "Baby Talk", that was

written by Michael Schwartz and released by The Laurels in 1959. Adler and Alpert reworked the single, adding close vocal harmonies, using major and minor chords, and falsetto vocals sung in a doo-wop style. Jan and Dean recorded it in their home studio and it was released in May, 1959.

“Baby Talk” (#10-1959) entered the U.S. pop singles top forty in early August and climbed all the way to number 10 during a nine week top forty chart stay. Just like that, the duo was hot again. They performed at another Dick Clark showcase event at the Hollywood Bowl in August and toured through the summer. They followed up with two minor chart singles, “There’s A Girl” (#97-1959) and “Clementine” (#65-1959). They also released their first album, *The Jan & Dean Sound* (1960).

Over the next three years, Jan and Dean pursued music on a part time basis while each attended college. Berry was in a pre-med program at UCLA and Torrence majored in advertising design at USC’s School of Architecture. They released two more U.S. pop chart singles in 1960, “We Go Together” (#53-1960) and “Gee” (#81-1960), on Dore Records. In early 1961, the duo left Dore and entered into contract negotiations with Liberty Records. Their first recording for the label was supposed to be a cover of an Hoagy Carmichael song called “Heart And Soul”. It was first released in the thirties, then covered by the Cleftones in 1961 and was a top twenty U.S. pop chart hit.

While the Cleftones version was still on the charts, the duo decided to do their own cover. When Liberty backed out of releasing it, they signed an one shot deal with Challenge Records, which was owned by Gene Autry. They released it during the summer of 1961. “Heart And Soul” (#25-1961) caught on and entered the U.S. pop singles top forty in July. It wound up peaking at number 25 during a four week top forty chart stay. While a second single on Challenge called “Wanted, One Girl”, did not crack the pop singles top one hundred (it did reach the bubbling under chart, peaking at number 104), Liberty was impressed enough to sign the duo to an extended recording contract.

Jan and Dean’s Liberty debut was “A Sunday Kind Of Love” (#95-1961). It was another old classic, having been initially released in the forties, then covered by the Del-Vikings in 1957. The duo’s version made the lower levels of the U.S. pop singles chart, reaching number 95. They followed with “Tennessee” (#69-1962) in early 1962. Both singles were included on their second studio album, *Jan & Dean’s Golden Hits* (1962).

Still only playing and recording part time, they focused on playing local shows and first shared the stage with The Beach Boys in August, 1962 at the 6th Annual Reseda Jubilee. Berry was fascinated with the band’s new music, which would become known as surf music. The style incorporated the surf instrumentals of Dick Dale and others with vocals. Dale had taken rock and roll instrumentals by Link Wray, The Ventures, and Duane Eddy and added Middle Eastern and Mexican influences. He pioneered the use of reverb and rapid alternate picking of notes in the summer of 1961 on a regional hit single, “Let’s Go Trippin’”, and a breakout hit, “Misirlou” in 1962.

Brian Wilson expanded the sound by adding doo wop based vocals featuring tight harmonies. The lyrics were all surf and beach based. He debuted this new sound on the Beach Boys first single, “Surfin’” (#75-1961). He then took the style to the top of the pop singles chart with “Surfin’ Safari” (#14-1962). Berry was impressed by both songs and the two quickly became close friends and began writing together in late 1962..

During 1962, Berry had branched out into production, which included the formation of a female version of Jan and Dean. He had been dating Jill Gibson (born June 18, 1942 in Los Angeles) since meeting her in high school in 1959. At the same time, Torrence was in a long term relationship with Judy Lovejoy. Berry

developed an act around the two of them that he called Judy & Jill. While they recorded a series of demos for Liberty, the project did not go anywhere. However, Gibson would wind up writing several songs with Berry and did appear as a backup singer on several Jan and Dean songs.

At this point, Berry was pursuing an alternate career as a producer and arranger. As far back as 1961, Berry had signed a production and songwriting contract with Nevins-Kirshner Associates, while the duo signed an artist contract. Nevins-Kirshner then negotiated a recording contract with Liberty Records in October, 1961. In early 1963, the two decided to cover another forties song, "Linda", which was written by Jack Lawrence. Bizarrely, he titled the song after the one year old daughter of his attorney, Lee Eastman. Linda Eastman would later marry Paul McCartney.

Berry rearranged the song, incorporating r&b elements, and the two released it in early 1963. This was the first record that listed Jan as the producer. The version of "Linda" (#28-1963) cracked the U.S. pop singles top forty in late April and surged up to number 28 during a five week top forty chart run. It was featured on the duo's third album, *Jan & Dean Take Linda Surfin'* (#71-1963). It was their first American pop chart album, peaking at number 71.

During this same time period, Nevins-Kirshner was bought by Screen Gems-Columbia Music in April, 1963. They promptly renewed Jan and Dean's artist contract and renegotiated their recording contract with Liberty Records. A couple of months later, Screen Gems updated and extended Berry's production and songwriting contract with Nevins-Kirshner. Lou Adler became the head to the West Coast office of Screen Gems and Berry was allowed to write, arrange, and produce material for other Screen Gems artists.

With their business affairs now in order, the stage was set for Jan and Dean's most successful recording. Brian Wilson had written a song called "Goody Connie Won't You Come Back Home" that he had lost interest in. While at a party with Berry and Torrence, he played them an early version of "Surfin' U.S.A." on piano. The two wanted to record it themselves but Wilson refused to give it to them since it was going to be released by the Beach Boys. Instead, Wilson played them the opening, verse, and chorus of "Goody Connie", which he had renamed "Surf City".

Wilson had no plans to finish the song so Berry finished it, with uncredited help from Torrence. All of Jan and Dean's previous singles were east coast r&b based. When Berry decided to add beach, and later, car based lyrics, he found a winning formula. In March, 1963, the Beach Boys released "Surfin' U.S.A." (#3-1963). It layed the path for "Surf City".

Jan and Dean recorded it on March 20, 1963 at United Western Recorders in Hollywood. Session legends Hal Blaine, Earl Palmer, Bill Pitman, Ray Pohlman, Billy Strange, and Glen Campbell backed them on the record. The single was released in May, 1963 and by the end of June, it had cracked the U.S. pop singles top forty and begun it's run to number one. The song rode the success of "Surfin' U.S.A." all the way to the top of the American pop singles chart. It stayed at number one for two weeks and would remain the top forty for eleven weeks total. It also reached number 3 on the r&b singles chart and peaked at number 26 in England. Murray Wilson never forgave Brian for giving the song to Jan and Dean and would later refer to Berry as a "record pirate".

The duo followed with "Honolulu Lulu" (#11-1963). It was written by Berry, Roger Christian, and Lou Adler. Released in June, 1963, the single followed "Surf City" up the U.S. pop singles chart, reaching number 11 during an eight week top forty chart stay. Both singles were included on a new album, *Surf City*

And Other Swingin' Cities (#32-1963). The album nearly cracked the American pop albums chart top thirty, reaching number 32.

On a hot strike now, the duo switched to car based lyrics on “Drag City” (#10-1963), which was released at the end of 1963. It cracked the U.S. pop singles top forty in late December and rose to number 10 during a nine week top forty chart stay. The song was written by Berry, Brian Wilson, and Roger Christian. The song anchored their next studio album, *Drag City* (#22-1964), which was also released in late 1963. It made the American pop albums chart and reached number 22 during a 14 week chart stay. It would turn out to be the highest charting album of the duo’s career.

Seizing on the momentum, Jan and Dean stuck with the car theme on “Dead Man’s Curve” (#8-1964), which was released on February 7, 1964. It was written by Berry, Brian Wilson, Christian, and Artie Kornfield at Wilson’s mother’s house in Santa Monica. It entered the U.S. pop singles top forty in late March and peaked at number 8 during a eleven week top forty chart stay.

The B side of “Dead Man’s Curve” was “The New Girl In School” (#37-1964). It also began to get airplay and wound up cracking the U.S. pop singles top forty in early April. It peaked at number 37 during a four week top forty chart run. Both songs were included on their next studio album, *Dead Man’s Curve/The New Girl In School* (#80-1964) which was released in the spring of 1964. It entered the American pop albums chart in late May and reached number 80 during a twenty one week chart stay

The duo hit another peak with the iconic “The Little Old Lady (From Pasadena)” (#3-1964), which was released on June 8, 1964. The song was based on a popular Dodge television campaign which featured older white haired actress Kathryn Minner racing down the street or the drag strip in a modified Dodge. The song’s writers, Berry, Altfield, and Christian, borrowed a popular phrase used by used car salesmen who would tell perspective buyers that the car was owned by “a little old lady from Pasadena who only drove it to church on Sundays”.

The song cracked the U.S. pop singles top forty in early July and reached number 3 during a ten week top forty chart stay. The associated album, *The Little Old Lady From Pasadena* (#40-1964) was released in early fall and entered the American pop albums chart in October, 1964. It peaked at number 40 during a twenty week chart stay. During that same month, the duo starred in a new concert film, *T.A.M.I. Show*, which was filmed at the Santa Monica Civic Auditorium on October 28 and 29, 1964. It was released at the end of December and remains one of the most important concert films ever released.

Jan and Dean performed and emceed the concert, which included performances by James Brown, The Rolling Stones, The Supremes, The Beach Boys, Smokey Robinson and the Miracles, Chuck Berry, Marvin Gaye, Gerry & The Pacemakers, Billy Kramer and the Dakotas, The Barbarians, and Lesley Gore. The duo also recorded the theme song, “Here They Come (From All Over the World)”, which was written by P.F. Sloan and Steve Barri.

The duo also recorded the title track for the movie, *Ride The Wild Surf* (1964), which starred Fabian, Tab Hunter, Shelly Fabares, Barbara Eden, and Peter Brown. It was released as a single in the early fall and reached number 16 during a five week top forty chart stay. It was written by Berry, Brian Wilson, and Christian. It was rumored that Jan and Dean were going to appear in the movie but that their appearance was cancelled due to Torrence’s connection to Barry Keenan, who had masterminded the kidnapping of Frank Sinatra Jr. on December 8, 1963. Keenan was later judged to be legally insane at the time of the kidnapping only served less than five years of a life plus sentence.

The duo ended the year with another top forty single, “Sidewalk Surfin’” (#25-1964). It cracked the U.S. pop singles top forty in late November, and peaked at number 25 during a five week top forty chart stay. The movie theme song and the single were included on their next studio album, *Ride The Wild Surf* (#66-1964). It made the American pop albums chart in late October and reached number 66 during a nineteen week chart stay.

In September, 1964, the duo recorded their first live album, *Command Performance/Live In Person* (#33-1965), which was released in early 1965. It entered the American pop albums chart in late February, and rose all the way to number 33 during a sixteen week chart stay. It also yielded the T.A.M.I. theme song, “(Here They Come) From All Over The World” (#56-1965), which was written by P.F. Sloan. Some sources have claimed that it was recorded in the studio and dubbed with fake applause to preserve continuity with the rest of the recording. It was a minor U.S. pop chart single, peaking at number 56. At this point, it appeared that nothing could stop the duo.

The duo began 1965 on a high note with “You Really Know How To Hurt A Guy” (#27-1965), which was released in April, 1965. It entered the U.S. pop singles top forty in late June and climbed to number 27 during a four week top forty chart stay. The song was written by Berry, Christian, and Jill Gibson and was notable for its non surf/car theme. They followed with “I Found A Girl” (#30-1965) in September, 1965. The song was written by P.F. Sloan and his then songwriting partner, Steve Barri. The song was yet another evolution in the group’s style, incorporating horns, two guitars and additional percussion. It had more of a California sound. It entered the U.S. pop singles top forty that same month and peaked at number 30 during a two week top forty chart stay.

The later single included on the duo’s new album, *Folk ‘N Roll* (#145-1965). The record cracked the American pop albums chart in January but only reached number 145 during a short three week chart stay. Earlier that year, Liberty had released a new compilation, *Jan & Dean Golden Hits, Volume 2* (#107-1965), which also made the lower reaches of the American pop albums chart. It included “You Really Know How To Hurt A Guy”.

The two had also finally landed their long awaited movie role in *Easy Come, Easy Go*, which began filming on August 2, 1965. The comedy was financed by Dunhill and Paramount Pictures and was being directed by Barry Shear. Three days into the filming, the crew was shooting background shots involving a train, which accidentally crashed into a flat car, injuring Shear, Berry, and several of the crew. Berry suffered a compound fracture of his leg. As a result of the accident, the film was cancelled.

By the end of 1965, tensions had developed between the artists and Liberty, as well as Screen Gems. Berry was particularly upset when “I Found A Girl” was released without a picture sleeve. Both singers felt that the two companies were not supporting their new musical direction and wanted to leave after fulfilling their contracts. The two musicians were also interested in pursuing a multi media direction with an emphasis on comedy, which they had successfully integrated into their stage act. They were inspired by the Beatles’ successful use of slapstick comedy in their two movies.

The centerpiece of this strategy was a new ABC-TV comedy series, *On The Run*, which was being developed by ABC and Ashmont Productions in association with 20th Century Fox Television, Inc. The pilot episode was finished in February, 1966. The concept behind the series, which would feature the comedic side of their act, was simple. Each episode would have a self contained plot and plenty of music.

Given that the duo already had an established fan base and their own extensive musical contacts, including The Beach Boys, to draw upon as guests, the series was as close to a guaranteed hit as you could get.

Ironically, Screen Gems had greenlighted a separate television series in April, 1965 that would focus on a fictional rock and roll band trying to make it in the music business. It was conceived by filmmakers Bob Rafelson and Bert Schneider. Screen Gems had sold the concept to NBC Television, and hired Paul Mazursky and Larry Tucker to complete a script for the pilot episode in August, 1965. Casting calls for the new show, then called *The Monkees*, went out in September. In the end, the first episode of *The Monkees* did not air until September 12, 1966. By that point, *On The Run*, would already have been running for months and likely would have stolen the thunder that the Monkees wound up creating.

A second piece of their multi media direction was to link their music with an established television series. They decided to focus on the campy television parody, *Batman*. The first episodes of the series began on January 12, 1966. Jan and Dean recorded a new single, "Batman" (#66-1966), and released it concurrent with the first episode as one of the first examples of cross marketing. The supporting album, *Jan & Dean Meet Batman* (1966), was released in March, 1966, midway through the series first year.

While the series was initially a hit, the tie in of the records did not work. The single, "Batman", did make the lower reaches of the U.S. pop singles chart, peaking at number 66, but the album did not chart. The duo did tour in support of the album, playing nine shows in March and six more in early April, 1966.

At this point, the two owed Liberty one more album and wanted to satisfy that obligation as soon as possible. Their ultimate plan was to form their own record company, which would be distributed by Capitol Records. The easiest way to get Liberty the one final album was to record it live. Having just released a live album in 1964, they decided to sweeten the pot for Liberty by basing the album on their comedy stage act.

They delivered the album, *Filet of Soul: A "Live" One* (#127-1966) in early spring but Liberty surprisingly rejected it. On April 9, 1966, the duo taped their final television performance in Oklahoma City. They performed "You Really Know How To Hurt A Guy", which included pratfalls and other aspects of comedy. They also played their last concert at the Wedgewood Village Amusement Park in Oklahoma City.

Meanwhile, before the accident, the duo had begun work on a new album, tentatively titled *Carnival Of Sound*. It was a complete departure in terms of style, with the singers flirting with psychedelic rock, which was just taking hold in San Francisco.

On April 12, 1966, Berry had a meeting with the Draft board. Perhaps upset by the meeting or simply running late for a business meeting, Berry was excessively speeding when he crashed his Corvette into a parked flatbed truck on Whittier Drive, near the intersection of Sunset Boulevard in Beverly Hills. It was a short distance from Dead Man's Curve, which the two had eerily sung about in 1964.

Just like that, all their carefully formed plans were crushed. There would be no television series, no future movies, no new label, or any new music. Berry was severely injured, suffering brain injuries that led to aphasia, verbal apraxia, and personality change. He also was left with partial paralysis on the right side of his body. He was initially in a coma for two weeks, then semi conscious for another two weeks. He first tried to speak again in early May and was released from the hospital on June 16, 1966.

While he was still in the coma, Liberty took advantage of the publicity generated from the accident and released the rejected live album, after they edited out all the comedy bits. It made the U.S. pop albums chart in mid May and peaked at number 127 during a five week chart stay. They also released a new single, "Popsicle" (#21-1966) in May. It had originally appeared on the *Drag City* album in 1963 under a slightly different title, "Popsicle Truck".

In June, Dean and Liberty packaged the new single with other previously released older tracks as part of a new album, *Popsicle* (1966). By then, the single had cracked the U.S. pop singles top forty in mid June, 1966 and wound up reaching number 21 during a six week top forty chart stay. Liberty followed with an even older unreleased track called "Fiddle Around" (#93-1966) in July. It had initially been recorded in 1962 and would be their last U.S. pop chart top one hundred single. One month later, the label released a new compilation, *Golden Hits Volume Three* (1966), in August. It did not chart.

By this point, Jan's father, William L. Berry, was the conservator of his son's personal and business matters. After being released from the hospital, he had moved into the Cedars-Sinai Medical Center and was working with renowned speech pathologist Vivian Sheehan and aphasia therapist Maurice Sklar. He was also being cared for by a psychiatric technician named Sandy Ward. Over the next year, Berry went through a slow and gradual process of rehabilitation. He had to learn to walk again and write with his left hand. He also struggled with the after affects of his brain injury, which caused personality issues.

With his partner facing a long and uncertain recovery, Torrence released a new single, "Summertime, Summertime" in July on their new label, J&D Record Company, then released it again in August on Magic Lamp Records. Screen Gems then sued him for breach of contract. Berry's solo contract with them, as well as their artist contract, were still in affect. Since Dean did not have the legal authority to make any new music or business deals on behalf of the entity, Jan and Dean, nor use the name, he was blocked. In addition to blocking the single, Screen Gems also blocked a new album, *Save For A Rainy Day*, in November, 1966. It would eventually be released in 1996.

Torrence tried again in February, 1967. He signed a new record with Columbia Records and attempted to release a new single, "Yellow Balloon" (1967). It actually made the U.S. bubbling under single chart, reaching number 111, before it had to be withdrawn when Screen Gems took action against Columbia. Columbia also tried to reissue *Save For A Rainy Day* in March, but were once again blocked.

Meanwhile, Berry had recovered to the extent that he began to work on some of his unfinished pre accident tracks in January, 1967. In February, 1967, he appeared on stage at a private club in Hollywood called The Other Place during a concert by his friend, Deane Hawley. In April, 1967, nearly one year to the day of his accident, Berry returned to the recording studio to record three new songs that he had written with Altfeld, Jill Gibson, and his new girlfriend, Jan Hirsch. They included "Hawaii", "Fan Tan", and "Love and Hate". Because Berry still could not sing at this point, several session singers recorded the tracks.

Berry tried to release these recordings in July and August, 1967 on Jan & Dean Records. The first single combined "Hawaii" with an older track called "Tijuana" while the second combined "Fan Tan" with "love And Hate". Once again, they were blocked by Screen Gems. They had exercised an option to renew the original songwriting and producer contracts with Berry the previous May for one year.

In August, 1967, Warner Brothers purchased the masters to the three new songs and negotiated an artist contract with Jan and Dean, subject to the approval of Screen Gems. Meanwhile, Torrence released a new single, "Vegetables", under a new moniker, The Laughing Gravy, in October, 1967. That same month,

Screen Gems approved the Warner Brothers deal and new Jan and Dean records began to appear in November.

With no ability to tour, Torrence started his own graphics company, Kittyhawk Graphics, in November, 1967. It capitalized on his degree in advertising design from USC. His company would quickly design logos and album jackets for Chicago, The Beach Boys, the Turtles, the Buckingham, and Chad & Jeremy. During the next twelve years, the company worked with numerous other artists, including Harry Nilsson, Diana Ross, The Temptations, Captain & Tennille, Canned Heat, the Nitty Gritty Dirt Band, The Ventures, the Everly Brothers, and Steve Martin, as well as other artists. Along with Gene Brownell, Torrence won a Grammy for Album Cover Of The Year in 1971, for their work on the self titled album for a band called Pollution. Torrence was nominated for three other Grammys.

For the remainder of the sixties, Berry worked on new material, which he recorded with a backing band he named The Bel Air Bandits. He also renewed his artist contract with Screen Gems to run through May, 1970. However, things did not go well. As a result of his accident, Berry suffered from impulse disorder which made him nearly impossible to work with. With studio costs running out of control, Screen Gems decided to terminate his production and artist contracts in August, 1968 by evoking a clause requiring Barry to submit one complete master per month.

In October, 1968, Warner cancelled the release of a new Jan and Dean single, "Girl, Your Blowing My Mind". In the end, Warner only released two singles under their new contract, "Only A Boy" (1967) and "I Know My Mind" (1968). When Warner also cancelled the new album, *Carnival Of Sound*, they terminated their contract with the two singers. After a potential production and partnership deal with Gulf Pacific Industries fell apart in mid 1969, the two singers went their separate ways.

In late 1971, Torrence put together a new compilation called *Anthology* (1971), which was released on United Artists Records, the successor to Screen Gems. The compilation yielded on single, "Jennie Lee" (1972). Neither record charted. In late 1972, Berry had regained the use of his singing voice and signed a solo artist contract with Ode Records, where he released four singles. The first of these was "Mother Earth" (1972), which was released in November, 1972, followed by "Don't You Just Know It" (1973) in June, 1973, "Tinsel Town" (1974) in August, 1974, and "Sing Sang A Song" (1976), in March, 1976.

Meanwhile, the duo reunited at the First International Surfer's Stomp, Ten Years Later at the Hollywood Palladium in August, 1973. With Berry not yet able to perform live, they lip synched their section, much to the dismay of the audience. A year later, the duo lip synched "Surf City" on Dick Clark's Action '74. One month later, Rolling Stone Magazine featured them in an extensive article called "The Road Back from Dead Man's Curve: The Tragic Life of Jan Berry with & without Dean Torrence". The article was well received, increasing interest in the duo.

In August, 1975, the two finally released a new single, "Fun City" (1975), on Ode Records. United Artists followed in December, 1975 with a re-recorded version of "Sidewalk Surfin'". In June, 1976, Jan was in the audience while Dean was sitting in with Papa Doo Run Run at the Palomino night club in Hollywood. Dean called him onstage and they performed two songs, "The Little Old Lady (from Pasadena)" and "Dead Man's Curve" live. It was the first time that the two had sung live since Berry's car accident.

Now confident that he could perform live onstage, Jan put together the Aloha Band with guitarist Paul Downing, bassist Peter Tripp, keyboardist Joe Middler, and drummer Chadwick McCall. They played a

series of live shows in 1976 and 1977 and recorded a new single, "Little Queenie" (1977) on A&M Records. Meanwhile, Torrence continued to sit in with the Papa Doo Run Run band, while still running his graphics company.

On February 3, 1978, CBS aired a highly fictionalized television movie of the story of Jan and Dean under the title, *Deadman's Curve*. The film was a ratings blockbuster and created an entirely new market for the duo. Jan continued to tour with the Aloha Band over the next year. At this point, Dean had no interest in touring with Berry so Jan toured the country under the moniker the Music of Jan & Dean. At this point, the Aloha Band included guitarist Gary Snyder, bassist John Grove, keyboardist Brad Rice, and drummer Carl Brenner.

The duo finally appeared on stage together in April, 1978 during shows at the USC and in Santa Barbara. At the time, Torrence was touring with Mike Love's side band, Celebration. Jan and Dean performed two songs one night, then three the next. Three months later on July 15, 1978, the two performed at a Murray the K's Brooklyn Fox reunion show, backed by the Aloha Band. Afterwards, Torrence reiterated that he was not interested in touring small clubs with Berry and continued to sit in with Papa Doo Run Run. However, he did agree to appear with Jan in August and September, 1978 as part of a Beach Boys tour.

After another highly successful performance with Berry and the Aloha Band at the Starwood Club in Los Angeles in September, 1978, the duo appeared on two television shows. The first was an appearance on the *Mike Douglas Show* in October, followed by an appearance on *Dick Clark's Good Old Days Part II* in November. At that point, Torrence presented his partner with an offer. He would tour with Jan along as the two used Papa Doo Run Run as their backing band. At the time, Papa Doo Run Run consisted of Don Zirilli on keyboards, James Armstrong on guitar, Mark Ward on guitar, Jim Rush on bass, and Jim Shippey on drums. Jan quickly agreed and dissolved the Aloha Band.

The tour began in February, 1979 in California, with the first leg concluding in May. As part of the tour, the duo appeared on Don Kirshner's Rock Concert. The tour resumed in August and ran through the end of the year. After a brief break for the Holidays, the tour started up again in January, 1980 and ran through May. In April, the two singers formed Jan & Dean Enterprises for the production and sale of their music. Following the same schedule as 1979, the two took a brief break then hit the road again in July and toured through the end of the year.

By the time the tour ended, Berry had become addicted to cocaine. His erratic behaviour escalated and Dean cut his ties with him once again in early 1981. However, the two mended fences and toured with a new band, the Bel Air Bandits, from May through October, 1981. The band included guitarists Jim Armstrong and Mark Ward from Papa Doo Run Run, along with keyboardist Gary Griffin, bassist Chris Farmer, and drummer Danny DeHart. Once again, tensions between the two singers escalated due to Jan's drug use and the two officially disbanded after the tour ended.

The two went their separate ways in 1982, with Jan reforming and touring with the Aloha Band and Torrence continuing to work with the Bel Air Bandits. Dean also toured with Mike Love as a side project under the moniker The Endless Summer Beach Band and Mike & Dean. In November, 1982, Rhino Records released a new Jan and Dean album, *One Summer Night/Live*, which was recorded at the last reunion show at My Father's Place in New York in October, 1981.

The seeds for yet another reunion were set in May, 1983, when the two performed at the National Orange Show in San Bernardino to an audience of 4,000 fans. By this point, the Bel Air Bandits included Armstrong, new guitar Randell Kirsch, new drummer John Cowsill, and Griffin and Farmer. Still wary of

doing anything permanent with Berry, Dean would not agree to a full reunion, even through the duo performed together a handful of times through 1983.

Torrence agreed to a full reunion contingent on two things. Berry had to kick his drug habit and hand over all business affairs to his partner. While the two did very well on their own, it was clear that they could make much more money together so a new partnership was formed under those conditions. This time it would last through the remainder of Jan's life.

In June, 1986, the two released a new studio album consisting of new original material and some of Jan's solo recordings of the seventies under the title, *Port To Paradise* (1986). It was released on J&D Records. Through the nineties, the two toured together and Berry continued to record new material as a solo artist. In August, 1998, the two were featured on VH1's successful series, *Behind The Music*. In July, 2002, they were featured on A&E's *Biography*. Their final television appearance was in November, 2003, when they appeared on a PBS Special called *At the Drive-In*.

Berry's health had steadily declined in the late nineties. After playing a show in El Cajon, California on March 6, 2004, Jan suffered a seizure at this home. While that was not an uncommon event for Berry since his accident, he also suffered a heart attack and could not be revived. He passed away from severe heart disease on March 26, 2004. Families and friends held a *Celebration of Life* party at the Roxy Theatre in Hollywood on April 18, 2004.

Since his death, Torrence has continued to tour with the Surf City Allstars, which includes Griffin, Farmer, guitarist Phil Bardowell, drummer David Logeman, and guitarist/keyboardist Aaron Broering. Former Beach Boys Al Jardine and David Marks joined the band at a later date. In 2016, Torrence published his autobiography, **Surf City: The Jan & Dean Story**. As of May, 2019, Torrence continues to tour with the Surf City Allstars, with shows booked through the end of September, 2019.

Jan and Dean are featured on numerous compilations to stick with these releases. Capitol reissued their first three Liberty compilations (*Vol. 1 – 1962*, *Vol. 2 – 1965*, *Vol. 3 – 1966*) as separate sets in 1995 and 1996 under the titles *Jan & Dean's Golden Hits, Vol. 1, 2, and 3*. Each of the sets includes 12 tracks. If you want all three, One Way Records combined them all in 1996 under the title *Golden Hits, Vol. 1, 2 & 3*. EMI's 2000 release, *Surf City: Very Best of Jan & Dean*, contains 20 tracks, including one live recording. One Way's 1996 set, *Anthology Album*, includes 26 tracks. One Day Music's 2013 release, *The Best Jan & Dean*, contains 40 tracks. Finally, Collector's Choice Music's 2008 set, *The Complete Liberty Singles*, includes 42 tracks.

The duo has also released three live recordings. Liberty's 1965 set, *Command Performance*, includes twelve live tracks and a studio recording. Liberty's 1966 release, *Filet Of Soul*, contains 12 tracks. Rhino's 1982 set, *One Summer Night/Live*, includes 24 tracks recorded in 1981. In 1998, Direct Source Special Products Inc a Canadian only live set, *Center Stage Live* on CD. It contains 10 tracks. That same year, they released *Live* on cassette in the States. It includes 8 tracks. I am not sure if these are later day live recordings or reissues of earlier material contained on the three sets described above.

My only live recording of Jan and Dean is their first live album, *Command Performance/Live In Person*. The 1965 Liberty release was recorded at a single Sacramento show in September, 1964 in front of 5,000 screaming fans. It includes twelve songs, which mostly focus on the group's surf music. For the show, the duo is backed by an horn based orchestra, lead by Hal Blaine and consisting of members of the Wrecking

Crew, as well as a backup vocal group, The Fantastic Baggys, which was formed by songwriter/producers P.F. Sloan and Steve Barri.

For a mid sixties live recording, sound quality is surprisingly good, especially in regard to the vocals. The instrumental mix is fine although the guitars are a little undermixed. However, the horns and percussion section come through clearly. All of the music is impeccably played, as you would expect from musicians who were part of the Wrecking Crew. While the individual musicians are not identified, there is a good chance that the guitarist is Glen Campbell. He is featured on a number of songs but most significantly on a nice cover of "Louie Louie" that closes the show. The drum work of Blaine is often spectacular and the bass work is also surprisingly inventive. The horn charts are tight.

While it is a kick to hear the Wrecking Crew in action, this is a set that highlights the often spectacular vocals of Jan and Dean. The two can sing nearly anything and there isn't an off key note anywhere in the set. With the help of the Fantastic Baggys, they duplicate the layered harmonies of the studio recordings with ease. They also sound exactly like the Everly Brothers on the cover of "All I Have To Do Is Dream" and do a more than passable imitation of the Beatles during "I Should Have Known Better".

They also do a fine job on Manfred Mann's "Do Wah Diddy Diddy" even though they break up mid song in laughter. Berry's "Rock And Roll Music" is given an appropriately fifties styled treatment, with solid work from the backing band. And, they close the set on a high note with the Kingsmen's "Louie Louie".

As for their own material, you get studio quality versions of "Surf City", "Dead Man's Curve", "The Little Old Lady From Pasadena", and "Sidewalk Surfin'". The later is "Catch A Wave" with different vocals. The duo also knock out two great covers of The Beach Boys classics, "Little Honda" and "I Get Around". The set also includes one new song, "Theme From The T.A.M.I. Show", an upbeat tune that should have been a big hit. Some sources claim that this is a studio version with applause added in but I am not sure as this show and the T.A.M.I. filming were only one month apart. All the songs are energetically performed and the two have such an easy stage presence that it is impossible not to enjoy the show.

Command Performance/Live In Person is no longer in print but is available via iTunes. I have an original copy of the album as well as the iTunes recording and I can state without doubt that the later is much better recorded and mixed than the former. Given that, download it as soon as you can and take a pleasurable trip down memory lane.