

The Beat's defining first album for CBS remains a high watermark for the genre in terms of energy and songcraft—virtually every song on that record sounds like a classic single—and this time Collins had the industry support, but it was still not to be. The decades-long lull in Collins career—he continued to make some fine music, but there was very little interest in it—probably gets too much space because there's not a whole lot about the music and too much industry crap and sour grapes.

And that, overall, reflects the one significant weakness of the book: Collins is maybe a bit too caught up with the industry (some readers will enjoy that, I guess), and not enough in the music. Although there is a nice story of how the Nerves first heard the Ramones, we don't get much idea about what influenced him or what he loved other than the Beatles. I mean, Collins gives the impression that "You Won't Be Happy" was the first song he ever wrote, and that is a remarkable and original tune. As are so many others that he has written. It would be nice to know where they came from.

The book gains much in regards to more of historical value thanks to the inclusion of numerous original pieces from *Trouser Press*, *New York Rocker* and other zines and local publications, and some great flyers and pix. (But do we need to see a pic of Paul with Carmine Appice and Queen's Roger Taylor?) Misgivings aside, it's got more than enough meat, and fans will learn plenty. (David Laing)

ES LA EDAD: TOCANDO LOS TAMBORES CON LOS SALVAJES by Delfin Fernandez (Ediciones Chelsea, Spain, 2020; 107 pages)

Delfin Fernandez was the drummer for Los Salvajes, the greatest, toughest and most savage Catalan beat group of the 1960s. In *Es La Edad* ("is the age")—which takes its title from one of their best-loved songs—Delfin tells the story of the band from his unique perspective, perched behind the drum kit at the back of the stage. Delfin was the youngest member of the group, still in his early teens when the group first formed in the working class neighborhood of Pueblo Seco in 1962. Los Salvajes made their first record in 1964, kicking off a wild musical ride that would last until the end of the decade.

Ediciones Chelsea is renowned for its stylishly-designed, lavishly-illustrated books, and this hardcover edition is no exception. Every page is loaded with rare full-color and black & white photos, magazine and newspaper articles, record sleeves, and other ephemera, some of it from Delfin's personal collection. So even for non-Spanish speakers, *Es La Edad* is a feast of delights for the eyes, best enjoyed with a soundtrack of Los Salvajes favorites like "Soy Asi," "Las Ovejitas," "Hielo en Viej Amor," "Al Capone," "Mi Bigote," and of course "Es La Edad." (Mike Stax)



ES LA EDAD TOCANDO LOS TAMBORES CON LOS SALVAJES

DOCS THAT ROCK, MUSIC THAT MATTERS by Harvey Kubernik (Otherworld Cottage Industries, 2020; 508 pages)

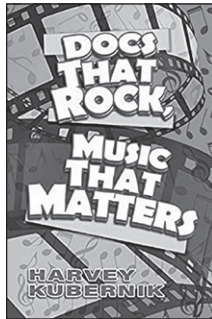
In *Docs That Rock, Music That Matters*, Harvey Kubernik has tapped into his deep archive of interviews—some from as long ago as 1975, others as recent as last year—to present a substantial, authoritative exploration of music documentaries and rock-related film and television. The hefty 500-plus page book compiles essays and multi-voice interview pieces, illustrated with photos, including some rarely-seen pics by the great Henry Diltz.

Among the subjects, filmmaker DA Pennebaker sheds light on the making of his acclaimed documentaries *Don't Look Back*, *Eat the Document*, *Monterey Pop*, *Ziggy Stardust & the Spiders From Mars*, and *Only the Strong Survive*. There's an interesting conversation with Murray Lerner, who the author calls "The Godfather of Live Outdoor Music Cinema," about his groundbreaking documentary *Festival*, which documented the Newport Folk Festival in the mid-sixties, and his later work like *Message of Love: The Isle of Wight Festival* and *The Other Side of the Mirror: Bob Dylan Live at the Newport Festival 1963-1965*. Albert Maysles discusses the filming of *Gimme Shelter*, Andrew Loog Oldham talks about *Charlie is My Darling*, and Allan Arkush takes us behind the scenes on the set of *Rock 'n' Roll High School* (fun fact: Harvey handclaps on the record along with Rodney Bingenheimer). A chapter about *The Concert for Bangladesh* draws on Harvey's interviews with George Harrison, Ravi Shankar, and Jim Keltner, who describes how he drummed alongside Ringo Starr at the concert.

Travis Edward Pike's adventures in the movie industry are also covered at length, starting in the mid-sixties when he worked alongside his father on films like *Demo Derby* and *Feelin' Good*, and moving through subsequent career as a screenwriter and in multiple other roles, including sound and music production and a memorable assignment recording an Orson Welles voiceover for a 1983 documentary about Richard Wagner.

As Kubernik points out, the 21st century has been something of a "golden age" for documentaries, and music-themed docs in particular. Many of the best of them are covered here, backed up by interviews with the filmmakers and some of the subjects and participants including *The Wrecking Crew*, *20 Feet From Stardom*, *Standing in the Shadows of Motown*, *Rumble: The Indians Who Rocked the World*, *Bang! The Bert Berns Story*, *Once We Were Brothers: Robbie Robertson and The Band*, the Tower Records documentary *All Things Must Pass, Melody Makers*, and *Horn From the Heart: The Paul Butterfield Story*.

Some of these chapters are quite expansive: in covering *Laurel Canyon: A Place in Time*, the author includes excerpts from interviews with Graham Nash, Roger McGuinn, Chris Hillman,



Richie Furay, Micky Dolenz, Mark Volman, Michelle Phillips, Ray Manzarek, Nurit Wilde, and Johnny Echols. Another standout chapter is a lengthy interview with writer/filmmaker David Leaf, who talks at length about his fine documentaries, which include *The US vs John Lennon*, *Beautiful Dreamer: Brian Wilson and the Story of SMiLE*, *The Bee Gees: This is Where I Came In*, and *The Night James Brown Saved Boston*.

Selected rock 'n' roll DVD releases are also discussed including *Dreams to Remember: The Legacy of Otis Redding*, *The Best of the Johnny Cash Show*, *Jimi: All is By My Side*, and *The Doors: Live at the Bowl '68* and *Live at the Isle of Wight*.

There also insider stories about the making of *The TAMI Show*, *The Big TNT Show*, and Elvis Presley's '68 *Comeback* television special, including interviews with some of the musicians involved. Other TV-related chapters include coverage of *Ready Steady Go!*, *Shindig!*, *Shebang!*, and *Upbeat*, as well as an interviews with Dick Clark about *American Bandstand* and *Where the Action Is*.

There's a huge amount of information packed into these pages, making this book an invaluable reference source for anyone interested in how documentaries and television have chronicled and celebrated music that matters. (Mike Stax)

WHO KILLED JOHN LENNON? THE LIVES, LOVES AND DEATHS OF THE GREATEST ROCK STAR by Lesley-Ann Jones (John Blake, UK, 2020; 438 pages)

Just what the world needs, eh? Another book about John Lennon.

For that aged Tibetan monk who yet hasn't heard of him, Lennon is recognized generally as the leader of a pop group called the Beatles, who sold—and still sell—millions of gramophone records, and that, as a 1960s myth, rather than the mere mortal who was shot dead on December 8, 1980, John Lennon was built to last.

Even before his hasty cremation, publishers were liaising with writers about posthumous explorations of every nook and cranny of John's forty years on this planet, whether cornucopias of listings—instanced by the 700 pages of Keith Badman's day-by-day diary, *The Beatles After The Break-Up*—or opinionated tomes ranging from neo-hagiographies to depictions of Lennon as barking mad after a lifetime of incredible human frailty. Though sources of "new and rediscovered facts" dry up, there are over one hundred tomes about him still in print. How many have you read already?

Before going for the jocular of a critique of this latest one, you need to understand that "The Ballad Of John And Yoko," "Power To The People," "Imagine" and "Happy Xmas (War Is

