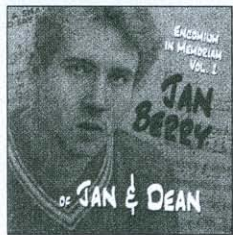


VARIOUS ARTISTS

Encomium In Memoriam Volume One. Jan Berry of Jan & Dean

Cinecam Music Productions
www.boxoclox.com



Produced by Jan Berry's biographer Mark A Moore and Cameron Michael Parkes and featuring a plethora of Jan and Dean cohorts

like PF Sloan, Vic Diaz (Matadors), Jill Gibson, Mike Deasy, David Marks, Don Grady (Yellow Balloon) and Probyn Gregory (Brian Wilson band) and Lisa Mychols this is a wonderful tribute to the late singer.

Based on the original versions arranged and produced by Jan and transcribed from his personal music scores the intention is to illustrate how good Jan's arrangements were and to inspire listeners to re-examine the original recordings.

Eschewing the big hits in favour of more complex tracks like 'Anaheim Azusa' etc and 'When It's Over' and post crash tracks from the unreleased 'Carnival Of Sound' this is a wonderful album. Containing three previously unreleased songs and audio snippets of Jan with Arnie in the garage and in the studio, this is essential for all fans of Jan and Dean.

Pat Curran

Pat Curran talks with album co-producer and Jan Berry biographer Mark A Moore.

Shindig: What was your *raison d'être* in doing the album?

Mark A Moore: I've been researching the life of Jan Berry for a long time, and when I saw his personal music scores, I realised they were the authentic parts used by the 'Wrecking Crew' to record the original songs. I knew then I wanted to do an album based on those. An aural documentary highlighting some of Jan's best and most complex arrangements, to augment my eventual biography. The album is meant to shed new light on Jan's sixties productions, and to inspire people to go back and listen a bit deeper to the original Jan and Dean recordings.

SD: Are you pleased with the result?

MM: We're pleased, given that we had no recording budget. I initially transcribed the music scores and Cameron Michael Parkes (a graduate of the film scoring program at UCLA) helmed the project as a co-production with me. Cameron was the hands on producer, and sang many of the vocals. Our guest artists made invaluable contributions, taking the project to a higher level.

SD: Were artists pleased to be involved?

MM: They participated in honor of Jan's legacy as a writer, arranger and producer, especially those who played or sang on the original recordings in the sixties. The younger artists caught the spirit of the

project and did a tremendous job.

SD: Was Dean Torrence asked to contribute? If not, why not?

MM: Dean initially agreed to participate but in the end it didn't work out. But we were pleased to be able to use a number of photos from Dean's personal collection in our album packaging and there's also a quote from Dean in the liner notes.

SD: I loved the unreleased songs. Are there many more?

MM: Jan and Dean's 'Carnival Of Sound' remains unreleased. We did several tracks from that project on our album. There are also a few good Jan Berry solo compositions that we'd love to finish at some point.

SD: I also loved the inclusion of the missing vocal backgrounds on 'I Know My Mind' and the string arrangement on 'Laurel and Hardy'. What was your thinking behind re-instating them?

MM: They were too good to exclude. We felt that they fleshed out the songs beyond what Jan and his collaborators initially recorded. The raw materials were there on paper, quite good and authentic to the 1968 project, so we chose to use them.

SD: Volume One. Can we expect further volumes then?

MM: Yes. We hope to do a volume 2 at some point in the future. There is a lot more great material to explore.