



THE
PERMANENT
VACATION
TOUR





STEVEN
TYLER



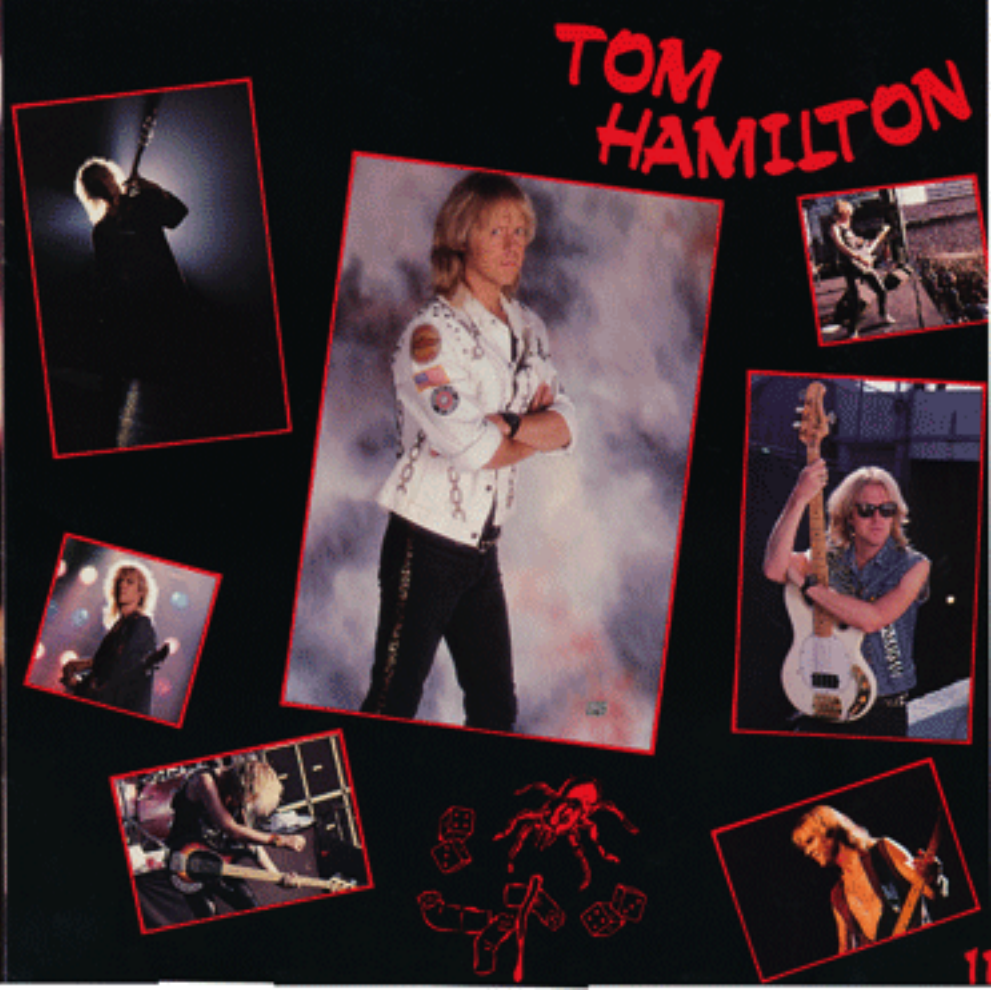
JOE
PERRY





BRAD
WHITFORD









JOEY
KRAMER



age!"), and this resulted in Joe Perry quitting the band. Brad Whitford followed suit some time after.

"When Steven and Joe quit well the whole band acts well," he says, "because they are such a great writing team. But when Joe left the band was I quite the same, because we'd all come in with bits and pieces of songs and it'd all be so jumbled. I got a bit disillusioned after 'Night in the Rats' came out, and had to get away from the band for a while."

ALTHOUGH 'NIR' contained some classic Smith cuts (check out 'No Surprises' and 'Children for starters), the fact that Perry had left to form The Joe Perry Project and Whitford had put

together Whitford/St. Holmes was enough to make some fans feel that Aerosmith's days might be numbered.

"They couldn't have been more wrong, for two new guitarist (Jimmy Crespo and Rick Dufay) were hired, and although recording was hindered by a nasty motorcycle accident to Steven Tyler, 'Rock In A Hard Place' emerged in 1982 full of the distinctive sassy 'n' swanky qualities that made Aerosmith such a treat.

"That was a great album, full of off-the-wall ideas," Tom enthuses, "stuff like 'Bolivian Rhapsody' was really cool, and we even tried something like 'Cry Me A River' which was totally new for this band."

"'Rock In A Hard Place' is one of my favorite albums," says Steven, "and I love going back and listening to it now. It's like, this band is a constant flowing river and each album has been us taking a bucket and scooping up whatever water has been gushing by at the time. That was where our heads were at the time and, OK, so it wasn't THE Aerosmith line-up, but we still came up with fantastic songs."

THE Aerosmith line-up wasn't far away from reforming, however.

Steven admits looking across the stage at certain times during the Perry/Whitford-less days and realizing that "it just didn't feel right. It wasn't Aerosmith." And Joe also had problems finding a singer for his band with

whom he could establish the kind of partnership he enjoyed with Tyler.

They both realised it was time to patch up old differences and pool their creative energies for the relaunch of The Big A.

"Once I knew that Steven and Joe were communicating once more, I was immediately interested in rejoining the band," says Brad. "I'd always kept in touch with Joe and we played together a few times in the interim period, so it wasn't like we'd become strangers. I knew what a powerful combination the two of us were and I knew how good Aerosmith was when everything was right, so I just had to rejoin the band because things began looking exciting again."

SO WITH THE classic Tyler/Perry/Whitford

Hamilton/Kramer team together once more in '84, Aerosmith took to the road in the States for a highly successful tour which suggested that their popularity was as strong as ever.

A deal was soon struck with the ultra-awful and prestigious Geffen company and in late '85 'Done With Mirrors', produced by Ted Templeman, was unleashed to much critical acclaim. And although eventual sales figures were comparatively disappointing, Mirrors proved beyond all doubt that the comeback was no 'living in the past' ego-trip; the band still rocked like no-one else.

"I thought... Mirrors' was a strong album," says Brad, "but the fact that it wasn't a big seller really kicked us in the

pants, because we were stupid enough to think that we could spit on a piece of vinyl and it'd sell."

"Yeah, the whole 'Done With Mirrors' situation was a real awakening for us," Tom admits, "it proved how we must've taken our fans for granted. But believe me, this band is revitalized enough to take up the challenge of winning back our old fans and picking up a lot of new ones; it's not like we're still living in the '70's and resting our asses—we're all so hungry for that old success again that I'm surprised you can't hear our stomachs rumbling!"

"Actually," he adds, "the atmosphere in Aerosmith right now is similar to how it was when we recorded our second album ['Get Your Wings'] in the early '70s. We knew if we didn't do it well we might be dropped by our record company, and so with... Mirrors' not having done what we thought it might have we were just determined to make 'Permanent Vacation' a killer."

"Yeah, the wheel has turned full circle with 'Permanent Vacation'," Brad points out. "Our strongest music always came out when we were working closely together and having lots of laughs, and although we kind of lost that spirit for a while, it's sure as hell back again and now we're firing all kinds of cylinders. The band has never sounded better, never had more energy and never played better together."

"I've certainly never been as happy with a record as I am with this one," beams powerhouse percussionist Joey Kramer, "and the mood in the band is incredibly positive because we're all so pleased with it. Ten years ago we were locked into who we were and blown away on the big Superstar trip. We weren't quite the friends we are now."

"But right now there's such a healthy attitude in

Aerosmith that it's just a wonderful feeling. We've cleaned ourselves up, we're much more down-to-earth than before, we deal with each other more honestly, and every night we go on stage willing to prove ourselves to each other all over again.

"While we've been away there's been a lot of bands trying to imitate us," he adds, "but now everyone is gonna stand back and realize that no-one can do it like us... especially now. Perhaps for the first time we've captured our live sound on a studio album and that has really given us a big boost."

"It's the album we should've made after 'Rocks'," Tom stresses, "because it's fresh, it's alive and it kicks ass. It also has the diversity of some of our older albums. When we started Steven was into the Beatles and Stones, Brad was into Clapton and Hendrix, Joey was into James Brown and Joe and I were into the Yardbirds... so there were a lot of influences tugging away at the direction on the band. That was a real healthy situation, and I think we recaptured that on 'Permanent Vacation'."

"It's our best album since 'Rocks'," says Joe, reflecting the opinion of almost everybody who's heard it. "Bruce Fairbairn really has got almost the perfect Aerosmith sound for us. I mean, you can hear when I'm playing a Steeplecaster, you can hear when it's a Gibson... and you can hear Brad and I baring up on these so clearly it'll seem as though we're standing right there beside you! The texture of the track is really great and there's a live feeling to everything which really suits Aerosmith. I think this album should put us back on top of the pile where we belong."

The impressive Steve Tyler agrees fervently: "Man, this record is so hot it burns your hands the second you take it out of the jacket! It's one bitch of an album—there's

a ton of unbelievable stuff on there—and when people hear it they're gonna s--- their pants!

"Actually, when Joe and I write a song we always ask ourselves what it's gonna sound like live, because onstage is where Aerosmith is at its best. And with the new song we know they're gonna sound great. We KNOW! We did the Texas jam in the summer to over 80,000 people, and we did two new songs that we'd never played before and they roared, man! It was such a great feeling, because being on stage and being able to rock those people until they drop is what this whole thing is about. The live concert is everything in rock 'n' roll."

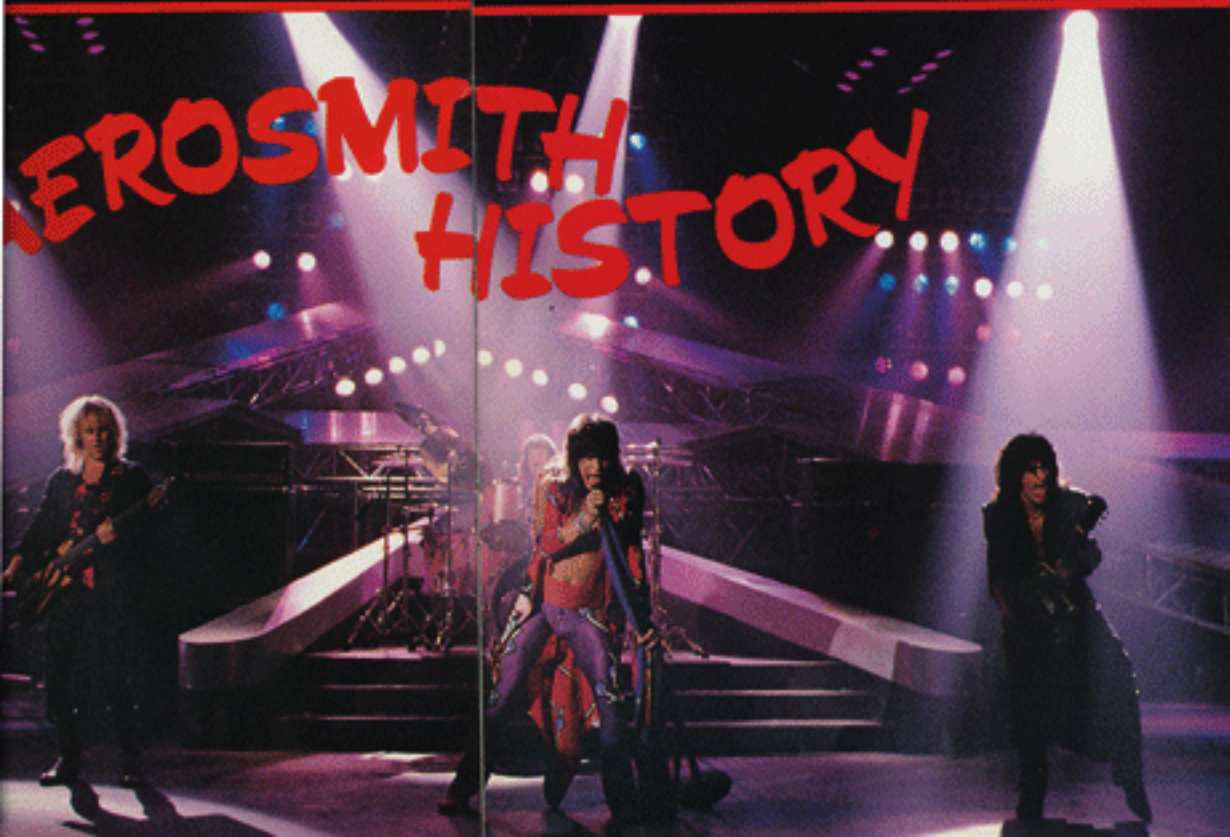
"... And the live concert is everything to Aerosmith," Joe adds. "Everything we do is geared to that couple hours a night when we're onstage, because we are, first and foremost, a live band."

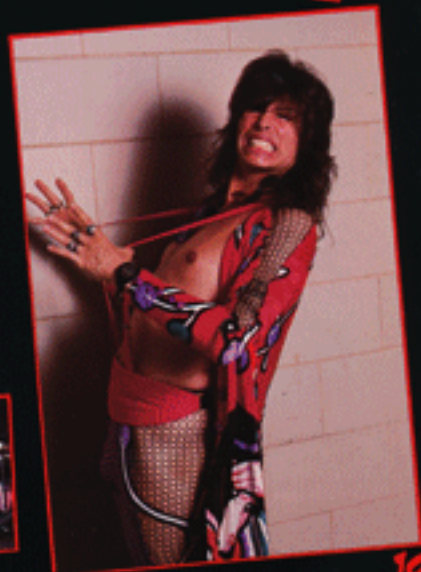
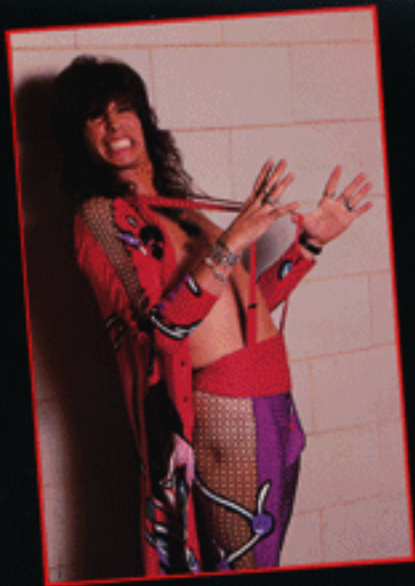
"... And we're never gonna be more live than on this tour," laughs Steven, "because the sheer energy that this band is generating now it's cleaned up is frightening. Man, we can't wait to get out there night after night and work our nuts off! We've got a new stage production, new songs and a whole new outlook on life... and I'm telling you, we're gonna be cooking like never before."

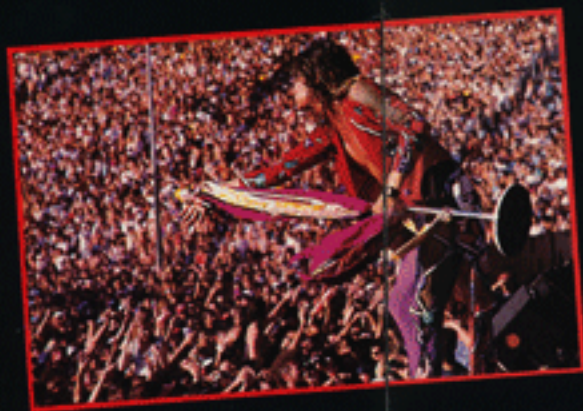
See what I mean? Hotter than a double vodka-daloo and twice as tasty, Aerosmith—The Sultans Of Sleaze—are in the perfect frame of mind to strip away the last ten years and relive those glory days with Colts cocked and loaded and a heavy scene to settle. Steven Tyler, Joe Perry, lead Whitford, Tom Hamilton and Joey Kramer are out to get YOU kid, so you'd better hold on to your ass!

Don't say you wasn't warned.

MARK PUFFERDORF
(KIDNAPER), OCTOBER '87







PROGRAM CRED

AEROSMITH

Band Members:

STEVEN TYLER
ICE CUBE
BRAD WHITFORD
TOM HAMILTON
JOE EKMAN

Management:

Tim Collins for Collins
Management, Inc.
Bert Holman—Vice President
Keith Gorda—

Director of Promotion:

David Robertson—
Promotion Manager/
Special Projects

Administrative Staff:
Sandy Bass, Karen Marquis,
Kerry Boyle, Michael
Fraschetti

Booking Agency:

Muskey Promotional Artists—
Don Weisen, Fred Hutchins,
Paul Goldstein

Record Company:

Capitol Records
John Kildander
John Kildander—

A & E Division
Bruce Fairbairn—
Album Production

Keyboards and

background vocals:
C. Rossini Ott

Tour Managers:

John Dwyer
Tour Assistant:
Jeff Krump

Production Manager:

Tim Rosen

House Sound Engineer:

Toby Francis

Lighting Designer:

Jeff Miller

Band Crew:

Guitars (Lead & Tone)—

David Hale

Guitars (Lead)—Dwight Francis

Bass (Lead)—Andy Gilman

Vocal—E.J. Bruskoff

Security Director—Bill Gross

Security—Steve Cox

Rigger—Bobby Carroll

Cooperator—John Brown

Sound Company:

Shomon, Inc./Will Sharpe

System engineers—

Jeff McGinnis

Musicians—Fred MacLean

I.W. Roberts

Monitor assistant—

Curly Campbell

Technician—Bryan Batters

Lighting Company:

EMI Stage Lighting Co., Inc./

Eric Minkowski

Crew chief—Rick McDonald

Crew—Chris Slavovick, Bryan

Gunn, Scott Rosenwasser

Van/line operators:

Tom Collins

Bus Company:

Sevens Express/Levin Frasier
Drivers: Dave Alvey & Steve
Brentley

Merchandising: The Great
Southern Co., Inc./Joe
Schmidt, Steve Miles, Bruce
Hestings & Todd Collins

Legal Counsel:

Silvers & Gilman, P.C.
Marvin Silvers & Jessica Gilman

Accountant: Witsack, Sanders
& Co./Burt Goldstein

Bookkeeping: Janet Ruzic

Travel Agency: Air Approval/
Dennis Stern

**Fan Club & Merchandise
Information:**
AERO FORCE ONE
P.O. BOX 4668
SAN FRANCISCO, CA 94116
415/343-7067

Fan Club Coordinator:
Tim McQuaid



**Tour Book Art Direction
& Design:** Ross Hadden
and Grant Burdon

Tour Book Copy:

Mark Putterford
Tour Book Coordinator:
David Robertson

Photography:

Ross Hadden
Neal Preston

**Aerosmith would like to thank the
following companies:**

Alan, Bruce & Jerry (guitars, Backrock
amps, Coonert, A.B.F., Franklin
Sports (Tyler's glasses, Gold jackets,
Hudson (hair-care), Kinnear (guitars,
Fred Brown, Lubliner (shoes), Swartz
Tilly (shirts), Guitary (hats),
Masterson (guitar straps), T.C. (guitar
accessories), Treme (drums), Red (guitar straps,
sticks), & Gibson (guitars).

An always, thanks to the U.S.A.E.

Steven Tyler's wardrobe is designed by
Thomas Burberry.

Joe Perry's wardrobe is designed by Pat
Newfield.
Paul Stracchino is designed by Tony
Farrington.





A) ANGEL TEE: Album cover Hula girl front with angel back and logo. \$15.00



B) SNAKE 'N' ROSES TEE: Cobras and roses front with ball and chain back. \$15.00



C) GROUP JERSEY: Group shot front with snake, roses and cards back. (no small size) \$17.00



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E) PERMANENT VACATION TOURBOOK: the tourbook that is changing the course of art history. Not just a faithful document of a famous tour, but a thing of beauty as well. \$10.00



F) AEROSMITH VIDEO SCRAPBOOK: no home with a TV should be without one. A compilation of videos, behind-the-scenes locks, and other thoughtful moments. In VHS and Beta. \$24.00



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B) SNAKE N ROSES	S <input type="checkbox"/> M <input type="checkbox"/> L <input type="checkbox"/> XL <input type="checkbox"/>	\$15.00	
C) GROUP JERSEY	M <input type="checkbox"/> L <input type="checkbox"/> XL <input type="checkbox"/>	\$17.00	
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Photo: Neal Preston



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