

Don Hensten

Jony Farn

Sweet Styles  
X V

Front Cover: Robert Agrippeaker

Pandoras Box  
When I'm in heat + Someone Gets the notion  
I jump to my feet + huff it to the ocean  
We hit a beach where no one gives a hoot  
No body never ever wears a suit  
The ladies there know they look so proud  
That's cars they know that there so well endowed  
Now I aint much on "Fannies Conversation"  
Or care to much about her "operation"  
I got high I cant explain the sensation  
To get it on I got to watch what I say  
Or I'll reach hell from the womans liberation  
Sweet Pandora  
Smell like Orak  
If God like Orak  
Open up your doors for me  
Now I aint what you call a city slicker  
Or claim to fame to be a stitty licker  
Sweet Pandora  
Baby crack a smile for me



Don Hensten

Back Cover:  
Rox Pownall

© 1991 Sony Music Entertainment Inc. • © 1978 ESO Records, Inc. • © 1973, 1974, 1975, 1976, 1977, 1979, 1981, 1982, 1991 Sony Music Entertainment  
Manufactured by Columbia Records/666 Fifth Ave., P.O. Box 4455, New York, NY 10101-4455 / "Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada / MCA/EMI/ATV. All Rights Reserved. Unauthorized duplication is a violation of applicable laws.

JOE PERROW  
MAY

---

*"We weren't too ambitious when we started out. We just wanted to be the biggest thing that ever ~~was~~ walked the planet, the greatest rock band that ever was. We just wanted everything. We just wanted it all."*

—Steven Tyler

---

on  
Hamilton

They got it all. Then they lost it all. And then they got it all back again.

The story of Aerosmith—and no one can deny it's very much an ongoing story—begins like that of any number of rock bands. They were a bunch of middle-class kids who loved the rock n' roll that they grew up listening to, and decided to get together and make some noise themselves.

*"Aerosmith is what rock n' roll is all about and has been from its inception to the present day. Steven Tyler's dynamic vocals, Joe Perry's inventive guitar, the craftsmanship employed in the band's material, the powerhouse delivery of their live performances added with the essential ingredients of talent and conviction make the ideal rock n' roll band."*

—JIMMY PAGE



But from that point on, Aerosmith started breaking ground as they set out on a path very much their own. By the middle of the Seventies, Aerosmith were the rulers of rock in America, excelling at all the excesses of the day. But by the beginning of the Eighties, some of the band members seemed unlikely to be living, much less flourishing, in the early Nineties. "In 1978, Aerosmith represented the living spirit of American rock n' roll," says David Krebs, Aerosmith's original



*Steven swinging his mike at the end of "Train." By this time we had all learned to stay well clear of him at this point in the set.*

**manager.** "To see them destroy themselves through immense disregard for anything but self-indulgence was a tragedy."

"Aerosmith at that point was like a deposed monarch in exile," says the band's manager **Tim Collins**, who helped them regain their crown.

"They'd abdicated their throne." Today, as the only band in the entire history of rock n' roll hitting a second peak of its creative powers some twenty years into its brilliant career, Aerosmith's must be considered a unique success story, one that defies all laws of rock n' roll gravity. It is the stuff of rock legend—one that, gladly and perhaps remarkably, no one had to die to make.

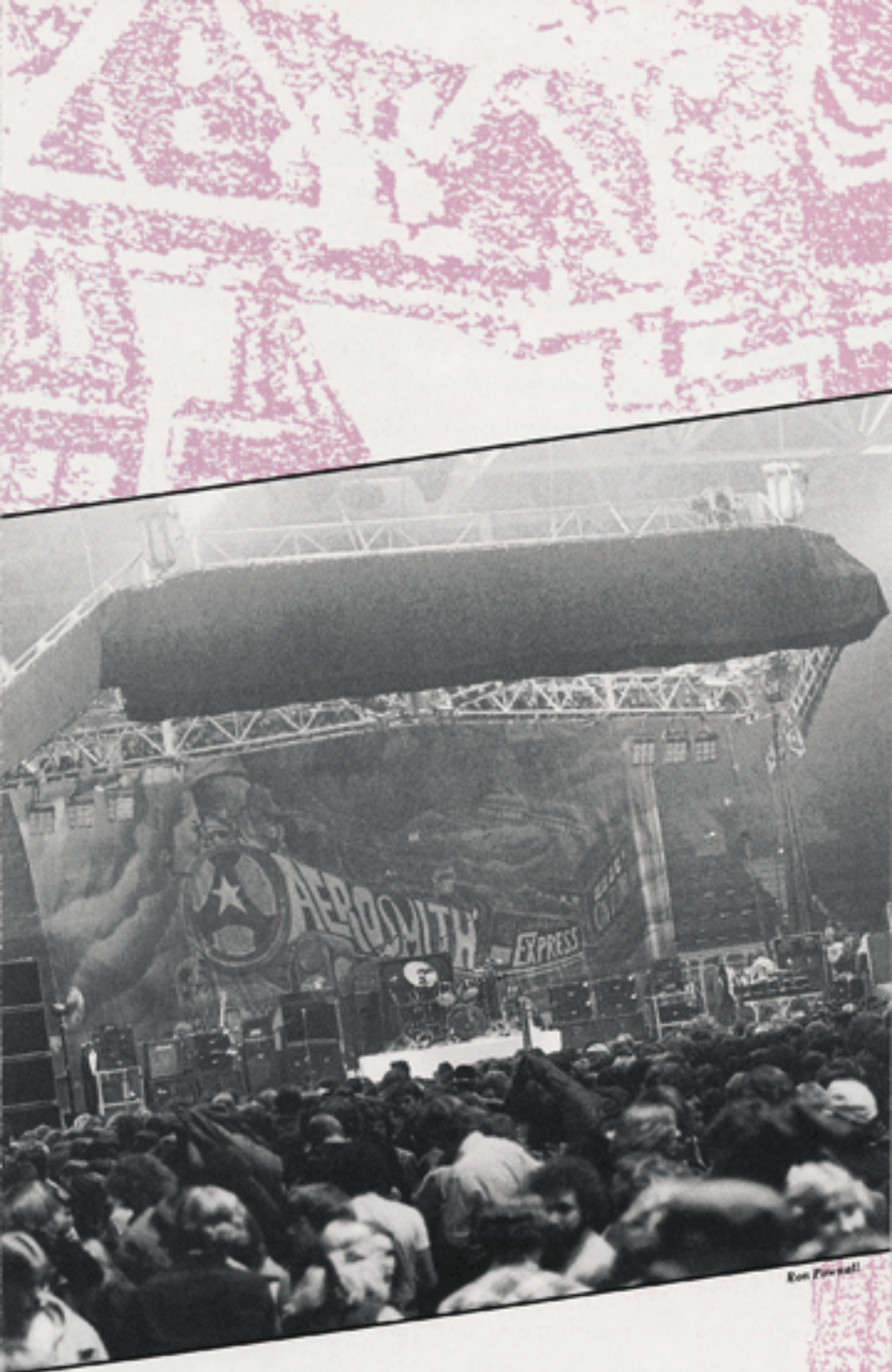
As the members of Aerosmith know as well as anyone, success presents its own set of dangers. One very real downside of being the most popular American band of the 1970s—the period in the band's history given its first comprehensive overview here on **PANDORA'S BOX**—is that the group's massive popularity led many observers at the time to overlook the fact that Aerosmith was much more than simply the biggest rock band in the land. The body of work documented here—a sort of hard rock Rosetta Stone for countless other bands to this day—proves that Aerosmith was also the best, and ultimately the most influential, American rock band to come out of that entire era. They ruled for good reason.

Had the Boston-based quintet not become the unstoppable, platinum-producing, stadium-packing road warriors that they did, they may very well have turned out to be critic's darlings—like, say, the New York Dolls, a band with whom they shared management for a time. But for all their grungy credibility, it simply was not Aerosmith's lot in life to be cult favorites. The boys in the band—lead singer Steven Tyler,

*"When I first started getting into rock n' roll on my own (outside of my family's influences) what inspired me to play guitar was something that happened when I was thirteen. I chased the most beautiful girl—who was twice my age—for about three months. And when I finally got into her apartment, she played me ROCKS for the first time. I listened to it about four or five times, completely forgot about the girl, and split the apartment. That's what Aerosmith means to me."*

—**SLASH** of Guns n' Roses





Ken Fowell

*"Aerosmith is the kind of band that reminds me what I loved about rock n' roll in the first place."*

—JONI MITCHELL

lead guitarist Joe Perry, bassist Tom Hamilton, rhythm guitarist Brad Whitford and drummer Joey Kramer—did virtually nothing in a small way. So instead, Aerosmith ended up living the rock n' roll dream to the very hilt—they became rock heroes on the grandest of scales. This was not a group of minimalists. "We believed that anything <sup>ES</sup> worth doing was worth overdoing," says Tyler. And by doing things their own big way, Aerosmith managed to connect with many millions of fans. This was a rock group that built its

tremendous following the old-fashioned way—they earned it on the road, spending many years doing some serious hard rock barnstorming as they blazed the concert trail.

"We were America's band," says <sup>EOS</sup>Joe Perry. "We were the garage band that made it really big—the ultimate party band. We were the guys who you could actually see. Back then in the Seventies, it wasn't like Led Zeppelin was out there on the road in America all of the time. The Stones weren't always coming to your town. We were. You could count on us to come by."

Year after year, album after album, tour after tour, the train kept a-rollin' and fans kept counting on Aerosmith to offer up generous servings of their in-



An early shot of the band after Brad joined in 1971.

Christopher Smith



spired, blues-inflected hard rock. As R.E.M. guitarist Peter Buck once matter-of-factly pointed out by way of explaining his band's cover of "Toys In The Attic," "If you grew up in the Seventies you liked Aerosmith." Some of those Aerosmith-loving kids grew up to form the bands that Aerosmith now keeps company with on the radio and MTV. Other fans found alternative career options: recently Tyler and Perry found themselves staying in the same Los Angeles hotel as the President of the United States. "We didn't meet Bush," says Tyler, "but we met all these Secret Service and FBI guys and they were way into Aerosmith."

The members of Aerosmith had a nickname for the kids who filled the stadiums back in the Seventies—



*The first version of Aerosmith had Ray Tabano playing rhythm guitar. This picture is outside of Steven and Joe's apartment in Brookline, Ma.*

Christopher Smith

*"There's just a very few bands that wang my twang like Aerosmith. Aerosmith music is so sexy—if it weren't for Aerosmith there wouldn't be such short skirts in America today. I love Aerosmith. It's Joey's thump, Tom's drive, the audacity of Joe and Brad, all literally spat and polished by Steven Tyler. That's Aerofuckingsmith to me."*

—TED NUGENT

Robert Agranopoulos



Robert Agranopoulos



the Blue Army. "We'd look out into the crowd when we were on stage," recalls Tom Hamilton, "and all we could see was what looked like millions of guys in blue jeans. It was just like this huge sea of blue." (These days Aerosmith crowds are pretty much evenly split between males and females, but Tyler says that back in the Seventies, a significant percentage of the women at the shows were backstage with the boys in the band.)

"Those kids in the Blue Army knew what they liked," says Brad Whitford. "It wasn't like anyone was telling them to like us."

**PANDORA'S BOX**—which documents the band's years recording with Columbia Records, from 1972 to 1982—is a hard-rocking testament to the taste of the Blue Army. Unlike most members of the rock press of the day, the kids in the crowd understood that Tyler, Perry, Hamilton, Whitford, and Kramer together had a remarkable musical chemistry—a chemistry that only started to lessen when some of the band members started doing too much experimenting with a different sort of chemistry.

It is, however, the former type of chemistry—for which the group proudly shares credit with longtime producer Jack Douglas—that is very much in evidence throughout **PANDORA'S BOX**. This boxed set gathers not only the seminal standards of Aerosmith's first golden era (such as "Dream On," "Walk This Way," "Sweet Emotion," "Back In The Saddle," "Last Child," and "Some Old Song And Dance"), but also many classic album tracks, and some fascinating, previously unreleased live and studio material. In Greek mythology, Pandora's box was a source of incomparable chaos in the world. And though this **PANDORA'S BOX** is full of much finer things, it remains, in its own rock n' roll way, a rather dangerous little package.

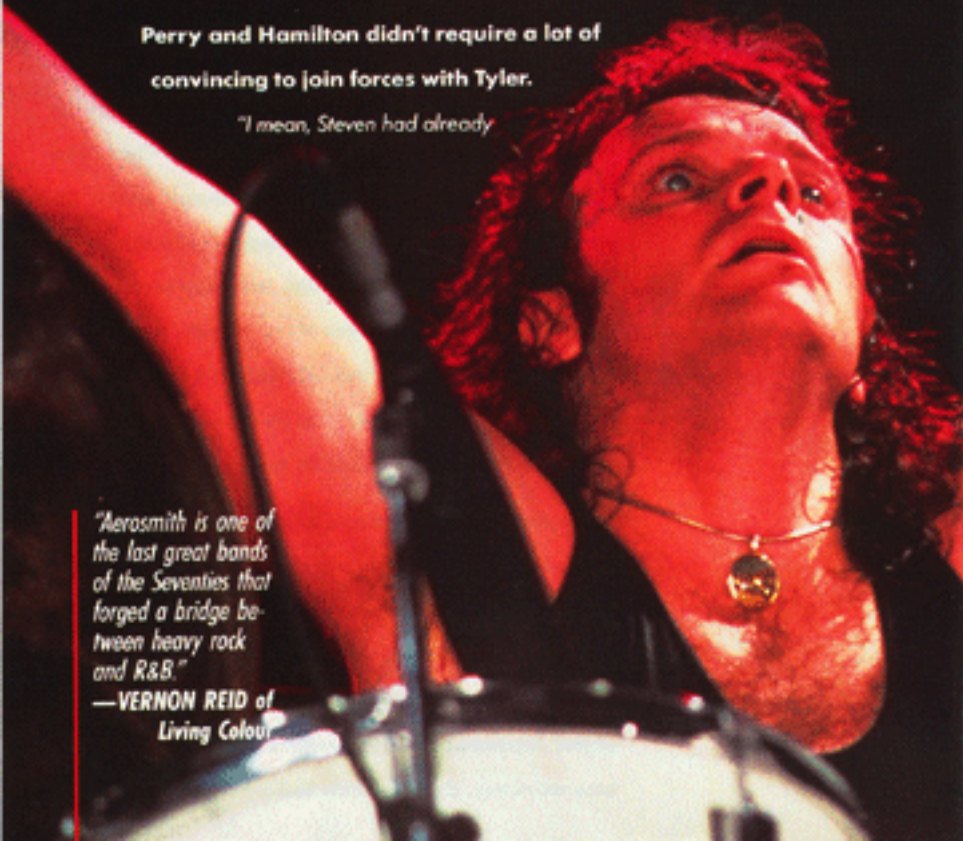
It is perhaps fitting that a band which would set off on something of a permanent vacation together started its life in a summer resort town. It was in Sunapee, New Hampshire, in the summer of 1970, that Anthony Joseph Perry and Steven Tallarico met at the Anchorage, an ice-cream parlor where Perry was working. By this time Tallarico (or Tyler as he

would eventually become known) was, at least in his own mind, already something of a rock star. He was an ambitious veteran of bands like the Strangeurs, William Proud, and Chain Reaction, the latter of which had even recorded and released a single. Perry and his bassist friend Tom Hamilton, meanwhile, were still very much at the local bar band level, playing with groups like Pipe Dream, Plastic Glass and, finally, the Jam Band. Perry remembers being intimidated at first by Tyler. "Steven sure looked like a rock star, and he definitely acted like one," <sup>he</sup> ~~he~~ says, "so we just assumed he already was one." Eventually, though, Perry worked up the nerve to invite Tallarico to check out the Jam Band at a club called The Barn.

"I'd been playing in bands for something like seven years at this point," Tyler recalls. "And we were always trying to get ahead, trying to rehearse and sound professional. But then I go to see the Jam Band, and it blew me away. I wasn't expecting too much. Then they got up there and did 'Rattlesnake Shake' by Fleetwood Mac. And I said to myself, 'That's it. These guys suck—they can't even tune their instruments. But they have a great groove going that's better than any fuck I've ever had.' I just knew that if I could show them a little of what I knew, with the looseness and balls that they showed up there, then we'd really have something."

**Perry and Hamilton didn't require a lot of convincing to join forces with Tyler.**

*"I mean, Steven had already*



*"Aerosmith is one of the last great bands of the Seventies that forged a bridge between heavy rock and R&B."*

—VERNON REID of Living Colour

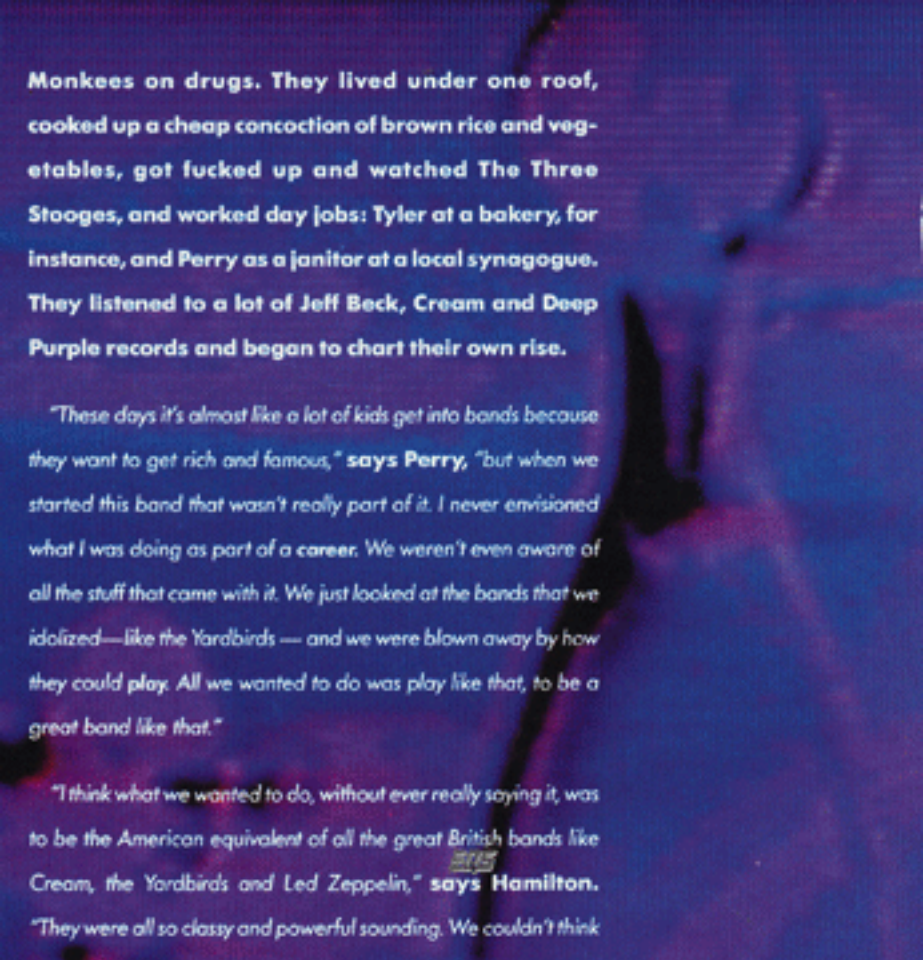
put out a record, for God's sake," says Hamilton. "He was the real thing. That was the ultimate to us." According to Perry, "Steven knew how to keep things tight. We didn't have a clue about discipline. For us the whole thing was all about feel. So we needed each other."

Early on, Tyler considered both drumming and singing with the new band, as he'd done in previous groups. Eventually, he decided it made more sense to concentrate on just being the front man. The group signed on two acquaintances of Tyler's—drummer Joey Kramer, who was born in the Bronx and had recently studied briefly at the Berklee School of Music, and guitarist Raymond Tabano. The livesome soon moved in together, into a dingy three-bedroom apartment at 1325 Commonwealth Avenue in Boston. Tabano was eventually replaced by Brad Ernest Whitford, a Massachusetts native who'd also studied at Berklee and played in bands like The Teapot Dome, The Cymbals of Resistance, and Justin Tyme.

Before long, the group decided to call itself Aerosmith, an imaginary band name that Joey Kramer says he had written again and again on his textbooks to pass time in high school. The name,

Kramer reports, had nothing whatsoever do with the Sinclair Lewis novel, **ARROWSMITH**. "It was just a word that sounded cool," he says. Cooler, obviously, than two other names the band considered—The Hookers and Spike Jones.

The early days of Aerosmith, as described by those who lived through them, sound something like the



Monkees on drugs. They lived under one roof, cooked up a cheap concoction of brown rice and vegetables, got fucked up and watched The Three Stooges, and worked day jobs: Tyler at a bakery, for instance, and Perry as a janitor at a local synagogue. They listened to a lot of Jeff Beck, Cream and Deep Purple records and began to chart their own rise.

"These days it's almost like a lot of kids get into bands because they want to get rich and famous," says Perry, "but when we started this band that wasn't really part of it. I never envisioned what I was doing as part of a career. We weren't even aware of all the stuff that came with it. We just looked at the bands that we idolized—like the Yardbirds — and we were blown away by how they could play. All we wanted to do was play like that, to be a great band like that."

"I think what we wanted to do, without ever really saying it, was to be the American equivalent of all the great British bands like Cream, the Yardbirds and Led Zeppelin," says Hamilton. "They were all so classy and powerful sounding. We couldn't think



of an American band like that. We wanted to be the first one."

**Adds Tyler,** "Right from the beginning there was magic in this goddamn band."

**Aerosmith played their first gig at Nimpuc Regional High School in the fall of 1970. The group's early influences were obvious in the songs they played that first night, which included "Shapes Of Things" by the Yardbirds, "Live With Me" by the Stones and "Cold Turkey" by John Lennon. Right from that night, the kids loved them. And right from that night, there was tension.**

**"Steven and Joe had an argument the first night about Joe playing too loud," remembers Hamilton, "and so began an Aerosmith tradition."**

*One of our first headline shows after "AEROSMITH" was released was this one at Boston College. Upstage, you can see the banners we flew at every gig including one showing the first "wings" logo.*



**Though Aerosmith would eventually go on to hear their sound reflected in the music of countless groups that followed them, the band was not above showing its roots in the old days. "When you start a rock n' roll band," says Tyler, "you've gotta fake it till you make it. You begin by dain' what you love—and what you love is usually what some other people have already done. It just depends on how much of a fool you make of yourself along the way to finding your own sound, assuming you find it."**

**Aerosmith started to find its own sound as it played unglamorous gigs at area high schools and frat parties, or anywhere else where somebody would come up with the \$300 and the box of malted milk balls that they requested for their services. "We never wanted to be a bar band," says Kramer. "We were always a concert band."**

Unsurprisingly, then, the group started writing its own material, with the more experienced Tyler taking the lead. After giving up their day jobs, however, Aerosmith started having serious financial trouble. The most immediate problem was that the band was running out of places to rehearse. Fortunately, a man named John O'Toole, who managed the Fenway Theater in Boston, took pity on them and let them use its stage during off-hours. He was also responsible for getting Aerosmith its first big break when he invited

*"If I could have half the talent, originality, influence, and longevity of Aerosmith, I could die a happy man."*

—SEBASTIAN BACH  
of Skid Row



*This shot's from the backstage area at Liège, Belgium during our second European tour. It was only 100 feet in the stage but the mud was so deep they had to ferry us back and forth with 4 x 4's (6/77).*



Frank Connelly, one of the most successful local promoters, to come and check out these young upstarts.

Connelly liked what he saw, and immediately offered to sign the band up to a management contract. "This was the guy who'd brought people like Jimi Hendrix to Boston," says Perry, "so it was incredible that he wanted to work with us." Soon, Connelly had the group set up at the Manchester Sheraton Hotel in order to rehearse and work up some rough demos to shop around to the record companies.

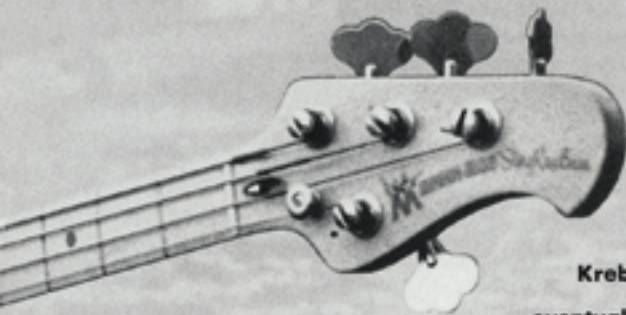
"Frank was the first guy who knew," says Whitford. "He was the one who said we were onto something."

"Frank told us we were going to go to New York and win all the marbles," says Perry. "He believed in us before anyone."

In addition to recognizing incredible potential in Aerosmith, Connelly knew that if Aerosmith were to win all the marbles, then he was going to need some help. His own expertise was in concert promotion, so he sought the help of some people more experienced in dealing with record companies. And so it was that he contacted the New York City management team of

David Krebs and Steve Leber, eventually entering into a partnership with them until his death in 1975.

Krebs and Leber—who would eventually manage and launch the careers of not only Aerosmith, but other superstars like Ted Nugent, AC/DC, and the Scorpions—had met when they were both working at the William Morris Agency, and soon decided to head out on their own. Leber oversaw the New York Dolls, primarily, while Krebs concentrated on making stars of Aerosmith. Wasting little time, Krebs & Leber invited two labels to see the band play a showcase at New York's famed Max's Kansas City. Atlantic came by and said the band was a year off from being ready to be signed. Clive Davis, President of Columbia, felt differently. After the show, he found his way into the club's backstage area, where he told his label's future best-



selling act, "Yes, I think we could do something with you." (One historical footnote: a few days later, Aerosmith brought the house down (figuratively) at New York's Mercer Arts Center. Then, a few days after that, the building literally collapsed. Coincidence? Perhaps.)

And so in the summer of 1972, Aerosmith signed, through Leber-Krebs, with Columbia Records. Modest recording budget in hand, the band recorded its debut album, simply titled AEROSMITH, in Boston's Intermedia Studios with producer Adrian Barber, who had previously worked with groups like Cream, Vanilla Fudge and the Allman Brothers Band. The result—released in January ~~1973~~ the following year (1973)—was a rather unadorned slab of R&B-influenced hard rock that sounded very much like what the band did in concert at the time. As Boston journalist Stu Werbin stated in the album's liner notes, this was music "for the young, and the young in the head, and anybody who can still take it raw."

Steven Tyler—as he was now officially known—dominated the writing, composing five of the album's eight songs himself, and collaborating on two of the others. Most notable was the opening "Make It," with its highly appropriate "Good evening, people, welcome to the show" beginning; "Mama Kin," a song about which Tyler felt strongly enough to have its title tattooed on his left arm; and the exquisite "Dream On," which would become Aerosmith's trademark classic and the band's first smash hit . . . but not yet.

Aerosmith was hardly an overnight hit, except in Boston where the band had already developed a strong following. "An interesting historical fact is that Aerosmith and Bruce Springsteen both put out their first record on the same day," recalls Krebs. "And for every dollar Columbia put into Aerosmith, they put \$100 into Springsteen. That was our first education."

There was plenty of education to come. Aerosmith learned, for instance, that they could not depend on much support from the rock press of the day—many reviewers simply wrote off the band as second-rate Rolling Stones clones, an accusation that seemed based more on writers looking at, rather than listening to, this promising new band.

*"From the onset, Aerosmith has personified the raw, borderless traits that define rock and roll—the spirit of adventure and sensuality—the spirit that embodies the essence of our music—freedom of expression. On a given night, when the mood of the moment creates that indefinable energy between artist and public, there are but a handful of groups that can be thought of as the very best rock and roll that exists on this planet. Aerosmith is one of that select few; at least for me."*

—BILL GRAHAM



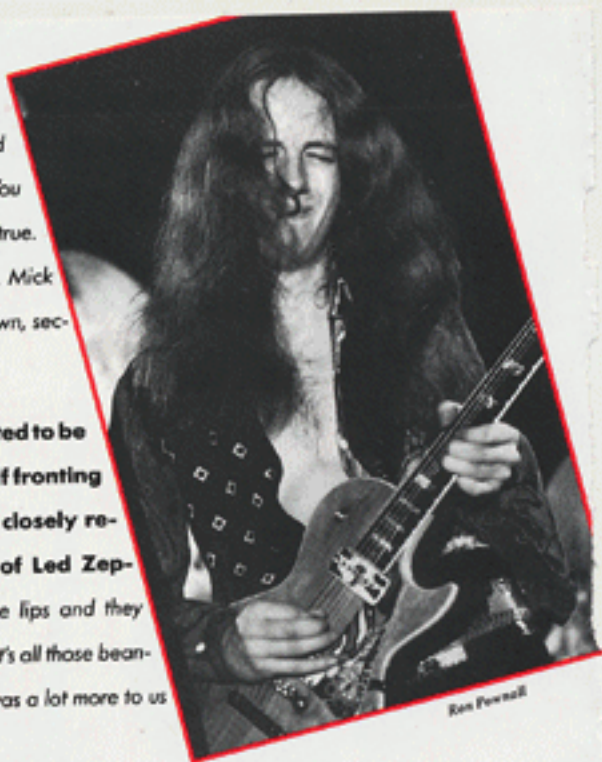
"It sucked," says Tyler of the Stones clones charge. "I hated it. It rubbed me the wrong way. You want to know why? Because it was true. I loved the fucking Rolling Stones. Mick Jagger was the baddest boy in town, second to Keith."

But if the young Tyler wanted to be like Jagger, he found himself fronting a band whose sound more closely resembled the furious force of Led Zep-**pellin**. "See, the critics saw the lips and they thought Mick," says Tyler. "That's all those bean-bags wrote about us. But there was a lot more to us than that."

Even when Aerosmith's fortunes improved in the Seventies, the group was rarely given its critical due. "We were ~~never~~ the hip band," says Perry. "And that was fine with us. But all the bad press did get to be a burr in our saddles. But the truth is that 15,000 kids screaming for you at the Boston Garden goes a long way to making a bad review look like the piece of shit that it is."

Radio, too, could not be counted on to offer Aerosmith much support. In its initial release as a single, "Dream On," a bona fide rock masterpiece, got only as high as #59 on the BILLBOARD charts. Krebs' strategy then, became a matter of breaking the band regionally, market by market, by hitting the road and staying there. The group paid its dues by opening for everyone from Mott the Hoople—with whom they engaged in a contest as to how many things in a hotel room would fit through a television screen—to, in one of rock's more surreal match-ups, one date with the Mahavishnu Orchestra.

When the band went into New York's Record Plant to record their sophomore effort in the winter of 1973, they did so under the auspices of executive producer Bob Ezrin, then coming off a series of successes with shock-rock king Alice Cooper. The significant relationship that would come out of the sessions for GET



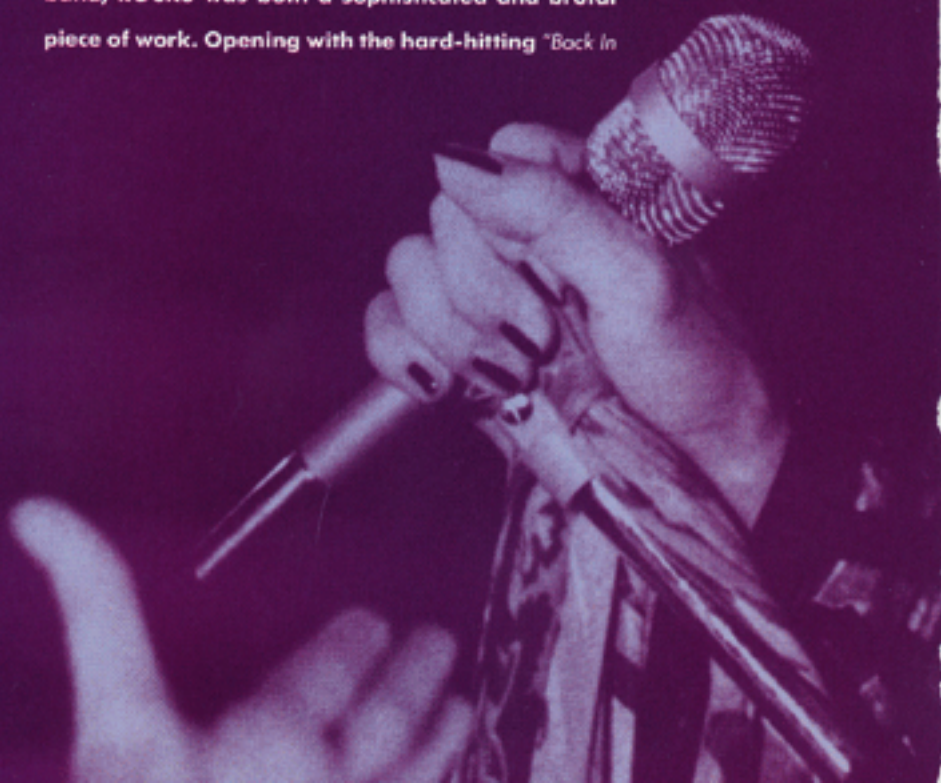
**YOUR WINGS**, however, was with Ezrin's second in command, Jack Douglas. Right from the beginning, the band felt a creative and personal rapport with Douglas, with whom they would have an incredibly productive collaboration over the next five years. "Jack was really a big part of Aerosmith," says Joey Kramer. "He was like our sixth member," recalls Brad Whitford. "We did everything together. And in the studio he was open to anything, always willing to experiment."

And though **GET YOUR WINGS**—a reference to the now famous Aerosmith logo that made its first, albeit tentative, appearance on the album's cover—showed the band making real progress, it failed to provide the group with a commercial breakthrough. Still, tracks like "Same Old Song And Dance," "Lord Of The Thighs," "Train Kept A Rollin'," "Seasons Of Wither" and "Pandora's Box" showed Aerosmith as a band to ~~be~~ reckoned with. Once more they hit the road, supporting bands like Deep Purple and Black Sabbath, while headlining back home in New England.



The third time around proved to be the charm for Aerosmith. **TOYS IN THE ATTIC**—recorded with Douglas at the Record Plant in early 1975—was the album that found Aerosmith getting its wings for real. Still a benchmark hard rock album, **TOYS IN THE ATTIC** saw “everything clicking into place,” according to Whitford. With tracks like the ultra-funky “Walk This Way,” “Big Ten-Inch Record,” “Sweet Emotion,” “Uncle Salty” (which addressed child abuse many years before “Janie’s Got A Gun”) and “No More, No More,” **TOYS IN THE ATTIC** proved to be a hard rock offer that America could not refuse—the band’s ballsy wall of sound and Tyler’s sly vocals and witty, horny haiku lyrics. At the same time, all the roadwork paid off: the record became the group’s first platinum effort, and its acceptance helped both of the first two albums go gold by year-end. Radio picked up on the tremendous interest in the group, jumping first on “Walk This Way” and then reviving “Dream On” (which Columbia kept reissuing under pressure from Krebs), which also went Top 10.

Now headliners in their own right, Aerosmith took time off from the road to record their ~~third~~ fourth album, **ROCKS**, which was again made with Douglas. Here the partnership reached its zenith. Arguably the purest distillation of what makes Aerosmith a great rock band, **ROCKS** was both a sophisticated and brutal piece of work. Opening with the hard-hitting “Back In





The Saddle" and closing with the moving "Home Tonight," the album simply did not contain a single weak moment. The high points—on this album that has nothing but highlights—include "Last Child," "Nobody's Fault" and "Rats In The Cellar." "We were doing a lot of drugs by then," recalls Perry, "but you can hear that whatever we were doing, it was still working for us."

Sadly, things didn't keep working quite so well for long. The band's fifth album, **DRAW THE LINE**, was the first on which the band paid a musical price for its members' excessive and ultimately destructive lifestyle. The group decided to record the album in an abandoned 300-room nunnery in Armonk, New York. It was here that the drug use that had fueled earlier gems started to exact a serious toll. "I started getting so screwed up that getting fucked-up seemed more important than getting fucked," says Tyler. "Part of me is still bummed out that I didn't have all of the sex I could have had in the Seventies. The irony is that I probably got more than I remember because I was having blackouts. We were more interested in examining the finer blend of cocaine from a shipment of dates that came in on the back of some camel with the stamp of a half-moon on it and the star of Lebanon—which, by the way, was laced with opium. That was much more important to me than some girl with big tits."

"We'd gotten to that dangerous point where we could afford our vices," says Tom Hamilton. "We all had our mansions, our Ferraris, and our never-ending stashes."

In particular, Tyler and Perry began to fall apart, as they turned more and more into The Toxic Twins. This sad state of affairs left the crack rhythm section of Hamilton, Kramer, and the consistently underrated Whitford, with a lot of time on their hands to jam.

*"I always wished I could be half as cool for half as long."*

—JON BON JOVI

Keep in touch.





"Steven and Joe just weren't around," Whitford recalls sadly of the drawn-out sessions. "They were locked away in their rooms consuming whatever they were consuming. We were still functioning. We still got up in the morning. So Tom, Joey and I had a lot of time together." Out of that time came the instrumental jam, "Krawwhitham," that makes its first appearance on PANDORA'S BOX. This jam provides a reminder of how important these three non-frontmen were to the Aerosmith sound.

Considering all that was going on, DRAW THE LINE—which was released in December, 1977 with an elegant caricature of Aerosmith by the great Al Hirshfeld on the cover—was hardly the complete disaster that it could have been, but neither was it a worthy successor to TOYS IN THE ATTIC and ROCKS. Despite the strength of the title track and "Kings And Queens," the album—which cost over \$1 million to make—simply failed to live up to the great expectations their last two efforts had created.

"From the inside I didn't think anything was wrong," says Perry. "But from the outside you could see everything. The focus is completely gone. If I kept a journal, I couldn't do a better job of showing exactly when we started to go south. Especially because I was too fucked up to actually keep a diary. The Beatles made their WHITE ALBUM; we made our black-out album."

Still, the band was hitting its peak as a concert draw. Aerosmith co-headlined California Jam II—the biggest rock festival in the later half of the Seventies—with Ted Nugent, to an estimated crowd of 350,000, before going on to co-headline the first Texas Jam. Fans also bought up LIVE! BOOTLEG, a 1979, double-record set that documented the band in concert. Some even sat through the singularly hor-

---

*"Listening to Aerosmith was my inspiration to sing."*  
—VINCE NEIL of  
Motley Crue

rific 1978 film version of **SGT. PEPPER'S LONELY HEARTS CLUB BAND** that starred Peter Frampton and the Bee Gees, with Aerosmith typecast as the Future Villain Band. A highlight of the soundtrack—possibly the only one—was Aerosmith's appropriately sleazy reading of the Beatles' "Come Together."

Still, the times were changing, and Aerosmith was not in any condition to change with them. Disco, punk and new wave all came, and all Aerosmith was discovering was new ways to self-destruct. "We'd stopped leading our band," says Perry, "we'd stopped giving a shit. We'd go out to play and we'd struggle to get through 'Back In The Saddle' as opposed to getting out there and moving things ahead. And all of a sudden there were all these new bands like Van Halen taking up the slack. We were just laying down sleeping and other people came in. We just blew it."

Things came to a head during the making of **NIGHT IN THE RUTS**, which found the band in the studio with British producer Gary Lyons, who'd recently worked with Foreigner. The sessions once again dragged on endlessly and expensively. In an attempt to recoup some of the costs, management sent the band back on the road. Perry—who'd recently been handed an \$80,000 room service bill, and had been informed much to his chagrin that he was in debt to the band for \$100,000—was getting fed up with the state of the band, and he announced his intention to do a solo album.

That prospect threatened Tyler, who was by this time, in his own words, "totally E.U.B.A.R.—fucked up beyond all recognition" on heroin. Relations between Tyler and Perry, already quite strained, worsened radically. "If we were in a different space, we'd have killed each other," says Perry. The final straw occurred after a show in Cleveland, Ohio, when Perry's then-wife Elissa poured milk over Tom Hamilton's wife, Terry. Perry finally decided that he'd had enough. "Yes it's really true," says Tyler. "We actually broke up over spilled milk."

So while Perry set off on his own, recording the strong Joe Perry Project debut album, **LET THE MUSIC DO THE TALKING**, the others went back into the



studio and completed work on **NIGHT IN THE RUTS**. It was a solid enough effort, featuring impressive tracks like "No Surprise," "Three Mile Smile" and a wonderful remake of the Shangri-Las' "Remember (Walking In the Sand)." As Perry puts it, "there was still a lot of good music in those years. There just wasn't a band together enough to back it up." Aerosmith attempted to tour in support of the album with Perry's replacement, Jimmy Crespo, who'd played on the album, but it was not to be. Shortly after the tour got underway, Tyler collapsed on stage, which resulted in the cancellation of the tour.

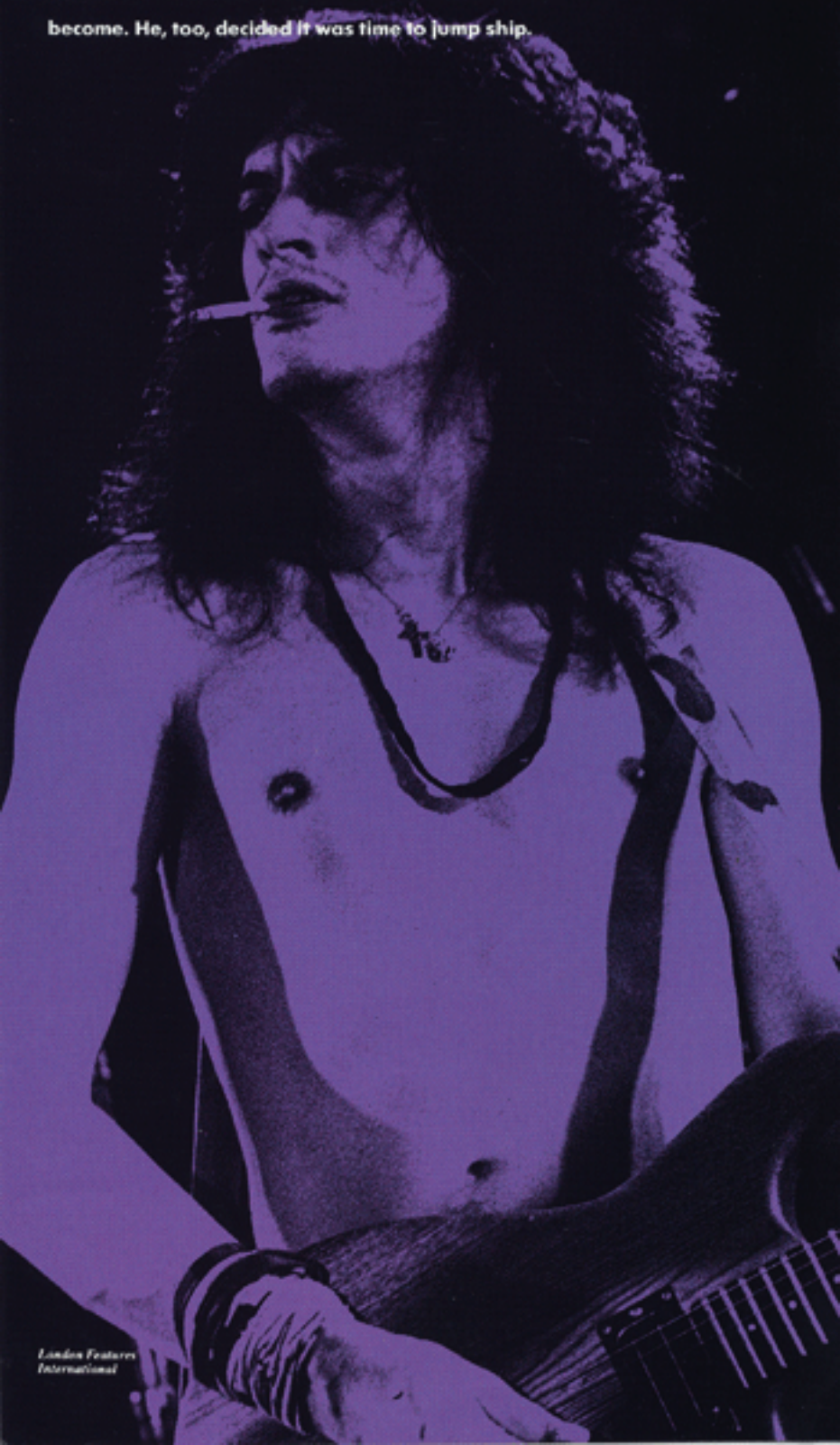
As if Tyler weren't in bad enough shape, a serious motorcycle accident laid him up in a hospital for a significant part of the next year. During this time, the remaining band members tried to get to work on the next album. Aerosmith's fine **GREATEST HITS** collection—which continues to be a strong-selling classic more than a decade later—was an effective

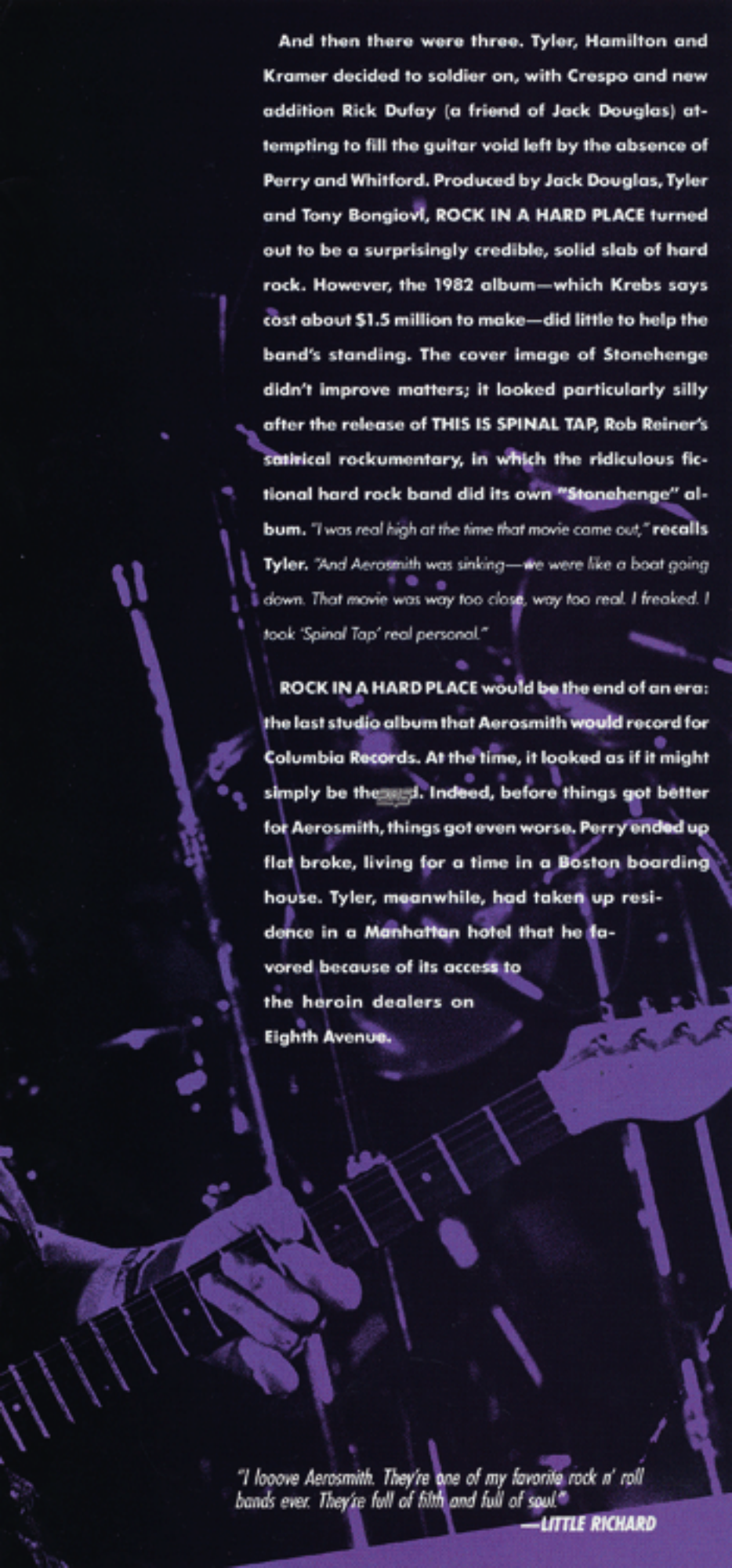
*Imagine trying to walk through an airport with an open beer bottle in this day and age.*



stop-gap. But by the time of its release, Perry was so out of it that he didn't know about its release until a fan approached him and asked him to autograph it.

Whitford, reaching the end of his rope with Aerosmith, went off to record an album with ex-Ted Nugent singer/guitarist Derek St. Holmes. That project came together so easily that it made it ~~clear~~ to him how absurd the situation with Aerosmith had become. He, too, decided it was time to jump ship.





And then there were three. Tyler, Hamilton and Kramer decided to soldier on, with Crespo and new addition Rick Dufay (a friend of Jack Douglas) attempting to fill the guitar void left by the absence of Perry and Whitford. Produced by Jack Douglas, Tyler and Tony Bongiovi, **ROCK IN A HARD PLACE** turned out to be a surprisingly credible, solid slab of hard rock. However, the 1982 album—which Krebs says cost about \$1.5 million to make—did little to help the band's standing. The cover image of *Stonehenge* didn't improve matters; it looked particularly silly after the release of *THIS IS SPINAL TAP*, Rob Reiner's satirical rockumentary, in which the ridiculous fictional hard rock band did its own "Stonehenge" album. "I was real high at the time that movie came out," recalls Tyler. "And Aerosmith was sinking—we were like a boat going down. That movie was way too close, way too real. I freaked. I took 'Spinal Tap' real personal."

**ROCK IN A HARD PLACE** would be the end of an era: the last studio album that Aerosmith would record for Columbia Records. At the time, it looked as if it might simply be the end. Indeed, before things got better for Aerosmith, things got even worse. Perry ended up flat broke, living for a time in a Boston boarding house. Tyler, meanwhile, had taken up residence in a Manhattan hotel that he favored because of its access to the heroin dealers on Eighth Avenue.

*"I looove Aerosmith. They're one of my favorite rock n' roll bands ever. They're full of filth and full of soul."*

—LITTLE RICHARD



"Our story was basically that we had it all," says Perry, "and we pissed it all away." The story of Aerosmith's subsequent comeback has been well-chronicled, and with good reason. "They had climbed the mountain once," says Tim Collins. "And they had to climb it all over again." The rise and fall and rise of Aerosmith represents rock history at its most genuinely inspiring. With the backing of new band manager Collins—one-time manager of the Joe Perry Project—the band has not only managed to clean and sober up its act, but also reach superstardom again. "Aerosmith was one of the great rock bands," says Collins. "And I knew it could be one again. But basically, we had to start all over again."

Aerosmith today is a better live act than it ever was, and the group's Geffen albums like 1987's

**PERMANENT VACATION** and, in particular, 1989's **PUMP**—thanks in part to the contribution of their Geffen Records A&R man John Kalodner, and the memorable videos of Marty Callner, with creative direction and supervision by Collins' associate Keith Garde—recall past glories but also set out in new directions. More than twenty years after Sunapee, Aerosmith is still making music for, in those words of the liner notes of their debut album, "the young, the young in the head, and anybody who can still take it raw."

Still, whatever else the band goes on to do, the songs collected on **PANDORA'S BOX** will always be the proudest part of the Aerosmith legacy. Ultimately, however, it is not the thing of which they are most proud.

"The thing that really stands out in my mind about Aerosmith is that we're still fucking together," says Steven Tyler. "Whatever we've done together and whatever we've become, is second to the fact that we're still doing this. I'm still in love with these guys. I'm not saying it didn't take a lot of work because drugs will take you and pull you apart. But it wasn't anything we shot up or put up our noses that gave us the edge—it was Joe Perry's fuck-all, being as abrasive as that motherfucker is, and Brad Whitford's ear, Tom Hamilton's well-aimed simplicity and Joey Kramer's solid bed of backbeat. Keeping this band together has been the hardest and the happiest thing we've done in our lives. It's been a long time coming. So for all the music and all the other stuff that comes from Aerosmith, the most amazing thing is that we're still playing and still having some fucking fun."



Robert Anagnostis

*"These are just some of the songs that tell the story of the band. We always tried to tell the truth, even when it wasn't pretty. Whenever I got real personal, I got a good lyric out of it. Maybe that's the secret."*

—Steven Tyler

## DISC (CASSETTE) 1

1.

### WHEN I NEEDED YOU (2:34)

(Steven Tyler)

Recorded by the group Chain Reaction  
Recorded at CBS Studios, NYC, 10/5/66  
Produced by Weiss and Gottscheer  
Mix producer Don DeVito

*"I can't ever forget how excited I was about being in an actual recording band. It was a total dream come true. The other side of it is that it's a pretty lame song. I never got a cent. So that was my first taste of 'shysterism.'"*

—Steven Tyler

2.

### MAKE IT (3:45)

(Steven Tyler)

From the album "AEROSMITH"  
Recorded at Intermedia Studios, Boston, 1972  
Produced by Adrian Barber  
Steven Tyler: Lead Vocals, Harmonica, Wood Flute  
Joe Perry: Lead Guitar  
Brad Whitford: Rhythm Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums

*"Our first song from our first album, and for a long time it was our show opener. Just a great way to get things going."*

—Tom Hamilton

3.

### MOVIN' OUT (5:42)

(Steven Tyler, Joe Perry)

Previously Unreleased Alternate Version  
From the album "AEROSMITH"  
Recorded at Intermedia Studios, Boston, 1972  
Produced by Adrian Barber  
Mix producer Don DeVito  
Steven Tyler: Lead Vocals, Harmonica, Wood Flute  
Joe Perry: Lead Guitar  
Brad Whitford: Rhythm Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums

*"We wrote that sitting on Mark Lehman's waterbed at 1325 (Commonwealth Avenue)."*

—Joe Perry

*"It's the first song we ever wrote together."*

—Steven Tyler



4.

## ONE WAY STREET (6:59)

(Steven Tyler)

From the album "AEROSMITH"

Recorded at Intermedia Studios, Boston, 1972

Produced by Aerosmith

Steven Tyler: Lead Vocals, Harmonica, Wood Flute

Joe Perry: Lead Guitar

Brad Whitford: Rhythm & Lead Guitar

Tom Hamilton: Bass

Joey Kramer: Drums

"I can remember Tom and me drillin' on the 'one way street shuffle' until we drove the old lady downstairs crazy. Tom on his bass and me on a kitchen chair and a pedal on a cardboard box."

—Joey Kramer



Christopher Smith

5.

## ON THE ROAD AGAIN (3:36)

(Unknown)

Unreleased Rehearsal Pre-Production Jam

Recorded at Intermediate Sound, 5/8/72

Produced by Aerosmith

Mix producer Don DeVito

Steven Tyler: Vocals

Joe Perry: Lead Guitar

Brad Whitford: Rhythm Guitar

Tom Hamilton: Bass

Joey Kramer: Drums

*"This was one of the first songs that we learned. We played it at clubs and high school dances, and other than that, I have no recollection of the recording of it. Needless to say where I was at the time."*

—Joey Kramer

6.

## MAMA KIN (4:25)

(Steven Tyler)

From the album "AEROSMITH"

Recorded at Inermedia Studios, Boston, 1972

Produced by Adrian Barber

Steven Tyler: Lead Vocals, Harmonica, Wood Flute

Joe Perry: Lead Guitar

Brad Whitford: Rhythm Guitar

Tom Hamilton: Bass

Joey Kramer: Drums

David Woodford: Saxophone

*"This was one that Steven brought with him from before Aerosmith. Steven obviously loved that one—I mean, he did have it tattooed on his arm. But when I first heard it I was afraid that the chords were too simple. But inevitably the best ones are the easy ones."*

—Joe Perry

7.

## SAME OLD SONG AND DANCE

(3:53)

(Steven Tyler, Joe Perry)

From the album "GET YOUR WINGS"

Recorded at Record Plant Studios, NYC, between 12/17/73 and 1/14/74

Produced by Jack Douglas and Ray Colcord

Steven Tyler: Lead Vocals, Harmonica

Joe Perry: Electric, 12 String, Slide And Acoustic Guitars

Brad Whitford: Electric Guitars

Tom Hamilton: Bass

Joey Kramer: Drums And Percussion

Michael Brecker: Tenor Saxophone

Stan Bronstein: Baritone Saxophone

Randy Brecker: Trumpet

Jon Pearson: Trombone

*"I remember we were all living together again for a summer, and that was one of the songs we came up with. I remember sitting on an amp in the living room of our place, and coming up with the riff for that one, and then Steven came up with the bridge."*

—Joe Perry

*"Great horns! Just a great groove song. I'm always on the lookout for a song that grooves out. A real classic*

Joe Perry riff—I just filled in the blanks. I hate to spell things out too much, but that was about one girl who was pulling on my guitar player's balls. But that's not important."

—Steven Tyler

8.

## TRAIN KEPT A ROLLIN' (5:33)

(T Bradshaw, L Mann, H Kay)

From the album "GET YOUR WINGS"

Recorded at Record Plant Studios, NYC, between 12/17/73 and 1/14/74

Produced by Jack Douglas and Ray Colcord

Steven Tyler: Lead Vocals, Harmonica

Joe Perry: Electric, 12 String, Slide And Acoustic Guitars

Brad Whitford: Electric Guitars

Tom Hamilton: Bass

Joey Kramer: Drums And Percussion

"This one was a standard. All of us loved the Yardbirds' version. This song was part of a common ground. We all knew it and had played it before we got together. Our version was pretty sterile on the album, but it was a great song for us to play, more our kind of thing than something like 'Roll Over Beethoven.'"

—Joe Perry

9.

## SEASONS OF WITHER (5:39)

(Steven Tyler)

From the album "GET YOUR WINGS"

Recorded at Record Plant Studios, NYC, between 12/17/73 and 1/14/74

Produced by Jack Douglas and Ray Colcord

Steven Tyler: Lead Vocals, Harmonica

Joe Perry: Electric, 12 String, Slide And Acoustic Guitars

Brad Whitford: Electric Guitars

Tom Hamilton: Bass

Joey Kramer: Drums And Percussion

"Of all the ballads, this is one I really like. Steven does them really well, but I never really liked us doing ballads at all. I didn't want anything wussy on our records. I always figured the only thing worth playing slow was a slow blues."

—Joe Perry

"You know what Tunals and Seconal are? Well, I was eating those at the time, big time. I was living with Joey Kramer near a chicken farm. It was Halloween and I was really down. So I went down to the basement, burned some incense, and picked up this guitar that Joey had found in a dumpster somewhere. It was fretted pretty fucked, and it had a special tone to it. And that tuning forced that song right out. I love that song. The other day I was coming out of Mann's Theater in Los Angeles after a movie and on the curb there's a guy playing 'Seasons of Wither' note for note. What a trip."

—Steven Tyler.



Bob Frowall

*Our sound man for most of the seventies was Bob "Nite-Bob" Czaykowski. Here he gives his after-show report.*

## 10.

### WRITE ME A LETTER (4:18)

(Steven Tyler)

Unreleased Live Version  
Recorded on tour in Boston, November, 1976  
Producer unknown  
Steven Tyler: Vocal  
Joe Perry: Lead Guitar  
Brad Whitford: Rhythm Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums

*"We arranged this one in the old Celtics locker room in the Boston Garden."*

**—Brad Whitford**

## 11.

### DREAM ON (4:25)

(Steven Tyler)

From the album "AEROSMITH"  
Recorded at Intermedia Studios, Boston, 1972  
Produced by Adrian Barber  
Steven Tyler: Lead Vocals, Harmonica, Wood Flute  
Joe Perry: Lead Guitar  
Brad Whitford: Rhythm & Lead Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums

*"For me this song sums up the shit you put up with when you're in a new band. Only one in fifty people who write about you pick up on the music. Most of the critics panned our first album, and said we were ripping off the Stones. And I think 'Dream On' is a great song, but it was two or three years before people really got a chance to hear it. That's a good barometer of my anger at the press, which I still have. 'Dream On' came of me playing piano when I was about seventeen or eighteen, and I didn't know anything about writing a song. It was just this little . . . sonnet that I started playing one day. I never thought then it would end up being a real song or anything."*

**—Steven Tyler**

"When we were all living together mine was the only room with a piano in it. I remember waking up and hearing Steven playing this song over and over again. It probably pissed me off then, but now I'm sure glad he kept playing."

—Tom Hamilton

## 12.

### PANDORA'S BOX (5:42)

(Steven Tyler, Joey Kramer)

From the album "GET YOUR WINGS"

Recorded at Record Plant Studios, NYC, between 12/17/73 And 1/14/74

Produced by Jack Douglas And Ray Colcord

Steven Tyler: Lead Vocals, Harmonica, Piano

Joe Perry: Electric, 12 String, Slide And Acoustic Guitars

Brod Whitford: Electric Guitars

Tom Hamilton: Bass

Joey Kramer: Drums And Percussion

Michael Brecker: Tenor Saxophone

Stan Bronstein: Baritone Saxophone

"We were rehearsing up in New Hampshire, and I was living in Vermont. I had this old piece of shit acoustic guitar that I'd found in the trash years before, and I came up with the riff on that. I played it for Steven, and he went to work. This one was a thrill for me because it was the first one I'd ever written."

—Joey Kramer

## 13.

### RATTLESNAKE SHAKE (10:28)

(Griffith, Gilmore)

Live Radio Broadcast WKRC, Cincinnati

Recorded at Counterpart Studios, 1971

Produced by Aerosmith

Mix producer Don DeVito

Steven Tyler: Vocals

Joe Perry: Lead Guitar

Brod Whitford: Rhythm Guitar

Tom Hamilton: Bass

Joey Kramer: Drums

"This is just one of the defining songs in Aerosmith history. That song, and our version of it, sort of put together the sound that all of us love to play."

—Tom Hamilton

"If there was one song that got me to play with Joe Perry—this is the song. And the story goes... I had it up to my earlobes playing with these various bar bands from New York City. It just didn't make it and I couldn't take it, so I jumped up from behind the drums, strangled



the guitar player and hitchhiked to New Hampshire where I saw Joe Perry and Tom Hamilton playing in a club I had played so many times before with bands that just didn't have the groove that the Jam Band had that night. The club was a b.y.o.b. called The Barn. They were there—the Jam Band so out of tune, not really very good players, but the groove was so good that therein laid the magic. You didn't have to be the greatest player—you just needed to have the groove and the attitude—they said it all in that one song—the attitude and the humor.”

—Steven Tyler

## 14.

### WALKIN' THE DOG (3:13)

(Rufus Thomas)

Live Radio Broadcast WKRC, Cincinnati  
Recorded at Counterpart Studios, 1971  
Produced by Aerosmith  
Mix producer Don DeVito  
Steven Tyler: Lead Vocals, Harmonica  
Joe Perry: Lead Guitar  
Brad Whitford: Rhythm Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums

“One of the early tunes we played in clubs. It was on a lot of early set lists, and it still finds its way to one of our set lists sometimes now.”

—Joe Perry

## 15.

### LORD OF THE THIGHS (7:13)

(Steven Tyler)

“TEXXAS JAM” Live Recording  
Recorded on tour at the Cottonbowl, Dallas, Tx, 7/4/78  
Produced by Jack Douglas  
Steven Tyler: Vocals  
Joe Perry: Lead Guitar  
Brad Whitford: Rhythm & Lead Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums

“This song was ahead of its time. It sounds as good to me now as it did then, if not better.”

—Joe Perry

“I remember we needed one more song for *GET YOUR WINGS* and we needed it fast. We locked ourselves into Studio C at the Record Plant for the night. And this is what we came up with. I remember Steven was really psyched and I think that it shows.”

—Tom Hamilton

“Was I the Lord of the Thighs? Fuck yeah.”

—Steven Tyler



Ken Pivnick



## DISC (CASSETTE) 2

Karla Merrifield

1.

---

### TOYS IN THE ATTIC (3:05)

(Steven Tyler, Joe Perry)

From the album "TOYS IN THE ATTIC"

Recorded at Record Plant Studios, NYC, February, 1975

Produced by Jack Douglas

Steven Tyler: Vocals, Keys, Harmonica And Percussion

Joe Perry: Lead, Rhythm, Slide And Acoustic Guitars

Brad Whitford: Rhythm Guitar

Tom Hamilton: Bass

Joey Kramer: Drums And Percussion

"A benchmark rock n' roll song for Aerosmith—that kind of fast tune that was always a favorite of mine. This was sort of the first one. There were many more to follow."

—Joe Perry

2.

---

### ROUND AND ROUND (5:02)

(Steven Tyler, Brad Whitford)

From the album "TOYS IN THE ATTIC"

Recorded at Record Plant Studios, NYC, February, 1975

Produced by Jack Douglas

Steven Tyler: Vocals, Keys, Harmonica and Percussion

Joe Perry: Lead, Rhythm, Slide and Acoustic Guitars

Brad Whitford: Rhythm and Lead Guitar

Tom Hamilton: Bass

Joey Kramer: Drums

"I don't remember a whole lot about this one. I just remember being in the Record Plant, and I had the main riff of that song. It was one of those riffs that everybody said, 'We've got to do something with that.' It turned into quite a production."

—Brad Whitford

### 3.

## KRAWHITHAM (3:59)

(Joey Kramer, Brad Whitford, Tom Hamilton)

Previously Unreleased Instrumental  
Recorded at The Cenacle, Armonk, NY, 5/2/77  
Produced by Jack Douglas  
Mix producer Don DeVito  
Brad Whitford: Guitars  
Tom Hamilton: Bass  
Joey Kramer: Drums

*"That's the sound of Joey, Tom, and I, entertaining ourselves during the **DRAW THE LINE** sessions while we were waiting for Steven and Joe to wake up and get their shit together."*

—Brad Whitford

*"Usually those two didn't even come down from upstairs. So we'd drive our Ferraris around Armonk, New York, for a while, then jam and record. We had a good time, but then again we didn't."*

—Tom Hamilton

*"Unlike Tom and Brad, I'm a little confused over exactly when we recorded this. But then it was a pretty confused time."*

—Joey Kramer

### 4.

## YOU SEE ME CRYING (5:12)

(Steven Tyler, D. Solomon)

From the album *"TOYS IN THE ATTIC"*  
Recorded at Record Plant Studios, NYC, February 1975  
Produced by Jack Douglas  
Steven Tyler: Vocals, Keys, Harmonica And Percussion  
Joe Perry: Lead, Rhythm, and Slide Guitars  
Brad Whitford: Rhythm & Lead Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums

*"The majority of the song was constructed at the Record Plant in New York City. Many long hours."*

—Brad Whitford





## 5.

### **SWEET EMOTION** (4:34)

(Steven Tyler, Tom Hamilton)

From the album "TOYS IN THE ATTIC"

Recorded at Record Plant Studios, NYC, February, 1975

Produced by Jack Douglas

Steven Tyler: Vocals, Keys, Harmonica And Percussion

Joe Perry: Lead, Rhythm, Slide And Acoustic Guitars

Brad Whitford: Rhythm Guitar

Tom Hamilton: Bass

Joey Kramer: Drums And Percussion

Jay Messina: Bass Marimba

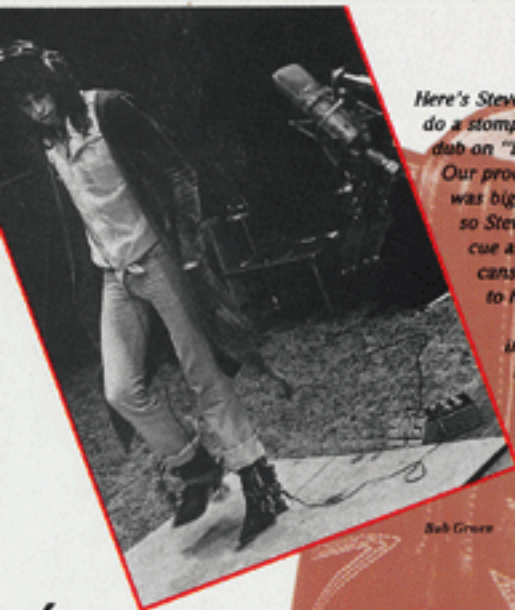
"A lot of stuff I wrote in the old days just came out of anger. 'Sweet Emotion' was about how pissed off I was at Joe's ex-wife, and all the other frustrations of the time. I could never get through to him. To this day, he wears a lot of armor, but the music was always the saving grace. And if that's the way he chooses to let me in, that's fine. I just need to keep coming up with my own passwords to get in there."

—Steven Tyler

"This one came at the very end of the **TOYS IN THE ATTIC** sessions. I had my part, but I was too shy to say, hey, let's work on it. But somehow we had an extra day at the end, and Jack said, 'Anyone have anything we can jam on?' And so this one made it at the last minute. I remember showing Steven this riff a couple of times during the **GET YOUR WINGS** sessions and he just didn't like it. My immediate reaction was just to forget it. But one day we started the riff at a different point, and it shed a whole new light on it. But nothing happened with it till the next album, **TOYS IN THE ATTIC**. The rest is history. It's still a song I'm very proud of."

—Tom Hamilton





Here's Steven getting ready to do a stomp/tambourine overdub on "Back In The Saddle." Our producer Jack Douglas was big on experimenting so Steven picked up the cue and strapped tin cans and tambourines to his boots.

This shot was taken in Studio "A" at the Record Plant, New York, where we cut "Wings," "Toys," and "Rocks."

Bob Green

6.

## NO MORE NO MORE (4:33)

(Steven Tyler, Joe Perry)

From the album "TOYS IN THE ATTIC"  
Recorded at Record Plant Studios, NYC, February, 1975  
Produced by Jack Douglas  
Steven Tyler: Vocals, Keys, Harmonica And Percussion  
Joe Perry: Lead, Rhythm, Slide And Acoustic Guitars  
Brad Whitford: Rhythm And Lead Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums And Percussion  
Scott Cushnie: Piano

"This is one of the songs that I really liked where Steven does his little storytelling bit about life within the band. It's him talking honestly about an interesting slice of the Aerosmith story."

—Brad Whitford

"I still love this song because of Steven's lyrics. It's not one of those stupid, generic 'I love rock n' roll songs' that some bands do. It's a real song about the rock n' roll lifestyle, or our rock n' roll lifestyle. I don't know if it's the definitive song about life on the road, and I don't even care. It's like a page from our diary."

—Joe Perry

7.

## WALK THIS WAY (3:40)

(Steven Tyler, Joe Perry)

From the album "TOYS IN THE ATTIC"  
Recorded at Record Plant Studios, NYC, February, 1975  
Produced by Jack Douglas  
Steven Tyler: Vocals, Keys, Harmonica And Percussion  
Joe Perry: Lead, Rhythm, Slide And Acoustic Guitars  
Brad Whitford: Rhythm Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums And Percussion

"We were rehearsing that riff, and I don't think Steven was even around that day as we practiced it and arranged it. And that night we went with Jack Douglas to the movies and saw **YOUNG FRANKENSTEIN**. There's that part in the movie where Igor says 'walk this way,' and the other guy walks the same way with the

hump and everything. We thought it was the funniest thing we'd ever seen in our lives. So we told Steven, the name of this song has got to be 'Walk This Way,' and he took it from there." —Tom Hamilton

"I remember reading in a newspaper, in like 1976, and there's this article in there about how disgusting rock lyrics are, and they used 'Walk This Way' as an example of how lyrics should be nice and wholesome. I couldn't believe it. Obviously, they didn't get the meaning of 'you ain't seen nothin' till you're down on the muffin'."

—Steven Tyler

8.

## I WANNA KNOW WHY (3:04)

(Steven Tyler, Joe Perry)

"TEXAS JAM" Live Recording

Recorded on tour at the Cottonbowl, Dallas, Tx, 7/4/78

Produced by Jack Douglas

Mixed by David Thoener & Brad Whitford

Steven Tyler: Vocals

Joe Perry: Lead Guitar

Brad Whitford: Rhythm & Lead Guitar

Tom Hamilton: Bass

Joey Kramer: Drums

"We were going down to the wire on **DRAW THE LINE** and a lot of stuff was coming down on Steven. I always thought this song was Steven's reaction to all the shit he was getting into at the time."

—Tom Hamilton

9.

## BIG TEN-INCH RECORD (4:01)

(F. Weismantel)

"TEXAS JAM" Live Recording

Recorded on tour at the Cottonbowl, Dallas, Tx, 7/4/78

Produced by Jack Douglas

Mixed by David Thoener

Steven Tyler: Vocals

Joe Perry: Lead Guitar

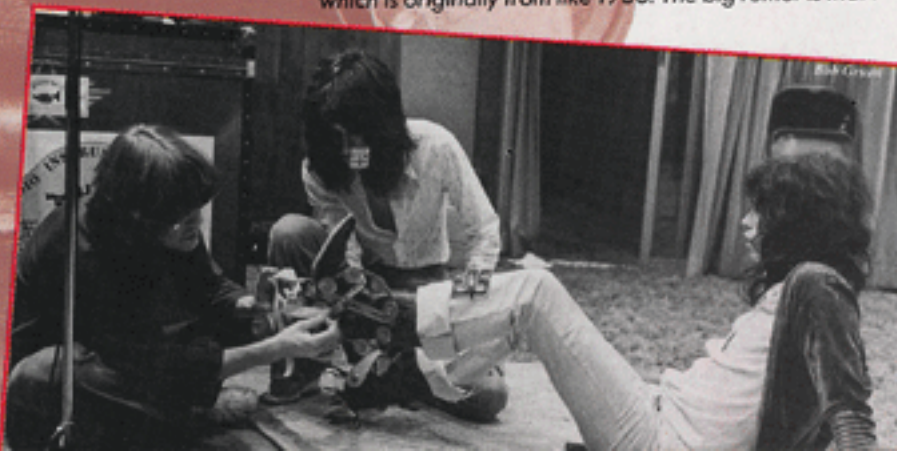
Brad Whitford: Rhythm Guitar

Tom Hamilton: Bass

Joey Kramer: Drums

*David Johansen and Joe help Steven get ready for his overdub.*

"I was listening to a tape of Dr. Demento given me by an old friend of ours called Zank, and I heard this song, which is originally from like 1936. The big rumor is that I



say, 'Suck on my big 10 inch' on the record. I don't. I'm saying 'cept'—as in except—not 'suck.' But no one in the whole world believes me."

—Steven Tyler

10.

## RATS IN THE CELLAR (4:06)

(Steven Tyler, Joe Perry)

From the album "ROCKS"  
Recorded at The Wherehouse, Waltham, Mass.  
Record Plant Studios, NYC, Feb–March, 1976  
Produced by Jack Douglas and Aerosmith  
Steven Tyler: Vocals, Keyboards  
Joe Perry: Guitars, Vocals  
Brad Whitford: Guitars  
Tom Hamilton: Bass  
Joey Kramer: Drums And Percussion

"We needed an answer to **TOYS IN THE ATTIC**. We were getting lower and more down and dirty. So the cellar seemed like a good place to go."

—Joe Perry

11.

## LAST CHILD (3:52)

(Steven Tyler, Brad Whitford)

Remix of original version from the album "ROCKS"  
Recorded at The Wherehouse, Waltham, Mass.  
Record Plant Studios, NYC, Feb–March, 1976  
Produced by Jack Douglas and Aerosmith  
Mix producer Don DeVito  
Steven Tyler: Vocals, Keyboards  
Joe Perry: Guitars, Vocals  
Brad Whitford: Lead Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums And Percussion  
Paul Prestopino: Banjo

"I remember putting it together at the Wherehouse. It was a big room with a high ceiling. We hung up all these drapes. We were basically like a bunch of kids building forts."

—Tom Hamilton

"This is an example of Aerosmith at our most funky. I remember we were listening to stuff like the Meters."

—Joe Perry

"I always loved this one. Just a little ditty that Brad brought in that became a hit."

—Steven Tyler

12.

## ALL YOUR LOVE (5:27)

(Otis Rush)

Previously Unreleased  
Recorded at The Cenacle, Armonk, NY, May, 1977  
Produced by Aerosmith  
Mix producer Don DeVito  
Steven Tyler: Vocal  
Joe Perry: Lead Guitar  
Brad Whitford: Rhythm Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums

"We weren't into covering like the hits of the day—we were just choosing the songs that we loved. That's



just a typical electric blues sort of thing from the Sixties. We were formulating our style by who we covered."

—Tom Hamilton

"This was one of those songs we all played in bands before we played together. There were only a handful, because like Steven was playing the **ABBEY ROAD** album while Tom and I were doing the MC5. But we both were into ones like this and 'Train Kept A Rollin'."

—Joe Perry

### 13.

#### **SOUL SAVER** (0:53)

(Steven Tyler, Brad Whitford)

Previously Unreleased Rehearsal  
Recorded at Record Plant Studios, NYC, February, 1975  
Produced by Jack Douglas  
Mix producer Don DeVito  
Steven Tyler: Vocals, Keyboards  
Joe Perry: Guitars, Vocals  
Brad Whitford: Guitars  
Tom Hamilton: Bass  
Joey Kramer: Drums And Percussion

"The beginnings of 'Nobody's Fault.' When you really listen to each other, and have a little perseverance, even a really shitty riff can become a great song."

—Steven Tyler

### 14.

#### **NOBODY'S FAULT** (4:22)

(Steven Tyler, Brad Whitford)

From the album "ROCKS"  
Recorded at The Warehouse, Waltham, Mass.  
Record Plant Studios, NYC, Feb-March, 1976  
Produced by Jack Douglas and Aerosmith  
Steven Tyler: Vocals, Keyboards  
Joe Perry: Guitars, Vocals  
Brad Whitford: Lead Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums And Percussion

"One of a long string of Brad Whitford songs in the key of F-sharp."

—Tom Hamilton

### 15.

#### **LICK AND A PROMISE** (3:05)

(Steven Tyler, Joe Perry)

From the album "ROCKS"  
Recorded at The Warehouse, Waltham, Mass.  
Record Plant Studios, NYC, Feb-March, 1976  
Produced by Jack Douglas and Aerosmith  
Steven Tyler: Vocals, Keyboards  
Joe Perry: Guitars, Vocals  
Brad Whitford: Guitars  
Tom Hamilton: Bass  
Joey Kramer: Drums And Percussion

"This is one about going out and winning an audience. It's a tough thing to do. It's one of our songs that's just a real moment in time."

—Steven Tyler



Ron Fowell

16.

## ADAM'S APPLE (4:48)

(Steven Tyler)

Unreleased Live Version

Recorded on tour in Indianapolis, IN, 7/4/77

Producer unknown

Steven Tyler: Vocal

Joe Perry: Lead Guitar

Brad Whitford: Rhythm Guitar

Tom Hamilton: Bass

Joey Kramer: Drums

"One of the greatest put together songs that Aerosmith ever did. Those were my thoughts on UFOs, the theory of evolution, the monkey, and Adam and Eve. How incredibly naive to think that there were just those two people just buzzing around the woods naked, having a blast."

—Steven Tyler

*Here we are in the tuning trailer at the Reading Festival in England, in August of '77. It was another in the string of mud-fests that we played that summer. Luckily the rain held out for our set and we got a great reaction from the usually reserved British crowd. I remember feeling like we had "broken through" in our attempts to break England. Too bad we wouldn't be back for over ten years.*

17.

## DRAW THE LINE (3:43)

(Steven Tyler, Joe Perry)

Remix of the original version from the album "DRAW THE LINE"

Recorded at The Cenacle, Armonk, NY, and Record Plant Studios, NYC,

June–October, 1977

Produced by Jack Douglas and Aerosmith

Mix producer Don Devito

Steven Tyler: Vocals, Keyboards

Joe Perry: Guitars, Vocals

Brad Whitford: Guitars

Tom Hamilton: Bass

Joey Kramer: Drums And Percussion

"One of my favorite riffs that I ever wrote. It's a simple thing, but so are most of the ones that stick to you."

—Joe Perry

18.

## CRITICAL MASS (4:51)

(Steven Tyler, Tom Hamilton, Jack Douglas)

From the album "DRAW THE LINE"

Recorded at The Cenacle, Armonk, NY, and Record Plant Studios, NYC,

June–October, 1977

Produced by Jack Douglas and Aerosmith

Steven Tyler: Vocals, Keyboards

Joe Perry: Guitars, Vocals

Brad Whitford: Guitars

Tom Hamilton: Bass

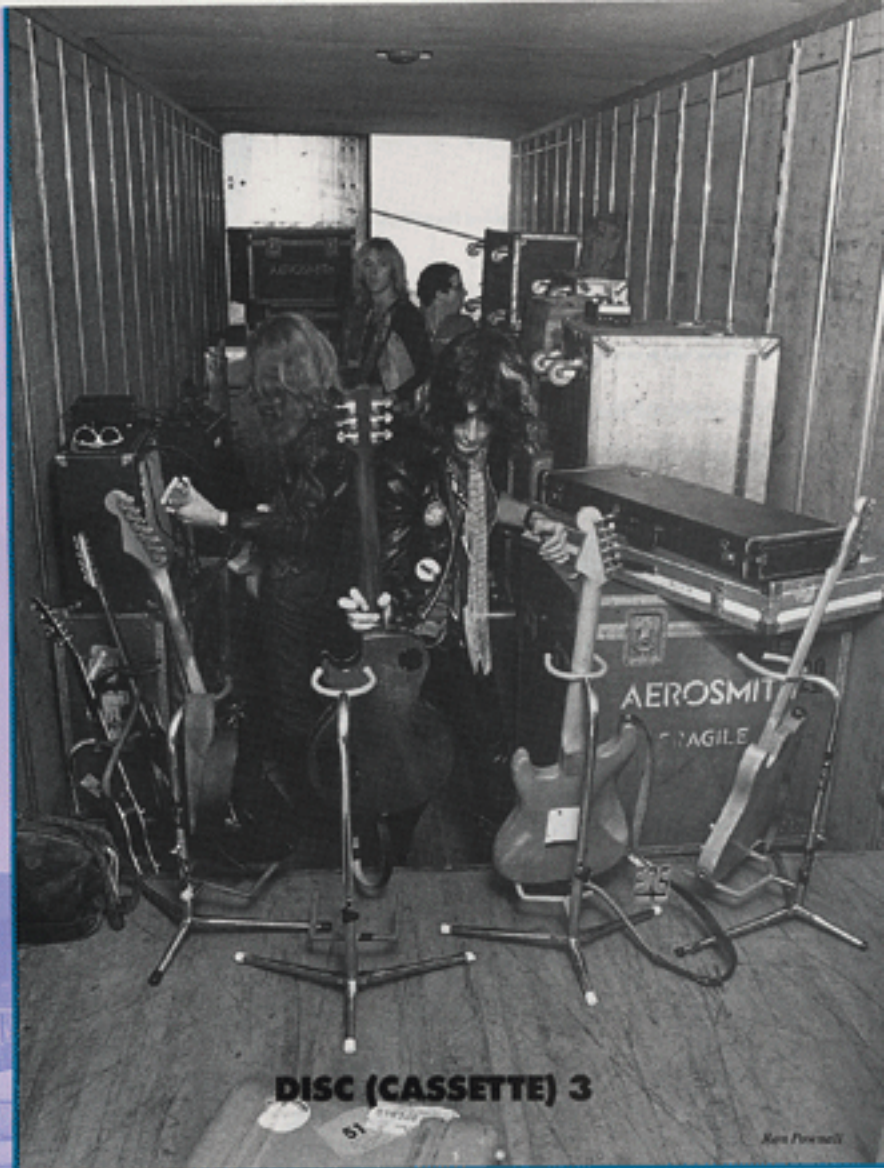
Joey Kramer: Drums And Percussion

Scott Carnkie: Piano

"I remember writing it on the bass like 'Sweet Emotion,' then writing a guitar part around it. In those days we'd always record the basic track without any idea what the song was about. And I thought the song was bizarre at first, but I came to really like it. It's like a chant with a great production."

—Tom Hamilton

*Background: Joey checking out a classic Bugatti in the parking lot of our hotel in Liège.*



## DISC (CASSETTE) 3

Ken Parnall

### 1. **KINGS AND QUEENS** (5:31)

(Tom Hamilton, Joey Kramer, Steven Tyler, Brad Whitford, Jack Douglas)

Unreleased Live Version

Recorded live on stage in Boston, 3/28/78

Producer unknown

Steven Tyler: Vocal

Joe Perry: Rhythm Guitar

Brad Whitford: Lead Guitar

Tom Hamilton: Bass

Joey Kramer: Drums

*"I've always had a fancy to do songs about anarchy and the church and the government. This is not the only one—there's also something like 'St. John.' The band comes up with the licks, and then the music talks to me and tells me what it's about. This one was just about how many people died from holy wars because of their beliefs, or non-beliefs. With that one, my brain was back with the knights of the round table and that shit—I do a lot of fantasizing."*

**—Steven Tyler**

Ken Parnall

2.

## MILKCOW BLUES (4:14)

(K. Arnold)

From the album "DRAW THE LINE"  
Recorded at The Cenacle, Armonk, NY, and Record Plant Studios, NYC,  
June-October, 1977  
Produced by Jack Douglas and Aerosmith  
Steven Tyler: Vocals, Keyboards  
Joe Perry: Guitars, Vocals  
Brad Whitford: Guitars  
Tom Hamilton: Bass  
Joey Kramer: Drums and Percussion

"This one goes all the way back to when Joe and I  
were in the Jam Band."

—Tom Hamilton



Ken Fuvvall

3.

## I LIVE IN CONNECTICUT (0:56)

(Steven Tyler, Joe Perry)

Previously Unreleased  
Recorded at The Warehouse, Waltham, Mass, 3/10/79  
Produced by Aerosmith  
Mix producer Don DeVito  
Steven Tyler: Vocals, Keyboards  
Joe Perry: Guitars, Vocals  
Brad Whitford: Guitars  
Tom Hamilton: Bass  
Joey Kramer: Drums And Percussion

"On a boxed set there's room for some weird stuff, I  
guess."

—Joe Perry



4.

## THREE MILE SMILE (3:44)

(Steven Tyler, Joe Perry)

From the album "NIGHT IN THE RUTS"

Recorded at Media Sound and Record Plant Studios, NYC, 7/10/79

Produced by Gary Lyons and Aerosmith

Steven Tyler: Vocals, Keyboards

Joe Perry: Guitars, Vocals

Brad Whitford: Guitars

Jimmy Crespo: Guitars

Tom Hamilton: Bass

Joey Kramer: Drums And Percussion

"Both Jimmy and I recorded solos for this song. Steven liked Jimmy's solo better and his is the one that you hear on the record, and I'm still pissed about it."

—Brad Whitford

5.

## LET IT SLIDE (2:54)

(Steven Tyler, Joe Perry)

Previously Unreleased

Recorded at Media Sound, NYC, March, 1979

Produced by Aerosmith

Mix producer Don DeVito

Steven Tyler: Vocals, Keyboards

Joe Perry: Guitars, Vocals

Brad Whitford: Guitars

Tom Hamilton: Bass

Joey Kramer: Drums And Percussion

"This shows what a song is like in the beginning (in this case 'Cheese Cake'), and what it can become. And that's a big part of being a band—building something up from a riff."

—Steve Tyler

6.

## CHEESE CAKE (4:15)

(Steven Tyler, Joe Perry)

From the album "NIGHT IN THE RUTS"

Recorded at Media Sound and Record Plant Studios, NYC, May–August, 1979

Produced by Gary Lyons and Aerosmith

Steven Tyler: Vocals, Keyboards

Joe Perry: Guitars, Vocals

Brad Whitford: Guitars

Tom Hamilton: Bass

Joey Kramer: Drums And Percussion

"The song was done in one take with no overdubs. When I played that track I went from a regular 6-string to a lapsteel and back, live in the studio. Even though the band was falling apart in every other way, it was a testament to how we were playing."

—Joe Perry



Ron Furwell



Joe doing an overdub at Air Studios in London. Jack is on the left and in the center with his head turned is Jay Messina who engineered the bulk of our material in the seventies.

7.

## BONE TO BONE (CONEY ISLAND WHITE FISH BOY) (2:59)

(Steven Tyler, Joe Perry)

From the album "NIGHT IN THE RUTS"  
Recorded at Media Sound and Record Plant Studios, NYC, 7/10/79  
Produced by Gary Lyons and Aerosmith  
Steven Tyler: Vocals, Keyboards  
Joe Perry: Guitars, Vocals  
Brad Whitford: Guitars  
Tom Hamilton: Bass  
Joey Kramer: Drums And Percussion

"A Coney Island White Fish is a scumbag. When you lived by the Hudson River like I did, you always saw these things floating by on their way to sea. They were rubbers—guys would tie 'em up and they'd just keep floating. And that, boys and girls, is a Coney Island White Fish."

—Steven Tyler



Ron Fowell

8.

## NO SURPRIZE (4:26)

(Steven Tyler, Joe Perry)

From the album "NIGHT IN THE RUTS"  
Recorded at Media Sound and Record Plant Studios, NYC, May–August, 1979  
Produced by Gary Lyons and Aerosmith  
Steven Tyler: Vocals, Keyboards  
Joe Perry: Guitars, Vocals  
Brad Whitford: Guitars  
Tom Hamilton: Bass  
Joey Kramer: Drums And Percussion

"It's ironic that most of the songs that we did that tell the true story of the band end up on some back burner album so people didn't really hear 'em. This is one where I just spell it all out—and it's also a pretty damn good song."

—Steven Tyler

"This was one of the real good ones from **NIGHT IN THE RUTS**. If we'd been more together that might have been the album where we took what we'd done on **ROCKS**, but we were too fucked up to really pull it all together, and to support it. That's one of the reasons I left around then."

—Joe Perry

Ron Fowell

9.

## COME TOGETHER (3:44)

(John Lennon, Paul McCartney)

From the album "GREATEST HITS"  
Recorded at The Warehouse, Mass, 8/21/78  
Produced by Jack Douglas, George Martin, and Aerosmith  
Steven Tyler: Vocals, Keyboards, Harmonica, Percussion  
Joe Perry: Lead, Rhythm, Slide And Acoustic Guitars  
Brad Whitford: Rhythm Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums And Percussion

"It was really cool to be in the studio with George Martin. You always wondered what it would be like to be in the studio with one of the Beatles, and he was sort of the fifth Beatle. It was kind of intimidating, but we weren't too easily intimidated in those days."

—Joe Perry

10.

## DOWNTOWN CHARLIE (2:35)

(Aerosmith)

Unreleased Jam  
Recorded at The Record Plant, NYC, 8/19/78  
Produced by Jack Douglas  
Mix producer Don DeVito  
Steven Tyler: Vocals, Keyboards, Harmonica, Percussion  
Joe Perry: Lead Guitar  
Brad Whitford: Rhythm Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums And Percussion

"'Downtown Charlie' just sounds like one of our drunken jams."

—Joe Perry

"A lot of times in the studio, boredom sets in and I try to stir things up with a little R&R off-the-cuff stuff. Most of the time they would never go anywhere, but occasionally the band would catch on. This is one of those rare moments, a complete free-for-all jam, that we discovered on a tape when we were putting this boxed set together."

—Brad Whitford

11.

## SHARPSHOOTER (5:29)

(Brad Whitford, Derek St. Holmes)

From the album "BRAD WHITFORD/ST. HOLMES"  
Recorded at Axis Studios, Atlanta, GA, 1980-81  
Produced by Tom Allom  
Brad Whitford: Lead Guitar  
Derek St. Holmes: Guitar, vocals  
Dave Hewitt: Bass  
Steve Pacci: Drums

"'Sharpshooter' was one of the first songs that Derek and I came up with. I actually wrote it while I was still with Aerosmith, but we just never did anything with it. When I got together with Derek, we put it together in about a half hour."

—Brad Whitford

Tom during an interview at a Dutch radio station. It was kind of a weird feeling talking to a mass audience in a non-English speaking country (8/77).



Tom Petty

## 12.

### SHIT HOUSE SHUFFLE (0:35)

(Joe Perry)

Previously Unreleased  
Recorded at Media Sound, NYC, 5/30/79  
Produced by Aerosmith  
Mix producer Don DeVito  
Steven Tyler: Vocals, Keyboards  
Joe Perry: Guitars, Vocals  
Brad Whitford: Guitars  
Tom Hamilton: Bass  
Joey Kramer: Drums And Percussion

"At first I thought, who's gonna be interested in this, but then I figured maybe someone will get something out of it."

—Joe Perry

## 13.

### SOUTH STATION BLUES (4:10)

(Joe Perry)

From the album by The Joe Perry Project "I'VE GOT THE ROCK N' ROLLS AGAIN". Recorded at The Boston Opera House and The Wherohouse, Waltham, Mass., 1981  
Produced by Bruce Botnick  
Joe Perry: Lead Guitar And Vocals  
Charlie Farren: Rhythm Guitar And Vocals  
David Hull: Bass, Vocals  
Rosnie Stewart: Drums, Percussion

"Another example of me insisting I can sing."

—Joe Perry

Steven and Jack at the Cenacle, an ex-nunnery in Sonoma, N.Y. where they recorded "Draw The Line."

14.

## RIFF & ROLL (3:16)

(Steven Tyler, Jimmy Crespo)

Unreleased Jam

Recorded at Power Station, NYC, 9/16/81

Produced by Aerosmith

Mix producer Don DeVito

Steven Tyler: Vocals

Joe Perry: Lead Guitar

Brad Whitford: Rhythm Guitar

Tom Hamilton: Bass

Joey Kramer: Drums

*"Always thought it was a great song, but we never got around to using it. As a matter of fact, I still like it."*

—Joey Kramer

15.

## JAILBAIT (4:38)

(Steven Tyler, Jimmy Crespo)

From the album "ROCK IN A HARD PLACE"

Recorded at Power Station, NYC & Criteria Studios, Miami, FL, 1982

Produced by Jack Douglas, Steven Tyler, and Tony Bongiovi

For Bongiovi-Walters Productions, Inc.

Steven Tyler: Vocals, Keyboards, Harmonica And Percussion

Jimmy Crespo: Lead Guitar

Rick Dulay: Guitar

Tom Hamilton: Bass

Joey Kramer: Drums

*"This is a Jimmy Crespo riff. This song really made us feel like we had one in the pocket. It seemed impossible to hear it without getting blown away."*

—Tom Hamilton

*"Even though I wasn't around for that song, I think it's pretty hot. I would have done it a little differently, but if anything I'm a little jealous that I didn't play on it."*

—Joe Perry

Ron Pennell



16.

---

## MAJOR BARBARA (5:05)

(Steven Tyler)

Previously Unreleased Alternate Version  
Recorded at Power Station, NYC, May 20, 1971  
Produced by Aerosmith  
Mix producer Don DeVito  
Steven Tyler: Vocals & Harmonica  
Joe Perry: Lead Guitar  
Brad Whitford: Rhythm Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums

"I always thought this was velvety smooth."

—Joey Kramer

17.

---

## CHIP AWAY THE STONE (4:06)

(Richie Supa)

Previously Unreleased Version  
Recorded at Long View Farms, Mass, June 4, 1978  
Produced by Aerosmith  
Mix producer Don DeVito  
Steven Tyler: Vocals  
Joe Perry: Lead Guitar  
Brad Whitford: Rhythm Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums

"It's a Richie Supa song that we always thought was going to be a single. It's sort of a pet song, but the public never seemed to like it quite as much as we did."

—Tom Hamilton

18.

---

## HELTER SKELTER (3:13)

(John Lennon, Paul McCartney)

Previously Unreleased  
Recorded at Great Northern Recording Studios, 1975  
Produced by Aerosmith  
Mix producer Don DeVito  
Steven Tyler: Vocals  
Joe Perry: Lead Guitar  
Brad Whitford: Rhythm Guitar  
Tom Hamilton: Bass  
Joey Kramer: Drums

"I don't remember much about this one, but it certainly sounds pretty cool."

—Tom Hamilton

19.

---

## BACK IN THE SADDLE (4:40)

(Steven Tyler, Joe Perry)

From the album "ROCKS"  
Recorded at The Warehouse, Waltham, Mass.  
Record Plant Studios, NYC, 2/3/76  
Produced by Jack Douglas and Aerosmith  
Steven Tyler: Vocals, Keyboards  
Joe Perry: Guitars, Vocals, Six String Bass  
Brad Whitford: Guitars  
Tom Hamilton: Bass  
Joey Kramer: Drums And Percussion

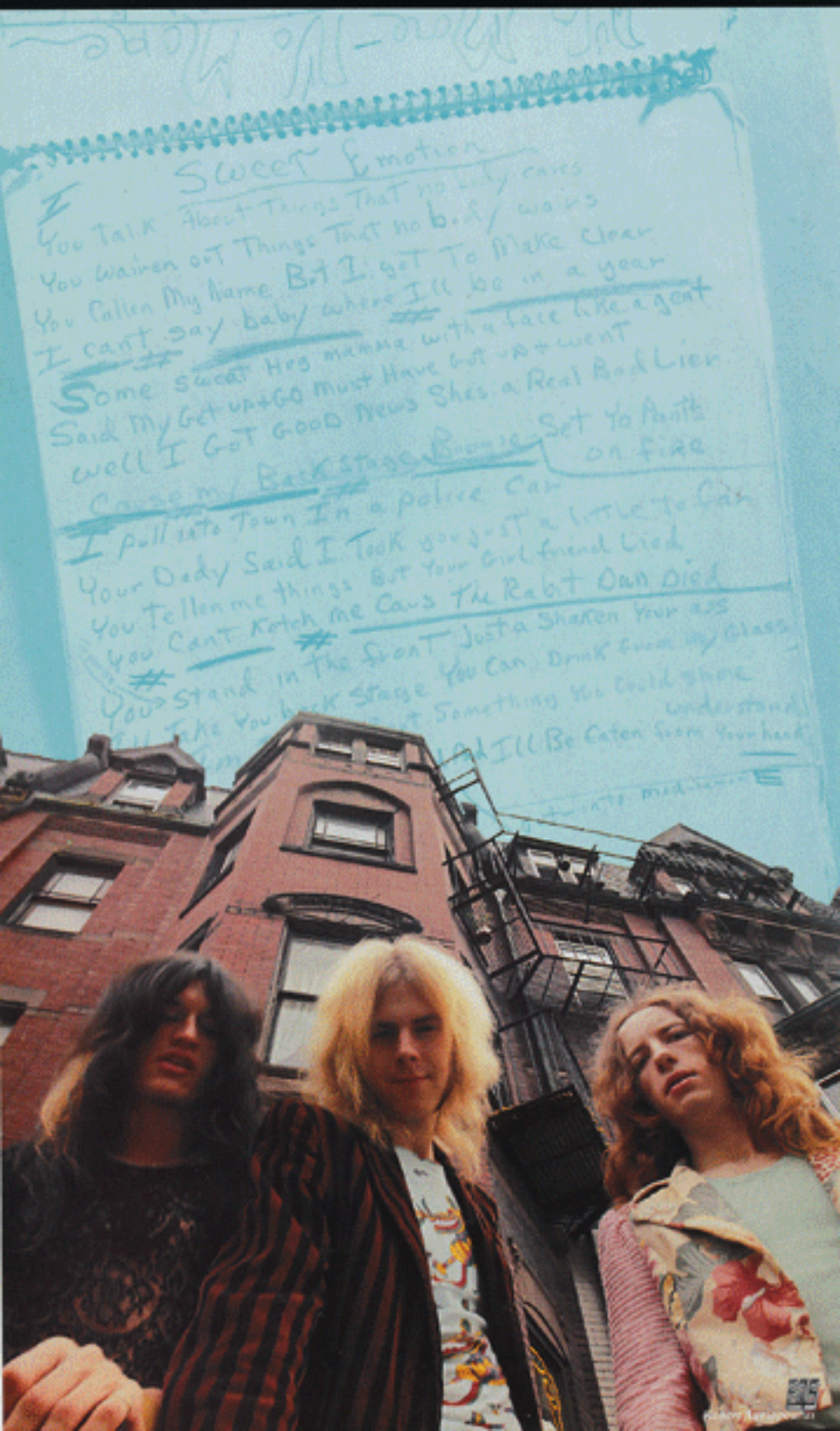
"To me this is the kind of riff and instrumentation that falls outside the normal formula of a rock song. I wrote it on a six string bass. It was one of those songs that really opened things up for us."

—Joe Perry





# THE SONGS





# MAMA KIN

IT AIN'T EASY  
LIVIN LIKE A GYPSY  
TELL YA HONEY HOW I FEEL

I'VE BEEN DREAMIN  
FLOATING DOWN THE STREAM AND  
LOSIN TOUCH WITH ALL THATS REAL

WHOLE EARTH LOVER  
KEEPIN UNDERCOVER  
NEVER KNOWIN WHERE YOU BEEN

YOU'VE BEEN FADIN  
ALWAYS OUT PARADIN  
KEEP IN TOUCH WITH MAMA KIN

WELL YOU'VE ALWAYS GOT YOUR TAIL ON THE WAG  
SHOOTIN FIRE FROM YOUR MOUTH JUST LIKE A DRAGON  
YOU ACT LIKE A PERPETUAL DRAG  
YOU BETTER CHECK IT OUT  
CAUSE SOMEDAY SOON YOU'LL HAVE TO CLIMB BACK ON THE  
WAGON

IT AIN'T EASY  
LIVIN LIKE YOU WANNA  
IT'S SO HARD TO FIND PEACE OF MIND

THE WAY I SEE IT  
YOU GOT TO SAY SHIT  
BUT DON'T FORGET TO DROP ME A LINE

BALD AS AN EGG AT EIGHTEEN  
AND WORKIN FOR YOUR DADDY JUST A DRAG  
YOU STILL STUFF YOUR MIND WITH THEM DREAMS  
YOU BETTER CHECK IT OUT  
CAUSE SOMEDAY SOON YOU'LL HAVE TO CLIMB BACK ON THE  
WAGON

KEEP IN TOUCH WITH MAMA KIN  
TELL HER WHERE YOU GONE AND BEEN  
LIVIN OUT YOUR FANTASY  
SLEEPIN LATE AND SMOKIN TEA

KEEP IN TOUCH WITH MAMA KIN  
TELL HER WHERE YOU GONE AND BEEN  
LIVIN OUT YOUR FANTASY  
SLEEPIN LATE AND SMOKIN TEA

IT AIN'T EASY  
LIVIN LIKE YOU WANNA  
IT'S SO HARD TO FIND PEACE OF MIND

THE WAY I SEE IT  
YOU GOT TO SAY SHIT  
BUT DON'T FORGET TO DROP ME A LINE

BALD AS AN EGG AT EIGHTEEN  
AND WORKIN FOR YOUR DADDY JUST A DRAG  
YOU STILL STUFF YOUR MIND WITH THEM DREAMS  
YOU BETTER CHECK IT OUT  
CAUSE SOMEDAY SOON YOU'LL HAVE TO CLIMB BACK ON THE  
WAGON

KEEP IN TOUCH WITH MAMA KIN  
TELL HER WHERE YOU GONE AND BEEN  
LIVIN OUT YOUR FANTASY  
SLEEPIN LATE AND SMOKIN TEA

KEEP IN TOUCH WITH MAMA KIN  
TELL HER WHERE YOU GONE AND BEEN  
LIVIN OUT YOUR FANTASY  
SLEEPIN LATE AND SMOKIN TEA

"Mama Kin" by Steven Tyler

© 1977 Dekebel Music Corp. Administered by Unichappell Music Inc. (BMI)  
All Rights Reserved. Used by Permission.

Robert Agnew/AL

# DREAM ON

EVERY TIME THAT I LOOK IN THE MIRROR,  
ALL THESE LINES ON MY FACE GETTIN' CLEARER.  
THE PAST IS GONE;  
IT WENT BY LIKE DUSK TO DAWN  
ISN'T THAT THE WAY  
EVERYBODY'S GOT THEIR DUES IN LIFE TO PAY?

I KNOW NOBODY KNOWS  
WHERE IT COMES AND WHERE IT GOES.  
I KNOW IT'S EVERYBODY'S SIN;  
YOU GOT TO LOSE TO KNOW HOW TO WIN.  
HALF MY LIFE'S IN BOOKS WRITTEN PAGES,  
LIVED AND LEARNED FROM FOOLS AND FROM SAGES.  
YOU KNOW IT'S TRUE,  
ALL THESE THINGS  
COME BACK TO YOU.

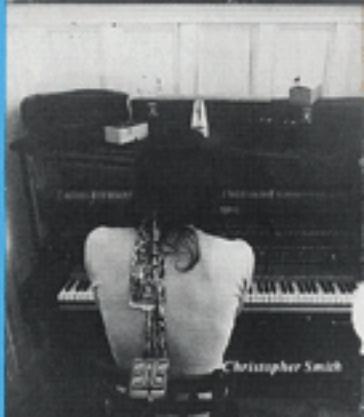
SING WITH ME,  
SING FOR THE YEARS,  
SING FOR THE LAUGHTER N' SING FOR THE TEARS.  
SING WITH ME  
IF IT'S JUST FOR TODAY,  
MAYBE TOMORROW THE GOOD LORD WILL TAKE YOU AWAY.


DREAM ON, DREAM ON, DREAM ON,  
DREAM YOURSELF A DREAM COME TRUE.  
DREAM ON, DREAM ON, DREAM ON  
AND DREAM UNTIL YOUR DREAM COMES TRUE.  
DREAM ON, DREAM ON, DREAM ON, DREAM ON.  
DREAM ON, DREAM ON, DREAM ON, AH. AH.

SING WITH ME,  
SING FOR THE YEARS,  
SING FOR THE LAUGHTER N' SING FOR THE TEARS.  
SING WITH ME  
IF IT'S JUST FOR TODAY,

MAYBE TOMORROW THE GOOD LORD WILL TAKE YOU AWAY.

"Dream On" by Steven Tyler  
© 1974 DeKasel Music Corp. Administered by Unichappell Music Inc. (BMI)  
All Rights Reserved. Used by Permission.





## NO MORE NO MORE

BLOOD STAINS THE IVORYS  
OF MY DADDY'S BABYGRAND  
AIN'T SEEN THE DAYLIGHT  
SINCE I STARTED THIS BAND

NO MORE, NO MORE  
NO MORE, NO MORE

STORE BOUGHT CLOTHES  
FALLIN APART AT THE SEAMS  
TEA LEAF READIN GYPSIES  
FORTUNE TELLIN MY DREAMS

NO MORE, NO MORE  
NO MORE, NO MORE

HOLIDAY INNS  
LOCK THE DOOR WITH A CHAIN  
YOU LOVE IT THEN YOU HATE IT  
BUT TO ME THEY'RE ALL THE SAME

NO MORE, NO MORE  
NO MORE, NO MORE

BABY I'M A DREAMER  
FOUND MY HORSE AND CARRIAGE

STALEMATE JAILBAIT  
LADIES CAN'T REFUSE  
YOU LOVE EM THEN YOU LEAVE EM  
WITH YOUR SOLD OUT REVIEWS

NO MORE, NO MORE  
NO MORE, NO MORE

SWEET TALKIN BARROOM  
LADIES DISEASE  
SLIPPIN WITH HER LIPS  
SLIDIN DOWN YOUR KNEES

NO MORE, NO MORE  
NO MORE, NO MORE

BABY I'M A SCREAMER  
BOUND TO A WIFE IN MARRIAGE  
BABY I'M A DREAMER  
FOUND MY HORSE AND CARRIAGE

LADIES HOLD THE ACES  
AND THEIR LOVERS CALL IT PASSION  
THE MEN CALL IT PLEASURE  
BUT TO ME IT'S OLD FASHIONED

TIMES THEY'RE A CHANGIN  
NOTHIN EVER STANDS STILL  
IF I DON'T STOP CHANGIN  
I'LL BE WRITTIN OUT MY WILL

IT'S THE SAME OLD STORY  
NEVER GET A SECOND CHANCE  
FOR A DANCE TO THE TOP OF THE HILL

BABY I'M A DREAMER  
FOUND MY HORSE AND CARRIAGE

"No More, No More" by Tylon, Joe Perry  
© 1973 DeKalb Music Corp. and DeKalb Music  
Co. Windfall Productions, Inc. Administered by  
Windchapel Music Inc. (BMI) All Rights Reserved.  
Used by Permission.

When we first started in Boston, we all shared an apartment on Comm. Ave. Tom's room was the biggest so it ended up being the living room and also the home of Steven's piano. Many mornings Tom would wake up to this slow dirge and Steven's muttering about how it was going to be a huge hit someday. That song turned out to be "Dream On."

## I WANNA KNOW WHY

KICKIN DOWN THE ROAD  
FEELIN MIGHTY SLOWED  
WITH THE LIKES OF YOU

GETTIN MIGHTY SPACED  
NEVER HAD A TASTE  
OF WHAT YOU'RE GOIN THROUGH

I CAN'T BITCH  
WENT FROM RAGS TO RICHES  
THEN TO RAGTIME SCREAMIN THE BLUES

I WANNA KNOW WHY  
EVERYBODY'S GOOD INTENTION  
TRY TO MAKE A FOOL OUTTA ME  
I WANNA KNOW WHY  
EVERYBODY'S GOOD INTENTIONS  
GOTTA MAKE A FOOL  
GOTTA MAKE A FOOL  
TRY TO MAKE A FOOL OUTTA ME

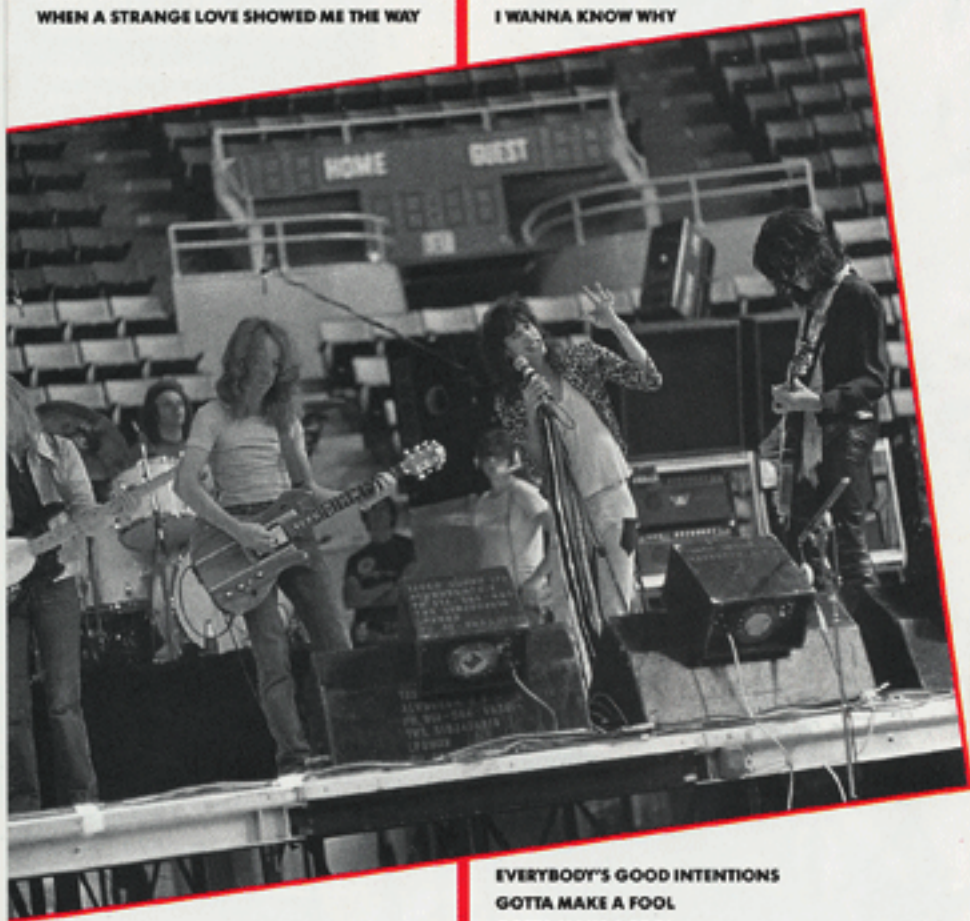
SWING LOW  
SWEET CHERRY O  
WHEN A STRANGE LOVE SHOWED ME THE WAY

YA SEE MORE  
CAN'T KEEP A SCORE  
WHEN THE WHORE'S COMIN ON FOR THE PLAY

I WANNA KNOW WHY  
EVERYBODY'S GOOD INTENTION  
TRY TO MAKE A FOOL OUTTA ME  
I WANNA KNOW WHY  
EVERYBODY'S GOOD INTENTIONS  
GOTTA MAKE A FOOL  
GOTTA MAKE A FOOL  
TRY TO MAKE A FOOL OUTTA ME

E. POE  
EATIN CROW  
WONDER IF HE KNEWED THAT  
RAVEN WAS MAD  
TIME PASSED  
AND WORDS LOST THE LAST  
OF THE BEST THING HE EVER HAD

I WANNA KNOW WHY  
EVERYBODY'S GOOD INTENTION  
TRY TO MAKE A FOOL OUTTA ME  
I WANNA KNOW WHY



Ron Fennell

EVERYBODY'S GOOD INTENTIONS  
GOTTA MAKE A FOOL  
GOTTA MAKE A FOOL  
TRY TO MAKE A FOOL OUTTA ME  
OH PLAY ROUGH  
CAN'T GET ENOUGH  
SO THEY TRY TO MAKE A FOOL OUTTA ME

LORDY  
AIN'T FOOLIN ME  
YA AIN'T GHOULIN ME  
AIN'T FOOLIN ME  
YA AIN'T GHOULIN ME

"I Wanna Know Why" by  Dikzel Music Co., Joe Perry  
© 1977 Dikzel Music Company and Dikzel Music Co./  
Vindaleo Productions Inc. Administered by Unichappell  
Music Inc. (BMI) All Rights Reserved. Used by Permission.

## NOBODY'S FAULT

LORD I MUST BE DREAMIN  
WHAT ELSE COULD THIS BE  
EVERYBODY'S SCREAMIN  
RUNNIN FOR THE SEA

HOLY LANDS ARE SINKIN  
BIRDS TAKE TO THE SKY  
THE PROPHETS ALL ARE STINKIN DRUNK  
I KNOW THE REASON WHY

EYES ARE FULL OF DESIRE  
MIND IS SO ILL AT EASE  
EVERYTHING IS ON FIRE  
SHIT PILED UP TO THE KNEES

OUT OF RHYME OR REASON  
EVERYONE'S TO BLAME  
CHILDREN OF THE SEASON  
DON'T BE LAME

SORRY  
YOU'RE SO SORRY  
DON'T BE SORRY

MAN HAS KNOWN  
AND NOW HE'S BLOWN IT  
UPSIDE DOWN  
AND HELL'S THE ONLY SOUND  
WE DID AN AWFUL JOB  
AND NOW THEY SAY  
IT'S NOBODY'S FAULT

OLD SAINT ANDRES  
SEVEN YEARS AGO  
SHOVE IT UP THEIR RICTHERS  
RED LINES STOP AND GO

NOBLEMEN OF COURAGE  
LISTEN WITH THEIR EARS  
SPOKE BUT HOW DISCOURAGEN  
WHEN NO ONE REALLY HEARS

ONE OF THESE DAYS YOU'LL BE SORRY  
TOO MANY HOUSES ON THE STILT  
THREE MILLION YEARS OR JUST A STORY  
FOUR ON THE FLOOR UP TO THE HILT

OUT OF RHYME OR REASON  
EVERYONE'S TO BLAME  
CHILDREN OF THE SEASON  
DON'T BE LAME

SORRY  
YOU'RE SO SORRY  
DON'T BE SORRY

MAN HAS KNOWN  
AND NOW HE'S BLOWN IT  
UPSIDE DOWN



Rod O'Brien

*Sound check at one of our big stadium shows in the seventies. The guy in the background with the headphones is Rod O'Brien, who helped engineer a lot of the music on this collection.*

AND HELL'S THE ONLY SOUND  
WE DID AN AWFUL JOB  
AND NOW WE'RE JUST A LITTLE TOO LATE

EYES ARE FULL OF DESIRE  
MIND IS SO ILL AT EASE  
EVERYTHING IS ON FIRE  
SHIT PILED UP IN DEBRIS

CALIFORNIA SHOWTIME  
FIVE O'CLOCKS THE NEWS  
SAID EVERYBODY'S CONCUBINE  
WAS PRONE TO TAKE A SNOOZE

SORRY  
YOU'RE SO SORRY  
DON'T BE SORRY

MAN HAS KNOWN  
AND NOW HE'S BLOWN IT  
UPSIDE DOWN

AND HELL'S THE ONLY SOUND  
WE DID AN AWFUL JOB  
AND NOW WE'RE JUST A LITTLE TOO LATE

"Nobody's Fault" by Steven Tyler, Brad Whitford  
© 1976 Dekebel Music Corp./Song And Dance Music Co.  
Administered by Unichappell Music Inc. (BMI) All Rights Reserved. Used by Permission.

## NO SURPRIZE

NINETEEN SEVENTY ONE  
WE ALL HEARD THE STARTERS GUN  
NEW YORK IS SUCH A PITY  
BUT AT MAX'S KANSAS CITY WE WON

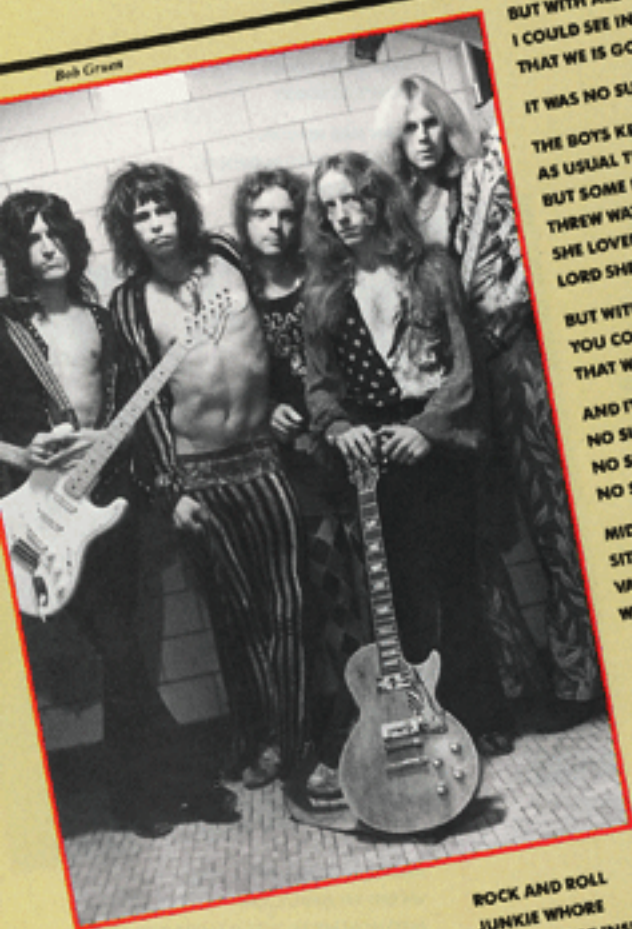
WE ALL SHOT THE SHIT AT THE BAR  
WITH JOHNNY O'TOOLE AND HIS SCAR  
AND THEN OLD CLIVE DAVIS SAID  
HE'S SURELY GONNA MAKE US A STAR  
JUST THE WAY YOU ARE

BUT WITH ALL HIS STYLE  
I COULD SEE IN HIS EYES  
THAT WE IS GOIN ON TRIAL  
IT WAS NO SURPRISE

THE BOYS KEPT KICKIN ASS  
AS USUAL TIME WOULD TELL  
BUT SOME BITCH IN THE CHOIR  
THREW WATER ON THE FIRES OF HELL  
SHE LOVED TO SHOW AND TELL  
LORD SHE LOVED TO TELL

BUT WITH ALL OUR STYLE  
YOU COULD SEE IN OUR EYES  
THAT WE IS STILL ON TRIAL  
AND IT WAS NO SURPRISE  
NO SURPRISE  
NO SURPRISE  
NO SURPRISE

MIDNIGHT LADY  
SITUATION FETAL  
VACCINATE YOUR ASS  
WITH A PHONOGRAPH NEEDLE



Bob Gruen

I SAY  
LOOK IT HERE  
FRIEND OF MINE  
SCRATCH LIKE YOU NEED CALOMINE  
FLAMINGO BOOTS  
SOLES A CREAKIN  
STILL IN LOVE AND PUERTO RICAN TOO

RIDIN ON THE WHEELS OF HELL  
SMOKIN IN OUR AXLE GREASE  
OH THE BACKSTAGE IS ROCKIN  
AND WERE COPPIN FROM THE LOCAL POLICE  
THATS RIGHT THE LOCAL POLICE  
OR THE JUSTICE OF PEACE

BUT WITH ALL OUR STYLE  
YOU COULD SEE IN OUR EYES  
THAT WE IS STILL ON TRIAL

BABY IT'S NO SURPRISE  
NO SURPRISE  
NO SURPRISE  
NO SURPRISE

ROCK AND ROLL  
JUNKIE WHORE  
GOT MY FOOT INSIDE THE DOOR  
KNOCK, KNOCK, KNOCK, KNOCK, KNOCK  
NOBODY'S KEEPIN SCORE

BAD TIME  
GO AWAY  
COME AGAIN SOME OTHER DAY  
TOPAZ AND SAZZAFRAZ  
WILL KEEP THE BLUES AWAY

CANDY STORE  
ROCK AND ROLL  
CORPORATION JELLYROLL  
PLAY THE SINGLES IT AIN'T ME  
IT'S PROGRAMMED INSANITY

YOU ASCAP  
IF BMI  
COULD EVER MAKE A MOUNTAIN FLY  
IF JAPANESE CAN BOIL TEAS  
THEN WHERE THE FUCKS MY ROYALTIES

"No Surprize" by Steven Tyler, Joe Perry  
© 1976 Decca Music Company and Decca Music  
Co./Vindaloo Productions, Inc. Administered by  
Unichappell Music Inc. (BMI) All Rights Reserved.  
Used by Permission.





## AEROSMITH

32005

Released  
January  
1973



## GET YOUR WINGS

32847

Released  
March  
1974



## TOYS IN THE ATTIC

33479

Released  
April  
1975



## ROCKS

34165

Released  
May  
1976



## DRAW THE LINE

34856

Released  
December  
1977



## LIVE BOOTLEG

35564

Released  
October  
1978



---

## NIGHT IN THE RUTS

36050  
Released  
November  
1979



---

## GREATEST HITS

36865  
Released  
October  
1980



---

## ROCK IN A HARD PLACE

38061  
Released  
August  
1982



---

## CLASSICS LIVE

40329  
Released  
April  
1986



---

## CLASSICS LIVE II

40855  
Released  
June  
1987



---

## GEMS

44487  
Released  
November  
1988



D  
I  
S  
C  
O  
G  
R  
A  
P  
H  
Y

**Executive Producers: David Krebs and Steven Leber for CCC**  
**Compilation Produced by Don DeVito**  
**Digitally Remixed and Remastered by Vic Anesini at Sony Studios, New York**  
**Project Direction: Gary Pacheco**  
**Project Direction and Bad Mammy-Jammy: Steve Berkowitz**  
**Project Direction for Aerosmith: Keith Garde**  
**Project Coordination for Aerosmith: Barbara McDonough**  
**A&R Coordinator: Michele Galman**  
**Art Direction: Mick Rock**  
**Design: Judy Virsinger**  
**Liner Notes: David Wild**  
**Cover Photo Art: Hans Neleman**  
**Remix of "Helter Skelter" by Michael Brauer**

## SPECIAL THANKS:

Susan Abt, Gordon Anderson, Arma Andon, Vic Anesini, Michele Anthony, Amy Arntitz, Penny Armstrong, Paul Atkinson, Mel Boister, Bananahead, Joe Baptista, Adrian Barber, Steve Barrasso, John Bauer, Lee Belardo, Jules Belkin, Mach Bell, Jane Berk, Steve Berkowitz, John Bionelli, Jon Birge, Fred Bohlander, Jules Bonnevaux, Jack Boyle, Nat Brewster, John Broderick, Gary Buermele, Cliff Burnstein, Gary Cobazzi, Marty Callner, Gina Campanaro, Diane Canner, Mark Carter, Nick Caris, Paul Carpenter, Bob Casper, Roy Cicola, Ray Colcord, Tim Collins, Frank Connelly, John Conrad, Alex Cooley, Lou Cox, Michelle Craig, Patrick Cullie, Jim Cumutt, Bob Czaykowski, Clive Davis, Ron Delsner, Dr. Demento, Don DeVito, Sal DiBenedetto, Rocky Donahue, Bob Donnally, Al Dotoli, Jack Douglas, Bob Dowd, Mickey Eichner, Mack Emerman, Len Epand, Roy Ericson, Rob Falk, Charlie Farren, Michael Fasanella, Bob Finagel, Mark Finell, Andrea Finkelstein, Jay Fortune, Toby Francis, Michele Galman, Keith Garde, Denise Gatto, Andy Gilman, Burt Goldstein, Laura Gordon, Nick Gordon, Bill Graham, Annie Granite, Jeff Green, Rich Guberti, Staci Gura, Terry Hanley, Dick "Rabbit" Hanson, Danny Hargrove, Jesse Henderson, Anita Hornstein, David Hull, Bob Huott, Terry Hunt, Ed Hynes, Don Jenner, Sal Ingema, John Ingrassia, Norman Jacobs, David James, Gloria James, David Kahne, John David Kalodner, Karol Kamin, Risa Kantor, Laura Kaufman, Carol Kaye, Bob (Kelly) Kelleher, Charlie Kendall, Dennis Kennedy, Roy Kennedy, Nils Kersgaard, Bill Ketch, Bruce Kirkland, John Kostick, Steven Kramer, David Krebs, Francine Larnis, Lance Larnis, Chris Laurie, Dennis Lavintal, Don Low, Hal Lazareff, Marion Leber, Steve Leber, Laura Lehman, Mark Lehman, Tony Lentini, Dave Leone, Louis Levin, Arnold Levine, Greg Lewerke, Noel Love, Gary Lyons, Jay Macken, Gill MacNeill, Larry Magid, Wayne Malhoit, Dennis Marcotta, Christine Martin, Mat Masciadaro, Paul McAlpine, Karen McAndrews, Barbara McDonough, Doc McGrath, Don McGrath, Sean McKinney, Kevin McShane, Peter Mensch, Mark Metzger, Jerry Michelson, Bonnie Milner, Lloyd M.D. Moglen, Patricia Mooney, Julia Moore, Helen Morgan, Ralph Marman, Earthquake Morton, Tommy Mattola, Billy Murray, Eddie (the late) Murray, Christopher Olsen, Ed O'Brien, Patrick O'Neil, Paul O'Neil, Ed O'Sheridan, John O'Toole, Patti O'Toole, Gary Pacheco, Bruce Palley, Mark Parenteau, Hart Perry, Vicky Petrella, Joe Petruziella, Ron Pownall, Paul Prestopino, Debby Prisco, Mark Puma, Paul Rappaport, Redbeard, B.J. Reisch, Quinn Richards, David Robertson, Ron Robin, Mick Rock, Howard Rosen, Tony Rossano, Fred Rothmel, Jack Rovner, Victoria Rovner, George Ryan, Viera Rysula, Phil Sandhaus, Maxanne Sartori, Cyndi Sawyer, George Schack, Ken Schaeffer, John Scher, Andy Secher, Bob See, Rick Semerjian, Bob Sherwood, Karen Shields, Peter Shukat, Jerry Shulman, Howard Siegal, Martin Silfen, Derek Simon, April Sloan, Paul Sloman, Christopher Smith, Henry Smith, Rick Smith, Jessica Sower, Herb Spar, Nick Spiegel, Ronnie Stewart, Richie Supa, Tom Swift, Roy Tabano, Al Teller, Doug Thaler, Neil Thompson, Tony Tiller, Andy Topoka, Stan Vincent, Bob Walters, Warren Weberg, Richard "Granny" Weidman, Dan Weiner, Ted Wendt, Ron Wilcox, David Wild, Mark Wilder, Darren Winston, WBCN, Debra Young, Joel Zimmerman, Dan Zucker.

### Very Special Thanks To Our Families:

**Teresa, Mia, Chelsea Anna, Liv, Terry, Billie, Adrian, Tony, Aaron, April, Jesse Sky, Asia, Karen, Zachary, Graham, Everett, Mary.**

### In Special Memory Of:

**Frank Connelly**  
**John O'Toole**  
**Anthony D. Perry**  
**Herb Spar**

## MANAGEMENT

1972-1974

Frank Connelly  
David Krebs  
Steve Leber

1975-1984

David Krebs  
Steve Leber

1984-1986

Tim Collins  
Steve Barrasso

1986 to Present

Tim Collins



COLLINS MANAGEMENT, INC.

To join the **AERO FORCE ONE** Fan Club and receive the latest merchandise information, send a self-addressed, stamped, legal-sized envelope (foreign please include international reply coupon) along with your name, address and birthdate to:

**AERO FORCE ONE**  
**P.O. BOX 882494**  
**SAN FRANCISCO, CA 94188**

Or call the **HOTLINE AT (415) 597-5500!!!**



**COLUMBIA**