



Young Lust: The Aerosmith Anthology



left disc

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|-------------------------------------|--------|--|--------|
| 1 Let The Music Do The Talking..... | [3:46] | 10 Young Lust..... | [4:19] |
| 2 My Fist Your Face..... | [4:22] | 11 The Other Side..... | [4:06] |
| 3 Shame On You..... | [3:20] | 12 What It Takes..... | [5:12] |
| 4 Heart's Done Time..... | [4:42] | 13 Monkey On My Back..... | [3:57] |
| 5 Rag Doll..... | [4:25] | 14 Love In An Elevator..... | [5:22] |
| 6 Dude [Looks Like A Lady]..... | [4:25] | 15 Janie's Got A Gun..... | [5:27] |
| 7 Angel..... | [5:07] | 16 Ain't Enough..... | [4:58] |
| 8 Hangman Jury..... | [5:33] | 17 Walk This Way - Run-D.M.C./Aerosmith..... | [5:11] |
| 9 Permanent Vacation..... | [4:49] | | |



right disc

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|--|--------|--|--------|
| 1 Eat The Rich..... | [4:32] | 10 Shut Up And Dance..... | [4:49] |
| 2 Love Me Two Times..... | [3:15] | 11 Deuces Are Wild..... | [3:32] |
| 3 Head First..... | [4:42] | 12 Walk On Water..... | [4:53] |
| 4 Livin' On The Edge - acoustic version..... | [5:37] | 13 Blind Man..... | [3:56] |
| 5 Don't Stop..... | [4:02] | 14 Falling In Love [Its Hard On The Knees] [live]..... | [3:25] |
| 6 Can't Stop Messin'..... | [4:33] | 15 Dream On [live]..... | [4:45] |
| 7 Amazing - orchestral version..... | [5:33] | 16 Hole In My Soul [live]..... | [5:48] |
| 8 Cryin'..... | [5:05] | 17 Sweet Emotion [live]..... | [5:51] |
| 9 Crazy..... | [5:11] | | |

Amazing Strings Arranged and Conducted by David Campbell. J TRACKS 14-17 Additional Musicians: Russ Irwin and Thom Street - keyboards and  and vocals



"We kept it simple and guitar-oriented"

Young Lust: The Aerosmith Anthology

Some things just get better with age, like fine wines and Aerosmith, who rock harder after 30 years of music-making than just about any band in the business. The Boston-based band's rise, fall and comeback is the stuff of which legends and *Behind The Music* episodes are made, a saga spiced with sex and excess, drugs and drama.

Defining and personifying the fast-living rock star lifestyle, the five members easily could have become statistics like Morrison, Hendrix or Bonham—and surprised many when they didn't. But today, decades later and nearly 100 million albums sold worldwide since first emerging from the Boston club scene, a cleaned-up Aerosmith is still musically relevant, monstrous live, and in better shape than most guys a decade their junior.

In March 2001, Aerosmith's accomplishments were recognized by the Rock and Roll Hall of Fame, which honored the band at an induction ceremony just as *Just Push Play* became their thirteenth studio release. Quite an accomplishment in itself, considering that the band defied the odds not only to recover from a mid-career meltdown, but to have even more success in the years since.

The Aerosmith story begins in the last year of the '60s, in a New Hampshire resort town called Sunapee, where Steven Tallarico's family owned the Trow-Rico Lodge. The son of a classical pianist who studied piano himself before discovering that the drums were more his style, young Steven—whose band the Chain had broken-up two years earlier—sat in with the hotel's house band.



The Geffen Years

Joe Perry, a guitarist from Boston, had escaped the city for the summer with his group the Jam Band, which included bassist Tom Hamilton. The young drummer saw the band at a dive called The Barn and was impressed, and told him the next day, "Maybe someday we'll have a band together."

That didn't happen until the following summer, when the soon-to-be Steven Tyler, dissatisfied with the band he was in at the time and itching to ditch the drums to sing front and center, looked up Perry in Sunapee. Drummer Joey Kramer had tried out on a tip from guitarist Ray Tabano, Tyler's friend, and it turned out that Kramer and Tyler had gone to school together in Yonkers, New York. Christened with a name Kramer came up with back in high school,

Aerosmith was born, the first lineup consisting of Tyler, Perry, Hamilton, Kramer and Tabano.

After that summer, the band relocated and shared a house in Boston, debuting in less than spectacular surroundings at Nipmuc Regional High School. Aerosmith continued to take low-dough bookings while writing songs. "We barely had enough gigs to stay alive," recalls Hamilton. Nevertheless, Aerosmith's live reputation spread, beyond Boston. In 1972, during a three-night stand at Max's Kansas City in New York City, Clive Davis saw them and signed them to Columbia Records.

The year before, Brad Whitford, who was spotted in Sunapee playing guitar with the group Justin Thyme, was



Steven Tyler: Lead Vocals, Keyboards, Mandolin, Harmonica



"Once I'd tapped into the insanity, The song wrote itself."

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recruited to replace Tabano, and this lineup recorded the self-titled debut *Aerosmith*. Released in 1973, it featured "Dream On," which was a minor (#59) hit, but record sales stalled as the band unfairly was pegged as a "poor man's Rolling Stones." Undeterred, Aerosmith hit the road, opening for the Kinks, Mott the Hoople and the Mahavishnu Orchestra, earning a following in the trenches.

In late 1973, Aerosmith recorded *Get Your Wings*, the beginning of a longtime collaboration with producer Jack Douglas. Like its predecessor, *Wings* is now beyond double platinum, but at the time it didn't make much of a ripple. In fact, record sales didn't really kick in for Aerosmith until the third album, *Toys in the Attic*. Released in April 1975, this breakthrough (now sextuple

platinum-plus) hit reached #11 on the *Billboard* album chart and featured two of the band's most popular songs.

"Sweet Emotion," written around a bass riff Hamilton came up with while in high school but never previously brought to the band, features an unusual instrument: Steven Tyler shook a packet of sugar into the mic to substitute for missing maracas. It hit #36 on the singles chart, while "Walk This Way," inspired by a gag in the Gene Wilder-Marty Feldman movie *Young Frankenstein*, reached #10.

Rocks, released in 1976, shot to #3 on the charts and went platinum within four weeks. "Dream On" was re-released and this time climbed to #6 as Aerosmith

headlined arenas and stadiums. *Draw The Line*, issued in late '77 with a famous line drawing on the cover by *New Yorker* magazine's Al Hirschfeld (Tom Hamilton bought the original), also went platinum. But the rock band's bad boy image started to take hold. Perry and Kramer were injured in separate high-speed car crashes and shows ultimately began to suffer.

In 1978, Aerosmith headlined *Cal Jam II*, playing before a crowd of 350,000; released *Live! Bootleg* (which reached #13 and went on to sell over a million copies); and appeared in the movie *Sgt. Pepper's Lonely Hearts Club Band: Covering the Beatles' "Come Together"* as Future Villain Band, they were the best thing about the widely-panned musical.

The Geffen Years

By the following year, Aerosmith was unraveling. Unhappy and tired of the infighting, Perry quit during the recording of *Night in the Ruts* and formed the Joe Perry Project. "It was a good time to chill out. I wanted to play clubs and I got my wish," he said, doing so to support his album *Let The Music Do The Talking*, issued in March 1980.

Meanwhile, Aerosmith brought in Jimmy Crespo to finish *Night in the Ruts*, which peaked at #14 and later went platinum, but did not tour until the winter of '80. Tyler's indulgences apparently led to sloppy shows, on-stage collapses, and frequent cancellations. That fall, he crashed his motorcycle and landed in the hospital for two months.



Tom Hamilton: Electric Bass



"We barely had enough gigs to stay alive."

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regrouped, and approached recording with clear heads and enthusiasm. After songwriting sessions with several outside collaborators, recording commenced in Vancouver, British Columbia, with producer Bruce Fairbairn, who also would produce the next two efforts. Released in August, *Permanent Vacation* spawned three top 20 singles, hit #11 on the album chart, and went on to sell more than five million copies in America.

Its first single, "Dude (Looks Like A Lady)," co-written with Desmond Child, evolved from "Cruisin' For A Lady" to a song about a transvestite with a bit of inspiration from Mötley Crüe. Having met the members of the glam-metal band, who habitually started sentences with "Dude," Tyler got the imagery and lyric he needed to

cinch the #14 hit. Aerosmith performed the song in Wayne's World 2 and it was, appropriately, included on the soundtrack of the Robin Williams-in-drag comedy *Mrs. Doubtfire*.

Also written with Child, the ballad "Angel" became *Permanent Vacation*'s biggest hit, reaching #3 on the *Billboard* Hot 100, and the southern-flavored "Rag Doll" (originally "Rag Time"), written with Jim Vallance and Holly Knight, was a #17 success. Its sexy video was shot in New Orleans' French Quarter during Mardi Gras.

With choice cuts like the Delta-bluesy "Hangman Jury" and title track, *Permanent Vacation* is, as Perry summed up, "full of basic meat and potatoes Aerosmith music.

That's what we like to play and fortunately it's what a lot of people like to listen to." Indeed, Aerosmith played to largely sellout crowds on the 160-show *Permanent Vacation* tour, with Guns N' Roses opening many summer '88 dates.

That fall, after a year on the road, Aerosmith got back to songwriting, once again calling upon songwriters Child and Vallance. "We kept it simple and guitar-oriented," said Tyler, though the lyrics touched on subjects that were deeper and more emotional than had been explored before.

"Janie's Got A Gun," about a girl who gets even with her abusive father, laid bare a taboo within a hauntingly

memorable #4 hit. Penned by Tyler (aside from the opening eight bars from a never-used tune Hamilton wrote), it was inspired by magazine articles about gunshot victims and child abuse. "Once I'd tapped into the insanity, the song wrote itself," noted Tyler. The song earned Aerosmith a Grammy Award for Best Rock Performance, and its video won three MTV Video Music Awards.

Pump, released in September 1989, also explored, as Perry put it, "our experiences in body chemistry" in the autobiographical "Monkey On My Back," which came out of the very first writing session for the album. But for the most part, the tongue-in-cheek cover of two trucks humping set the playful mood for songs like the lusty "Love In An Elevator," full of Tyler-esque *esquisse* entendres.

The Geffen Years



Brad Whitford: Guitars

"I had to use charts in the studio because I hadn't learned the chord changes. It just goes to show you - you never know what's gonna stick to the wall."



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"...Elevator," insisted Tyler, was based on an incident in a southern hotel, where he was caught with two girls mid-clinch. "The doors open up in the lobby and we're on the floor. It was a millennium waiting for that door to close." The first song recorded for *Pump* and the first single released, it hit #5 and went gold.

The first album created with all five members "completely straight," noted Perry, *Pump* also featured "What It Takes," which he described as "a rock 'n' roll ballad without the syrup." Almost excised from the record, it was about a heart-wrenching breakup and, eventually, it became a #9 hit. "The Other Side," written by Tyler and Jim Vallance, peaked at #22 and was featured in the movie *True Romance*, accompanied by a VMA-winning

companion video depicting the band members as road gear. After months on the road, Hamilton explained, musicians often feel "like just another piece of equipment that you put in the road case and put on the truck."

There was ample opportunity to experience that feeling during the extensive tour for *Pump*, which lasted over a year and took Aerosmith all over the world, including the band's first trip to Europe in 12 years. Along with the album, there were two successful home videos: The studio-shot *Making Of Pump* and *Things That Go Pump In The Night*. Aerosmith also appeared on the soundtrack of the Mel Gibson movie *Air America* via a cover of the Doors' "Love Me Two Times," an unused track from the *Pump* sessions.

The Geffen Years

In 1991, Aerosmith appeared in animated form on *The Simpsons*, performing "Walk This Way," and played "Dream On" with a 57-piece orchestra before an audience of 4000 contest winners on MTV's 10th Anniversary Special, adding a six song bonus set after the taping. Although Joe Perry hated the song when he first heard it, "Dream On," written by Tyler when he was 17, has become a favorite of the fans and the band members. "You'd think that by now we'd be just sick to death of playing it," Hamilton has said. "The thing is, the song has a lot of dynamics in it and it's still a challenge to see how good you can pull it off. I'll never get tired of seeing the lighters glowing across the crowd."

Also in 1991, Aerosmith re-signed with Columbia Records while still contracted to Geffen for two more releases. Making the first of those, *Get A Grip*, was a difficult experience.

The first round of recordings were scrapped on orders of Geffen rep Kalodner, which frustrated the band, but in retrospect Tyler acknowledged, "It had a flavor missing." While "Eat The Rich" and "Amazing" were written early on, "By taking another two or three months we got 'Livin' On The Edge,' 'Line Up.'" And a hit album.

Released in April of 1993, *Get A Grip* became the first Aerosmith release to debut at #1. First single "Livin' On The Edge" was inspired in part by the Los Angeles riots,



Joey Kramer: Drums, Percussion



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and by Tyler's adrenaline-junkie personality. "I like living on the edge and seeing what's on the other side, but it's a scary place to be," commented the singer, whose antics in the video for the song resulted in a twisted ankle. Enduring that and hours in the makeup chair paid off with a Viewers' Choice MTV Video Music Award, and the song won a Grammy® for Best Rock Performance by a Duo or Group.

Concert opener and second single, "Eat The Rich," stalled on the charts, but the third track "Cryin'" became a #12 gold single. A ballad about waking up with a stranger who turns out to be a psycho, it wasn't going to make the album because it was recorded very late in the process, but proved too good to pass up. "I wrote the

lyrics overnight, then spent the next five months in rewrite hell—only to end up using the original version," said Tyler, who penned it with Perry and Taylor Rhodes.

The "Cryin'" video, shot in an old Massachusetts church once frequented by the infamous Lizzie Borden, was voted #1 all time favorite by MTV viewers and won three awards at the 1993 MTV Video Music Awards. It made a star of Alicia Silverstone, who starred in subsequent clips for the #24 hit "Amazing" and #17 favorite "Crazy."

The latter was one of the first songs written for *Get A Grip*, "but it was one of the last to be recorded because we weren't sure it was going to make it," said Whitford. "I had to use charts in the studio because I hadn't learned

the chord changes. It just goes to show you—you never know what's gonna stick to the wall." Perry had worried that it might be "too sappy and lightweight. But we went with it because it had a lot of classic changes and cool vocals." Smart move. It won a Grammy® for Best Performance by duo or Group with Vocal. Its popular video starring Silverstone and Tyler's actress daughter, Liv, helped propel the album toward its multiple platinum tally.

Also in 1994, Aerosmith toured Latin America for the first time, performed at the opening of the Los Angeles House Of Blues club, at Woodstock II, and opened a club in Boston called Mama Kin. *Big Ones*, a greatest hits collection featuring new songs "Walk On Water" and "Blind Man," which were recorded during breaks in the

Get A Grip tour, plus "Deuces Are Wild" from *The Beavis and Butt-Head Experience*, debuted at its #6 peak in November and later went quadruple platinum. Its companion video, *Big Ones You Can Look At*, also appeared in stores.

Nine Lives, the first album under the new Columbia deal, was finished and released in March 1997. Aerosmith kicked off a tour in England in May as "Falling In Love (Is Hard On The Knees)" climbed the charts. It would eventually win an MTV Video Music Award, as would subsequent single "Pink." That year was also marked by the release of the autobiography *Walk This Way*, the movie *Armageddon* (starring Tyler's daughter Liv), and its #1 soundtrack, featuring four Aerosmith tunes.

The Giffen Years



"I'll never get tired of seeing the lighters glowing across the crowd."

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Aerosmith suffered a bit of a setback in April 1998, when Steven Tyler injured his knee on stage and required surgery and time off to recuperate, which forced postponement of tour dates for several months. During the time off that summer, Joey Kramer was burned in a freak accident at a gas station, which delayed the band's return to the road even further. The band returned to touring that fall, gaining new momentum with the release of the double live album *A Little South Of Sanity*, which Geffen released in October.

Recorded at concerts during the *Get A Grip* and *Nine Lives* tours, it was mixed by Jack Douglas and featured 23 hits, ranging from old favorites like "Walk This Way" and "Sweet Emotion" to newer hits like "Hole In My Soul"

and "Falling In Love (Is Hard On The Knees)." With a title Tyler took from a bumper sticker he saw in Miami, the latter featured a sly line he'd "been trying to get in songs for years": "Don't give me no lip, I've got enough of my own."

Aerosmith ushered in 1999 on stage in hometown Boston, and performed at Woodstock '99 that summer, when the "Rockin' Roller Coaster" Aerosmith ride opened at Disney MGM Studios in Orlando, Florida. The band capped off a great year by ringing in 2000 with a concert in Tokyo, Japan. By summer, work on a new album was underway.

That album, *Just Push Play*, was released in March, following a promotional blitz including January appearances

at—the Super Bowl and American Music Awards. It debuted at #2 and has sold over a million copies to date.

Now, as the perpetually youthful quintet looks ahead to its third decade, the aptly named *Young Lust* revisits Aerosmith's highly successful years with Geffen Records. It compiles old favorites, live tracks and rarities.

Continuing to perform live, Aerosmith shows no sign of slowing down in the near or foreseeable future, though the members are aware that nothing lasts forever. "We've had this for far longer than we could have hoped, and we can't take it for granted," Hamilton acknowledged. "It could all fall apart—we're only gonna have it as long as we really work at it and sacrifice for it."



The Geffen Years

Tyler is less inclined to analyze. "Part of me doesn't understand what it is that Aerosmith has. Another part of me doesn't want to figure it out. We just want to play and have fun," he summed up. "Kick ass and leave a footprint."

Barri Miller / September 2001

ENTERTAINMENT WEEKLY

left disc

1/ **Let The Music Do The Talking** [Joe Perry] Produced by Ted Templeman • from the album *Done With Mirrors* [1985] 2/ **My Fist Your Face** [Aerosmith] Produced by Ted Templeman • from the album *Done With Mirrors* [1985] 3/ **Shame On You** [Aerosmith] Produced by Ted Templeman • from the album *Done With Mirrors* [1985] 4/ **Heart's Done Time** [Joe Perry-Desmond Child] Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Permanent Vacation* [1987] 5/ **Rag Doll** [Steven Tyler-Joe Perry-Jim Vallance-Holly Knight] Produced by Bruce Fairbairn • from the album *Permanent Vacation* [1987] 6/ **Dude [Looks Like A Lady]** [Desmond Child-Joe Perry-Stev Tyler] Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Permanent Vacation* [1987] 7/ **Angel** [Desmond Child-Stev Tyler] Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Permanent Vacation* [1987] 8/ **Hangman Jury** [Steven Tyler-Joe Perry-Jim Vallance] Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Permanent Vacation* [1987] 9/ **Permanent Vacation** [Steven Tyler-Brad Whitford] Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album

right disc

1/ **Eat The Rich** [Steven Tyler-Joe Perry-Jim Vallance] Produced by Bruce Fairbairn • Mixed by Brendan O'Brien • from the album *Get A Grip* [1993] 2/ **Love Me Two Times** [John Demmons-Robbie Krieger-Ray Manzank-Jim Montano] Produced by Bruce Fairbairn • from the soundtrack album *Air America* [1990] 3/ **Head First** [Steven Tyler-Joe Perry-Jim Vallance] Produced by Bruce Fairbairn • Mixed by Brendan O'Brien • from the Geffen single "Eat The Rich" [Germany] [1993] 4/ **Livin' On The Edge - acoustic version** [Steven Tyler-Joe Perry-Mark Hudson] Produced by Bruce Fairbairn • Mixed by Brendan O'Brien • from the album *Get A Grip* [1993] 5/ **Don't Stop** [Steven Tyler-Joe Perry-Jim Vallance] Produced by Bruce Fairbairn • Mixed by Brendan O'Brien • from the Geffen single "Livin' On The Edge" [1993] 6/ **Can't Stop Messin'** [Steven Tyler-Joe Perry-Jack Blades-Tommy Shaw] Produced by Bruce Fairbairn • Mixed by Brendan O'Brien • full version / an edited version was used on the Geffen single "Livin' On The Edge" [1993] 7/ **Amazing - orchestral version** [Steven Tyler-Richie Supa] Produced by Bruce Fairbairn • remixed version from the Geffen single "Amazing" • original version was from the album *Get A Grip* [1993] 8/ **Cryin'** [Steven Tyler-Joe Perry-Taylor Rhodes] Produced by Bruce Fairbairn • Mixed by Brendan O'Brien • from the Geffen album *Get A Grip* [1993] 9/ **Crazy** [Steven Tyler-Joe Perry-Desmond Child] Produced by Bruce Fairbairn •

Permanent Vacation [1987] 10/ **Young Lust** [Steven Tyler-Joe Perry-Jim Vallance] Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Pump* [1989] 11/ **The Other Side** [Steven Tyler-Jim Vallance - E. Holland-B. Holland-Dexter] Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Pump* [1989] 12/ **What It Takes** [Steven Tyler-Joe Perry-Desmond Child] Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Pump* [1989] 13/ **Monkey On My Back** [Steven Tyler-Joe Perry] Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Pump* [1989] 14/ **Love In An Elevator** [Steven Tyler-Joe Perry] Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Pump* [1989] 15/ **Janie's Got A Gun** [Steven Tyler-Tom Hamilton] Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Pump* [1989] 16/ **Ain't Enough** [Joe Perry-Steven Tyler] Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Pump* [Japan] [1989] 17/ **Walk This Way - Run-D.M.C./Aerosmith** [Steven Tyler-Joe Perry] Produced by Russell Simmons & Rick Rubin • from the album *Raising Hell* by Run-D.M.C. [1986] Courtesy of Arista Records, Inc. Under license from BMG Special Projects.

Mixed by Brendan O'Brien • from the Geffen album *Get A Grip* [1993] 10/ **Shut Up And Dance** [Steven Tyler-Joe Perry-Jack Blades-Tommy Shaw] Produced by Bruce Fairbairn • Mixed by Brendan O'Brien • from the Geffen album *Get A Grip* [1993] 11/ **Deuces Are Wild** [Steven Tyler-Jim Vallance] Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the Geffen album *The Sevin & Ruff-Head Experience* [1988] 12/ **Walk On Water** [Steven Tyler-Joe Perry-Jack Blades-Tommy Shaw] Produced by Michael Beinhorn • Mixed by Mike Fraser • from the Geffen album *Big Ones* [1994] 13/ **Blind Man** [Steven Tyler-Joe Perry-Taylor Rhodes] Produced by Michael Beinhorn • Mixed by Mike Fraser • from the Geffen album *Big Ones* [1994] 14/ **Falling In Love [It's Hard On The Knees]** [live] [Glen Ballard-Joe Perry-Steven Tyler] Produced by Aerosmith & Jack Douglas • Mixed by Jack Douglas • from the Geffen album *A Little South Of Sandy* [1998] 15/ **Dream On** [live] [Steven Tyler] Produced by Aerosmith & Jack Douglas • Mixed by Jack Douglas • from the Geffen album *A Little South Of Sandy* [1998] 16/ **Hole In My Soul** [live] [Desmond Child-Joe Perry-Steven Tyler] Produced by Aerosmith & Jack Douglas • Mixed by Jack Douglas • from the Geffen album *A Little South Of Sandy* [1998] 17/ **Sweet Emotion** [live] [Tom Hamilton-Steven Tyler] Produced by Aerosmith & Jack Douglas • Mixed by Jack Douglas • from the Geffen album *A Little South Of Sandy* [1998]

