



**AEROSMITH** **GOLD**





Some things just get better with age. We live wiser 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 Iron-Rice 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. Joe Perry, a guitarist from Boston, had escaped the city for the summer with his group the Jan 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 Jay 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, debating in less than spectacular surroundings at Nipmuc Regional High School. Aerosmith continued to take low-dollar 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."

*"We just want to play and have fun, kick ass and leave a footprint."*





The year before, Brad Whitford, who was spotted in Sanapee playing guitar with the group Justin Thyme, was recruited to replace Tabano, and this lineup recorded the self-titled debut *Aerosmith*. Released in 1973, it featured "Dream On," which was a minor (R50) 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 Rinks, Mott the Hoople and the Mahavishnu Orchestra, earning a following in the trenches.

In late 1973, Aerosmith recorded *Get Four 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, *Yes in De-Atis*. Released in April 1975, this breakthrough (now sextuple platinum) 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 #38 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 Victim Band, they were the best thing about the widely-panned musical.

By the following year, Aerosmith was unraveling. Unhappy and tired of the fighting, 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 four 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.

Aerosmith's *Greatest Hits*, released in October 1980, was selling well (it would go on to become the band's first diamond, or 10 million-selling album) while the band was disintegrating. Brad Whitford split in 1981 and formed Whitford/St. Holmes with singer Derek St. Holmes, and was replaced by Pick Duffey. Without its original lineup and with its lead singer facing his own demons, Aerosmith temporarily returned to the ranks of club-headliner and arena support act.

*Rick in a Hard Place*, released in August 1982, barely went gold, and the last for Perry Project album, 1983's *Once A Rocker: Always A Rocker*, also missed the mark, as did its subsequent tour. It was clear that the aptly named Toxic Twins needed each other, but no real attempts at reconciliation were made until Valentine's Day 1984, when Perry and Whitford attended an Aerosmith concert at Boston's Orpheum Theatre. A post-show backstage powwow led to a reunion announcement in April, and by summer the original lineup was out on the *Back in the Saddle* tour.

Newly signed by A&R guru John Kalbner to Geffen Records, Aerosmith recorded *Dare With Mirrors* in summer 1985 with Double Brothers' producer Ted Templeman. Gimmicky backwards printing played off the album title, which referenced the return of the Aerosmith magic but had a second meaning for those

familiar with the mirrors in cocaine use. Released in November 1985, *Dare With Mirrors* eventually went gold, but it wasn't the comeback smash the band and its fans had hoped for.

Still, it featured memorable tracks like "My Foot, Your Face" and "Let The Music Do The Talking," a revamped version of the title song from Perry's first solo album. Shot at Boston's Orpheum, the video version, which follows a fan who sneaks a camera into a concert, was a how-to for would-be bootleggers.

During the *Dare With Mirrors* tour, in March 1986, Tyler and Perry recorded a new version of "Walk This Way" with Run-DMC, for the rap act's *Raising Hell* album and appeared in a companion video in which a studio wall separating the players is broken down. The collaboration was a massive success, and broke down metaphorical walls as well—it became the first rock/rap crossover hit, reaching #4 on the *Billboard* Hot 100 soon after its May release, and gave Aerosmith's career a major boost.

"I knew the potential was there for the band to get back to the success of the '70s, I don't think that I ever doubted it," said Hamilton. Perry concurred. "We hadn't reached our creative pinnacle yet," he said. "So when we started out, there was a lot of mountain left to climb."

While former label Columbia issued the compilation *Classics Live* in 1986 (followed by *Classics Live II* the following year and *Geno* in 1988), Aerosmith prepared a



new album for Geffen. Tyler, Perry and Whitford 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 "Cruise For A Lady" to a song about a transvestite with a bit of inspiration from Motley Crue. Having met the members of the glam-metal band, who habitually started sentences with "Dude," Tyler got the imagery and lyric he needed to clinch 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 "Halloween Party" and title track, *Permanent Vacation* is, as Perry summed-up,





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





*"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."*

"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 100-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.

"Daniel'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 opened, 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 bumping out the playful mood for songs like the loby "Live In An Devotox," full of Tyle escape double entendres.

"...Devotox," 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 *Four 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.

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 10<sup>th</sup> 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 lights glow 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 Kataliner, 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,' 'Live 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, 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 way 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



*"I like living on the edge and seeing what's on the other side."*

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 "Devils Are Wild" from *The Davis & Donat Experience*, debuted at its #5 peak in November and later went quadruple platinum. Its companion video, *Big Ones You Can Look At*, also appeared in stores.

*Live Lines*, 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 (It 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.







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, Jay 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 letter 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 appear-

ances 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 *Gold* 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."

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."

**GERRI MILLER** / September 2001

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



**DISC ONE** 1-*Let The Music Do The Talking* (Joe Perry/Produced by Ted Templeton) • from the album *Don't Stop Believin'* (1985) 2-*My First Year Here* (Anonymous) Produced by Ted Templeton • from the album *Don't Stop Believin'* (1985) 3-*Shame On You* (Anonymous) Produced by Ted Templeton • from the album *Don't Stop Believin'* (1985) 4-*Heart's On My Mind* (Joe Perry/Deborah Davis) Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Permanent Vacation* (1987) 5-*Ring Bell* (Steven Tyler/Joe Perry/Don Henkel/John King) Produced by Bruce Fairbairn • from the album *Permanent Vacation* (1987) 6-*Duke* (Luka Liko/Luka) (Deborah Davis/Joe Perry/Steve Tyler) Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Permanent Vacation* (1987) 7-*Angel* (Deborah Davis/Steve Tyler) Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Permanent Vacation* (1987) 8-*Wingsman Jerry* (Steven Tyler/Joe Perry/Don Henkel) 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 *Permanent Vacation*

**DISC TWO** 1-*Let The Rich* (Steven Tyler/Joe Perry/Don Henkel) Produced by Bruce Fairbairn • Mixed by Brandon Oliver • from the album *Get A Grip* (1992) 2-*Let Me Tell You* (John Demme/Johna Singer-Roy/Robert Orr/Michael) Produced by Bruce Fairbairn • from the soundtrack album *Dr. Seuss' 1980s* (1992) 3-*Head First* (Steven Tyler/Joe Perry/Don Henkel) Produced by Bruce Fairbairn • Mixed by Brandon Oliver • from the Gaffer single "Let The Rich" (Germany) (1992) 4-*Live! In The Edge - acoustic version* (Steven Tyler/Joe Perry/Steve Haskin) Produced by Bruce Fairbairn • Mixed by Brandon Oliver • from the album *Get A Grip* (1992) 5-*Start Stop* (Steven Tyler/Joe Perry/Don Henkel) Produced by Bruce Fairbairn • Mixed by Brandon Oliver • from the Gaffer single "Live! In The Edge" (1992) 6-*Can't Stop Rockin'* (Steven Tyler/Joe Perry/Jack Blades/Jerry Reed) Produced by Bruce Fairbairn • Mixed by Brandon Oliver • full version (unreleased version was used on the Gaffer single "Live! In The Edge" (1992) 7-*Smoking - orchestral version* (Steven Tyler/Steve Sapell) Produced by Bruce Fairbairn • Strings Arranged and Conducted by David Campbell • revised version from the Gaffer single "Smoking" • original version appears on the album *Get A Grip* (1992) 8-*Cryin'* (Steven Tyler/Joe Perry/Jack Blades) Produced by Bruce Fairbairn • Mixed by Brandon Oliver • from the Gaffer album *Get A Grip* (1992) 9-*Crazy* (Steven Tyler/Joe Perry/Deborah Davis) Produced by Bruce Fairbairn • Mixed by Brandon

**CREDITS** Steven Tyler: Lead Vocal, Keyboards, Percussion, Harmonica / Joe Perry: Guitars, Backing Vocals / Brad Whitford: Guitars / Tom Hamilton: Double Bass / Joey Kramer: Drums, Percussion / Tracks 14-17: On The Additional Musicians: Russ Irwin and Thom Gimbel - Keyboards and background vocals / Complete Produced by Mike Roggato - 1974-75 at Mustang in Rick Johnson's (Universal Mastering Studio) - North Hollywood, CA / Production Manager: Bob Stempel / Technical Assistance: Barry Karkis / A&R Assistance: Sal Nicolette, Jeremy Hobbins and Jeff Bird / Learning: Kelly Martinez / Art Director: Karkis / Design: Matt and Prothes, Inc. / Photo:

(1987) 10-*Young Lust* (Steven Tyler/Joe Perry/Don Henkel) Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Pony* (1988) 11-*The Other Side* (Steven Tyler/Don Henkel/D. Holland/B. Holland/Robert) Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Pony* (1988) 12-*What It Takes* (Steven Tyler/Joe Perry/Deborah Davis) Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Pony* (1988) 13-*Monkey On My Back* (Steven Tyler/Joe Perry) Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Pony* (1988) 14-*Love Is An Elevator* (Steven Tyler/Joe Perry) Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Pony* (1988) 15-*Center's Got A Gun* (Steven Tyler/Don Henkel) Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Pony* (1988) 16-*Don't Enough* (Joe Perry/Steven Tyler) Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the album *Pony* (1988) 17-*Walk This Way - Run-DMC Version* (Steven Tyler/Joe Perry) Produced by Russell Simmons & Rick Rubin • from the album *Raising Hell* by Run-DMC (1986) Courtesy of Arista Records, Inc. Under license from 1995 Special Projects.

Oliver • from the Gaffer album *Get A Grip* (1992) 10-*Shed My Bad Habits* (Steven Tyler/Joe Perry/Jack Blades/Jerry Reed) Produced by Bruce Fairbairn • Mixed by Brandon Oliver • from the Gaffer album *Get A Grip* (1992) 11-*Deuces Are Wild* (Steven Tyler/Don Henkel) Produced by Bruce Fairbairn • Mixed by Mike Fraser • from the Gaffer album *The Beaches & Bath House* (1992) 12-*Walk In Water* (Steven Tyler/Joe Perry/Jack Blades/Jerry Reed) Produced by Michael Benveniste • Mixed by Mike Fraser • from the Gaffer album *Big One* (1994) 13-*Blind Man* (Steven Tyler/Joe Perry/Jerry Haskin) Produced by Michael Benveniste • Mixed by Mike Fraser • from the Gaffer album *Big One* (1994) 14-*Rolling In Love* (Joey Reed/Don Henkel) Produced by Joe Perry/Steven Tyler Produced by Benveniste & Jack Douglas • Mixed by Jack Douglas • from the Gaffer album *A Little South Of Gently* (1998) 15-*Smear On Your Face* (Steven Tyler) Produced by Benveniste & Jack Douglas • Mixed by Jack Douglas • from the Gaffer album *A Little South Of Gently* (1998) 16-*Hide In My Seat* (Steven Tyler) Produced by Benveniste & Jack Douglas • Mixed by Jack Douglas • from the Gaffer album *A Little South Of Gently* (1998) 17-*Sweet Emotion* (Van) (Van Halen/Steven Tyler) Produced by Benveniste & Jack Douglas • Mixed by Jack Douglas • from the Gaffer album *A Little South Of Gently* (1998) Tracks 14-17: Additional Musicians: Russ Irwin and Thom Gimbel - Keyboards and background vocals

Steven Tyler: Photo: David Laury / Photo: Bob Schuchman / Dennis Smiley/Chaseby Entertainment Archives / P. 2: Photo: Andy Norman / Staff / P. 4-5: P. 11: Gene Skilford / P. 11: Neal Preston / P. 1-3: Steve Halkoff/Staff / P. 14-15: Pete Christofidaki / Special thanks to Howard Kaufman, Andy Karkis, Brian Kelly, and Bob Schoor - Also Available by Arsenio with *Get A Grip* (Reissued) 093-403-952-3 • *Permanent Vacation* (Reissued) 093-403-954-2 • *Pony* (Reissued) 093-403-951-5 • *A Little South Of Gently* (093-097201) 0221 • *A Little South Of Gently* (Reissued) 093-403-954-0 • *Big Ones* (093-05-0210)

