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21 SEX, AMERICA, CHEAP TRICK is, for me, an appreciation of one of America's greatest and most endearing rock and roll bands. The selections chosen are an attempt to cover all the bases, drawing a clear picture of Cheap Trick's identity and their place in the rock and roll spectrum. In choosing to use most of the hits, spotlight some great album tracks that have perhaps been overlooked, include the band's personal favorites, and most interestingly of all, make available a large amount of previously unavailable material, we hope that this collection will appeal both to the most devout fan as well as the casual fan.

The last two tracks on CD #2 are mastered from cassette but we felt they both were of enough interest to merit inclusion. In the case of "World's Greatest Lover," Rick's deep vocal will be of interest to the hardcore Cheap Trick fan. This tape, along with such tracks as "Funk #9," provide a glimpse of "the artist at work." "Mottin' For The Man/Herois" is included not only because it's a cool song but also because it represents the formative stages of Cheap Trick. It was recorded shortly after Robin joined the band, thus completing the line-up that became known as Cheap Trick.



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21 SEX, AMERICA, CHEAP TRICK represents the beginning of what will be the overhauling of Cheap Trick's vast catalog of material with reissued and unissued studio and live! There is more to come.

-Bruce Dickinson



NOT CONTAIN ANY
ENCLOSURE
OR SENT BY C



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SCARC →

At a time when American rock 'n' roll was sinking under the cosmopolitan weight of glitzy-ball Latin, Arena Football and California no-cal, Cheap Trick blew out of the Midwest, pruned to reinvigorate what remained of rock's reinvention with their unique brand of hip, high-power pop.

Big-league bands had grown entirely too serious and self-important by the mid-'70s; between the week-by-week-album striations, patrolling backbeats and chest-out-our-lungs choruses, the ecstasy and fun was fast about gone from loud electric music. Punk's vituperative assault was one radical answer to the status quo, but not the most viable alternative to it. Cheap Trick didn't mean to wreck havoc, destroy generosity or average the establishments like the safety-planned did: still, the irrepressible teenage fire from Rockford, Illinois brought the raw sort of aggressive animation and spirited irreverence to their work. Notching a scalding year of chestboard map attacks with a red-hot surge on the left-field personality meter, the group cut a essential swath through the land of the dissonance-as audacious attack on a married monarchy.

In Cheap Trick, America had its first chart-ready group to effectively combine roaring rock, Regency-style power pop, a carnivalesque sense of humor, genuine funk and a broadly theatrical approach to performing. Unlike most of their peers, singer Robin Zander, drummer Ron E. Wood, bassist Tom Petersson and guitarist Rick Nielsen actually managed to make rock standers look like fun. The plink cushions of rock's throne may not have been designed for the discarded of court rooms who wouldn't be used by the elite, but that has never discouraged Cheap Trick from being themselves.

Around with originality based to tight perfection through years of experience in bars and clubs, the group played joyously hard-charging singalong pop of substance and character, proof that rock was large enough for football fields could defy its prevailing archetypes and build an audience-friendly we're-all-slightly sense of community. As gifted and distinctive a political

or any grunting show-off with an Arnie Lee, Rick Nielsen simultaneously inhabited, parodied and deflated the guitar-god pose with trash-loving legistry, wielding his exceptional musicianship as a jester's gesture, not a melodramatic phallic symbol. Framing around, shouldering a different guitar for each song, mugging and flicking his-arms of whitened white picks into the crowd as necessary, he swings out amazing licks between self-affairing shrugs.

In baseball parlance, Cheap Trick initially hit 'em where they ain't, snatching up pitches that had never been made to fit together before. The group unfurled propensity with wit, not too strong will against the odds, not brilliant plays to single matches, spanned the connection gap with music whose chronological point of view kept shifting, coated baroque, classically informed structures, balanced a dark ritual side with genial good humor, created

pop's delicate shapes up to overfilling it and only covered songs few would be likely to recognize. They also did the opposite, dismantling their implicit pipe-whistle with ballads.

orchestration, familiar borrowings and songs whose starkly baroque lyrics dared present the mortal dangers of overindulgence.

From the start, Cheap Trick provided a crucial hotel—hip, upstanding rock realm delivering the musical guide-for post-quakes in

resisting. At a time when big-league success was anything to welcome, Cheap Trick laid out a better plan, and it was seized upon by those who needed a better role model than Pink Floyd, Nirvana, the Ramones, Bad News, Gin Blossoms, Velvet Crush, Stone Temple Pilots and Anthrax—not to mention such Chicago hardboys as The Smoking Purkins. Material issue, Big Star and Big Overkill—are only some of the bands who have either cited Cheap Trick as a formative influence or borrowed from their sound.

NEW! America Cheap Trick



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availability and repertoire. (The Swinging Puppers even invited the band onstage during a commercial breakfast in the fall of 1995. The Puppers invited them and played a show-song version of "Aut Widdershins." "Baby Loves To Be Bad" and "It Ain't Me, It's You." "That was a cool '90s radical highlight for all of us," says Misera proudly.)

Early on, even Kurt Cobain thought Nirvana sounded like Cheap Trick with way more guitar distortion.

But Murphy of Soul Boyz/Jordan Smog acknowledges, "Cheap Trick helped shape the melodic style of bands of our generation. They were the first skinny-tie band from the underground that made it huge."

The main source of their underground success, and carefully buried in the inner circles of the band's first album, released in February 1977, Eric Burdon's staff writer Eric Van Halbeek, who was writing the book as a non-paying novelist, revealed an inverted story snippet of on the west by Rick and Tom. "This band was on tour. Literally."

"Rick was born in Chicago, but originally spent little time there. He met Tom, who was born in London and raised somewhere in the Midwest of America, under peculiar mysterious circumstances. Together, in 1967 of adventure and new found to get it, they headed into Europe... They finally came to reside in the South of France under a very sunny alias, which led to a number of exorbitant Irish American musicians...

"There they met the remaining two members of the band, so that to Rick's disappointment Donald Robertson is more properly cited comparison with the actual go a look at his son Henry Boy Boyr Hall and Tom's warmth and charm were added to the band's British speaking English and Tom Carlson occasional chord player, the band was with a strong presence and any to is related to Tom Carlson was born in London, England

Dear Mr. and Mrs. Roberts:

Mr. Richard Misera

This is a special notice to inform you that you are no longer a member of the band during this season. This notice is to be posted in the office which we intend to publicize the effectiveness of record regulations and other forms of administration.

You are no longer the sole owner for the following reasons:

1977	High Voltage	11	1977	High Voltage
1978	Tom Wilson	12	1978	Tom Wilson
1979	Tom Wilson	13	1979	Tom Wilson
1980	Tom Wilson	14	1980	Tom Wilson
1981	Tom Wilson	15	1981	Tom Wilson
1982	Tom Wilson	16	1982	Tom Wilson
1983	Tom Wilson	17	1983	Tom Wilson
1984	Tom Wilson	18	1984	Tom Wilson

either Boston or Kansas City, depending on which day you approach him.

"Tom E., short for Tom Wilson, hails from Vermont. His family was instrumental in the building of the Power Coast." 1984, 1985 KNOW.

Tom, Rick was born in Chicago, and he and Tom did spend some time in Europe, but the rest of the tale diverges substantially from the facts. Even without the embellishments, however, the story of four little tricks and how they grew is a fascinating saga of small-town fans following the music they loved across oceans while working out the local lineup with which to create their own.

Rick Misera's parents were professional opera and choral singers; by the age of 18, traveling by car with his dad on tour, he had been in nearly every state, Canada and Mexico. "I walked onstage in a performance of Barber of Seville when I was four," he says. "I just walked out there and people laughed and clapped. I thought, 'This is a good deal.'" A star was born. Consequently, his father also owned High Misera Music Store in Rockford, and the store provided his easy access to instruments. After a brief flirtation with violin, Rick took up drums.

"I first heard Rick's name 'cause he was throwing rocks at my sister," recalls Tom E. Carlson, then known as Brad Carlson, the son of a Rockford roofing contractor. (That is a childhood nickname.) "He was in sixth grade and I was in fourth grade at Elm School. I saw him play drums at the sixth grade graduation. That was a shock, but the drums were catching my eye."

The tidal wave of Beatlemania inspired budding rock 'n' rollers everywhere to form bands, and the young people of Rockford, a hundred-thousand-population city 80 miles from Chicago, were not immune. Rick switched from drums to guitar at about 16. Meanwhile, his future bandmates were making their crucial moves as well. "My mom went to buy me a snare drum at the Misera music store in 1964, and brought home a whole set of drums," says Carlson. He was soon beating the skins in the basement, a high school guitarist that did Tom Wilson snare and released a single in 1967.

Tom Peterson, also a Rockford native, started out as a guitarist. While in a combo called the Red Wavels, he switched to bass because he wanted to play with Rick. Power Trine like Cream and the Jim Mendrix Experience were popular at the time, and Tom hoped to emulate the lineup with his school friend. "He was better on guitar, so rather than compete I switched to bass."





the youngest of the four sons, was born in Berlin, Wisconsin, but moved at an early age to Arroyo Park, a town west to Rockford, where his musician father encouraged him to play saxophone and then piano. "My dad was a British Invasion, though. I immediately wanted to play guitar. I used to be out of neighborhood bands until he started a party with Brian Beatty, another immigrant singer/pianist/guitarist. His dad had a friend who owned a nightclub in the Wisconsin Delta—a resort containing the Boardwalk of Rockford—"and we did three numbers there." In between, Richie and Brian had a band called Phoenix with some buddies, including Sam.

Like many hip '60s teenagers, Rick and Tom found themselves drawn to English rock more than American music. Both subscribed to British weeklies like Melody Maker and regularly drove into Chicago to buy imports. "We used to listen to this radio station in Little Rock, Arkansas," Wilson recalls. "On Sunday nights they'd play the Top 20 of England. Otherwise, radio back then was lame; what prompted us to write our own songs was that American music was so bad. We tried to write from an American's point of view, taking back what the English had taken from America."

While still in high school, Rick indulged his musical passions to the point of flying to Cleveland in 1967 to watch a show by his lifeline guitar idol, Jeff Beck, whose group included then-unknowns Rod Stewart and Ronnie Wood. "The club was so severely packed that I got to meet the band," says Wilson. The next year, Rick and Tom followed their leader over Carter's field. Right around Thanksgiving, they and a third friend made a two-week rock pilgrimage to London. "New musicians we liked, that was where they were from, so that was the place to go," says Peterson. Wilson concurs. "There certainly wasn't anything happening where we lived." They ate shows and bought records, returning home more inspired and internationally minded than ever.

After leading rock amateur bands as the Mustangs, Wilson had turned semi-professional in the Grim Reapers, a group of high schoolers whose break with history came at a festival club date at the Factory in Madison, Wisconsin. The Grim Reapers were third-billed under Slim backing on December 10, 1967, the night the singer's plane went down in nearby Lake Monona, killing him and four of the Bar-Kays.

Wilson subsequently discovered the original Grim Reapers and returned the group with enthusiasm and other available pol Nashville in the lineup. It was with this outfit that the trio made their vinyl debut, a single of "Wooden Toy" (see it has been arranged by Britain's Plastic Beach) on "Real Gone Music" (see "Real Gone Music" in reprinted issue later released on Best Records).

Several months later, the Grim Reapers opened for English rocker Tina Turner (whose "Speak Up" Dr. Peterson told Best Records' founder the trio was doing cheap trick-a-dick album in a Chicago club, where the head of Turner's label, Epic Records, saw them and offered the young group a deal. The revelation that Frank Zappa to record for his Warner label was extended just too late for the band to take him up on it.)

Epic didn't look for the rockin' trio, so the Grim Reapers became the central-acting team, releasing the Best single and releasing a self-titled album at the start of 1969.

"They'll make your blood weak, your body weak and your body thin...a tasty array of instrumental arrangements and vocal harmony...hard rocking instrumentation," gush the liner notes; the back cover photo reveals the band's name under a baseball cap.



Ironically, Wiseman wasn't the quintet's lead guitarist. He shared that spotlight with Craig Myers, knocking on organs and mellotrons. "I did almost everything out of necessity," the versatile player now says, identifying a guiding career principle. "I was a drummer and moved to guitar because the other players were terrible. I loved guitar but I also loved the Small Faces, how that organ sounded. We saw the Moody Blues and loved the way the mellotron sounded." (Wiseman knows only the third American to own one of the bulky tape-playing keyboards when he lugged one home from England.) "Craig was the hot guitar player," Sam E. explains. "He played faster. Everybody looked on Pete as Rick's band, but Craig got the solos."

Pete considered making a second album, but broke up instead.



PHOTOGRAPH BY GARY W. HARRIS

Rick spent some time in London, where he ran into Todd Rundgren and produced phone numbers for two former members of Maze: drummer Tom Rooney and singer Robert "Stoney" Johnson. Next time, Rick and Tom reconnected Pete briefly in 1971 with the pair. But in Rick's last and the aching Peterseum soon fledged in Germany.

Returning to Maze, Wiseman formed a short-lived band with Stoney, Sam E. and Craig Myers. (One name the group toyed with was, significantly, T-Rick, meant as a T. Inquip.) That ended and Stoney left town. In Scotland, after a sojourn hanging out with Tom in Germany, Rick tried various lineups with local players and then answered a summons from Stoney and relocated in Philadelphia, where in 1973, he, Stoney, Sam E. assembled as Rick Sam of Europe; the band's repertoire included Wiseman's "Mandolin" and "I'm A Surpriser" (which became Cheap Trick's "So Good to See You"), a couple of Dave songs and "Disarmament," a non-verbal showcase adapted from "The Third Man Theme" that had both Tom and Rick playing Maze; changed around, it became the dramatic bridge of "Green Police."

Rock for a young band with its own songs was scarce on the East Coast in the early '70s. In a year, the band played out only a half-dozen shows. A handful of Burlington gigs with the Mahanaimik Orchestra in the Midwest opened their eyes to two facts—that there was a better living to be made through a change of locale, and that Stoney was not an



adequate live singer. Frustrated by the imminent arrival of his first child, Wiseman persuaded his bandmates to accompany him to Illinois, where they fired Stoney and lost Peterseum to another episode of wanderlust. Rick and Sam E. drafted bassist Rick Scarpis (later of R.I.O.'s) and singer Sandy "Gene" Hogan, and Rick Sam of Europe pressed on. "We wanted to get Sabba," says Sam E., "but he was still under contract [at the Wisconsin Dells] for two more seasons." Six months later, Tom

Peterseum was induced to return and join the undertaking. By the end of 1974, the group had dubbed itself Cheap Trick and was building its regional reputation.

There was still one final adjustment to be made. Shortly before Halloween 1974, Sam left and was replaced by Bender. After three rehearsals, the real Cheap Trick was off and running, with Bender obliged to read lyrics off a music stand for the first few shows. (He never bothered to learn a couple of repertoire items, including the Velvet Underground's "Matia" for "The Man," which Peterseum continued to sing.)

Without going so far as to release his own records, Cheap Trick took a strategic do-it-yourself path towards a fully outfitted and autonomous career. In short order, the group got a friend (Christopher Green, now a movie and television producer) to design the memorable and marketable typewritten logo. (It's a shalving T-shirt business and bought vehicles and a PA.



2011 - The band ULTRA
 Cheap Trick



The group's image was also coming together. "We always tried to look good on stage, to dress up a little bit," says Dan N., who had short, slicked-back locks. "I always wanted to look like Keith Richards, but I didn't. I went down to the Salvation Army and bought a bunch of fifty-cent white shirts and some pants and a vest and some tie." (Perhaps the cigarette that casually dangled from his mouth in those days was a visual nod to the elegantly wasted Rolling Stones.) He adopted a stage name "so the band didn't sound like a bunch of nerds." Rick was never seen out without a baseball cap or dozens of guitars onstage; he had prepared a two-step staircase as a podium for his rock wailing exercises. Robin and Tom simply continued to indulge their stylish taste in clothes.

The last piece in the puzzle was a record deal. The group cut demos with black oak Arkansas manager Ralph Stone in Memphis in 1975 and received informal career counsel from Kim Fowley in Los Angeles. "He wanted us to dress up like middle-aged men; he wanted Don E., no jeans like David Byrne," laughs Wick twenty years later. Stone's fashion suggestion was that Rick should hit himself out to look like Hendrix.

While harboring dreams of hiring John Lennon, Cheap Trick persuaded Aerosmith producer Jack Douglas to come see them play at the Sunset Hall can alley, not a football stadium in Waukegan, Wisconsin. Suitably impressed by the group's phenomenal combination of rock potency and kinetic stagecraft, Douglas agreed to produce an album, and set in motion the process that led to a long-term contract with Epic in August 1976.

Within a month, the band was in a New York studio, recording with Douglas. "I wanted them to sound as record just like they did live—raw and crazy," he later recalled. "We did most of the instruments and some of the vocals live in the studio. Only a couple of songs needed to be overdubbed." The resulting Cheap Trick, one of the most exciting albums of an explosive year, was an unrepentant continuation of sheer kitschocracy and unforgettable tunes, delivering lyrics about outside ("Oh, Candy," an elegy to local photographer Marshall Hirtz, whose MN initials earned him the "Candy" nickname), a mass murderer ("Ballad of a TV Violator"), which was titled "The Ballad of Richard Speck" until Epic's legal department pointed out that the families of the

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1964



PHOTOGRAPH BY MICHAEL O'NEILL

curious Greek murdered in Chicago
might well use the group for
compensation), a gigolo ("He's A
Shore"), a schoolyard perva
("Daddy Should Have Stayed In
High School") and revenue
rebellion ("Keweenaw, Mr. Thiel").
On the other hand, "Old Kidder"
delivered an ambiguous lecture on
the results of over-indulgence,
accompanied by the intentionally
maddening sound of a ringing
phone not quite buried in the
mix. ("Not Love" contains another
odd element: during the last
seconds, Hildren screams some
incoherent gibberish about
Aronowitz into the pickup of his
guitar.)

Amidst all the sonic aggression,
Cheap Trick breaks the mood with
"Mandocello," a peppy, moody,
partly acoustic dance after-
life/love song written on and
featuring an eight-stringed cross
between a mandolin, guitar and
cello missing from most modern
music arsenals. "It has a sweet,
rich sound. They were used in the
1930s and used by string bands,"
explains Wick. "It wasn't a
popular instrument, but my father
had one in the store."

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striking from an ample song stockpile. Cheap Trick cut two dozen numbers with eagles, finishing most of them and selecting ten for the album. Among the leftovers are "I Want You To Want Me," done as the band played it live, without the guitar lick, hookyback piano or fadeout it gained when belted up for maximum pop appeal on a radio. "It was a parody of a hit single," says Peterson. "It sounds like a single but it was meant in a different way." Among the other cutbacks from the first dozen: "You Talk Too Much," "Surrender" and "Lavin' Myself."

accidentally, although Peterson has since made a name for himself as the prominent holder of the 12-string bass (the gurgorian instrument was actually his idea), he didn't actually get Name Guitars to build his one until after the second album. On Cheap Trick, he played an ordinary Gibson Thunderbird through sound city guitar amps and the little turned up.



PHOTO: BOB ALLEN



- ① ローゼンガールズ (Rose Girls)
- ② ビックフェイス (Big Faces)
- ③ グラウンド (Ground)
- ④ 悪い奴 (Bad Guy)
- ⑤ ユー・ア・オール・スター (You're All Star)
- ⑥ オークライン (Oak Line)
- ⑦ 今夜は帰さない (Don't Let Me Go Tonight)
- ⑧ サザン・ガールズ (Southern Girls)
- ⑨ カモン・カモン (Come On, Come On)
- ⑩ ソー・グッド・トゥー・シーム (So Good to See You)

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Southern Girls

More information about Cheap Trick and their music is available at www.cheaptrick.com

single that has become one of their most popular: "You're All Star" (Capricorn, 1987)

■ "I Wanna Be Your Boy" (Capricorn, 1987)

■ "I Wanna Be Your Boy" (Capricorn, 1987)

■ "I Wanna Be Your Boy" (Capricorn, 1987)

Despite rave reviews and the band's relentless touring, the album didn't completely wild in the charts, and the group was assigned to Epic staff producer Ted Wexler for the follow-up, recorded in mid-'77. Although he had mainly worked in Calif., Wexler set out to accentuate the band's appealing loudness in New York, bringing in a session pianist and crafting a smooth, spacious sound that was not overly contained within pop-friendly limits. Robin today runs the record company, but the band met the challenge with another great batch of songs: "Southern Girl," "Oh Caroline," "Downed," "Come On, Come On," "Big Boy



Wexler wrote "Hello There"--for many years the band's concert opener--"out of necessity. In the clubs, we used to start with 'Speak Now,' which was fine if people knew us." But, as Ron F. explains, "You don't get a soundcheck when you're third on the bill. In 'Hello There,' the guitar comes in, then snare drum, then vocals, then bass. It's a good way for the second man to mix the band before the audience knows what's going on." (The scratchy, lo-fi "Goodnight" was well known concert-goers before it appeared on Cheap Trick At Budokan, especially for the sake of **monster-sized drumsticks** Ron F. wielded during the song.)

The album's closer was less easily dispatched. Robin didn't know "So Good to You," a Rick Wakeman of Europe song which profited his leadership in the group. Rick already flew home from the Los Angeles sessions when Robin went to record the vocals. "I had to leave it from Stevie over the telephone," Jander recalls. "Robin didn't come out exactly the way Rick wanted it." Rick called the studio upon arrival at O'Hare Airport in Chicago and heard the take over the phone. "It was so off, I got on a plane and went right back

While making the record, Cheap Trick took a break by playing four gigs at The Whelan on Sunset Strip. The tapes of these shows document the group's live intensity and include blistering versions of otherwise unreleased material. In

original ("Viviana," "Loser," "Oh Boy" with lyrical and covers (The Move's "Down on the Bay" and Bob Dylan's "Mrs. Henry," shows up as the honey-jug band application of The Paramount Paper original but is a gutsy rock arrangement learned from Manfred Mann's Earth Band).



between January 1977 and January 1978, Cheap Trick completed its second album and played 178 concerts before nearly a million people, opening for an era-defining roster of arena-sized bands, including Kiss, Foreigner, Boston, Rush, Kansas, Queen, the Nicks, AC/DC, The Who and Ted Nugent. Within days of returning from that year-long trek, the band was back in L.A. to set Heaven Tonight (originally to have been titled Mission Standard, hence the cover's lavatory setting) with Hansen on a rushed four-week schedule before flying off for a European tour.

"High Roller" was Robin's idea, a very song about a would-be biggest drug runner from Lake Geneva. Obviously the version included here has a slave track edited from the released mix. "On Top Of The World," which has a prominent piano line played by Jai Winding and revolves into a very Electric Light Orchestra-like coda (the album also contains Trick's early rendition of 800 founder Ray Wood's Move classic, "California Man"), is a perfect example of Rick's budding ability to write from the perspective of a horny adolescent. "Waltz Competition" touches on similar ground, but Nielsen's very different "Harvey Tonight" helps explain his nickname of "Bobo-pog." The grand, dramatic song—written on and featuring mandolins, as well as harpsichord and string synthesizer—follows a confessional don't-overdo-it drug warning, directed at fellow musicians, complete with a "You can never come down" refrain Tom picked up from '60s cult band Joe Byrd and the Field Niggles.

and wilderness" introduces cellos to the Cheap Trick palette, a guide to the more ambitiously wobbly use of strings on the next album. "I've always liked orchestra stuff," says Nielsen, giving his to perceptions that quiet balladry was something outside of the band's interests. Radar accents the section. "I love singing with orchestration. Ralph Nielsen and I once did a fund-raising show together in Rockford with a 10-piece choir and a 10-piece orchestra."

"Mommy's all right, Daddy's all right—they just seem a little weird." With those lyrics for a chorus, the ferociously catchy

opener" began Cheap Trick's eternal

summer song, kicking off Heaven Tonight

in a hail of skittering synth, chunky guitar and inverted family fun, the fantasy of a kid whose parents are bigger than him. "When I woke up, Mom and Dad are rolling on the couch/rolling numbers, rock and rollin'/'em my Kiss records out." While mischievously alluding to sex, drugs and music in those few lines, one of the song's couplets was deemed too racy for mass consumption, and the last half of "How I had heard the WGs were either old maids, dykes or whores" became "...the WGs recruited old maids for the war."

"Surrender" became the concert song during which Nielsen broke out the acoustic five-neck guitar he had built (striced by Kauer Guitars, the Midwest manufacturer founded by former Emerson salesman-turned-luthier Paul Kauer. "He had a guitar mine in for repairs, and sold it to Washburn Adv. Instead of paying me the money, built the very first Kauer guitar to replace it," Rick says.) The company had supplied Nielsen with a steady parade of custom-made showpieces, including checkerboard Flying Vees, a full-body self-caricature in which twin necks set as legs, one in the shape of a microphone and a flame-licked "Gonna Raise Hell" model. Nielsen reckons he has owned some 2,000 guitars to date, and has published a handsome book, *Guitars of the Stars Volume 1*, illustrating the assorted items in his collection.

In April '78, just as Heaven Tonight was being released, Cheap Trick not triumphant visit to Japan, where *In Color* had already gone gold and "Clock Strik You," a single from it, had been the first of several hits for the band. In addition to being videotaped for a local TV special, three shows on the two-week tour—two at Tokyo's Budokan and one in Osaka—were recorded with the intent of releasing a live album in Japan. Despite some problems—You had to re-cut his bass parts, which hadn't made it to tape—the band mixed ten tracks (half of them from *In Color*, three previously unreleased originals and a rollicking rock cover of Fats Domino's "Ain't That a Shame") and watched as the album, first issued in October '78, went from a Japanese success to a U.S. radio favorite (thanks to a seven-song promo 12-pack, *From Tokyo To You*, shipped at Halloween), then an unprecedented import phenomenon and finally a domestic release in February. By the spring of 1979, with a new studio album ready to go, Cheap Trick *At Budokan* became a Top 5 million-seller in America. For the group being showered by the rewards of an unexpected platinum-plated cloud. It was the best of times—and it was the worst of times.

"I Want You To Want Me" had been dropped from the group's set list and was only restored temporarily for the benefit of Japanese audiences, who had embraced the song's studio version. When the Budokan live version—reconfigured with ideas gleaned from a breezy French techno-pop cover (1972) Atlantic's *Yves* had



STYLING: BOB KAPLAN



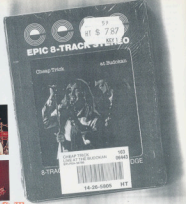
'Suite' by Mike Flyer—became a hit single (reaching #1 on Billboard) but the band was obliged to perform it, along with other sides that had originated by material from the now-disposed Dream Police. (Actually, the "I Want You To Want Me" was on its second go-round, salvaged from initial release as the B-side of "California Man.")

"After we got back from Japan," Kus E. explains, "we rearranged all the material. All summer long we did these new arrangements, then Kubota got out and we had to learn the old versions." Particularly, the devastating "Year Love" was in the set as a preview of Dream Police, and a Japanese live-alike rendition of the song ended up a Kubota highlight.

Although the drummer says Kubota's success temporarily "stopped all forward progress" for the group, he admits that "having ten thousand people scream when you do your song makes it kind of nice to play it, too." Recalling the band's first onstage encounter with the drum-set volume of Japanese audience rants, he says,

"The first night we almost dropped our gear. We didn't know it was coming; it freaked us out."

Another thing that freaked the group out was the uncertain feeling of having its breakthrough come via a concert record. As Peter Dinklage learned, this golden apple can be difficult to digest. "It's hard when you don't really know what made you famous. We didn't know why people liked the live versions and not the studio versions. We didn't know what to do next," says Carlos.



What Cheap Trick did next, in September '79, was to release the **ambitiously** orchestrated Dream Police, the hard-working group's fifth album in less than three years. Like Aerosol Knight, the record has another classic pop-rock invention in the pole position ("Dream Police," with snarly soaring violins and Malcolm's **ruckling** percussive stratosphere), a klas-



skate bass-and-string ensemble about the Jonavien massacre ("Diana Radio 8011"), a gurgling ballad ("Voices," recorded with co-arranger Jai Winding on piano and Tessa's snare licks) and Johnny Marston on acoustic guitar), a rocking mass dream love song ("Way Of The World") and Tom Peterson's first vocal showcase ("I Know What I Want").

MELISSA ZINE

PEP BOARD

The bassist also liked singing "Voices," but his version didn't make the grade. It's Tom's words. "It suited"!) The song was completed with Robin on the sax, an appeal whose wisdom was borne out when "Voices" became a Top 40 single. "I'd prefer to be a hit record with a rocker than a ballad," alerts Bender, who nonetheless professes to enjoy singing both.

In 1980, between the start and finish of work on the next album, Cheap Trick inaugurated Epic's British series of 10-track EPs with *Sound All*.

The Parts: a Suburban Leftover ("Can't Hold On"), two previously unreleased songs ("Rock & Good Bye" and "Take Me I'm Yours") recorded informally in January '80 for a publishing deal motivated by the duo's hope to have Linda Ronstadt record "Oh Boy," a song about a boy like his virginity. The fourth part to be found was a four-live version of the Beatles' "Daytrippers," laid down with Jack Douglas (and Rick Shufkin on bass) in a New York studio. The track was out a little before release; the version here is the unedited original.

That same August, Carlson and Nielsen were invited by Douglas to play on *Scrabble Fantasy*, the album he was producing for and with John Lee and Yoko Ono. In a brief visit to New York's 81st Street, the Trick delegation recorded "I'm Loving You" and "I'm Moving On" with bassist Tony Levin, pianist George Hall and Lennon. Although the tapes they played on ultimately weren't used, they can be found on *The Last Lennon Tapes*. The experience remains a personal highlight for them. "I asked Tony Levin to show us the rooms and the studios," Carlson ad- ad at the time. "I told him that sheet music was music junkie to me. He asked me if I'd done any sessions, and I told him it was my first. His hands had been more active as a hired gun, contributing to records by Alice Cooper, Hall and Oates, Rick Derringer and Gene Simmons.

Continuing in a Beatles vein, Cheap Trick recorded 1982's *All Shook Up* with producer George Martin and engineer Geoff Emerick. While retaining the familiar ingredients of their past records, the group used the



AP TRICK

1000 BROADWAY

NEW YORK, NY 10018

36x50
ALUMINUM
02720

2E

stereo English duo's voices together in experiment in the studio, suggesting a Sam & Charles from their "Must Get Back" (for which he filled a track of permission, playing on everything is right, including a close call, cheerfully misquoting T. Rex, Eddie Cochran, the Move and The Who in one goes to Rock," even suggesting an McCartney's "Rain" take 1980 and sounding an arty Beachesque show drive for "Stop This Band." The Top Four offering is more purposefully processed as "Maid's Greatest Song," through the veiled Nielsen guide vocal presented here doesn't have quite the straightforward qualities of Crosby's final take. (Or the completed song's title.) "The version is real cool," says the singer graciously. "Rick had a really good voice, even if a lot of people don't realize it." Nielsen calls it hilarious but good."

With the sessions, Martin was provided tape service for an additional track, "Everything Works if You Let It," written and recorded for the 1981 film *Radio*. The producers originally wanted to use "On Top of the World," but by the time Nielsen finished recording the lyrics and "giving the song sound, [Martin] a little more air," he had an excellent new song.

With the hectic schedules and interrupting obligations of All shook up, the Trick heads to the projects' essential atmosphere. Behind the scenes, the story had been working with domestic problems, a deteriorating situation which led to Nielsen's expulsion two months before the album's release. Explanations for the event have a Shakespearean quality: a triangulation of the participants' incomplete and conflicting wishes establish only Nielsen's withdrawal from the band's unendingly widened, a disruptive and costly heading space, a dispute with management and a loss of interest in being a band player. As the bassist eventually puts it: "I was getting burned out and I finally got sick of me."

On a short Japanese tour days away, the group hired Pete Dinklage, a blind pianist Nick knew, to fill in. The Dallas citizen played here overseas with the group over the following European tour, but was replaced during the 1982 tour for the next album. In the meantime, the only recording Cheap Trick did in an appreciably decorated studio studio was these songs: the jaunty "The Sweet One," the early "How to Make Hell" and "I'm The Man," a tough, darker offshoot from Sam & Charles' old "I'm Desperate" for a 1980s animation feature, originally titled *Ducks* but shown in theaters finally in 1983 and released on video-cassettes as *Rock & Roll*.

The album that followed (cutts out was 1981's One On One, produced by Roy Thomas Baker (Queen, The Cars, Foreigner), Rick played most of the album's less parts, but Jim Brand was hired in time to get in the cover about. A strong if staidly sounding record with the exquisite combination of rockers (the rafe, gimmicky and venerable "She's Tight," "Lookin' Out For Number One"), a gloriously belting ballad ("If You Want My Love," which topped charts in Australia but failed to repeat the feat in the U.S.); the veering here is a rough mix with a minor-voiced minor-key bridge and no keyboards! and an excellent hard oldie, the Nielsen/Bender-Carles composition "Love's Got A Hold On Me."

If Baker wrapped Cheap Trick in the processed sound of hard-edged arena rock on One On One, Don Rudolph—who produced 1983's Mean Revolution Pinner-topped

cut the band's '80s pop code to wonderful effect. The wary, careful record, which favors songs, vocals and ensemble performance over instrumental spotlights or conspicuous technology, was implacably deemed harsher of likely hit singles overlooking the exquisite Rodgers-written "Heaven's Falling," Nielsen's "I Don't Love Me Anymore," the gentle, sweet "T O T O T" and Bender's "I Can't Take It"; according to the band, the record company ordered the removal of "Twisted Heart" and "Hit Me With Love" and their replacement by an unwanted cover of the Moters' "Dancing The Night Away" and a baroque remake of the Jaunty "You Say Jump," a One On One leftover which Carles now decides as "I Have You To Thank Me Jr."

Slide guitar and Bender's jagged vocal gives Jimmy tribute underscores in this One On One to "Don't Make Our Love A Crime," a song used on end of the bonus tracks on the cassette edition of Mean Revolution Please, Nashville. "Overcast Of The Heart" is song which Jim Petty might have heard before he wrote "True Faith"; says Brian (slide to the who with an enthusiastic "My Generation" quote at the book.

Rick has had memories of making the record. "I could get hold to laugh. He surprised us as musicians. He still shows up at our shows sometimes; I've in a photo with him on the new Fergie album. But we couldn't wait to get out of Nashville. We all stayed in one house, and there was nothing else to do around there. We had one TV. You had to like what Bud E. wanted to watch."

DATE	AMOUNT	DEBIT	CREDIT	BALANCE
12/27/83	100.00			100.00
12/28/83	25.00			75.00
12/29/83	50.00			25.00
12/30/83	100.00			125.00
12/31/83	100.00			225.00

DATE	AMOUNT	DEBIT	CREDIT	BALANCE
12/27/83	100.00			100.00
12/28/83	25.00			75.00
12/29/83	50.00			25.00
12/30/83	100.00			125.00
12/31/83	100.00			225.00

30

"I thought we made a great record with Todd, but the record company did a little bit," says Bender. The photo caption that reads "Rick Nelson" on the back cover of 1981's Stamping In The Snow is emblematic of One On One's relationship with its label for much of the '80s. The increasingly disappointing sales of three consecutive albums caused a mutual loss of faith and ordered Cheap Trick's self-confidence. Keyboardist Mark Hudson was hired to co-write the album's songs with Nielsen (er, Nielsen), producer Jack Douglas was brought back but what the group hoped would be a return to rough, arena sound. The recording went smoothly enough, involving a hybrid of semi-acoustic ingenuity with dynamic rock power ("Tonight It's You," "This Time Around") and such light, cerebral rockers as "Little Sister," "She's Not My Girl" and "Cover Me." Mixing the album proved to be a very serious challenge.

31

ENC 983
2000 Size
4 UPPER
4 BUILT

CHES. VINTAGE SCORE
RECORD IN CONCERT
AT NORTHEAST COLLEGE
MUSICAL TRUST

ENCLOSURE
SIDE
UPPER

1983

though, as Douglas strangled in a brief battle over royalties with Bobo Das--banned out of the project, which was eventually wrapped up by Russian metal forces Tony Platt, who the band relied for having engineered a better album.

Platt also got the ball for the Doctor, turning in a slick production job, with computer programming and including "like we had," a song-factory formula number by his own Billy Steinberg and Tom Kelly.

Obviously, "Swallow Mirror Glasses," "It's Only Love" and "Your Girl Is So Mean" (and "I'm On My Way") rode through the technology. "Behind all the tripods" "Take Me To The Top" is a business ballad with reggae infusing the vocals. "Money is the Root of All Evil"--in leader's estimation, the best song recorded for the album didn't have the final cut. Neither did "Puritan Double," a clever ode to self-willed grandeur. As an illustration of the band's ideas for the album, "Punk 49" is a lyric-less dance of "The Doctor," recorded fast and live in an Illinois studio with Nielsen switching between blistering guitar and single piano.

When the mixing again took a long time, Bob E. seized the opportunity to do some moonlighting. "John and Tony [Platt] were in a farmhouse somewhere in England, but he and Joe Grant had for that summer, he learned a bunch of Big Chill-type songs. He did some gigs as the Bob E. Carlos Experience." When he's not out on the road, Carlos still plays the old local show with Grant, who leads a rockabilly blues band. The drummer also does an annual charity event in Milwaukee with Bob.

Seven years after Tom Peterson was sent packing (during which time he had released an EP, Tom Peterson and Another Language, and relocated to New York, where he and Cosma had a band they called Rick and the Angels), he ran into Rick at a New York meeting. "We came over and spilled a whole pitcher of beer in my stretch," laughs Nielsen, who Cosma's seaside native to the local. Hoping to get Tom back, the old pals thought of doing what Bob E. said: "a law-firm band--Carlos, Nielsen,

Bandier and Peterson--and give Cheap Trick a rest." But after cutting one demo with Tom. "It felt so much better than it did with Joe or Pete, we decided to get him back in the band and call in Cheap Trick."

The move recharged Cheap Trick personally and creatively, but it didn't resolve the pressing problem of a record company anxious for its million-selling stars to start having hits again. Kidnapped by producer Rickie Fitts, the solution finally came in the form of "The Flame," a sappy R&B ballad written by two Englishmen. Although Nielsen initially balked at the song (a guitar intro lifted from Spirit's "Warner's War" especially irked him), he and the band were coaxed into cutting it for top of January, from which it emerged as a single and went to No. 1 in May 1989. (Adding to the cultural irony for Cheap Trick, who's long been stranded in the country of their band, the single flopped in England. Worse, the band was playing in London when it hit the top of the U.S. charts.)

"The Flame" was another warning in disguise, leaving the band with an adult-contemporary image and a seeming reliance on outside competence. In fact, the record's most disappointing efforts involve extra-trickster sources, like Glenn Warren's adjustments to "Ghost Town," which Nielsen wrote for Joe on the, the overbearing feel-good anthem "All We Need Is A Dream" and "Space," composed by Mike Chapman and Billy Knight. Other than a snappy rendition of Birta Freestay's "Don't Be Cruel," the most compelling rock numbers on the record are "Let Go," a delightful Nielsen co-composition, and leader/Peterson's "Three Bad & One To Love," recorded as a demo in Bedford. Some of the originals offered up for top of January were recorded but diverted to other uses, mainly feeding the band's growing catalogue of soundtrack numbers. "Stop That Thing," recorded with Giorgio Moroder, went to a Japanese film entitled Another Day; "You Want It" wound up on the soundtrack of Jay's Anything. "Through The Night" was slugged on the B-side of "The Flame."

For all its obvious rewards, "The Flame" also tied Cheap Trick's hands. "The hit gave the powers-that-be more power," observes Peterson. The band was returned to line's care for 1990's Fastest and given another tune ("When You Need Someone") by "The Flame's" co-author, Rick Grimes. "Can't Stop Falling Into Love," which almost went

DOUGLAS
CANT STOP FALLING INTO LOVE

CANT STOP FALLING INTO LOVE
CANT STOP FALLING INTO LOVE



to Bob Stewart after he heard a demo the band had recorded with Harry Swales, a Milwaukee soul singer they knew, reached the upper echelons of the singles charts, but the album failed to replicate top of Henry's platinum achievement.

Cheap Trick ended its long tenure on Epic, and the label popped out a skinny greatest hits collection (walked with one new track, a cover of the Beatles' "Magical Mystery Tour") in 1991. Two years later, with no longplayers forthcoming from the band, Robin Vander made Robin Vander, a diverse all-star rock album he co-wrote with Dave Stewart, Mike Campbell, John David Souther and Rich Nielsen (in addition to covers of songs by Harry Nilsson and Neil Young); among the studio contributors are Dr. John, Maria McKee, Mick Fleetwood and Peter Dinklage. (Dinklage wrote two songs with Ray Wood for the project, but neither made the record.) In the meantime, Epic dug into the tape vaults and had the young mix and cassette releases of an exciting disc of twelve more songs from the '78 Japanese tour.

In 1994, Cheap Trick signed to the second label of his career, Warner Bros., and returned to the studio with producer Ted Templeman, yielding more EP With A Monster an encouraging return to self-sufficiency. Such new tunes as "My Gang" (which the band performed well enough to the similarly-titled Gary Glitter hit to put the English glam-rockers and his writing partner in on the rights and royalties), "You All I Wanna Do" and "Never Run Out Of Love" served a welcome reminder of the band's enthusiasm, talent and vitality. The following year, Cheap Trick contributed an imaginative cover of "Cold Turkey" to Working Class Hero, a John Lennon tribute record, backed Ray Wood in a thrilling historic performance at a charity show in the Rock and re-recorded as cover's "Come On, Doo Doo" as "Come On Christmas" for a Rochester charity. Two decades after getting the punk back in American rock 'n' roll, Cheap Trick is readying a new album in November as much touring as ever. "I still have my hair from the first Japanese trip," admits Rich. "I haven't expected by Japanese, you just buy more."

"The job is now finished," is Nielsen's final word on the subject.

Or, as he put it in 1978's "On Top Of The World," "It wasn't easy--it was hard as hell--but didn't get back in a wishin' will/never worked so hard--had to work pain/wouldn't change for anything."

-Gus Robinson

New York City

May 1994

34



04. Oh, Candy
(single version) (3:06)

35

Released 1979 / © 1979
From the Epic single "Oh, Candy" #-10775
Produced by Jack Douglas
"This is a single mix. The lead vocal is a bit different - '17' was the first take and the band-chase are up-front. This was our first single."

-Bob E. Carter & Robin Vander

THE

01. Hello There (3:40)

(R. Nielsen)
Released 1977 / © 1977
From the Epic album "Hello There" #-10661
Produced by Tom Werman

02. KLO Kiddles
(single version) (3:41)

(R. Nielsen)
Released 1979 / © 1979
Single of the Epic single "And The Winner Is..." #-10751
Produced by Jack Douglas

"This is a single mix; the 'effects' are a little 'heavier' after the mix, than on the original mix."

-Bob E. Carter & Robin Vander

"A sick interpretation of a Gary Glitter song - still haven't heard it at any football, baseball or basketball game." -Rich Nielsen

03. Hot Love (2:36)

(R. Nielsen)
Released 1979 / © 1979
From the Epic album "Cheap Trick" #-10660
Produced by Tom Werman

05. Mandocello (4:47)

(R. Nielsen)
Released 1979 / © 1979
From the Epic album "Cheap Trick" #-10660
Produced by Jack Douglas

06. Lovin' Money (previously
unreleased) (4:09)

(R. Nielsen)
Released 1979 / © 1979
Outtake from the sessions for Cheap Trick #-10660
Produced by Jack Douglas

07. I Want You To Want Me
(alternate, previously
unreleased version) (3:00)

(R. Nielsen)
Released 1979 / © 1979
Outtake from the sessions for Cheap Trick #-10660
Produced by Jack Douglas. Mixed on April 25, 1979 at Jerry Massi Studios in New York by Henry Baker

"I still picture sitting in an unswathed chair listening to Henry Dinklage playing the solo on his clarinet."

-Rich Nielsen

08. Southern Girls

(single version) (3:34)

OR. Nielsen/T. Petersson

Recorded 1977 / © 1977

From the Epic Album "Southern Girls" #30489

Produced by Tom Herman

"This was a musical breakthrough for our non-traveling fans." -Rick Nielsen

09. So Good To See You (3:37)

OR. Nielsen

Recorded 1977 / © 1977

From the Epic Album In Color #3 19816

Produced by Tom Herman

10. Down On The Bay (Live)

(previously unreleased) (3:33)

©2. Lynned

Recorded live in Los Angeles at

The Whiskey June 4, 1977 / © 1977

Produced by Cheap Trick. Mastered from

the original 1/4-inch, 4 track tape

11. Mrs. Henry (Live)

(previously unreleased) (9:27)

OR. Dylan

Recorded live in Los Angeles at

The Whiskey June 4, 1977 / © 1977

Produced by Cheap Trick. Mastered from

the original 1/4-inch, 2 track tape

12. Violins (Live)

(previously unreleased) (4:13)

OR. Nielsen

Recorded live in Los Angeles at

The Whiskey June 4, 1977 / © 1977

Produced by Cheap Trick. Mastered from

the original 1/4-inch, 4 track tape

"Well, we had to do between 2 and 4 sets per night - 3000 - 'Violins' was a tape at the end - of my father's church choir singing 'Fishes Water' by Dvorak." -Rick Nielsen

13. Ballad Of TV Violence

(Live) (alternate version) (8:52)

OR. Nielsen

Recorded live in Los Angeles at

The Whiskey June 4, 1977 / © 1977

Produced by Cheap Trick. Mastered from the original

2-track, 24 track master by Dave Adler at New

Music Studios, New York, April 24, 1980

14. You're All Talk (Live)

(alternate version) (3:55)

OR. Nielsen/T. Petersson

Recorded live in Los Angeles at

The Whiskey June 4, 1977 / © 1977

Produced by Cheap Trick. Mastered from the original

2-track, 24 track master by Dave Adler at New

Music Studios, New York, April 25, 1980

"Between recording basic tracks and overdubs for In Color, we performed three nights at The Whiskey-A-Go-Go, we taped the first two nights (four sets), but only found multi-track tapes for one show so we took most of these tracks from the 2 track master tapes, all of which survived. We are considering a "live at The Whiskey" album in a couple of years."

-Sam E. Carter & Robin Vander

15. Fan Club (Demo)

(previously unreleased) (7:11)

OR. Nielsen

Recorded November 21-24, 1976 for a demo tape at

United Studios, NYC, Memphis, TN / © 1976 Capitol

Produced by Cheap Trick

"This was recorded at Ardent

Studios in Memphis in 1976.

'Fan Club,' along with 'Fanny,'

'Southern Girls,' and 'Come On,

Come On,' were our first good

demo tapes. The lyrics in

'Fan Club' easily refer to us and

fans we knew and hung out with at

Memphis Home's in Milwaukee."

-Sam E. Carter & Robin Vander

"This was our musical thanks to our

early, early fans."

-Rick Nielsen

"Bobbie Kravitz's favorite song."

-Tom Petersson

"Bobbie Kravitz's favorite song."

-Tom Petersson



01. Surrender (4:13)

OR. Nielsen

Recorded 1976 / © 1976

From the Epic Album Heaven Tonight #3 19816

Produced by Tom Herman

02. High Roller

(alternate version) (3:29)

OR. Nielsen/R. Vander/T. Petersson

Recorded 1976 / © 1976

Alternate Version. From the unreleased Tom Herman

Single #3 19816

Produced by Tom Herman

03. On Top Of The World (4:00)

OR. Nielsen

Recorded 1976 / © 1976

From the Epic Album Heaven Tonight #3 19816

Produced by Tom Herman

"This has two seconds restored to the front end of the track that didn't survive the initial transfer from vinyl to CD."

-Sam E. Carter & Robin Vander

"My interpretation of the 'Peter Gunn' theme." -Rick Nielsen

"1st song played on KROQ in Los Angeles, 1976. We heard it on the radio after a New Year's Eve show in Santa Monica." -Tom Petersson

04. Auf Wiedersehen (3:42)

OR. Nielsen/T. Petersson

Recorded 1976 / © 1976

From the Epic Album Heaven Tonight #3 19816

Produced by Tom Herman

05. I Want You To Want Me

(Live) (3:44)

OR. Nielsen

Recorded 1976 / © 1976

From the Epic Album Cheap Trick

At Madison #3 19795

Produced by Jack Douglas and Cheap Trick

Mastered by Dave Lombardo and Cheap Trick

06. Clock Strikes Ten (Live)

(3:54)

OR. Nielsen

Recorded 1976 / © 1976

From the Epic Album Cheap Trick

At Madison #3 19795

37

56



Produced by Jack Douglas and Cheap Trick
Mixed by Gary Labinsky and Cheap Trick

07. Dream Police (3:53)

(M. Niemann)

Recorded 1979 / © 1979
From the Epic Album Dream Police EP 10771
Produced by Tom Werman

08. May Of The World (3:38)

(M. Sandoz/R. Niemann)

Recorded 1979 / © 1979
From the Epic Album Dream Police EP 10771
Produced by Tom Werman

09. Gonna Raise Hell (3:29)

(M. Niemann)

Recorded 1979 / © 1979
From the Epic Album Dream Police EP 10771
Produced by Tom Werman

10. Voices (4:22)

(M. Niemann)

Recorded 1979 / © 1979
From the Epic Album Dream Police EP 10771
Produced by Tom Werman

11. Stop This Game (3:57)

(M. Niemann/R. Sandoz)

Recorded 1980 / © 1980
From the Epic Album All Shook Up EP 10499
Produced by George Martin

12. Just Got Back (2:05)

(M. Niemann)

Recorded 1980 / © 1980
From the Epic Album All Shook Up EP 10499
Produced by George Martin



13. Baby Loves To Rock (3:17)

(M. Niemann)

Recorded 1980 / © 1980
From the Epic Album All Shook Up EP 10499
Produced by George Martin

14. Everything Works If You Let It

(alternate version) (3:56)

(M. Niemann)

Recorded 1980 / © 1980
Original version released on Epic promotional single 807-1200 and on Full Month's Doubleback - Double 7 EP 10411
Produced by George Martin
Revised during sessions for All Shook Up
"Based around 'On Top Of The World' in the movie Roadie - wrote it in 30 minutes at The Westwood Mansions in L.A."
-Rick Niemann

15. World's Greatest Lover

(Gomez - Rick Niemann) (3:54)

(M. Niemann)

Recorded 1980 / © 1980
From the Epic Album All Shook Up
Produced by George Martin

"This was supposed to be a love letter written from a G.I. during a firefight in the war." -Rick Niemann



PHOTO: BOB LAYTON

16. Waitin' For The Man/
Heroin (Live - Tom Vercell)

(previously unreleased) (7:47)

(L. Reed)

Recorded live at the Henry, Lansing, Mich.
November 1974 / © 1994 CBS/S
Produced by Bob E. Carter and Jim Seidler

"When we enlightened people in the
Lansing audience didn't realize that the
author of the song, Lou Reed, was talking
about a drug dealer and his homo-
sexual lover, and tried to beat me up for
singing this one." -Bob Katzmann



DISC
THREE

01. Daytripper (Live) (unedited,
alternate version) (8:28)

(L. Lennor/P. McCartney)

Recorded 1/3/66 / © 1994

Originally released in edited form on the Epic
10-track EP *All The Years At Once*

Produced by Jack Douglas

"I had a guitar built just for this tour.
"Daytripper" has often been used as an
excuse where great musicians can fumble
along with us."

-Rick Nielsen

02. World's Greatest Lover
(4:54)

(B. Nielsen)

Recorded 1980 / © 1994

From the Epic album *One On One* PE 38021

Produced by George Martin

03. I Need Love (Demo)
(previously unreleased) (3:57)

(B. Nielsen)

Recorded 1980 / © 1994

From the J.S. Oamy sessions, March 1981

"This is one of nine songs we cut on
Jan. 5, 1988, after a 15-day California
tour. We used two other tracks from that
day for the EP *Found All The Parts*.

-Bob E. Carter & Robin Lander

"It's hard to do this with an
orchestra - comedy." -Rick Nielsen

04. I'm The Man
(previously unreleased) (3:11)

(L. Nielsen)

Recorded 1981 for inclusion in the soundtrack
for the film *Rock & Roll* / © 1994

Produced by Jack Douglas

05. Born To Raise Hell
(previously unreleased) (3:46)

(B. Nielsen)

Recorded 1981 for inclusion in the soundtrack
for the film *Rock & Roll* / © 1994

Produced by Jack Douglas

06. Ohm Sweet Ohm
(previously unreleased) (2:49)

(B. Nielsen)

Recorded 1981 for inclusion in the soundtrack
for the film *Rock & Roll* / © 1994

Produced by Jack Douglas

"These three tracks and an unreleased
one yet, "Send Love Here" - Robin, Rick/
Mondie-collaborations were for the
animated film *Rock & Roll*, "I'm The Man"
is an old Rick Man of Europe song (with
rewritten lyrics) from 1973. Rick
orchestrated all the bass parts."

-Bob E. Carter & Robin Lander

07. She's Tight (3:58)

(B. Nielsen)

Recorded 1980 / © 1994

From the Epic album *One On One* PE 38021
Produced by Roy Thomas Baker

08. Love's Got A Hold
On Me (3:38)

(B. Nielsen/B. Lander/B.S. Carlsson)

Recorded 1980 / © 1994

From the Epic album *One On One* PE 38021
Produced by Roy Thomas Baker

09. If You Want My Love
(alternate, extra bridge version)
(4:24)

(B. Nielsen)

Recorded 1980 / © 1994

Alternate, unedited version from the sessions
for *One On One* PE 38021

Produced by Roy Thomas Baker

"A ruff side of the single, with an extra
bridge which was later removed by Roy
Thomas Baker."

-Bob E. Carter & Robin Lander

"#1 song in Australia - Make up America."

-Rick Nielsen

10. Lookin' Out For
Number One (3:41)

(B. Nielsen)

Recorded 1981 / © 1994

From the Epic album *One On One* PE 38021
Produced by Roy Thomas Baker

11. Don't Make Our Love
A Crime (Demo)
(previously unreleased) (3:34)

(B. Nielsen)

Recorded 1981 / © 1994

Demo for the Epic album *One On One* PE 38021
Produced by Roy Thomas Baker. Mixed on 04/11/84,
1994 at Sony Music Studios in New York by
Denny Cohen

41

40

"A record of the unreleased version recorded for me on Disc. The song later appeared as a bonus track, in a newly recorded version, on Best Position Please!"

-Don E. Carlo & Robin Barber

"Duke-Strauss-Rod Stewart - All in mind - Don was it we caught it - but I love the title." -Rick Nielsen

12. All I Really Want (Over LP)

B-side (3:30)

(C. Nielsen)

Recorded 1981 / © 1981

From the Epic Album Best Position Please

Produced by Todd Rundgren

"The B-side to 'She's Tight' and a longtime band favorite." -Don E. Carlo & Robin Barber

13. I Can't Take It (3:28)

(C. Nielsen)

Recorded 1981 / © 1981

From the Epic Album Best Position Please

Produced, engineered and mixed by Todd Rundgren

14. Twisted Heart

(previously unreleased) (3:17)

(C. Nielsen)

Recorded 1981 / © 1981

From the Epic Album Best Position Please

Produced, engineered and mixed by Todd Rundgren



"Along with another track ('Don't Get It With Love'), was removed from the Best Position Please album to make way for two other 'supposedly' better songs."

-Don E. Carlo & Robin Barber

15. Invaders Of The Heart (3:19)

(C. Nielsen)

Recorded 1981 / © 1981

From the Epic Album Best Position Please

Produced, engineered and mixed by Todd Rundgren

16. Y O Y O Y (3:23)

(C. Nielsen)

Recorded 1981 / © 1981

From the Epic Album Best Position Please

Produced, engineered and mixed by Todd Rundgren

DISC FOUR

01. Tonight It's You (4:07)

(C. Nielsen/R. Sandberg/J. Struss)

R. Nielson

Recorded 1981 / © 1981

From the Epic Album Standing on the Edge

Produced by Jack Douglas. Mixed by Tony Platt

02. Cover Girl (3:43)

(C. Nielsen/R. Sandberg)

Recorded 1981 / © 1981

From the Epic Album Standing on the Edge

Produced by Jack Douglas. Mixed by Tony Platt

03. This Time Around (4:34)

(C. Nielsen/R. Sandberg/J. Struss)

R. Nielson

Recorded 1981 / © 1981

From the Epic Album Standing on the Edge

Produced by Jack Douglas. Mixed by Tony Platt

04. A Place in France

(previously unreleased) (3:52)

(C. Nielsen/R. Sandberg/J. Struss)

R. Nielson/R.E. Carlson

Recorded 1981 / © 1981

From the Epic Album Standing on the Edge

Produced by Jack Douglas. Mixed on April 28, 1981 at Sony Music Studios in New York by Tony Platt

"Originally titled 'When Don't Let You' is an outtake from the album Standing on the Edge. The original demo had Sheffield on backing vox." -Don E. Carlo & Robin Barber

05. Funk #9 (The Doctor)

(previously unreleased) (3:35)

(C. Nielsen)

Recorded 1981 / © 1981

From the Epic Album The Doctor

Produced by Jack Douglas

"A 'live-in-the-studio' demo of 'The Doctor.' Nick plays keyboard and guitars, switching back and forth." -Don E. Carlo & Robin Barber

06. Take Me To The Top

(3:22)

(C. Nielsen/R. Sandberg)

Recorded 1981 / © 1981

From the Epic Album The Doctor

Produced by Tony Platt. Mixed by Dave Coltrane



**07. Money Is The Root
Of All Fun (previously
unreleased) (3:40)**

(B. Nielsen)
Recorded 1966 / © 1966
Spokane from the sessions for the album *Be Still*
Produced by Tony Clark
"An outtake from the better
featured guest musician Ray
Good - sang one afternoon
after a long job visit in Seattle,
England."

-Don E. Carlin & Robin Barber

**08. Fortune Cookie (demo)
(previously unreleased) (3:40)**

(B. Nielsen/T. Barber)
Recorded 1966 / © 1966
From the sessions for the album
BE 0125
Produced by Rick Warren and Peter Barber

"Another *Be Still* album demo.
The demo track was recorded on
cassette at a soundcheck in
Birmingham, Kansas, and finished in
a studio where the great Ray."

-Don E. Carlin & Robin Barber

"You too can make up your own
busses - just buy a Fortune
Cookie Factory."

-Rick Nielsen

09. You Want It (3:40)

(T. Peterson/T. Barber/T. Nielsen)
Recorded 1966 / © 1966
From the original soundtrack to the
film *Big Boy* starring Bob Fosse as coach.
Produced by George Barden

10. The Flame (3:39)

(B. Nielsen/T. Barber)
Recorded 1966 / © 1966
From the Epic album *Be Still*
BE 0122
Produced by George Barden

11. Through The Night

(from LP B-side) (4:18)
(T. Peterson/T. Barber/T. Nielsen)
Recorded 1966 / © 1966
Single of the Epic Single "The Flame" BE-1740
Produced by George Barden

12. Stop That Thief

(previously unreleased in the U.S.)
(3:55)
(B. Nielsen/T. Nielsen)
Recorded 1966 / © 1966 T&E Enterprises Inc.
From the original soundtrack to the film
Arthur - Ray, Galt/Don (demo) 1966-1966
Produced by George Barden

13. I Know What I Want (3:37)

(from LP B-side) (4:43)
(B. Nielsen)
Recorded 1966. Live at Neptune Beach, Florida /
© 1966
B-side of the Epic Single "Don't Be Cruel"
BE-1760
Produced by Tony Clark



**14. Had To Make You Mine
(3:16)**

(T. Peterson/T. Barber/T. Nielsen)
Recorded 1966 / © 1966
From the Epic album *Be Still*
Produced by George Barden. Mixed by Mike Shipley
and David Thomas

**15. I Can't Understand It
(3:29)**

(B. Nielsen/T. Barber)
Recorded 1966 / © 1966
From the Epic album *Be Still*
Produced by George Barden. Mixed by Mike Shipley
and David Thomas

**16. Can't Stop Falling
Into Love (3:49)**

(B. Nielsen/T. Barber/T. Peterson/
T. Nielsen)
Recorded 1966 / © 1966
From the Epic album *Be Still*
Produced by George Barden. Mixed by Mike Shipley
and David Thomas

17. Come On Christmas (7:30)

(B. Nielsen)
Recorded 1966 / © 1966 T&E
From the *Big Boy* EP Single BE
"Big Boy" (4:42)
Produced by Tony Clark and The Johnsons
"This song for Christmas - raised some
money for some good people - we try to do
something every year. This is from a
charity compilation initially released
only in Rockford, Illinois in 1966."
-Rick Nielsen

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FROM RICK, TOM & ROBIN:

The biggest thanks to our families, friends & fans!

BUT E. WOULD LIKE TO THANK:

Elias Carlson
Edwin and Violet Carlson
and Family

John Mazzarelli,
Kurt Miesend, Mark Kawa, Charles Elias, Anthony Castiglioni and James Merritt

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George Barrett
Pat Foley
Sandy Balwester
John Aldridge
Jennifer Cronin
Kathleen Myers

...Anyone who ever moved a microphone or dabbled a tape for me, thanks.

CHEAP TRICK WOULD LIKE TO THANK:

Site, Richie Wright, Toby Woods, Jimmy Wood, Roy Misfield, Aid Nine, Randy

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