# Terminator 2

The Ultimate...

"This album was conceived five years ago when Willy Dixon called an A&R man at Elektra Records who was experiencing his first success with one Motley Crue. Willy, having become the custodian to many hours of unreleased Tommy Bolin tapes, after answering an "amp for sale" ad in the classified section of a newspaper, read in a magazine interview that Tommy Bolin was Nikki Sixx's favorite guitar player. In the same interview he read about Tom Zutaut, Motley Crue's Artist and Repertoire man and thought he would contact him and see if he was a Tommy Bolin fan too.

I first became aware of Tommy Bolin when someone turned me on to the James Gang Bang album. I was mesmerized by this American Indian's ability to replace Joe Walsh in the James Gang, which no one believed possible, and the style and character of his playing. Although the record was never a big commercial success, from that day on I bought every record I could find with Tommy Bolin on it. I discovered old Zephyr records, bought jazz/fusion records by Billy Cobham and Alphonse Mouzon for the first time, and was excited with anticipation when I read Tommy was joining Deep Purple. When the rumours hit about Tommy playing on a new band called Moxy's first album, I rushed out to buy it and found no mention of Tommy on the album, but I was sure he played on a couple of songs.

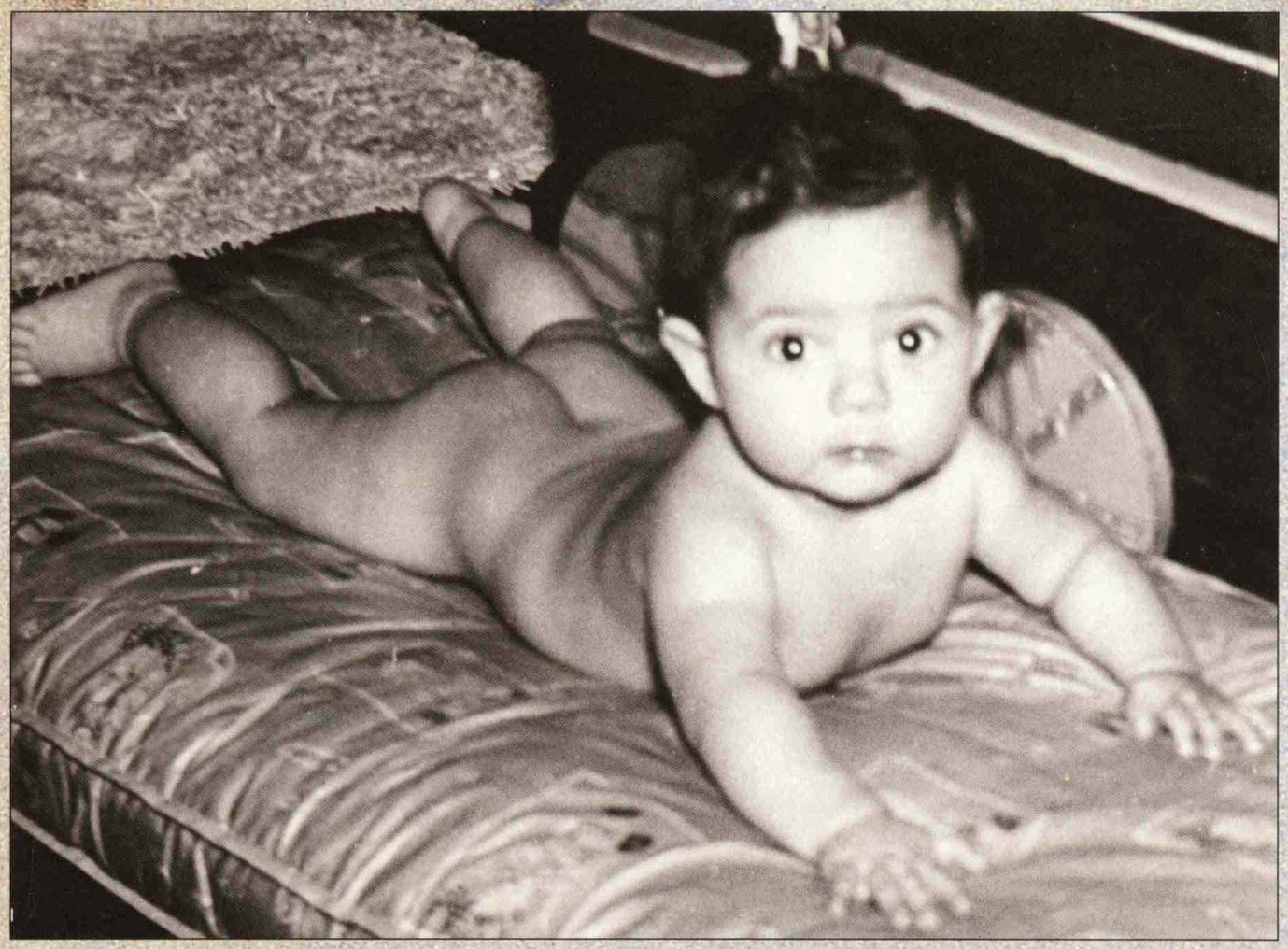
The first time Willy Dixon called me, I remembered many a late night Nikki and I sat up brainstorming, discussing music; and Tommy Bolin! I couldn't wait to hear some of the unreleased tapes. A couple of weeks later, a briefcase full of cassettes arrived. I sat down and started to listen to them. I called Willy back after talking to the legal department and finding out that it would be a nightmare to track down the legal rights to all of these unreleased recordings because Tommy recorded for so many different record companies and there were no dates on the tapes. By the time I moved over to Geffen Records, I discovered that almost all of the records that Tommy had played on were out of print and unavailable. Since these records belonged to existing record companies, I assumed that the rights could be easily identified and arrangements could be worked out to compile a sampler of all the different music from start to finish. Tommy Bolin became an obsession and a labor of love for me. It has taken four years to put it all together from the time Willy Dixon, John Bolin and myself sat down and put the song selection together. Every time the going got rough, I would read the Simon Robinson Kerrang article and listen to one of the scratched old records and realize I had to stick it out.

Sue Roberts at Warner Bros. Records in Burbank is hereby appointed the patron saint of Tommy Bolin's music. Without her constant communication and pushing people all over the world to license us the music and send us the tapes, this album would have never happened. Even as I am writing this, Sue is still working out last minute legal tangles, so if you love the music compiled here, send her a letter of thanks, because without her tireless effort over the last four years, this album would never have seen the light of day.

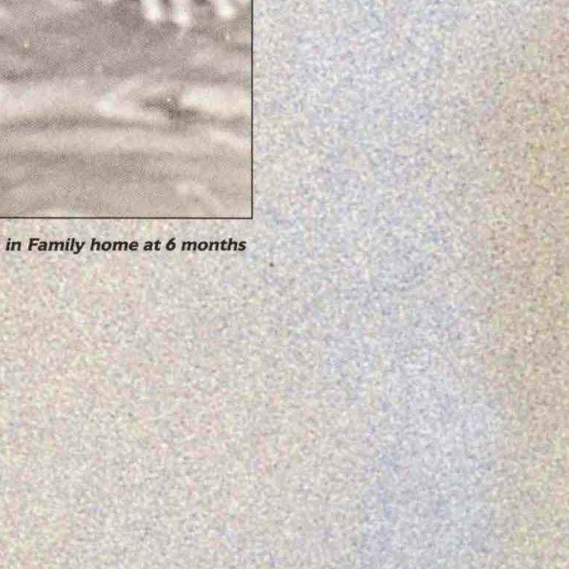
It suddenly dawns on me that this record is actually going to come out, as I view mockups of the packaging in the Geffen Art Department with Melanie Williams and Maria DeGrassi. As Melanie tells Maria that she had a dream last night—Tommy Bolin came to her and told her the album needed more Deep Purple—I notice a picture of Tommy playing live with his guitar shrouded in purple clouds, wearing a T-shirt that says "The Ultimate." I turn to Melanie and Maria and say, 'This is the cover and the title to the album all in one!' I'm sure Tommy's spirit brought that out as it says it all in one simple photograph.

***The ultimate Tommy Bolin contained here, dare ye come inside and taste it while you can! May you be inspired by the music, but learn from the tragedy, brother, brother! The spirit of Tommy Bolin would have wanted it that way."***

**TOM ZUTAUT,** *June 12th, 1989*



*Taken in Family home at 6 months*



Back in 1982 I wrote a piece about the guitarist Tommy Bolin for an English rock magazine. I don't do a lot of work for the music press, finding it difficult to write unless I'm really interested in the subject. Tommy Bolin was a man whose music had touched me and I hoped to communicate a little of how I felt about his work to others, perhaps in the process turn them on to his recorded legacy. His music was too good for him to remain forever the man who replaced Ritchie Blackmore in Deep Purple, which, for better or worse, was how he had come to be regarded by many people. The initial response I had from the article was gratifying, but what impressed me more given the ephemeral nature of periodicals, was the fact that I continued to get correspondence about it years later, indeed I still do. As a result I began adding coverage of Tommy Bolin's career to the pages of the Deep Purple magazine which I edit, and making photos, lyrics and other material available for the loyal following which Bolin continued to inspire. If I have any qualification for writing the sleeve notes for this album, those are they.

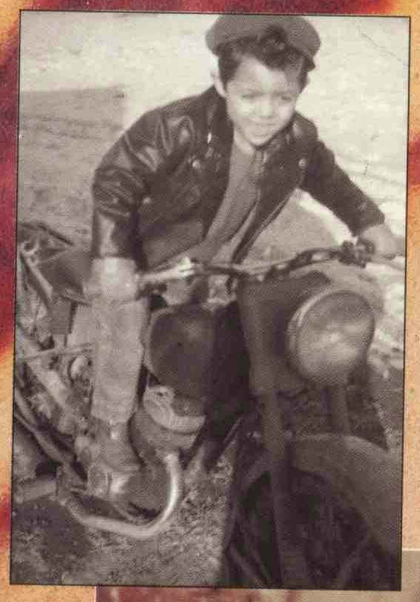
Thomas Richard Bolin's recording career was packed into just seven years, an awfully short time in which to generate such an impact that his work is still influencing rock guitarists today. His childhood was spent in Sioux City, Iowa, where he was born on August 1, 1951. Tommy was something of a late starter in the musical field, although with his close knit family all interested in music to some degree, it was probably inevitable that he would find an outlet for his energies by turning to one instrument or another.

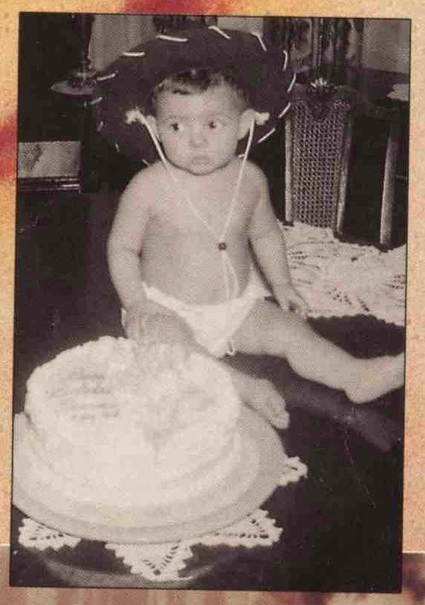
This interest became more than passing in the early 1960's, but it had been the sight of Elvis Presley and his contemporaries on a TV show called Caravan Of Stars which originally turned his thoughts to the possibilities of a musical career. As a treat his father took Tommy Bolin and others in the family to see Elvis in concert. Tommy was just five years old at the time, resplendent in a leather jacket, with his hair combed back, he never forgot the experience.

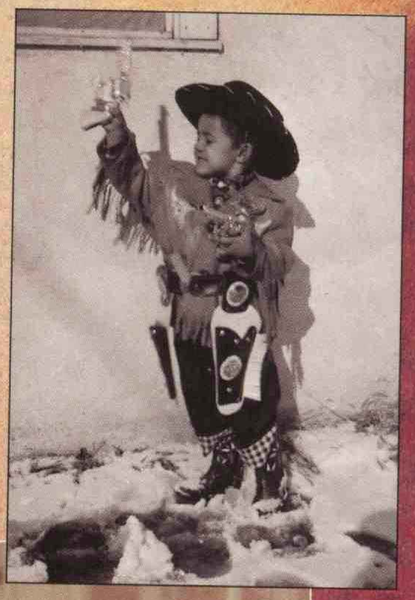


Initially, Tommy Bolin's musical inclinations found their outlet behind a drum kit, but he was dissuaded from pursuing them by the high cost of a full kit. Instead he began tinkering with both keyboards and the guitar, opting eventually for the latter as the cheapest alternative. Despite this, he retained his love of drumming and kept it up as a hobby all his life, claiming later that it had been a good way of building strength in his wrists which he could exploit in his guitar playing.

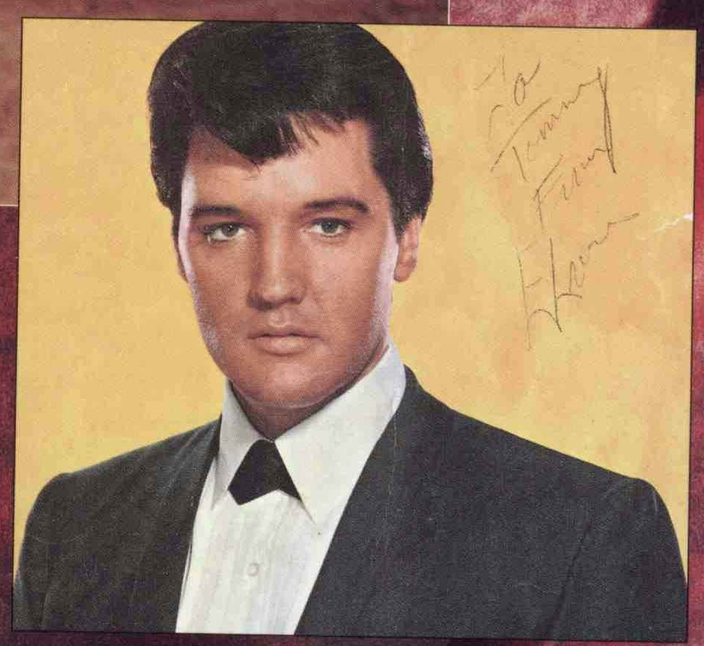
Tommy's high school days seem to have been one long feud with various kinds of authority; the kind of feud which it's perhaps easy to romanticize about in later years but which at the time can be an unpleasant experience. Tommy's main gripe was fairly basic; he wanted to learn music and the school didn't teach it, or rather they did, but only every other year. "Do they teach English every other year?" Bolin wondered to himself. In an attempt to











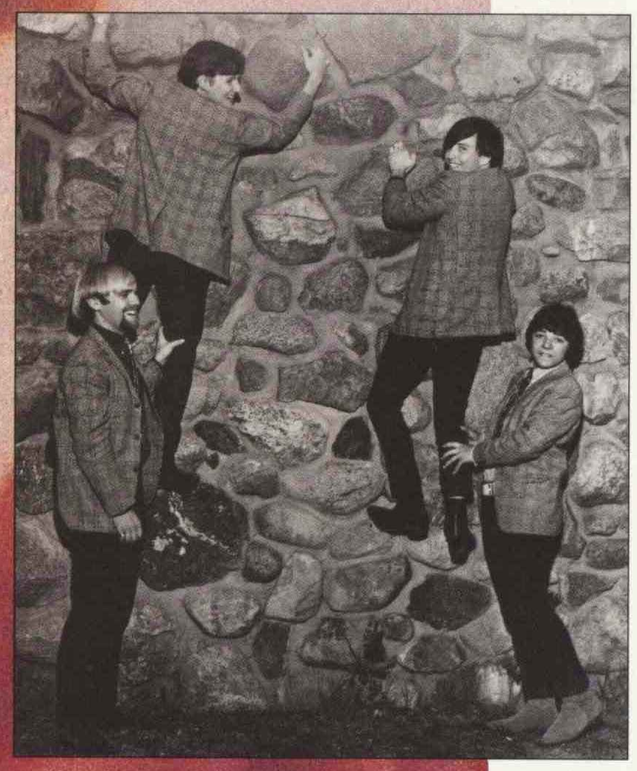
*From top to bottom, left to right:* ***At age 6 in yard; 1st Birthday, Sioux City, Iowa 1952; A real cowboy with proper attire; At his Aunt's house with brother John; Winner in Go Cart race at age 10—Tommy won two races; Personal autograph from Elvis.***

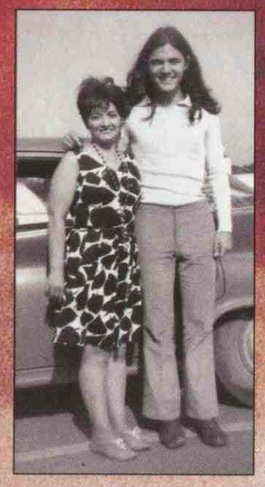
*"He was in the 11th grade, his hair was long, and they told him to go home and get it cut or don't come back to school. So the rule was to get it cut so it wouldn't touch the collar, so we did that. Then he went back and they said go home and cut it above your ears and forget about music. And he said I'll never forget about music. If you can't accept me like I am then that's the way it is. And so he came home and he said that's it. I'll never forget about music and I'll never cut my hair above my ears. And then they came and talked to me about it. They wanted me to convince him that that was the wrong move to make. And I said I don't think it is. I said I trust his judgment. If this is what he wants, then that's the way it is. If you can't accept him, he can't accept you."*

**BARB BOLIN,**

*Tommy's Mother — excerpt from THE TOMMY BOLIN RADIO SPECIAL produced by John Bentzinger*

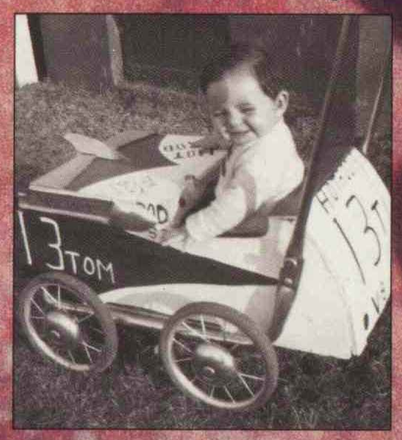








*"When I first seen him, I thought he was going to be a boxer, he had a flat nose. I took him to see Elvis at the auditorium, and he got enthused about that, and he thought to himself "Well I want to be on the stage" and he liked that, being on the stage, and I said 'Yeah you'll get to be on a stage,' and he got so enthused about Elvis. And I got albums, and he started ... the one he got down pat was 'Heartbreak Hotel,' so I had him do that, and he pantomimed that, and he done it over at 'Kids Corner' (a local TV talent show) and they thought he was so good they had him back three days later. There was so many phone calls that came in, and I thought if he's that good I'll bring him up to the Lakes (Lake Okoboji) they had a deal up there, an amateur show, and about a hundred kids tried out for it and he got to be one of them to get to do the program, and he said 'I know Dad I'm going to win.' He came in second to a toe dancer from a little town there that won, and he felt kind of bad about that, but I said 'Well about half the town was there applauding for her so that's what they went by, the applause.' Then he says well he's going to start up his own band. So I got him a guitar from Sears, I bought one for 65 dollars, and amplifier and the whole works. And he kept beatin' on that, and he said 'Dad, I'm going to be the best at something.'"*




*Top to bottom: Publicity shot when Tommy played with The Chateaux at age 14. His folks used to drive him back and forth to gigs; Central High School, Sioux City, Iowa; Tommy and his mother, Sioux Falls, S. Dakota 1971; Imitating Elvis at age 5 1956; Age 8 months in Go Cart his Dad made for him from a baby buggy.*

**RICHARD BOLIN,**

*Tommy's father — excerpt from THE TOMMY BOLIN RADIO SPECIAL*

get around the problem, appointments were made with two local guitar tutors, though these did little to ease adolescent frustration. The first, a Mr. Flood, tried to steer him towards taking up Hawaiian steel guitar. Mr. Flood didn't know who Elvis Presley was, and Bolin returned to miming in front of the bedroom mirror. His second teacher, Mrs. Sullivan, didn't have much knowledge of pop music either. She spent her time teaching Tommy rudimentary scales and country & western tunes, things like "Red River Valley." A useful enough grounding but again falling somewhat short of Tommy's aspirations, though her guitar collection did impress him.

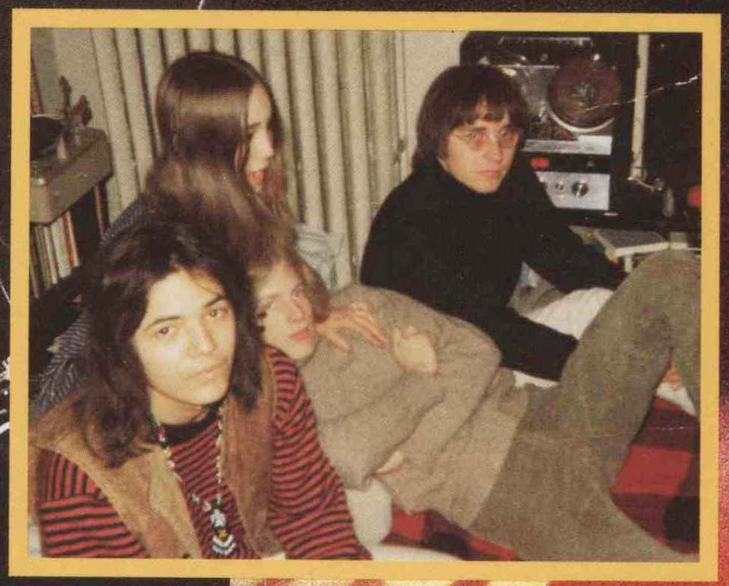
Tommy Bolin's formal lessons were thus somewhat limited, and instead he took to hanging around like-minded kids in and out of school, though they were invariably some years older than he was. Apart from letting their musical knowledge and experience rub off on him, he resorted to the time-honoured technique of learning guitar solos and styles straight off records, both home-grown and imported. So he began listening not just to established American groups of the day, but also to bands such as The Rolling Stones—their first album being a particular favourite of Tommy's for the clarity of the guitar work. This mix was to stay with him all his life and certainly to these ears his way of playing and writing had a very English feel about it at times. As for specific guitarists, his early influences were so mixed that few stood out in later years, Jimi Hendrix, Carl Perkins and Django Reinhardt were the three names he cited as having impressed him most of all.

Back at school, Tommy put his new found guitar talents to use in his first group, DENNY & THE TRIUMPHS. In his own words they played "anything and everything"—cover versions of "96 Tears," "Gloria," "Hang On Sloopy" and so on. The group was short lived as Tommy's school days ended abruptly. Periodically the seniors carried out hair-cutting raids on the juniors, seeking out those who were showing signs of rebelling by growing their hair beyond the regulation crew cut length. Tommy, with the aid of some sympathetic seniors he knew, managed to avoid the ignominy of a scalping for some time, only to find himself reported for doing so. The school finally gave him an ultimatum, to cut his hair or leave. He refused to comply and, along with a friend under a similar threat for wearing earrings, was expelled.

Free of school, Tommy and his friend took off for Denver, Colorado, though even such a simple thing as catching the plane was an adventure. Puzzled by the arrival of squad cars by the runway, it turned out that his friend's mother had discovered half a pound of pot under the bed and called the police. Unfortunately for them she'd burnt it, not realising it might be needed for evidence, and the pair finally got on their way.

Mixing with local musicians in Denver, Bolin lost no time in helping form a new group called AMERICAN STANDARD. They rose to the dizzy heights of a weekly slot at a local night club, The Family Dog, but before long Tommy was on the move again, this time travelling to Cincinnati. There he landed a job backing the noted blues and steel guitarist LONNIE MACK, an experience which proved useful but short-lived when following a police raid on the boarding house where he was holed up,. he was forced to "move along." Further busts for sleeping rough, hitchhiking and similar offences eventually earned him 30 days in jail, and a hair cut, but failed to put a stop to his wanderings. Eventually Tommy ended up back in Denver, and it was here that his career began to





*Playing at Sioux City Auditorium with Zephyr; (insets) top to bottom: Tommy at age 16 with members of American Standard, Denver, Colorado 1967; Sioux City, Iowa—jamming on drums with Zephyr.*

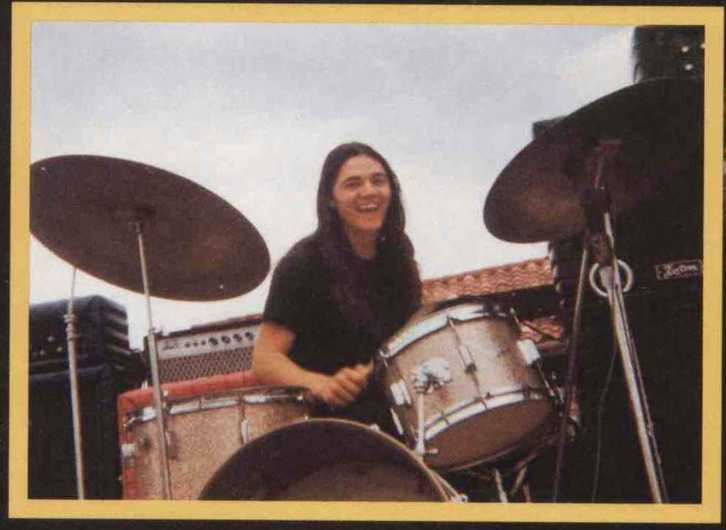
*"Tommy Bolin was an artist maybe only in line with a David Bowie. But unfortunately he never achieved that level of success—he seemed to grow bored of his own styles before they had a chance to catch on or become vogue. He moved through musical phases quickly—jazz, fusion, rock, reggae, metal and funk. He mixed these together frequently as well. I never met the man and that saddens me, because I lived and breathed his music for many years and it was (and is) a major influence on me, my music, my life. Whether his guitar was heard with the James Gang, Deep Purple, Billy Cobham, or on his solo LP's, as I said he was ahead of his time and sadly ahead of me ever meeting him."*

**NIKKI SIXX**

*"I was amazed the first time I saw Tommy play—the music seemed to be channeled through him...He got out of the way and it just came out. Tommy was a lot like he sounded. You know he was a person who pretty much played and lived with—'abandon' is the word I would use to describe Tommy. (laughs) And it's fantastic things just sort of came naturally to him.*

*He helped me to get a much clearer picture of my own future and direction as a musician—playing very exciting progressive rock music—and I really only realized this many years later."*

**JAN HAMMER**



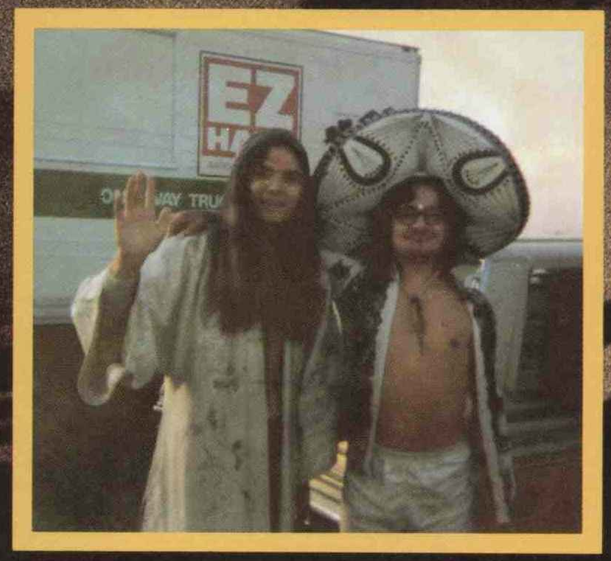
# TOMMY BOLIN




*"He had brilliant technique... he could actually kind of play circles around me... but I think his music stands on its own, and I think he's just as valid today as he was back then."*

**JOE WALSH,**

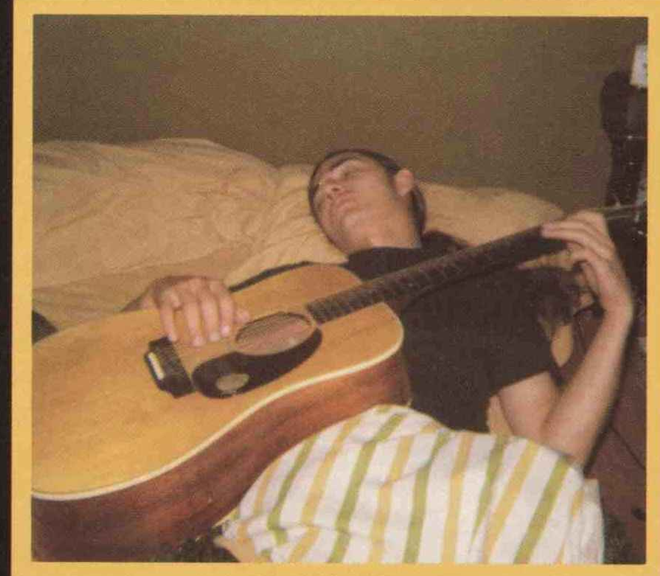
*excerpt from THE TOMMY BOLIN RADIO SPECIAL*

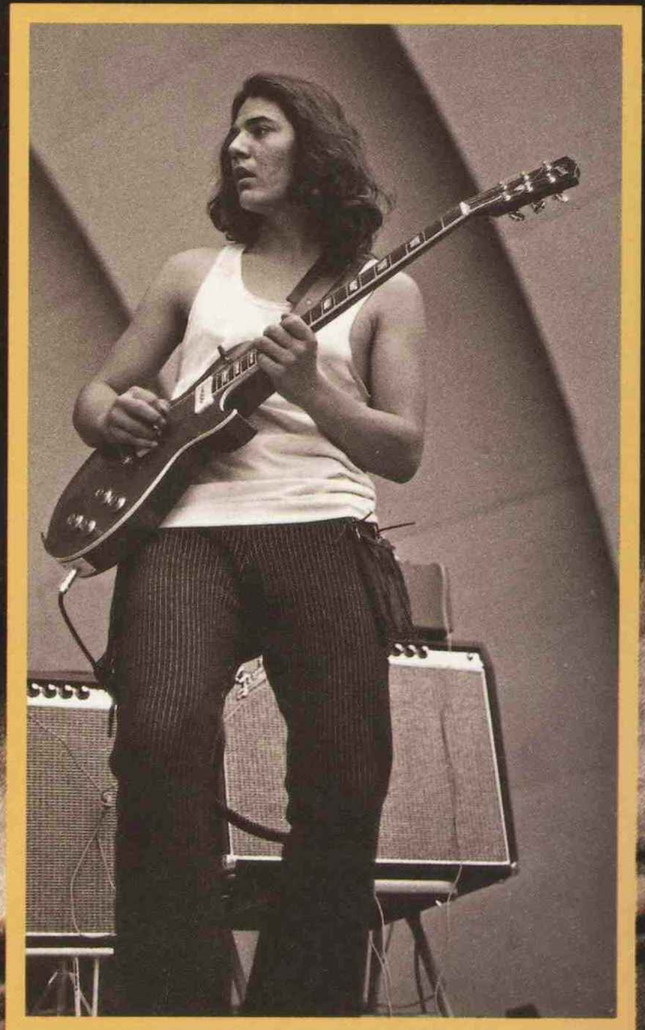


*"We (Zephyr) played with Led Zeppelin... they were the hot band at the time... and Jimmy Page about fell out of his tree when he saw Tommy play. It was really astonishing. Jimmy Page had been in the music business for a long time at that point and he was just astonished by Tommy."*

**DAVID GIVENS,**

*excerpt from THE TOMMY BOLIN RADIO SPECIAL*





*"He'd practice and practice and PRACTICE. In fact he'd walk clear out to MORNINGSIDE PETERS PARK, (about five miles) — there's a musical store out there, and he went out there a dozen times a week and he'd beat on a guitar, and he just kept beating on it day and night, and he'd go to bed with a radio in his ear, and wake up with one."*

**RICHARD BOLIN,**

*Tommy's father from THE TOMMY BOLIN RADIO SPECIAL*

*Top to bottom: Tommy's Social Security card; Tommy's Musician Union card 1976; August 1, 1972— Tommy's 21st birthday costume party. With Kenny Passarelli; Tommy asleep with Acoustic guitar, Boulder, Colorado, September 1972. He always had a guitar in his hands and often fell asleep playing it. Boulder, Colorado Bandshell in the park with Zephyr (probably a benefit) age 18 1969*

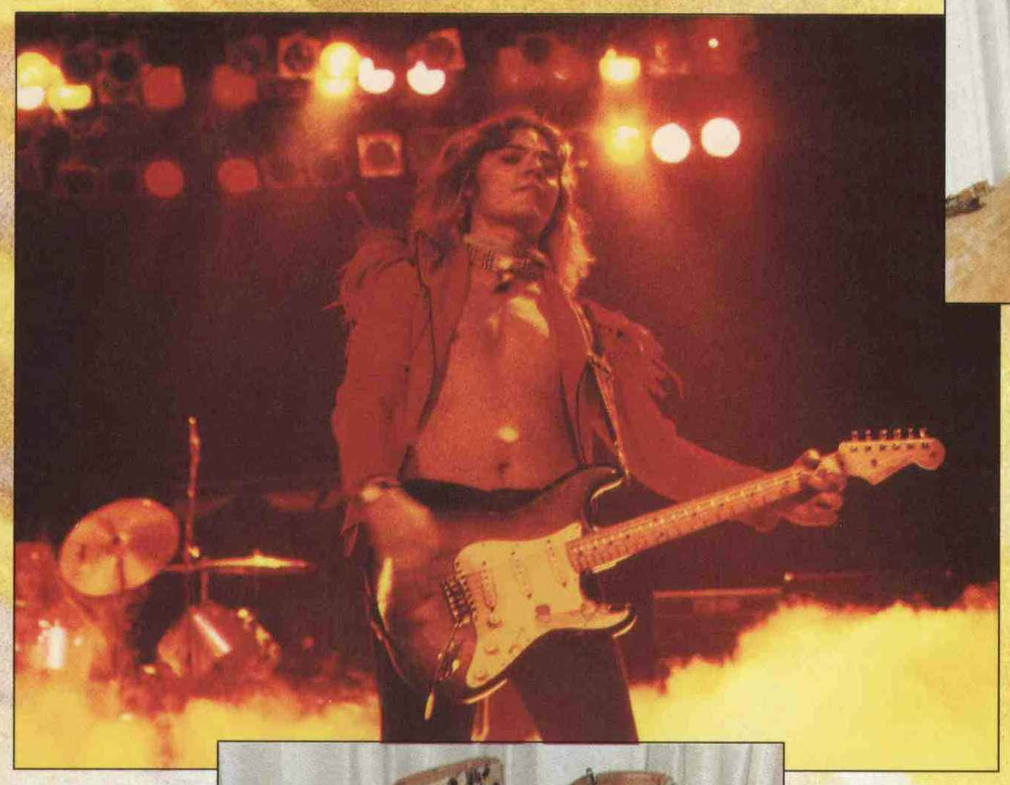
take shape.

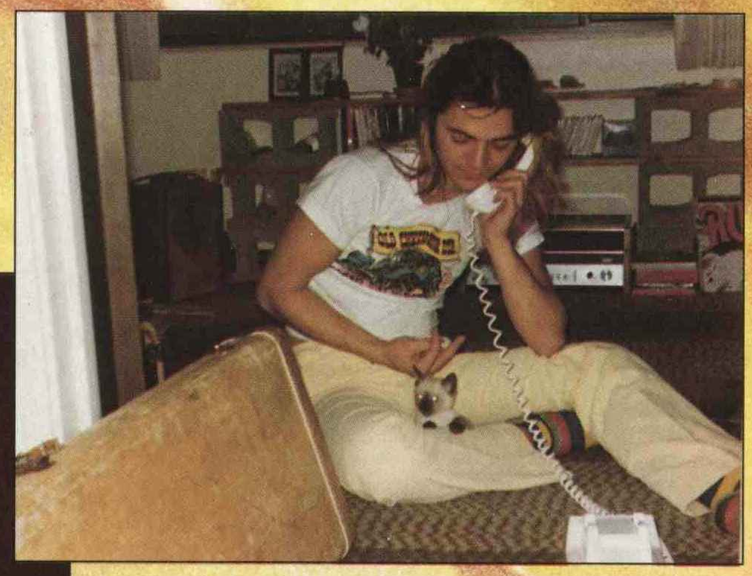
Back amongst musician friends, a new group was put together towards the end of 1968 taking the name of ETHEREAL ZEPHYR — apparently from the title of a train which used to run from Denver to Chicago in the 1930's. After a few months this was shortened to the more easily managed ZEPHYR. The group evolved from the partnership of vocalist Candice Givens and David Givens, who played bass guitar. Tommy Bolin came in on lead guitar and the rest of the group comprised John Faris on keyboards and Robbie Chamberlain on drums. Their music quickly developed as a curious mix of jazz, rock and blues underpinned by a strong keyboard sound. Zephyr went down well with the local crowds and before long they were signed by Probe Records, recording their first album for the label in mid 1969. Titled simply Zephyr, the record was a fairly hesitant affair, with a studio sound that can best be described as primitive. Tommy Bolin managed to strike out on what was after all his vinyl debut, with some nice jazzy solo work in places, notably on a track called Boom Ba Boom, but Candie's vocal work — what one politely calls an acquired taste — does overshadow much of the instrumentation. Probe thought enough of the material to try two tracks out as a single, and it is those two which are represented here.

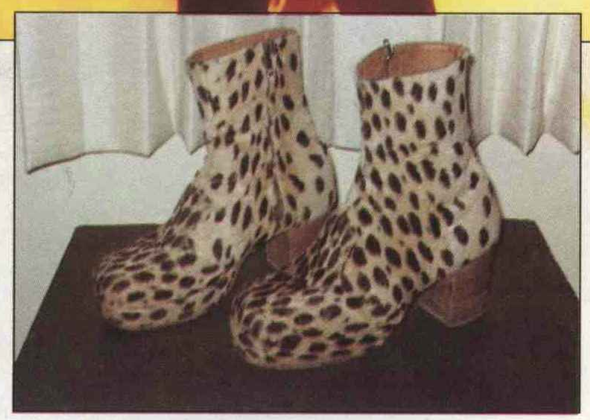
Zephyr gigged solidly throughout 1970 and 1971, but their recording career was held up after Probe folded. When they did venture back into the studio it was for Warner Brothers, and recording took place in the prestigious Electric Ladyland Studios in New York, with a young engineer called Eddie Kramer helping out. "Going Back To Colorado," perhaps because due to the superior facilities, and because the musicians had come to know each other better, was a great improvement over the first album. Again Tommy Bolin's songwriting was to the fore and he put together the album's lengthy stand-out cut, "See My People Come Together." Tommy was establishing his trademarks — unconventional riffs, short choppy solos and the dynamic repetitive runs which he managed to deliver with such skill, always pulling them up before they overstayed their welcome. People who know Tommy from his solo albums or Deep Purple days may recognize the beginnings of that later work on tracks like "Showbizzy," included here, and several other numbers.

Yet, if the album was beginning to show a promising career for the group, Tommy himself was actually becoming a little disenchanted with his own role in the band. Hoping for a little more control over the musical direction, he began to think about moving on again. Bobby Berge, who had replaced the previous Zephyr drummer in time for the second album, found that he and Tommy shared much the same musical wavelength, and after talking it over the pair of them quit Zephyr in early 1972 for new pastures.

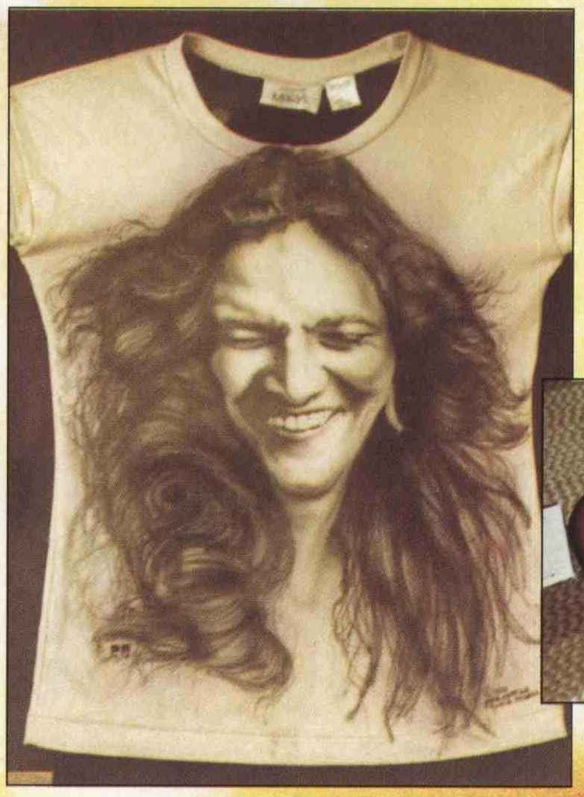
While Zephyr persevered with a third album and even a brief reunion some years later, Tommy Bolin together with Bobby Berge set up the legendary ensemble ENERGY. They brought in flautist Jeremy Steig, whom Bolin had met whilst with Zephyr, together with Tom Stephenson on keyboards and Stanley Sheldon on bass. Although this was the basis of the band, the improvisational nature of the music encouraged a certain flexibility and Gil Evans later came in on drums, with Jeff Cook doing vocals — forming a writing partnership with Tommy which was to last for

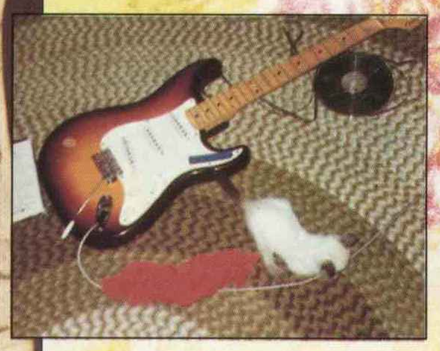






*Top to bottom:* ***Boulder, Colorado, October 1974—on the phone in his music room with Zane, Tommy and Karen's kitten; Playing with Deep Purple; Platform boots Karen covered with fake fur, Boulder, Colorado, October 1974; T-shirt made by Michael Cotton and Prairie Prince of The Tubes. Tommy's Mom and Dad had it framed and it hangs on the wall of their home; Zane playing with guitar lead in Tommy's music room, August 1974.***





***"Tommy Bolin was not only an inspiration to me in my life of playing music—but also growing up with him. He was not only a brother, but a teacher of sorts—by me listening to him play. He never really sat down and showed me anything. I guess I just observed. He respected his musicians, his friends, his fans and even people he didn't know. We were brought up in the midwest in the 50's. Needless to say there wasn't a big major music scene. My Dad was a very big fan of wrestling and Elvis. He took Tommy to both to see what ring he wanted to be in. He chose Elvis and from then on it was 24 hours a day of all sorts of music. They knew we loved music even though we had no musical background other than listening. They bought us instruments which they couldn't afford, records, a lesson here or there and that was the beginning—'til the end. Tommy gave me the chance to play with him and it was the greatest break of my musical career. I still listen to all his records, look at his pics, read his lyrics—but I sure do love and miss him."***

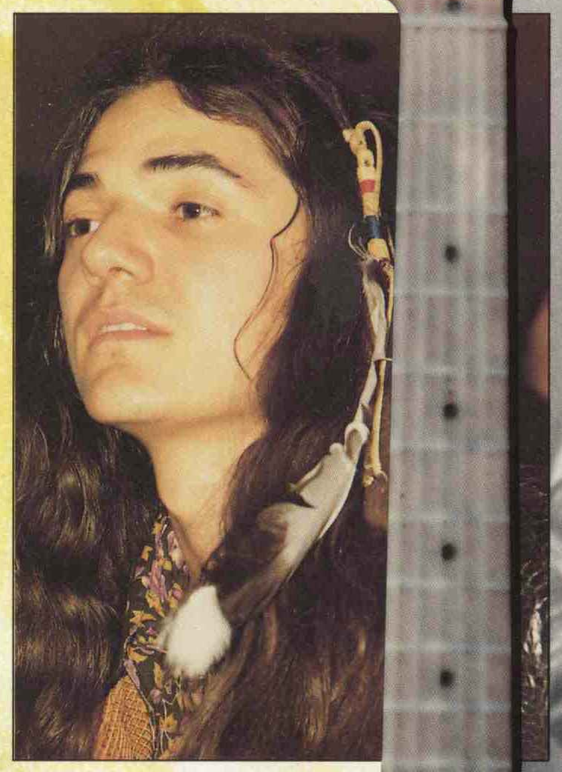
**JOHN BOLIN,**

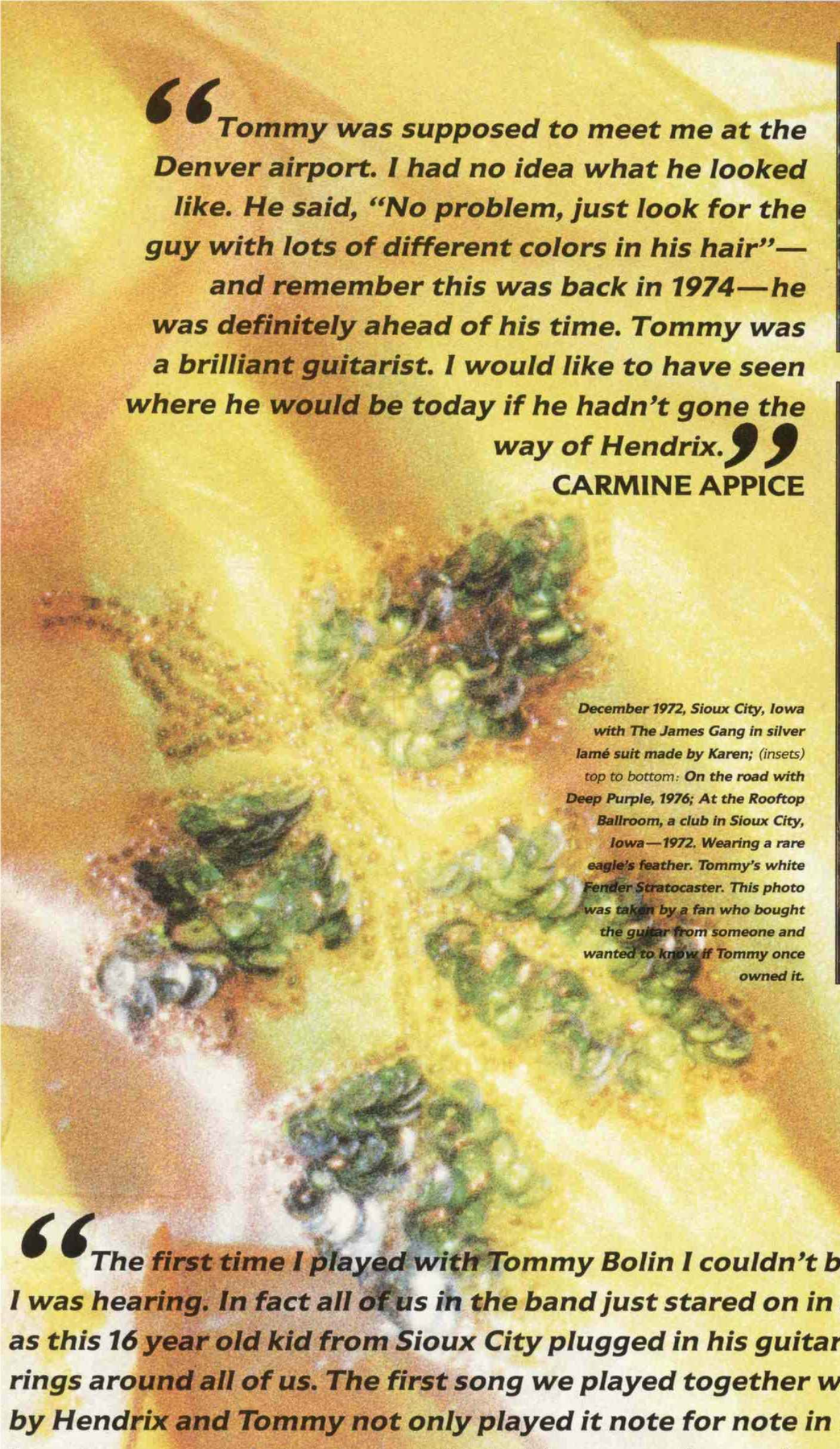
*Tommy's brother*

*"Tommy was supposed to meet me at the Denver airport. I had no idea what he looked like. He said, "No problem, just look for the guy with lots of different colors in his hair"—and remember this was back in 1974—he was definitely ahead of his time. Tommy was a brilliant guitarist. I would like to have seen where he would be today if he hadn't gone the way of Hendrix."*

**CARMINE APPICE**







***December 1972, Sioux City, Iowa with The James Gang in silver lamé suit made by Karen;*** *(insets) top to bottom:* ***On the road with Deep Purple, 1976; At the Rooftop Ballroom, a club in Sioux City, Iowa—1972. Wearing a rare eagle's feather. Tommy's white Fender Stratocaster. This photo was taken by a fan who bought the guitar from someone and wanted to know if Tommy once owned it.***

*"The first time I played with Tommy Bolin I couldn't believe what I was hearing. In fact all of us in the band just stared on in amazement as this 16 year old kid from Sioux City plugged in his guitar and played rings around all of us. The first song we played together was "PURPLE HAZE" by Hendrix and Tommy not only played it note for note in Hendrix style but then proceeded to improvise in his own style turning the song around and around until musically it became Bolin's. Believe me Jimi would have been smiling if he would have been there.*

*That first encounter with this gifted musician was to begin a close relationship that lasted up until the time of his death. We wrote songs together, we played in bands together, and he was a good friend. I can honestly say that my amazement never diminished. In fact, if anything it increased as time went on. I can tell you that I never heard him play the same song or solo twice the same way. He was constantly experimenting and growing musically. Whether it was in the framework of our band ENERGY... or stepping in to fill the large shoes of a Ritchie Blackmore or Joe Walsh. Tommy was always up to the task.*

*I always knew Tommy was gifted and I've come to realize it more and more as the years go by. This compilation of his best work almost ten years after his death is a real testimony to the fact that his talent as a guitarist has stood the test of time."*

**JEFF COOK**

the next five years.

Based in Boulder, Colorado, the band shunned commercial success and instead built an appreciative audience who were able to take in the jazz/rock fusion which Bolin was heading for, though the spacier improvisation owed more than a little to the sounds pioneered by Pink Floyd, and Tommy was never averse to chucking in whatever he felt would work in terms of style. Energy played the local clubs and bars, but while the audiences were impressed, the bar owners were less so. The people came to listen, and beer sales slumped! Record companies too were slow to catch on, and despite what would now seem an irresistible array of musical talent, the numerous demo tapes which the band made failed to clinch a suitable deal, and they never released a record. For that reason, the band cannot be included on this retrospective. Nevertheless, perhaps sometime in the future some of those tapes could be cleaned up for a possible follow-up set. Until then, a hint of what the band were about can be gleaned by listening to "Dreamer," a track on Teaser which originated in Energy, together with Deep Purple's "Lady Luck," another song given its first outing around the same time.

Energy were also a useful "house-band," able to back visiting blues artists like Eddie Gomez, John Lee Hooker, Sugar Cane Harris, Chuck Berry and Albert King. King and Bolin got on particularly well, striving to outdo one another at concerts, and Tommy was to credit King with teaching him a lot about the subtleties of guitar playing. Despite their undoubted abilities, Energy began to disintegrate without the support of a record deal, and though Tommy was to resurrect the group from time to time in the future for the occasional jam, there was the more immediate problem of earning a living to be taken care of. At Steig's suggestion, Bolin decided to try his luck in New York. Steig wanted him to play on a (never released) album he was working on, and felt that the burgeoning jazz / rock scene in the area would provide a sympathetic proving ground for Bolin's playing.

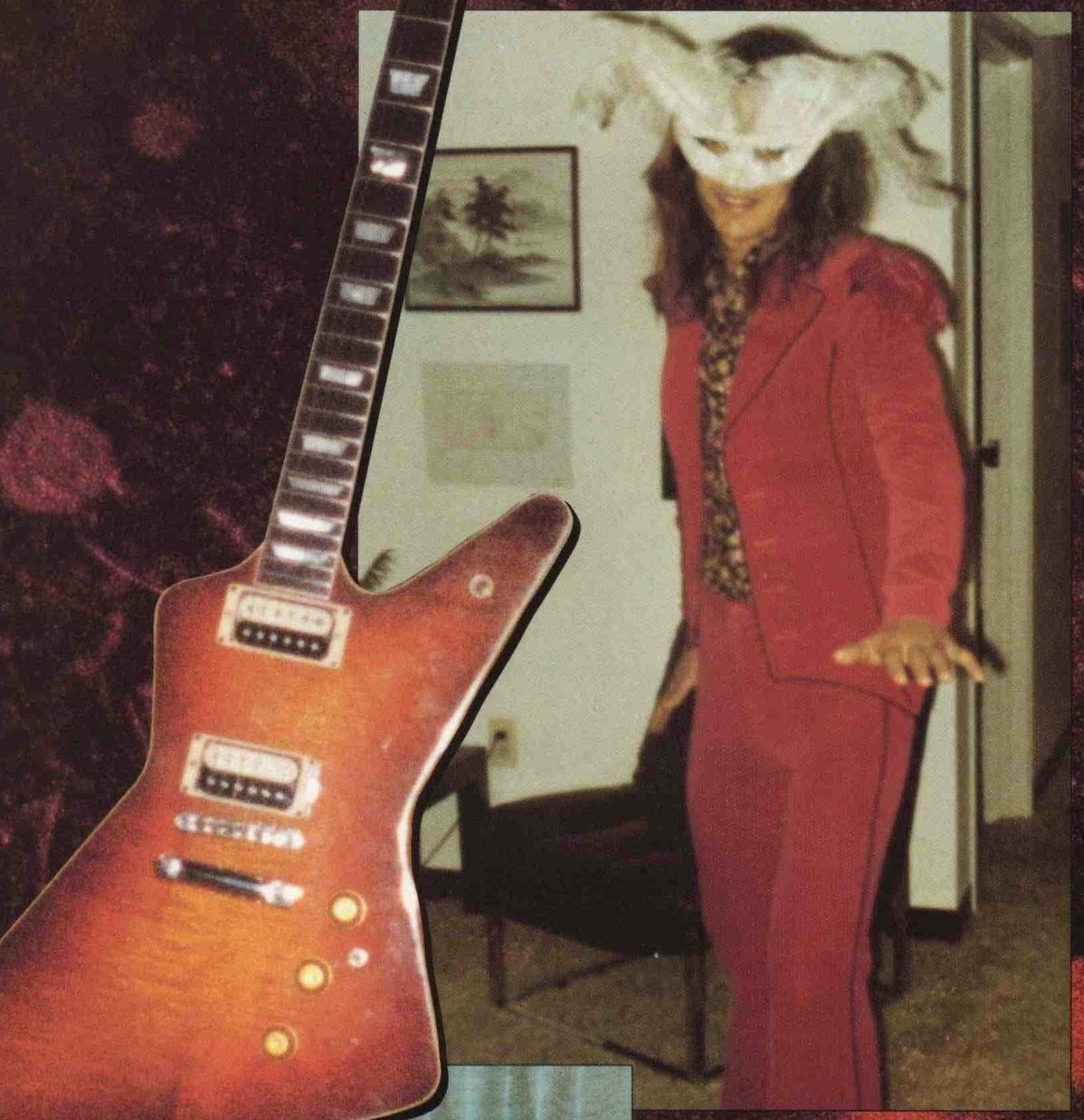
Jan Hammer turned up to play on Steig's album, and through him Billy Cobham was invited to take part. Like Hammer before him, Cobham was more than a little impressed with Bolin's raw talent. About to record some demos for an album of his own, Cobham was quick to offer Bolin the chance to help out. Those initial demos secured Cobham a deal with Atlantic and a couple of months later, having parted from his place in The Mahavishnu Orchestra, he invited Bolin back to spend two days laying down guitar on the finished album, Spectrum.

Issued in October 1973, the album established itself as one of the definitive jazz/rock albums of the time, indeed perhaps of all time. People like Jeff Beck cited it as a direct inspiration for their own forays into similar musical areas. Spectrum also brought Tommy to the attention of a far wider audience. If the super technical approach of the album appealed to musicians everywhere, Tommy's untutored and spontaneous soloing over the top, which can be heard on all but two of the album's tracks, gave the whole album a feeling of immediacy which remains to this day. Check out his work on "Snoopy's Search" or "Quadrant 4" (chosen for this album) for openers. At times he is so fast and fluid you could be forgiven for thinking it was a synthesizer doing the parts.

Whilst being involved in such prestigious projects as Spectrum was great for the ego, a couple of days work here and there wasn't about to pay all the bills. Fate was about to take a hand in the shape of guitarist Joe Walsh. Walsh was at the time leading

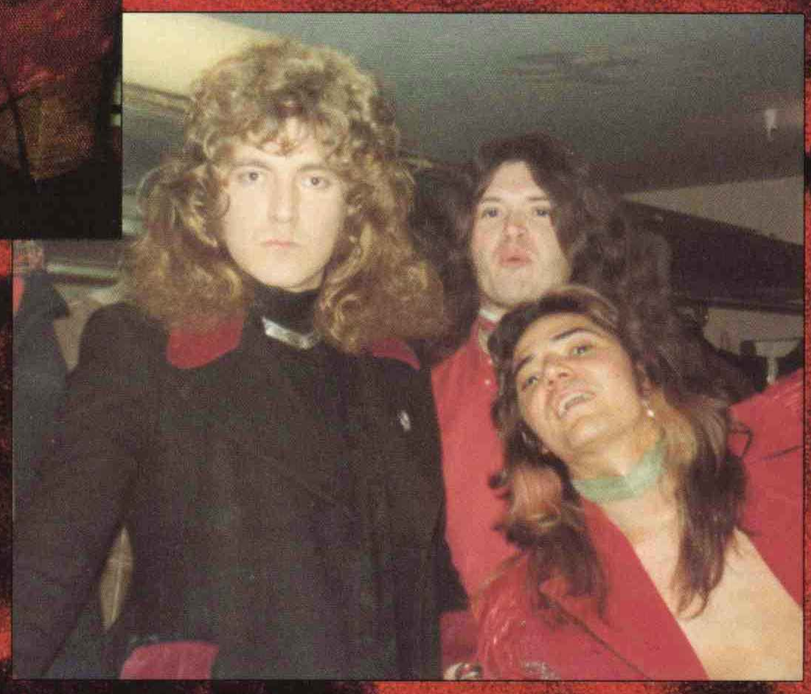
***"Most guitar legends of our time are labeled by comparison ... In my ten years involvement with the Tommy Bolin Archives and listening to hundreds of hours of Tommy's playing (released and unreleased)—I have arrived at one simple conclusion... there are no comparisons. Tommy was by far the best—one of the most innovative and brilliant guitarists ever."***

**WILLY DIXON**





*Top to bottom:* ***July 1974, Boulder, Colorado in red velvet suit with red feathers and matching red feather shoes. Karen had just finished making the outfit for Tommy, and he posed with the mask on for fun; One of Tommy's favorite guitars, an Explorer. Used with Deep Purple and on Teaser album; The red feather platforms; With Robert Plant and Glenn Hughes backstage at Deep Purple Radio City Music Hall concert, February 1976.***



***"To me Tommy was not only a brother, he inspired John and I to dedicate ourselves to music as a profession and not just a pastime. He was also one of the biggest influences in music in my life. It's hard to talk about one of your favorite guitar players when it's your brother. The last time I saw him, just as he was boarding the plane to do the Jeff Beck tour, I had a feeling I wouldn't see him again. I turned to him and said, 'Tommy, if I don't see you again in this world, I'll see you in the next world, and don't be late.' Then he hugged me and said, 'I'm never late."***

**RICK BOLIN,** *Tommy's brother*

his own group, Barnstorm, but had previously been with THE JAMES GANG, where he had established himself as a player of some note, giving the band their early successes in the process. He left them to strike out on his own in 1971 and had been replaced by Domenic Troiano. Despite two albums, Troiano and the rest of the band failed to gel, and by 1973 the group were casting around for a replacement. Walsh, who had heard Bolin's work in New York, and, Tommy claimed later, probably feeling guilty for nicking musicians he had been about to work with, called The James Gang up and gave them Bolin's number.

A few weeks later, Bolin was airing them the roughs of his work on Spectrum. Though impressed, they pointed out that this was hardly what they were about. "That's OK," replied Tommy, "I like to play rock & roll too." Fifteen minutes into the audition he had the job. It was August 1973, Troiano left to join The Guess Who and by October The James Gang had a new album, Bang, in the stores. That they could commence recording so quickly was due entirely to Bolin, who had been busy writing over the last couple of years. The James Gang took one listen to his material and went with it—no less than eight of the nine songs on the album carried his name. This ability to write was probably the deciding factor in Bolin joining The James Gang, and the Bang album is well recommended both for the songwriting and the quality of Tommy's guitar playing. The opening track for example, a classy rocker called "Standing In The Rain," beginning with a rapid fire guitar intro using the Echoplex effects unit he was so fond of (and which was to become one of his trademarks).

If the album showed Tommy rocking with a vengeance, it also demonstrated the other side of his character in the gentle, melodic and haunting work on "Alexis," which also found Tommy singing lead on album for the very first time. It was his insistence on working with such material and his ability to pull it off convincingly that for me began to mark him out from other rock guitarists, many of whom are frightened of letting the macho image slip for a moment... Bolin was justifiably proud of the track and tried to press for it as a single release, only to be turned down by the others. It was perhaps the first hint of discord. The James Gang hit the road, but despite an act based largely round the new album, and a lot of flashy stage effects, it soon became clear that there was a lot of hard work ahead were they to regain the ground lost since Walsh's departure.

In the band's non-touring moments, Bolin found it hard to keep still, and often reverted back to his old stomping grounds to get together with musical friends for an evening or two of loose jamming. Tapes from the time include Bolin taking tracks like "Stratus" to new heights, with some remarkable playing in the company of a band called The Good Rats.

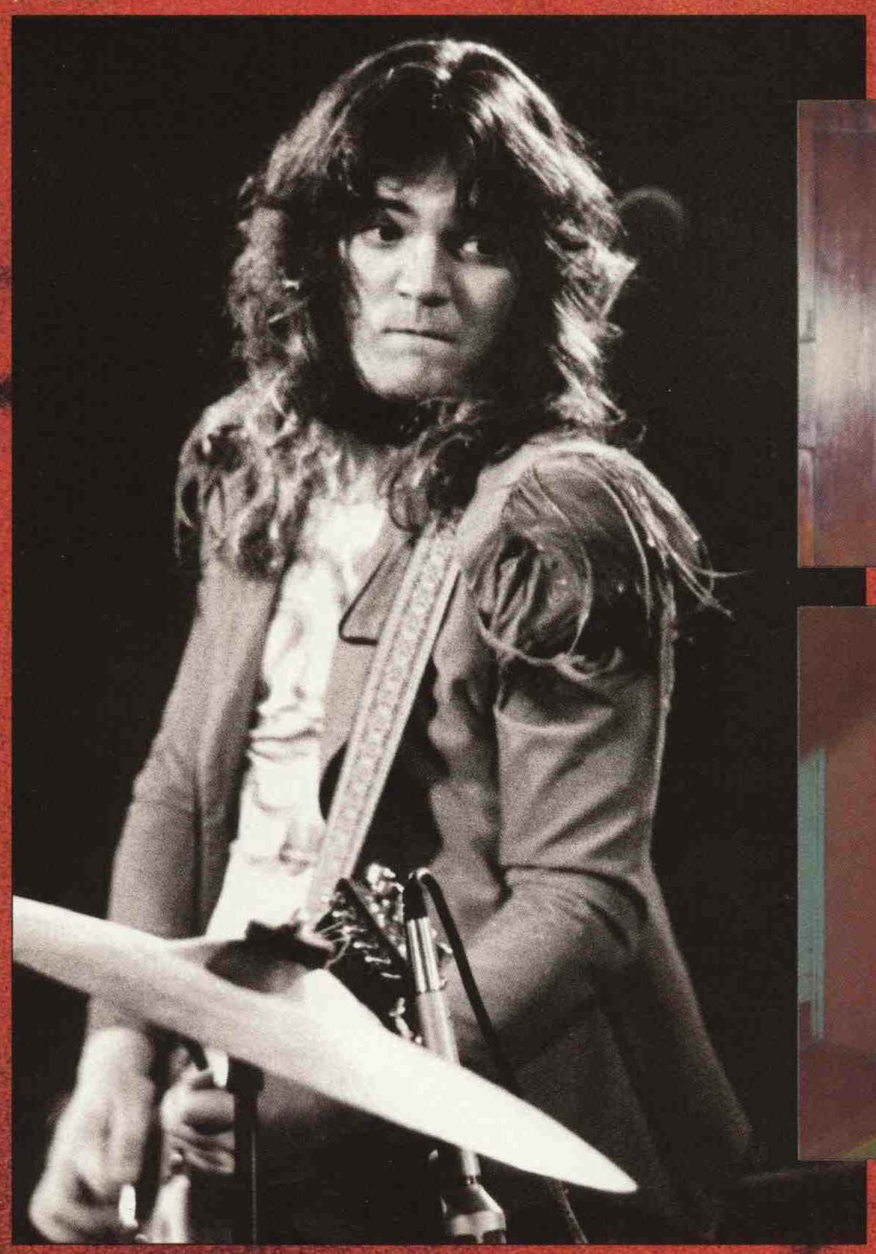
Back in The James Gang, the initial cooperative atmosphere soon soured. The band were not particularly close-knit, and Tommy quickly tired of the routine and especially of the fact that the group appeared not to appreciate his contributions anymore. "Miami," their second album together, was released in July 1974 and showed quite clearly that he was losing interest, with a lot of the material failing to spark. Even so, a couple of the tracks showed real merit, particularly "Spanish Lover," which once again featured Tommy on lead vocals. Elsewhere his guitar playing con-

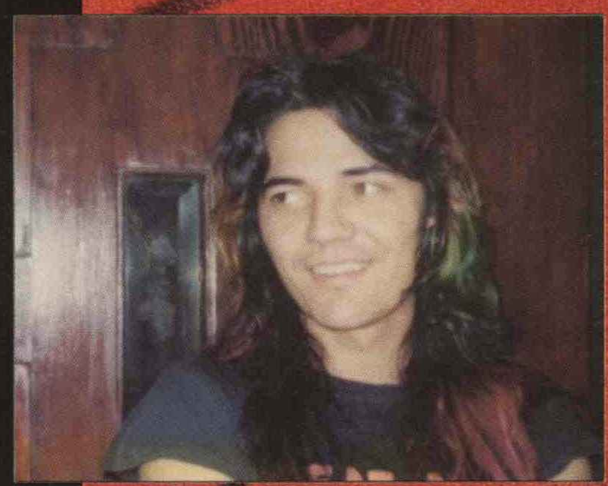
***"Tommy was the most adventurous guitar player ever. Apart from being my closest friend ever—the world has lost a great inspirational player for all the youngsters learning the art of guitar playing. There's not a day goes by that I don't think of Tommy Bolin."***

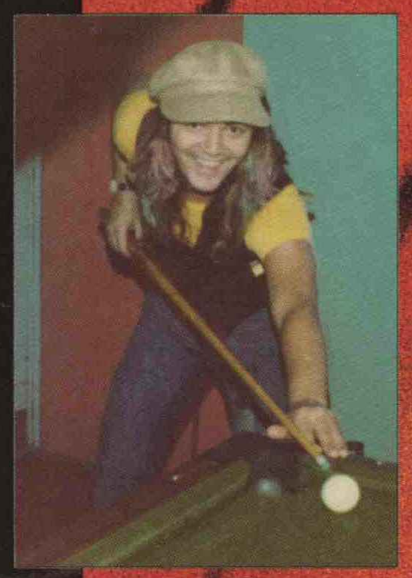
**GLENN HUGHES**

***"I first heard of Tommy Bolin when he was in Zephyr. I was quite impressed with his playing. I later recall meeting him outside Electric Lady Studios... Tommy and I spoke of our love for each other's work... we joked and laughed a lot. Sometime after that conversation I was asked to play drums on "MARCHING POWDER" for his record on Nemperor Records. We proceeded to record this piece... and we were done within a matter of a few hours—there was a lot of live energy. This was the way records used to be made—in the tradition of a song being done in the first or second takes. There's not a person you can talk to who knew him or heard of him who was not moved by him. And on a lighter, more upbeat note, Tommy's famous quotation was always, 'Y'know—well if they can't take a joke, f--- 'em!'"***

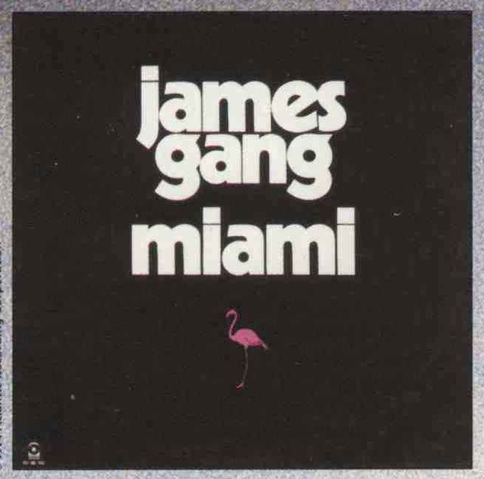
**NARADA MICHAEL WALDEN**







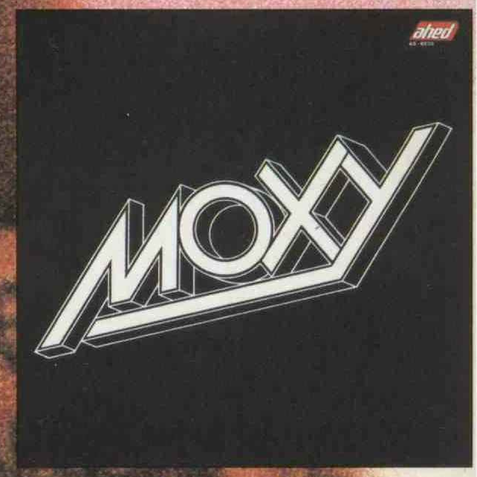
*Top to bottom:* ***On stage in Sioux City Iowa, November 22, 1976. Last tour with the Tommy Bolin Band; At Linda Blair's house in Beverly Hills, September 1976; Playing pool in Los Angeles, California, November 1975.***



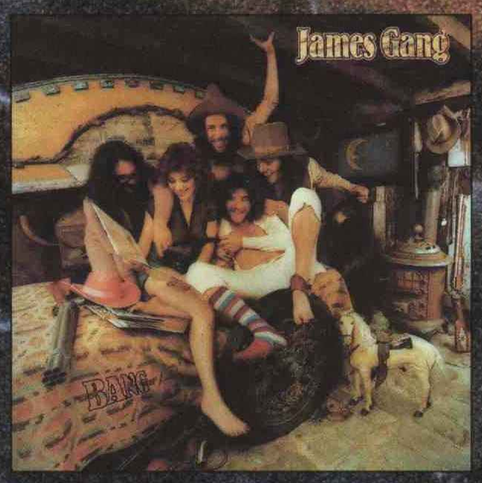

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*"Tommy Bolin helped create a brave, new vocabulary for the progressive rock guitarist. His work is essential listening."*
**GUITAR WORLD**




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*"Tommy was one of the best artists to work with. He was a lot of fun. He enjoyed life."*
**DENNIS MACKAY**




© 1973 Atlantic Recording Corporation

"DEAR TOMMY: SORRY I COULDN'T BE WITH YOU FOR YOUR SAN FRANCISCO GIG. BEST OF LUCK TONIGHT, AND ALL THE REST OF THE NIGHTS ON YOUR TOUR. YOU'RE A WINNER."

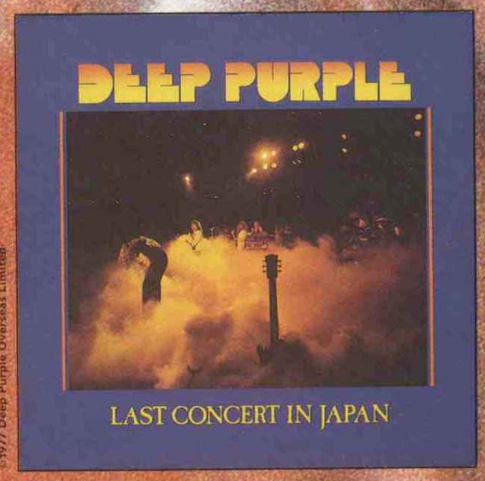
A Western Union Cable from **BILL GRAHAM** to Tommy in 1976.




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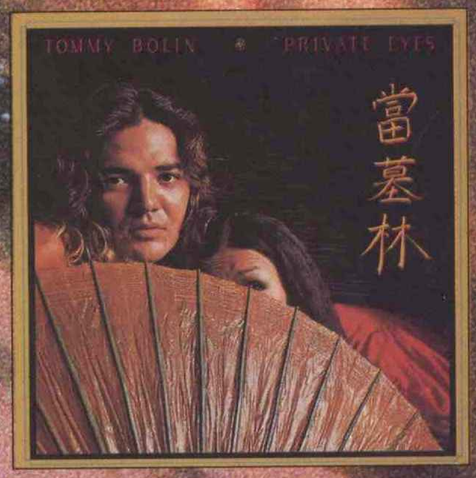
"He could have been an innovator. He was a warm, loving person. I consider his death a tremendous waste."

**MIKE FINNEGAN**

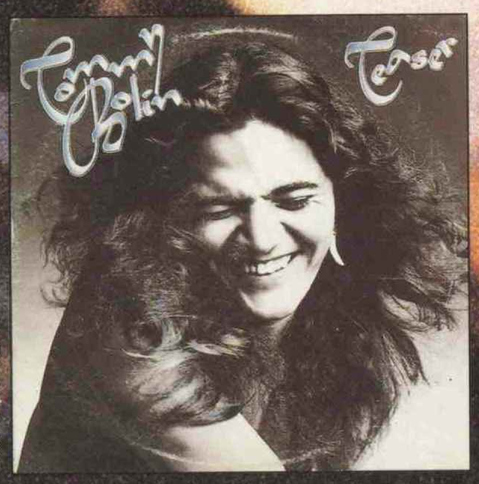



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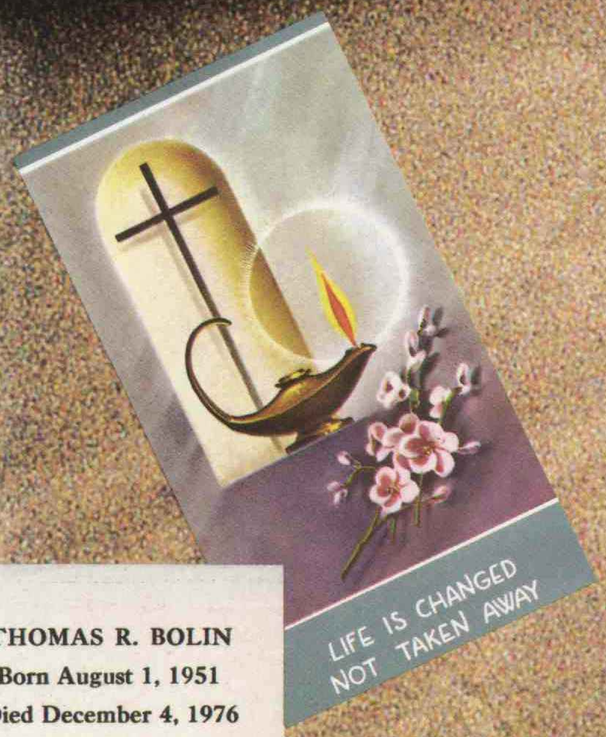
TOMMY'S REALLY COMIN' HOME




© 1976 CBS Inc.




© 1975 Nemperor Records




**THOMAS R. BOLIN**
**Born August 1, 1951**
**Died December 4, 1976**

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Thanks be to God

Thanks be to God for His love and His mercy.

Thanks be to God for His boundless grace.

Thanks be to God for hearts that love us.

Thanks be to God for each friendly face.

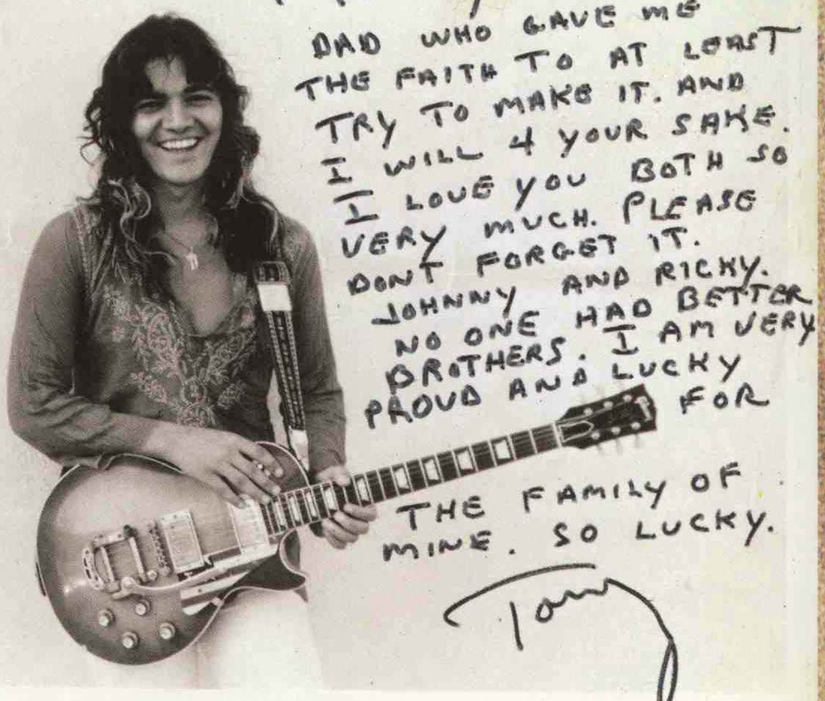
Thanks be to God for strength and suffering.

Thanks be to God for the joys we've known.

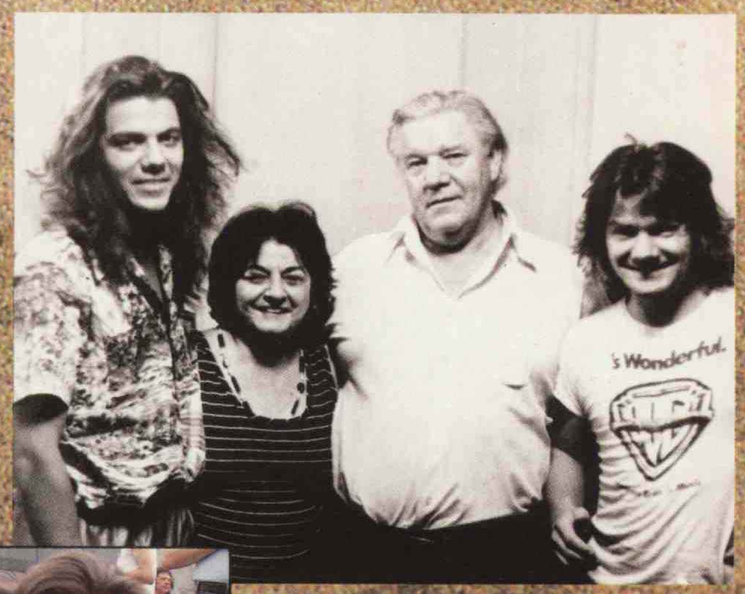
Thanks be to God for rest beside His eternal throne.

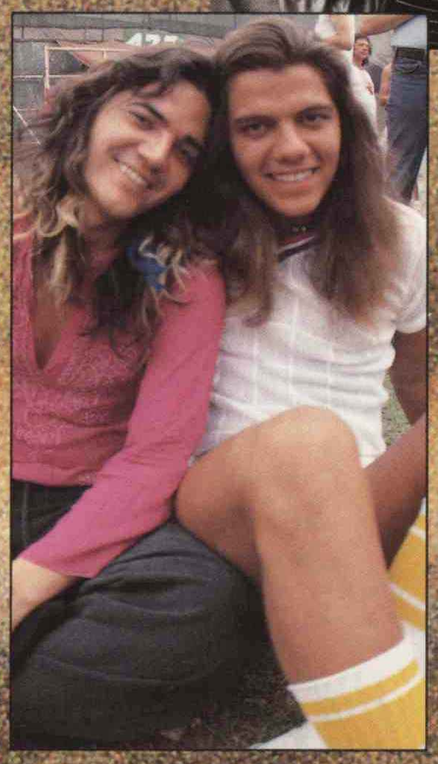
Kyle
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**TOMMY BOLIN**



***"I went and talked to the Carmelite Nuns and asked them to pray so he wouldn't go. And they said no, we'll pray so that if he goes, that was the right move. And then I felt right about it. We missed him, but we knew he was doing what he wanted to do, and we had faith in him."***

**BARB BOLIN,**
*Tommy's Mother—excerpt from THE TOMMY BOLIN RADIO SPECIAL*

*Top to bottom:* ***Tommy's prayer card; Tommy and Karen in nightclub, Los Angeles, California 1976; Tommy autographed this picture to his family the last time he was home playing in Sioux City, Iowa November, 1976; The Bolin Family—John, Barb, Richard and Rick; Tommy and his brother John at Mile High Stadium, Denver, Colorado opening for Gary Wright and Peter Frampton. John was drumming that night for Tommy—his first time playing with him!***

tinued to set standards, with the marvelous introduction to side two, titled "Praylude," being especially good. Indeed, the album brought forth the comment back in England from one Ritchie Blackmore, who explained to his interviewer that he thought Bolin was one of the few American guitarists at the time doing anything interesting.

Tommy stuck it out for a few more months. He finally quit in October 1974, shortly after guesting on a track called "Rollin' In The Rockies" from Rainbow Canyon's debut album, and done as a favour to James Gang drummer James Fox who was producing the project.

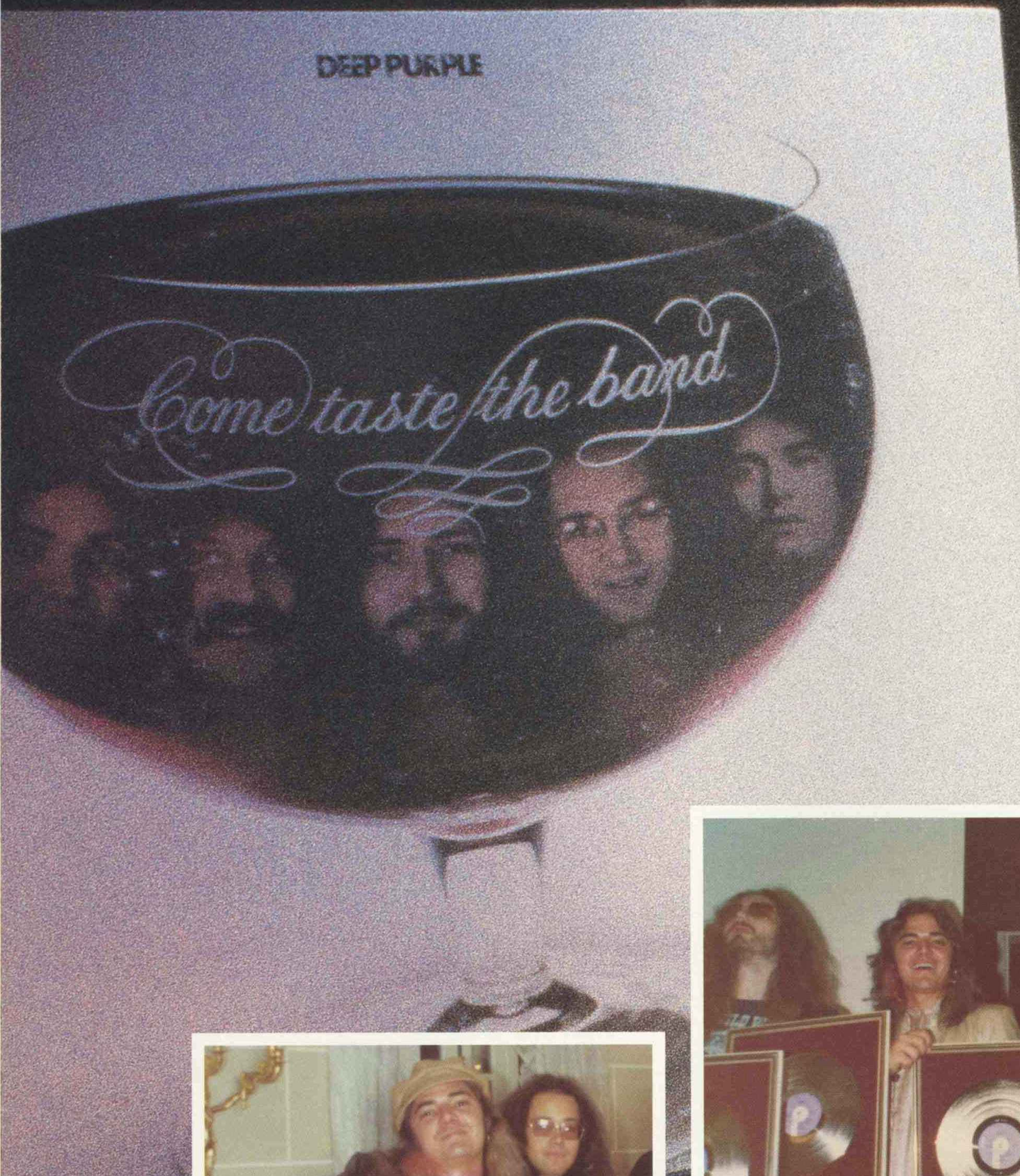
Tommy wanted a change and moved this time to Los Angeles where over the next few months he spent his James Gang royalties on "crazy stuff" and auditioned singers. He'd made his mind up that this time round he would do his material how he wanted it. The project was interrupted by two more sessions, the first for Dr. John (The Night Tripper) who brought Tommy in to work on his Hollywood Be Thy Name album, though Tommy's guitar work was later re-recorded by others. Then in December he got a call from jazz drummer Alphonse Mouzon, putting together a new album. Mind Transplant, issued early the following year, trod much the same ground that Billy Cobham had covered with Spectrum. Despite that, Bolin, who appeared on four tracks, turned in some particularly sonic guitar work—the playing on "Snow Bound" being especially noteworthy. ALPHONSE MOUZON'S MIND TRANSPLANT actually made it out on the road for a few shows to promote the album, but after a while Tommy went back to work on his solo ideas.

Atlantic Records, with whom he had worked in connection with The James Gang and Billy Cobham, finally offered him a solo deal at the suggestion of Cobham himself, and Bolin sat down to plan his first solo album. His idea was to do a side of vocal numbers and a side of more experimental instrumental material. The project was moving along nicely when Atlantic began to make what Tommy saw as unnecessary suggestions about who they wanted to produce the album. After a disagreement with Cobham, Tommy backed out and instead decided to record a set of demos to hawk around to other record companies. Using various friends from his Energy and Zephyr days, Bolin booked time at the Beach Boys studio. It was at their suggestion that he gave up his search for a vocalist and handled the chores himself, with members of the Beach Boys offering advice on technique.

These tapes were produced to a high standard, and show how carefully he had approached the whole project. Whilst this retrospective is designed to cover his existing recording career, the inclusion of one track from those demos titled "Brother, Brother" was felt appropriate. Later to turn up on his solo album as "People People," this acoustic tryout shows how meticulously Bolin prepared all his material at the time. On hearing the tapes, Nemperor Records, a jazz label established by John McLaughlin's manager Nat Weiss, offered him that cherished solo album contract. It was April 1975. Tommy got himself a manager and signed. In proof of the old adage that it never rains but it pours, Tommy was to be offered another contract within weeks of signing the first.

A few blocks away from where Tommy was living in Los Angeles, Deep Purple were anxiously searching America for him. A phenomenally successful rock band, best known in America for the success of "Smoke On The Water" which had, in 1974, helped them become the top selling album artists in The States, Deep Purple were at the time sans guitarist. Ritchie Blackmore, who







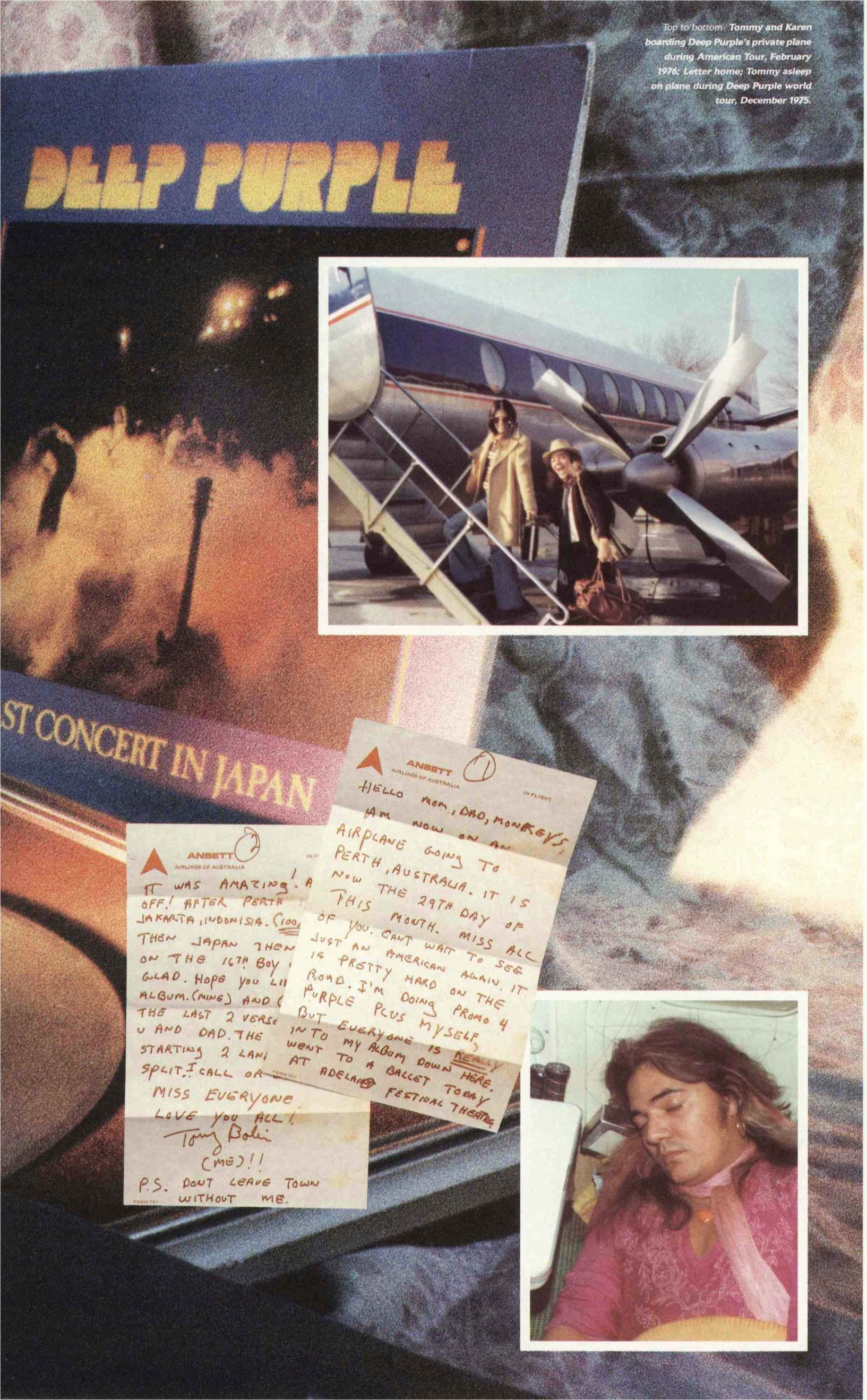

*"Tommy was an extraordinary and sensitive human being who sometimes sought help to face the world that we live in. But whether you heard him when he was on our planet or visiting another, he was an extremely sensitive communicant, master of his instrument."*
**TOM DOWD**





*"I had a love/hate relationship with Tommy. I hated him for what he did to himself and loved him when he was straight and when expressing himself through his playing. He was without a doubt one of the most creative spirits I've ever heard and had the pleasure of working with."*
**DAVID COVERDALE**

*Top to bottom:* ***With Ian Paice and David Coverdale at the Munich Oktoberfest, 1975; Gold Album Presentation for Deep Purple in Australia, December 1975 (left to right—David Coverdale, Tommy, Rob Cooksey—manager); Tommy with Ian Paice in Los Angeles, November 1975.***




*Top to bottom:* ***Tommy and Karen boarding Deep Purple's private plane during American Tour, February 1976; Letter home; Tommy asleep on plane during Deep Purple world tour, December 1975.***

along with drummer Ian Paice and organist Jon Lord, co-founded the band back in 1968, decided during recording of his own solo album that he would be happier pursuing a career outside of Deep Purple, and had quit in April 1975. While feelings within the remaining members of the band were mixed, they eventually decided to pick up the pieces and find a replacement. Each assembled a list of possible guitarists, and it was David Coverdale who added the name Tommy Bolin to his, as a direct result of hearing the Spectrum album. Ever since his semi-pro days, Coverdale had been an avid album listener, borrowing when he couldn't afford to buy, and sitting up late at night listening to a wide variety of music. It was during one such session that Jon Lord received a phone call. Coverdale had rediscovered the Spectrum album, and having remembered Bolin vaguely from the James Gang days, he convinced Jon Lord that this was the guy.

Trouble was, nobody knew how to get hold of the man, and it was one of Deep Purple's roadies who finally located Tommy Bolin, living not far away in Malibu, and he was duly invited down for an audition. Jon Lord never forgot the experience. "He walked in, as thin as a rake, his hair coloured green, yellow and blue with feathers in it. Slinking along beside him was this stunning Hawaiian girl in a crochet dress with nothing on underneath. He plugged into four Marshall 100 watt stacks and..." And the job was his. He impressed them and they impressed him. "What did I tell you, what did I tell you?" was all Coverdale could manage as Tommy put his guitar into gear. Over the next three weeks they jammed together nearly every day, while he and Coverdale got nearly half an album's worth of songs together. The managers worked out a contract between Tommy and the band which allowed him enough free time to work on his own projects and pursue his own career outside Deep Purple, who were looking to take things a little easier from then on anyway.

While Deep Purple began to gear up for a return to action, Tommy Bolin went off to tape his solo album during May and June. He'd been so impressed by Deep Purple skills as musicians that he initially hoped to have them help him record it but this proved difficult to organise, though Glenn Hughes managed some backing vocals, and Jon Lord was seen in the studio at one point. In the main Tommy fell back on his circle of friends, people like Jan Hammer, Bobby Berge, Stanley Sheldon, along with a few special guests, including Genesis drummer, Phil Collins. At first he planned to use Mike Finnegan doing the vocals, but in the end he opted to handle them himself. Having finished recording his solo album, Bolin joined up with the rest of Deep Purple in July to begin serious rehearsals for their next album and the following tour. The album was recorded over in Germany in August and while that was being mixed, he took the time out to oversee the final mixing on his own album, though due to mix-up's, this was put back until the beginning of October, leaving Tommy just four days to get himself over to Hawaii to start tour rehearsals with Deep Purple. Both it and the Deep Purple album were in the stores towards the end of the year, and while the contrast between them could hardly have been greater, both were fine pieces of work.

I have to confess that at first, Deep Purple's Come Taste The Band came as a shock. In the past whilst the band's vocalists and bassists had changed at regular intervals, the underlying sound had remained very recognizable. With Blackmore gone, it suddenly seemed very different and at first I, and many other fans, didn't like what had happened. A young American upstart taking

over just wasn't on. The album received mixed reviews, and failed to match the success of earlier releases.

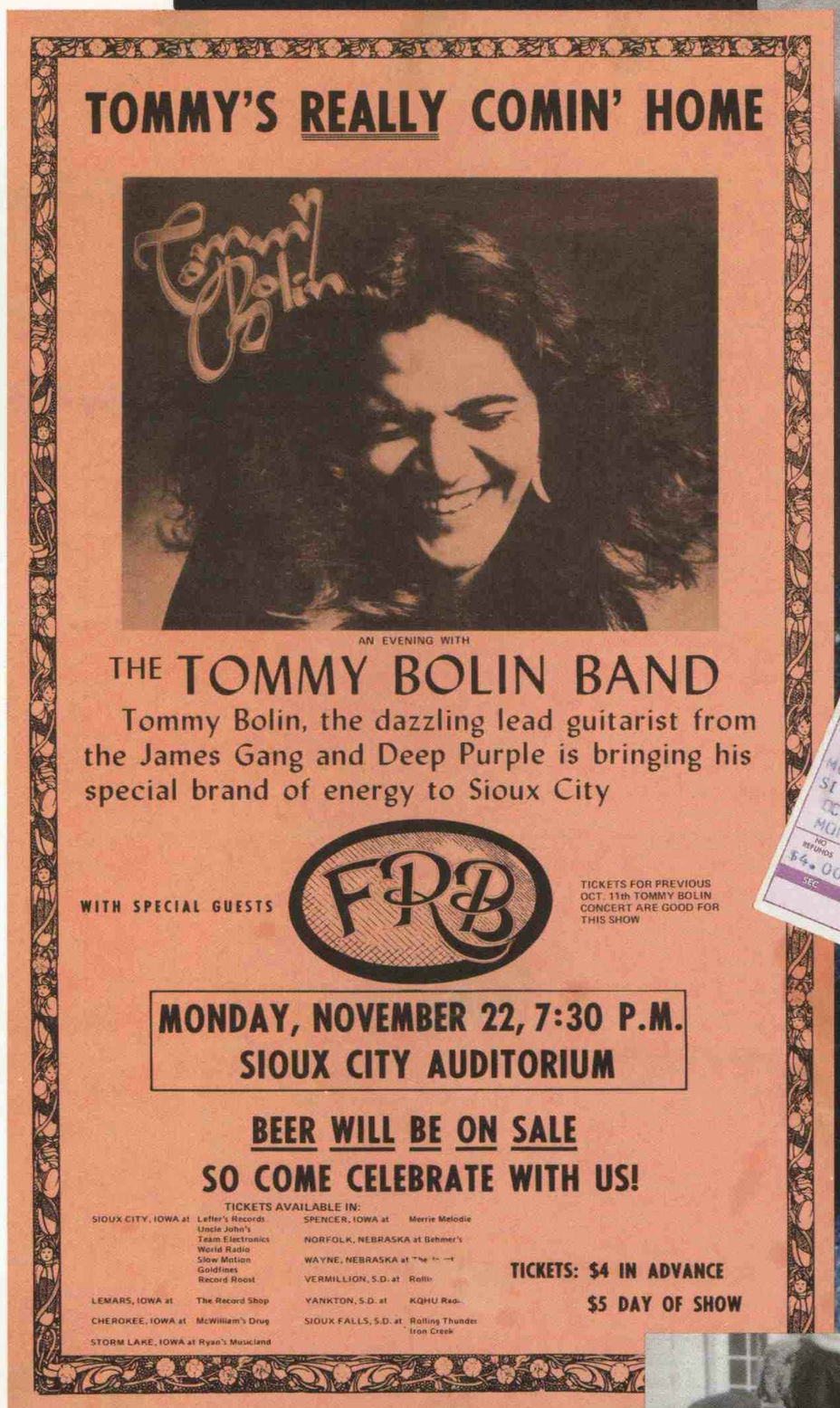
Slowly however the album's qualities began to emerge; the superbly energetic performance couldn't be ignored for long. Here was a band obviously enjoying what they were doing. Then the strength of the material, which was at times breathtaking, simple but powerful hard rock. "Comin' Home," "Lady Luck" or the brilliant "Love Child"—which evolved from a riff Tommy picked up from an old Joe Walsh number he'd had to do on stage with The James Gang—were all outstanding. "Gettin' Tighter" featured here was probably one of the best tracks, bassist Glenn Hughes handling the vocals, and helping to move the band towards extreme funk rather than hard rock at times. Tommy tackled slide, lead and twin rhythm guitars to produce the barrage of guitar magic which permeates the number. As a complete contrast came "Owed To G" (the G in question being George Gershwin), an instrumental which evolved from a jam between Bolin and Lord, and which allowed Bolin to slowly build his layered guitar work from a gentle start to an exciting crescendo. "Jon and Glenn were going to call their half "Gersh" and I was going to call my half "Win" Tommy recalled with some amusement later.

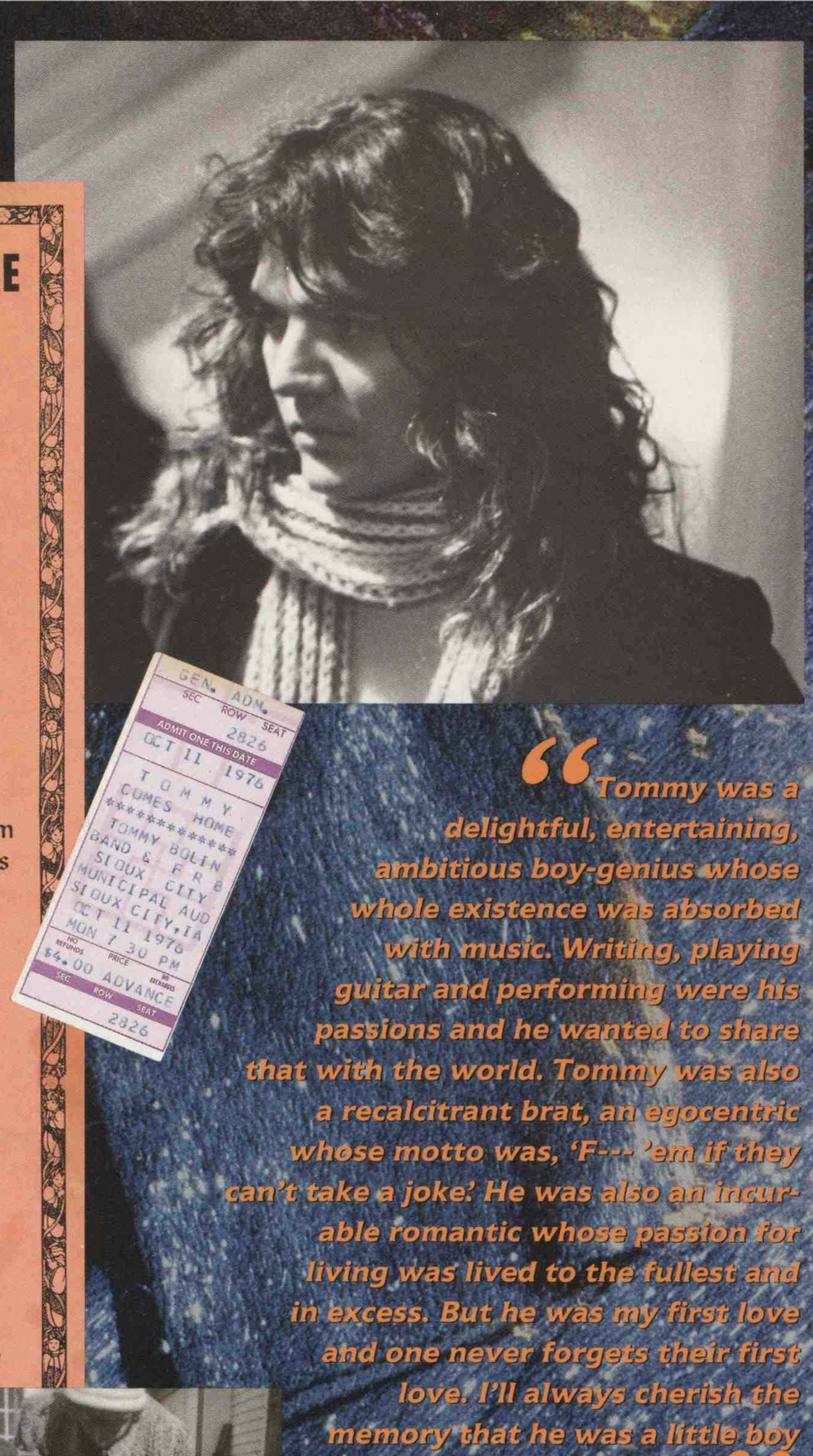
Bolin's own album Teaser took a more leisurely course, but turned out to be an equally fine and even more diverse musical outing. He'd been waiting a long time to lay some of this material down, but the delay had been worth it. The performances range from the slightly more aggressive riffing of the title track itself, "The Grind" and the instrumental "Homeward Strut," to the more melodic and downright romantic feel of songs such as "Savannah Woman" and "Dreamer." Somehow Bolin managed to generate a special mood or feel with each individual track, his technique able to keep up with whatever he turned himself to.

Perhaps if they hadn't issued the solo album in such close proximity to the Deep Purple set, giving people time to get used to the new guitarist, Teaser would have done better. As it was the marketing relied heavily on using his position in the band to sell it, and the plan backfired to a certain extent.

By the time the two albums were in the stores, Deep Purple were warming up with shows in Australia before getting serious with a tour of Japan, one of Deep Purple's strongholds. It was here that the band first became aware of Tommy's heroin problems. A bad fix had left Tommy's left arm weak, and for most of the shows he was unable to play with his usual dexterity. The Japanese record company insisted on releasing a live album from the tour, but the Last Concert In Japan recording did the group no favours whatsoever.

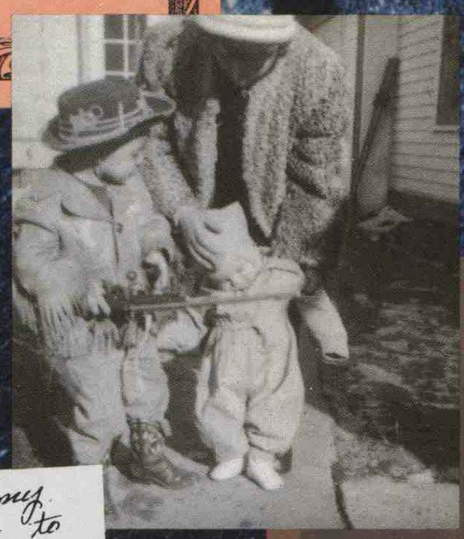
America, where the band opened in January 1976, saw things improve for a time. Tommy felt more sure of himself, enough to quip to one journalist "If someone yells out for Blackmore I'll throw them a card printed with his name and address!" Back in front of an audience he knew, Tommy played well and some shows were really exciting. Although they relied heavily on old numbers, Tommy had been able to introduce "Wild Dogs" and other pieces from Teaser into the set, and generally the burden of



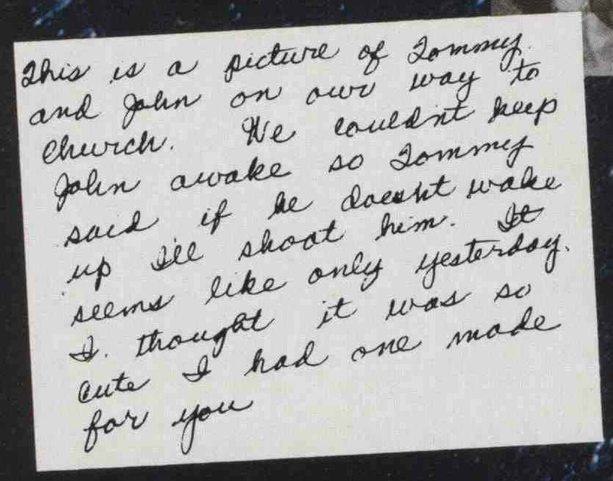




*"Tommy was a delightful, entertaining, ambitious boy-genius whose whole existence was absorbed with music. Writing, playing guitar and performing were his passions and he wanted to share that with the world. Tommy was also a recalcitrant brat, an egocentric whose motto was, 'F--- 'em if they can't take a joke.' He was also an incurable romantic whose passion for living was lived to the fullest and in excess. But he was my first love and one never forgets their first love. I'll always cherish the memory that he was a little boy to the end."*

**KAREN ULIBARRI HUGHES,**
*Tommy's girlfriend*



*Top to bottom:* ***Backstage on his last tour with The Tommy Bolin Band, Sioux City Iowa, November 1976. This shot is one of Karen's favorites; Poster from his last appearance in Sioux City, Iowa; Ticket stub from Sioux City appearance of Tommy Bolin Band, which had to be rescheduled to Nov. 22, 1976, because Tommy was sick; A photo given to Karen from Tommy's mom; Last family photo in Sioux City, Iowa.***


This is a picture of Tommy and John on our way to Church. We couldn't keep John awake so Tommy said if he doesn't wake up he'll shoot him. It seems like only yesterday. I thought it was so cute I had one made for you



having stepped into another guitarist's shoes wasn't felt so much. Efforts were made to keep dealers away from Tommy, but even so it wasn't all smooth sailing. Another problem surfaced, which was Glenn Hughes' realization that Tommy Bolin was a player he could really relate to musically, and the two struck up a friendship. Their musical ideals however were at odds with what the rest of the group saw Deep Purple doing and this began to cause friction.

In Britain, where rock audiences had caused a five date tour to sell out in days, all the problems within the band seemed to come to a head. As Ian Paice explained, Bolin was a guitarist who needed a little time, a little indulgence from a crowd, in order to build himself up. Despite warnings from the group that English audiences were not renowned for giving people that breathing space, as well as explaining about Blackmore's immense following, and the need to really prove himself, Tommy really couldn't come to grips with the British crowds. I'll never forget their final show in Liverpool, where left alone to do a solo spot before an expectant crowd, Tommy just dried up. As he floundered on the huge stage a lone fan dashed down one of the aisles screaming encouragement—"Come on Tommy, you teaser!" The P.A. blew his cries away and over zealous bouncers bundled him back to his seat. The cries for Blackmore grew in strength.

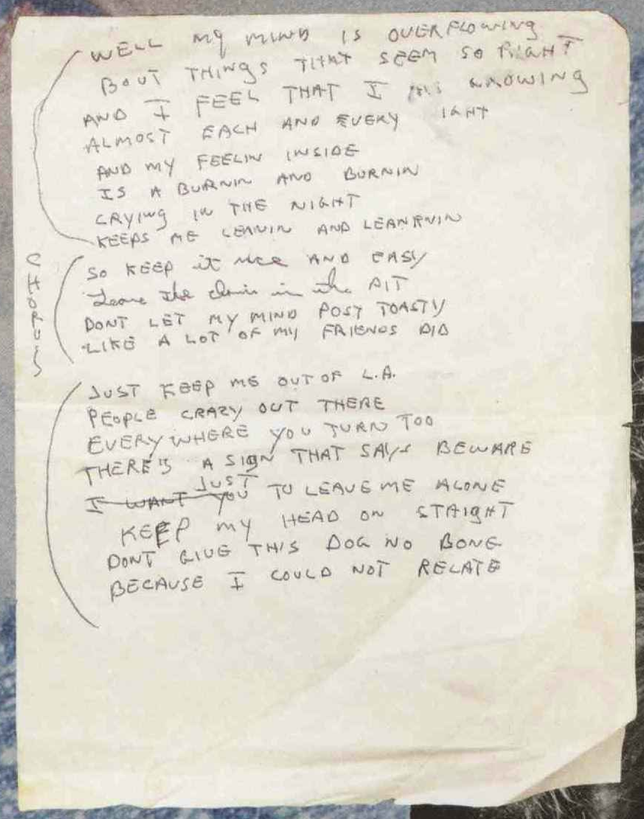
While I can now appreciate the situation, at the time I was angry and sad. As Coverdale left the stage at the end of that last show he did so in tears. It was all over barring the official announcements.

Deep Purple dispersed and Tommy Bolin returned to America where six weeks later he was back on the road with THE TOMMY BOLIN BAND, promoting his solo album. Headlining the smaller venues, supported by Sailor, the relief after the trials of the Deep Purple tour must have been enormous. Sadly though, the erratic nature of his performances with Deep Purple continued. He'd slay the crowd one night, and have them leaving in droves the next. Depressed by the departure of a long-standing girlfriend he also hit the bottle and the final dates were cancelled when he lost his voice altogether.

In July the demise of Deep Purple was made official, and Tommy Bolin disappeared into the studio to begin work on his second solo album. According to the musicians he assembled for the recording, Tommy was often completely out of it during the sessions, and this probably accounts for the elaborate plans for a double album (including new material, some re-recordings of songs like "Alexis" and a bunch of live songs from the June tour) being abandoned. Only drummer Bobby Berge remained of his old musical retinue.

When Private Eyes finally emerged in September 1976 it was just a single album containing all new material. Given Bolin's condition at the time, it is still a fine piece of work; one can only guess at how it might have sounded had he tackled it as thoroughly as the first. Once again the variety of musical styles was widespread, from the gentle exquisite love song "Hello Again" up to the exciting fuzzed riffing of "Post Toastee." The latter was a lengthy track edited down from a take almost twice as long, and ironically warned of the dangers inherent in a life-style Tommy himself was fast succumbing to.

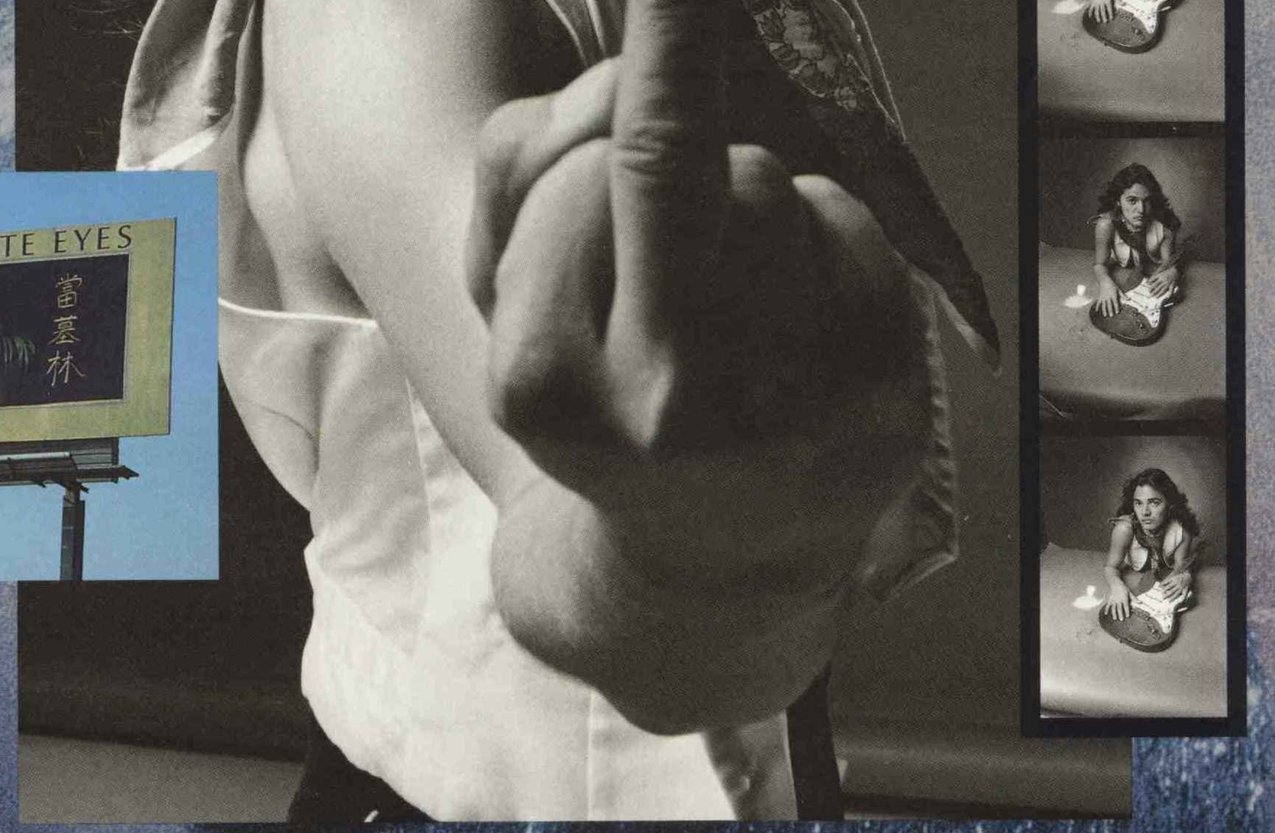
With the album's release, Bolin reassembled his band and began touring in earnest, debuting at the Roxy in Los Angeles. No less than four line-ups are known but the basic nucleus remained


WELL MY MIND IS OVERFLOWING
BOUT THINGS THAT SEEM SO RIGHT
AND I FEEL THAT I'M KNOWING
ALMOST EACH AND EVERY PART
AND MY FEELIN INSIDE
IS A BURNIN AND BURNIN
CRYING IN THE NIGHT
KEEPS ME LEARNIN AND LEARNIN

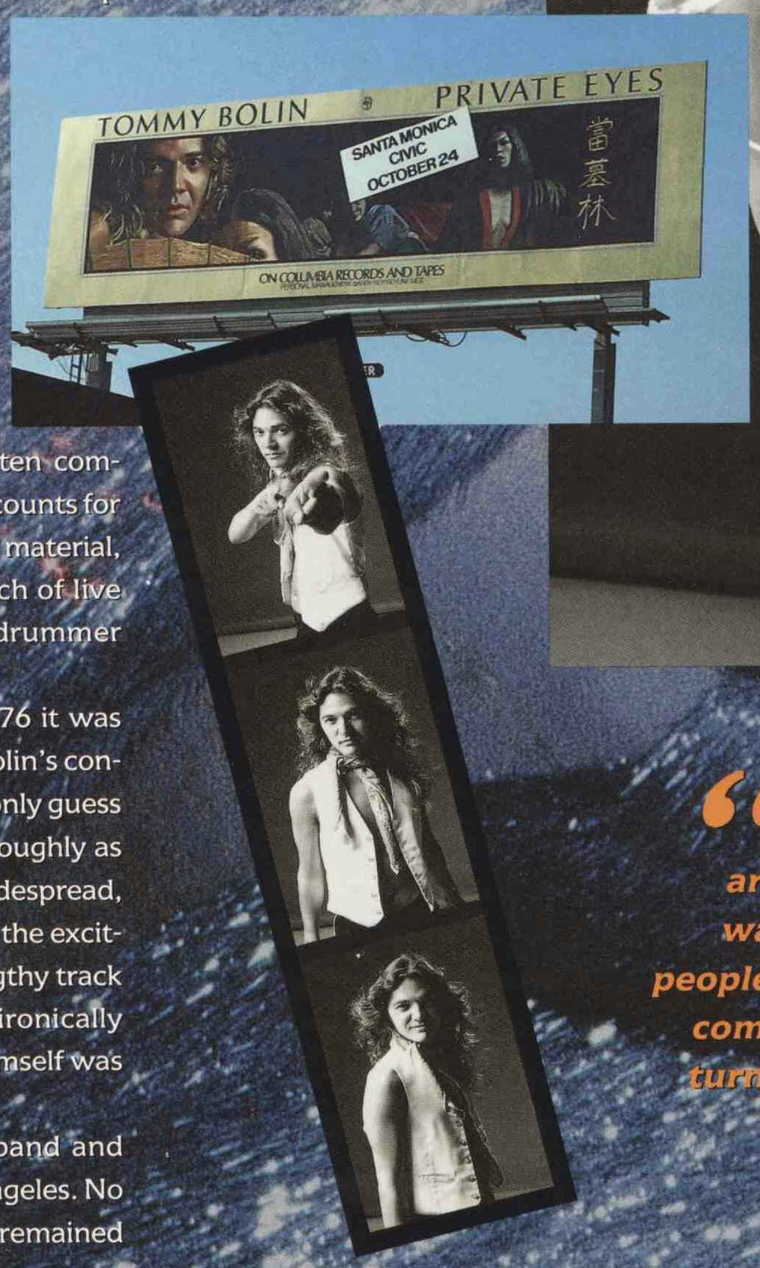
CHORUS

SO KEEP IT NICE AND EASY
LEAVE THE CHAIN IN THE PIT
DONT LET MY MIND POST TOASTY
LIKE A LOT OF MY FRIENDS DID

JUST KEEP ME OUT OF L.A.
PEOPLE CRAZY OUT THERE
EVERYWHERE YOU TURN TOO
THERE'S A SIGN THAT SAYS BEWARE
I WANT JUST TO LEAVE ME ALONE
KEEP MY HEAD ON STAIGHT
DONT GIVE THIS DOG NO BONE
BECAUSE I COULD NOT RELATE



Top to bottom: Lyrics for "Post Toastee" by Tommy; Publicity shot for the Teaser album; Billboard for Private Eyes album.






> *"I just remember standing at the cemetery looking around at people. And it was real cold and everybody was crying... And I just remember standing there and people coming unglued one at a time, and I remember me coming unglued, I think. I remember walking away and turning around and saluting... Tommy will always be to me a great guitar player, and a wonderful friend, and I miss him."*
>
> **JOE WALSH,** *excerpt from THE TOMMY BOLIN RADIO SPECIAL*

*"Somebody like Billy Cobham would call, wanting him to be on his album... the first thing he'd do is call us up and tell us... we were as excited as he was.*

*He never bragged about himself. We really didn't know all the good things. Because... we'd read about them, but he was just himself, and he enjoyed himself when he came home, in fact we all did. We still have kids come... ones we don't even know write letters and want to come and see us, and it's just been going on ever since he passed away."*

BARB BOLIN,
*Tommy's Mother—excerpt from*
*THE TOMMY BOLIN RADIO SPECIAL*

Bolin himself on guitar and vocals (though for a time Robert Plant was being rumoured for the band), Norma Jean Bell on saxophone, known for her work with Stevie Wonder and Frank Zappa, and Mark Stein on keyboards, late of Vanilla Fudge. Both of them had helped out on Private Eyes. Bassists and drummers came and went, including for a time Tommy's brother Johnny behind the kit. The band's set now took in both albums but judging from reviews Tommy was still having problems putting in reliable performances night after night. Financial problems were also beginning to make themselves felt—both his drug problems and the cost of keeping a band on the road were rapidly eating into advances.

Despite that, Bolin was still in demand for sessions work, helping out (along with former Energy player Tom Stephenson) on Moxy's first album during the year. He also patched up his differences with Billy Cobham and in early November the pair of them began work on what they hoped would be yet another ground breaking album, this time adding an element of funk to the jazz rock of Spectrum. Tommy also sat down with Glenn Hughes to discuss the possibility of forming a group together, and the two of them had some preliminary jams to see how things might develop.

After this break, THE TOMMY BOLIN BAND returned to the rock and roll arena, with a burst of live work designed to take them up to Christmas. As a way of easing the financial burden, the band were going out as a support act to people like Robin Trower—who made himself arrive in time to catch Bolin's set every night—playing larger venues. Reportedly Tommy had cleaned himself up to a large extent and the shows, with Max Gronenthal on keyboards, were better because of it. The band arrived in Miami at the beginning of December with a few days break prior to a show there. Unable to resist temptation Bolin went on a binge. He recovered in time for their show at the Jai Alai Fronton Hall on December 3rd, where they were supporting Jeff Beck. The set went down a storm with a lengthy version of "Post Toastee" climaxing the performance. Back-stage Bolin and Beck posed for a picture after which Tommy returned to his Miami Beach hotel with his girlfriend. Late that night, he passed out; fearful of adverse publicity no doctor was called and, as he seemed to come round, roadies put him back to bed. Around 8 am the following day, Saturday, December 4th, his girlfriend saw that he was looking much worse and finally an ambulance was called, but Bolin died before it arrived. Cause of death was later identified as multiple drug intoxication. He was 25 years old.

The news made its way around the world, I heard it over the radio as I stood on a rainy street in Manchester. I'd only been familiar with his music for a year and it was to be a while before it really came home to me what a loss it was. Across the globe in Japan, Ritchie Blackmore, touring with Rainbow, dedicated a song to his memory.

Six days later Tommy Bolin was buried back in Sioux City. His girlfriend flew over from England to place on his finger a ring she'd been saving for him, a present from a roadie. It had been on Jimi Hendrix's hand the day he died.

Today, many years after Tommy Bolin's last three major works were issued, they still sound as good today as they ever did—if not better. That ability to help make such timeless music is what marked Tommy Bolin as someone special, and why so many people remember him with such fondness. The albums also showed a grasp of music which few rock guitarists ever achieve, especially so early on. If as many can learn from his mistakes as are influenced by his recordings then his legacy will be doubly worthwhile.

Simon Robinson.

***Swimming at home in Beverly Hills, California, August, 1976***

Fan Club:
"TOMMY BOLIN LIVES"
P.O. Box 4515
Sioux City, Iowa
51104

The Deep Purple
International Appreciation Society
P.O. Box 254
Sheffield S6 IDF
Great Britain

*On stage with Energy in Denver, Colorado*

**"SAIL ON"** *(T. Bolin/C. Givens)* Pomegranate Music Corp. BMI **From ZEPHYR by Zephyr** Produced by Bill Halverson

**"CROSS THE RIVER"** *(C. Givens/D. Givens)* Pomegranate Music Corp. BMI **From ZEPHYR by Zephyr** Produced by Bill Halverson

**"SEE MY PEOPLE COME TOGETHER"** *(T. Bolin)* Home Is Where The Heart Is, Inc. BMI **From GOING BACK TO COLORADO by Zephyr** Produced and Engineered by Edwin H. Kramer

**"SHOWBIZZY"** *(T. Bolin)* Home Is Where The Heart Is, Inc. BMI **From GOING BACK TO COLORADO by Zephyr** Produced and Engineered by Edwin H. Kramer

**"ALEXIS"** *(T. Bolin/J. Cook)* Thermostat Music ASCAP **From BANG by The James Gang** Produced by The James Gang/Engineered by Ken Hamann

**"STANDING IN THE RAIN"** *(T. Bolin)* Thermostat Music ASCAP **From BANG by The James Gang** Produced by The James Gang/Engineered by Ken Hamann

**"SPANISH LOVER"** *(T. Bolin/J. Cook)* Thermostat Music ASCAP **From MIAMI by The James Gang** Produced by Tom Dowd and The James Gang/ Engineered by Ron Albert, Howie Albert and Steve Klein

**"DO IT"** *(T. Bolin/R. Kenner)* Osiris Music BMI **From MIAMI by The James Gang** Produced by Tom Dowd and The James Gang/Engineered by Ron Albert, Howie Albert and Steve Klein

**"QUADRANT 4"** *(W.E. Cobham, Jr.)* Pegasus Music Inc. BMI **From SPECTRUM by Billy Cobham** Produced by William E. Cobham, Jr. for Bilham Cobly Productions, Inc.

**"TRAIN"** *(E. Johnson)* Canint CAPAC **From MOXY by MOXY** Produced by Moxy and M. Smith/ Engineered by Richard Dashut and M. Smith

**"TIME TO MOVE ON"** *(E. Johnson)* Canint CAPAC **From MOXY by MOXY** Produced by Moxy and M. Smith/Engineered by Richard Dashut and M. Smith

**"GOLDEN RAINBOWS"** *(E. Mouzon)* Mouzon Music Co. ASCAP **From MIND TRANSPLANT by Alphonse Mouzon** Produced by Skip Drinkwater/ Executive Producer: George Butler/Co-Produced, Arranged and Conducted by Alphonse Mouzon

**Special Thanks:** *Tom Zutaut,* Ken Kraus, *Rose Hill,* Melanie F. Williams, *Gabrielle Raumberger,* Sue Roberts, *Marcia Savage,* Nikki Sixx, *All at Geffen Records,* All at Warner Bros. Records, *Willy Dixon for "keeping the faith" and the Tommy Bolin Archives,* Mom and Dad Dixon, *Richard and Barb Bolin,* Rick Bolin, *John Bolin,* Cozmoe Tommy, *Steve,* Greg O., *Mark and Patty,* Glenn Hughes, *John Tesar,* Jeff Cook for getting it started, *John Bartle,* D.P.A.S., *Dare Force,* Murry Sporin, *The Carmelite Nuns for everything,* The Bolin Family past and present, *Father John Thomas of St. Joseph Parish,* Babs (our little dog), *Randy Rhodus,* Joseph H. Family past and present, *Dr. Starr and Nancy,* Bob F., *Tim Armstrong,* Darin Patzer, *Bobby Berge,* Tom D., *Wedge,* Dick, *Phil and Monica,* John Bentzinger, *Brad Miller,* John Austin, *Thank Jimi,* Thank God, *Kyle Brenner,* Black Oak Arkansas, *Greg DiBenedetto,* Guitar World, *RIP Magazine,* Gundy, *Terry Miller,* Max Carr, *Roger Rothwell,* Maria DeGrassi, *Rick Samore,* Shelly Mohan, *Robert Sikma,* Karen Ulibarri Hughes, *Tiffany,* Anyone we may have left out.




*Cemetery at Calvary in Sioux City, Iowa*

**Album Compiled by** *Tom Zutaut,* Willy Dixon *and John Bolin* **A&R Co-ordination:** Tom Zutaut **Bolin Project Coordinator:** *Willy Dixon* **Album Coordinator:** Melanie F. Williams **Art Direction and Design:** *Maria DeGrassi* **Art Adviser:** Gabrielle Raumberger **Box Cover Photos:** *Bob Ferbrache* **Booklet Cover Photos:** Fin Costello **Still Life Photos:** *Susan Goines* **Snapshots:** The Bolin Family *and Karen Ulibarri Hughes* **Logo Illustration:** Larry Grossman **LP and Cassette Mastered by** *George Marino* at Sterling Sound, New York, NY **Compact Disc Mastered by** *Barry Diament* at Barry Diament Audio, New York, NY

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**"NITROGLYCERIN"** *(E. Mouzon)* Mouzon Music Co. ASCAP **From MIND TRANSPLANT by Alphonse Mouzon** Produced by Skip Drinkwater/ Executive Producer: George Butler/Co-Produced, Arranged and Conducted by Alphonse Mouzon

**"GETTIN' TIGHTER"** *(T. Bolin/G. Hughes)* Purple (USA) Music, Inc. BMI **From COME TASTE THE BAND by Deep Purple** Produced by Martin (The Wasp) Birch and Deep Purple

**"OWED TO 'G'"** *(T. Bolin)* Purple (USA) Music, Inc. BMI **From COME TASTE THE BAND by Deep Purple** Produced by Martin (The Wasp) Birch and Deep Purple

**"YOU KEEP ON MOVING"** *(D. Coverdale/ G. Hughes)* Purple (USA) Music, Inc. BMI **From LAST CONCERT IN JAPAN by Deep Purple** Produced by Deep Purple and Martin Birch/ Engineered by Martin Birch

**"WILD DOGS"** *(J. Tesar/T. Bolin)* Bofe Music, Inc. ASCAP **From LAST CONCERT IN JAPAN by Deep Purple** Produced by Deep Purple and Martin Birch/ Engineered by Martin Birch

**"DREAMER"** *(J. Cook)* Common Good Music Co./ Pocket Full Of Tunes BMI **From TEASER by Tommy Bolin** Produced by Tommy Bolin/Associate Producer: Lee Kiefer

**"PEOPLE, PEOPLE"** *(T. Bolin)* Bofe Music, Inc. ASCAP **From TEASER by Tommy Bolin** Produced and Recorded by Dennis MacKay

**"TEASER"** *(T. Bolin/J. Cook)* Common Good Music Co./Pocket Full Of Tunes BMI/Bofe Music, Inc. ASCAP **From TEASER by Tommy Bolin** Produced by Tommy Bolin/Associate Producer: Lee Kiefer

**"SWEET BURGUNDY"** *(J. Cook/T. Bolin)* Cook Music BMI/Bofe Music, Inc. ASCAP **From PRIVATE EYES by Tommy Bolin** Produced by Tommy Bolin and Dennis MacKay

**"SHAKE THE DEVIL"** *(J. Cook/T. Bolin)* Cook Music BMI/Bofe Music, Inc. ASCAP **From PRIVATE EYES by Tommy Bolin** Produced by Tommy Bolin and Dennis MacKay

**"BROTHER, BROTHER"** *(T. Bolin)* Bofe Music, Inc. ASCAP ***Previously unreleased***



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