



ANDREW GOLD

WHIRLWIND

Collector's Choice
MUSIC



Memories Of Making My Fourth Solo Album:
Whirlwind (Asylum Records, 1979)

In 1979, I began work on an unusual album for me. A rock album. The reason for this departure was a noble one, but I'm not sure it didn't backfire a bit. Let me start from the beginning.

After the *All This And Heaven Too* album came out, and "Thank You For Being a Friend" was a hit, the music industry took an economical dive, and at the same time, punk rock began. Suddenly, people started worrying about being perceived as not hip and not tough, especially with sales flagging from previous years.

I released *All This and Heaven Too* and, as fate would have it, got a fair amount of bad reviews. Not everywhere, but enough that it stung a bit. The first album I produced, the one that I was so happy about, and the critics didn't like it. I was a bit young and thin-skinned in those days, and I'd never really gotten a lot of bad reviews, only the occasional one. But everyone seemed to be chanting the same mantra: "Southern California 'mellow' pop is dead—long live punk." And here I was writing sweet songs. So, I got pummeled pretty hard in the press. I recall one was like, "Barry Manilow with a plaid shirt." Ouch.

So I thought, Hmmm, perhaps I should show everyone I can rock and be a little darker in my song subject matter. After all, in my stage show and the shows with Linda, we had rocked pretty hard, so I

knew I was a guitar-playing rocker too. So, like a big "concept," I decided to make the next album using mainly guitars, and to sing tougher and write dark songs, etc. Besides, my stage shows needed more up-tempo songs. A good idea. However . . .

The problem was that any real regular rock fans were never gonna accept me as a rock guy, no matter how gruff I made my voice or how distorted my guitar was. Once you've sung "Thank You For Being a Friend," I'm afraid there's no going back! And all my established fans—the ones who liked the "mellow pop" stuff—would be disappointed I wasn't doing that on this album, even though, truth be told, it still was kinda pretty in places. I can't help it. My dad was a composer, mother was a singer, so I think movies, and I think musicals, and I think Beatles and Bacharach, etc. Oh, well.

So, *Whirlwind* didn't sell very well, though I did get some good reviews, amazingly. That worked. But the sales lagged more than usual, and after this album, I took a few years' break to regroup and also to kind of just have fun, which I suppose wasn't a great idea, either, as I should have immediately gone back into the studio in my natural musical habitat—pop—and made a highly commercial album along the lines of *All This* You know, damn the critics and please the fans. But I was young, cocky, and, yes, somewhat of a party animal, so instead of working, I kind of sulked a bit, hid away, dated everyone within striking distance, partied and went a little crazy. So, *Whirlwind* ended up being my last album on Asylum, although I did make

more hits with WAX—my duo with Graham Gouldman a few years later, when I came out of hiding—and many more solo albums and songs were recorded in the '80s, '90s, and '00s.

One of the big differences on *Whirlwind* was the drum sound. I wanted a big, roomy sound that hit hard, and had really loved some of the sounds John Bonham had gotten on all the great Led Zeppelin records. So, Greg Ladanyi, who again manned the engineering helm, devised a great system of far-away mics, which were mixed in with the near mics for the drums—a practice that is common today, but back then was only used by a few acts.

The band was also small. All tracks were just three of us. Me on guitar, Mike Botts on drums and Bryan Garafalo on bass. We were it. And then I would add a few things overdub-wise. The songs were simpler and minor and bluesy. I also started using a new guy, Dennis Kirk, on some sessions as engineer when Greg was busy, and Dennis became my guy for future albums I produced.

I recall I was also kind of being a little pouty at this point, perhaps because of the critical drubbing and partly because, frankly, I was at my peak of sex, drugs and rock 'n' roll, and I think I was slightly irresponsible with the budget. I would cancel days sometimes just because I was hung over. That sort of nonsense. Now, everyone around me was the same, and I'm not particularly unique about that period of time, but looking back, I feel like I was kinda being a jerk. Just a bit. So, the album took longer to make than usual, even though there's less on it! Still, some great moments.

I recall Jackson Browne coming in to visit, and he listened to "Little Company" after we had done the solo, and he adored that solo. He said it "woke him up" inside. David Cassidy and a bunch of people came by while we were recording "Leave Her Alone," and we partied a bit. Boy, there were a lot of parties. Besides, I thought, this will make the rock 'n' roll-ness of it more convincing. Still, I felt it was dark times.

A few of my favorites: "Brand New Face," which I really thought sounded Stones-y, and I thought the lyrics were funny. I really loved "Stranded," which was written with the talented Mark Goldenberg. That song got it right. I liked doing the talking vocal bit during the verses. And it addressed the issue of feeling like I had been "cast out" of the music scene, actually. I felt I was now considered bland and a lightweight. This had been quite an issue for me, because my musical talent was always light-years ahead of my lyrical abilities. Hence, my old songs generally do seem (now) a little simpleminded, word-wise, to me. But back then I felt sort of underappreciated as an artist. Ah, ego. Still, I wouldn't have minded what people thought if I had huge numbers of people buying the album . . . but that wasn't happening either. So, I just coasted a bit after *Whirlwind* was finished.

One good bonus here is the almost-finished "The In Crowd," which was to end the album. Botts played his ass off on this, and the track was pretty incredible. To this day, I don't know why I decided to leave it off. So, I am restoring it to its rightful place here. We cut the song in pieces: First part, then the little bits in the middle, and then the end. Then we pasted it all together, and I was gonna put all kinds of

stuff on it, but we never did. The BG vocals were Bryan, Botts, and I.

One nice story: As I was still dating Laraine Newman, from *Saturday Night Live*, I had been dying to be a musical guest on that show. But we hadn't been able to get them to commit. The original cast had only two more shows to do, and on the penultimate show night, I was partying hard with a bunch of musician friends—Brock Walsh, Brad Palmer, Ira Ingber, Stan Kipper—in my house in the L.A. hills. So, we have *Saturday Night Live* on the TV but aren't really watching closely. I was pretty drunk, playing pool, etc., so at the end of the show, as the credits are rolling, the announcer is saying, "Next week's guest host Buck Henry, with musical guest Andrew Gold . . ." I blankly looked at everyone, blinking: "Huh? Hey, guys, did you just hear what Don Pardo said?" Brock said, "Um, I think they just announced you as next week's musical guest, man." It was hilarious. A bunch of wasted guys drooling and mumbling, "Yo, did he jush say . . . hic . . . I mean, I jush heard tham announshed . . . uh . . . wow, maaan. . . ." Anyway, a few minutes later, I got a call from Laraine, who, with my manager Norman Epstein had known about it, and they had thought it would be a great prank to let me find out that way. It was really a funny moment. So, I looked around and said, "Hey, guys, what are you doing next week? Wanna back me up in New York?" Oh, yeah, they did. And off we went, two days later, to play on the last-ever show of *Saturday Night Live* with the original cast. It was an emotional night for everyone when they did the final bow. Laraine, Bill Murray, John Belushi, Gilda Radner, Dan Aykroyd, et al. . . . it was a real big night for them, and the fun lasted till dawn at John and Dan's

little hole-in-the-wall club downtown.

The rarities on this album are "Gambler," a song by Kenny Edwards that I always liked and tried to record before (see *All This And Heaven Too*). This is a similar version to the other versions, but more complete. It wasn't ultimately used, strangely enough, especially considering that the album only has nine songs, which is short for those days. Speaking of decisions-I-made-that-I-no-longer-understand, we have an "almost" complete version of the song "The In Crowd," originally made famous in the '60s by Dobie Gray. This version has some of the best drumming I've ever heard Mike Botts do. We recorded this in separate takes for the instrumental section in the middle, and cut together later. The background vocals are by me and the band—Mike Botts and Bryan Garafalo. This version was taken from the only existing copy I have—a cassette. I wish I had a better copy, but it sounds pretty good anyway, and we should've put this on the album too. What was I thinking? We have a goofy jam called "Traffic Jam," recorded, as usual, at about 3:00 a.m.

So, enjoy my one true rock 'n' roll record. It's funny, now that it's been years since the record was made—a lot of my fans like this album the best. Go figure. Time fixes everything, and it's mainly the good stuff that you remember.

—Andrew Gold, 2004

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1. KISS THIS ONE GOODBYE (Gold)
 2. WHIRLWIND (Gold)
 3. SOONER OR LATER (Gold)
 4. LEAVE HER ALONE (Gold)
 5. LITTLE COMPANY (Gold)
 6. BRAND NEW FACE (Gold)
 7. NINE TO FIVE (Gold)
 8. STRANDED ON THE EDGE (Gold/Goldenberg)
 9. MAKE UP YOUR MIND (Gold)

BONUS TRACKS

10. GAMBLER (Version #2) (Edwards)
11. ENDLESS FLIGHT (Live) (Gold)
12. THE IN CROWD (Page)
13. TRAFFIC JAM (Botts/Garafalo/Gold)

Tracks 1-9: From Whirlwind Asylum #6E-264 (1980)

Produced by ANDREW GOLD

Engineered by GREG LADANYI and JIM NAPIR

Recorded and mixed at THE SOUND FACTORY, Los Angeles

Additional recording at RECORD ONE, Los Angeles

Mastered by DOUG SAX at THE MASTERING LAB, Los Angeles

Production Assistant: MELANIE McDOWELL

Management: NORMAN EPSTEIN with RON WEISS

Photography: JIM SHEA

Art Direction and Design: RON CORO

Track 10: RICK MAROTTA: drums; KENNY EDWARDS: bass; ANDREW GOLD: guitar

Track 11: Recorded at the GATOR BOWL, Jacksonville, FL (1978)

Track 12: BRYAN GARAFALO: bass, background vocals; MICHAEL BOTTS: drums, background vocals

ANDREW GOLD: guitar, piano, vocals

Track 13: BRYAN GARAFALO: bass; MICHAEL BOTTS: drums; ANDREW GOLD: piano

Tracks 10-13: Previously unissued

Reissue Produced for Release by CHERYL PAWELSKI & ANDREW GOLD

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MUSIC

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Recording Whirlwind



Mike Batts & Andrew Gold, 1979



Andrew Gold & Brock Walsh Live

PRODUCED BY

ANDREW GOLD

1

KISS THIS ONE GOODBYE

Drums: Michael Batts
Bass: Bryan Garofalo
Background vocal: Brock Walsh
Guitars & organ: Andrew Gold

WHIRLWIND

Drums: Michael Batts
Bass: Bryan Garofalo
Background vocal: Brock Walsh
Guitars & synthesizer: Andrew Gold

SOONER OR LATER

Drums: Michael Batts
Bass: Bryan Garofalo
Background vocal: Brock Walsh
Piano & guitars: Andrew Gold

LEAVE HER ALONE

Drums: Michael Batts
Bass: Bryan Garofalo
Background vocal: Brock Walsh
Guitars & organ: Andrew Gold

LITTLE COMPANY

Drums: Rick Marotta
Bass: Kinky Edwards
2nd lead guitar: Wally Wachtel
Piano: Don Drummond
Background vocal: Brock Walsh
Guitars: Andrew Gold

2

BRAND NEW FACE

Drums: Michael Batts
Bass: Bryan Garofalo
Guitars, percussion & background
vocal: Andrew Gold

NINE TO FIVE

Drums: Michael Batts
Bass: Bryan Garofalo
Background vocal: Brock Walsh
Guitars & keyboards: Andrew Gold

STRANDED ON THE EDGE

Drums: Michael Batts
Bass: Bryan Garofalo
Guitars, keyboards, organ &
background vocal: Andrew Gold

MAKE UP YOUR MIND

Drums: Michael Batts
Bass: Bryan Garofalo
Background vocal: Brock Walsh
Piano, guitars, percussion &
synthesizer: Andrew Gold

All songs Lucky Music/BMI

Engineered by
GREG LADANYI and JIM NIPAR
Recorded and Mixed at
The Sound Factory, Los Angeles
Additional recording at
Record One, Los Angeles
Mastered by DOUG SAX at
The Mastering Lab, Los Angeles
RF-264

Production Assistant:
MELANIE McDOWELL

Management:
NORMAN EPSTEIN
with
RON WEISS

Photography:
JIM SHEA

Art Direction and Design:
RON CORO

Brock Walsh appears
courtesy of Arista Records