

# **\*\*Preliminary Liner Notes; Subject to Change\*\***

Humble Pie

The Definitive Collection

CD Booklet

Of all the bands that arose at the end of the 1960s to put the predilections and pretensions of that decade firmly behind them; of all those who realigned rock towards the promise of the on-rushing 1970s, few could match Humble Pie.

Others wrote their names larger in the pages of rock history; others scored more hits. But none were truer to their dreams than the Pie, and none so fearlessly marched to their own idiosyncratic drum. From the opening chords of "Natural Born Woman," their all conquering debut single, through to the street anthem "Road Hog" that highlighted their farewell set *Street Rats*, Humble Pie had everything – ribaldry, raunchiness, and a raucous charm that never let up. Plus, was there ever a better white soul singer than Marriott? If there was, we never heard him. We didn't need to – we already had Steve.

The amalgam of two dispirited pop idols, Steve Marriott (ex-Small Faces) and Peter Frampton (ex-The Herd), those bands were already crumbling when the pair first joined forces in what the music papers were swift to dub a new supergroup – one more in a queue of such things, it must be said, but the first that really did look like being more than the sum of its parts.

Completed by former Spooky Tooth bassist Greg Ridley and Apostolic Intervention drummer Jerry Shirley, Humble Pie debuted in summer 1969 with a single, "Natural Born Boogie" (subsequently retitled "Natural Born Woman" in the US), and an album, *As Safe As Yesterday*, that all but blueprinted the burgeoning hard rock landscape of the late 1960s.

Their first major British tour (supported by the still unknown David Bowie) confirmed the album's promise and, before year's end, the frenetic creativity burning within the band had already completed a second long-player, *Town And Country*.

For all the band's initial success, however, Marriott was convinced that Humble Pie was capable of so much more. The last fraught months of the Small Faces had done much to dent his self-confidence; to truly set the Humble Pie ball rolling, the singer needed to sort himself out, something that didn't happen until the band made its first visit to America.

The Small Faces had never toured the U.S., and a phenomenally devoted cult following was determined to make the most of Humble Pie. Marriott recalled, "as soon as I began to rouse audiences a bit, it began to slowly come back and I realized what we had to do and how we could do it. It was lovely, a good feeling. It was suddenly like I'd taken over the whole stage, because when my confidence came back, it came back with an almighty bang."

A live album, recorded at the Whiskey in December 1969, catches this almighty bang in mid-flight. Immediate Records head Andrew Oldham swears it is the best thing Humble Pie ever did under his aegis, but plans to release the show as the band's third album went unfulfilled, as the label entered its death throes, and threw Humble Pie's very future up in the air. Months of total disarray followed before the band could pick itself up, not only seeking out new management and a new record deal, but also aligning their aspirations towards one single goal – the dream of cracking America.

*Humble Pie*, the band's third album, set that ambition in stone. From the moment the seven minute blues "Live With Me" took wing, the tentative ballads and dreamy acoustics that rolled alongside the past albums' rockers were gone. In their stead, Humble Pie blazed across a ferocious blend of the darkest blues and the cheekiest rock, every song poised somewhere between razor-sharp riffs and laconic jam, haunting and hungry in the same bruising breath.

Humble Pie hit the road, touring the length and breadth of the United States, seemingly without pause. Somehow they found the time to cut a new album; the thunderous *Rock On* was released less than nine months after *Humble Pie*, and it honed its predecessor's vision even sharper, a process that was only furthered as Humble Pie continued gigged throughout 1971.

The double album that captures the sound of that tour, the aptly-titled *Performance: Rockin' The Fillmore*, remains one of the most exciting live albums of all time, the essence of a band at the very peak of its powers. It is the consummate Humble Pie album, with songs stretching out as long as they required, vivid illustrations of the sheer potency embodied in the quartet. "We were on fire," Frampton marveled.

Yet it also marked the end of this particular incarnation of the band. Frampton and Marriott had never made any secret of their relationship – "we couldn't have been more different if we tried," Frampton reflected. "Musically, we fit like a hand into a glove, but there was always fireworks. It was time for me to go. I didn't have enough room in Humble Pie for the songs I'd always written. I knew that the live record would be the biggest one so far, although I didn't realize it would be the first gold record. But I knew if I was going to quit the group, this would be the time to do it."

Frampton quit for the solo career that, within three years, would establish his own double live album among the biggest selling records of all time; Humble Pie paused for as long as it took to recruit Dave Clempson from the British jazz-rock band Colosseum, and then launched straight back into action.

The new look Pie's first album, *Smokin'*, arrived in March 1972, to prove that the rupture had only breathed new life into the group. "Hot'n'Nasty" and "30 Days In The Hole" were unabashed classics in the making, while the band's still-soaring vision saw their next tour take on all the accouterments of a full scale R&B revue show, as Marriott recruited the Blackberries vocal trio to the line-up.

It was an audacious move. In interviews, Marriott talked of fusing hard rock with pure soul, an hitherto unimaginable blend that he later conceded might not have come off as well as he'd hoped. But it was a success nonetheless, both in concert and across the band's next album,

*Eat It* - three sides of dramatic studio recordings, topped off one with one side captured live, and all so powerful that the excitement didn't slacken for a moment.

Humble Pie, however, were beginning to stumble. For all the record's brilliance, critical response to *Eat It* was muted, and audiences seemed confused by the group's headlong rush into these new pastures. Marriott attempted to hold his ground; *Thunderbox*, the group's next album, continued in the same frenetically funky vein as *Eat It*, and proved that the experiment was worth persevering with. But chart positions told another story entirely; whereas *Eat It* had reached #13 on the *Billboard* chart, *Thunderbox* collapsed at #52.

Bewildered by their sudden fall from grace, the band retreated to the UK, hooking up with their old Immediate mentor, Andrew Oldham, for one final album. Oldham knew that Humble Pie still had a lot to offer - even heard it one evening, as Marriott redirected a loose jam into a version of the oldie "Let's Dance" that had hit single written all over it.

But Marriott had no intention of recording the song; had little interest in continuing Humble Pie in any form whatsoever. *Street Rats* would be released in early 1975 with the group already all but shattered, and Humble Pie's mercurial career played out much as it had started, with one final great song. "Road Hogs" may or may not have been intended as autobiography, but it came across as an epitaph regardless.

Humble Pie would resurface, as Marriott emerged from a few years of drifting (and a short-lived Small Faces reunion) to reform the band in early 1980. But a brace of barely noticed albums failed to take off, and the singer sank back into low-key legend for the remainder of the decade. The possibility of a comeback was always there, though, and when he hooked up again with Peter Frampton, in early 1991, it looked like his time had finally come. Weeks later, sadly, Marriott was dead, perishing in a house fire on April 20, 1991.

Today, Humble Pie's importance is recognized by everyone who hears them. A signal influence on so many of the rock bands that followed them in the 1970s, their fearless questing for a new rock-soul hybrid has not only been accepted by critics who once were appalled by its ambition, it has also been vindicated by the myriad performers who followed in Humble Pie's footsteps.

But that is all those others have offered - vindication. Superceding Humble Pie is another matter entirely.

1 NATURAL BORN WOMAN (aka NATURAL BORN BOOGIE) 4.15

(Steve Marriott)

Arranged by Humble Pie

A Joint Production for Beatrice Noakes

Recorded May 1969.

From the album AS SAFE AS YESTERDAY IS (US version), Immediate IMOCS-101, released July 1969; rereleased as Record One of LOST AND FOUND A&M SP-3513, November 1972.

2 THE SAD BAG OF SHAKY JAKE 2.59

(Steve Marriott)

Arranged by Humble Pie

A Joint Production for Beatrice Noakes

Recorded September 1969.

From the album TOWN AND COUNTRY (UK only release), Immediate IMSP 027, released November 1969; rereleased as Record Two of LOST AND FOUND, A&M SP-3513, November 1972.

3 BIG BLACK DOG 4.04

(Peter Frampton)

Produced by Humble Pie

Recorded and mixed at Island Studios, London, August 1970.

Issued as single A&M AMS807 (UK), released September 1970.

4 LIVE WITH ME 7.52

(Humble Pie)

Produced by Glyn Johns and Humble Pie

Recorded and mixed by Glyn Johns at Olympic Sound Studios, London, May 1970.

From the album HUMBLE PIE, A&M SP-4270, released July 1970.

5 I'M READY 4.59

(Willie Dixon)

Produced by Glyn Johns and Humble Pie

Recorded and mixed by Glyn Johns at Olympic Sound Studios, London, May 1970.

From the album HUMBLE PIE, A&M SP-4270, released July 1970.

6 SHINE ON 3.01

(Peter Frampton)

Produced by Glyn Johns and Humble Pie

Recorded and mixed by Glyn Johns at Olympic Sound Studios, London, January 1971.

From the album ROCK ON, A&M SP-4301, released March 1971.

7 STONE COLD FEVER 4.10

(Peter Frampton)

Produced by Glyn Johns and Humble Pie

Recorded and mixed by Glyn Johns at Olympic Sound Studios, London, January 1971.

From the album ROCK ON, A&M SP-4301, released March 1971.

8 ROLLIN' STONE 5.57

(Muddy Waters)

Produced by Glyn Johns and Humble Pie

Recorded and mixed by Glyn Johns at Olympic Sound Studios, London, January 1971.

From the album ROCK ON, A&M SP-4301, released March 1971.

9 FOUR DAY CREEP live 3.44

(Ida Cox)

Produced by Humble Pie

Recorded by Eddie Kramer at the Fillmore East, New York, May 28 & 29, 1971.

Mixed by Eddie Kramer at Electric Lady Studios.

From the album PERFORMANCE – ROCKIN' THE FILLMORE, A&M SP-6008, released November 1971.

10 I DON'T NEED NO DOCTOR live 8.47

(Nick Ashford / Valerie Simpson / Josephine Armstead)

Produced by Humble Pie

Recorded by Eddie Kramer at the Fillmore East, New York, May 28 & 29, 1971.

Mixed by Eddie Kramer at Electric Lady Studios.

From the album PERFORMANCE – ROCKIN' THE FILLMORE, A&M SP-6008, released November 1971.

11 HOT 'N' NASTY 3.21

(The Pie / Words by Steve Marriott)

Produced by The Pie

Recorded and mixed by Alan O'Duffy and Keith Harwood at Olympic Sound Studios, London, January 1972.

From the album SMOKIN', A&M SP-4342, released March 1972.

12 C'MON EVERYBODY 5.12

(Eddie Cochran / Jerry Capehart)

Produced by The Pie

Recorded and mixed by Alan O'Duffy and Keith Harwood at Olympic Sound Studios, London, January 1972.

From the album SMOKIN', A&M SP-4342, released March 1972.

13 30 DAYS IN THE HOLE 4.05

(Steve Marriott)

Produced by The Pie

Recorded and mixed by Alan O'Duffy and Keith Harwood at Olympic Sound Studios, London, January 1972.

From the album SMOKIN', A&M SP-4342, released March 1972.

14 BLACK COFFEE 3.10

(Ike & Tina Turner)

Produced by The Pie

All arrangements by The Pie

Recorded and mixed by Alan O'Duffy and Steve Marriott at Olympic Studios, London, October/December 1972.

Blackberries vocal arrangement by Clydie King

From the album EAT IT, A&M SP-3701, released May 1973.

15 I BELIEVE TO MY SOUL 4.04

(Ray Charles)

Produced by The Pie

All arrangements by The Pie

Recorded and mixed by Alan O'Duffy and Steve Marriott at Olympic Studios, London, October/December 1972.

Blackberries vocal arrangement by Clydie King

From the album EAT IT, A&M SP-3701, released May 1973.

16 NINETY-NINE POUNDS 2.46

(Don Bryant)

Produced and arranged by The Pie

Recorded and mixed by Alan O'Duffy, Steve Marriott and John Hamill at Olics Sound, November 1973.

From the album THUNDERBOX, A&M SP-3611, released April 1974.

17 ROAD HOG 3.08

(Steve Marriott)

Produced by Andrew Oldham and Steve Marriott

Recorded and mixed by Alan O'Duffy, Steve Marriott and John Hamill at Olympic Studios, London, and Clear Sounds Studios, Essex, August through November 1974.

Remix Engineers: Keith Harwood (UK) and Carmine Rubino (US)

From the album STREET RATS, A&M SP-4514, released March 1975.

HUMBLE PIE

STEVE MARRIOTT – vocals, guitar, harp, keyboards

PETER FRAMPTON – vocals, guitar, keyboards (1969 through 1971)

CLEM CLEMPSON – guitar, keyboards, vocals (1972 through 1975)

GREG RIDLEY – bass, guitar, vocals

JERRY SHIRLEY – drums, percussion, keyboards

Guest musicians:

Soul Sisters (Doris Troy, P.P Arnold and Claudia Lennear) – backing vocals on SHINE ON

Steve Stills – backing vocals on HOT' N' NASTY

Madeleine Bell and Doris Troy – backing vocals on 30 DAYS IN THE HOLE

The Blackberries (Clydie King, Vanetta Fields and Billie Barnum) – backing vocals on BLACK COFFEE and I BELIEVE TO MY SOUL

Sidney George – saxophone on I BELIEVE TO MY SOUL

The Blackberries (Carlena Williams, Vanetta Fields and Billie Barnum) – backing vocals on NINETY-NINE POUNDS

Tim Hinkley – keyboards on ROAD HOG

Compilation Produced by Bill Levenson

Mastered by Suha Gur at Universal Mastering Studios East

Essay by Dave Thompson

Production Manager: Shannon Steckloff

Legal Clearances: Andrea Canter

Product Manager: Adam Starr

Art Direction: Vartan

Design:

Photo Coordinator: Ryan Null

Photos:

Other DEFINITIVE COLLECTIONS you may enjoy:

Chuck Berry

Roy Buchanan

J.J. Cale

Cream

John Lee Hooker  
Humble Pie  
Etta James  
Dave Mason  
Thin Lizzy  
Traffic  
Muddy Waters  
Stevie Wonder

Also Available by Humble Pie & Peter Frampton:

Humble Pie – *Rock On*  
Humble Pie – *Performance: Rockin' The Fillmore*  
Humble Pie – *Smokin'*  
Humble Pie – *Hot 'n' Nasty: The Anthology*  
Humble Pie – *Millennium Collection*  
Peter Frampton – *Frampton Comes Alive*  
Peter Frampton – *Frampton Comes Alive Deluxe Edition*  
Peter Frampton – *Gold*  
Peter Frampton – *Millennium Collection*

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