

THE BEST OF PETER GREEN 1977-81



# GREEN & GUITAR



# THE BEST OF PETER GREEN 1977-81



- 1 IN THE SKIES
- 2 LOSER TWO TIMES
- 3 CRYIN' WON'T BRING YOU BACK
- 4 LAST TRAIN TO SAN ANTONE
- 5 APOSTLE
- 6 LITTLE DREAMER
- 7 THE CLOWN
- 8 GOTTA SEE HER TONIGHT
- 9 WHITE SKY (Love That Evil Woman)
- 10 CARRY MY LOVE
- 11 SLABO DAY
- 12 A FOOL NO MORE
- 13 BABY WHEN THE SUN GOES DOWN
- 14 FUNKY JAM

## GREEN & GUITAR

PETER GREEN was the original and greatest guitarist with Fleetwood Mac, and a prime contender as Britain's finest blues musician of all time. For a brief period some decade after leaving Fleetwood Mac and vanishing from the public eye, he returned to the studio and made the recordings featured on this collection. Unquestionably back on top form, these inspiring, sensitive and very individual performances give a unique insight into the myth and magic that is Peter Green...

Includes sleevenote by Dave Thompson, a regular contributor to Goldmine and Alternative Press.

Music Collection International,  
36-38 Caxton Way, Watford, Herts WD1 8UF UK

This compilation:  
© 1996 Music Collection International  
© 1996 Music Collection International

Issued under licence from Creole Records Ltd.

Total playing time: 78.54

50001  
Made In The U.S.A.













## THE BEST OF PETER GREEN 1977-81

Early in 1969, while Fleetwood Mac were recording at Chicago's legendary Chess studios, the door swung open and in walked bluesman Willie Dixon.

"Hey, that's some sweet guitar playing. Where's the man?"

The band pointed him out, a diminutive, slightly ragged-looking young man with curly hair and a nervous smile. But Dixon ignored them. "I wanna meet him, I wanna play with him".

The band introduced its guitarist again, Dixon ignored them again, so finally, the young man stood up "It's me, I'm the guitarist." He picked up the instrument which lay beside him, and started to play.

The old master watched him in silence for a moment, then a broad smile cracked his face. "That's good. But I would have sworn you'd be black".

The guitarist smiled back at him. "No I'm Green. Peter Green".

The story may or may not be apocryphal, but more than any of the myriad tales which have circulated around this greatest of all British

guitar slingers, it captures the very essence of the man: quiet and shy, retiring, withdrawn, you didn't even notice him when he entered the room. But give him a guitar, and he was riveting, ruthless. Give him a guitar and you couldn't ignore him.

Popular history insists that Green was at his most merciless throughout the late 1960s, when he powered the original Fleetwood Mac through the three albums which even today remain the consummate exhibition of British blues: Fleetwood Mac, English Rose and Then Play On.

But a decade later, as this collection of tracks drawn from his second coming proves, he was still a murderous musician, still producing the heartbreaking blues and spellbinding solos which characterized his greatest hits. The fact that almost eight years of silence, seclusion and wildly spiralling rumour separated his departure from Mac from his return to the studio only added to their impact.

When it was first reported that Green was back, piecing together a new band around guitarist Snowy White, bassist Kuma Harada, ex-Robin Trower drummer Reg Isadore and Camel's keyboard wizard Pete Bardens, a few people

even dared to believe it. By 1977, Green was little more than a legend. Rumours of a religious conversion vied with tales of twilight dementia, and it was even reported that he'd given up his guitar. After all the talk, and the time that had passed, was it possible he still had the magic?

Those doubts were dispatched before *In The Skies* was even released, with the appearance of a single, the gentle instrumental "The Apostle". It was beautiful.

"The Apostle" has since been favorably compared to "Albatross", the track which remains Green's best-known recording with Mac. In fact, that comparison would be more accurately bestowed upon "Little Dreamer", the title track from Green's next solo outing, which even duplicates the washing percussion of that earlier classic. But the earlier comparison is valid. Throughout *In The Skies* (and *The Blue Guitar* and *Kolers* collections of outtakes which would follow), Green's guitar was as breathtaking as ever.

Neither had his vocals shed the rich, but ragged timbre which once broke so many hearts. Less world-weary than the despairing soul who sang Mac's "Man Of The World", Green remained the



ultimate white blues vocalist, as the title track, and even more spectacularly, "A Fool No More", a direct descendant of Mac's aching "Love That Burns", make abundantly clear.

In the Skies was universally lauded, most loudly by his friends in the band he'd left behind. After half a decade in the doldrums, Fleetwood Mac were bigger than ever, but the shift in the group's musical base made no difference whatsoever to Green's relations with the band. Relocating to L.A., he guested on their latest album, Tusk, and when Green married in January 1978, Mick Fleetwood turned his own home over for the ceremony. There was even talk of Fleetwood producing Green's next album but when the guitarist's marriage broke up in 1979, Green returned to England and continued recording there.

If In The Skies announced Green's return to form, Little Dreamer consummated his commercial appeal. Despite it's maker's reputation, Little Dreamer was a considerably less blues-powered collection than its predecessor. Indeed, Green appeared to be travelling down a road similar to that taken on recent Eric Clapton recordings; even their voices suddenly sounded alike.

It was a winning formula, of course, particularly in the U.S., where three or four tracks from the album (including the lazy funk of "Loser Two Times", and "Cryin' Won't Bring You Back") became radio staples throughout late 1981. With brother Michael replacing Peter as the album's principal songwriter, Little Dreamer proved that Green could readily hold his own in the most vaunted company the new decade could offer, and he was promptly rewarded when the album made the lower reaches of the Billboard chart.

The ever-restless Green, however, was losing interest in his solo career, his reluctance to personally confirm his rejuvenation best evidenced by the low-key release (and subsequent performance) of 1981's Whatcha Gonna Do. White Sky (1982), too, would suffer from its creator's slow return to seclusion, but not before it spawned another sizeable radio hit, the evocative "I'm A Clown".

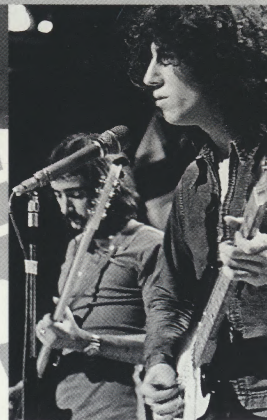
It is the title track's understated return to blues-drenched form which attracted the most attention, though. Comparable to the Mac classic "Green Manalishi" in delivery, it might also be noted that like that earlier song, this nine-minute epic proved to be Green's swan

song. Although he would tour Britain in 1983, promoting the Kolors collection of outtakes, White Sky marked the end of Peter Green's solo career. By the mid-1980s, he was again a creature of legend, and over the next decade, rumor once more circumvented reality whenever his name was mentioned.

Then, in late 1994, Green again came to life, a rebirth which culminated with his long-awaited return to the stage in May 1996. There he proved he is as great a guitarist as ever, and his sense of humor, too, remains impeccable. He opened his debut concert with Otis Rush's classic blues "It Takes Time", to which the only possible response is to agree. It surely does. But with Peter Green, the wait is always worthwhile.

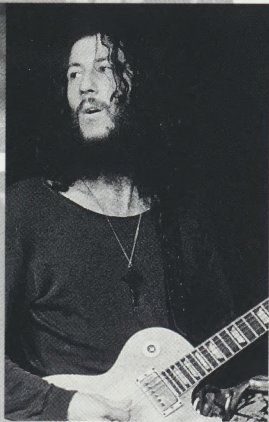
Dave Thompson

*Seattle author Dave Thompson is a regular contributor to Goldmine and Alternative Press, and has also written for Rolling Stone, Mojo and Q. He is also the author of a number of rock books, including biographies of John's Children, David Bowie, the Cure and Kurt Cobain.*



Peter Green with John McVie  
in Fleetwood Mac in May 1969





You might also enjoy the following Music Club album

**Up Jumped The Blues**

An Up-Tempo Blues Collection From JSP Records.  
50002

This compilation:

© 1996 Music Collection International

© 1996 Music Collection International

Music Collection International

36-38 Caxton Way Watford Herts WD1 8UF UK

Issued under licence from Creole Records Ltd.

**WARNING:** Copyright subsists in all recordings issued under this label. Any unauthorised broadcasting, public performance, copying or re-recording thereof in any manner whatsoever will constitute an infringement of such copyright.

## THE BEST OF PETER GREEN 1977-81

- 1 **IN THE SKIES**  
(P.A.Green/M.D.Green)  
(from the 1978 album 'In The Skies')
- 2 **LOSER TWO TIMES**  
(M.D.Green)  
(from the 1980 album 'Little Dreamer')
- 3 **CRYIN' WON'T BRING YOU BACK**  
(M.D.Green)  
(from the 1980 album 'Little Dreamer')
- 4 **LAST TRAIN TO SAN ANTONE**  
(M.D.Green)  
(from the 1981 album 'Blue Guitar')
- 5 **APOSTLE**  
(P.A.Green)  
(from the 1978 album 'In The Skies')
- 6 **LITTLE DREAMER**  
(P.A.Green)  
(from the 1980 album 'Little Dreamer')
- 7 **THE CLOWN**  
(M.D.Green)  
(from the 1981 album 'White Sky')
- 8 **GOTTA SEE HER TONIGHT**  
(P.A.Green)  
(from the 1981 album 'Blue Guitar')
- 9 **WHITE SKY (Love That Evil Woman)**  
(M.D.Green)  
(from the 1981 album 'White Sky')
- 10 **CARRY MY LOVE**  
(P.A.Green)  
(from the 1988 album 'Legend')
- 11 **SLABO DAY**  
(P.A.Green/White/Isidore/Langton/Bardens/Harada)  
(from the 1978 album 'In The Skies')
- 12 **A FOOL NO MORE**  
(P.A.Green)  
(from the 1978 album 'In The Skies')
- 13 **BABY WHEN THE SUN GOES DOWN**  
(M.D.Green)  
(from the 1980 album 'Little Dreamer')
- 14 **FUNKY JAM**  
(P.A.Green)  
(from the 1983 album 'Kolors')

# GREEN & GUITAR



THE BEST OF PETER GREEN 1977-81

COMPACT  
disc  
DIGITAL AUDIO

See inlay for details  
Made in USA  
50001

All rights of the manufacturer of the recorded work reserved.  
Unauthorised public performance, broadcasting  
and copying of this record prohibited.