

Kenny Rogers, Willie Nelson and Joan Baez, among others. He is perhaps best known for his composition "American Trilogy", recorded by dozens of artists, including a very popular Elvis Presley version.

Look it up ( <http://www.mickeynewbury.com> ), you'll be surprised how prolific he was as a songwriter, but his soulful delivery as a musician and singer was quite an experience too...

It's not the cleanest of sources, but it's what I got. I think there's a DAT of this out there somewhere, and if it still exists I know who has it, but I'm not going there, no way in hell.

So enjoy this.

- 01 - Genevieve - Lovers - How Many Times (M.Newbury)
- 02 - Pledging My Love (D. Robey / F. Washington)
- 03 - They Will Never Take Her Love (L. Payne)
- 04 - Unchained Melody (H. Zarat)
- 05 - Ivory Tower (J. Fulton / L. Steele)
- 06 - You Win Again (H. Williams)
- 07 - Summertime (G. Gershwin)
- 08 - Just Dropped In - Willow Tree (M. Newbury)

#### SOURCE INFO

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AMPEG 2-Inch 24 TRACK>DAT>JVC-VHS-HIFI>14 years of shelf  
aging>Digio01>FLAC

# Mickey Newbury

(1940-2002)  
Triad Studios  
Eugene, OR  
June 3, 1991

Mickey Newbury Eugene 1991

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Mickey Newbury Eugene 1991

Naughty Dog

AMPEG 2-Inch 24 TRACK>DAT>JVC-VHS-HIFI>  
14 years of shelf aging>Digi001>FLAC

Trade Freely. Not For Sale.



Naughty Dog

Mickey Newbury (1940-2002)  
Triad Studios  
Eugene, OR  
1991-06-03

\*\*\*\*In 1966, he had #1 records on four different charts--pop/rock ("Just Dropped in to See What Condition My Condition Was In" by Kenny Rogers and the First Edition), rhythm & blues ("Time is a Thief" by Solomon Burke), easy listening ("Sweet Memories" by Andy Williams), and country ("Here Comes the Rain, Baby" by Eddy Arnold).

I'm pretty excited to put this out there. I think it's essential in this talented songwriters' legacy. In the short time I knew him, I got the impression that he'd understand this being unearthed.

In late spring of 1991, shortly after we arrived in town, it was setup that Mickey Newbury would come in for a day of recording as a gift to the previous owner of the studio we had just bought. I'll admit I was somewhat green to who he was, what he'd done in his career. We even recorded "Just Dropped In (to See What Condition My Condition Was In)" that day and I had no idea it was his song until a few years later. It was featured prominently in the film "The Big Lebowski" some years back.

I hung out with him quite a bit that day during the 8 or 9 hour session, setting up the recording and the mics, during his smoking breaks, coffee binges, etc. He was a crusty old guy at the time and had been haggard by the years of living the musicians life. But we got along fairly well and he seemed very interested in what I thought of his music. It was typical insecure-but-talented BS with him, as I told him I was honestly blown away by the soul and emotion in these sessions and he shrugged it off as "crap". He even does mostly covers, the times he does his own songs they're crunched into 2 different drawn-out medleys.

The setup was pure for me, I love the single-take off-the-cuff type recordings, it has a vibe and spontaneity that is so lacking in most modern music. Using his two Neumann U47's (one on his guitar, one on his vocal) and a U87 on the cello (some hippy looking dude who was the first chair cello player for the Eugene Symphony, Dale Bradley) we laid down all the tracks straight. Dale didn't even know the songs, he just followed along in key, and quite the pro he was.

The "gift" was essentially complete when the previous owner got what he wanted, the straight tracks with a quick mix to DAT. But it wasn't really done. So we added some production tracks to some of the songs, then spent 3 solid days in mixing the bad boy, and passed it along to Mickey. The response was rather tepid, and the last time I saw or even spoke to him he came by the studio a couple of months later to get his microphones. He made some remark about how his vocals sucked that day. Sure there's mishaps and a few humorous cracks, but I like the unrehearsed and raw atmosphere of it.

Making DAT back-ups in those days was a luxury, so I archived it to Hi-Fi VHS, a practice I had been doing for nearly 5 years at the time. The head spins at a high-rate of speed, so quality was excellent and kept it in the analog realm. Unfortunately, we now know that the shelf life isn't good for those things, and the occasional video "fart" looms over the ever aging tape. I came across the tape while cleaning out my studio a couple of months ago and decided the time was now or never for this thing. Of course, within a day of getting these tracks into my DAW, the VHS Hi-Fi machine I'd been using since 1986 for these archives just died outright. The tape is even stuck in the machine! It'll require some major surgery to get it out safely and changing machines is not even an option for tapes like this. So what I got is what I got.

And here it is, a few years after his death, some totally hidden sessions from the man who wrote a whole bunch of the old country and R&B hits. His songs were recorded by the likes of Ray Charles, B.B. King, Bobby Blue Bland, Jerry Lee Lewis,