



TIN Y * TIM

“Chameleon” is the first album I produced with Tiny. I’d never done one before. It was based on a conversation I had with Tiny in January 1974. “Mister Sharp, you can record me...” I replied, “Tiny, I know nothing about recording.” “You understand my songs, Mister Sharp, and that’s the main thing.” So here we are re-releasing this album to the cyberspace through Blue Pie and the encouragement of David Rowe.

- MARTIN SHARP 2011

CHAMELEON



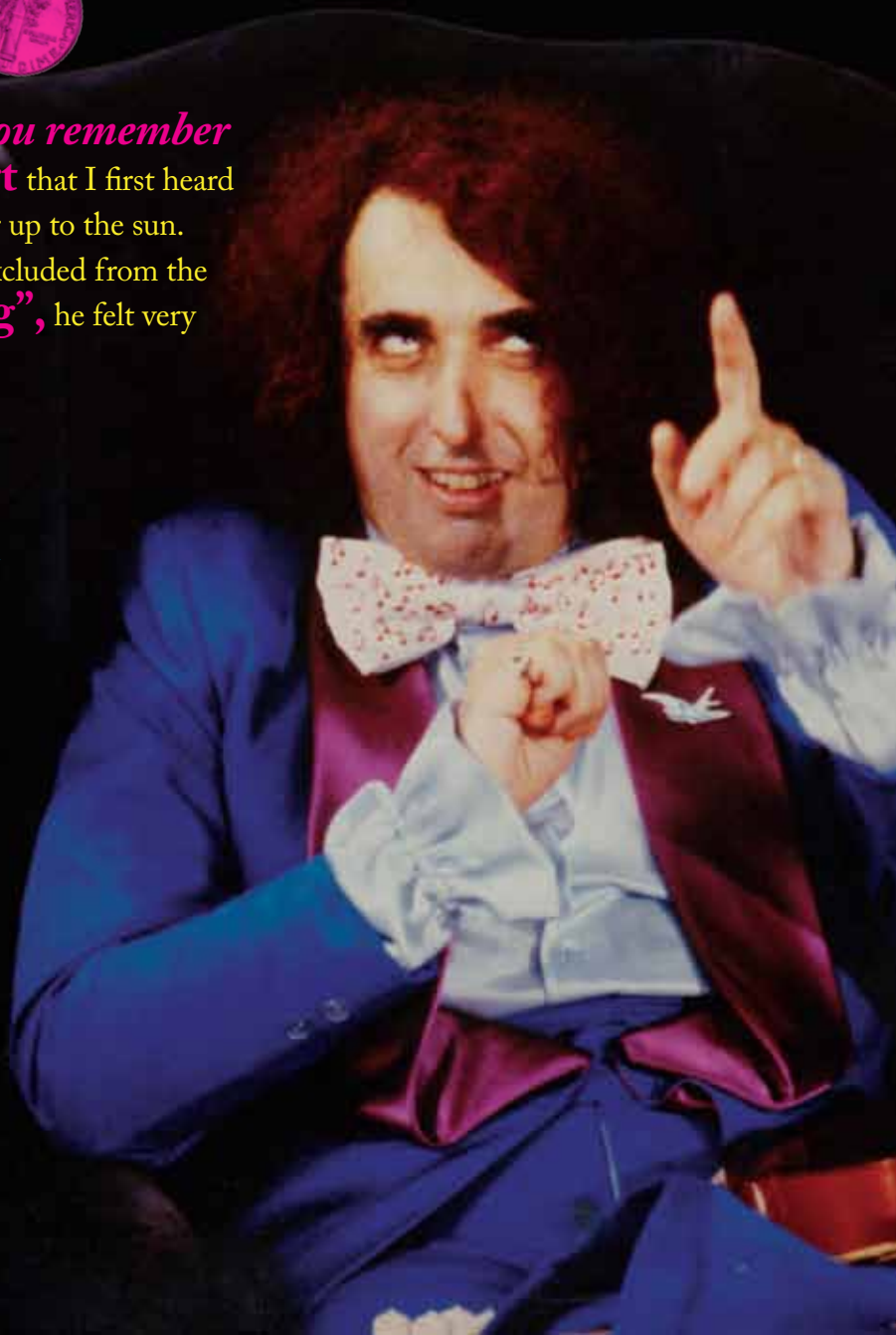
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● BROTHER, CAN YOU SPARE A DIME? ●

"I first heard this great song when **Al Bowlly** sang a few lines, 'Say don't you remember they called me Al...,' but it was at **Tiny's Royal Albert Hall concert** that I first heard it in full and it became the first song we recorded for Chameleon. Tiny indeed built a tower up to the sun. **A tower of song**, and in this recitation he is **panhandling for a dime**, excluded from the very tower he built. When I played him **Leonard Cohen's "Tower Of Song"**, he felt very **close to the sentiments expressed therein.**"

E.Y.HAYBURG/JAY GORNEY WARNER CHAPPELL MUSIC 1932 3:44

THEY USED TO TELL ME I WAS BUILDING A DREAM • AND SO I FOLLOWED THE MOB • WHEN THERE WAS EARTH TO PLOW OR GUNS TO BEAR • I WAS ALWAYS THERE RIGHT ON THE JOB • THEY USED TO TELL ME I WAS BUILDING A DREAM • WITH PEACE AND GLORY AHEAD • WHY SHOULD I BE STANDING IN LINE JUST WAITING FOR BREAD? • ONCE I BUILT A RAILROAD, I MADE IT RUN • MADE IT RACE AGAINST TIME • ONCE I BUILT A RAILROAD, NOW IT'S DONE • **HEY BROTHER, CAN YOU SPARE A DIME?** • ONCE I BUILT A TOWER UP TO THE SUN • BRICK AND RIVET AND LIME • ONCE I BUILT A TOWER, NOW IT'S DONE • **BROTHER, CAN YOU SPARE A DIME?** • ONCE IN KHAKI SUITS, GEE WE LOOKED SWELL • FULL OF THAT YANKEE-DOODLY-DUM • HALF A MILLION BOOTS WENT SLOGGIN' THROUGH HELL • AND I WAS THE KID WITH A DRUM • SAY, DON'T YOU REMEMBER, THEY CALLED ME "AL" • IT WAS "AL" ALL THE TIME • WHY DON'T YOU REMEMBER, I'M YOUR PAL • **BUDDY, CAN YOU SPARE A DIME?** • [RECITATIVE] **HEY MAN, I USED TO FIGHT FOR YOU IN THAT WAR • NOW I'M STANDING HERE IN THE STREET • DON'T YOU REMEMBER ME? • I AIN'T GOT A STITCH TO MY NAME • NOW PUT THAT LIL' DIME IN MY HAND • HEY, YOU SEE THAT TOWER UP THERE • YOU ALL GOING IN AND I'M SITTIN' OUT HERE • I DON'T WANNA HEAR YOUR WORDS • I WANNA SEE THAT COIN IN MY HAND • THAT'S RIGHT, PUT IT THERE SIR, PUT IT THERE • MOTHER! • ONCE IN KHAKI BOOTS, GEE WE LOOKED SWELL • FULL OF THAT YANKEE-DOODLY-DUM • HALF A MILLION BOOTS WENT SLOGGIN' TO HELL • AND I WAS THE KID WITH THE DRUM • SAY, DON'T YOU REMEMBER, THEY CALLED ME "AL" • IT WAS "AL" ALL THE TIME • WHY DON'T YOU REMEMBER, I'M YOUR PAL • BUDDY, CAN YOU SPARE A DIME? •**



IT'S A LONG, LONG WAY TO TIPPERARY



“Most of us are

familiar with the chorus of this **great song of the war years**. Here is the full story of **the Irish lad** who has come to London seeking work and writes home to his sweetheart **declaring his love** whilst the **charms of London** engulf him. Like *‘The Mountains of Mourne’* by Percy French, Tipperary so eloquently expresses that dilemma, *‘The Spirit is willing but the flesh is weak.’* We’ll always be wondering, did Paddy get home to Molly O.? ♥



JACK JUDGE/HARRY WILLIAMS B. FELDMAN & CO./
CHAPPELL & CO. 1912 3:49

♣ UP TO MIGHTY LONDON CAME AN IRISHMAN ONE DAY • AS THE STREETS ARE PAVED WITH GOLD, SURE EV’RY ONE WAS GAY • SINGING SONGS OF PICCADILLY, STRAND AND LEICESTER SQUARE • TILL PADDY GOT EXCITED, THEN HE SHOUTED TO THEM THERE: • [CHORUS] IT’S A LONG WAY TO TIPPERARY • IT’S A LONG WAY TO GO • IT’S A LONG WAY TO TIPPERARY • TO THE SWEETEST GIRL I KNOW • GOODBYE PICCADILLY • FAREWELL LEICESTER SQUARE • IT’S A LONG, LONG WAY TO TIPPERARY • BUT MY HEART’S RIGHT THERE! • [CHORUS] • PADDY WROTE A LETTER TO HIS IRISH MOLLY O’ • SAYING “SHOULD YOU NOT RECEIVE IT, WRITE AND LET ME KNOW! • IF I MAKE MISTAKES IN SPELLING, MOLLY DEAR”, SAID HE, • “REMEMBER IT’S THE PEN THAT’S BAD, DON’T LAY THE BLAME ON ME.” • [CHORUS] • MOLLY WROTE A NEAT REPLY TO IRISH PADDY O’ • SAYING “MIKE MALONEY WANTS TO MARRY ME, AND SO • LEAVE THE STRAND AND PICCADILLY, OR YOU’LL BE TO BLAME • FOR LOVE HAS FAIRLY DROVE ME SILLY - HOPING YOU’RE THE SAME!” • [CHORUS] • IT’S A LONG, LONG WAY TO TIPPERARY • BUT MY HEART’S RIGHT THERE!♣



DEEP NIGHT

“One of the three **Rudy Vallee songs** that Tiny sings on the album (with ‘The Song Without A Name’ and ‘My Song’). Tiny considers Rudy the *first swooner crooner, the first of the microphone singers and a great inspiration.*”

Tiny sent me to Los Angeles to **deliver a copy of ‘Chameleon’ to Rudy Vallee.** The story of this visit is yet another chapter on the *never-ending ‘Street of Dreams.’*”

RUDY VALLEE/CHARLIE HENDERSON WARNER CHAPPELL MUSIC/RCA RECORDS 1929 3:46

AH OH BABY OH COME TO ME • COME, COME TO ME • THE NIGHT IS COMING • THE DOOR IS OPEN MY DEAR • I’M AWAITING YOU • [CHORUS] DEEP NIGHT, STARS IN THE SKY ABOVE • KIND NIGHT, LIGHTING OUR FLAME OF LOVE • NIGHT WINDS SEEM TO HAVE GONE TO REST • TWO EYES, BRIGHTLY WITH LOVE ARE BEAMING • COME TO MY ARMS, MY DEAR ONE, MY SWEETHEART, MY OWN • VOW THAT YOU’LL LOVE ME ALWAYS AND BE MINE ALONE • DEEP NIGHT, WHISPERING BREEZE ABOVE • KIND NIGHT, BRINGING YOU NEARER, DEARER AND DEARER • DEEP NIGHT, DEEP IN THE ARMS OF LOVE • DAYLIGHT IS ENDING • NIGHT TIME IS ENDING • DEAR ONE COME TO ME • I AM SO LONELY • LONG FOR YOU ONLY • WAITING DEAR HEART FOR THEE • YOUR SWEET CARESS • YOUR HAPPINESS • I CANNOT DO WITHOUT • I NEED YOU BADLY • WANT YOU MADLY • ONCE MORE • [CHORUS] •



THE SONG WITHOUT A NAME

“This is my favourite of the **Chameleon songs**. The lyrics **fit Tiny so well**. The mystery of his place in the history of **the Popular Song**. The lilting **melody**, the lovely **lyrics**, intruded by **Tiny’s recitation**, expressing his **disillusionment with showbusiness**. *‘The phoney smiles and empty promises’* that met this great artist of popular song as he journeyed through his life. I hope my promises aren’t empty nor my smile insincere.”

BENEE RUSSELL/CHARLES BATES/JOLYON SKINNER EMI CATALOGUE PARTNERSHIP 1931 4:19

LAST NIGHT THERE CAME TO ME A MELODY OF MYSTERY • IN ALL MY LONELINESS UNHAPPINESS IT CAME
• SO SWEET AND TENDERLY SO WISTFULLY IT SPOKE TO ME • I TRIED TO FIND WORDS TO EXPRESS IT
BUT IN VAIN • WHAT WAS THIS SONG THAT BRIGHTENED UP MY DAY • WHAT COULD IT BE, AND THEN
I HEARD IT SAY • [CHORUS] I’M CALLED THE SONG WITHOUT A NAME • WHERE I BELONG I CAN’T
EXPLAIN • I SPEAK OF LAUGHTER, I SPEAK OF TEARS • OF ALL HEREAFTERS AND FADED YEARS • OF
WOODED GLENS AND MOONLIT STREAMS • I SING AGAIN OF LOVER’S DREAMS • YOU’LL FIND MY VOICE
EVERYWHERE SOOTHING ALL HEARTS IN PAIN • MY MELODY THE SONG WITHOUT A NAME • [RECITATIVE]
THERE ARE MANY SONGS WITHOUT NAMES • THEY’RE WALKING THE STREETS EVERYDAY • UP AND DOWN
BROADWAY YOU’LL FIND THEM • AROUND MAIN STREET YOU’LL FIND THEM • EVERYWHERE YOU GO,
PUTTING ON BIG SMILES AND FANCY SUITS • WHERE THEIR HEARTS ARE TORN INSIDE WITH PAIN •
PROMISING EVERYTHING, GIVING NOTHING, TAKING ALL • AND ONLY TO RETURN TO A DOOR IN A ROOM
FILLED WITH EMPTINESS • FOR WHEN NIGHT TIME CALLS AND THE WORLD IS ASLEEP • THEY TAKE OFF
THEIR MASKS • AND AS THEY LOOK IN THE MIRROR THE TRUTH IS REVEALED • THEY ARE NOTHING BUT
PHONIES AND LEECHES, THRIVING PARASITES • ON THE ROAD OF LIFE, THEY’RE ALL SONGS • BUT THEY
HAVE NO NAMES • [CHORUS] •





THE HUKILAU

“Words and music by Jack Owens and recorded by the Great Hawaiian Don Ho, this was the *last song recorded by Tiny at the Chameleon sessions* in January 1979. The musicians were tired after the arduous sessions and were packing up their instruments... It was put down with violin and piano... the slide guitar was added later... It was the song we would rather have recorded ‘next time’ but the melody was catching and *Tiny’s perseverance paid off...* We found ourselves humming ‘The Hukilau’ despite ourselves.

JACK OWENS WARNER CHAPPELL MUSIC 1948 2:21

[CHORUS] • OH, WE’RE GOING TO THE HUKILAU • THE HUKI, HUKI, HUKI, HUKI, HUKILAU • OH, WE’RE GOING TO THE HUKILAU • THE HUKI, HUKI, HUKI, HUKI, HUKILAU • WE THROW OUR NETS RIGHT INTO THE SEA • AND ALL THE AMA AMA COME-A SWIMMING TO ME • OH, WE’RE GOING TO THE HUKILAU • THE HUKI, HUKI, HUKI, HUKILAU • **WHAT A WONDERFUL DAY FOR FISHING • THE OLD HAWAIIAN WAY • WHAT A WONDERFUL DAY FOR SWIMMING • DOWN IN HONOLULU BAY** • OH, WE’RE GOING TO THE HUKILAU • THE HUKI, HUKI, HUKI, HUKI, HUKILAU • OH, WE’RE GOING TO THE HUKILAU • THE HUKI, HUKI, HUKI, HUKI, HUKILAU • WE THROW OUR NETS RIGHT INTO THE SEA • AND ALL THE AMA AMA COME-A SWIMMING WITH ME • OH, WE’RE GOING TO THE HUKILAU • THE HUKI, HUKI, HUKI, HUKILAU • **I’M SO HAPPY • THE HUKI, HUKI, HUKILAU • OH, WE’RE GOING • COME ALONG! • TO THE HUKILAU • THE HUKI HUKI HUKI HUKI HUKILAU • WE THROW YOUR NETS INTO THE SEA • AND ALL THE AMA AMAS COME-A SWIMMING WITH ME • OH, WE’RE GOING TO THE HUKILAU • THE HUKI, HUKI, HUKI, HUKILAU • IT’S A WONDERFUL DAY FOR DREAMING IN OLD HONOLULU BAY • IT’S A WONDERFUL DAY FOR SWIMMING • AND DREAM YOUR CARES AWAY** • OH, WE’RE GOING TO THE HUKILAU • THE HUKI, HUKI, HUKI, HUKI, HUKILAU • OH, WE’RE GOING TO THE HUKILAU • THE HUKI, HUKI, HUKI, HUKI, HUKILAU • WE THROW OUR NETS INTO THE SEA • AND ALL THE AMA AMA COME-A SWIMMING TO ME • OH, WE’RE GOING TO THE HUKILAU • THE HUKI, HUKI, HUKI, HUKILAU •

THE GREAT PRETENDER

“In this rendition of ‘The Platters’ 1956 hit, ‘The Great Pretender’, Tiny is laughing and gay like a clown... *adrift in his world of song*, with no one listening except a few of us... *entranced!* This ‘King for a Day’ wore his heart for a crown... and *never left the stage till the final curtain.*”

BUCK RAM SOUTHERN MUSIC PUBLISHING 1929 3:21

OH YES, I'M THE GREAT PRETENDER • PRETENDING I'M DOING WELL • MY NEED IS SUCH I PRETEND TOO MUCH • I'M LONELY BUT NO ONE CAN TELL • OH YES, I'M THE GREAT PRETENDER • ADRIFT IN A WORLD OF MY OWN • I PLAY THE GAME BUT TO MY REAL SHAME • YOU'VE LEFT ME TO DREAM ALL ALONE • TOO REAL IS THIS FEELING OF MAKE-BELIEVE • TOO REAL WHEN I FEEL WHAT MY HEART CAN'T CONCEAL • OH YES, I'M THE GREAT PRETENDER • LAUGHIN' AND GAY LIKE A CLOWN • I SEEM TO BE WHAT I'M NOT, YOU SEE • I'M WEARING MY HEART LIKE A CROWN • PRETENDING THAT YOU'RE STILL AROUND • [RECITATIVE] • ISN'T LIFE A JOKE • ISN'T THE WHOLE WORLD A STAGE • WHY, WE ALL LIVE IN TWO DIFFERENT WORLDS • AND WE ALL HAVE MANY KINDS OF TONGUES • AND MANY KINDS OF FACES • WHY, THERE'S A FACE WHEN WE'RE OUT IN THE CROWD • THERE'S A FACE IN FRONT OF OUR EMPLOYERS • AND THERE'S A FACE WE KNOW WHEN THE DOORS ARE CLOSED • IT SEEMS WE ALL SEE THE SUNSHINE IN FRONT OF EVERYONE • AT NIGHT WHEN THE MASKS ARE OFF • AND WE'RE ALL BY OURSELVES • WE SEE OURSELVES AS WE ARE • NOTHING BUT PRETENDERS AND PRETENDING • AND I WILL KEEP ON PRETENDING • AS LONG AS THE WORLD GOES ON • TOO REAL IS THIS FEELING OF MAKE-BELIEVE • TOO REAL WHEN I FEEL WHAT MY HEART CAN'T CONCEAL • OH YES, I'M THE GREAT PRETENDER • LAUGHIN' AND GAY LIKE A CLOWN • I SEEM TO BE WHAT I'M NOT, YOU SEE • I'M WEARING MY HEART LIKE A CROWN • PRETENDING THAT YOU'RE STILL AROUND •





MY SONG

“The *great Irving Berlin* became *an admirer of Tiny’s* after he heard Tiny’s rendition of his anti first word war anthem ‘**Stay down here where you belong**’ from ‘God Bless Tiny Tim’. They met and Irving presented Tiny with a complete bound volume of his songs. One thing is for sure, you will find *Tiny’s heart in his song.*”

LEW BROWN/RAY HENDERSON J.ALBERT & SON 1931 3:41

ALL MY PRETTY SPEECHES ARE A BUST • AND SO I MUST TRY SOMETHING NEW • I’VE BEEN SITTING UP THE WHOLE NIGHT LONG • WRITING A SONG ALL ABOUT YOU • I WON’T CARE IF IT’S A BIG SUCCESS; AS LONG AS IT WILL CHANGE YOUR ‘NO’ TO ‘YES’ • [CHORUS] MY SONG WOULD APPEAL TO A LOVER OF ART • MY SONG STILL YOU KNOW WHAT I MEAN AT THE START • IT WON’T HAVE SO MUCH OF FRANZ SCHUBERT’S TOUCH • AND I CAN’T BEGIN LIKE IRVING BERLIN • MY SONG, THOUGH A POET WOULD NEVER OK • MY SONG, STILL YOU KNOW WHAT I’M STRIVING TO SAY • MY WORDS MAY BE CRUDE; THE TUNE MAY BE WRONG • BUT YOU’LL FIND MY HEART IN MY SONG • [RECITATIVE] MY DEAR I’VE SAT UP ALL NIGHT THINKING OF YOU • I KNOW NOTHING OF MUSIC • I CAN’T EVEN WRITE A NOTE • BUT SEEING AND VISUALISING YOUR BEAUTIFUL FACE • YOUR MARVELOUS CONSTRUCTION • THE WAY YOUR TENDER HAND CARESSES MY BROW • I HAD TO WRITE AS THIS HEART FEELS • THE BEAT IS NOT THE BEAT OF THE MUSICAL BAND • BUT IS THE BEAT OF THE HEART, THE HEART BEAT FOR YOU • AS YOU COME TO ME AT THREE IN THE MORNING • WHEN THE WORLD IS ASLEEP • AND SO I WROTE THIS MELODY WHICH MAY NEVER HIT THE CHARTS • BUT IN THE HEART OF SOULS, YOUR PICTURE IS THE MUSIC • I LIVE AND DREAM, AND I LIVE AND BREATHE • MY SONG WOULD APPEAL TO A LOVER OF ART • MY SONG YET YOU KNOW WHAT I MEAN AT THE START • IT WON’T HAVE SO MUCH OF FRANZ SCHUBERT’S TOUCH • AND I CAN’T BEGIN LIKE IRVING BERLIN • MY SONG, THOUGH A POET WOULD NEVER OK • MY SONG, STILL YOU KNOW WHAT I’M STRIVING TO SAY • THE WORDS MAY BE CRUDE; THE TUNE MAY BE WRONG • BUT YOU’LL FIND MY HEART IN MY SONG •



STREET OF DREAMS

“Bing Crosby speculated this was a drug song. Peter Allen felt it was a gay song, but it was Tiny who comprehended the true meaning of this beautiful song.

It is a spiritual song. The singer calls the heavy laden to the balm of this song, **‘No one is poor, as long as love is sure, on the street of dreams’**, as Tiny advised me *“Mister Sharp, you must believe in your dreams, not in your fears.”* Often when I was down and fearful, Tiny’s songs would inspire me with hope.

At midnight a new day begins...”

VICTOR YOUNG/SAM LEWIS EMI ALLANS MUSIC/J.ALBERT & SON 1932 4:02

MIDNIGHT, YOU HEAVY LADEN • IT’S MIDNIGHT, COME ON AND TRADE IN • YOUR OLD DREAMS FOR NEW, YOUR NEW DREAMS FOR OLD • I KNOW WHERE THEY’RE BOUGHT • I KNOW WHERE THEY’RE SOLD • MIDNIGHT, YOU’VE GOT TO GET THERE AT MIDNIGHT • AND YOU’LL BE MET THERE BY OTHERS LIKE YOU • BROTHERS AS BLUE, SMILING ON THE STREET OF DREAMS • LOVE LAUGHS AT A KING, KINGS DON’T MEAN A THING • ON THE STREET OF DREAMS, DREAMS BROKEN IN TWO • CAN BE MADE LIKE NEW, ON THE STREET OF DREAMS • GOLD, SILVER AND GOLD, ALL YOU CAN HOLD • LIES IN A MOONBEAM • POOR, NO ONE IS POOR, LONG AS LOVE IS SURE • ON THE STREET OF DREAMS • ON THE STREET OF DREAMS • ON THE STREET OF DREAMS • GOLD, SILVER AND GOLD, ALL YOU CAN HOLD • IS IN A MOONBEAM • POOR, NO ONE IS POOR, LONG AS LOVE IS SURE • ON THE STREET OF DREAMS • MIDNIGHT, LOOK AT THE STEEPLE • IT’S MIDNIGHT, UNHAPPY PEOPLE • IT’S RINGING WITH JOY, IT’S RINGING WITH CHEER • YESTERDAY’S GONE, TOMORROW IS NEAR • MIDNIGHT, THE HEART IS LIGHTER • AT MIDNIGHT, THINGS WILL BE BRIGHTER • THE MOMENT YOU FIND, MORE OF YOUR KIND • SMILING ON THE STREET OF DREAMS • LOVE LAUGHS AT A KING, KINGS DON’T MEAN A THING • ON THE STREET OF DREAMS, DREAMS BROKEN IN TWO • CAN BE MADE LIKE NEW, ON THE STREET OF DREAMS • OH, GOLD, SILVER AND GOLD, ALL YOU CAN HOLD • IS IN A MOONBEAM • POOR, NO ONE IS POOR, LONG AS LOVE IS SURE • ON THE STREET OF DREAMS •

I'M GONNA BE A COUNTRY QUEEN

“Tiny presented me with the master tapes of three songs recorded in Nashville (on the day Elvis died). This is one of them. As the lyrics state, he’s *‘been singing these songs for much too long to be ignored this way.’* and he considers that his looks may be counting against him and by adopting a drag persona, he may revive his failing career. He was **ALWAYS** searching for another hit.”

C. JOHNSON TRUE RECORDS 1977 2:08

BEEN SINGING MY SONGS FOR MUCH TOO LONG • TO BE IGNORED THIS WAY •
IT'S SOUNDING GOOD SO I KNOW THAT FORTUNE • SHOULD BE ON ITS WAY •
YOU SEE, I'VE BEEN THINKIN', IT AIN'T MY SINGIN' • THAT'S HOLDIN' UP THE
SHOW • IT'S THE WAY I LOOK • THAT JUST AIN'T HOOKIN' • THE FOLKS ON
MUSIC ROW • SO GIVE ME A WIG AND MAKE IT A BIG ONE • AND PILE IT WAY UP
HIGH • SAY, BY GOLLY, I LOOK JUST LIKE MISS DOLLY • NO ONE'S GONNA PASS ME
BY • I'LL PAINT MY LIPS AND SWING MY HIPS • PASTE GLITTER ON MY GUITAR •
I'LL MAKE THE SCENE AS A COUNTRY QUEEN • TOMORROW I'LL BE A STAR • WHY
DID IT TAKE ME ALL THIS TIME • TO SEE WHAT'S NOW SO CLEAR • TO GET A START
• YOU'VE GOT TO LOOK THE PART • BEFORE ANYBODY'LL HEAR • SO SAY 'SO
LONG' • TO A MID-WEST FARM BOY • HE'S GONNA SPLIT THE SCENE • HONEY
CHILE, I'M GOING TO DRIVE YOU WILD • AS A NASHVILLE COUNTRY QUEEN • SO
GIVE ME A WIG AND MAKE IT A BIG ONE • AND PILE IT WAY UP HIGH • SAY, BY
GOLLY, I LOOK JUST LIKE BEAUTIFUL MISS DOLLY • NO ONE'S GONNA PASS ME
BY, HEAR THAT? • I'LL PAINT MY LIPS, SWING MY HIPS • PASTE GLITTER ON MY
GUITAR • I'LL MAKE THE SCENE AS A COUNTRY QUEEN • TOMORROW I'LL BE A
STAR • I'LL MAKE THE SCENE AS A COUNTRY QUEEN • TOMORROW I'LL BE A STAR
• I'LL BE TIPPY-TOEING RIGHT UP BEHIND YOU, MISS DOLLY •



MICKEY MOUSE CLUB MARCH

Tiny loved this song, *"It just flew"*. What a wonderful Mouseketeer he would have made. I think Tiny and Nikita Khrushchev, First Secretary of the Communist Party of the Soviet Union, were both banned from Disneyland in the 1960's. However times have changed. *We hope he would be welcome now.*

JIMMIE DODD WALT DISNEY MUSIC PUBLISHING 1956 2:16

WHO'S THE LEADER OF THE CLUB • THAT'S MADE FOR YOU AND ME • M-I-C-K-E-Y M-O-U-S-E • HEY! THERE, HI! THERE, HO! THERE • YOU'RE AS WELCOME AS CAN BE • M-I-C-K-E-Y M-O-U-S-E • [CHORUS] MICKEY MOUSE! MICKEY MOUSE! • FOREVER LET US HOLD OUR BANNER • HIGH! HIGH! HIGH! HIGH! • COME ALONG, SING ALONG • AND JOIN THE JAMBOREE! • M-I-C-K-E-Y M-O-U-S-E • [RECITATIVE] HELLO BOYS AND GIRLS • ISN'T THIS A WONDERFUL TUNE • WITH A PRETTY MELODY • AND IT'S ALWAYS NICE TO SING PRETTY MELODIES • SO HOW ABOUT JOINING ALL OUR WONDERFUL FRIENDS HERE • AND SING ALONG WITH THESE WONDERFUL COMEDIANS • HEY! THERE, HI! THERE, HO! THERE • YOU'RE AS WELCOME AS CAN BE • M-I-C-K-E-Y M-O-U-S-E • HEY! THERE, HI! THERE, HO! THERE • I'M AS HAPPY AS CAN BE • M-I-C-K-E-Y M-O-U-S-E • [CHORUS] • [RECITATIVE] NOW THAT WAS WONDERFUL • LET'S DO IT ONE MORE TIME • NICE AND LOUD • LET'S ALL SING ALONG WITH ALL OUR WONDERFUL FRIENDS • AND MR NATHAN WAKS AND HIS WONDERFUL HAPPY SMILING GENTLEMEN • WHO'S THE LEADER OF THE CLUB • THAT'S MADE FOR YOU AND ME • M-I-C-K-E-Y M-O-U-S-E • HEY! THERE, HI! THERE, HO! THERE • YOU'RE AS WELCOME AS CAN BE • M-I-C-K-E-Y M-O-U-S-E • [CHORUS] • M-I-C-K-E-Y M-O-U-S-E •





STAYIN' ALIVE

BARRY GIBB/ROBIN GIBB/MAURICE GIBB

WARNER CHAPPELL MUSIC/UNIVERSAL MUSIC PUBLISHING 1978 5:40

WELL, YOU CAN TELL BY THE WAY I USE MY WALK • I'M
A WOMAN'S MAN: NO TIME TO TALK • MUSIC LOUD
AND WOMEN WARM • I'VE BEEN KICKED AROUND
SINCE I WAS BORN • NOW IT'S ALL RIGHT • IT'S OK
• YOU MAY LOOK THE OTHER WAY • WE CAN TRY
TO UNDERSTAND • THE NEW YORK TIME'S EFFECT
ON MAN • [CHORUS] WHETHER YOU'RE A
BROTHER OR WHETHER YOU'RE A MOTHER •
YOU'RE STAYIN' ALIVE, STAYIN' ALIVE • FEEL
THE CITY BREAKIN' AND EVERYBODY
SHAKIN' • AND WE'RE STAYIN' ALIVE,
STAYIN' ALIVE • UH, UH, UH, UH,
STAYIN' ALIVE, STAYIN' ALIVE •
UH, UH, UH, UH, STAYIN' ALIVE •
WELL I GET LOW AND I GET HIGH
• AND IF I CAN'T GET EITHER, I
REALLY TRY • GOT THE WINGS OF
HEAVEN ON MY SHOES • I'M A
DANCIN' MAN AND I JUST CAN'T
LOSE • IT'S ALL RIGHT • IT'S OK
• I'LL LIVE TO SEE ANOTHER DAY
• WE CAN TRY TO UNDERSTAND
• THE NEW YORK TIME'S EFFECT
ON MAN • [CHORUS] • LIFE
GOIN' NOWHERE. SOMEBODY
HELP ME • SOMEBODY HELP
ME, YEAH • LIFE GOIN'
NOWHERE. SOMEBODY HELP ME
• SOMEBODY HELP ME YEAH •
STAYIN' ALIVE • [REPEAT] •

*'Life's going
nowhere,
somebody help me.'*

These were Tiny's years of Stayin'
Alive, **misunderstood** by
this **homeland he loved so
deeply**. He was never daunted, he **stood firm
to his belief** in the truths expressed in the lyrics
and melodies of the **popular song**, which he
believed to be **the highest form of music**. *'The
trunk of the tree that all other forms of song
branch from.'*

MY WAY

“This great classic closing song with lyrics by Paul Anka which Sinatra made his for many years, with which Sid Vicious sealed his short and turbulent career and with which Elvis closed his reign and his life, facing the final curtain with the courage of the King (of Hearts) he was, and is, he bid farewell to his adoring subjects and filled the lyrics with truth.

Tiny renders ‘My Way’ in the voice of an old man looking back on his life as he travels through time and space. Tiny, whose own life ended as he sang ‘Tiptoe Through The Tulips’ at The Woman’s Club of Minneapolis on November 30, 1996. He certainly did it his way.

PAUL ANKA/CLAUDE FRANCOIS/JACQUES REVAUX/GILLES THIBAUT UNIVERSAL/MCA PUBLISHING 1960 4:46

AND NOW, THE END IS NEAR • AND SO I FACE THE FINAL CURTAIN • MY FRIEND, I’LL SAY IT CLEAR
• I’LL STATE MY CASE, OF WHICH I’M CERTAIN • I’VE LIVED A LIFE THAT’S FULL • I’VE TRAVELED
EACH AND EVERY HIGHWAY • AND MORE, MUCH MORE THAN THIS • I DID IT MY WAY • REGRETS,
I’VE HAD A FEW • BUT THEN AGAIN, TOO FEW TO MENTION • I DID WHAT I HAD TO DO • AND SAW
IT THROUGH WITHOUT EXEMPTION • I PLANNED EACH CHARTED COURSE • EACH CAREFUL STEP
ALONG THE BYWAY • AND MORE, MUCH MORE THAN THIS • I DID IT MY WAY • YES, THERE WERE
TIMES, I’M SURE YOU KNEW • WHEN I BIT OFF MORE THAN I COULD CHEW • BUT THROUGH IT ALL,
WHEN THERE WAS DOUBT • I ATE IT UP AND SPIT IT OUT • I FACED IT ALL AND I STOOD TALL • AND
DID IT MY WAY • I’VE LOVED, I’VE LAUGHED AND CRIED • I’VE HAD MY FILL, MY SHARE OF LOSING
• BUT NOW, AS TEARS SUBSIDE • I FIND IT ALL SO AMUSING • TO THINK I DID ALL THAT • AND
MAY I SAY - NOT IN A SHY WAY • OH NO, OH NO, NOT ME • I DID IT MY WAY • [CHORUS] FOR WHAT
IS A MAN • WHAT HAS HE GOT IF NOT HIMSELF • THEN HE HAS NAUGHT • TO SAY THE THINGS
HE TRULY FEELS • AND NOT THE WORDS OF ONE WHO KNEELS • THE RECORD SHOWS I TOOK THE
BLOWS • AND DID IT MY WAY • [RECITATIVE] YES MY DEAR FRIENDS • I REMEMBER THE WRIGHT
BROTHERS IN 1903 • WHEN THEY BUILT THOSE AIRPLANES • I WENT ALONG DOING THINGS MY
WAY • I’VE LOVED ALONG THE HIGHWAY • I’VE FOUGHT IN WORLD WAR I • THEY CALLED ME A
VAGABOND • I PICKED THIS ONE UP AND THAT ONE UP • AND THEY WERE ALL WONDERFUL • OH
I SAW THE CHARLESTON • AND WHEN THE GIRLS WORE THOSE SHORT SKIRTS • I WAS RIGHT THERE
WITH THEM • ON THE RADIO, THE TALKING MOVIES • AND ANOTHER WORLD WAR • AND BOOGIE
WOOGIE • AND I WENT AROUND DOING THINGS MY WAY • AND FINALLY, FINALLY I LIVED TO SEE
THEM PUT A MAN ON THE MOON • AND NOW I’M STILL GOING ALONG DOING THINGS MY WAY •
YES SIR YES SIR • [CHORUS] •



RECORDED AT EMI (STUDIO 301) SYDNEY, AUSTRALIA

*with the exception of Country Queen which was recorded at Nashville for True Records

MUSICAL DIRECTION BY NATHAN WAKS
ORIGINAL SESSIONS ENGINEERED BY
RICHARD LUSH & CHRISTO
MUSICAL-ADE: JACK GRIMSLEY
ORIGINAL ALBUM DESIGN AND ARTWORK
BY MARTIN SHARP

PRODUCED BY MARTIN SHARP, NIMBLY
ADVISED BY ALISTAIR JONES (NOIVE &
VOIVE) FOR STREET OF DREAMS PTY. LTD.

BROTHER CAN YOU SPARE A DIME?
IT'S A LONG, LONG WAY TO TIPPERARY
THE HUKILAU
THE GREAT PRETENDER
STREET OF DREAMS
MICKEY MOUSE CLUB MARCH
STAYIN' ALIVE
MY WAY

MUSICAL DIRECTOR & PIANO: MARVIN LEWIS
BASS: DAVE ELLIS
VIOLIN: JOHN HARDING
GUITAR: DAVE DONOVON
SAX: GEOFF OAKES
CELLO: NATHAN WAKS
TROMBONE: PETER HASLEM
DRUMS: DOUG GALLAGHER
TRUMPET: BOOF THOMPSON
ELECTRIC PIANO: MICK KENNY
DIDGERIDOO & STICKS: DAVID GULPILIL
BACKING VOCALS: JEANNIE LEWIS & MARGRET
ROADNIGHT

DEEP NIGHT
THE SONG WITHOUT A NAME
MY SONG

TROMBONE: JACK GRIMSLEY
PIANO: RAY ALLDRIDGE
BASS: RON PHILPOTT
GUITAR: JOHN GRANT
TRUMPET: JOHN HOFFMAN
CELLO: NATHAN WAKS
DRUMS DOUG GALLAGHER
SAX: TONY 'SPOONS' BUCHANAN

01. BROTHER, CAN YOU SPARE A DIME? 3:44
E.Y HAYBURG & JAY GORNEY 1932
ORIGINAL RELEASE "CHAMELEON"
CAT.NO. YPRX 1848

RECORDED: JANUARY 9 1979 | STUDIOS 301,
301 CASTLEREAGH ST, SYDNEY AUSTRALIA

02. IT'S A LONG, LONG WAY TO TIPPERARY 3:49
JACK JUDGE & HARRY WILLIAMS 1912
ORIGINAL RELEASE "CHAMELEON"
CAT.NO. YPRX 1848

RECORDED: JANUARY 16 1979 | STUDIOS 301,
301 CASTLEREAGH ST, SYDNEY AUSTRALIA

03. DEEP NIGHT 3:46
RUDY VALLEE & CHARLIE HENDERSON 1929
ORIGINAL RELEASE "CHAMELEON"
CAT.NO. YPRX 1848

RECORDED: MAY 10 1980 | STUDIOS 301, 301
CASTLEREAGH ST, SYDNEY AUSTRALIA

04. THE SONG WITHOUT A NAME 4:19
BENET RUSSELL 1931
ORIGINAL RELEASE "CHAMELEON"
CAT.NO. YPRX 1848

RECORDED: MAY 10 1980 | STUDIOS 301, 301
CASTLEREAGH ST, SYDNEY AUSTRALIA

05. THE HUKILAU 2:21
JACK OWENS 1948
ORIGINAL RELEASE "CHAMELEON"
CAT.NO. YPRX 1848

RECORDED: JANUARY 9 1979 | STUDIOS 301,
301 CASTLEREAGH ST, SYDNEY AUSTRALIA

06. THE GREAT PRETENDER 3:21
BUCK RAM 1955
ORIGINAL RELEASE "CHAMELEON"
CAT.NO. YPRX 1848

RECORDED: JANUARY 9 1979 | STUDIOS 301,
301 CASTLEREAGH ST, SYDNEY AUSTRALIA

07. MY SONG 3:41
LEW BROWN & RAY HENDERSON 1931
ORIGINAL RELEASE "CHAMELEON"
CAT.NO. YPRX 1848

RECORDED: MAY 10 1980 | STUDIOS 301, 301
CASTLEREAGH ST, SYDNEY AUSTRALIA

08. STREET OF DREAMS 4:02
VICTOR YOUNG & SAM LEWIS 1932
ORIGINAL RELEASE "CHAMELEON"
CAT.NO. YPRX 1848

RECORDED: JANUARY 16 1979 | STUDIOS
301, 301 CASTLEREAGH ST, SYDNEY
AUSTRALIA

09. I'M GONNA BE A COUNTRY QUEEN 2:08
C.JOHNSON
ORIGINAL RELEASE "CHAMELEON"
CAT.NO. YPRX 1848

RECORDED: AUGUST 17 1977 | RECORDING
STUDIO INC. 12 MUSIC CIRCLES. NASHVILLE,
TENNESSEE - PERSONNEL UNKNOWN

10. MICKEY MOUSE CLUB MARCH 2:16
JIMMIE DODD 1956
ORIGINAL RELEASE "CHAMELEON"
CAT.NO. YPRX 1848

RECORDED: JANUARY 9 1979 | STUDIOS
301, 301 CASTLEREAGH ST, SYDNEY
AUSTRALIA

11. STAYIN' ALIVE 5:40
THE GIBB BROTHERS - BEE GEES 1977
ORIGINAL RELEASE "CHAMELEON"
CAT.NO. YPRX 1848

RECORDED: JANUARY 16 1979 | STUDIOS
301, 301 CASTLEREAGH ST, SYDNEY
AUSTRALIA

12. MY WAY 4:46
JACQUES REVAUX, CLAUDE FRANCOIS,
GILLES THIBAUT & PAUL ANKA 1968
ORIGINAL RELEASE "CHAMELEON"
CAT.NO. YPRX 1848

RECORDED: JANUARY 9 1979 | STUDIOS
301, 301 CASTLEREAGH ST, SYDNEY
AUSTRALIA

COVER PHOTO BY WILLIAM YANG
ALBUM DESIGN BY MARTIN SHARP
PHOTOGRAPHS BY ROBERT McFARLANE
DESIGN BY PEARLY ONG

CHAMELEON

In London, in 1967 I wrote a song and one night at The Speakeasy I met a musician who had just written the music for a song. So I wrote the lyrics on a paper serviette and gave it to him. Two weeks later he came to visit me with a 45rpm record of the song. It was called 'Tales of Brave Ulysess'. The musician's name was Eric Clapton. We came to share a studio together in Chelsea and he heard me play a lot of the old popular songs that had been re-released on 12" vinyl. He had seen Tiny Tim perform at the Scene in New York and he told me to go and see his Royal Albert Hall concert. "You'll really love him." Did I ever, I was enthralled. A living encyclopedia of Popular Song stepped onto the stage and strung the pearls of the past, from parlour songs to rock and roll, on the living thread of his own genius. A totally modern artist, I came to call him The Eternal Troubadour. I felt then I would love to work for him, to bring my designs to his world of song. It seemed a vain hope;

I felt sure he would be well beyond my reach: honoured as a Living National Treasure, unreachable, but it was not to be. His rise to World Fame and his



fall from Showbiz Grace is legendary. It shocked me that the singer who cherished the great American lyrics and melodies most of all, who knew more songs than anyone, and who could sing them with the authenticity of a

time traveler should be lost to his public. In 1974 I bought a cassette recorder and sat in his dressing room at the Western Suburbs' Leagues Club, Newcastle, Australia, and recorded his conversation and song... So began a career of recording Tiny's 'lost' years... the cassettes grew to studios, to concerts filmed and recorded... World Professional Non-Stop Singing Records... It has been my greatest honour to march some miles with this great 'Soldier of Showbusiness'.

I would like to thank all those who have helped in this long long project working with Tiny... He is no easy subject but it is always a joy to help bring his voice to you.

Martin Sharp 2011

Apart from its original and limited release on twelve inch vinyl, 'Chameleon' was released on CD in 2007 through Mr. Shin Hirakawa of ZERO COMMUNICATIONS, NAGOYA JAPAN with thanks to the very hard work of Satoshi Kinoshita of Sydney, Osaka and New York.