



Foghat

**Energized +
Rock And Roll
Outlaws**





ENERGIZED

BR 6950, February 1974

Produced by **Tom Dawes**
 Coordinated by **Tony Outeda**
 Album design – **Pacific Eye & Ear**

Lonesome Dave – vocals, guitar
Rod Price – guitar and slide
Tony Stevens – bass
Roger Earl – drums

1. **Honey Hush** 4.20

(Lou W. Turner) Carlin Music Corp

Come on in this house, stop all that yakety-yak
 Come on in this house, stop all that yakety-yak
 Don't make me nervous, holdin' a baseball bat

You keep on yappin', talkin' 'bout this 'n that
 Well you keep on yappin', talkin' 'bout this 'n that
 Got news for you baby, you're nothing but
 an alley cat

Well it's hi-yo, hi-yo silver
 Hi-yo, hi-yo silver, hi-yo, hi-yo silver
 Hi-yo, hi-yo silver, hi-yo, hi-yo silver away
 Honey hush!

Turn out the water works baby, they don't
 move me no more

Turn out the water works baby, they don't
 move me no more

When I leave this town, ain't comin' back no more

2. **Step Outside** 6.15

(Dave Peverett/Rod Price/Roger Earl/Tony Stevens)
 Warner Chappell North America Ltd

Got nowhere to go, you got nothin' to do
 Just killin' time, but it's killin' me too
 Too much sorrow and too many tears
 You've been lonely for too many years

Step outside, take a ride
 Step outside, take a ride

Lost all your money, now where are your friends?
 You burned all your candles at too many ends
 Wasted your days, now they ain't worth a dime
 It's easy to see why you're blue all the time

Look out the window, what do you see?
 People are living like you ought to be
 Forget the past girl, it's hard but it's right
 Loosen up baby 'cause time's getting tight

3. Golden Arrow 4.03

(Dave Peverett/Rod Price)
Warner Chappell North America Ltd.

Standing on the bridge, peeping through the crack
See the Golden Arrow go rollin' down the track
Must've been the fastest train I've ever seen
Eyes wide open as I watch that gold machine

See the train comin' and I heard the whistle blow
Like a flash of lightnin', the arrow shining gold
Felt so excited, left my troubles way behind
See the Golden Arrow go rollin' down the line

Rollin', rollin' in the rain
Rollin', rollin' in the rain
Rollin', rollin' in the rain
Will I ever ride that train?

Dark clouds rollin', it's another rainy day
Early in the morning, I have to get away
Standing on the bridge and I'm feelin' kinda sad
Line's all deserted and I feel so bad

4. Home In My Hand 5.12

(Dave Peverett/Rod Price)
Warner Chappell North America Ltd.

Thumbin' a ride to Geneva
Standing in the falling rain
I'm getting dirty looks
I wish I could've took a train

Your friends said, "Why did you leave her?"
I had to make it on my own
Now I'm standing on the highway
Tryin' to find my way alone

Well I got my home in my hand
Travelin' across the land
Tryin' to earn a living
Givin' everything I can

It's getting so hard to remember
It's even harder to forget,
Well if I don't find a way
How'm I gonna pay my debt?

5. Wild Cherry 5.26

(Dave Peverett/Rod Price/Roger Earl/Tony Stevens/
Tom Dawes) Warner Chappell North America Ltd.

Cherry, Wild Wild Cherry
Talkin' 'bout Cherry, Wild Wild Cherry
She make love like a wildcat
Roll like a wire-chrome wheel
She tastes so good, Wild Cherry
Ooh, she makes me feel!
Cherry, Wild Wild Cherry

Dressed like Raggedy Annie
Red-headed baby doll
Spends her time drinkin' wine
And diggin' that rock and roll
Cherry, Wild Wild Cherry

You've heard about 8-ball Sally
You've heard of Kneetrembler Jane
Well I got a girl, crazy little mamma
'Bout to drive me insane
Wild Cherry, Wild Wild Cherry

She loves with a natural feelin'
Moves like a lovin' machine
When she gets down and starts messin' around
Fast lovin', speedy and lean
Cherry, Wild, Wild Cherry

6. That'll Be The Day 2.52

(Jerry Allison/Buddy Holly/Norman Petty)
Peermusic (UK) Ltd.

Well that'll be the day when you say goodbye
Yeah that'll be the day when you make me cry
You say you're gonna leave, you know it's a lie
'Cause that'll be the day when I die

Well you give me all your lovin' and your
turtle dovin'

All your hugs and kisses and your money too
Well you know you love me baby
But still you tell me maybe
That someday, well I'll be through



When Cupid shot his dart, he shot it at your heart
So if we ever part and I leave you
You say you'll hold me and you, you tell me boldly
That someday well I'll be through

That'll be the day, yeah that'll be the day
Well that'll be the day

7. Fly By Night 4.46

(Tony Stevens) Warner Chappell North America Ltd.

It's three weeks now since I've been gone
from Texas

I said goodbye to a man who made me well
Everyday I've got to keep on checking
Maybe I'm right. How'm I gonna tell?

I travel by day and I seem alright
But when the dark comes I'm a fly by night
I'm nobody's fool, 'cause you'll only fool yourself

Feelin' down, there ain't no need to worry
Satisfaction always guaranteed
What you want, I've got the right solution
I can give you everything you need

Just checked in, to number 507
Here today, tomorrow I'll be gone
I ain't no saint, I know I ain't no sinner
But I guess I've done somebody wrong

8. Nothin' I Won't Do 6.55

(Dave Peverett/Rod Price)
Warner Chappell North America Ltd.

I don't care what you need girl
A lover or a real good friend
If you're lonely, you need somebody
I'll be with you 'til the end

Nothin' I won't do
Ain't nothin' I won't do
Ain't nothin' I won't do
I'll do it all for you

I know you ain't no angel
You're sure goin' do some harm
I love you baby, you must be crazy
To stick a needle in your arm

Nothin' I won't do
Ain't nothin' I won't do
Ain't nothin' I won't do
I'll give it all to you

Walkin' on a tightrope
One slip and you're bound to fall
Slow down baby, watch your step
Don't run before you learn to crawl

I saw you buy your ticket
And the fireman rang the bell
You feel so good, it's just like heaven
Sure gonna give you hell

Yeh baby, nothin' I won't do
I'll give you my time, and my money too
You want my love, I'll give it all to you
You know it's true, do what you want me to

FOGHAT

ROCK AND ROLL OUTLAWS



ROCK AND ROLL OUTLAWS

BR 6956, November 1974

Produced and engineered by **Nick Jameson**

Coordinated by **Tony Outeda**

Photography by **Peter Riches**

Design by **Richard Mantel, AGI**

Lonesome Dave – lead vocal and guitar

Rod Price – lead guitar and vocal

Roger Earl – drums

Tony Stevens – bass

9. **Eight Days On The Road** 6.05

(Jerry Ragovoy/Michael Gayle)
Warner Chappell North America Ltd.

Sugar lady, be my saviour

'Cause I'm tired, I've been eight days on the road
That's right, eight days on the road

Travelin' through the night

There ain't no town, ain't no town, ain't no
rest tonight

Broke and busted, standin' on the county line
I've been traveling eight days on the road

I'm out here thinkin', thinkin' 'bout what I've done
That's why, oh that's why, I'm eight days on
the road

That's right, well eight days on the road

Travelin' through the night

I'm comin' home, I won't be long
I'll make Birmingham tonight

Oh sugar lady, be my saviour

'Cause I'm broke, busted, I've been eight
days on the road

Hitchhike, I've been eight days on the road

Comin' home, and I won't be long
(Eight days on the road)

Sugar lady don't you do me no wrong
(Eight days on the road)

Ridin' on the highway and I'm outta luck
(Eight days on the road)

10. Hate To See You Go 4.32

(Rod Price/Dave Peverett)
Warner Chappell North America Ltd.

It's hard to love somebody and leave her
all the time
It's hard to be a friend, easy to be unkind
You treat me like a stranger and I can understand
'Cause you're a lonely woman and I'm a
travelin' man

Lookin' through the window, I saw you
wave goodbye
I tried to raise a smile, all I could do was cry
A man needs a woman to stand by his side
And I need you to keep me satisfied

Well, I hate to see you cry
Wipe the water from your eye
I'd love to hear you say, you need me anyway
There's one thing you should know
I hate to see, hate to see you go

Well if you ever leave me, I'll be the one to blame
But I never gambled to play a losin' game
My cards are on the table, I ain't a cheatin' man
I'm livin' for your lovin', I hope you understand

All the miles between us, you and I
All the lonely nights we sat and cried
Too many to replace and it's too hard to erase
I don't know what to do, well I don't know
what to do

Lookin' through the window, I saw you
wave goodbye
I tried to raise a smile, all I could do was cry
A man needs a woman, I want you to know
Well I need you, I hate to see you go

11. Dreamer 6.37

(Rod Price/Dave Peverett)
Warner Chappell North America Ltd.

I used to be a dreamer, I can't be that way no more
I used to be a dreamer, I can't be that way no more
Only time has proved me wrong
You can't live on love alone
When reality is far too strong

Nightmare walkin', creepin' through the
lonely nights
Nightmare walkin', creepin' through the
lonely nights

I wake up with the rising sun
Try to work away the days
Keep my troubles on the run
Nowhere to hide
Nightmare ruin my life

I wake up from my sleep
I got nightmares on my mind
Walk around in circles
To pass away the time
I hear the bell tollin'
And I see the mornin' light
Pour myself a drink
But I lost my appetite
I can't sleep at all
'Cause my dreams are all so bad
When I get to thinkin'
It's about to drive me mad

See our love dyin'
And my eyes begin to burn
My mind is so confused
I don't know which way to turn

Time at last has proved you right
Now my dreams are turnin' bad,
It's the same thing every night
Nowhere to hide, nightmare ruin my life
Nightmare ruin my life...

12. Trouble In My Way 3.29

(Rod Price/Dave Peverett)
Warner Chappell North America Ltd.

Trouble in my way, trouble in my way
Only the darkness can ease the pain
Only the shadows hide my shame

Standin' in the rain, standin' in the rain
Look at the people drivin' home
I'm so tired of bein' alone
Oh I know, yes I know, trouble in my way

Give me one more chance, give me one
more chance
I'll tell you something you're bound to hate
Maybe tomorrow will be too late

13. Rock And Roll Outlaw 3.50

(Felix Cavaliere/Carmen Moore) Copyright Control

Stick 'em up!

Undercover of the silver moon, run for cover
There's a lover with a magic tune
Gonna work you over, roll you in the clover

'Cause he's a rock and roll outlaw with a six
string gun
Stealin' love for fun
Sayin' 'c'mon baby, let's ride tonight
Until the risin' sun

We gotta ride, ride, ride, ride, ride

When I spot you, put your love in my hands, 'cause
I got you

When I catch you, won't know how to behave
My heart is drummin' and trouble is comin'

'Cause I'm a rock and roll outlaw with a six
string gun
Stealin' love for fun
When I go down baby, goin' down for love
So let the beat go on
Shoot 'em up now baby!

After midnight, when the beat is strong by
the moonlight
After midnight, though I know it's wrong
I have me a lover, and then I start on another

'Cause I'm a rock and roll outlaw with a six
string gun
Stealin' love for fun
Sit back baby, 'cause I need all night
Until the job is done

And I'm a rock and roll outlaw with a six string gun
Take your love and run
Sayin' 'c'mon baby let's rock tonight
Well let the beat go on

14. Shirley Jean 3.45

(Rod Price/Dave Peverett)
Warner Chappell North America Ltd.

Well I was sittin' in a smoky room
Band playin' rock and roll
Everybody burnin', yearnin' for some alcohol
I got up to buy the wine
When I saw Shirley Jean
Powdering her nose, posin' like a movie queen

Shirley Jean
Sweet little seventeen
Shirley Jean
She's a lovin' machine

I tried to give her a sign
But she was too high to see
Sittin' and starin', carin' not a thing for me
Sweet little Shirley Jean
Sure lookin' good to me
Jet black stockings, rockin' to the bebop beat.

Tell by the way she was actin'
Musta had a whole lot to hide
She's got a whole lotta lovin'
All bottled up inside

I ain't goin to say a word
Can't find a word to say
You ain't gonna get me, let me tell you right away
I gave up and wandered out
When I saw the reason why
Hugging little Shirley, a curly headed honey pie

15. **Blue Spruce Woman** 4.07

(David Anderson) Copyright Control

Well my blue spruce woman came outta the woods
Up to my city flat
Look like she been playin' with the animals
I couldn't tell her that
She made me an offer, I took my time
Before I knew it she was blowin' my mind
She's my blue spruce woman
She ain't no friend of mine

Well my woodsy woman got tight with the city
Didn't even mind the smoke and confusion
Tried to get a gig slinging hash in a greasy spoon
Crashin' for nickels and coke
She didn't ignore me, I wish she would
She makin' me feel, anything but good
She's my blue spruce woman
She sure ain't no friend of mine

I love that woman and she loves me
I want that woman, I gotta make her be
It's amazing, the way she make me feel
It's amazing, the way she make me feel
The way she make me feel

Blue spruce woman, she ain't no friend of mine
Blue spruce woman, she ain't no friend of mine

16. **Chateau Lafitte '59 Boogie** 6.14

(Rod Price/Dave Peverett)

Oh what a night, sure had a real good time
Oh what a night, sure had a real good time
You drink whiskey, I'll drink cheap red wine

My head started spinnin', eyes began to roll
My head started spinnin', eyes began to roll
Crazy fool, shoulda listened to what I've been told

But I'm rollin', all night long - Rollin', all night long
Rollin', all night long
Just another drink and I'll be gone, gone, gone

Look at old Charlie, standin' by a dollar bill
Look at old Charlie, standin' by a dollar bill
It may look good, but it sure ain't no cheap thrill

My head started spinnin', eyes began to roll
My head started spinnin', eyes began to roll
Crazy fool, I drank too much alcohol

Yea, I got drunk last night and the night before
If I get me some wine, gonna get drunk some more



Energized + Rock And Roll Outlaws

Born, Eve-like from the rib of Savoy Brown, in 1971, the four piece "boogie rock" band went on to pull off that rarest of feats for a British band, they conquered America, even if it meant sometimes leaving their fellow Brits scratching their heads back home. Their devotion to the genre of American blues and '50s rock 'n' roll had lead them to Welsh-born Yankophile Dave Edmunds and the first album they made together stands as one of the best testaments to cross-Atlantic influence on record anywhere. Perhaps their later status as the arena-rocking "Slow Ride" boogie band has muddied the waters, but Foghat were born of the same London blues rock scene that brought us the early Fleetwood Mac, The Yardbirds and the Rolling Stones.

According to legend, the idea of a new band came about after Savoy Brown singer/guitarist "Lonesome" Dave Peverett, bassist Tony Stevens and drummer Roger Earl, had been in the studio with Mike Vernon to record *A Step Further* in 1969. With Kim Simmonds and Chris Youlden out at lunch, the remaining trio began jamming and felt a true chemistry emerge. Unbeknownst to them, Vernon's engineer, Roy Thomas Baker, had started the tape rolling.

"Dave just started playing," Roger Earl recalls, in an exclusive interview for this release, "and we all joined in. Rockabilly stuff. Jerry Lee Lewis, Gene Vincent, Little Richard. After a couple of tracks, Roy told us he was recording so we played until Mike came back from lunch. Probably did five or six songs. Mike Vernon was real excited. Bob Hall, Savoy's piano player, was there too and played during that session. There was a second session and my brother Colin played keyboards on that one. It was mostly all first takes. This recording was later released under the pseudonym *Warren Phillips and the Rockets*. The second jam session was in San Francisco at the Fillmore West, on December 3, 1970, on a bill with Ry Cooder and Humble Pie. During the soundcheck, Dave, Tony and I were playing 'I Just Want To Make Love To You' and The Who's 'My Generation'. Kim turned up late and seemed a little irate that we were having so much fun.



Anyway, the next day after the show, Kim fired Tony Stevens and told me and Dave that we had to play better. Kim had just signed a new big bucks record deal while we were on a \$100 a week salary. We told the manager, Harry Simmonds, that we would be leaving at the end of the tour. He told us that we would never work again. He managed both Chicken Shack and Savoy Brown. And true to his word, he stopped us from working, in England. What a piece of shit he was."

By the beginning of 1971, the trio had enlisted lead guitarist Rod Price (a/k/a "the bottle"); formerly of the blues-rock outfit Black Cat Bones. The new, nameless band did some demo recording for Bearsville's Albert Grossman, with Todd Rundgren behind the mixing desk.

"Albert Grossman," Earl recalls, "had some studio time booked at Air Studios in London which his clients, The Band, weren't using. So he asked Todd, who is a great musician, engineer and producer, to help us record the song, 'Trouble Trouble'."

Ultimately, the band elected not to go with Rundgren on the final album, but Foghat was now officially a Bearsville act. Credit for the band's name, decided upon after rejecting names such as "Hootch" and "Brandywine" is said to have come from Lonesome Dave, who stumbled upon the invented word "Foghat" whilst staring at his Scrabble tiles.

After two well-received albums, both called Foghat – although the second was known as "rock and roll" for its sleeve's visual pun of a rock placed next to a crusty roll – the band was making a name for itself on the road, predominantly in the USA. Heading back in to record, the band felt energized and naturally, Foghat not being very complicated about such matters, had found their title for album number three.

Energized

After working well with the band on the second album, producer Tom Dawes was once more invited to work his magic on 1974's *Energized*, the band's first gold record. Drummer Roger Earl, the only member of Foghat to be on every record they have recorded, recalls the album fondly.

"Yeah, this one put us on the map," says Earl, proudly. Tom was back producing and most of the tracks were recorded live. We set up in a semi-circle with Dave facing us, singing. I think a number of the finished tracks had those live vocals. We were all sharing a house out on Long Island for rehearsals and writing, and we were getting wired and tired. Still, some really good music, like 'Honey Hush', 'Home In My Hand', and 'Nothing I Won't Do', came out of this record.

The album also features a couple of songs, "Nothing I Won't Do" and "Wild Cherry", recorded at the time of the band's second self-titled album, with drumming great

Bernard Purdie playing in tandem with Roger Earl.

"Dave Peverett and I were big fans of Bernard Purdie," Earl explains, "and when Tom told us that he used Bernard often in his sessions, we said

YEAH! The drums, Bernard and myself, were set up side by side with the rest of the band in a semi-circle around us. It was the band's idea to play this way, side by side. Tom wrote out a chart for Bernard, Tom's real help came with the arrangements. I just remember I was sitting next to one of the all time great session drummers, when Bernard turns to me and says 'We do it once to get the arrangement, two to get the track and three for fun'; Words of wisdom. Playing with Bernard Purdie was one of the highlights of my musical career. What a beautiful man!"

Energized features an authentic, rockabilly cover of Buddy Holly's

"That'll Be The Day" ("Dave really liked that telephone rock 'n' roll voice", laughs Earl). The late "Lonesome" Dave Peverett, however, once dismissed Dawes' production style, while praising the man himself.

"Tom Dawes was really talented, but his musical tastes differed from ours," said Peverett. "We wanted someone who understood the feeling of our music a little more."

In a conversation for this release, Roger Earl shed some light on the issues that Peverett and the late Rod Price, who died in 2005 from head injuries after a fall in his

Wilton, New Hampshire home while suffering a heart attack, may have had with the recording approach on *Energized*. He noted, for example, that Price was forced to record all of his guitar solos apart from the band, which may have



lead to a feeling of dislocation that only a musician would notice, not to mention adding technical difficulties after the album was in the can.

"[Rod] started playing his solos phrase by phrase and note by note," says Earl, "which Tom encouraged. Maybe one or two punch-ins for solos, and keep in mind, Dave Edmunds had been an ace at splicing and punch-ins on our first album. But when it came to playing the songs live, I think it put a lot of pressure on Rod to play them exactly the same way as on the record."

Still, a gold record, packed with memorable rock and roll, *Energized* raised the stakes for Foghat. Things were looking good, and were about to get even better. They had gone from opening act to co-headlining.

"We were driving and flying, everywhere," says Earl. "We started headlining some shows but mostly were getting to be a very expensive opening act. We also did a 20 or 30-minute promotional film at this point, with [future *Wayne's World* director] Penelope Spheeris. That film was shown in theaters around the country which really helped get the word out."

As the band continued touring and building success, they reunited with Nick Jameson, the engineer who had mixed many of the tracks from their debut, to record *Rock & Roll Outlaws*. This time, Jameson would be in the producer's chair.

Rock And Roll Outlaws

"I'm not exactly sure why they got me to do the album," says Nick Jameson, laughing. "I have nothing but the greatest respect for Tom Dawes, he was a good friend and I actually worked for him at Twin Star Music, this very big jingle house he had. I think after *Energized* though, they felt that maybe he wasn't 'rock n roll' enough."

"Nick was brought back," insists Roger Earl, "because he is a fucking genius and a funny bastard to boot. We wanted to work with Nick, and it wasn't so much as were moving away from Tom. On those previous albums, it was Foghat actually playing and Tom was the producer; his biggest influence was in the arrangements."

According to Jameson, Foghat had, by now, become comfortable with him after his remix work on the first album. And yet, *Outlaws* was actually his first chance to get to know the band, in earnest. Jameson, half-jokingly, wonders if his own reputation, as a "dyed in the wool, hard-core rocker," may have preceded him.

"I think that may have had something to do with their decision to have me come over and do the next one," says Jameson. "Honestly, before I produced them, I hadn't spent a lot of time with them. I'd spent time with their manager, Tony Outeda, of course, remixing the first album. They had me mix

'What A Shame' [from the second album] but I didn't really meet them until they came up to cut 'Hate To See You Go.' Periodically, they would bring me out to mix TV shows and other projects. I think they just liked my approach and my sound. We hadn't spent a lot of time talking about direction or anything; we just kinda jumped in together. I think it worked out pretty well."

According to Roger Earl, it was important that the band record the album back at Rockfield, Wales, where it all began. As a result, the band was writing and working really well at the time.

"We were all really comfortable there," Earl remembers, "and The Ward brothers made us very welcome. Rod was back to playing with real intensity. Lots of multiple guitar overdubs."

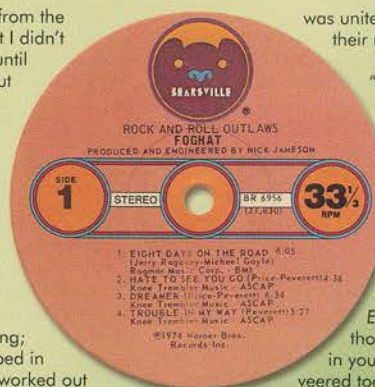
Nick Jameson also remembers the good vibes and a feeling that the band

was united in wanting to stay "true to their roots."

"They had a kind of ethos," says Jameson, "especially Dave and Rod. They were basically a 'blues rock' band, and if they felt it wasn't rocking enough, or bluesy enough, or authentic enough, they wouldn't be happy. That might have been what they felt had happened with *Energized*. Perhaps they thought the sound wasn't quite in your face enough. When they veered too far from who they were, it just didn't connect."

According to the producer, who was soon to become the bassist for a time, the band had two kinds of "purists".

"Dave was just a stone blues purist," says Jameson, "and listened mostly to the old blues. Rod, on the other hand, was more of a Foghat purist. Rod just felt they had their own sound and



didn't want to stray from the Foghat thing. Sure they knew what others were doing, but I don't think they really listened to their contemporaries. I know everybody was really fond of the drums on Led Zeppelin's 'When The Levee Breaks'. When Tony Stevens was in the band, he was big Zeppelin fan and he always wanted me to make it sound like a Zeppelin record and there was constant pressure from their manager to do things that sounded like other things or to do a cover of something, like when the record company wanted them to do a cover of a Bad Company song, but they never felt comfortable doing anything like that. I think, to their credit, they never did."

Jameson credits the success of the original, classic, Foghat to the two different yet complimentary guitar styles of Price and Peverett, which he says combined perfectly in the speaker mix.

"For all his love of blues, Dave's guitar playing was straight out of Chuck Berry," says Jameson. "Basic rock and roll; every time he would play a solo it would sound like 'Maybelline'! That was the extent of his lead playing, sure, but he was good at it. Other than that, he was basically a rhythm guitarist. On the other hand, I think of Rod mostly as a great slide guitarist, out of the sort of Duane Allman approach, his contemporary whom he really admired, but also the old blues guys like Elmore James or Muddy Waters. To me, Rod's soul really came out in his slide work, and it really holds up well today. His rhythm guitar was

more contemporary, like say Ronnie Montrose; we toured with him and the two were very similar stylistically. Rod also loved to do big power chords, more in the Stones mode. So when we wanted that on the records, Dave would take center stage."

Bearsville label mate, and former Young Rascal, Felix Cavaliere wrote the title song, "Rock And Roll Outlaw".

"Felix said he had to wash his mouth out with soap the first time he sang it for us," laughs Roger Earl. "Dirty Rock n' Rollers that we were. I still keep in touch with Felix."

After having made such a splash with *Energized*, *Rock & Roll Outlaws* was seen, by industry types and label executives at the time, as a minor hiccup along the road to rock supremacy. But Foghat stayed true to their ethos, and continued to tour non-stop across the USA, the home of the music that they loved. While the commercial rock world seemed to be less interested in blues purism, Foghat were on the verge of finding a way to combine all their passions and breakthrough on their next outing, *Fool For The City*.

"They weren't obsessed with competing with anybody else," Jameson concludes, "they had their own little corner on the blues-rock thing and for the most part they just stuck with it."

PAUL MYERS, February 2012
(Author of "A Wizard A True Star: Todd Rundgren In The Studio" Jawbone Press)

Thanks to **Roger Earl**
Foghat's official websites:
past: www.foghat.com
present: www.foghat.net

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[EDSS 1067]

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[EDSS 1068]

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[2 CD, EDSD 2122]
A Wizard, A True Star + Todd...plus
[2 CD, EDSD 2123]
Initiation + Faithful...plus
[2 CD, EDSD 2124]
Back To The Bars
[2 CD, EDSD 2125]
Hermit Of Mink Hollow + Healing + Ever Popular Tortured Artist Effect
[2 CD, EDSD 2126]

UTOPIA

Todd Rundgren's Utopia + Another Live
[2 CD, EDSD 2127]
Ra + Oops! Wrong Planet
[2 CD, EDSD 2128]
Adventures In Utopia + Deface The Music + Swing To The Right
[2 CD, EDSD 2129]

ROGER POWELL – Air Pocket + M. FROG (JEAN YVES LABAT) – M. Frog
[EDSS 1064]

FELIX CAVALIERE – Felix Cavaliere + Destiny [EDSS 1065]

RANDY VANWARMER – Warmer + Terraform [EDSS 1071]

RANDY VANWARMER – Beat Of Love + The Things That You Dream [EDSS 1072]