



# Foghat

Girls To Chat & Boys To Bounce +  
In The Mood For Something Rude +  
Zig-Zag Walk + Rarities



Joghat

GIRLS TO CHAT & BOYS TO BOUNCE

DISC ONE

## GIRLS TO CHAT & BOYS TO BOUNCE

BRK 3578, 1981

Produced and engineered by **Nick Jameson**  
Mastered by **Bob Ludwig**

**Lonesome Dave Peverett** – lead vocals and  
guitar, background vocals

**Roger Earl** – shakers

**Craig MacGregor** – bass

**Erik Cartwright** – lead guitar, background  
vocals

**Nick Jameson** – keyboards, background  
vocals

Cover by **Loentz**

*Special thanks to Lindy from that noisy bloke  
in the den.*

*Thanks also to Jorge Ripley, Judd Goldgier  
and of course, Nick*

### 1. **Wide Boy** 2.43

(Dave Peverett) Minder Music Ltd.

Baggy suit and flashy tie, blue of knuckle,  
red of eye

He's one of the boys, he's a wide boy  
He'd sell his mother for a quid, rumour has it  
that he did

He's one of the boys, he's a wide boy

He used to be his father's pride, 'til he spent  
a year inside

He's one of the boys, he's a wide boy

Six feet from shoulder to shoulder and five feet  
from the ground

Iron fists, a head like a boulder – a friend like  
that is good to have around!

At the club he's set to pounce, girls to chat and  
boys to bounce

He's one of the boys, he's a wide boy

(Wide boy) wanna buy a stereo?

(Wide boy) heard you got a truckload!

(Wide boy) need a colour TV too

(Wide boy) I'm in a spot of trouble

I need assistance at the double

(Wide boy) it's good to have a friend like you

Never rich and never poor

Just a step outside the low

He's one of the boys, he's a wide boy

## 2. Let Me Get Close To You 5.34

(Nick Jameson) Copyright Control

Woke up with a feelin' this morning  
Feelin' I was next to you  
Can't wait another day, got to get on my way  
And make my dream come true.

Stayed up schemin' every evenin'  
Workin' on the master plan  
And I ain't gonna rest 'til I get where it's best  
Right in the palm of your hand  
Talkin' 'bout right there in the palm of your hand

Let me get close to you  
Nothing else I want to do  
'Cause close to you I'm feelin' alright  
Everything's attracted to the light  
C'mon, c'mon, take me for your lover tonight

Burned up PCH trying to find you  
They said you were down in  
Got to sell my brand new car  
Got to pawn my guitar and get my ticket today

And I feel your love start to move me  
Shake me like a ship on the sea  
You're rockin' me smooth and slow  
Now don't ever let me go  
'Cause I love what you're doin' to me  
(Say it again, say it again)  
I said I love the way you do it to me, do it

## 3. Live Now - Pay Later 6.07

(Dave Peverett) Minder Music Ltd.

I've got a '57 Cadillac with Batmobile wings  
Pink and black striped interior that's fit for a king  
No money down, fifty years to pay, be glad when  
it's mine

"Saw you coming!" said the dealer as I signed  
on the line

Live now - pay later, live now - pay later

I got a fifty room country mansion up in the hills  
My landlord says I can have it long as I pay the bills  
I bought the furniture on credit at a fabulous store  
The man said, "Next time you come in, why don't  
you spend a little more?"

How many possessions do I possess?  
I started with nuthin' now I've got less  
How long will my credit last this time?  
Live now-pay later, that's how it's gotta be  
If money talks, well it sure ain't talkin' to me!

My doctor told me that I'm crazy to abuse myself  
this way

Too much alcohol and jelly roll, someday I'm  
gonna pay  
No time for tomorrow, I'm too busy havin' fun  
But when the bills come in, I know it's time for  
me to run

There's a hole in my pocket where my cash  
used to be

Rubber checks and credit cards have been  
so good to me

How long can I spend my life on loan?  
Live now-pay later, that's how it's gotta be  
If money talks, well it sure ain't talkin' to me!

I'm gonna bounce my cheques all over the  
place now

Well, well, well, I'm out of here!

I gotta run, they got me beat

Time for me to run now! I gotta move on  
down the road

Change my name, my address, my I.D.

I gotta run, I gotta run

Live now-pay later

I have had my fun, I have had my fun

Now it's time for me to pay, time for me to pay

Yeah, I gotta run!

## 4. Love Zone 5.17

(Dave Peverett) Minder Music Ltd.

Into the love zone, baby here I come

Night time is the right time, let me be the one

So tired of cryin', ain't gonna cry no more  
With you, baby, by my side, love's an open door  
Ooh ooh ooh, it must be a dream!  
Ooh ooh ooh, the love zone I'm in

Inside, outside, can you feel the flow?

It's gettin' closer and closer, never let me go

Oooh baby, let me come in  
Oooh baby, let me come in

I feel my whole world turning 'round baby  
What kinda love is this I've found baby?

## 5. Delayed Reaction 6.13

(Dave Peverett) Minder Music Ltd.

After all is said and done, it wasn't hard to be  
the lonely one

Sad, but not a tear was shed, you agreed with  
every word I said

I had my new life started, I couldn't be  
downhearted

Days rolled slowly by, finally you stayed out  
of my mind

I filed your name under "Forgotten" and then  
somebody pushed the panic button  
Suddenly my nerves were shakin', I realised  
I could have been mistaken

Then like they say like you're supposed to',  
I'm ridin' on a roller coaster

I found love too late, too bad she's not the  
waiting kind

I never felt like this before, I had to use my  
imagination

Love came to my door, too late for the invitation

Delayed reaction, reaction, reaction -

Delayed reaction

It's a mystery to me, I don't know why our love  
is history

At the time I didn't know it, and it's so easy for  
a fool to blow it

You can call me a fool now, I don't feel quite  
so cool now

Guess I was out of time, love was waiting  
somewhere down the line

My heart is growin' fonder - I don't mean Henry  
and I don't mean Jane

I got the time to wonder, if it's too late to make  
her mine again

## 6. Second Childhood 5.13

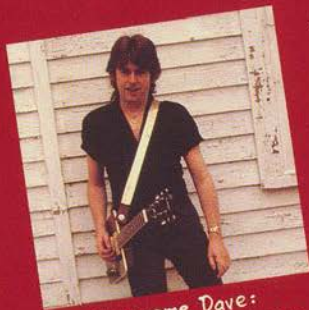
(Dave Peverett) Minder Music Ltd.

Back in the schoolyard life wasn't so hard,  
but I couldn't wait to leave  
I left school at sixteen, tired of the routine,  
money is what I need  
I got into the job line, but there's no work  
for my kind  
No school tie and no degree, no chance for me  
I found some employment, but still no enjoyment,  
I worked in a factory  
I picked up my wages, the first time in ages,  
it don't seem enough to me  
The years go by in slow time, became a man  
in no time  
You came along, the time was right – turned  
on the light  
Gonna love my life away, I wish I could  
Girl, you're leading' me astray, I've been  
misunderstood  
Oh oh, I'm in my second childhood  
Back on the breadline, seemed like a long time,  
the waiting was all in vain  
I spent my vacation down at the station, waving  
to all the trains  
After this deep depression, I shoulda' learned  
my lesson  
I found you in the nick of time, who'll buy  
the wine?  
It's hard to act my age now, I'm going through  
that stage now  
You make me feel good – you make me feel good  
Now I don't feel so grown up, 'cause every time  
you phone up  
You make me feel good – you make me feel good

## 7. Weekend Driver 4.11

(Dave Peverett) Minder Music Ltd.

Waitin' for the weekend soon be comin' around  
Hangin' out with my best friend, I'm so glad I found  
My weekday emotions, gonna leave 'em behind  
When we get together, it's crazy time  
I'm talkin' 'bout my weekend driver,  
can't live without  
I'm talkin' 'bout my weekend driver  
Waitin' for the weekend, watch the clock  
on the wall  
Throw me in at the deep end, hear me when I call  
Workin' week survivor, she's so cool and refined  
But we get together, she's another kind  
Don't matter how far we go, it's back to work  
on Monday  
The weekend's just another memory

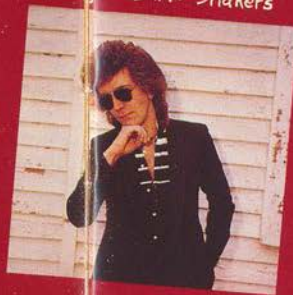


Lonesome Dave:  
Lead Vocals and Guitar

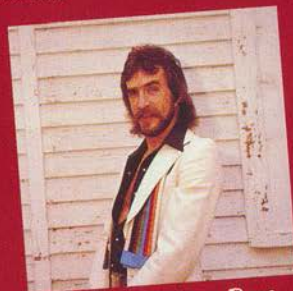
## 8. Sing About Love 3.35

(Nick Jameson) Copyright Control

Nothing like a rock and roll singer, feelin' good  
on a Saturday night  
I heard him say that he came to play, let the  
world know he's feelin' alright  
He said no time for the blues on the weekend  
They been beatin' on us all week long  
Forget the news in the paper, let's leave all  
that to later  
Lighten up with a rock and roll song  
We're gonna sing about love tonight  
Sing about love tonight  
It sounds so sweet and it feels alright  
Gonna sing about love tonight  
Now the guitar player's got the fever  
He's rippin' out one-twenty db  
He said I need someone help me have a little fun  
Sweet love to see about me  
Need a sweet love to see about me



Roger Earl: Shakers



Craig MacGregor: Bass

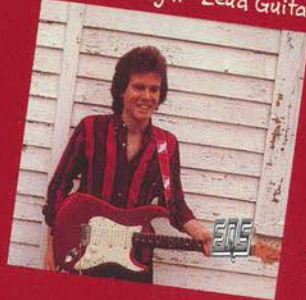
Gonna sing about love tonight  
Sing about love tonight  
Turn up the heat, baby turn out the light  
Gonna sing about love tonight, alright

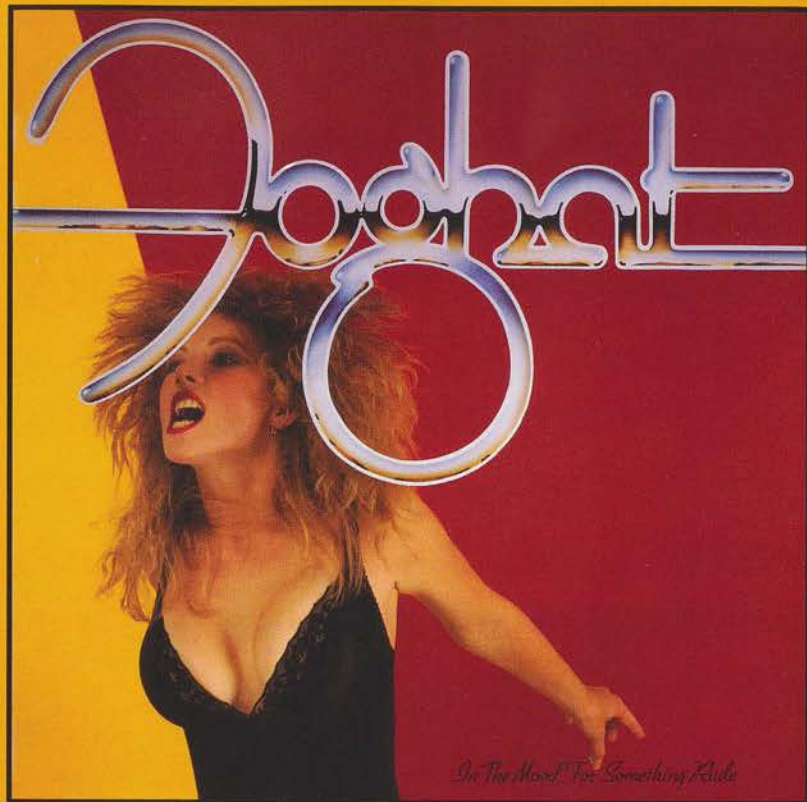
You got your pick of politics and religion  
Talkin' 'bout the wrong and the right  
But you don't care, get your hands up in the air  
Let's sing about love tonight

Do you mind if we play a little louder?  
Can you feel it right up in the back?  
We gonna turn up to ten, gonna hit it again  
Let the world know we're feelin' alright  
Gonna sing about love tonight

We're gonna sing about love tonight  
Sing about love tonight  
Stomp your feet if it feel alright  
Gonna sing about love tonight

Erik Cartwright: Lead Guitar





## IN THE MOOD FOR SOMETHING RUDE

7599-2 3747-1, November 1982

Produced by **Nick Jameson** and **Tony Outeda**

Engineered by **Nick Jameson**

Originally mastered by **Bob Ludwig**

Art direction – **Peter Corriston**

Photography – **Chris Callis**

**Lonesome Dave Peverett** – lead vocals, guitar, background vocals

**Roger (Havoc) Earl** – drums, percussion

**Erik Cartwright** – rhythm guitar, lead guitar, background vocals

**Nick Jameson** – bass, keyboards, percussion, background vocals

Saxophone – **Rich Oppenheim**

Mating sounds performed by **Barbara Nolan & Maris Hall**

Thanks to **Syl Johnson, Ann Peebles, Willie Mitchell, Marvin Gaye, James Brown, Jimmy Lewis, Rodney Crowell, Lou Lewis Reformer, Delbert McClinton and Spike Milligan** for their soul and inspiration

### 9. Slipped, Tripped, Fell In Love 4.16

(George Jackson) Screen Gems-EMI Music Ltd.

I knew from the beginning, what you had in mind  
But I said to myself baby, don't be wastin' your time  
But somehow into the night, things got out of hand  
Before I knew it baby, I was giving my love  
away again

Well, I slipped, tripped, fell on your love, you  
slipped your love on me  
I slipped, tripped, fell on your love, you slipped  
your love on me

Getting hooked on you baby, was the last thing  
on my mind

Now you got me wanting you baby, I want you  
all the time

When you touch me, I lose control  
And I found myself, baby wantin' more, and more

Well I slipped, tripped, fell in love  
I slipped, tripped, I fell in love

### 10. Bustin' Up Or Bustin' Out 3.42

(James Fuller/Marshall Jones/Leroy Hodges)  
Universal Music Publishing Ltd.

I ain't got time for chasin' rainbows  
Sitting holding hands in picture shows  
I'm a man, a man of action  
Won't you let your lips give out some satisfaction  
Got a habit of teasin' me  
Sendin' me off instead of pleasin' me

Bustin' up, or bustin' out, c'mon baby take a choice  
We're either bustin' up, or bustin' out, whatever  
makes your heart rejoice

Can't be afraid to spread some joy  
Like the statue of liberty standin' tall as a baby boy  
You can dream, you can dream your  
pleasures away  
That ain't the way I spend my night or day  
Always accusin' me of someone else  
When it comes to the love, you won't even  
help yourself

### 11. Take This Heart Of Mine 3.06

(Smokey Robinson/Warren Moore/Marvin Tarplin)  
EMI Music/Jobete Music

Oh, you say you're feeling nervous, the least  
thing makes you cry  
Sounds like a real bad case of a girl who  
needs a guy  
I think I know the perfect cure, the one you  
ought to try  
Take a heart that's full of love on which you  
can rely

If you need some satisfaction  
And if you need a quick reaction  
If you're tired of bein' lonely  
'Cause I can help you if you only take this  
heart of mine

I may not be a doctor who can cure your ill  
Prescribe you all those different colored  
hard-to-swallow pills  
My remedy is older than the tale of Jack and Jill  
My prescription is the kind you'll love to have me fill

If you need some satisfaction  
And if you need a quick reaction  
If you're tired of bein' lonely  
'Cause I can help you if you only take this  
heart of mine

Got a love inside, that's pure as gold  
Take it's yours to have and to hold  
And if you do that baby, as we grow old  
Tell the greatest story that's ever been told

If you need some satisfaction  
And if you need a quick reaction  
If you're tired of bein' lonely  
'Cause I can help you if you only take this  
heart of mine

Take this heart of mine  
Take this heart of mine

### 12. Love Rustler 5.46

(Dennis Linde/Thomas Cain) EMI Songs Ltd.

I was movin' up an old dusty road  
I wasn't botherin' nobody, I wasn't botherin' a soul  
I saw a woman's picture on a wanted sign  
She had the face of an angel and the eyes  
of a child  
So I moved a little closer, just to dig her face  
I wondered why was it hangin' now, in this  
lonely place

There was fine threads hangin' beneath her face,  
like clothes hangin' on a line  
I said watch out man, 'cause this pretty girl is guilty  
of an awful crime  
She'll take your love, she'll stand you up, she'll  
make you feel ten feet tall  
She cuts you down, you hit the ground, you and  
your heart of gold

They call her the love, the love rustler, yeah  
They call her the love, love, love, love, love,  
love, love  
Love rustler

So I moved on up, on in to town, just to see if this  
rustler, if she could be found  
Well lo' and behold, to my surprise, she laid a kiss  
on me, hotter than a brandin' iron  
She came on tough, and she came on strong  
She cow-tied my soul, now I can't leave her alone

And when she told me to buck, I bucked, she told  
me to moo, I mooed  
When she told to jump, I jumped, she told me to  
woo, I wooed  
She ran her spurs into my mind, she rode me in  
to the ground  
If I had the will or strength, I'd crawl on out of town  
C'mon baby, c'mon baby.... Lay that kiss on me  
now, lay that kiss on me right now,  
It feels so good! It feels so good!  
I'm talkin' 'bout love! I'm talkin' 'bout love  
The love rustler! The love rustler!  
She runs her spurs into my mind. I just can't leave  
her behind.  
She makes me feel like - ooh! - she makes me  
feel like ridin' off into the sunset -  
Ooh! She's so rude! She's so rude! And I'm in the  
mood for something rude!

### 13. Ain't Livin' Long Like This 4.54

(Rodney Crowell) Conexion Music Ltd.

I looked for trouble and I found it son  
Straight down the barrel of a lawman's gun  
I'd try to run but I don't think I can  
You make one move and you're a dead  
man, friend

Ain't livin' long like this  
Can't live at all like this, can I baby?  
He slipped the handcuffs on behind my back  
Then left me freezin' on a steel rail rack  
Can't sleep at all in the jailhouse baby  
Ain't livin' long like this

Grew up in Houston on the wayside drive  
Son of a car hop in some all night dive  
Dad drove a stock car to an early death  
All I remember was a drunk man's breath

Ain't livin' long like this  
Can't live at all like this, can I baby?  
We know the story how the wheel goes 'round  
Don't let 'em take you to the man downtown  
They got 'em all in the jailhouse baby  
Ain't livin' long like this  
Can't live at all like this, can I baby?

I live for Angel, she's a road house queen  
Makes Texas Ruby look like Sandra Dee  
I want to love her but I don't know how  
I'm at the bottom of a jailhouse now

Ain't livin' long like this  
Can't live at all like this, can I baby?  
You know the story 'bout the jailhouse rack  
Go on and do it, but just don't get caught  
They got 'em all in the jailhouse baby  
Oh, ain't livin' long like this

### 14. Back For A Taste Of Your Love 4.34

(Darryl 'Dad' Carter/Syl Johnson/  
Brenda Thompson) Universal Music Publishing Ltd/  
Warner Chappell Music Ltd/Copyright Control

Here I come, comin' for a taste of your love  
Here I come, 'cause I like what you're doin' to me  
Little by little, bit by bit  
I'm fallin' in love all over again

Here I come, just like I did before  
Here I come, love this time I'm sure  
It takes two to make it  
And I know I can't take it again

Here I come, comin' for a taste of your love  
Here I come, just like I did before

What you did, you just came down on me  
You got the lock, but baby I hold the key  
Little by little, bit by bit  
I'm fallin' in love all over again

Comin' for a taste of your love  
Comin' for a taste of your love

**15. There Ain't No Man That Can't Be Caught 3.43**

(James Lewis) Act One Music

What kind of woman makes me feel so  
good inside?

I try to run but she won't let me hide  
Got me doin' things I said I'd never do  
Using my car and my credit cards too  
And yesterday she said to me  
She's tired of ringin' my doorbell, made me  
give up a key

'Nother thing about her that's really blowin'  
my mind

She ain't no beauty, the love she's got is fine  
Like a cool glass of water when you're thirsty,  
tired and hot

The love she gives me, it always hit the spot  
Had to leave other girls alone  
I need everything I got to take care of my home

There ain't a horse that can't be rode  
There ain't a cowboy that can't be throwed  
There ain't a thing can't be bought  
There ain't no man that can't be caught

Let me tell you something else

She changed a tiger into a lamb  
Tell you, her love sure puts this man in jam  
One night stands, my theme was sock it to 'em  
and run

Never thought a girl could wrap me all around her  
thumb

That's one thing men have in common  
That something is the 'mazing power of a woman

**16. And I Do Just What I Want 3.21**

(James Brown) Lark Music Ltd.

Live while you're livin', 'cause you know  
what they said

Don't matter how long you live, you're a  
long time dead

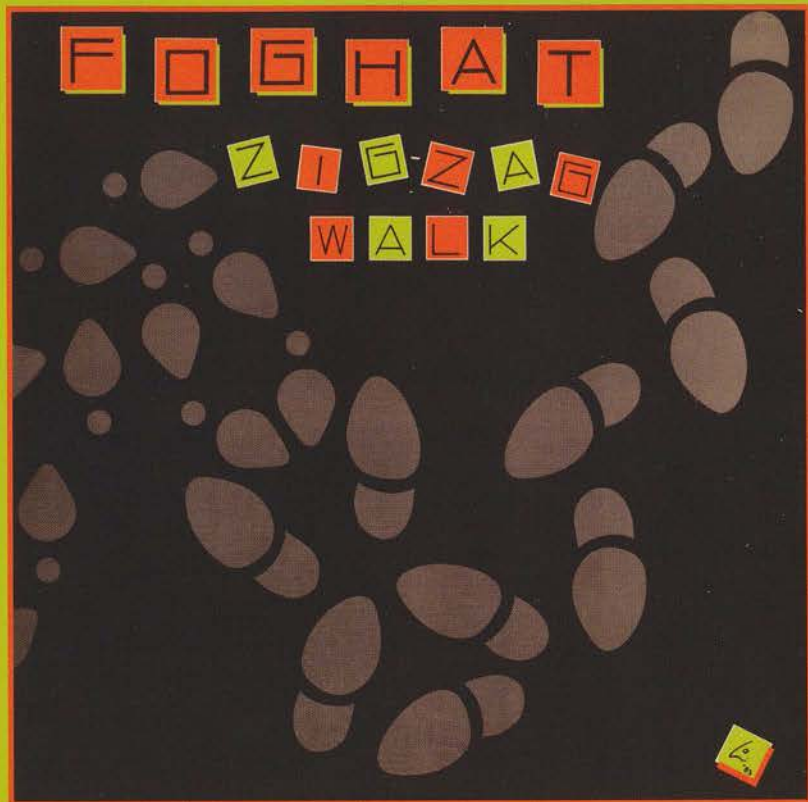
I said no use to worry, no use to fret  
I'd like a million dollars but I ain't gonna bet  
I'm alright tonight, and I'll do just what I want

Tell everybody in the neighborhood  
That I want to party, want to party good  
And I don't care what the people don't allow  
I'm gonna have a good time any old how  
I'm alright tonight, and I do just what I want

When I hold you in my arms  
Love can't do no wrong  
And when I hold you tight  
Love gonna do me right



2015



DISC TWO

## ZIG-ZAG WALK

7599-2 3888-1, June 1983

Produced by **Franz Leipkin** (Nick Jameson)

Originally mastered by **Kurt Wenzler** at

Master Ace Studios

Front cover illustration by **Lonesome Dave**

Design – **John Heiden**

**Lonesome Dave Peverett** – vocals and guitar

**Roger (Itemard) Earl** – drums

**Erik Cartwright** – lead and slide guitar

**Eli Jenkins** (Nick Jameson) – bass and keyboards

Background vocals – **Dave Peverett** and

**Eli Jenkins** (Nick Jameson)

Harp on 'Seven Day Weekend' –

**Paul Butterfield**

### 1. **That's What Love Can Do** 3:53

(Dave Peverett) Minder Music Ltd.

Change a cool, cool man into a nervous wreck, baby

That's what love can do  
With a heart of gold chained around your neck  
Doesn't mean love's not for you  
Though it don't come easy, take it honey, this may be your chance

The night goes on forever, when you're lookin' for romance

Make an old man young, make a young man old  
Baby that's how love can be  
Change a hard rock heart into a jelly roll  
While your warm blood starts to freeze  
When you start to love, you feel a change of personality

You used to be so mad, but now how crazy an you be?

And now you're stumbling like a jailbird on the run  
Love arrests you and you don't know what you've done

I ba-ba-babble like a tongue-tied man, honey, that's what love can do

I talk sweet talk no one can understand, baby, that's what love can do

I shake and shiver, baby, cry you a river, honey, that's what love can do

Well, you wake feeling good, but you sleep so bad  
And you keep cryin' all the time  
To your friends' concern, you tell 'em I'm not mad  
But you think that you've lost your mind  
Though it don't come easy, take it honey, this may be your chance

The night goes on forever, when you're lookin' for romance



And now you're mumblin' and you don't know  
what you're saying  
You feel so worried 'til she looks your way again

## 2. Zig-Zag Walk 3.26

(Dave Peverett) Minder Music Ltd.

The way you walk ain't walkin', it's something  
mama don't allow

Let your hips do the talkin', and pretend you  
don't know how

Ruby red, oh baby blue

Heaven knows what I can for you

When you're out there, doin' the Zig-Zag Walk

Stiletto heels in stockings, trace the seam up  
to the top

And you're daring me to touch you, but I won't  
know where to stop

A little rude, that's what you say

It must be hard to keep the wolves at bay

When you're out there, doin' the Zig-Zag Walk

Zig-zag, well it's my kinda move

Big drag if I can't cut the groove

No stone gonna be unturned

When you're walkin', walkin' and a-talkin'

Baby, doin' the Zig-Zag Walk

The way we love ain't lovin', don't do nothin'  
for my heart

Just a physical attraction, you're the bulls-eye –  
I'm the dart

At least I know the way you feel

Don't care nothing for a love that's real

When you're out there, doin' the Zig-Zag Walk

Zig-zag, walk like Marilyn Monroe

Zig-zag, talk like Brigitte Bardot

No stone gonna be unturned

When you're out there, walkin' and a talkin'

Baby, doin' the Zig-Zag Walk

## 3. Choo Choo Ch'Boogie 2.42

(Vaughn Horton/Denver Darling/Milt Gabler)  
Warner Chappell Music Ltd.

Headed for the station with a pack on my back  
I'm tired of transportation in the back of a hack

I love to hear the rhythm of the clickety-clack  
And hear the lonesome whistle, see the smoke  
from the stack

I pal around with democratic fellas named Mac  
So take me right back to the track

Choo choo, choo choo ch'boogie – Whoo whoo,  
whoo whoo ch'boogie

Choo choo, choo choo ch'boogie – Take me right  
back to the track, Jack

We reach the destination but alas and alack!

We need some conversation to get back in  
the black

You take a mornin' paper from the top of the stack

And read the situations from the front to the back

The only job that's open needs a man with a knack

So put it right back in the rack, Jack

I'm gonna settle down by the railroad track

And live the life of Riley in a beaten down shack

So when I hear the whistle I can peek through

the crack

Watch the train rollin' when it's ballin' the jack

For I just learned the rhythm of the clickety-clack

So take me right back to the track, Jack

## 4. Jenny Don't Mind 4.35

(Erik Cartwright) Spirit Music Publishing Ltd.

In a movie, on a silver screen, lookin' like an angel  
Not the same now as it might've been, runnin'  
outta reach of your heart

You once knew a little girl, only thing she wanted  
was love, your love

It was true, every night and every day you were the  
only thing that she would think of

But the light, of the stage not the light in your eye,  
it began to call her name

And now you fight all the people everywhere

'Cos they try just to share a little moment of her  
fame

But Jenny don't mind if you love her, she won't have  
the time to call you and thank you

Jenny don't like to say "I love you", she's learned  
how to fly and she can't slow down

On the video in the afternoon, playin' up  
the mystery

You catch a glimpse now, but it ends too soon

Now it fades, as the lights go down, all her love  
is left on the stage

Far away, pictures on the reel ain't true

Smilin' face that you once knew, is not so gay

Jenny don't mind if you love her, she won't have  
the time to call you and thank you

Jenny don't like to say love ya', she's learned how  
to fly, she can't slow down....

## 5. Three Wheel Cadillac 3.53

(Dave Peverett) Minder Music Ltd.

(Ladies and gentlemen – Howlin' Jim Wolf  
on the vocals!)

Well rave on baby, don't stop

I love the way you do the crazy bop

Three wheel Cadillac – three wheel Cadillac

Lost on the highway, rockin' from side to side

Drivin' sideways, ninety-five

Tell me baby, how you stay alive?

Three wheel Cadillac – she drives a three  
wheel Cadillac

Lost on the highway, rockin' from side to side

Get on the right track baby, don't you treat  
me so bad

You know they call you crazy, it must be drivin'  
you mad

Drivin' backwards, fast lane,

Gonna wind up in jail again.

## 6. It'll Be Me 3.27

(Jack Clement) Universal Music Publishing Ltd.

If you hear somebody knockin' on your door  
If you see something crawlin' all across the floor  
Baby, it'll be me and I'll been lookin' for you

If you see a head a-peepin' from a crawdad hole  
If you see somebody climbin' up a telephone-pole  
Baby it'll be me and I'll been lookin' for you

Gonna look on the mountain and in the deep blue sea  
Gonna search all the forests, gonna look in every tree

If you feel somethin' heavy on your fishin' hook  
If you see a funny face in your comic book  
Baby it'll be me and I'll been lookin' for you  
Oh look a here now!

Gonna look in the city where the lights are blue  
Gonna search the countryside and all the haystacks too

Well if you hear a voice callin' out in the night  
If you see somebody hangin' from a lamppost bright  
Baby it'll be me and I'll been lookin' for you

Well if you see a new face on a totem pole  
If you find you a lump in your sugar bowl  
Baby it'll be me and I'll been lookin' for you  
I'll be lookin' for you, and I'll be lookin' for you

## 7. Silent Treatment 3.15

(Dave Peverett) Minder Music Ltd.

I woke up last night about half past four, two police cars at my door  
Said you'd been drunk and out of control, you ran my car into a telephone pole  
Tell me baby, is it true what I heard? You never said a word

Don't give me that silent treatment, don't give me that silent treatment  
When you do something bad, it only drives me mad - you do it every time

Well, I said, "Hey baby, what you tryin' to do?  
The things I heard about you can't be true  
Every night you're out on the town, you run my money into the ground  
"Hey baby, were you out with the boys?" You never made a noise

Well you broke my heart, it was an accident, just like my money, all my love is spent  
I don't know why but I can't get through to you

When you do something bad, it only drives me mad - you do it every time

## 8. Down The Road A Piece 2.33

(Don Raye) Universal/MCA Music Ltd.

Now if you wanna hear some boogie like I'm gonna play  
It's just an old piano and a knocked-out bass  
The drummer man's a cat they call Kickin' McCoy  
I know you remember that old rubber-leg boy  
Mama cookin' chicken, fried in bacon grease  
Come on along boys, it's just down the road apiece

Well, there's a place you really get your kicks  
It's open every night, from 'bout twelve to six  
If you wanna hear some boogie, you can get your fill

They shoot the eight beat to you like an old steam drill

Come on along you can to lose your lease  
Down the road, down the road, down the road apiece

Down the road, down the road  
Down the road, down the road  
Well, mamma cookin' chicken, fried in bacon grease  
Come on along boys, it's just down the road apiece

## 9. Seven Day Weekend 4.07

(Dave Peverett) Minder Music Ltd.

I had myself a good job in the city  
Pushin' a pen and talkin' on the phone  
The money was good but the work was such a big drag  
I thought that my brain would turn to stone  
But I ain't gonna work no more, I've got better things to do, I do  
I need a seven day weekend, spend some time with you

They told me if I stayed on for a lifetime  
I'd be an office manager some day  
But my heart was never in the right place  
I only went there for the pay

Well on Friday, the weekend rolls around  
Saturday, I'm gonna rock this town  
On Sunday, won't have to worry no more  
'Cause Monday ain't so bad when there's no work in store

I guess the money comes in handy  
It helps me pay the bills and rent  
But if I stay too long on this job  
I'll wonder where my time all went

Well Tuesday, I'll hang out the beach  
Wednesday, this boy cannot be reached  
Thursday, I'll stand out in the rain  
When Friday comes, I'll start all over again

But I ain't gonna work no more, I've got better things to do, you know I do!  
I need a seven day weekend, spend some time with you

## 10. Linda Lou 3.44

(Jon Jelmer) Mercury Music Co Ltd.

Ooh well now they call my baby Patty  
But her real name, her real name, her real name is Linda Lou  
Well they call my baby Betty  
But her real name, her real name, her real name is Linda Lou  
She's so fine, fair and pretty, you don't know what my baby's gonna do, my Linda Lou

When she goes strollin' down the street  
All the cats, all the cats, all the cats turn and look around  
Well now she give everybody the eye  
You never know, you never know, you never know what my baby's gonna put down  
Everybody always tells me I got the cutest little girl in town

I'm gonna marry that girl next Saturday night  
Make her mine for the rest of my life  
From now on my rovin' days are through  
And it's all because of that chick, Linda Lou

Linda Lou, Linda Lou  
Tell me what are you gonna do?  
I had a real bad dream last night  
Honey you said, you said, you said, you said that we were through  
Well now if you ever leave, you're gonna break my poor heart in two, my Linda Lou

## RARITIES

### 11. **Run, Run, Rudolph** 3.22

(John Marks/Marvin Broadie) Chappell Music Ltd

Produced by **Foghat**

Recorded at Smellasonic Recording

Issued as Bearsville promotional single PRO-S-780. © 1978

### 12. **All I Want For Christmas Is You** 3.24

(Dave Peverett) Pevwrite Music

Produced by **Nick Jameson**

Issued as Bearsville promotional single PRO-S-1002. © 1981

### 13. **Slow Ride** [single version] 5.58

(Dave Peverett) Warner Chappell North America Ltd.

Issued as Bearsville single 0306. © 1975

### 14. **I Just Want To Make Love To You [live]** [single version] 3.58

(Willie Dixon) Bug Music Ltd/Jewel Music Pub Co Ltd.

Issued as Bearsville single 0319. © 1977

### 15. **Third Time Lucky** [single version] 3.45

(Dave Peverett) Minder Music Ltd.

Issued as Bearsville single 49125. © 1979

### 16. **What A Shame** ["Bearsville Mix"] 4.13

(Rod Price) Warner Chappell North America Ltd. © 1973

### 17. **Ride Ride Ride** [Dave Edmunds mix] 4.30

(Dave Peverett/Rod Price) Warner Chappell North America Ltd. © 1973

### 18. **Mad Hatter's Cabbage** 2.52

(unknown) Copyright Control. © 2012

### 19. **Knee Trembler** [by 'Blind Ham Hock'] 1.43

(unknown) Copyright Control. © 2012

### 20. **What A Shame** [Andy Johns mix with sax solo] 3.02

(Rod Price) Warner Chappell North America Ltd. © 2012

### 21. **Radio ad soundbed** 0.55

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

Jewel Music Pub Co Ltd. © 1972

## Girls To Chat & Boys To Bounce + In The Mood For Something Rude + Zig-Zag Walk + Rarities

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. Perhaps their later status as the arena-rocking "Slow Ride" boogie band has muddled 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."

By the beginning of 1971, the trio had broken away from Savoy Brown and added lead guitarist Rod Price (a/k/a "the bottle"), formerly of the blues-rock outfit Black Cat Bones. The fledgling and still nameless quartet put whatever money they had toward making demos. After widespread apathy from record companies, they finally found an ally in Bearsville Records' Albert Grossman, who signed them on the spot after a private afternoon showcase in a North London pub.

"We played about five or six songs for him," Roger Earl recalls, "and after we finished, Albert just looked around at the five of us and said 'Well okay, let's do it.' Even today, I get chills thinking of it, because if the manager of Bob Dylan, The Band, Janis Joplin, and Peter, Paul & Mary, says 'let's do it', it meant that all we'd have to do is do our part and Albert would make the rest of it work. And that's exactly what he did."

They called it Foghat after rejecting names such as "Hootch" and "Brandywine". Lonesome Dave is said to have stumbled upon the invented word "Foghat" after staring at random letters on his Scrabble tiles.



The two main guitarists of Foghat have passed on since the band's pinnacle. Rod Price died in 2005 from head injuries after a fall in his Wilton, New Hampshire home while suffering a heart attack, and "Lonesome" Dave Peverett succumbed to cancer in 2000. Only Roger Earl has been in every lineup of the band since, and these notes are peppered with highlights from interviews with Earl, and with producer Nick Jameson, also interviewed exclusively for this occasion.

Foghat's first six years as a band saw them become increasingly more popular. After making a critical splash with a Dave Edmunds produced debut album, *Foghat*, in 1972, they released *Foghat (Rock And Roll)*, in 1973, and two albums in 1974, *Energized* and *Rock And Roll Outlaws*. Their breakthrough came with the 1975 album, *Fool For The City*, notable for their slide guitar classic, "Slow Ride." The gray train continued through the follow-up, *Night Shift*, in 1976, and a double platinum concert set, *Foghat Live*, in 1977. Tensions in the studio with producer Eddie Kramer didn't diminish the fan reception for 1978's *Stone Blue*, but it did result in the band drawing more within themselves. The decision to record themselves, in their own space, greatly influenced the sound and feel of their 1979 album, *Boogie Motel*, but the *Stone Blue* tour had

taken its toll on the band, in particular on guitarist Rod Price whose alcoholism greatly diminished his role in the band. By 1980's *Tight Shoes*, Price would only play on a couple of songs. While Peverett played extra guitar parts in the studio, and four guitarists were enlisted for the road, the band auditioned several replacements until it was agreed to go with Erik Cartwright. It was also agreed that Nick Jameson would return as producer, a welcome face from the *Fool For The City* era, whose presence helped lighten the sadness around Price's departure.

## Girls To Chat & Boys To Bounce

Roger Earl recalls that he and the other members of Foghat were happy to have Nick Jameson's "passion and enthusiasm" back in their studio.

"Nick was always like the 'fifth 'Hat', as far as I was concerned," laughs Earl. "I always enjoyed working with him and thought that he really managed to get the best out of Dave, Rod, and myself. He could say to me, 'No Rog, do that one again,' or 'Rog that was great, that's a keeper, now go make me a sandwich, or some tea and biscuits, would ya?' As far as making music goes, we trusted his

judgment implicitly. When there was a song that he got excited about, it was very apparent and he'd join in with me on percussion, while I was out there playing. Or during the overdubs, if he thought it needed a certain guitar, he'd come out and join Dave."

"*Girls To Chat*," says Nick Jameson, "was very experimental for them, I thought. Dave was writing a lot of songs that were kind of different from what he'd done before. So I went with that, and we had a lot big, stacked background vocals and things like that. But there's still a lot of rock 'n' roll on there too."

Rod Price had now been replaced by Erik Cartwright, whom Earl praises for his technical abilities, even if his playing was a little more flash than what Foghat were known for.

"Erik had done a great audition," says Earl, "and he was a very competent musician but his solos were like 'finger exercises' compared to Dave's Chuck Berry, Hubert Sumlin blues and early rock 'n' roll approach. Erik was more in the Eddie Van Halen mold. He did all that hammer-on stuff, which I didn't think was very Foghat but we didn't have any personality issues with him and he was okay to hang out with. We all missed Rod, but we had to get on with what we were doing."

Craig MacGregor remained on bass, leaving Jameson to concentrate on producing and adding extra textures, such as percussion and keyboards, to the track. A good example of Jameson's input was on "Live Now Pay Later."

"That's one of my all-time favourite tunes," says Earl. "In the studio, it was that classic situation where, once we'd gotten the arrangement down, Nick came out and played percussion with me whilst I was playing drums. Then we overdubbed some more percussion, just to have fun. Nick also played some really cool piano on there. Nick's passion can be very contagious. He's just a very intense player and a very intense human being, with an incredible sense of humour and awareness that shines through. It enables anybody and everybody who's working with him to rise to his level."

Fun appears to have been the order of the day, and Earl recalls the song "Wide Boy" as a prime example of Dave Peverett's good-natured sense of humour.

"Just a fantastic, funny song," says Earl, "and I thought it was very different from what we'd done before. We just had a great time recording it, and I know that Dave was happiest when he was playing. As soon as the lights came on, Dave woke up, and he always gave 110%, playing and singing like his life depended on it."



## In The Mood For Something Rude

It was hardly surprising that Foghat brought Jameson back yet again to work on *In The Mood For Something Rude*. Yet, as Jameson recalls it, there was a general consensus that they had laboured over *Girls To Chat*. As an antidote, Foghat went in with a mission: an album of cover versions of songs culled from Lonesome Dave's extensive record collection.

"Now that was a fun record to make," says Jameson. "They had just decided that they wanted to just take a bunch of blues, funk and R&B sounds and songs that they liked."

Craig MacGregor was absent on these sessions, so Jameson, who had played bass on the *Fool For The City* album and tour, was happy to jump back in.

"It was fun," says Jameson, "and we did this one very fast and very live with me back on bass. I don't remember why Craig wasn't there. We all played together in the room, as we had done on *Fool For The City*."

"For whatever reason," says Earl, "Dave had been struggling with writing new material so he selected a list of cover tunes and put them on a cassette for me. Dave was

really cool about songs, he had this huge collection with blues, jazz, R&B, gospel music, all kinds of stuff, and he knew where every record had been recorded and who was on it."

One of the songs selected, Rodney Crowell's "Ain't Livin' Long Like This", struck a chord with Earl.

"I grew up listening to country music," says Earl. "In fact, the first record I ever bought was by Johnny Cash, and he didn't even have a drummer on those early Sun Records! We actually listened to a handful of great Rodney Crowell songs before settling on 'Ain't Livin' Long Like This.' We rehearsed the songs in the music room at my house, and worked at putting the Foghat stamp on them. It was a blast recording songs like 'Slipped, Tripped, Fell In Love', and having Nick come out and play percussion with me. I seem to recall that was a single, and we actually made an MTV video for it!

Probably my favourite song on the whole album was "I Do Just What I Want", the old James Brown song. I'm not entirely sure where the arrangement came from, it might have been from Lew Lewis Reformer, but don't hold me to that! "Love Rustler" was another highlight for me, and I really enjoyed doing the Marvin Gaye song "Take This Heart Of Mine." I went out and did a

take or two and Nick said 'Great, we've got it.' Tony Outada said 'Don't you want him to go out and do it again?' But Nick said 'Why do it again if we got it in one?'

That first take energy was typical of the vibe at the Boogie Motel studio for the entire album. Roger Earl says that the album's sense of fun is a great testament to 'Lonesome' Dave himself.

"I miss him," says Earl, his voice mildly tinged with sadness. "Dave was a great 'band member', somebody you could really play with. He'd just light up like a downtown Christmas tree soon as the stage lights came on. He was larger than life onstage, whereas off stage he was fairly quiet, and an avid reader. He was a very private person, but always with a terrific sense of humour; just very, very, funny."

## Zig-Zag Walk

Foghat's final Bearsville album saw the formal departure of Craig MacGregor. Once again, Nick Jameson added bass player to his duties as producer.

"Craig had left to pursue his own band, Nosmo King," says Roger Earl. "So it was just me, Dave and Erik left. We went down to Atlanta and worked in Nick's studio. He had a

large grand piano in there too, which was convenient because Nick is also a great piano player."

"I had a smallish house in Atlanta," says Jameson, "with a very small basement where I had set up a little studio. We joked that Zig Zag was the 'contractual obligation record' because I think they needed to knock something out real quick as the last album in their

Bearsville deal. In fact, we used silly pseudonyms on this one, so my bass parts were credited to 'Eli Jenkins' and my production was credited to 'Franz Liebkind', as a nod to Mel Brooks' *The Producers*. Bob Ludwig, who mastered it, was credited as 'Kurt Wenzler.'"

"We'd all go down into Nick's basement," says Earl, "and say, 'Now what do you want to do?' Sometimes Nick would just record us, or he'd come out and play bass. *Zig Zag Walk* was an interesting record inasmuch as it was a real hodgepodge of styles. We went from playing out and out Chuck Berry rock 'n' roll, like 'Down The Road Apiece', which I particularly liked, to 'Choo Choo Ch'boogie' and stuff with five-part harmonies. There's even some rockabilly – Dave and I were both influenced by early Sun Records recordings and I'm convinced that, had Foghat not taken off, and had we not discovered guys like John



Lee Hooker and Muddy Waters, we might have ended up a rockabilly band, and we would have probably been doing it to this day! This was stuff we'd been doing since those Warren Phillips sessions, stuff that we grew up with. Songs like 'Three Wheel Cadillac' and 'Down The Road A Piece' which sort of epitomized our attitude towards playing that kind of music. Whenever we played that sort of thing the grins would never leave our faces."

And smiling was how Foghat completed their final album for Bearsville.

"Albert Grossman gave us our shot back in 1971," says Earl, looking at their years on the label. "When everybody else in the world turned Foghat down, all the majors, all of the minors, and everybody in between, the only person who saw a glimmer of something there, was Albert, the baron of Bearsville. Anybody who ever met Albert was in

awe of him, and we were no different."

Today Roger Earl remains the "keeper of the Foghat legacy" and has kept the band and brand alive into the 21<sup>st</sup> century.

"Foghat is probably doing better than it's done in over 25 years or more," says Earl. "We still make records, and we still tour. Fans still love to talk about Dave, and they talk about Rod, as do I, they were a huge part of this band and I loved them both. Without them, we just wouldn't have been a band. But if you're a musician, you have to carry on playing.

I've made three or four albums since Rod and Dave passed and 'I'm gonna roll 'til I'm old and rock 'til I drop', to quote one of Dave's lyrics. It's a little too late for me to change horses in this stream."

**Paul Myers,**  
March 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](http://www.foghat.com)  
present: [www.foghat.net](http://www.foghat.net)

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