



# Foghat

Foghat +  
Rock And Roll





**FOGHAT**

## FOGHAT

BR 2077, July 1972

Produced and mixed by **Dave Edmunds**  
'Sarah Lee' and 'Maybelline' mixed by  
**Nick Jameson**

Engineered by **Kingsley** ('the nearest thing  
to a Martian') **Ward, Ralph** ('out of sink')  
**Down**

Recorded at Rockfield Studios, Monmouth  
Photography by **Somerled McDonald**  
Tea & Toast by **Biscuit & Mick**  
Coordinated by **Tony Outeda**

Special thanks to **Colin Earl, Dave  
Edmunds, Kipps, Todd Rundgren,  
John Williams, Andy Fairweather-Lowe**

**Lonesome Dave Peverett** – vocals, guitar

**Rod Price** – guitar and slide

**Tony Stevens** – bass, harmony vocals

**Roger Earl** – drums, percussion

### 1. **I Just Want To Make Love To You** 4.19

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

I don't want you to cook my bread  
I don't want you to make my bed  
I don't want your money too  
I just wanna make love to you

I don't want you to be no slave  
I don't want you to work all day  
I don't want you to be sad and blue  
I just wanna make love to you

I can tell by the way that you baby talk  
I can see by the way that you switch and walk  
I can tell by the way that you treat your man  
But I could love you baby, it's a cryin' shame

I don't want you to wash my clothes  
I don't want you to keep a home  
I don't want you to be true  
I just wanna make love to you

I don't want you to be no slave  
I don't want you to work all day  
I don't want you to be true  
I just wanna make love to you

I don't want you to keep a home  
I don't want you to wash my clothes  
I don't want you to be true  
I just wanna make love...

## 2. Trouble, Trouble 3.17

(Dave Peeverett) Warner Chappell North America Ltd.

My brain is cloudy and my eyes are sore  
I told myself I wouldn't drink no more  
A bad hangover's something I can't stand  
But here I am with a jug in my hand

Whoa - whoa, trouble, trouble  
Worries on my mind  
Goin' down to the cellar  
Get some of that mellow wine

I seem to ruin everything I touch  
People say it's 'cause I drink too much  
I tried to kick it but it ain't no use  
Guess I'm a slave to that mellow juice

## 3. Leavin' Again (Again!) 3.35

(Dave Peeverett/Tony Stevens) Chrysalis Music Ltd

I'm leavin' again, long way to go  
It's a sad feeling we already know  
Ticket's bought and the contract's signed  
And it's too late to change my mind

I'm leavin' again, help me pack my case  
I'll be a long time in another place  
I'm working for something and it ain't no lie  
It should've taken me a lifetime to buy

I'm leavin' again, when the night has gone  
So let's make love while the time rolls on  
And time rolls on to another day  
And this time tomorrow I'll be so far away

## 4. Fool's Hall Of Fame 2.57

(Dave Peeverett) Warner Chappell North America Ltd.

When my picture's in a frame in the  
Fool's Hall of Fame  
There'll be no one you can blame but me  
She was mean and so unkind, a two-faced  
woman with a one-track mind  
I was so blind I could not see

I believed all her lies and bad alibis  
Yes and everyone was wise but me  
Now I see that I've been misled about  
everything she said  
Call me a fool and I'll agree

## 5. Sarah Lee 4.33

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

Sarah Lee, can't you see  
Why I'm cryin' like a child  
You had your fun but what you've done  
Has made me mad and drove me wild

You used to be good to me  
And now you're always raising sand  
And it's so strange how you've changed  
And now I don't know where I stand

Well I went down to the roadside  
When your wheels began to turn  
I called your name but you just drove away  
Time's I wonder will I ever learn

Sarah Lee, look at me  
See those lines upon my face  
I'm so confused and I been abused  
I can hardly stand the pace

The things you did and the truth you hid  
They caused me pain and misery  
And there's no doubt 'cause I checked it out  
You've been double-crossing me

Well I went down to the station  
I saw you step onto that train  
But someone else was close beside you  
Now I wonder will I see you again

Sarah Lee, can't you see  
Why I'm cryin' like a child  
You had your fun but what you done  
Made me mad and drove me wild

## 6. Highway (Killing Me) 3.48

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

Ridin' on the freeway where the lights are dim  
My chances of relaxin' are gettin' mighty slim  
I close my eyes and wonder how long it's  
gonna be  
I know I've got to travel but the highway's  
killing me

Looking out the window, not a thing to see  
Only my reflection staring back at me  
I close my eyes and wonder how long it's  
gonna be  
I know I've got to travel, but the highway's  
killing me

I get so weary, how can I rest  
The road is rocky and I feel so depressed  
I close my eyes and wonder how long it's  
gonna be  
I know I've got to travel, but the highway's  
killing me

## 7. Maybelline 3.30

(Chuck Berry) Jewel Music Pub Co Ltd.

Oh, Maybelline, why can't you be true?  
Oh, Maybelline, why can't you be true?  
You done started back doing the things  
you used to do

As I was motivatin' over the hill  
I saw Maybelline in a Coup de Ville  
Cadillac rollin' on the open road  
Nothin' outrun my V8 Ford  
Cadillac doin' 'bout 95  
Bumper to bumper, rollin' side by side

Cadillac pulled up ahead of the Ford  
Ford got hot and wouldn't do no more  
Done got cloudy and it started to rain  
I tooted my horn til I passed the lane  
Rain water blowin' all under my hood  
I knew that I was doin' my motor good

The motor cooled down, the heat went down  
And that's when I heard the highway sound  
Cadillac sittin' like a ton of lead  
110 a half a mile ahead  
Cadillac lookin' like it's sittin' in steel  
And I called Maybelline at the top of the hill

## 8. A Hole To Hide In 4.05

(Roger Earl/Dave Peeverett/Rod Price)  
Warner Chappell North America Ltd.

Woke up this mornin' and I crawled out of bed  
I made a cup of coffee just to clear my head  
I felt all right 'til I looked on the floor  
There was a pile of bills stacked against the door  
I went in the kitchen and drank another cup  
I sat down at the table and added it up  
When I discovered how much I owe  
I said, ooh, ooh, it's time to go

Mailman, stay away from my door  
Got too many bills I don't need no more  
I don't know what I'm gonna do but  
while I'm deciding  
To save my soul I'm going to find me  
a hole to hide in

Everyday it's the same old thing  
I know in advance what the man's gonna bring  
Registered letters from all over town  
Those final reminders are gettin' me down  
I once had money but it's all been spent  
And now the landlord said he needs the rent  
Telephone company cuttin' off my phone  
Why don't they all just leave me alone?

## 9. Gotta Get To Know You 7.44

(Deadric Malone/Andre Williams)  
Universal/MCA Music Ltd.

I've made up my mind and here's my decision  
I'd like to share with you all of my secrets  
and my religion  
I want you to see, oh how sweet I could be  
I just got to get to know you, I just got to  
get to know you

You've got what it takes, there's no denying  
I see in you a dream come true, Lord,  
you're life to the dying  
I want you to see, oh how sweet I could be  
I just got to get to know you, I just got to  
get to know you

In my life there's an empty slot  
Now I believe you can fill that spot

Blessed are the days I spent with you  
Realising precious moments we never knew  
Right now I'm just imagining this thing  
But would you believe the joy it brings

I'm gonna get you and hold you tight  
I want to hold you baby in the middle of the night  
Because I need, I need you baby  
I need, I need you by my side  
I need, I need, I need you to keep me satisfied  
Gonna hold you, I'm gonna to squeeze  
I'm going to love you  
I've made, I've made up my mind  
I said I've made, I've made up my mind  
You got it, you got what it takes  
You got, you got what it takes  
I see in you a dream  
I see a dream come true

# FOGHAT



# ROCK AND ROLL

BR 2136, March 1973

Produced and mixed by **Tom Dawes**  
Engineered by **Kingsley Ward, Ralph Down**  
Album cover by **Robert Downey (A King)**  
Heartfelt thanks to **Paul Fishkin**  
Coordinated by **Tony Outeda (A Prince)**

**Tony Stevens** – bass  
**Rod Price** – guitar and slide  
**Lonesome Dave Peeverett** – guitar and vocals  
**Roger Earl** – the drum



## 10. Ride, Ride, Ride 4.24

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

I believed this time it wouldn't be too long  
Guaranteed, but now I see that I was wrong  
Seems like our love is fading, I know the  
reason why  
We can't talk about it, I'm too far away to try  
And I see the train arrive – And I see the train arrive  
Every night I laughed at all the bad advice  
They were right and I'm the one who paid the price  
We got to get together and conquer all the hate  
Time is runnin' out, it might even be too late  
And I see the train arrive – And I see the train arrive

Ride, ride, ride, ride – Ride, ride, ride, ride

So many roads to travel, so many trains to ride  
Ain't no need for you to worry, love is on my side  
Don't break down, love is on our side

Ride, ride, ride, ride – Ride, ride, ride, ride

Here I am, a bunch of tickets in my hand  
Uncle Sam, afraid I gotta leave your land  
I'm lookin' to the future, the past is dead and gone  
No peace for the wicked and time keeps me  
mavin' on  
And I see the train arrive – And I see the train arrive

## 11. Feel So Bad 5.09

(Chuck Willis) Edward Kassner Music Co Ltd.

Feel so bad, feel like a ballgame on a rainy day  
I feel so bad, feel like a ballgame on a rainy day  
Since I lost my baby, I shake my head and  
walk away

Sometimes I want to stay here, then again  
I want to leave  
Sometimes I want to leave, then again  
I want to stay

Since I got my clothes packed, I'll catch a train  
and ride away

I'm tryin' to tell you people – try to tell you  
how I feel

I'm tryin' to tell you people – try to tell you  
how I feel

I feel so bad, yes I do – my baby she gave me  
a dirty deal  
I feel so bad

Gonna ride away, gonna ride away  
Gonna ride away, gonna ride away  
I feel so bad, I feel so bad  
I feel so bad, I feel so bad

## 12. Long Way To Go 5.06

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

The road that I travel is foggy and wide  
I lost my direction, I'm wanderin' from side to side  
Heart beatin' fast, feet movin' slow  
No time to lose, but I sure got a long way to go  
Long way to go

Rough is the road, dark is the night  
I ain't gonna rest 'til I see the big city lights  
Temperature's high, spirit is low  
No time to lose, but I sure got a long way to go  
Long way to go

I feel so tired, I feel so sad  
I need a rest, but that's too bad, I gotta  
keep movin'

Pain in my heart, dust in my shoes  
Ache in my body, I got the travelin' blues  
How many miles, nobody knows  
No time to lose, but I sure got a long way to go  
Long way to go  
No time to lose, but I sure got a long, long,  
long way to go.

## 13. It's Too Late 5.42

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

Since you've been gone I've been holdin' on  
Behind my smile sadness grows  
I tried to hide the pain  
The pain I feel inside, but it shows

And it's too late to change your mind  
We can't turn back the hands of time  
It's too late to change your mind

I tried and tried but the feelin' died  
The love we had it turned to hate  
And now you're gone for good  
I keep on sayin' baby, it's too late

I'd have the strength to stand alone  
If I was strong enough to break your heart of stone

## 14. What A Shame 3.51

(Rod Price) Warner Chappell North America Ltd.

Room 57 in the midnight hour  
I'm fresh out of coffee and the cream turned sour  
I'm thinkin' 'bout the people I've been talkin' to  
Been here a long time and nobody knew

Ain't it shame, ain't it a pity, the bluebird's gone  
from the windy city  
What a shame, what a shame  
What a shame, what a shame

Good music on the radio  
A whole lotta people don't wanna know  
They say that black is black and white is white  
You can't cross over 'cause it don't seem right

## 15. Helping Hand 4.41

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

Been ignored and I've been abused  
Been mistreated and I've been misused  
Been discouraged and turned aside  
Overloaded when my hands are tied  
That's the time when I need a hand  
A helping hand, I need a helping hand

Things I do are criticized  
Ripped to pieces and analyzed  
I tell the truth and they call me a liar  
Exaggerator and a magnifier  
That's the time when I need a hand  
A helping hand, I need a helping hand

There were times when I lived alone  
Lock the doors, disconnect the phone  
I warn everybody, tell 'em not to call  
Complete isolation I need most of all  
But after awhile I need some company  
I tell my friends come see about me  
That's the time when I need a hand  
A helping hand, I need a helping hand

Need a helping hand, I need a helping hand  
Need a helping hand, I need a helping hand  
I need somebody to stand by me  
I need somebody to stand by me

#### 16. Road Fever 4.22

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

I'm back on the road and I ain't gonna stop  
Goin' to roll 'til I'm old, gonna rock 'til I drop  
Out of the smog, headin' into the sun  
I'm goin' to New Orleans, Bourbon Street  
here I come!

Road fever, wheels turnin' in the rain  
Road fever, fire burnin' in my brain  
Give her the gun, drive like a hurricane

Got the heat up high and the radio's on  
Diggin' rock and roll music while we're ridin' along  
Maybe Atlanta, maybe Birmingham  
I know where I'm going, God knows where I am!

Speeding along like a bullet from a gun  
It's a three day ride, we're gonna make it in one  
I'm back on the road and I ain't gonna stop  
Goin' to roll 'til I'm old, gonna rock 'til I drop

Road fever, wheels turnin' in the rain  
Road fever, fire burnin' in my brain  
Go driver go! Move like a hurricane

#### 17. She's Gone 3.12

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

Standin' by the window, starin' through the rain  
I built my world around her, now I'm on  
my way again

'Cos she's gone, well she's gone  
Well she's gone, well she's gone

She's taken all my money, she didn't even  
leave a dime  
Only one thing to do, stay loaded all the time

I'm gonna get me some wine  
Get high, forget all my troubles  
You know that girl was so fine  
But she's gone, gone, gone

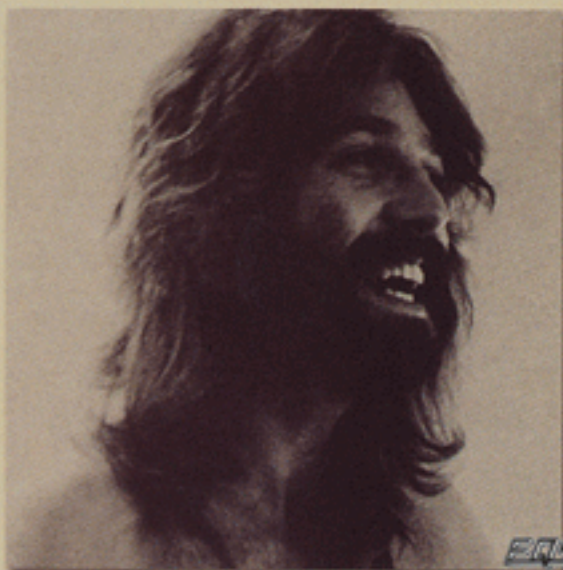
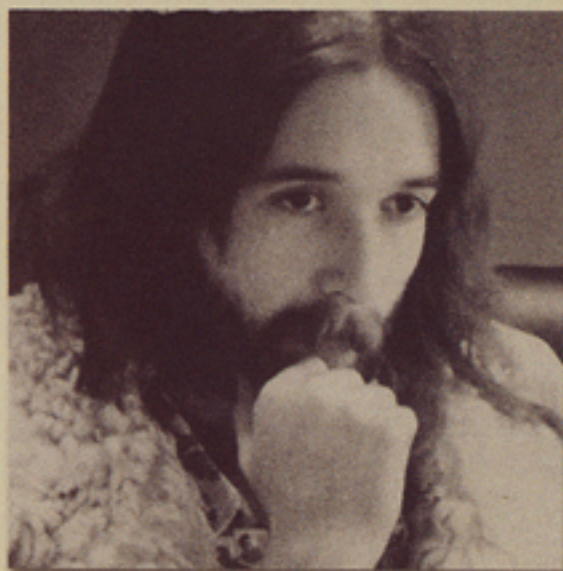
Days passin' slowly, nights they never end  
She's right about the future  
I'm left and now I'm lookin' for a woman  
and a friend

#### 18. Couldn't Make Her Stay 1.54

(Dave Peeverett) Warner Chappell North America Ltd.

Sometimes I sit and I wonder  
Why things turned out this way  
All the times she made me happy  
But I couldn't make her stay

Now I need some lovin'  
Don't want to spend my life alone  
Yeah, yeah I need somebody  
It's so sad to be alone  
It's so sad to be alone



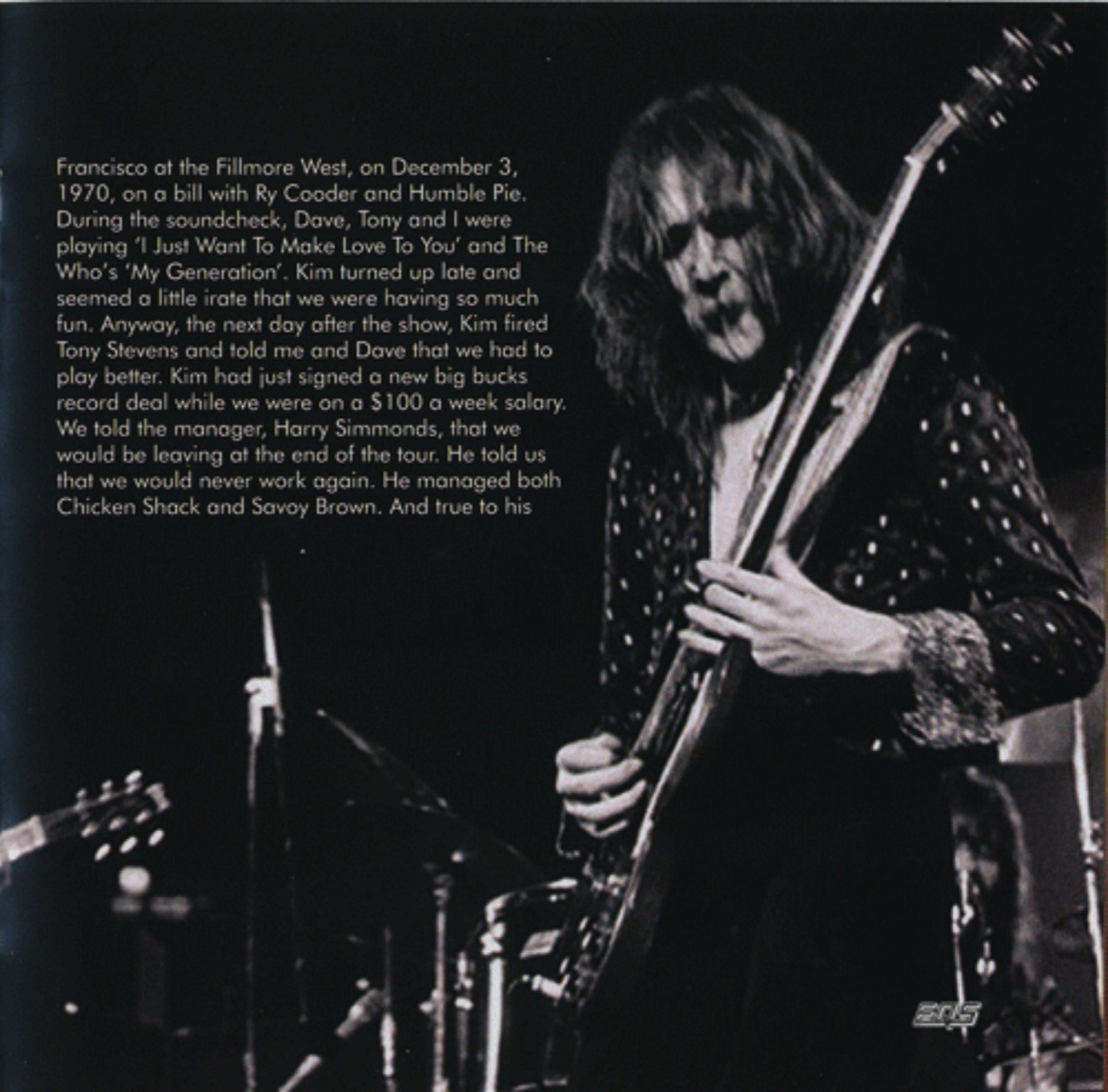
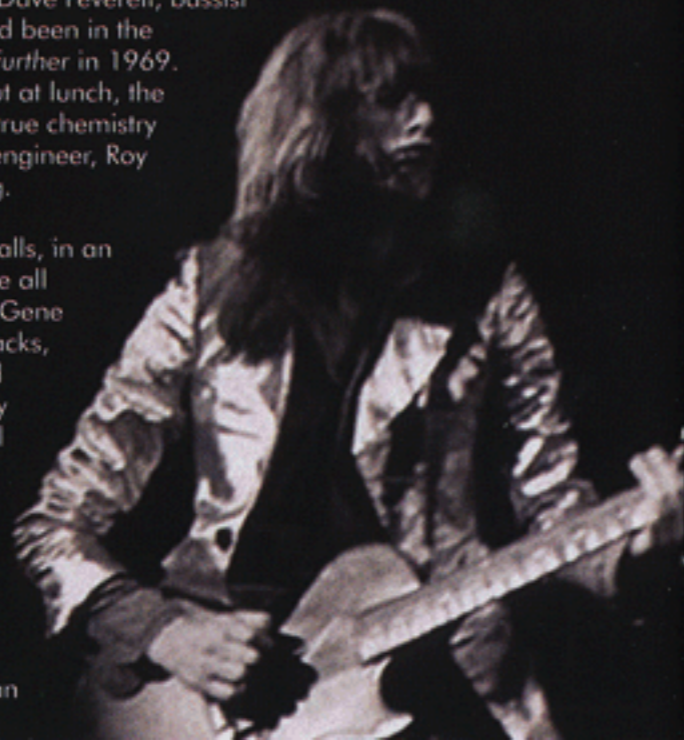
## Foghat + Rock And Roll

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.

## Foghat

"The group's first album," legendary Rolling Stone reviewer Bud Scoppa wrote of *Foghat*, "is a fast-moving, tough, completely unpretentious collection of rock & roll. The album, produced by rock neo-classicist Dave Edmunds, makes a perfect companion piece to Edmunds' own *Rockpile*, released earlier this year... But it's the music itself that is the single most impressive aspect of this album.

Foghat is a two-guitar, bass, and drums band that knows exactly how much to bite off for itself. Within the strict limits imposed on them by the type of music they're playing, the group displays a keen imagination coupled with a shrewd sense of dynamics."

Roger Earl recalls that Foghat worked on their debut, with *Love Sculpture* (and later *Rockpile*) guitarist Edmunds producing, at Rockfield Studios in Wales, at the same time as Edmunds was working on an album of his own.

"Dave Edmunds was booked from midnight to midday," says Earl, "and we came in between. Our sessions kind of crossed over and we would listen to Dave's stuff and he would hear our stuff. He liked what he heard and we definitely needed a helping hand. I loved working with Dave Edmunds. Without him I don't think the first album would have sounded anywhere near as good as it did. Dave Edmunds is a FUCKING GENIUS. He got some of the best guitar sounds that Foghat ever had. He set the bar for that."

The late Dave Peverett, who succumbed to cancer in 2000, once praised Edmunds for being "very much into early Elvis and the Sun Records thing, [and] I loved the phasing effects he got on the vocals. He wasn't scared to try off-the-wall sound ideas."

Some of the final mixes on *Foghat*, were shaped by Philadelphia-born engineer Nick Jameson, who had come to work for Bearsville as a house engineer after Rundgren had produced his old band, the

American Dream. Rundgren was busy making his own album, *Something/Anything?* so Bearsville's Paul Fishkin enlisted Jameson to help with a few problematic mixes.

"They weren't happy with some of the mixes they'd done," recalls Jameson, "so Tony Outeda, their manager, came up to Bearsville and played me what they had."

Earl recalls "struggling" with the mix for the Bobby Blue Bland song, "Gotta Get To Know You". We just couldn't get a mix that we were all happy with. Surprise, surprise!"

"They wanted me to take the distortion off the vocal," laughs Jameson. "Funny, because it turned to be kind of a classic vocal sound, now it's very common to distort the hell out of vocals, you know? But that was all Dave Edmunds; he liked to sort of smash the tape, and the console too! The studio where they recorded that, Rockfield, had a very old recording console and it just wasn't, clean, you know? No matter what you did, it just sounded dirty and messy and of course Dave really liked to slam the levels. I think it was pretty great sounding in the end. I also played the piano, mellotron, and a Putney VCS3 synth on that track!"


Jameson had made an impression on the band that would influence both their careers in the future.

"Nick put some 'magic dust' on the song," Earl recalls, "and mixed it really trippy like.

Nick you are a trip! And that was the beginning of our fun with Nick!"

Opening with a bit of Willie Dixon, with a teased volume trick, the band introduced its mission statement by remaking 'I Just Want to Make Love to You' in their own image, with twin lead guitars wailing in and out of the speaker spectrum before Lonesome Dave's vocal declares indifference to bread, beds and money, in the pursuit of a love that may just be nothing more than the love of sex. That single helped secure a foothold in the US, as radio play there took *Foghat* to #127 on the album charts. Not bad for a first-time out. The Price-Peverett partnership covered all sonic bases, while the rhythm section was tight and lean. Besides the Willie Dixon song and a peppy cover of Chuck Berry's "Maybelline", the band's own songwriting, mostly helmed by Peverett, reaped a significantly high yield of rock 'n' roll songs, including "Trouble, Trouble", "A Hole to Hide In", "Leavin' Again (Again!)" and "Fool's Hall Of Fame". They even slow things down a bit with "Gotta Get To Know You", a stately soul groover which closes the album rather like end credits music for a film.

Roger Earl firmly believes that *Foghat*'s debut album stands up very well after all this time.

"It's got some great stuff on it - 'Highway (Killing Me)' and 'Fools Hall Of Fame', which was actually the first song we wrote in San Francisco after we were told that we would never work again. Harry you piece  15



shit. Actually I love all of the songs on the album and I think I summed it up earlier: Dave Edmunds is a fucking genius!"

In addition to all the other elements, Nick Jameson notes the stellar slide work of 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, has never gotten his due as one of the greats.

"I think Rod," says Jameson, "had the same approach as Duane Allman, his contemporary whom he really admired. He also listened to all the old blues guys like Elmore James and Muddy Waters. To me, Rod's soul really came out in his slide work."

"Foghat," wrote the irascible (and often inscrutable) Lester Bangs, in the pages of *Phonograph Record*, "[are a] brand new blues 'n' boogie band from across that pond, and they're GOOD! ...a little bit like Savoy Brown, though maybe not as much as they sound like Dave Edmunds, who is their producer... And if you've ever heard even one lick of Dave's guitar work you're sold on Foghat, because he's brilliant and he's passed it on to them."

## Rock And Roll

After attempting to record a follow-up with Edmunds – and hitting a wall – the band opted to change producers on their second self-titled album, known to the fans as "rock and roll" owing to the album cover's



distinctive visual pun, a high-concept touch from director Robert Downey (father, naturally, of contemporary film star Robert Downey, Jr.).

Their choice for producer this time was Tom Dawes, a veteran of the 60s group The Cyrkle, a band perhaps best known for their hit cover of Paul Simon's "Red Rubber Ball".

"Tom Dawes," recalls Roger Earl, "was good friends with our manager Tony Outeda. He was a very successful jingle writer and a very accomplished musician and producer. We had actually started the album with Dave Edmunds at Bearsville Studios, and had finished six or seven tracks when Dave took a copy of the 24 track masters back to Wales, to mix them at Rockfield Studios."

It was the last time they would see Edmunds for seven years, according to Earl. The drummer also recalls that, due to the band's touring schedule, much of their second album was recorded piecemeal in a variety of locations as recording opportunities emerged.

"Around that time, we were playing everywhere, all the time, seven days a week," says Earl. "Anytime we had a break, of even a couple of days, we went into the studio. At this point Nick Jameson took over engineering the sessions but the band was starting to make some headway, especially as a support act, so we went back out on the road. Then, Tom Dawes came onboard and we were recording everywhere."

The basic track for 'What a Shame' had been recorded in Rockfield Studios in Wales with Dave Edmunds, while 'Feels So Bad' was cut in Bearsville with Jameson and Edmunds. Dawes produced 'Road Fever' in London's famed Olympic Studios and 'She's Gone' in Los Angeles.

Earl recalls getting a 'Helping Hand' from drumming legend Bernard Purdie when they recorded "Helping Hand" with Dawes, in New York City.

"Dave Peverett and I were big fans of Bernard Purdie," Earl recalls, "and when Tom told us that he used Bernard often in his sessions, we said "yeah!" When we cut the track, we set up in a semi-circle with live amps. Bernard and myself set up side by side. Tom wrote out a chart for Bernard. We also recorded 'Wild Cherry' and 'Nothing I Won't Do', which later came out on the *Energized* album, at this session with Bernard. Playing with Bernard Purdie was one of the highlights of my musical career. What a beautiful man! Thank you Tom!"

Earl also says he's never forgotten the "words of wisdom" which Purdie whispered to him during the "Helping Hand" session.

"There I was sitting next to one of the all time great session drummers. Bernard turns to me and says, 'We do it once to get the arrangement, two to get the track and three for fun.'"

Dawes gave the still developing group a broader sheen than the retro-inclined Edmunds, and generally encouraged the band to stretch out of their comfort zone into pop and country-ish sounds. But they were still about the 'rocking blues and songs like "Road Fever", "What A Shame"



and "Ride, Ride, Ride", show the foundations of the sound that would later crystallize on American radios.

Of the visual pun on Foghat (Rock And Roll) cover, Roger Earl recalls the behind the scenes machinations that lead to the first known use of baked goods on a rock album sleeve (if you discount the cake on the Stones' *Let It Bleed* - Ed.).

"Tony Outeda, our manager, was a huge fan of Robert Downey's films, such as 'Pound', 'Greasers Palace', and others. He'd sent the first album to Downey, and Robert then sent back a black and white photo of a rock and a roll. Bearsville, though, wouldn't have black & white for an album cover so Jimmy Outeda, our stage manager/lighting director, was dispatched to find a suitable Rock and Roll (colour) to be photographed. As Jimmy was happily chipping and banging away at large rocks in Central Park in New York, one of New York City's finest comes up to him and says 'Hey what are you doing?!' Jimmy explains that he needs a rock for a photo shoot and an album cover and was able to talk his way out of getting arrested. The cop then gave him directions to the local Rock Shop and tells him to stop breaking up Central



Park! NYC's Finest, they are the best!"

Nick Jameson says he doesn't know why Foghat were never as popular back in their homeland, Britain, but wonders if the fact that they barely spent any time there may have been a factor.

"They really loved America," say Jameson, "and they were blues freaks, so by design, they'd spend most of their time in America. I don't think they'd had any interest from the UK, initially, either. Their first album wasn't that well received over there by the critics and so forth. So maybe they just said, 'Screw it, we're going to America.' They focused mainly on America. I later went with them to Britain to record *Rock & Roll Outlaws*, and I think they played maybe two gigs the whole time they were there. Foghat seems to be more popular than ever today, we seem to be in the middle of a Foghat renaissance. And of course, the band is out there and they sound better than ever, they really sound great. Not just a shadow of their former selves; they're really a good rock band!"

**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](http://www.foghat.com)  
present: [www.foghat.net](http://www.foghat.net)

Project co-ordination - **Phil Penman**  
Project manager - **Val Jennings**  
CD package - **Jools Williamson at ED&P Ltd.**  
CD mastering - **Peter Rynston at Tall Order Mastering**  
Photo on pages 12+13 - **The Peverett Estate Archives**  
Special thanks - **Sally Grossman, Nury Serrano, John Holbrook, Steve Hammonds, Pete Minvalla, Jason Peverett, Linda Earl**

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