

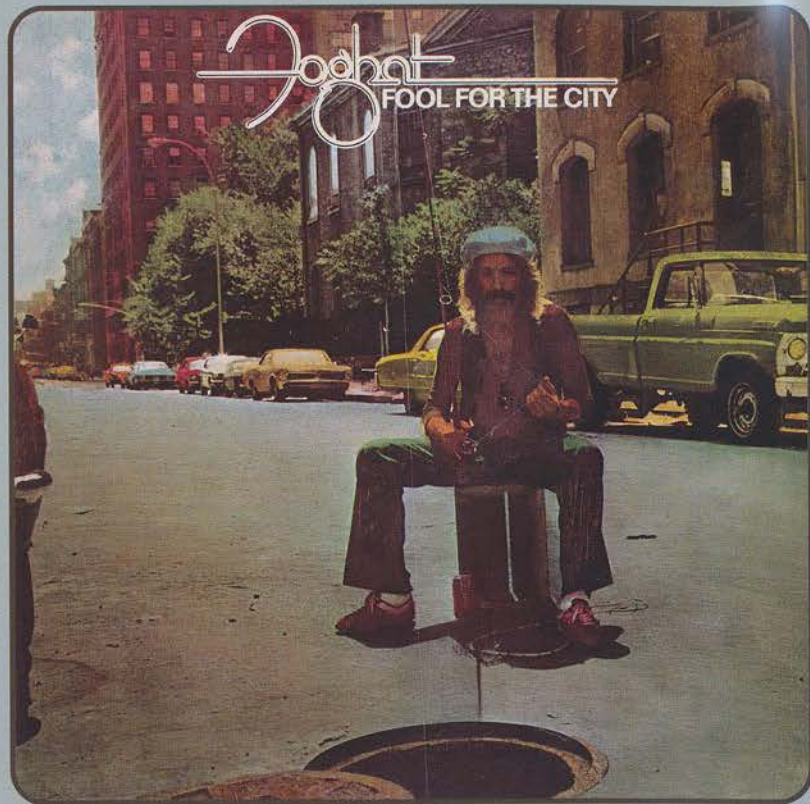


Johhny

Fool For
The City +
Night Shift



EDSS 1068



FOOL FOR THE CITY

BR 6959, October 1975

Lonesome Dave Peverett – lead vocals, guitar and heavy breathing

Rod 'The Bottle' Price – guitar, slide and vocals

Roger Earl – drums and re-percussion

Nick Jameson – bass, keyboards, guitar and vocals

Produced and engineered by **Nick Jameson**

Recorded and mixed at **Suntreader Studios**

Coordinated by **Tony Outeda**

Photography by **Tony Loew**

Color illustration by Brookie Maxwell

Thanks to John, Michael, Sharon and especially Jerice for her infinite fortitude and patience.

Thanks also to Larry Carmody and James "The Hat" Outeda for cheesy comestibles.

1. Fool For The City 3.28

(Dave Peverett) Warner Chappell North America Ltd.

Goin' to the city, got you on my mind
Country sure is pretty, I'll leave it all behind
This is my decision, I'm comin' home to
stay this time

'Cause I'm a fool for the city, I'm a fool for the city
Fool for the city, I'm a fool for the city

Breathin' all the clean air, sittin' in the sun
When I get my train fare, I'll get up and run
I'm ready for the city, air pollution here I come!

I'm like a fish out of water, I'm just a man in a hole
The city lights turn my blues into gold
I ain't no country boy, I'm just a homesick man
I'm gonna hit the grit just as fast as I can

I'm tired of layin' back, hangin' around
I'm gonna catch that train, then I'll be city bound

I'll get off on Main Street, step into the crowd
Sidewalk under my feet, traffic's good and loud
When I see my inner city child, I'll be walkin'
on a cloud

2. My Babe 4.36

(Bobby Hatfield/Bill Medley)

EMI United Partnership Ltd.

I'm talkin' 'bout my baby, not your baby,
say my babe, she's so fine

I'm talkin' 'bout my baby, not your baby,
say my babe, she's so fine

I love to love my baby, love to love her all the time

Well I love her, don't you love her, say I love her,
do you hear?

I love her, don't you love her, say I love her,
do you hear?

Upsets my soul, she whispers sweet words
in my ear



I love the way she walks, I love the way she talks
She makes me feel so good, just like a young
man should
She never make me cry, that's why, she's my babe,
she's my babe

Nothin' could be better than to see her in a sweater
And a real tight skirt, that don't fit
Nothin' could be better than to see her in a sweater
And a tight skirt, that don't fit
She wants to have fun, people let me tell you
that's it!

3. Slow Ride 8.14

(Dave Peverett) Warner Chappell North America Ltd.

Slow ride, take it easy – Slow ride, take it easy
Slow ride, take it easy – Slow ride, take it easy

I'm in the mood, the rhythm is right
Move to the music, we can roll all night
Oooh, oooh, slow ride

Slow down, go down, got to get your lovin'
one more time

Hold me, roll me, slow ridin' woman you're so fine



You know the rhythm is right – You know the
rhythm is right –
We gotta rock all night – We gotta rock all night –
You know the rhythm is right, yeah, we gotta
rock all night,

Elevate me mama – Elevate me mama

4. Terraplane Blues 5.45

(Robert Johnson) Kobalt Music Publishing Ltd

Well I feel so lonesome – you'll hear me
when I moan

Yes, I feel so lonesome – you'll hear me
when I moan

Who been drivin' my Terraplane for you since
I been gone

I'd said I'll flash your lights, mama – and the
horn won't even blow

I even flash my lights, mama – and this horn
won't even blow

I got a short in this connection – way way
down below

The coils ain't even buzzin', the generator
won't get that far

All in a bad condition, I gotta have the batteries
charged

I'm cryin', please – please don't do me wrong
Who been drivin' my Terraplane

Mr. Highway man, please don't block the road
Mr. Highway man, please, don't block the road
She ran a cold one hundred, booked and I got
to go

I'll get deep down in this connection – keep on
tanglin' with your wires

And when I mash down on your starter, your
spark plug will give me fire.

5. Save Your Loving (For Me) 3.32

(Rod Price/Dave Peverett) Knee Trembler Music

Listen to me baby, I'll tell you what I need

Come on and spend some time with me

Come on, one night is all I need

Give me satisfaction when you steady roll

Give me what you got and you can give me more

C'mon, that's how it's gotta be

I need somebody, save your loving for me

I need somebody, save your loving for me

C'mon, show me the games you play

Rock on until the break of day

Let me come on over spend some time with you

I know a lot of things that we can do

C'mon, don't give it all away

You're my all day study, you're my midnight dream

You need love, I need love, rock me baby, 'til

I scream

I need somebody, save your loving for me

I need somebody, save your loving for me

I need somebody, save your sweet love for me

6. Drive Me Home 3.56

(Rod Price/Dave Peverett)

Warner Chappell North America Ltd.

Well it's midnight, I feel alright, I'm as high as a
Georgia pine

Tell all the world 'bout that little girl of mine

But I cheated, I mistreated, lied with a heart of stone

Now I need somebody, to drive this bad boy home

Drive me home, drive me home

I can't make it on my own, drive me home

Baby won't you drive me home

I feel hazy and it's crazy, forgot everything I know

Before I leave give me one more for the road

All the sad songs and the bad songs the jukebox
played tonight

A little rock and roll will make everything alright

Drive me home, drive me home

Can't make it on my own, I'm stoned to the bone

Baby won't you drive me home

Yea, c'mon drive me home woman, I'm stoned
to the bone

Oh let me get into your car. Stir the stick

Put your foot down baby!

Ah, ya haven't been drinkin' have ya?

Ya have? Up ahead, slow down

You're goin' too fast, look out, oh!

Fuckin' hell! What are you doin'? Oh ... Oh,

look out for that tree!

C'mon and drive me home, c'mon and

drive me home

7. Take It Or Leave It 4.56

(Nick Jameson/Dave Peverett)

Warner Chappell North America Ltd.

Take it or leave it, tell me what you wanna do

Take it or leave it, now the choice is up to you

Can't wait until tomorrow, tomorrow may

be too late

Take away the sorrow, I can't wait

Take it or leave it, can't I make you understand?

If you can believe it, you hold the future

in your hand

If the choice was up to me girl, you would

stay by my side

Our world would be a free world, ain't no lie

If our love was in vain, who's gonna help me

hide the pain

Lonely days, lonely nights, without you girl,

it's just not right

Oh it's just not right

Take it or leave it, I can't wait another day

I got love if you need it, won't you tell me

right away

Losin' track of all the hours, hours run into days

My mind is running out of power, you got

me in a haze

Take it or leave it, take it or leave it

Got love if you need it, take it or leave it

Baby I want to know, I've got to know

Now if you need my love, tell me right now

Lonely days, lonely nights

You know baby, it's just not right

Joadhat Night Shift



NIGHT SHIFT

BR 6962, November 1976

Lonesome Dave – lead vocals and guitar
Rod Price – lead guitar and backup vocals
Roger Earl – drums and percussion
Craig MacGregor – bass and backup vocals

Produced by **Dan Hartman**

Engineered by **Dave Still**

Additional engineering by **Carmine Rubino** and **Rod O'Brien**

Mixed at **The Hit Factory, NYC** by **Dave Still** and **Dan Hartman**

Assistant engineering – **Ted Spencer**

Mastered at **Sterling Sound, NYC** by **Greg Calbi**

Photography – **Sherman Weisburd**

Graphics – **Gribbitt!**

Art direction – **Ed Thrasher**

Thank you to Cheryl Outeda and Antonio Outeda (The Chief), Gene MacGregor, Jill Robinson and friends, and Elzra Williams for their help on this album.

Super Road Crew:

Tour manager – **Roger Smith**

Show production and lighting – **Jimmy Outeda**

Sound – **Bob Coffee**

Stage production – **Dan Craig** and **Dave Lang**

Coordinated by **Tony Outeda (A Prince)**

It doesn't happen by magic and we would like to thank all of the national regional and local people at Warner Bros. and Bearsville Records who have been so good to us and given so much help over the years. We would also like to thank our good friends at Premier Talent Associates for all of their hard work and guidance and also all of the radio and press people who have helped for so long.

8. **Drivin' Wheel** 5.13

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

Feelin' good, can't be real, must be dreamin'
'bout my drivin' wheel

Rollin' on, drivin' on, come to me and rock
me all night long

We've got a roll goin', too good to stop
Flyin' high, we've got too far to drop
Everybody needs somebody to love
I've got you, and that's love enough

You're my drivin' wheel - You're my drivin'
wheel - You're my drivin' wheel

Powerful love, steady roll, move my body
and it rock my soul

Let me ride, let me slide, got that lovin' feelin',
way down inside

You got me walkin', goin' round and around
You got me talkin', but I can't hear a sound
Love comes easy when the going is tough
May be crazy - I may be in love

Every night feelin' high, flyin' right, can't believe
all the love that I feel

Easy rider, you're a love exciter, you're my love,
you're my drivin' wheel

Keep on drivin' me baby - 'cause you're
my drivin' wheel

I love the way I feel - 'cause you're my -
'cause your my drivin' wheel

9. **Don't Run Me Down** 6.32

(Dave Peverett) Warner Chappell North America Ltd.

I had a woman, all she did was run me down
She changed our love to jealousy and my smile
into a frown

Now I've been hurt so many times but I guess
I'll never learn

Now I'm standin' in confusion, I don't know
which way to turn

'Cause I still love that woman, please don't
sk me why

We can make it if we try

She passed by in a limousine and slowly waved
her hand

A mink around her shoulders and her arms
around a man

Now I was so amazed I couldn't find a thing to say
Just stood awhile and tried to smile but she looked
the other way

Cruisin' through the city, she almost knocked
me down

I jump back when I hear that sound

Don't run me down - Don't run me down -
Don't run me down

My nerves are shakin' and my heart is breakin'
Don't run me down!

Here stands a troubled man who's tired
of bein' abused

I'm tired of walkin' by myself, bewildered
and confused

I've got to leave you baby, but I just can't let you go
Now I'm inclined to change my mind when tears
begin to flow

Run me down, turn me around, I say no but
you do it anyway

You tell me lies, but I've got wise
What can I say? What can I say?

Don't run me down - Don't run me down -
Don't run me down

My body's shakin and my heart is achin'
Don't run me down!

10. **Burnin' The Midnight Oil** 5.38

(Dave Peverett) Warner Chappell North America Ltd.

Shoulda listened to someone, love has gone,
I've got nowhere to run

I shoulda listened to someone, love has gone,
I've got nowhere to run

She's gone and I know
That the pain is beginnin' to show

I'm hurtin' inside
My world fell apart

But love's still burnin' in my heart
But where can I hide?

Love turned to stone, and I'm tired of bein' alone
Yeah, burnin' the midnight oil - Yeah, burnin'
the midnight oil

There's a voice in my head
Runnin' over everything she said

And I can't erase it
Love was a game

Well I lost and it's a cryin' shame
But I gotta face it

Nowhere to go, and time is moving slow
Yeah, burnin' the midnight oil

Burnin' the midnight oil
Hot water getting ready to boil
Drink coffee 'til my nerves are wired
I'm so high, I think I'll never be tired
Feeling sad and I'm mad
All the bad luck that I've had

I'll lay back on my bed
Memories runnin' through my head

I tried to forget

The clock's striking twelve

I'm still trying to convince myself
It's not over yet

11. **Night Shift** 5.34

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

Working on a night shift

High on a four day drive

I'm energized from sundown to sunrise
And I'll sleep from nine to five
Shadows fallin' all down the line
Get ready 'cause it's night shift time

Living, loving, searching high and low
Feel the fire, I'm hooked to a live wire
And I can't let go

I got a feeling that I can't mistake
Sun rises and I'm still awake

I'll play my music
I don't mind working over time
And if I lose it

I'll come to you - and you'll give me peace of mind

I get home early in the morning
I love to get next you
You touch me and you thrill me
You know what to do

Working on a night shift,
You tell me something's got to give
I don't mind 'cause I'm feelin' fine
And I love the life I live
Shadows fallin' on down the line
Get ready, 'cause it's night shift time

12. **Hot Shot Love** 4.00

(Dave Peverett) Warner Chappell North America Ltd.

Your love is lifting me higher and higher

You're so warm you set my soul on fire

Fan the flame, I feel my temperature rise

All that I need, your love satisfies

You're so fine, you know how to please me
Take me higher, then you let me down easy
Making love, how sweet it can be
I can't believe, what you're doin' to me

Girl I want you so bad
You're driving me mad
Let your love run free
It feels so good to me

Love, I'm talkin' 'bout your love
I'm talkin' 'bout your love
Your hot shot love

13. **Take Me To The River** 4.42

(Al Green/Mabon Hodges) Universal Music Publishing Ltd/Copyright Control

I don't know why I love you like I do
After all the things that you put me through
You stole my money and my cigarettes
And I haven't seen why I should forget
I want to know, won't you tell me
I'd love to stay...

Take me to the river, wash me down
Please my soul, put my feet on the ground

I don't know why she treat me so bad
After all the things that we could've had
Love is a notion that I can't forget
My sweet sixteen I will never regret
I want to know, won't you tell me
I'd love to stay, I'd love to stay

Hold me, love me, please me, squeeze me
Oh, 'til I can't, 'til I can't, 'til I can't, I can't
take no more

14. **I'll Be Standing By** 5.53

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

Standing in the shadows
Waiting for your love light to shine on me
When you're lonely and the pain shows
Call me, I'll be right there to set you free

Walking down a dark road to loneliness
The night has no mercy
I feel a need in me I can't express

I'll be standing by
I'll be standing by
I'll be standing by

Come to me, when you're lonely
You need someone to love, let it be me
The way you love me and hold me
Made me realise how sweet love can be

Standing on a backstreet in the falling rain
Cryin' for mercy, until you come to me and
ease the pain

I'll be standing by
There'll be no need to cry
I'll be standing by

Come to me, come to me,
'Cause I'll be standing - I'll be standing by

15. **New Place To Call Home** 2.59

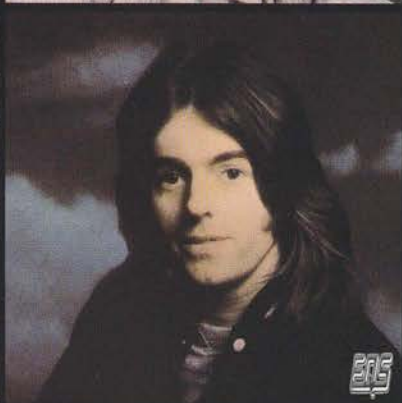
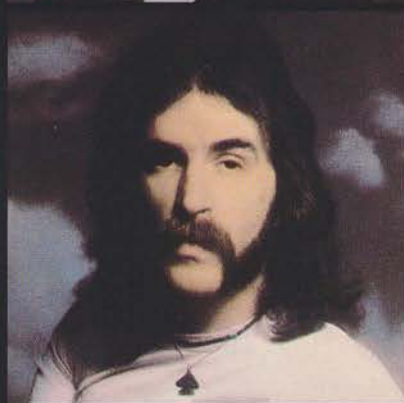
(Dan Hartman) EMI Songs Ltd

I was hung on the ceiling
I couldn't touch the floor
I've been out on the high-wire
I won't do that any more

Looking for a better way
So I kept on saying, oh yeah

I gotta play my music
I wanna make the lights
I have a little drink
When everything feels right
'Cause I'm moving with my soul
And now I'm in control of a good feeling

I have found a new place to call home
I have found a new place to call home
And I can ease my mind
I can ease my mind



Fool For The City + Night Shift

Having grown out of Savoy Brown in 1971, Foghat 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. 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. Loving what they heard, and souring on the Savoy gig after friction with the band's manager, the three soon left to strike out on their own. 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. Ultimately, the band elected to go with Dave Edmunds, and not Rundgren, on the debut 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.

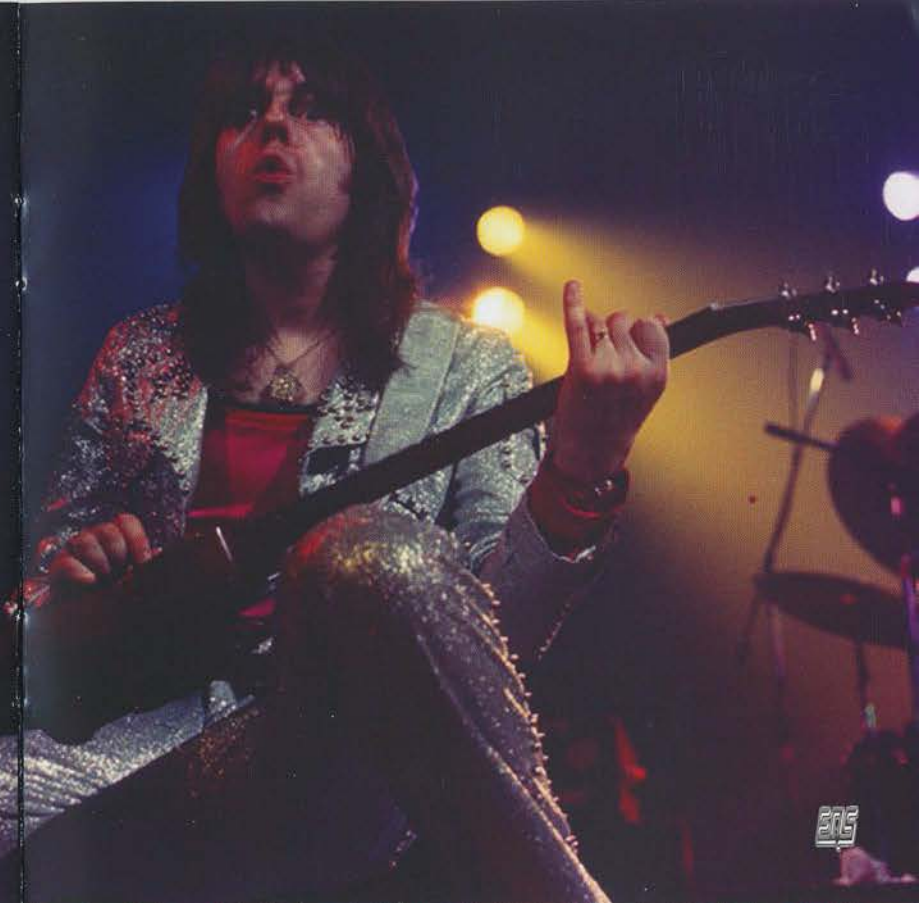
After four well-received albums, *Foghat*, *Foghat (Rock And Roll)*, *Energized* and *Rock & Roll Outlaws*, the band had become a headliner in USA. While *Outlaws* hadn't performed as well as the gold selling *Energized*, the band was united and strong as they embarked on their best-known album, *Fool For The City*. It had been a slow, steady ride to the top, but Foghat had arrived.

Fool For The City

Fool For the City was also the first Foghat album to go platinum, on the strength, no doubt, of the infectious and ubiquitous Top 40 radio single, "Slow Ride", which climbed to # 20 on the US Billboard charts, in 1976.

Nick Jameson was again producing, as he had on *Rock & Roll Outlaws*, but this time he was also playing bass, stepping up and transitioning from guitar after Tony Stevens left the group. In exclusive interviews for this release Jameson and Roger Earl recall the fun and magic of one of Foghat's most triumphant eras.

"After we had toured really hard supporting *Rock & Roll Outlaws*," says Roger Earl, "myself, Dave and Rod had





Foghat



decided we wanted to live permanently in the US. It wasn't our fault that we were born on the wrong side of the big pond. Tony Stevens, on the other hand, wanted to take two years off from playing. We wanted to play, so Tony was bought out of the partnership."

Earl says that Nick Jameson was the logical choice to fill the breach. They were, after all, neighbours.

"Up to this point," Earl explains, "I had been living in Woodstock, New York, the next town over from Bearsville, the home of our record company. Nick and I had become very good friends and we would play badminton, or go out and jam at the local bars like The Barn, a

Woodstock landmark. It was the right choice picking Nick to work on *Fool for The City* with us. He could produce but also play piano, guitar, flugelhorn, drums, bass – or any other instrument he picked up. I hate people like that!"

Jameson had told the group, from the outset, that he would only join Foghat for one year, "because I was interested in a lot of other things, musically. I only joined because I was gonna produce the record, and because I loved the guys. They were great guys, fun to hang with!"

According to Jameson, producing from *inside* the group greatly inspired the album's organic feel.

"I actually joined several months before we cut the album," Jameson explains. "I had only been in the band two or three months when we cut 'Save Your Loving (For Me)', 'Slow Ride', and a song called 'Going To The Mardi Gras' which didn't make it into the record. We had cut and mixed those three and then we all went on the road, with Rod Stewart, for a while and then came back and finished it."

"Where," asks Earl, "are the tapes for 'Going To The Mardi Gras'? Dave had been carrying an alto and tenor sax for the last couple of years on the road. You always knew where Dave's room was! Nick heard Dave playing sax

and went out the next day and bought a soprano sax. Half an hour later, Nick is writing horn arrangements for him and Dave."

Magic, luck, and a snowstorm all played integral parts in the recording of the classic "Slow Ride" which came together out of a jam session in the basement of the house Earl shared with Rod Price, in Long Island, where the band rehearsed.

"Nick wrote the arrangements down," Earl remembers, "and we played all that funky stuff. Then Dave said 'I got some words,' and Nick said to me 'Just go bang, bang [on the downbeat]'. It was actually inspired by a John Lee Hooker riff. Where would we be without John Lee?"

"We all knew it was something special," adds Jameson. "So we recorded that jam, and what was on that tape is actually the arrangement of 'Slow Ride'. We just hit something magic. Pretty much everything you hear there was on that run through. We just said 'That's perfect, we should have recorded it in a studio.'"

They began recording the album proper at Suntreader Studio in Sharon, Vermont, a studio recommended, according to Jameson, by June Millington from Fanny. Roger Earl remembers that the band had decided to go into semi-isolation

in order to focus on the music, tearing themselves away from the call of the road. Before tracking, Earl and Jameson had gone ahead to scout out Suntreader.

"Nick and I loaded up a station wagon with drums, guitar, bass, etc. and set out to find a suitable studio, preferably a big wood room with no distractions. We found it on top of a mountain in Sharon, Vermont. We set up the drums and Nick set up his guitar and bass. We fucked around for a few days and said 'This is the place.'"

Foghat rented a nearby house and stocked it with "a palate of most excellent red wine and comestibles", then got down to the work of making a rock record. But being in isolation, in a snow belt, posed a few challenges, such as a complete power outage right in the middle of tracking their most famous song, "Slow Ride."

"It was in the middle of a blizzard," says Jameson. "We had decided to put that little break in so we did a take and were about to do another take, a really good take, and right after the final guitar solo, before it was gonna go into the breakdown, the power went out. It stayed out for five days. We were all hanging around the place we were staying, saying 'Well, I thought it was great,' and 'sounded good to me, can't wait to hear it.' When the power came back



finally got a playback and, yep, it was great! Then, we had to go on a much longer tour, I think for three months, and only then could we come back to do the rest of the record. It was also at that point that we recorded the second part of "Slow Ride", starting from the little bass and drum breakdown and going to the famous sped up end. Then we tied these parts together and it worked! Two different sessions completely! All because of the weather."

Still, Earl and Jameson recall Foghat having the time of their lives.

"It was one of the best times in the studio," says Earl. "Everyone was playing great from all of the years on the road, and Nick brought a real truck full of enthusiasm and musicality to the band."

"For better or worse," adds Jameson, "I've always been kind of an eclectic producer, and on *Fool* each song kind of had its own sound. I put the drums in different rooms and tried to do something a little different on every song."

"I love the drum sounds Nick got on this record," adds Earl, "and his bass lines and arrangement stand the test of time. People still talk to me at shows about the tightness of the rhythm section on that record! Also, I think Rod was at his best here, too."

Indeed, the slide guitar work of Rod Price shines brightly on *Fool For The City*. According to Jameson, 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. 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. 'Slow Ride' is the definitive example of Rod on one side and Dave on the other sounding completely different."

Of course, "Lonesome" Dave Peverett is also gone, having succumbed to cancer in 2000.

Jameson remembers him as "a very sweet and genuine guy who just loved performing and loved the blues and rock 'n' roll. He was kind of a big kid, and that really came across when he performed. If Dave always looked like he was having a good time it's because he was. He once wrote 'I'm gonna roll 'til I'm old, gonna rock 'til I drop' and that's exactly what he meant, and it's exactly what he did. He came out of that school of old time blues guys, this is

what you do and you do it until you drop."

In his life, Rod Price described Peverett as "a very quiet man when not on stage where he let it all out. He was honest, decent, had a great sense of humor, loyal to those around him and a workhorse with no equal."

Summing up, Jameson concludes that *Fool For The City* "hit the right note...because it was all them, and they weren't straying outside the area of their own mastery. There were also enough different colours on that one, maybe more so than on any other Foghat album. We pretty much stretched Foghat as far you could stretch it! It was a happy combination. It also came out at just the right time."

"Nick had a way of bringing out the best in all of us," says Earl, "and everyone brought stuff to every song on this album. It was a real joint effort though it was not necessarily shown in the writing credits. *Fool* was a gas to record and play – and still is!"

Jameson moved out to San Francisco, where he studied music theory, played with Paul Butterfield and began a solo album. Meanwhile, Craig MacGregor stepped in to assume the bass playing duties and Foghat commenced recording their next album, *Night Shift*.

Night Shift

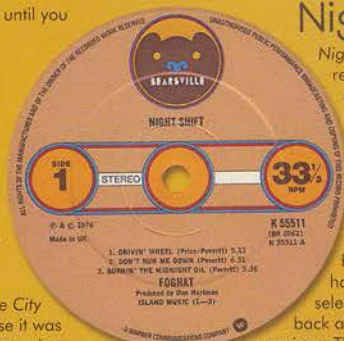
Night Shift was another gold record, but very different in many ways from the easy and unrefined approach they had taken on *Fool For The City*. Fan favourites this time included "Drivin' Wheel", "I'll Be Standing By", and the title track.

Roger Earl reveals that Foghat had actually auditioned and selected Craig MacGregor as far back as the period before the *Fool* sessions. They'd offered him the job, but he was unsure about the gig at that time.

"We played with Craig out on Long Island at Pete Heywood's music store," Earl recalls. "He was a great player but he wasn't really ready to join the band and play on the record and tour. Actually, he hung out with us for the *Fool For The City* tour instead of playing, watching Nick play the bass with us, and learning the ways of Foghat to make sure he could handle it. He handles it well to this day."

The late Dan Hartman, a former member of The Edgar Winter Group and composer of that band's hit "Free Ride", was the producer on *Night Shift*. He helped to nudge Foghat even further in a commercial, airplay-oriented direction and even contributed the song, "New Place To Call Home", not originally found on the album, but returned to this collection.

"Dan, and his engineer Dave Still, did a great job on this one," says Roger Earl. "We had already



recorded some basic tracks to 'Take Me to the River' and 'I'll Be Standing By', but Dave [Peverett] and Rod were struggling with songs and arrangements so we took a break and then moved into Dan Hartman's house and studio in Connecticut to record. Dan had a huge room for drums and the bass went direct [to the soundboard]."

Controversially, for some, Earl and MacGregor played most of their rhythm tracks to a click-track for the first time on a Foghat record. The "beds" were often recorded before the rest of the songs were fully finished.

"Dave would hum the melody and a word or two and strum a guitar," Earl recalls. "Dan, Craig and myself got the basic arrangements down and recorded them. Then, Rod and Dave overdubbed their guitars and vocals. It was a totally new way for me to record an album. Craig and I came a long way together learning our craft on this one. And, overall, I really liked the sound on this record, and especially enjoyed playing 'Night Shift', 'Drivin' Wheel', 'Don't Run Me Down' and 'Take Me To The River'."

Earl recalls how they arrived at their Foghat-ized remake of the Al Green's classic, a full two years before it was revived by Talking Heads.

"Dave and I were big R&B fans," says Earl, "and Al Green was one of our favorites. Craig had a

great funky bass groove going and Rod came up with most of the arrangements. Then, Dave started singing 'Take Me To The River' over it, so instead of writing a new song, off we went!"

One moment Earl says he will never forget was when Edgar Winter dropped by to add some background vocals and keyboards. "Thanks Edgar! Another brilliant musician. Hang around with great players and you learn a thing or two. I'm still learning."

Nick Jameson sums up the *Fool For The City* and *Night Shift* era as a great time to be in Foghat.

"Most of the time I was with them," says Jameson, "we were co-headlining and playing some pretty big places. It was a great time for rock musicians in general because you could make records and actually sell them! And we had a great time making those records. And of course, the band is out there and they sound

really great, better than ever. I work today as an actor, and when people find out I was in Foghat, it's like 'Wow, you were in Foghat? Cool!' And I meet pretty young people all the time who are big Foghat fans and tell me they just love the band for their sincere, really straight ahead approach."

PAUL MYERS, February 2012

(Author of "A Wizard A True

Star: Todd Rundgren In The Studio" Jawbone Press)



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