

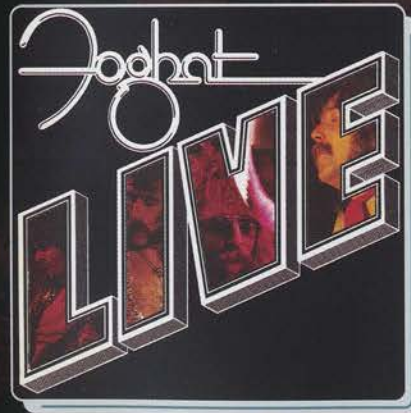


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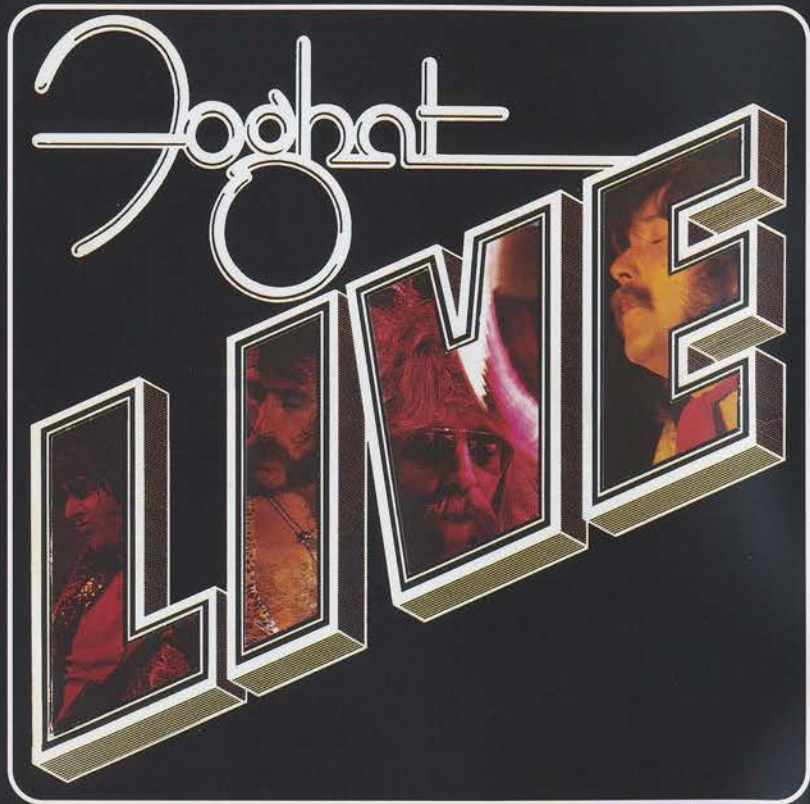
# Joghat



Live +  
Stone Blue



# Johant LIVE



## LIVE

BRK 6971, September 1977

Produced and engineered by **Nick Jameson**  
Recorded with the RCA Mobile Unit, May 1977  
Mixed at Suntrader Studios, Sharon, Vermont  
Thanks to Aaron Baron, Paul Cohen, and to  
all the people at Suntrader  
Special thanks to our super road crew  
Tour Manager – Ronnie Smith  
Lighting & Show Production – Jimmy Outeda  
Sound – Bob Coffee  
Stage Manager – Dan Craig  
Equipment – Dave Lang, Weasel Morgan  
Our good girls in the office – Cheryl Outeda,  
Linda Arcello, Rose Stapleton  
And thanks of course to Nick  
Album Design – Peter Corriston  
Photography – Alen MacWeeney  
Coordinated by Tony Outeda

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

**Rod Price** – lead guitar, vocals

**Roger Earl** – drums

**Craig MacGregor** – bass, vocals

Percussion – **Dan Craig, Dave Lang,**

**Nick Jameson**

Applause – **Audience**

"We would like to express our heartfelt  
appreciation to all the people who have come  
to see us perform live over the last six years.  
We hope we have given you the good times  
and satisfaction you have given us! ...and we  
hope to continue to." – **Lonesome Dave,  
Rod Price, Roger Earl and Craig  
MacGregor.**

### 1. Fool For The City 5:29

(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!  
'Cause I'm a...

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've gotta hit the grit just as fast as I can

I'm tired of layin' back and hangin' around  
I'm gonna catch that train and 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. 'Cause I'm a...





## 2. Home In My Hand 4.56

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

Thumbin' a ride to Geneva, standin' in the  
falling rain  
Gettin' dirty looks I wish I coulda took a train  
Your friends said, "Why did you leave her?" –  
had to make it on my own  
Now I'm standing on the highway, tryin' to find  
my way alone

Well I got my home in my hand, travelin'  
across the land  
Tryin' to earn a living, givin' everything I can  
It's gettin' so hard to remember, even harder  
to forget  
Well if I don't find a way, how I'm gonna pay  
my debt?

## 3. I Just Want To Make Love To You 8.36

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

I don't want you to be no slave  
And I don't want you to work all day  
And I don't need your money too  
'Cause I just wanna make love to you

I don't want you to cook my bread  
I don't want you to make my bed  
I don't want you to be true  
I just wanna make love to you

I don't want you, 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 ya' switch and walk  
I can see by the way that ya' baby talk  
I can tell by the way that ya' treat your man  
I can love you baby 'til I cry in shame

I don't want you to wash my clothes  
I don't want you to keep a home  
I don't want your money too  
I just wanna make love to you

## 4. Road Fever 5.29

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

Well I'm back on the road and I ain't gonna stop  
Gonna roll 'til I'm old, gonna rock 'til I drop  
Out of the smog, headin' into the sun  
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

Speedin' along like a bullet from a gun  
It's a three day ride, gonna make it in one

The heat's up high, turn the radio on  
Diggin' rock and roll music while we're ridin' along  
May be Atlanta, may be Birmingham  
Know where I'm going, God knows where I am!

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

## 5. Honey Hush 5.38

(Lou Willie Turner) Carlin Music Corp.

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

You keep on yappin', talkin' 'bout this 'n that  
You keep on yappin', talkin' 'bout this 'n that  
I got news for you, baby, nothin' but an alley cat

So it's hi-ho, hi-ho silver  
Hi-ho, hi-ho silver, hi-ho, hi-ho silver  
Hi-ho, hi-ho silver, hi-ho, hi-ho silver away

Turn out the water works woman, that don't move  
me no more  
Turn out the water works woman, that don't move  
me no more  
When I leave this time, ain't comin' back no more  
Honey hush!

## 6. Slow Ride 8.22

(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, well we can roll all night  
Oooh, oooh, slow ride  
Slow ride, take it easy – slow ride, take it easy

Slow down, go down, got to get your lovin'  
one more time  
Hold me, roll me, slow ridin' woman you're so fine  
I'm in the mood, the rhythm is right  
Move to the music, we can roll all night  
Slow ride, take it easy – slow ride, take it easy  
Slow down, go down – slow down, go down  
You know the rhythm is right, you know the  
rhythm is right  
We're gonna rock all night, we're gonna  
rock all night  
Rock on!

Elevate me mama – Elevate me mama

is your ATARI 2600 VCS™  
ready for a  
*Slow Ride?*

**FOGHAT LIVE**  
8-Track/Atari Cartridge  
DOUBLE-ENDER!

EXCLUSIVELY  
AT  
TAPE BARN



## STONE BLUE

BRK 6977, May 1978

Produced by **Eddie Kramer** and **Foghat**  
 Re-mixed by **Don Berman** with **Bob Ludwig**  
 and **Neil Dorfman** at the Power Station,  
 NY, NY

Art direction and design – Peter Corrison  
 Cover concept and photographs – Alen  
 MacWeeny

Thanks to Bob Coffee, Neil Dorfman and  
 Weasel Morgan with a very special thank you  
 to Bob Ludwig

Coordinated by Tony Outeda

**Lonesome Dave Peverett** – lead vocals,  
 guitar, vocal harmonies

**Rod Price** – lead, slide and acoustic guitar,  
 dobro

**Roger Earl** – drums

**Craig MacGregor** – bass

“When I was blue, rock and roll sure helped  
 me through”.

### 7. Stone Blue 5.35

(Dave Peverett) Minder Music Ltd.

Wind tearin' through the backstreet  
 I hear the rhythm of my heart beat  
 Rain blowin' to my face  
 I'm tired of being in the wrong place

Blues knockin' on my back door  
 I can't jump from the second floor  
 Turn up the radio higher and higher  
 Rock and roll music set my ears on fire

When I was stone blue, rock and roll sure  
 helped me through  
 When I was stone blue, rock and roll sure  
 helped me through

Laid off work and I can't be free  
 I need some rock 'n' roll therapy  
 Put on a 45 and let the needle ride  
 Jukebox jumps and I'll be satisfied

Oh, let me ride on your mystery train,  
 Ride through the night in the pourin' rain  
 Rock and roll in my soul  
 Got me losin' control, let it roll!

Rock and roll in my soul, got me losin' control,  
 Let it roll, let it roll, let it roll, let it roll!

When I was stone blue, rock and roll sure  
 helped me through

(Stone blue) Walkin' on a backstreet  
 (Stone blue) I hear the rhythm of my heartbeat  
 (Stone blue) Pick up the beat 'n' start to run  
 (Stone blue) I'll be home before the morning' sun  
 (Stone blue) Rain blowin' to my face  
 (Stone blue) I'm tired of bein' in the wrong place

Turn up my radio, turn it up, yeah, higher  
 and higher  
 Turn it up, turn it up, higher and higher





## 8. Sweet Home Chicago 3.58

(Robert Johnson) Kobalt Music Publishing Ltd.

Come on, baby don't you wanna go?  
Come on, baby don't you wanna go?  
Back to the same old place, to my sweet  
home Chicago

One and one is two, two and two is four  
Love me baby now, love me slow

Two and two is four, four and four is eight  
Love me baby now, don't be late

Love me baby  
Love me right  
Early in the morning  
Late at night

I believe, I believe my time ain't long  
I believe, I believe my time ain't long  
I've got to leave my baby  
And break up my happy home

## 9. Easy Money 3.53

(Dave Peeverett) Minder Music Ltd.

Lookin' for a way to earn some easy cash  
So I can lay back and watch it roll in  
I wanna flash my roll  
I want to see that good old eagle grin

Lonely man needs a high rollin' woman  
That's what I had for sure  
But she took a ride, left me dissatisfied  
Ain't gonna say no more

Easy money  
Can't get it out of my mind  
Easy money  
Ain't it hard to find!

Cruisin' along on a downtown avenue  
I'm lonely but the night is young  
I got money to burn, I had to work to earn  
It'll soon be gone

I found the right club, struttin' in, paid the man  
a dollar  
Eased myself into a place at the bar  
I drank a double shot, put me in the slot  
I'm feeling good so far

## 10. Midnight Madness 6.51

(Dave Peeverett/Rod Price) Spirit Music Publishing  
Ltd/Minder Music Ltd.

Love you baby and I always will  
Without you, I've just got time to kill  
Day and night, night and day  
I look for trouble, find a sure-fire way

Come back baby, give me give me one  
more chance  
'Cause I love you, I love you  
Got me walkin', put me in a trance  
'Cause I love you

Like a prisoner caught in my own dream  
I used to worry 'bout what might have been  
Love was here, now it's gone  
I found out too late, you're the one

Around midnight my feelin's start to show  
Wind me up 'til I can't take no more  
Midnight madness gonna tear me down  
Midnight madness gonna turn me around  
Midnight madness gonna tear me down  
Midnight madness gonna turn me around

## 11. It Hurts Me Too 5.28

(Elmore James) Warner Chappell Music Ltd.

You said you were hurtin', you almost lost  
your mind  
The man you love, he hurts you all the time  
When things go wrong, wrong with you  
It hurts me too

He loves another woman, but I love you  
But you love him, I don't know what to do

You love him more, when you should love him less  
Why sneak up behind him and take his mess?

Now he'd better leave you, or you should put  
him down  
I just can't stand to see you pushed around  
So goodbye baby, I've got to leave you now  
I'm gonna pack my bags, and move on down  
the line

## 12. High On Love 5.16

(Dave Peeverett/Rod Price) Spirit Music Publishing  
Ltd/Minder Music Ltd.

High on your love, just can't get enough  
It's movin' too fast, makin' it last  
You come to me at the right time  
Mornin', noon and night time  
Nothing can stop me, when my baby rock me  
Oooh baby, feel like makin' love to you  
Oooh baby, Well I never knew what your love  
can do

I'm high on love, I'm high on love, I'm high on  
your love  
I'm high on love, I'm high on love, I'm high on  
your love

Playin' with fire, heat rising higher  
Love's got me burning, good things I'm learning  
I ain't seen the sun in a long time  
Love keeps runnin' through my mind  
Nothing can save me  
But the love that you gave me

Oooh baby, hold me tight, move it slow  
Oooh baby, I can feel the flow, baby don't let go

## 13. Chevrolet 3.19

(Lonnie Young/Edward Young) Carlin Music Corp.

I'll buy you a Chevrolet – I'll buy you a Chevrolet  
I'll buy you a Chevrolet, if you just give me some of  
your love

She said  
I don't want your Chevrolet – I don't want  
your Chevrolet

I don't want nothing in the world you got, no, you  
can't do nothin' for me  
You can't do nothin' for me

I'll buy you a diamond ring – I'll buy you a  
diamond ring  
I'll buy you a diamond ring, if you just give me  
some of your love

I don't want your diamond ring – I don't want your  
diamond ring  
I don't want nothing in the world you got, you can't  
do nothin' for me  
You can't do nothin' for me

I'll buy you a watch and chain – I'll buy you a  
watch and chain  
I'll buy you a watch and chain, if you just give me  
some of your love

I don't want your watch and chain – I don't want  
your watch and chain  
I don't want nothing in the world you got, you can't  
do nothin' for me

## 14. Stay With Me 4.22

(Dave Peeverett/Rod Price) Spirit Music Publishing  
Ltd/Minder Music Ltd.

If I could be with you tonight  
I would never let you down  
I would come for you, roll away the blue  
Speaking words without a sound  
I would never let you down

Like a shadow in the night  
Time is slowly moving on  
Hours go driftin' by, there's no need to cry  
Now at last I found someone  
Finally our time has come

Stay, won't you stay with me?  
Take my time and love will set me free  
Stay, won't you stay with me?  
Take my time and love will set me free

All my worry's fade away  
Dreams become reality  
Finding love on time, gave me piece of mind  
Knowing how real love can be  
More than just a fantasy

## Live + Stone Blue

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.

"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."

Grossman used studio time booked at Air Studios in London, which his clients, The Band, weren't using. "And he asked Todd, who is a great musician, engineer and producer, to help us record the song, 'Trouble Trouble'." 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 six years, Foghat had released six well-received albums, including *Foghat*, *Foghat*

(*Rock And Roll*), *Energized*, *Rock & Roll Outlaws*, and the album that even today defines their legacy, *Fool For The City*. It had been a slow, steady ride to the top, but Foghat had arrived, and while touring their sixth album *Night Shift*, the band felt confident enough to record their high energy live show.

## Foghat Live

*Foghat Live* came with a heartfelt dedication to the fans Foghat had amassed over the previous six years: "We hope we have given you the good times and satisfaction you have given us! ...and we hope to continue to." - Lonesome Dave, Rod Price, Roger Earl and Craig MacGregor."

Although producer Nick Jameson had long since left the bass player position to Craig MacGregor, he was back at the board to capture Foghat at the peak of their "Boogie Monster" era. In exclusive interviews for this reissue, drummer Roger Earl, the only member of Foghat to have been in every incarnation of the group, and Jameson recall the magic and mayhem behind the live set.

"The band was playing real tight, we were rocking," says Earl, who is still





touring with today's Foghat. "It was originally going to be a double live album but Warner Brothers didn't want to do it. Hence the foldout, double "gatefold" sleeve on the original vinyl release, yet only one disc.

Earl also reveals that while Foghat Live was their first official live release, they had actually attempted a live album three years earlier.

"In 1974," says Earl, "we had recorded some live shows one of our favorite venues, The Warehouse in New Orleans. We had horns on it, Allen Toussaint even did all the horn arrangements, but as I recall we were playing the songs a bit too quickly, we were just excitable boys! We did a couple of other attempts, after that, but always had similar results until we put Nick Jameson back in the control room. Then it finally worked. We recorded a bunch of dates, but for some reason the Syracuse and Rochester shows worked best, so those were the ones we used on the album. It was around my birthday, May 16th, and I recall Dave Lang my drum tech, giving me a collapsible fishing rod. Just the usual nights of whiskey and champagne, etc."



Nick Jameson recalls that 1977 was "the golden era for the live rock record" and reveals that his reference point for the final mix was Peter Frampton's *Frampton Comes Alive*.

"I really thought the Frampton album sounded great," says Jameson, today a well-respected actor who still rocks out as a musician. "I loved the way Frampton used the audience and the room mics, so I really tried to do a lot of that, too. On other people's live records there would be this "close up" sound, but until Frampton, you rarely heard the audience all that much. By mixing in the hall ambience, you can make the drums sound bigger and you can ride the crowd sound in and out, with the faders, to capture the excitement. I mean 50% of the show is the audience!"



"And we had great audiences," enthuses Earl, "our fans know how to have fun. We were really peaking with our live performances."

After capturing what he felt were just the right performances, Jameson took the tapes over to his favourite studio, Suntreader in Sharon, Vermont, to mix them.

"I wish that studio was still there," says Jameson, "I think it was June Millington of the band Fanny, who was a big band of the time. They had this old API console upstairs and I loved the way things sounded there. I don't recall punching up or adding anything to it in post-production. Maybe a few bum notes were dealt with, but what you hear on the finished album is at least 99% live."

Jameson and Earl both report that, unlike on many live albums, the band didn't go in for any overdubbed "sweetening" on the recordings. Instead, they had enlisted their road crew to play percussion, offstage, during the actual live shows.

"Yeah," says Earl, "that's David Lang, my drum tech at the time, playing percussion behind me. He's a great drummer too. We also had Danny Craig, our stage manager, on the tambourine."

In the end, *Foghat Live* was another double platinum album for the band, and a perfect memento of a special time for the band. Highlights include a stunning version of "Fool For The City" and an extended concert presentation of "Slow Ride," while their live version of a song which had been on their very first album, "I Just Want To Make Love To You" was issued as a single, climbing as high as # 33 in the US singles chart.

It's also a great way to remember slide guitarist Rod Price, who died in 2005 from head injuries after a fall in his Wilton, New Hampshire home while suffering a heart attack, and "Lonesome" Dave Peverett who succumbed to cancer in 2000. In an interview from the era, Peverett remarked: "I thought a live album would do

well. It pushed us even further. That was as big as we ever got."

## Stone Blue

"When I was stone blue, rock and roll sure helped me through."

Jameson didn't stick around for Foghat's next studio album, *Stone Blue*, although clearly the band would have preferred that he had. Instead, they were teamed with producer Eddie Kramer, and by all accounts, they did not see eye to eye. Despite his unassailable pedigree, having engineered albums for Jimi Hendrix, Led Zeppelin, and Kiss, the partnership was fraught from the start.

Roger Earl, in fact, would rather not comment about the whole thing.

"I like to keep things on a more positive note," he insists, "but Eddie was pretty arrogant and things didn't work out with him. We recorded the album at the Woolworth Mansion in Glen Cove, Long Island with the RCA mobile unit. No one, including band management, crew or the assistant engineers – and anyone else that was around – got along with Eddie Kramer. He seemed to be more interested in walking his poodle, and I don't think the poodle thought much of him either!"

Some of the material harkens back to the band's earliest heroes. Songs like "Chevrolet" by Bo Diddley, "It Hurts Me Too" by Elmore James, and "Sweet Home Chicago" by Robert Johnson are given loving tributes, despite the tensions of the sessions.

"These were our musical heroes," says Earl. "Rod Price, in particular, was a Robert Johnson fanatic. Bo Diddley and Elmore James were musical giants. As a drummer I loved Bo Diddley. Dave and I got to meet Bo and even have lunch with him. He was a really cool guy. In fact his farm is just a ways down the road from where we record now in Deland, Florida."

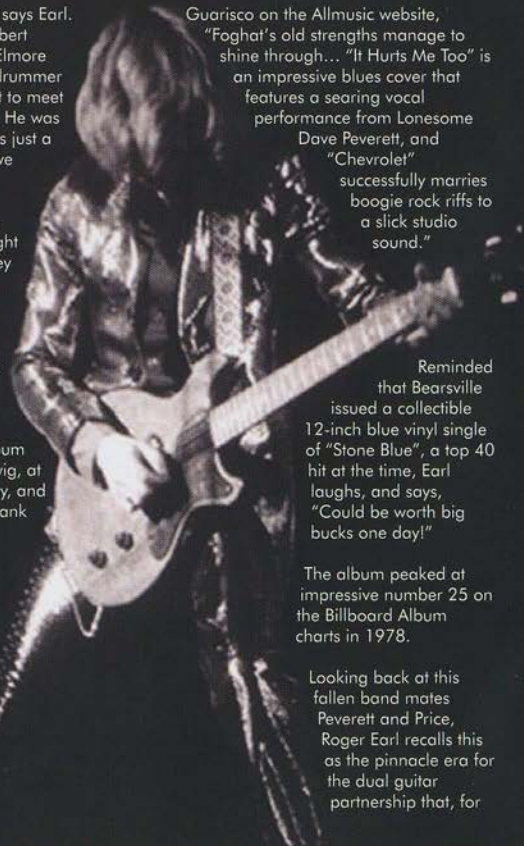
Soldiering on, Earl recalls that the band worked hard on getting it right and that, overall, he likes what they came up with as a group.

"Actually a lot of work went into this recording," says Earl. "Once again, Craig and I did a lot of the basic tracks with just a rough rhythm guitar and a vocal.

Don Berman later remixed the album with Neil Dorfsman and Bob Ludwig, at the Power Station, in New York City, and Ludwig received a "very special thank you" for his mastering work at Masterdisk.

Roger Earl's personal highlights include "Stone Blue", "Midnight Madness", "Sweet Home Chicago", "Easy Money" and "It Hurts Me Too", which you will note is pretty much the whole album.

"Despite these moments of stylistic confusion," writes reviewer Donald A.



Guarisco on the Allmusic website, "Foghat's old strengths manage to shine through... "It Hurts Me Too" is an impressive blues cover that features a searing vocal performance from Lonesome Dave Peverett, and "Chevrolet" successfully marries boogie rock riffs to a slick studio sound."

Reminded that Bearsville issued a collectible 12-inch blue vinyl single of "Stone Blue", a top 40 hit at the time, Earl laughs, and says, "Could be worth big bucks one day!"

The album peaked at impressive number 25 on the Billboard Album charts in 1978.

Looking back at this fallen band mates Peverett and Price, Roger Earl recalls this as the pinnacle era for the dual guitar partnership that, for

various reasons, would erode in the coming years.

"Dave was happiest when he was playing," says Earl. "As soon as the lights came on, Dave woke up. There was never a time when Dave didn't just love to play. Even when Dave was sick with cancer, you wouldn't have known from his performance. He never held back, and even when there were crappy monitors on stage, he always gave 110%, and I loved him for that. You just knew that no matter what else was going on in the outside world, when Dave took the stage he'd be playing and singing like his life depended on it."

In the coming years, after *Stone Blue*, Rod Price's alcoholism ate away at his musicianship. For Earl, one of the saddest side effects of success was to witness Price's decline.

"Rod struggled with fame and fortune more than the rest of us," says Earl, ruefully. "Dave and I weren't so over the top, if Dave ever had a few extra bucks he'd use it to buy records or a meal. It wasn't a problem for me, I love to play, that's the only thing I wanted to do and I was doing it. And I must

say, in the early days, up through to the live album, Rod was a really sweet guy and a fantastic player and a huge part of Foghat's success. It was sad when it all got away from him."

Foghat continued in the coming years, and in the end made a total of 13 albums for Bearsville

Records. Today, Roger Earl says that without Albert Grossman, there wouldn't be a Foghat to speak of today.

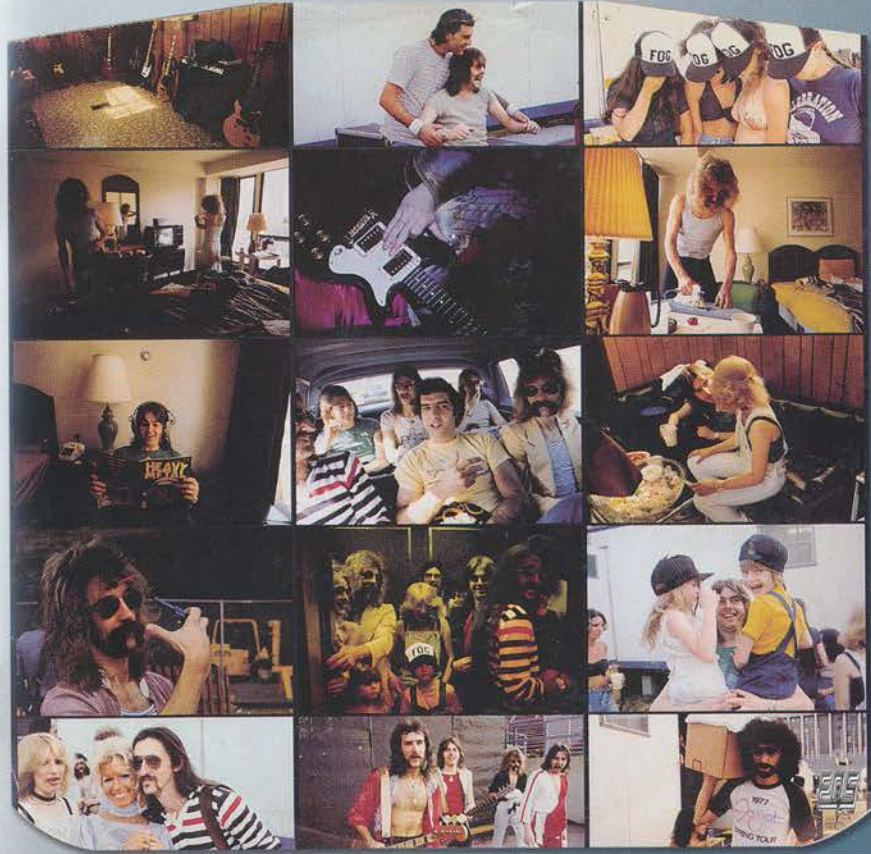
"Albert gave us our start back in 1971," says Earl, "The only person who saw a glimmer of something there was The Baron of Bearsville. He was very special, and anybody who ever met him was somewhat in awe of him. I stayed at his house a couple of times and he lent me his fly rods to go fishing. He was just a fascinating character who never messed with our songs, or promotion or anything like that, he just cleared the way for us to make records. He gave us our shot and I'll always be grateful to him."

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)

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