

EDSS 1070

Foghat

Boogie Motel +
Tight Shoes



TIGHT SHOES



BOOGIE MOTEL

BHS 6990, October 1979

Produced by **Foghat** and **Tony Outeda**
 Engineered by **Don Berman**
 Assistant engineer – **Bob Coffee**
 Mixed by **Don Berman** and **Tony Outeda**
 Recorded at Boogie Motel Studios, Port
 Jefferson, NY
 Album Cover by **Jim Baikie**

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

All saxophones – **Alto Reed**
 All keyboards – **Colin Earl**
 Accordion – **Jimmy Ambrosio**
 Guitar solo on 'Comin' Down With Love'
 and 'Love in Motion' – **Lonesome Dave**

1. **Somebody's Been Sleeping In My Bed** 3.46

(General Johnson/Greg Perry/Angelo Bond)
 Universal/MCA Music Ltd.

Fe Fi Fo Fum, I can feel the presence of someone

Somebody been sleepin' in my bed
 Somebody been sittin' in my chair

Cigarettes in the ash tray
 And I don't even smoke
 Someone's been drinking my best booze
 I can tell 'cause the seal is broke
 I left my bedroom slippers
 Last night at the foot of my bed
 And now they're in my living room
 And my bed was left unmade

Somebody been sleepin' in my bed
 Somebody been sittin' in my chair

They ate up all my food
 And I don't stand for such
 Don't tell me it was a woman
 'Cause a woman don't eat that much
 My brand new silk pajamas
 They were balled up in a chair
 My mind ain't playin' tricks on me
 Help me! Is he's still here?

2. Third Time Lucky 4.10

(Dave Peverett) Minder Music Ltd.

It's all behind me, there's good luck up ahead
Can't break what's left of my heart
Once bitten, twice shy, this time it feels so good
I'd hate to see it fall apart

First love I had was seventeen, and I was younger
Love to us was some kind of game
In all my letters, said I never would forget her
Now...I can't recall her name

The first time I was a fool
I never knew that love could be so cruel
It happened to me again
Third time lucky

I was in love one time, I thought it was the
real thing

But I kept the feelings to myself
Afraid to show it, expected her to know
It was the reason she found someone else

3. Comin' Down With Love 5.22

(Dave Peverett) Minder Music Ltd.

Look at me, I'm back in love again
No reason to lie, there'll be no need to pretend
I've got a feeling that's burning me up
All I need is one sip of your sweet lovin' cup

Oh babe, I can't go on without you
Love is something that I never knew
Oh babe, I'm really losing my mind
Come to me baby just one more time

Every girl that I see go by
Sure makes me hungry for my sweet honey pie
I get dizzy and my knees get weak
My hand starts trembling and I can't hardly speak

I'm comin' down with love all over again
I'm comin' down with love all over again

Somebody help me, well I'm fallin' apart
I need something to kill this feeling deep
in my heart

I start to shake and shiver, send in the nurse
If I don't get some loving soon, I'm gonna
get worse

Night and day love, you're on my mind
Every beat of my heart is right on time
Something I can't hide, this feeling deep inside
It keeps me satisfied, come with me, come with me

4. Paradise Alley 5.35

(Dave Peverett) Minder Music Ltd.

Remember me, you were a friend of mine
Restless and young, I'm the one you made love to
for the first time

Now look at you, what you been up to since
I saw you last

Your hair's a mess, you're half-dressed, you're
loaded and you're fadin' fast

All the dreams you had of wealth and fame
You took to the city, what a shame, they're all
shattered, now your heart's in pain
Makin' love for a livin', you've given up, all you've
got is a heart of stone
Makin' the most of a sad situation, Paradise
Alley's your home

Paradise Alley

What a way to be alone

Paradise Alley

A thousand miles away from home

Lookin' back, I still recall the time

I wonder how in the world was it so easy to be
so unkind

Will you be sorry when you realize the story has
to end this way?

Lost in the night, never quite getting used to all
the games they play

You wait in vain, and your heart's in pain
And dreams are all you have to hold on to
You're losin' touch and it hurts so much
To think of all the love I had for you

Paradise Alley

What a place to call your home

Paradise Alley

What a way to be alone

5. Boogie Motel 7.19

(Rod Price/Dave Peverett) Minder Music Ltd.

You've got a secret lover you can't take home
You've got an ache deep down in your love bone
Come on check in, in a hurry
Under cover there's no need to worry
Stay all night if you got the time
Or just one hour is fine, so fine
Look in the mirror above your bed
Start to wonder if you're bein' misled

Boogie Motel, Boogie Motel
May be sleazy

But it's cheap and it's easy
Between heaven and hell
Check in to the Boogie Motel

Desk clerk's heart beats like a hammer
Got a smile like a beat-up piano
Gives a nudge and a wink as you sign in
"I got a room you can have a good time in!"
What you want you can get for a price
Room service, send me something nice, so nice
Low down and nasty, ain't no Savoy!
Bound to find something you can enjoy

Red lights! Blue movies! Sweet music!
Close to business and home!

Get on the highway, if you want to use it -
can't make it alone

Between heaven and hell
You never can tell no
Maybe glad you checked in to the Boogie Motel

6. Love In Motion 4.29

(Dave Peverett) Minder Music Ltd.

Makin' love and the world stops turning
Your body's so warm and your lips are like honey
Into the night, well I'm driftin' and driftin'
I'm caught in a dream, I'm lost but not lonely

The world stops turnin' and time stands still
Feels like the night will last forever
When love is in motion (love in motion)
When love is in motion (love in motion)

Deep inside, I can feel it comin'
A river of love, rollin' over my body
Driftin' with the tide
I don't care where it takes me
Carry me on, roll me over and over

No time to worry, no time to lose
I can't see clearly but I can't be confused
No love can be as strong as this
I can't take it but I just can't resist

Slow and easy, night is young
Need someone to love you? Let me be the one
Lay back baby, let the good feeling flow
Love is coming and I'm losing control

7. Nervous Release 5.53

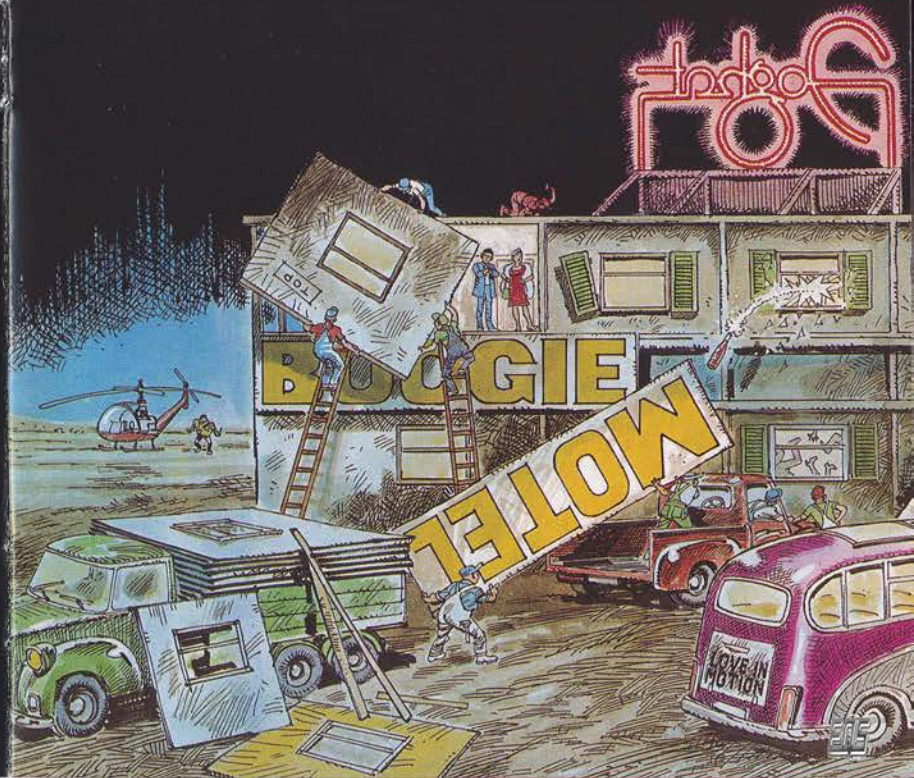
(Dave Peverett) Minder Music Ltd.

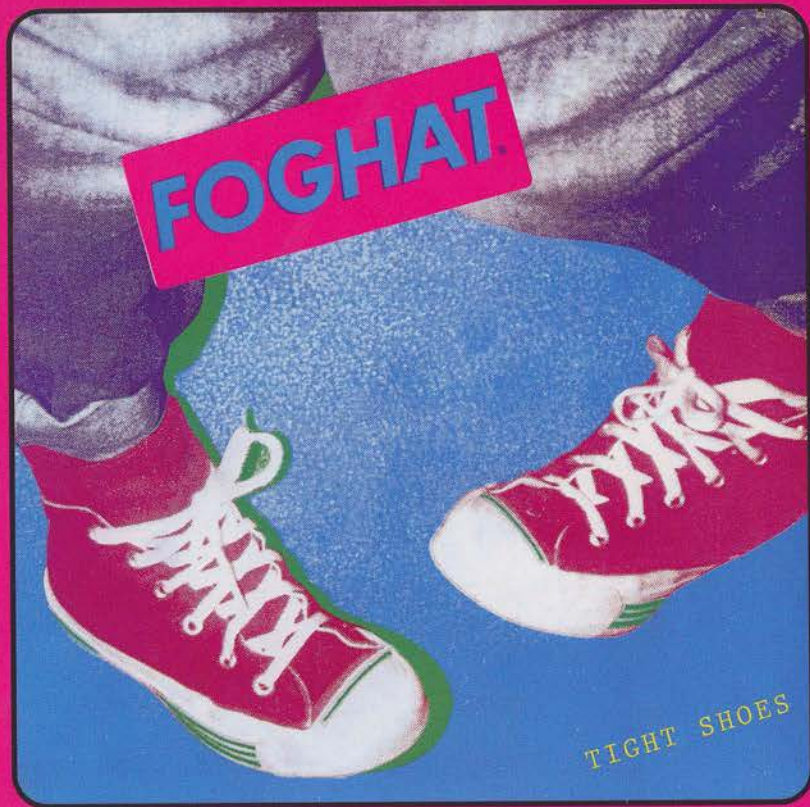
I've been wearin' my fingers down to the bone
Just pushin' your number on the telephone
I chewed up the rug, knocked a hole in the wall
But your line was busy every time I call
Remember the shots that we took last night?
Polaroid Woman sure treat me right
But right now I'm down on my knees
I need your nervous release
Your nervous release

I had a long hard day and now my nerves
are on edge
Like I just stepped back from a window ledge
I smoked too many straights, too much caffeine
Feel like I'm burnin' bad gasoline
IBM Woman, now I've got a hunch
You're too wound up from operating that punch
I'll hang up the phone, grab the keys
I need your nervous release

I woke up at noon, I should've stayed in bed
I checked my level, it was in the red
I swear I heard voices, there was no one around
An ice-cold shower couldn't cool me down
I used to brag about my nerves of steel
Heavy Metal Woman just can't be real!
Cool me down by degrees
I need your nervous release

I'm as nervous as a man could be
Full of guilt and insecurity
Too much work, man it's killing me!
Like a mad dog howling through the trees
I need your nervous release, your nervous release





TIGHT SHOES

BHS 6999, June 1980

Produced by **Tony Outeda**, **Don Berman**,
and **Foghat**

Recorded at Foghat Studios, Port Jefferson,
NY

Mixed by **Tony Outeda** and **Don Berman**

Engineered by **Don Berman**, with

Bob Coffee

Assisted by **Jorge Ripley**

Cover Idea - **L.D.**

Cover Preparation - **P.C.**, **H.K.**, and **P.B.**

Dave Peverett - vocals and guitar

Rod Price - guitar

Craig MacGregor - bass

Roger Earl - drums

8. **Stranger In My Home Town** 4.21

(Dave Peverett) Minder Music Ltd.

Who's that stranger walking out in the cold
Standing on the corner with his Kodachrome roll
He may be a psychopath, he's acting so strange
Lying to himself, saying nothing has changed

He stares across at a house on the block
Trying to find the courage to go over and knock
What will he say when they open the door
"This was my home, but it ain't no more"

He can't get Brixton out of his system
It seems so pathetic, but it's hard to forget it

Way back in '59 a young boy was crying
He didn't want to leave but what could he say
Jumped into the lorry, left there in a hurry
Never knowing he'd back some day

Stranger in my home town
I'm just a stranger in my home town
Could this street be a part of me?
I can't believe it - this ain't no place to be

Who's that Peeping Tom climbing the wall
Staring at the back yard, he's gonna fall
He looks so suspicious, I shoulda called the law
I wish I could remember where I've seen him before

Sunrise to sundown, stumbling through
London town
He acts like he's stranded but that's how he
planned it

9. Loose Ends 4:37

(Dave Peverett) Minder Music Ltd.

I got a girl, she likes to swing from a tree
Love that woman but she don't love me
I've got a cheque book but got no money
I told her that, she didn't think it was funny

I've got a car but the damn thing won't start
I could fix it but I can't find the spare parts
I've got a stereo with kick-ass speakers
But the sound is getting weaker and weaker

Everything I got is less than perfect
I should be angry but it just ain't worth it
One of these days I'm gonna make it right
Tie it up good and tight
Loose ends, loose ends, loose ends
One of these nights I'm gonna tie it up tight

I've got a sun, but the sleeves are too long
Perfect fit if I had arms like King Kong
I've got a cellar full of old suitcases
Outdated tickets to romantic places

I've got a jigsaw with one piece missing
I've got a radio with no time to listen
I've got a house with a leak in the ceiling
I've got a heart but I've got no feeling

I'm gonna make that woman love me
Get a good job, earn some money
Buy a car with an eight track stereo
Buy a new suit, take a sea cruise
Fix my house the way that I choose
Some day I'm gonna get up and go, go, go!

10. Full Time Lover 4:29

(Dave Peverett) Minder Music Ltd.

Long distance operator try another line
There's no reply on this one, what a waste of time
She can't be working and she can't be in her bed
She can't be home now, guess I'll drop a line instead

In my wild days I had a girl on every page
Now some don't want me and the others are engaged
My little black book is about to bite the dust
My telephone bell can't ring through all that rust

I gotta find a full time lover
I gotta find a full time lover
Now my one night stands are so hazy
And my social life is so crazy

Hey operator, one more call before I'm done
Forget Yolanda, I know Zelda is the one
Last time I saw her, she was moving to Hong Kong
She said she'd love me 'til the real thing comes along

If it wasn't for me, my house would be deserted
If it wasn't for me, I would have someone to
hold on to

11. Baby Can I Change Your Mind 3:50

(Dave Peverett) Minder Music Ltd.

Tell me that I'm dreaming, girl I hope I am
All this talk of leaving, it's hard to understand
I thought I heard you whisper something

'bout goodbye
I thought I saw you walk away but I never
heard you cry

When I wake up this time, baby, will you
still be gone?

Or will you be here by my side, saying,

"Baby, you're the one?"

Now I'm crying
I have a reason to
I keep on trying
Moving down the line
I'm not too far behind
Don't treat me so unkind
Baby can I change your mind?

Now I still remember cold November nights
Willing to surrender, knowing it was right
Love me while the fire was burning
It felt so warm inside
The flame of love was shining brightly
It never should have died

12. Too Late The Hero 4:59

(Dave Peverett) Minder Music Ltd.

I got a message from a girl in distress
She was a prisoner in an apartment address
Fly like a hero to the scene of the crime
I lost my way and there was so little time

Stood at a bus stop on a cold rainy day
Tyre through a puddle threw some mud in my face
No bus arrived so I just crawled into town
I took my chances on the underground
Subway station, wall to wall people
I couldn't squeeze onto the train
In desperation, I looked for a taxi
But, oh, the searching was in vain

Too late the hero
From ten down to zero
Too late the hero
Why did she say, "Boy, boy you're way too late!"
She said "Boy, boy you're way too late!"

I caught a train but there was nowhere to sit
Reached for a strap, I thought I heard
something rip
There on the Central Line, my pants fell apart
Train broke down and we were stuck in the dark
Subway tunnel claustrophobia
Best suit, wrinkled and damp
Finally when I crawled up to her door
She said, "Goodbye chump!"

Did I see someone in the shadow?
Did I hear footsteps on the floor?
Did I hear laughter in the background
Just before she slammed that door?

I turned around and I headed home
I was tired, rejected and cold
Missed the last train, left around midnight
So I walked that lonesome road

13. Dead End Street 4:59

(Dave Peverett) Minder Music Ltd.

Well, I was raised on a back street
Times were tough but kind of bittersweet
Left school when I was still a child
Hit the streets and started running wild
Hanging out in the neighborhood
People said, "They're up to no good!"
Never thought I'd ever make it through
Hey boy, what you gonna do

Cross-town traffic, sirens wailing, screaming
in my ear
It's got me on the run, gotta move on out of here
I'm on a dead end street, on a dead end street
Well it's got me beat, on a dead end street
I can't go no further, won't somebody rescue me
From this dead end street

They still talk about the big fight
On the backstreet at midnight
Everybody heard the gunfire
Saw him dragged into the Black Maria
Now my best friend is doing time
He's committed to a life of crime
Got a feeling I'll be next in line
I wonder how can I get out in time

I stepped into a movie, this can't be reality
If I wasn't so lucky, I wonder where I'd be

I'm on a dead end street, on a dead end street
Well it's got me beat, on a dead end street
It's got me walking, it's got me talking
I'm on a dead end street, I'm on a dead end street

14. Be My Woman 5:56

(Dave Peverett) Minder Music Ltd.

Got no time for me, you say
I should forget you, but there ain't no way
Always too busy working hard
All you give me is your calling card
I had to talk to you so bad
I tried to tell you 'bout the dreams I had
But when I call you, you're so cold
Every time you put my love on hold
Did you call for me? I guess not
Another night that could have been so hot
I had my heart set right on you
Guess you found some other thing to do

If you can't love me when you want, love me
when you can
If you can't love me when you want, love me
when you can

Be my woman, be my woman, yeah
Be my woman, be my woman, yeah
You got me where you want, here I stand —
be my woman

I had to talk to you last night
Said you'd be working 'til the broad daylight
All work and no play, what a drag
You could be riding in my brand new Jag
When I called you this time
You said you'd come tonight and I felt fine
But then you rang back, what you say?
"Same time, same place, some other day"

I've got the love girl if you've got the time
Got some wild ideas with no reason or rhyme
If you steal my heart it'll be alright
Take it, don't break it, I'll be mad if you don't
make it tonight

15. No Hard Feelings 6:15

(Dave Peverett) Minder Music Ltd.

Come back, baby, talk it over again,
Maybe we can still be friends.
Cross your heart, don't you tell me no lies
Dry my crying eyes
Is your heart as cold as it seems?
Why do you laugh at all of my broken dreams?
There goes another goodbye scene
By now I should be wise

Love, you hit me when I was down
You had me chained and bound
Now you want to smile and walk away
Girl, I tried to make it right
Now I'm too weak to fight
Baby this is all I hear you say

No hard feelings
No need to take it so bad
No hard feelings
No love to be had

Maybe easy for you to explain.
Falling out of love once again
Life's too short and you've gotta be free
There ain't no time for me

So I lay back here on my bed
No more tears to be shed
No confusion, I know what you said
Our love could never be

Another song in my book
Nice words, but there ain't no hook
Turn the page 'cause I can't bear to see
What love has done to me



Boogie Motel + Tight Shoes

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.

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 an exclusive interview for these Edsel reissues.

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 & 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 gravy 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 influence the band's decision to record themselves, in their own space, on their eighth studio album, *Boogie Motel*.

Boogie Motel

After an extended period of roadwork, it was time for Foghat to slow down the ride.

"The *Stone Blue* tour," says Earl, "had been incredibly grueling. We had leased a Learjet so we could play shows practically seven days a week. It was the beginning of the end for Rod Price, though, as far as being a player in the band."



While the tour really had taken its toll on the whole group, Earl says it had been particularly hard on ace slide guitarist Price.

"We all drank," Earl confesses, "but with Rod it kind of took over. Alcohol can be a demon to some people, and with other people it can just be a way to relax after a long day. Dave and I weren't so over the top. I mean, Dave rarely had a lot of money in his pocket and when he did he'd use it to buy records or a meal. And 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. Rod struggled with fame and fortune more than the rest of us. You know, in the early days, up through to the live album and *Stone Blue*, 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."

The *Stone Blue* tour had so drained Foghat that the band took a take a year and a half hiatus from the road or the studio. During this time, manager Tony Outdata had located a building in Port Jefferson, New York, close to where the band members lived, and the band converted it into their very own

recording studio, clubhouse and headquarters.

"Having our own studio was a huge luxury for us," says Earl. "I only had to drive two or three miles down the road and hang there. If it got too late, or I'd had too much to drink or something, I could easily get a lift or even walk home from the studio. The place itself had originally been known as the Slavic Center. It already had a stage, a great big room, lots of smaller rooms, a big professional kitchen and a fully stocked bar; what more could a rock n roll band need?"

What they didn't have, says Earl, was recording gear, so they set about bringing in a used Neve mixing console, some huge JBL playback speakers and other recording essentials.

"The second-hand Neve was really expensive even then," Earl recalls, "and I think they are still in demand today."

After Foghat's front of house sound engineer, Bob Coffee, and their recording engineer, Don Berman, had meticulously wired all the new gear together, the Slavic Center had been transformed into

the *Boogie Motel*, and thus came the title for Foghat's eighth studio album, their ninth release overall.

"*Boogie Motel* turned out okay," says Earl, "and it had some great songs on it. I recently listened to some of these albums again and they were a lot better than I remembered them, and the actual recording was a lot of fun too."

While Price played on a few songs, Earl notes that he was largely absent for the sessions.

"To cover," says Earl, "Dave played a lot more guitar on this album, out of necessity. We also had a few guests on this one. I had become good friends with Bob Seger's sax player, Alto Reed, so I invited him to come and play on this album. It worked out great, Alto's playing was fantastic and he got to be a horn section, overbubbling all the parts by himself! My brother Colin played keyboards and we had our only ballad hit, with 'Third Time Lucky'."

Boogie Motel continued Foghat's gold streak on strength of the ballad and a blistering cover of the General Johnson-written hit for 100 Proof Aged In Soul, "Somebody's Been Sleepin' In My Bed."

Earl cites "Boogie Motel" and "Nervous Release" as two of his personal favourite tracks on *Boogie Motel*. "But the bastards edited out half of my drum solo on 'Nervous Release' and left it lying on the floor. Oh well!"

Tight Shoes

In 1980, as the new decade opened, the times were changing and the reliable boogie rock sound that the band had created for itself was beginning to seem formulaic, particularly to

"Lonesome" Dave Peverett, who had been impressed by some of the immediacy of the so-called New Wave bands of the day, which had reminded him of early rockabilly.

Yet, in an interview at the time, Peverett admitted that, while the new music appealed to him, "I felt Foghat was part of what New Wave was trying to replace. So I was kind of knocking myself in a way."

Tight Shoes, produced by Foghat's long time recording engineer Don Berman, is seen today as the band's exploratory foray into New Wave, it was also, according to Roger Earl, hampered by the general absence of Rod Price.

"By this time," says Earl, "Rod was nowhere in sight. I don't remember him turning up at all to any of the sessions. This was at the height of our career, we were selling out huge shows and Rod had been playing really well, when he was on the stage, although he was already struggling with his drinking off stage. Playing became a chore for Rod, at this point, which is just sad. For me, without music, life just isn't worthwhile. Once again, out of necessity, Dave basically played all the guitars. I always felt that, without Rod, the band was a three-wheel Cadillac. It was incredibly sad that Rod just couldn't function anymore."

Peverett dominated the proceedings, overseeing the art direction, covering most of the guitar work and writing all the songs. As a result, Earl says it doesn't really represent Foghat as much as other albums in their catalogue.

"I liked a lot of the songs that Dave wrote but, without Rod, it just wasn't the same band. Foghat had lost some of its heart and soul. I think we were fine with Dave being the



writer, especially in the early days when his writing felt familiar, for want of a better word. But Rod had had a lot to do with chord structure and obviously guitar solos, so he was missed."

Earl says that there was never any band discussion about musical direction. "In fact, Dave didn't really talk about too much at all. Dave would sit there and strum it on a guitar and then we'd see what we could do with it, where you can take it with the arrangements and what the attitude of the song should be. Dave was probably feeling that we'd been stuck musically like, 'how many songs can you write around a basic, three-chord blues rock n roll structure' and with a lyrical theme of 'I'm in love', or 'I'm not in love', 'will you still love me tomorrow?' or 'I've just done it' or 'I'm thinking about doin' it' or 'I wanna do it again'? Still, listening to some of these songs now, I realize that I really liked them. Dave was trying some different stuff, which I understand now better than I did at the time."

Struggling, Rod Price managed to join Foghat on the *Tight Shoes* tour, but Earl says that it was as unhappy for Price as it was for his bandmates.

"He hadn't played a lot on the album," says Earl, "and what he did play on, he had trouble remembering his parts. Rod had been a brilliant guitar player and a huge part of this band, but he just wasn't enjoying playing music, and life on the road, anymore. Even when we played old bluesy tunes, like "Sweet Home Chicago" he seemed to have lost his passion for it."

During the *Tight Shoes* tour Foghat openly auditioned new guitar players at sound checks,

while Price would get up and play with them that evening.

"It was totally fucking weird and horrible," says Earl, "and probably one of the most uncomfortable times of my life. When it came to playing, myself, Dave and Craig MacGregor kind of tightened ourselves up and made sure we had our shit together in the vain hope that Rod would strap his guitar on and rise to the occasion, but most of the time it wasn't the case. I didn't really resent him as much as I just felt sorry for him."

Eventually, the band settled on guitarist Erik Cartwright and Foghat, living by the motto that "the show must go on", rolled on into the 1980s.

Today Roger Earl remains the "keeper of the Foghat legacy" and has kept the band and brand alive into the 21st 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, February 2012

(Author of "A Wizard A True Star: Todd Rundgren In The Studio" Jawbone Press)

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

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