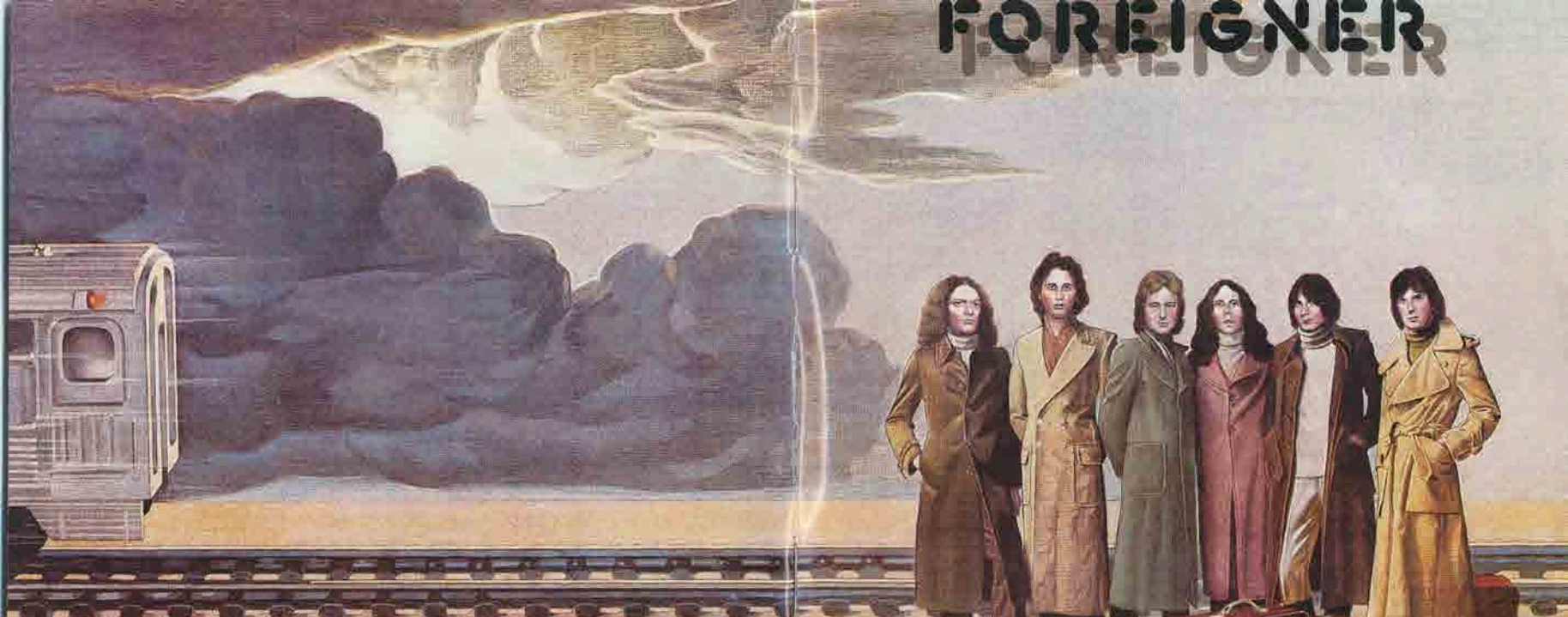


# FOREIGNER



*Ready or Not*

FEELS LIKE THE FIRST TIME  
COLD AS ICE  
STARBUCKS  
HEADBONKERS  
THE BARABGE IS GONE  
LONG, LONG WAY FROM HOME  
WOMAN OH WOMAN

I AT WAR WITH THE WORLD  
FOOL FOR YOU ANYWAY  
I NEED YOU  
BORN TO LOSE  
FEELS LIKE THE FIRST TIME (Demo)  
WOMAN OH WOMAN (Demo)  
I AT WAR WITH THE WORLD (Demo)  
TAKE ME TO YOUR LEADER (Demo)

**FOREIGNER:**  
Liam Lynch (lead vocal)  
Mike Rodden (lead guitar, bass)  
Tim Courson (drums)  
A. Greenbaum (keyboards, synthesizer)  
Tim Courson (bass)  
Liam Lynch (lead vocal)  
Liam Lynch (lead guitar, bass)  
Tim Courson (drums)  
A. Greenbaum (keyboards, synthesizer)  
Tim Courson (bass)

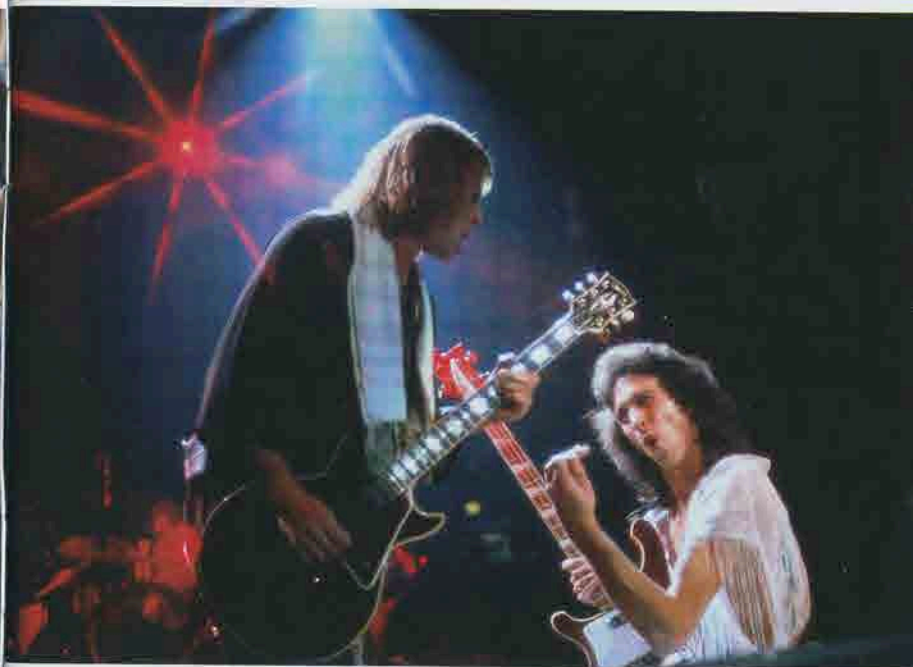
**Album Credits:**  
Produced by Don Gehl  
Recorded at Capitol Studios, Los Angeles, CA  
Mixed at Capitol Studios, Los Angeles, CA  
Engineered by Don Gehl  
Mastered by Don Gehl  
Photography by Don Gehl  
Art Direction by Don Gehl  
Design by Don Gehl  
Illustration by Don Gehl  
Album Art by Don Gehl



# FOREIGNER

The 1998 celebration of Atlantic Records' 50th anniversary revealed some remarkable statistics about the label's most successful acts. Of Atlantic's entire repertoire, its #1 charting album of all time: Foreigner's 1981 album, 4. And Atlantic's #2 best-selling band internationally (after Led Zeppelin): Foreigner.

In the 1970s and '80s, Foreigner was one of the biggest bands in America. With memorable rockers like "Cold As Ice" and "Hot Blooded," the hit ballads "I Want To Know What Love Is" and "Waiting For A Girl Like You," and a string of multiplatinum albums, Foreigner flew the international banner for adult-orientated rock (AOR)—that predominantly American genre pioneered by the likes of Boston and Journey.





Made up of unassuming and gentle men, Foreigner never had as high a "news" profile as some of their contemporaries in the business. Their music is far better known than they are as individuals or as a band. But they have outsold and outperformed—and their songs have outlived—many bands of far higher name recognition. Twenty-three years and some 50 million albums later (that's a *lot* of fans), this is the beginning of their story.

The eponymous debut album was released on March 8, 1977, and Foreigner took the worldwide music scene completely by surprise, dominating the rock radio airwaves for 16 months, launching the band to a supergroup status. Nearly a quarter century after its original release, the album remains at the forefront of great rock recordings. Now, with this souped-up, 5.1 discreet audio remix, the album packs an even harder punch with its soulful rhythms, Gramm's soaring vocal treatments, and Jones' rock-solid guitar power-riffs.

Upon release, *Rolling Stone* gave *Foreigner* three stars and helped it get immediately added at rock radio around the U.S. and the world. In its issue ending the week of March 26, 1977, *Billboard* wrote: "This half-English, half-American six-man group contains veterans from Spooky Tooth, the original King Crimson, and The Ian Hunter-Mick Ronson Band. Founder Mick Jones plays lead guitar and writes the songs, while Lou Gramm is a real find on lead vocals. The band plays good mainstream hard rock with fine intricate vocals and proficient playing throughout."

But the road to Foreigner's major debut success was actually a long, bumpy, and often frustrating one. There were three or four personnel changes before the final lineup was settled, and the difficulties of finding the right vocalist, prior to finding Gramm, almost stalled the project. But the hardest obstacle was the initial response from record companies to the band's demos (included here as bonus tracks), which was clearly unified: "Sorry, but we don't hear a hit song here . . . We pass." Had it not been for



the continued diligence of the band's first manager, Bud Prager, and the determination of Mick Jones, the band would not have happened. The strong chemistry between the two of them kept the dream of a new, hard-driving pop group alive.

Jones and Gramm actually met for the first time at a handful of shows Spooky Tooth performed throughout the upstate New York area, in Syracuse, Buffalo, and Gramm's hometown of Rochester. The manager for Black Sheep—the band featuring Gramm on lead vocals—was another Rochester native named Jim Taylor, who also worked at the time in the promotion department at A&M Records and had worked with Jones on Spooky Tooth's promotion. By the second half of 1973, Spooky Tooth had fallen apart, and Jones relocated in New York City to become head of A&R at an independent label. Soon after this short-lived experience, he accepted a job as guitarist in The Leslie West Band, featuring guitarist Leslie West and drummer Corky Laing from the hard-rock band, Mountain. One LP and one tour later, that group, too, disbanded.

Frustrated and despondent, Mick Jones considered leaving the music business altogether. But in his time with both Spooky Tooth and The Leslie West Band, he'd been honing his skill as a songwriter. He had a collection of original pop songs he had written, including a gem called "Feels Like The First Time." He played the rough song ideas for Bud Prager, who had been Mountain's manager and was still working with West. It was then that Prager realized the scope of Jones' talent. He gave Jones a pep talk and encouraged him to carry on and, for the first time, form a band of his own.

"'Feels Like The First Time' was the first song I wrote for Foreigner," Jones told *Guitar School* magazine. "I'd just come out of a band with Leslie West that just fizzled out, and I wasn't feeling too optimistic about music. I was thinking about going back to England to become a dentist or something. [Laughs.] But then I started to write, and three or four songs came out. I thought, 'Well, what the hell do I do with these?' So, I played them for a few people, got positive feedback, and decided to put a band together."

Jones started recruiting New York-based musicians to jam with him at a small rehearsal room located within Prager's management office. He invited keyboardist Al Greenwood, who had played in a popular unsigned New York progressive rock band, Jones and Greenwood started jamming with a drummer, Stan Williams, a Louisiana-based bassist named Jay Davis, and former Stories vocalist Ian Lloyd ("Brother Louie"). The quartet jammed mostly on blues progression-

based rock riffs, but Jones felt there was still a way to go. The rhythm section eventually split, and Jones and Greenwood went back to holding auditions.

During a paid recording session playing guitar on Lloyd's debut solo LP, Jones met and recorded with another British expatriate, saxophonist and keyboardist, Ian McDonald. McDonald had relocated from London to New York and, prior to this, had gained recognition in 1969 with the legendary British progressive band King Crimson and their groundbreaking debut, *In The Court Of The Crimson King*. Shortly afterwards, Jones approached McDonald, and the two began collaborating with Greenwood.

McDonald, Greenwood, and Jones continued to refine the music they were creating with several auditioning drummers and bass players. During a session for ex-Mott The Hoople vocalist Ian Hunter, Jones discovered Dennis Elliott, then the drummer of The Ian Hunter-Mick Ronson Band. Shortly after the session, The Hunter-Ronson Band dissolved, and Elliott became available. Jones grabbed him.

"I was pumping gas during the day and living in the States when Mick Jones called," Elliott said in a 1991 interview. "I had the chance to do a lot of auditions, but most of the things that came my way didn't interest me. I went and played with the band that became Foreigner, and it was just great. It was amazing, and I essentially joined the band on the spot."

The band and the material were quickly coming together, but one element was still missing: an amazing lead singer. Although both Jones and McDonald had experience singing back-up vocals, neither had the power or range to pull off the job. Then one day while at home, a revelation came to Mick Jones. "I had been through 40 or 50 singers without much luck," says Jones. "Then I came across the Black Sheep album that Lou and Jim Taylor had given me backstage at a Spooky Tooth show about two years prior. I had it and never played it. Ian McDonald was with me, and we put it on, and that was it! I heard this voice. Five seconds into the album, Mick and Ian looked at each other and said, 'That's him!' I knew we had found the singer, so I called him in Rochester and asked him to come down to New York City."

Although Black Sheep was still together, they were limping to an uneventful end. They had gone from two albums on Capitol Records and several national tours to once again being a regional upstate New York act without a deal. Gramm had taken a day job driving a parts truck for an auto dealership when the call from Jones came.



"At the time Mick called me I really wasn't sure if I wanted to go," admits Gramm, who almost walked away from Foreigner at that moment. "Even though Black Sheep was essentially over, we were still meeting at my house and trying to get the remnants of the group together to work on new material. We thought about getting a new recording contract under a new name. We thought we had enough stamina to get something going again, and that was going to be our plan.

"I had gone through a lot of depression over the break-up of the band," says Gramm. "But I came out of it, and I was just about resigned to try it again. I finally had a good outlook on things again. That's when Mick called. I told the guys in Sheep that I didn't want to go to New York City and do this. They all just sat there and looked at me and said, 'Man, are you crazy? You have to do this!' They encouraged me to go and check out what Mick Jones and Ian had put together. So I did."

With nothing more than a backpack and an airplane ticket to New York, Gramm decided to see what Mick Jones was up to. Jones and a couple of the other musicians met Gramm at the airport, then they all headed over to the studio. "We got together for the first time at The Record Plant studios in New York City," says Gramm. "The guys had a few of the songs together, but not too much. Mick started playing some demos he had done with Ian and a few of the others. He had 'Feels Like The First Time,' 'Woman Oh Woman,' and 'At War With The World.'"

After listening to the tapes, and after Gramm was given some lyrics, Jones sent him into a vocal booth, and the music began. "I walked in, and they played me the music of those three songs," says Gramm. "They gave me the lyrics they had on a sheet of paper, and they started shouting out the melody line as a tape was playing through the studio monitors. I heard it a couple of times and then I sang those songs."

"When Lou opened his mouth, and his voice came out we were blown away," remembers Jones. "We knew he was the singer we had been looking for." Shortly thereafter, Long Island native Ed Gagliardi came on board, and the original lineup was now complete. The collaboration was unique in that it contained many levels of musical experience as well as a diversity that could only come with a merger of trans-Atlantic players. They settled on the unimaginative band name Trigger.

Prager played the Trigger demo for several labels, including MCA, A&M, Elektra, and Clive Davis at Arista. Every label that heard the tape passed. Prager finally took it to Atlantic Records.

In the early summer of 1976, Atlantic Records was operated by music industry veteran Jerry Greenberg, (now the head of Michael Jackson's MJJ Records). The initial response from Greenberg

was positive, and Prager was certain he had a deal. But some days later, he was disappointed when Greenberg called and told him the bad news: Atlantic Records was passing on his act.

Enter John Kalodner. A former radio programmer who had become an A&R executive for Atlantic Records, Kalodner found a tape labeled Trigger in the "out" basket of Greenberg's secretary. Kalodner had just seen a bar band of the same name who he did not like, but whose demo tape he had not heard. He grabbed the tape just to give the band a quick second consideration, and out of his office speakers came blaring the Gramm vocal demo of "Feels Like The First Time."

"I walked into Jerry's office, and I said, 'What the hell is going on?'" said Kalodner in a 1990 interview. "You've got a demo tape by a band called Trigger with a song on it that I am sure is a #1 record. But this is not the band I heard the other night." As it turned out, there were two New York-based rock bands called Trigger being shopped to Atlantic Records in 1976. One was the uninspired rock act Kalodner had seen in the bar; the other was the new project with Mick Jones and Lou Gramm. After several additional playbacks of the Jones-Grumm demo—and at the enthusiastic urging of Kalodner—it was decided that Atlantic Records would sign the band immediately.

As soon as Prager received the apologetic second call from Greenberg offering to sign the band, Mick Jones came up with a new name: "Foreigner," as a tribute to the American-British mix of the band.

After a few more weeks of rehearsals, they entered The Record Plant studios in Manhattan in November 1976. John Sinclair and Gary Lyons were enlisted as producers, though Mick Jones and Ian McDonald were closely involved throughout the entire recording process and actually ended up mixing the final recording with Atlantic's Jimmy Douglass themselves. "We had enormous support in the beginning from Atlantic Records and our manager, Bud Prager," says Lou Gramm. "We were given the freedom to make the record we had envisioned during six months of rehearsals. Foreigner's music was more challenging to me as a vocalist. It forced me to do things I had not done before."

"The recording sessions themselves were, for the most part, an absolute pleasure, with an atmosphere of creativity, hard work, and fun—the way it should be," recalls Ian McDonald. "Some were just magic, such as the one on the snowy New York night when we arranged and recorded all the vocals on 'Cold As Ice' in one sweeping burst of inspiration. Occasionally we worked more



or less alone, as on my 'saxophone day' for 'Long, Long Way From Home,' completing the various parts in one long, embouchure-challenging afternoon. Certain tracks stand out for me—'Fool For You Anyway' for the dynamics and the relaxed instrumental interplay, 'The Damage Is Done' with its unusual but seemingly quite natural three-part form, and, of course, 'Feels Like The First Time.'"

After a break for the holidays, the LP was completed in early 1977. Simply titled *Foreigner*, the album was released on March 8, 1977—13 months after the band had formed. "I thought what we'd done was pretty good when we'd finished the album," says Jones, who credited its success to the long and fruitful time the band had to formulate their own unique sound and pop songs. In addition, he felt the individual members had all come from frustrating music industry experiences prior to *Foreigner*. When the six members of the band made the LP, they were all ready to create a record that could make a difference.

"Long before there was a group called *Foreigner*, these were musicians who wanted to be part of such a group," he told *Circus* just after the album's completion. "When we came together it was as if six long-lost friends had found themselves again. One thing we had to make sure of was, although we were going to record this music, we wanted to retain the sound of being live."

"Of course, great vocals, solos, drumming, keyboard, and rhythm parts all contributed to what I feel is one of the albums that I am most proud to be associated with," says Ian McDonald. "I know Mick and I both had a strong sense of accomplishment and anticipation as we watched the grooves on the first *Foreigner* master being cut at Atlantic Studios."

With "Feels Like The First Time" taking off at radio, the album struck pay dirt. In fact, this song and the album added a new term to music-business lingo: "out-of-the-box hit." Within four weeks of the album's release, *Foreigner* hit the road for nearly six solid months of touring. "Feels Like The First Time" hit the Top 40 in the U.K., peaking at #4 in the U.S. A second single, "Cold As Ice," hit #6, and the LP's third single, "Long, Long Way From Home," peaked at #20, the following February, in 1978—nearly two years to the day that the band formed in Manhattan.

In May 1977 the band was already headlining small theaters, and by the time they played an SRO show at Chicago's Uptown Theater, they were awarded gold albums from the Recording Industry Association of America. By the end of 1977, *Foreigner* was nearly at the quadruple-platinum mark in sales and had yielded three chart-topping singles.

Throughout 1977, while the pop charts were otherwise dominated by disco, *Foreigner*

plowed across the U.S. and Europe, crushing any competition that got in the way. In Oakland, California, they stole the show at the famed Day On The Green festival. In Louisiana they were named Honorary Citizens of New Orleans (Mick Jones, having a love for the music of Fats Domino, was particularly proud of this accomplishment). In Philly they sold out the 20,000-seat Spectrum and turned away more than 7,000 fans who couldn't get tickets. And in Los Angeles they became the only act up to that point to sell out the Greek Theater on their debut tour.

The final leg of that tour was dubbed "Foreigner: Around The World In 42 Days," and it opened on March 18, 1978, with a thrilling televised performance at the historic California Jam II. After performances in Hawaii, Japan, Hong Kong, Australia, Greece, and Germany, the tour ended in April with a sold-out show at London's famed Rainbow Theater.

By the time the dust had settled, the response to the record and the band was simply overwhelming. Both the group and the album received across-the-board critical acclaim and broke sales records around the globe. *Foreigner* received a Grammy nomination for Best New Artist of 1977 (they lost to Debby Boone); *Billboard* named *Foreigner* #1 New Pop Artist of 1977 and named the album that year's #1 Pop Album by a Group. *Rolling Stone* and several other leading trades gave it rave reviews. A full year after its release, *Foreigner* still lingered in *Billboard*'s Top 20.

Today Mick Jones looks back in awe at the amazing success of this landmark album: "Nobody knew it was going to do what it did. I would have been happy to just make a mark with the first album and keep building. We had no idea it was going to be of this dimension, gaining such recognition and stature."

Lou Gramm agreed with that original assessment of the album. "I never expected it to do what it did," he says. "I knew it had a lot of potential, and I thought there were some hit songs on it, but I never imagined it would be such a worldwide hit LP."

Of course, what followed after *Foreigner*'s release has filled several volumes in the history of rock 'n' roll. The album was strong enough to make the group, one of the biggest rock acts of all time. The original lineup would stay together through two more albums (*Double Vision* and *Head Games*) before Jones, Gramm, and Elliott would regroup in 1980 with a leaner, meaner version of the band that also included bassist Rick Wills.

Speaking in 1978 of the first *Foreigner* album, Ian McDonald told rock critic David Fricke:



"We create our own pressure, our own standards of quality . . . We all feel the same way about the music. I believe in making records that have lasting value. I want them to be played in the future, not ten months but ten years from now."

It has actually been 23 years since *Foreigner* was released. Its singles have remained staples on numerous radio formats, including oldies, classic rock, and AOR. Some of the songs have been immortalized in TV commercials, and several have been part of feature film soundtracks such as *FM*. In its original version, the album has remained a steady seller for Atlantic Records, with sales now over 5 million and climbing.

"To be part of something that has had such a lasting musical legacy is something that every artist hopes for," says Lou Gramm of *Foreigner*. "I am genuinely grateful to have had the chance to be part of an album that has endured such as this one."

—Bruce Pilato





Lou Gramm

Eliot Ragland

Ian McDonald

Al Greenwood

Mick Jones

Dennis Elliott

## FEELS LIKE THE FIRST TIME

Words & Music: M. Jones

I would climb any mountain  
Sail across a stormy sea  
If that's what it takes me baby  
To show you how much you mean to me

And I guess it's just the woman in you  
That brings out the man in me  
I know I can't help myself  
You're all in the world to me

It feels like the first time  
Feels like the very first time  
It feels like the first time  
It feels like the very first time

I have waited a lifetime  
Spent my time so foolishly  
But now that I've found you  
Together we'll make history

And I know that it must be the woman in you  
That brings out the man in me  
I know I can't help myself  
You're all that my eyes can see

And it feels like the first time  
Like it never did before  
Feels like the first time  
Like we've opened up the door  
Feels like the first time  
Like it never will again, never again

Feels like the first time, it feels like the first time  
It feels like the very first time, very, very, it feels  
It feels like the first time, oh it feels like the first time  
It feels like the very first time

Open up the door, won't you open up the door? Yeah

Feels like the first time  
And it feels like the very first time  
And it feels like the first time  
It feels like the very first time

And it feels like the first time  
It feels like the very first time  
Oh it feels, it feels like the first time  
Yeah it feels like the first time  
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## COLD AS ICE

Words: M. Jones & L. Gramm  
Music: M. Jones

You're as cold as ice  
You're willing to sacrifice our love

You never take advice  
Someday you'll pay the price  
I know

I've seen it before  
It happens all the time  
You're closing the door  
You leave the world behind  
You're digging for gold  
Yet throwing away  
A fortune in feelings  
But someday you'll pay

You're as cold as ice  
You're willing to sacrifice our love  
You want Paradise  
But someday you'll pay the price  
I know

I've seen it before  
It happens all the time  
You're closing the door  
You leave the world behind  
You're digging for gold  
Yet throwing away  
A fortune in feelings  
But someday you'll pay

Cold as ice, you know that you are  
Cold, cold, as, as, ice, as cold as ice to me  
Cold, cold, as, as, ice



Ooh, ooh, ooh, cold as, cold as ice  
You're as cold as ice  
You're as cold as ice, cold as ice, I know  
You're as cold as ice, yes I know  
You're as cold as ice, cold as ice, I know  
You're as cold as ice, oh yes I know  
You're as cold as ice, cold as ice, I know  
You're as cold as ice, cold as ice

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## STARRIDER

Words: M. Jones  
Music: M. Jones & A. Greenwood

I stole a ride on a passing star  
Not knowing where I was going  
How near or how far  
Through years of light, lands of future and past  
Until the heavenly gates  
Were sighted at last

Starrider, rider, rider  
Take me to the stars  
Starrider, rider, rider  
Show me where you are

Northern lights flashed by  
And then they were gone  
And as old stars would die  
So the new ones were born

And ever on I sailed  
Celestial ways  
And in the light of my years  
Shone the rest of my days

Speed increasing  
All control is in the hands of those who know  
Will they help us grow  
To one day be starriders

Starrider, rider, rider  
Show me where you are  
Starrider, rider, rider  
Take me to the stars

Speed increasing  
All control is in the hands of those who know  
Will they help us grow  
To one day be starriders  
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## HEADKNOCKER

Words: L. Gramm  
Music: M. Jones

He drives a '57 coupe  
Walks with a stoop  
Swears James Dean isn't dead  
He's a dedicated rocker  
A real headknocker

Don't look at his lady again  
'Cause if he catches you messin'  
He's gonna teach you a lesson  
Don't let me say it again

Headknocker, headknocker  
Comin' on strong, a real showstopper  
Headknocker

He might like to fight, oh but boy does he love to play  
Ooh, headknocker, headknocker  
Ooh, headknocker

He's got an old Fender strat  
Plays behind his back  
While he sings out "Louie, Louie"  
He's a backseat mauler  
A barroom brawler  
I think he's gonna blacken your eye  
If that don't teach you a lesson  
Might show you his Smith & Wesson  
Don't let me say it again

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## THE DAMAGE IS DONE

Words & Music: M. Jones & L. Gramm

Is there a reason  
For things that you say?  
The way you're treating me  
All the games I won't play  
Well it's too late, no longer one  
Don't want you, the damage is done

Will you miss me  
When I leave you behind?  
Will you tell your friends  
I treated you unkind?  
Well it's over now, and I'm on the run  
I don't want you, the damage is done

There have been rumors  
That my sense of humor is lacking in some ways  
To me that's no reason, it's tantamount to treason  
See what the judge has to say  
You need to find someone half as blind  
As I am to your games  
And maybe you'll find out what it's all about  
And it can drive you insane

Ooh the damage is done  
And now I feel it's too late  
The damage is done  
It's over  
Now I'm on the run  
And baby you and I know  
The damage is done

I feel it's too late  
The damage is done

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## LONG, LONG WAY FROM HOME

Words & Music: M. Jones, L. Gramm & J. MacDonald

It was a Monday  
A day like any other day  
I left a small town  
For the Apple in decay

It was my destiny  
It's what we needed to do  
They were telling me  
I'm telling you

I was inside looking outside  
The millions of faces  
But still I'm alone  
Waiting hours of waiting  
Paying a penance  
I was longing for home

I'm looking out for the two of us  
I hope we'll be here when they're through with us

I was inside looking outside  
Oh the millions of faces  
But still I'm alone  
Waiting hours of waiting  
I could feel the tension  
I was longing for home

I'm looking out for the two of us  
And I hope we'll be here when they're through with us  
I'm coming home

Monday, sad, sad Monday  
She's waiting for me  
But I'm a long, long way from home

Sad, sad Monday  
She's waiting for me  
But I'm a long, long way from home

Sad, sad Monday  
Oh she's waiting for me  
But I'm a long, long way from home

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Mud Drum Music, ASCAP

## WOMAN OH WOMAN

Words & Music: M. Jones

Search through the years  
And you wipe away the fears  
'To find a woman, not a girl'  
Just that feeling like the beginning of the world

Beginning of the world

And your love flows down like a river  
'Til it reaches down to the sea  
And it's then you start to thinking  
Will the water will the water cover me?

Woman oh woman  
Don't bury me alive  
Just make me feel I've the right to survive  
Woman oh woman  
I hope that you can see  
This is nothing like our love was meant to be  
Love was meant to be

You search through the years  
And you wipe away the tears  
'To find a woman, not a girl'  
But a feeling like the beginning of the world

Woman oh woman  
Don't bury me alive  
Just make me feel I've the right to survive  
Woman oh woman  
I hope that you can see  
This is nothing like our love was meant to be

Woman oh woman  
Woman oh woman  
Woman oh woman  
Woman oh woman

Woman oh woman  
Oh woman

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## AT WAR WITH THE WORLD

Words & Music: M. Jones

Never had no need  
For any military aid  
And I never took charge of the light brigade  
I got no castle to defend or attack  
But still I seem to be picking up slack

I am the captain of this body of mine  
I'll send fear into the enemy lines  
On the ground, in the air or at sea  
They're all pointing a finger at me

I'm at war with the world  
That's the way it must be  
I'll fight while I can  
To put an end to this misery

I'm at war with the world  
I'll have to fight to be free  
Yes I'm at war with the world  
Nobody's capturing me

Never have no need  
For any military aid  
Never took charge of the light brigade  
I got no castle to defend or attack  
But still I seem to be picking up slack

War with the world, with the world  
I'll have to fight to be free  
Yes I'm at war with the world, with the world  
Nobody's capturing me

War with the world  
What do they want from me?  
War with the world  
Why don't they let me be?

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## FOOL FOR YOU ANYWAY

Words & Music: M. Jones

Well I miss you honey  
A little more every day  
And I know if I kissed you  
You'd be comin' back home to stay

'Cause I know I was wrong  
But how long do I have to pay?

You know you belong here beside me  
I'm a fool for you anyway  
I'm a fool for you anyway  
'Cause I'm a fool for you anyway

Well I cried for you so long  
My river of tears ran dry  
And I tried to be so strong  
But grew weaker as time went by

You know your love left a mark on me  
I don't think it will fade away

I'll sit here and wait 'til you come home  
'Cause I'm a fool for you anyway  
I'm a fool for you anyway  
Fool for you anyway

You know your love left a mark on me, on me  
I don't think it will fade away

I'll sit here and wait 'til you come home  
'Cause I'm a fool for you anyway  
'Cause I'm a fool for you anyway  
I'm a fool for you anyway

Fool for you anyway  
Fool for you anyway  
'Cause I'm a fool for you anyway  
A fool for you anyway  
Fool for you anyway  
I'm a fool for you anyway

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## I NEED YOU

Words: L. Grammi

Music: M. Jones

Selling your soul ain't the right way of givin'  
Oh with you I could change  
This misguided goal I've been livin'  
Anything, anything you might need or desire  
Just call on me, 'cause my heart's on fire

And I need you  
Do you need me too?  
Yes I need you, yes I need you

Many is the time I've cursed the Lord's creations  
Ah but you touched my hand  
I loved this new sensation  
It was very strange, what a change  
Of you I did not tire  
So call on me, my heart's on fire

Well I need you  
Do you need me too? Need me too!  
Yes I need you, ah

Yes I need you  
Oh I need you  
And I need you  
Say you need me too  
Yes I need you  
Oh I need  
Say you need me too

Yes I need you  
And I need you  
Oh I need  
Yes I need you  
Oh I need  
Say you need me too  
Say you need me too  
Say you need me too  
Say, say baby  
Say you need me too  
Yes I need you  
Oh I need you too  
And I need you

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1. **FEELS LIKE THE FIRST TIME** Mick Jones  
*An edited version was issued as Atlantic single #3394 (3/8/77); Pop #4*
2. **COLD AS ICE** Mick Jones/Lou Gramm  
*Atlantic single #3410 (7/7/77); Pop #6*
3. **STARRIDER** Mick Jones/Al Greenwood
4. **HEADKNOCKER** Lou Gramm/Mick Jones
5. **THE DAMAGE IS DONE** Lou Gramm/Mick Jones
6. **LONG, LONG WAY FROM HOME** Mick Jones/Lou Gramm/Ian McDonald  
*Atlantic single #3439 (11/77); Pop #20*
7. **WOMAN OH WOMAN** Mick Jones
8. **AT WAR WITH THE WORLD** Mick Jones
9. **FOOL FOR YOU ANYWAY** Mick Jones
10. **I NEED YOU** Lou Gramm/Mick Jones

*Tracks 1-10*

*Originally from the album **Foreigner**  
Atlantic #18215 (3/8/77); LPs #4*

BONUS TRACKS:

11. **FEELS LIKE THE FIRST TIME (Demo)** Mick Jones
12. **WOMAN OH WOMAN (Demo)** Mick Jones
13. **AT WAR WITH THE WORLD (Demo)** Mick Jones
14. **TAKE ME TO YOUR LEADER (Demo)** Mick Jones

*Numbers in italics (following original release information) denote peak positions obtained by singles on Billboard's "Hot 100" chart and the album on Billboard's Top LPs/Albums chart — courtesy BPI Communications and Joel Whiteburn's Record Research Publications*



### FOREIGNER

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...with the band's first live performance...  
...with the band's first live performance...  
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**WICK JONES** (Lead Vocalist)  
Lou Gramm (Lead Vocalist)  
Mick Jones (Lead Guitarist)  
Ian McDonald (Guitarist)  
Al Greenwood (Keyboardist)  
Ed Gagliardi (Bassist)  
Dennis Elliott (Drummer)

**LOU GRAMM** (Solo Album)  
Mick Jones (Solo Album)

**WICK JONES** (Solo Album)  
Mick Jones (Solo Album)

#### FOREIGNER:

Lou Gramm *Lead vocals*  
Mick Jones *Lead guitar, vocals*  
Ian McDonald *Guitars, keyboards, horns, vocals*  
Al Greenwood *Keyboards, synthesizer*  
Ed Gagliardi *Bass, vocals*  
Dennis Elliott *Drums*

*\*Special Thanks to Ian Lloyd for backing vocals*

Musical Direction—Mick Jones

Produced by John Sinclair and Gary Lyons in collaboration with Mick Jones and Ian McDonald

Engineer: Gary Lyons • Mixing: Mick Jones, Ian McDonald, Jimmy Douglass • Associate engineers: Jimmy Douglass, Randy Mason, Kevin Herron, Michael Getlin • Coordinator of Foreign Affairs: Diane Wright • MVP: Michael McConnell • Cover illustration: Alex Gnidziejko • Art direction: Bob Defrin • Management: Bud Prager/E.S.P. Inc.

Compilation Produced for Release by DAVID McLEES • Sound Produced by BILL INGLOT • Remastering: DAN HERSCH & BILL INGLOT at DIGIPREP • Discographical Annotation: STEVE WOOLARD • Editorial Supervision: CORY FRYE • Editorial Research: DANIEL GOLDMARK • Editorial Coordination: SHAWN AMOS • Licensing: MALIA DOSS • Cover Illustration: ALEX GNIDZIEJKO • Art Direction: BOB DEFRIN • Reissue Art Direction & Design: GREG ALLEN@gap • Booklet Photography: WARING ABBOTT/www.MICHAEL-LOCHS.ARCHIVES.COM • "California Jam" & Foreigner Posters Courtesy of FOREIGNER • Project Assistance: AMY UTSTEIN, RANDY PERRY & EMILY CAGAN

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