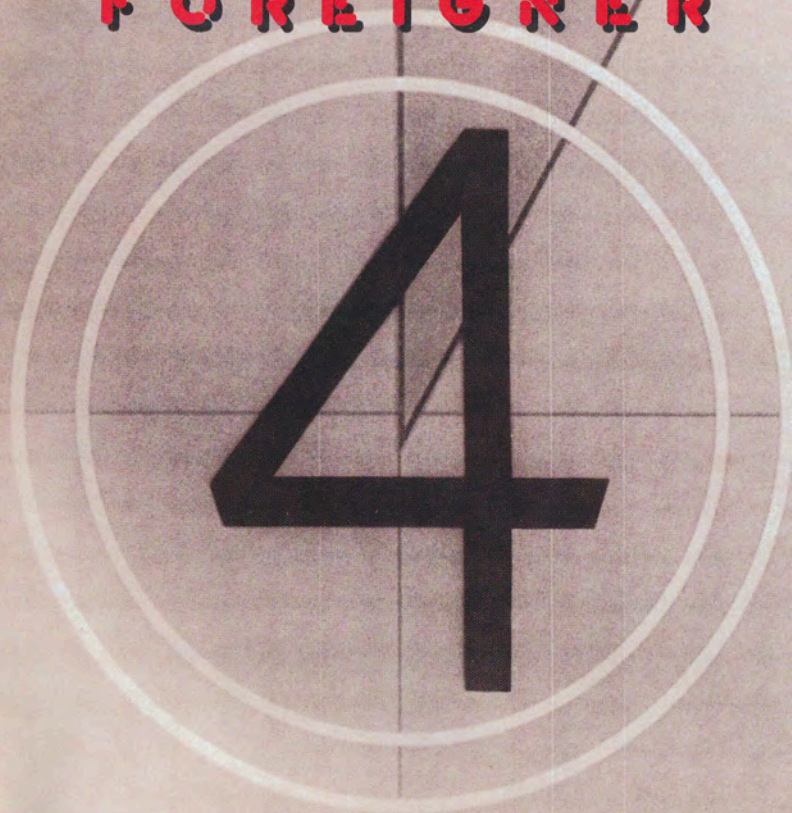
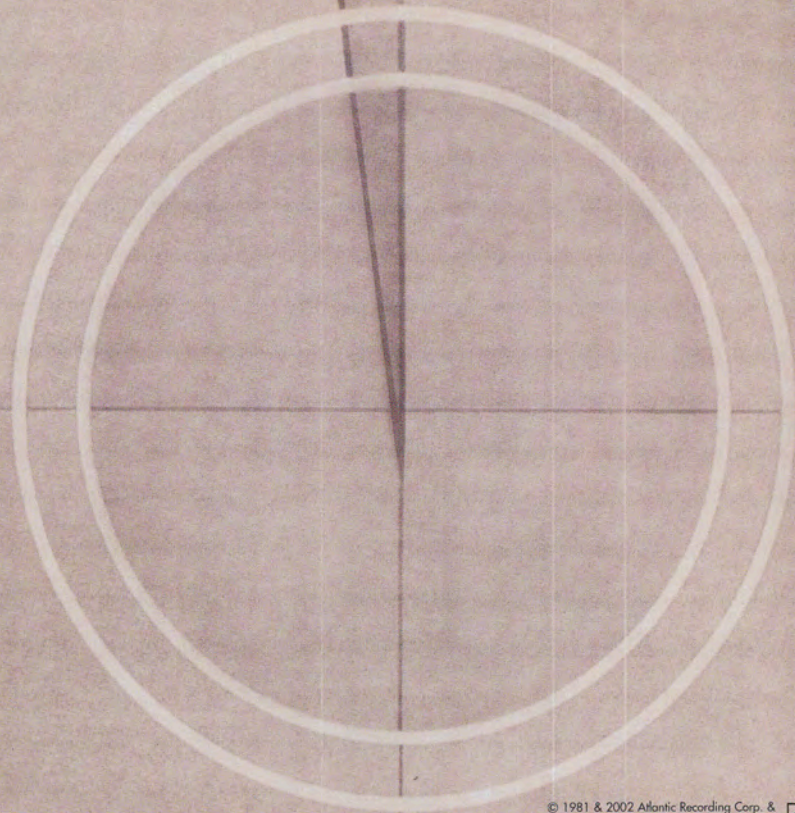


F O R E I G N E R



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From left to right: Dennis Elliott, Mick Jones, Lou Gramm, and Rick Wills

FOREIGNER

It
had to be amazing.
Not just a great album,
but a classic. One that
would firmly establish them
once and for all in the
same league as their elder
contemporaries: The Rolling
Stones, Led Zeppelin,
The Who.

In short, for Mick Jones, Lou Gramm, Dennis Elliott, and Rick Wills, it was do or die.

It was a balmy September night in 1980 when the members of Foreigner arrived at Electric Lady Studios in New York's Greenwich Village to begin recording the album that would secure their superstar status and make them the biggest-selling act of that time. But the group, who exploded onto the charts in 1977 with their debut album and followed with an equally popular LP, was at a crossroads.

After two massive successes—*Foreigner* and *Double Vision*, respectively—things started going sideways in 1979. The band's third album, *Head Games*, did not exceed expectations (initially selling only 2 million units with two singles that stalled outside the Top 10). Following its release, Foreigner struggled with a problematic tour, internal fighting, personnel changes, and concerns over musical direction and material. In addition, *Games'* controversial album cover, depicting a teen sex queen writing graffiti in a men's room, got it banned from every major retail outlet in America's Bible Belt.

Foreigner was facing, as one might say, an "urgent" situation.

"It was a crucial time for the band," remembers Mick Jones, the group's guitarist and songwriter. "We had gone through a lot of drama both personally and professionally. It was imperative that we take the music to a new plateau, and with *Foreigner 4* I think we were able to do that."

"To me, the songs and the band were in new territory with *Foreigner 4*," adds lead singer Lou Gramm. "We all realized that *Head Games*, while we loved the album, was a critical letdown. We felt that if we were going to remain in the upper echelon, then we were going to have to come up with something incredible. We were going to have to take a couple of steps. That's why *4* took so long to cut and so much time and care was put in it."

The sessions had actually started some months earlier when the 1979-80 six-piece lineup of Jones, Gramm, Elliott, Wills, Al Greenwood, and Ian McDonald met to record the fourth album. Though Jones had assembled the band and was its chief songwriter, he began collaborating regularly with Gramm, whose blue-eyed-soul vocals mixed with Jones' riff-ready guitar to become Foreigner's trademark sound.

But Greenwood and McDonald wanted more artistic involvement and began pushing to get more of their material integrated into the mix. During initial rehearsals they had a showdown of sorts with Jones. Tensions erupted, and, as painful as it was, the band was headed for a change.

"It was becoming a counterproductive situation," says Jones. "Al and Ian had been key members of the band, especially in the beginning, but as they started to want a bigger piece of the writing for the band, I began to feel a decision had to be made on the musical direction."

"I think it was something that everyone was feeling, including the people that exited the band," says Gramm. "There was a great deal of stress and a great deal of conflict as far as the musical direction. There were personality clashes being touched off for next to nothing. When we did begin the record, it just didn't sound confident and knowledgeable. It didn't sound like a dead-serious big-time band making its fourth album and trying to emerge again at another level."

"We stopped at that point, assessed what we had, and decided that it wasn't to the level that it should have been," he said. After a lot of soul-searching, the decision was made to forge ahead and pare the band down to four members.

Producer Robert John "Mutt" Lange was brought in to coproduce the new album with Jones. Lange had topped the charts with AC/DC's *Highway To Hell* and *Back In Black* and guided acclaimed albums for The Boomtown Rats and Graham Parker. The Mick 'n' Mutt combination would prove to strike not only gold but also platinum.

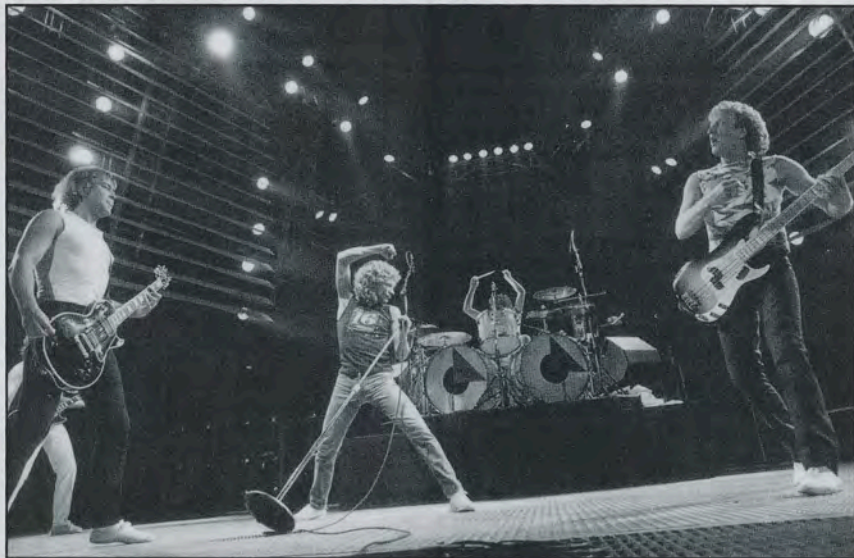
Foreigner's *4* would eventually become one of the most compelling audio productions of its time, one that holds

up to many of today's best-produced efforts. It was recorded at Electric Lady in New York, the studio built and formerly owned by the late Jimi Hendrix. Coproducers Jones and Lange were joined on *4* by engineers Dave Wittman and Tony Platt, with assistance from Brad Samuelsohn, Michel Sauvage, and Edwin Hobgood.

"I've always thought that the whole thing behind this band was, it's really an album band, that we make albums," said Jones shortly after *4* was released. "When we go into the studio, it's an album we're going to make, not a bunch of singles."

They did make a cohesive album, but one that nevertheless spawned a wealth of hits. Opening with the up-tempo Jones-Gramm rocker, "**Night Life**," the album soon slides into "**Juke Box Hero**," one of the definitive Foreigner anthems and a rock song with one of the best story lines of all time, about a teenage rock 'n' roll junkie unable to see the concert of the century.

The song was based on an encounter with a rain-drenched fan outside a Cincinnati arena. He'd been there all day through sound check, and when Foreigner returned for the show that night, the band invited him backstage, then to the side of the stage during the



concert. "He had stars in his eyes," says Jones. "It just blew him away!"

The song, which features Jones' ballsy power chords against Gramm's passionate vocal, came together in a matter of hours. Jones, Gramm, Elliott, and Wills were joined on 4 by many of the day's top session players. Mark Rivera contributed sax and background vox, Hugh McCracken added slide guitar, keyboard whiz kids Thomas Dolby and Larry Fast played most of the synthesizers (providing the springboard for Dolby's solo career), ex-Frampton sideman Bob Mayo appeared on keyboards, and former Stories frontman Ian Lloyd delivered backups.

"Break It Up," "Girl On The Moon," "Don't Let Go," "Woman In Black," and "Luanne" all helped propel the album and were balanced by the soulful and classic power ballad "Waiting For A Girl Like You."

According to Jones, "Waiting For A Girl Like You" broke new ground in being the first ballad to be released as a single by Foreigner. It achieved huge worldwide success and to this day holds the record for being the longest-standing #2 single on the *Billboard* Pop chart (10 weeks). "It was a very emotionally charged song that literally came

together in an hour or so, and I remember Lou and I looking at each other as if to say, *Is that it?* I believe it was one of the first songs that radio described as a 'power ballad.' To me it was just a great song," claims Jones.

"I can remember one thing that happened while Mick and Mutt were behind the control board and I was in the studio singing 'Waiting For A Girl Like You,'" says Gramm. "There was this very attractive red-haired woman who was very well-dressed. She came walking into the control room and sat down behind Mick and Mutt. I was singing away, and Mick and Mutt were busy getting the best performance out of me and trying to get me to stretch. This woman was just grooving to the song, and just before my vocal take for the song ended, she got up and slowly walked behind them and came out the same way she came in. When

the song ended, I asked, 'Guys, who was that woman?' And they said, 'What woman?' They had never noticed her, and to this day no one knows who it was. Maybe it was my muse. I was certainly singing to her."

It was actually the solid Jones-Gramm partnership that provided the LP's real success. "The songwriting relation-

ship between myself and Lou really came together during the making of 4," says Jones. "We worked hard on this, and not every idea we had came together. But we did end up writing and recording a full album of material."

"I remember spending an enormous amount of time together working on these and other songs," says Gramm. "Some songs came together in a matter of hours, and others took weeks."

One of those "others" was "Urgent." Released as 4's first single on June 2, 1982, the R&B-inspired cut zoomed up the charts and has remained one of the band's biggest songs, not to mention a rock classic. Featuring an ongoing mid-tempo beat, "Urgent" is, as many critics and fans alike believe, the band's finest recorded moment.

"That one took some time," says Gramm. "It was one of Mick's ideas, and as I remember, it went through a number of changes before being recorded at the end of sessions. It was first an up-tempo song, like maybe the Four Tops would sing. Then it was slowed down and had a real slow, intense groove. We played with that tempo-wise and dynamics-wise. We turned that song inside out before finally coming to the arrangement as it is now."

"Urgent" is highlighted by the blistering sax of Motown legend Jr. Walker, best known for his 1965 hit "Shotgun." The song needed a shot in the arm, and it was Mick Jones who envisioned the immortal solo. During the sessions, Jones was thumbing through *The Village Voice* and noticed that Walker was playing across town at the Lone Star. He grabbed his coat and jumped in a taxi to see the show and meet the R&B giant.

"I hadn't seen his name in years," says Jones, "but when I saw the ad that he was playing, it just all fell

into place. Jr. had never heard of us, but his son, who was his drummer at the time, did know about us. It was him who convinced Jr. to come back with us."

"As soon as I heard the opening to the solo," adds Gramm, "I knew exactly who it was. Jr. had an unmistakable sound, and I could not believe my ears that Jr. Walker was playing on a Foreigner record. It was one of the most exciting guest appearances I have ever been involved with."

Foreigner's 4 went on to become the band's most successful album, lingering at #1 on the charts for months and reaching sales of over 5 million copies in the U.S. alone only 11 months after its release. Twenty years later it has sold over 17 million copies worldwide and is presented here in its discrete 5.1 audio Surround Sound format.

"I am still really excited when I hear this album," says Gramm. "I have great memories of us recording those songs in the studio and memories of us hearing it on the radio and how great it sounded and terrific memories of playing those songs live on the Foreigner 4 tour. We shocked people with 10 or 12 great songs."

"It's a feeling of pride when I heard the 5.1 Surround disc," says Jones. "It's a feeling of having accomplished something that we set out to do. We aimed high, and I think we got there."

—Bruce Pilato



NIGHT LIFE

(Mick Jones/Lou Gramm)

Wake up in time to see the sun going down
Turn on the six o'clock news
See what's happening in this town
I take a walk down to the corner
I meet those bad girls hanging around
Never doing what they oughta

Ooh yeah, I'm getting caught up in the action
Gotta find the main attraction now
Gotta get some satisfaction
You better take me to the heart of that

Night life, looking for some
Night life, need a little
Night life, living in the daylight
Just don't agree with me
Ooh night life

Stealing through the night like a wolf on the prowl
Not a bird, not a plane, I'm just a mean old night owl
Watch me, hit, run, gotta move on
Going wild in the night
'Cause I'm hooked on the neon

Ooh yeah, I'm looking for some action
I gotta find my main attraction now
'Cause I need some satisfaction
Ooh, won't you take me to the heart of that

Night life, a little bit of
Night life, ooh I need some
Night life, full of bright lights and noise
Time to separate the men from the boys

Night life . . .
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JUKE BOX HERO

(Lou Gramm/Mick Jones)

Standing in the rain, with his head hung low
Couldn't get a ticket, it was a sold-out show
Heard the roar of the crowd, he could picture the scene
Put his ear to the wall, then like a distant scream

He heard one guitar, just blew him away
He saw stars in his eyes, and the very next day
Bought a beat-up six-string in a secondhand store
Didn't know how to play it, but he knew for sure

That one guitar, felt good in his hands
Didn't take long, to understand
Just one guitar, slung way down low
Was a one-way ticket, only one way to go

So he started rockin'
Ain't never gonna stop
Gotta keep on rockin'
Someday he's gonna make it to the top

And be a juke box hero, got stars in his eyes
He's a juke box hero
He took one guitar, stars in his eyes
Juke box hero, he'll come alive tonight

In a town without a name, in a heavy downpour
Thought he passed his own shadow, by the
backstage door
Like a trip through the past, to that day in the rain
And that one guitar made his whole life change

Now he needs to keep rockin'
He just can't stop
Gotta keep on rockin'
That boy has got to stay on top

And be a juke box hero, got stars in his eyes
He's a juke box hero, got stars in his eyes
Yeah, juke box hero, got stars in his eyes
With that one guitar he'll come alive
Come alive tonight

Yeah, he's gotta keep rockin'
He just can't stop
Gotta keep on rockin'
That boy has got to stay on top

And be a juke box hero, got stars in his eyes
He's a juke box hero, got stars in his eyes
Just one guitar, put stars in his eyes
He's just a juke box hero

Juke box hero, juke box hero, he's got stars
in his eyes

Stars in his eyes

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BREAK IT UP

(Mick Jones)

Made myself a prisoner
I locked myself away
Can't remember the last time
I saw the light of day
Don't want to face life
Feel I've been betrayed
I want you to tell me
Where our love went astray

So can't you wait one more minute
Why can't you wait one more day
Let's get it straight
'Cause it's a big mistake
You better think about it

I don't want to break it up
Why do we have to break it up?
Never ever want to break it up, oh no
I only wanna make it up tonight

You say you've thought about it
But you sound so cold
You make it look like our love
Can be bought or sold
You won't listen
You say it's way too late
That something is missing
And now you just can't wait

Why can't you wait one more minute?
Why can't you wait? Give me one more day
Let's get it straight
This is a big mistake
We better think about it

I don't want to break it up
Why do we have to break it up?
Never ever want to break it up
Ooh no, I only wanna make it up tonight

So don't say break it up
I wanna hear you say we'll make it up
I don't want to break it up
Oh baby, why can't we make it up tonight?

And I ask myself
What's wrong with me?
How could I be so blind?
I know she tried to give me everything
I still couldn't see
Now as I watch our love slip away
I'm begging you, begging you, please

Don't break it up, break it up
Take a little time and make it up, make it up
I don't want to break it up
Oh no, I only wanna make it up tonight

I don't want to break it up
Baby let me make it up
Oh no no, no no
I don't wanna break it up, no no
Tonight

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WAITING FOR A GIRL LIKE YOU

(Mick Jones/Lou Gramm)

So long
I've been looking too hard, I've been waiting
too long
Sometimes I don't know what I will find
I only know it's a matter of time
When you love someone
When you love someone

It feels so right, so warm and true
I need to know if you feel it too

Maybe I'm wrong
Won't you tell me if I'm coming on
too strong?
This heart of mine has been hurt before
This time I wanna be sure

I've been waiting for a girl like you
To come into my life

I've been waiting for a girl like you
A love that will survive
I've been waiting for someone new
To make me feel alive
Yeah, waiting for a girl like you
To come into my life

You're so good
When we make love it's understood
It's more than a touch or a word we say
Only in dreams could it be this way
When you love someone
Yeah, really love someone

Now, I know it's right
From the moment I wake up till deep
in the night
There's nowhere on earth that I'd rather be
Than holding you, tenderly

I've been waiting for a girl like you
To come into my life
I've been waiting for a girl like you
And a love that will survive
I've been waiting for someone new
To make me feel alive
Yeah, waiting for a girl like you
To come into my life

I've been waiting, waiting for you, ooh
Ooh, I've been waiting
I've been waiting, yeah
Won't you come into my life?
My life?

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LUANNE

(Lou Gramm/Mick Jones)

Luanne, Luanne
Why do you run and hide?
Luanne, Luanne
Don't keep your love inside

I wait around for you after school
You slip away and I don't see you
Don't know what I'm gonna do

If you can't see how much I need you
We met, one day, and then, you ran away
I've searched the whole town looking for you
I know you're there somewhere

Luanne, Luanne
Why do you run and hide?
Luanne, Luanne
Don't keep your love inside

I write letters that I never send
I keep the words to whisper to you someday
I don't know where and I don't know when
Luanne, I'm gonna get to you someday
I want to feel your love so close to me
Give me just half a chance
To prove myself, I need to

Luanne, Luanne
Why do you run and hide?
Luanne, Luanne
Don't keep your love inside

These days true love is so hard to find
Someday I know you're gonna be mine
Luanne, Luanne, Luanne, ooh

Luanne, Luanne
Why do you run and hide?
Luanne, Luanne
Don't keep your love inside

Luanne
No need to run and hide
Luanne, Luanne
Don't keep your love inside

Luanne, Luanne
I wanna be beside you, can't you
understand?
Luanne, Luanne
Give me a little love, I know you can
Luanne, Luanne,
Can't you hear me calling?
Luanne

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URGENT

(Mick Jones)

You're not shy, you get around
You wanna fly, don't want your feet on the ground
You stay up, you won't come down
You wanna live, you wanna move to the sound

Got fire in your veins
Burnin' hot but you don't feel the pain
Your desire is insane
You can't stop until you do it again

But sometimes I wonder as I look in your eyes
Maybe you're thinking of some other guy
But I know, yes I know, how to treat you right
That's why you call me in the middle of the night

You say it's urgent
So urgent, so oh oh urgent
Just wait and see
How urgent my love can be
It's urgent

You play tricks on my mind
You're everywhere but you're so hard to find
You're not warm or sentimental
You're so extreme, you can be so temperamental

But I'm not looking for a love that will last
I know what I need and I need it fast
Yeah, there's one thing in common that we both share
That's a need for each other anytime, anywhere

It gets so urgent
So urgent
You know it's urgent
I wanna tell you it's the same for me
So oh oh urgent
Just you wait and see
How urgent our love can be
It's urgent
You say it's urgent
Make it fast, make it urgent
Do it quick, do it urgent
Gotta rush, make it urgent
Want it quick

Urgent, urgent, emergency
Urgent, urgent, emergency
Urgent, urgent, emergency
Urgent, urgent, emergency
So urgent, emergency
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I'M GONNA WIN

(Mick Jones)

Another dark night, in the city
And my prospects lookin' thin
The survival, of the fittest
Is the law in the world that I live in

I was not born, to be a fighter
But now's the time I have to learn
To keep my head, above the water
Gotta play with fire, but not get burned

I gotta stand up, I gotta face it
Don't want to lose it
I want to taste it while it's hot
Don't want to waste it, I need it so bad

I'm gonna win, yeah
I'm gonna win
You see it's a matter of pride
Deep down inside
I'm gonna win, yeah
I'm gonna win

I got no time, to sit and wonder
I got myself, to reckon with
Yeah and life won't drag me under
Even if it takes, all I have to give
I'll give it all

I gotta stand up, I gotta face it
Don't want to lose it
Ooh I want to taste it while it's hot
Don't want to waste it, my mind's made up

I'm gonna win
I'm gonna win
I tell you, see, when it comes down to the crunch
I've gotta beat life to the punch

I'm gonna win
Somehow I know I'm gonna win
You know
I've got to fight to stay alive
Kick it into overdrive
I'm gonna win, ooh, ooh, ooh
I'm gonna win

I'm gonna win
I'm gonna win
You see it's a matter of pride
Deep down inside
I'm gonna win
Gonna win, gonna win
Ooh, I'll pay the price
No more Mr. Nice
Hey, just watch me roll the dice
I'm gonna win, win, win
I'm gonna win, win, gonna win
I'm gonna win
I know I'm gonna win
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WOMAN IN BLACK

(Mick Jones)

I knew the moment
I walked through that door
I felt so close to a burning sensation
It got so warm
As I moved across the floor
My body aching with anticipation

I saw a dark silhouette, at the table
I tried to talk, but I was unable
She drew me in right under her spell
I was hypnotized by the sudden temptation

Of that woman in black, she's a mystery
She's everything a woman should be
Woman in black, she's got a hold on me
She's in control, she won't set me free

She is a woman
She's not a girl anymore
The kind that stirs up a young man's imagination

She's dressed to kill
And I'm so ready to fall
Into her world full of strange fascination

I see that dark silhouette, at the table
I can't resist, my body's not able
She draws me in, but she teaches me well
I never need any explanation

From that woman in black, she's a mystery
She's everything a woman should be
I said, woman in black, got a hold on me
She's in control, she won't set me free

Ooh, woman in black
It's too late now
I can't turn back
'Cause I'm a fool for that woman
Woman in black
Ooh, ooh, woman in black

Ooh, that woman in black, she's a mystery
She's everything a woman should be
That woman in black, she's got a hold on me
She's in control, she won't set me free

She's my mysterious mistress
But she leaves me so helpless
My woman in black
She's a dark señorita
My woman in black
No Sunday school teacher
My woman in black
We're keeping it a secret
We meet in the night
We're partners in silence
Strangers in daylight
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GIRL ON THE MOON

(Mick Jones/Lou Gramm)

It's night, again
Time for my mind to go wandering
Off on a journey, through space and time
In search of a face I can never find
So I close my eyes and look inside

I can't forget
The night that I saw her we never met
She felt so close to me as I reached for her hand
She drifted away like the desert sand
It was her and she was gone

I wish she'd come back tonight
Like a star shining bright
I don't know where she's from

She's like a girl on the moon
A girl on the moon
She's like a girl on the moon
A girl on the moon

Yeah, it's night, once again
And that same old feeling is setting in
It all seems so familiar but I hope this time
That the girl on the moon will soon be mine
All mine, tonight

Am I asking too much
Should I leave my dream untouched
Should I even know where she's from

My girl on the moon
She's my girl on the moon
Girl on the moon
My girl on the moon
Girl on the moon
Girl on the moon
Girl on the moon
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DON'T LET GO

(Mick Jones/Lou Gramm)

Another long day, another long night
I try to make it home before it gets light
I'm working hard so someday we can play
When I try to explain you just push me away
Don't push me away, you say

I don't spend enough time with you
Or take an interest in things you do
We call it quits almost every other day
And the rare times we're going strong

We let our pride get in the way
Seems like it's always in the way

But don't let go, don't let our love go
Don't let go, just let our love grow
Sometimes we might drift away, don't let our love go
But don't let go of our love when it feels right

This kinda life can put us both to the test
But it's not a question of who knows best
Our love's a ship that has its sails a little torn
All we need to do is sew 'em up
And we can weather the storm

Gonna ride that storm

So don't let go, don't let our love go
Don't let go, just let our love grow
Sometimes we might drift away, don't let our love go
But don't let go

No, no, don't let go, don't let our love go
Don't let go, just let our love grow
Sometimes we might drift away, don't let our love go
Don't let go of our love when it feels right

I don't see you for days
When you leave me in the dark
My imagination runs away
Just throw me a line
And I'll still hold on
I'll still hold on
I'll still hold on
And I won't let go

Don't let go, don't let our love go
Baby don't let go, just let our love grow
Don't let our love fade away, don't let our love go
And don't let go of our love when it feels right, oh no
Don't let our love go
Don't let go
Just let our love grow
Sometimes we might slip away
Don't let our love go
But don't let go of our love when it feels right
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- 1. NIGHT LIFE**
(Mick Jones/Lou Gramm)
- 2. JUKE BOX HERO**
(Lou Gramm/Mick Jones)
Also issued as Atlantic single #4017 (1/82)
- 3. BREAK IT UP**
(Mick Jones)
An edited version was issued as Atlantic single #4044 (4/82)
- 4. WAITING FOR A GIRL LIKE YOU**
(Mick Jones/Lou Gramm)
Also issued as Atlantic single #3868 (9/81)
- 5. LUANNE**
(Lou Gramm/Mick Jones)
Also issued as Atlantic single #4072 (7/82)
- 6. URGENT**
(Mick Jones)
An edited version was issued as Atlantic single #3831 (6/81)
- 7. I'M GONNA WIN**
(Mick Jones)
- 8. WOMAN IN BLACK**
(Mick Jones)
- 9. GIRL ON THE MOON**
(Mick Jones/Lou Gramm)
- 10. DON'T LET GO**
(Mick Jones/Lou Gramm)

NOTE: Tracks 1-10 originally issued as Atlantic #16999 (7/81)

Bonus Selections:

Special "nearly unplugged" versions performed by Mick Jones & Lou Gramm

- 11. JUKE BOX HERO**
("nearly unplugged" version)
(Lou Gramm/Mick Jones)
- 12. WAITING FOR A GIRL LIKE YOU**
("nearly unplugged" version)
(Mick Jones/Lou Gramm)

FOREIGNER

Mick Jones: lead guitar, keyboards, background vocals

Lou Gramm: lead vocals, percussion

Dennis Elliott: drums, background vocals

Rick Wills: bass guitar, background vocals

Additional Musicians:

Tom Dolby: main synthesizers

Mark Rivera: saxophone on "Urgent" (except solo) & "Break It Up"

Hugh McCracken: slide guitar on "Girl On The Moon"

Jr. Walker: saxophone solo on "Urgent"

Larry Fast: sequential synthesizer on "Break It Up,"

"Don't Let Go" & "Jukebox Hero"

Michael Fonfara: keyboard textures on "Urgent" & "Girl On The Moon"

Ian Lloyd, "Mutt" Lange & Mark Rivera: background vocals

Thanks to **Bob Mayo** for additional keyboard textures on "Waiting For A Girl Like You" & "Break It Up"

Produced by **Robert John "Mutt" Lange & Mick Jones**

Chief Engineer: **Dave Wittman**

Recorded at **Electric Lady Studios, N.Y.C.**

Basic Tracks Engineered by **Tony Platt**

Second Engineer: **Brad Samuelsohn**

Assistant Engineers: **Michel Sauvage & Edwin Hobgood**

Bonus "nearly unplugged" tracks:

Recorded in Mick's Home Studio (1999)

Engineered by **Dennis Fitzmarin**

Thanks to all our friends at **Electric Lady**

Special thanks to our road crew: **Michael McConnell,**

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