

## the RICHARD THOMPSON

### newsletter

JAMIE TAYLOR wins the signed copy of *Hokey Pokey* for telling us that *Some Enchanted Evening* is the song in *South Pacific* from which the title of Richard Thompson's *Across A Crowded Room* comes from. For POKEY POSER No. 4 we have a signed copy of *Smalltown Romance* to give away so try and tell us who made the single shown on the back sleeve below, the B side of which credits the arrangement of *It'll Be Me* to Richard and Linda Thompson.

You'll be pleased to learn that Richard Thompson has just finished work on his new album at Town House 3 studios in London. The rhythm tracks were laid down in USA under the auspices of producer MITCHELL FROOM and engineer CHAD BLAKE who then brought them over to England to complete the over-dubs. Apart from Clive Gregson, Chris Collister and John Kirkpatrick, Richard has chosen to work with some new musicians this time and include Micky Curry (session musician and drummer with Hall and Oates), Jerry Scheff (originally with the Elvis Presley Band - electric and double bass), Phil Pickett (crumhorn etc), Chuck Fleming (fiddle) and Mitchell Froom himself (keyboards). A silver band section has also been added with cornets, tenor horn and euphonium played by four members of the Fairey Engineering Band from Stockport. Mitchell and Chad have returned home to complete the mastering and Polydor Records have the release date programmed for August. The titles of the tracks recorded are *Valerie*, *Jenny My Love*, *A Bone Through Her Nose* (described by Richard as Rachmaninov meets Lesley Gore), *Long Dead Love*, *Cash Down* (Never Never), *Dead Man's Handle*, *Baby Talk*, *Missie*, *Lovers Lane*, *How Will I Ever Be Simple Again*, *Nearly In Love* and possibly the best track, from our preview hearing, *Al Bowlly's In Heaven*. The album certainly changes style from *Hand Of Kindness* but once again maintains the 'live' sound that Richard is so keen to achieve. Rest assured, you won't be disappointed.

MITCHELL FROOM has produced two albums for Boston band THE DEL FUEGOS and more recently completed an album with Marshall Crenshaw, who incidentally, is advertised by his record company as "The American Elvis Costello".

CHUCK FLEMING teamed up with guitarist JERRY KALEY last year to make an album called *Shake Loose The Border* for Crow Records (CRO 209) and which has a guest appearance from Alastair Anderson playing Northumbrian pipes on the title track and Dick Park on Bodhran on *Farewell To Edinburgh*. Chuck and Jerry have just returned from a European tour and if you'd like to see them you can find them playing at The Star Club, Glasgow/May 1st, Franklyn Prison, Durham City/2nd and 'Fowlers Yard', Durham City/3rd. We'll try and find some more dates for you for the next issue.

Richard Thompson will warm-up for Loudon Wainwright III on his forthcoming Australian tour and LW returns the compliment when Richard goes to Japan. The venues planned are:- Comedy Theatre, Melbourne/May 8th, 9th and 10th; Opera House, Sydney/12th; possibly an extra show in Sydney/13th; Concert Hall, Brisbane/15th, Barton Theatre, Adelaide/17th, Concert Hall, Perth/19th; Candy Hall, Osaka/25th, Toshima, Tokyo/26th and 'Live In', Tokyo/27th. The only other known dates planned for Richard are a solo gig at Fabrik Club, Hamburg/June 8th and Washington DC/Aug 3rd. Plans in the pipeline include a UK tour with The Richard Thompson Band probably for 10 days from October 20th, an American tour for about 4/5 weeks probably from September 16th and a European tour for 1/2 weeks from 1st November.

Plans are in hand for Richard to renew his association with JOHN KIRKPATRICK for a UK tour in December probably from 1st-10th. In the meantime you can see John playing solo or teaming up with his wife SUE HARRIS at:- The National Folk Music Festival, Loughborough, Leics/April 19th (S+J); Swansea/22nd (S+J - venue unknown); Nailsworth Festival/26th (S+J); Shetland Folk Festival/May 2nd (S+J); Kingswinford, nr Stourbridge/9th (S+J); Accordion Festival, Cecil Sharp House, Regents Park, London/23rd (J); Sidmouth Folk Festival/Aug 1st (J) (S+J); John teams up with Brass Monkey/9th (venue unknown); Brewery Arts Centre, Kendal/22nd (S+J) and Folk Festival at Victoria Theatre, Stoke On Trent/Sept 12th. John and Sue plan to tour Australia between June/July.

Richard Thompson has supplied us with a list of the solo gigs that he played in USA last year. They were:- Old Time Cafe, Lancadia, San Diego, California/July 25th and 26th; Towne Crier, New York/Aug 1st; Troy, New York/2nd; Maine Festival/3rd; Iron Horse, Northampton, Massachusetts/4th; Edmonton/October 1st; Calgary/2nd (with Donovan); Princeton/4th (with Leon Redbone); Chicago/October 12th (with Randy Newman); Madison/13th (+RN); Minneapolis/14th (+RN); Toronto/18th (+RN); Boston/20th (+RN); Seattle/28th and Los Angeles/December 31st (+RN).

American company HOMESPUN TAPES has issued a series of Richard Thompson cassette tapes offering instruction in a variety of tunings, right-hand rhythms and picking techniques, fingerboard ideas and insights into Richard's stylistic innovations. The first two tapes (one hour each) deal with English, Scottish and Irish tunes, providing fascinating arrangements of hornpipes, reels, Morris dances, pipe tunes and jigs. The third tape (90 mins) deals with accompaniments, intros and breaks to ten of Richard's "most requested original songs". The tapes are informal and conversational. Tape 1 comprises:- fingerpicking tunes *Banish Misfortune*, *Mrs McCleods Reel*, *Maggie Cameron*, *Inverness Gathering* and *Darjal*. Tape 2:- flat picking and fingerstyle picking with *The Poppy Leaf* (hornpipe), *Rakish Paddy* (reel), *Jenny Lind* (polka), *Saturday Night* (Morris tune), *The Choice Wife* 9/8 (9/8 jig) and *Strathspey* (Scottish dance tune). Tape 3:- song accompaniments, *Don't Let A Thief Steal Into Your Heart*, *The Great Valerio*, *When The Spell Is Broken*, improvising rock rhythm and solo playing, *Rocking In Rhythm*, *Time To*

CHIS 123

MAYBE TONIGHT

IT'LL BE ME

PRODUCED BY PHILIP RAMBOW  
(WHOSE LATEST LP IS 'SHOOTING GALLERY'  
ON THE EMI LABEL.  
CATALOGUE NUMBER EMC 3304)

ENGINEER NEIL RICHMOND  
PRODUCTION ASSISTANCE  
NEIL MURRAY

RECORDED AT RIVERSIDE  
STUDIOS NOVEMBER 1979

SLEEVE DESIGN JULES

THANKS TO RICHARD & LINDA THOMPSON  
FOR THE ARRANGEMENT OF 'IT'LL BE ME'

SPECIAL THANKS TO DEAN KLEVATT:  
RUTH LOW, NEIL RICHMOND, NEIL MURRAY,  
LIAM STERNBERG, DAVE FUDGER AND  
ESPECIALLY TO THE GUVNOR TED CARROLL

Ring Some Changes, I Want To See The Bright Lights Tonight, Woman Or A Man, and rhythm for Don't Renegé On Our Love. Tapes 1 and 2 plus tablature cost \$24.95 and Tape 3 plus tablature \$19.95. The complete three tape package costs \$39.95. Send Your order to Homespun Tapes Ltd, Box 694, Woodstock, New York 12498, USA. Add \$2.50 for surface postage and \$6 for air mail.

'London's Rock Roots', a history of London's Clubs during the 1950's and '60's by John Platt (Fourth Estate Books ISBN 0.947795.70.7) makes interesting reading and contains a brief history of Fairport's early days and an archive photo of Richard Thompson at the legendary Middle Earth Club, 1968.

There have been lots of delays with new record issues recently. The DAGMAR KRAUSE album being produced by Joe Boyd and featuring Richard Thompson has had technical problems in mastering. Joe has apparently mixed the album but has sent it back to USA for re-mastering. Two versions of the album are planned, one in German and one in English. The tracks may vary on the issues but the CD version will contain them all.

CHRISTINE COLLISTER will soon be bringing out her first single. The BBC are filming Fay Weldon's *The Life And Loves Of The She Devil* in a big budget project starring Dennis Waterman, Patricia Hodge and Bernard Hopton. The music for this four-part dramatisation will be produced by PETE FILLEUL from The Dave Kelly Band and the BBC are to use his *Warm Love Gone Cold* as the theme tune. Christine will sing the song and which will be a more up-tempo and more keyboard orientated version from that which you are likely to have heard her sing with The Richard Thompson Band on their last tour. Pete himself will be assisting on keyboards and Richard Thompson will be adding some guitar work. The BBC plan to release the single through EMI in advance of the screening, which is planned for October. Recording hasn't yet started as the videotapes first need to be edited but this is likely to be in August. At least two other songs are planned for inclusion and after the programme has gone out, it is likely to be followed up by the release of a mini-album. We haven't seen the likes of this since Richard and Linda Thompson's *Georgie On A Spree* was used as the theme tune to *Kiss The Girls And Make Them Cry*.

CLIVE GREGSON and CHRIS COLLISTER have offered a specially recorded version of Clive's *Home Is Where The Heart Is* for inclusion on a cassette being compiled by the NORTH WEST FEDERATION FOR ETHIOPIA. The tape is still in the pipeline and the release date is as yet unknown.

On hearing a tape of The Richard Thompson Band's Nottingham Show, broadcast by Radio Trent, Clive Gregson thought that some of the tracks were running slow and was going to put it down to the tape speed until he checked it by the tuning of his guitar to find that it was in fact the band playing 'andante'.

Apart from moving house (you get all the gossip here), Clive and Christine have recently recorded several of their live gigs together, including those at London's Half Moon and Cricketers pubs and 'Yesterdays' in Bristol, plus some 'northern sets' to make up a live tape. No album is planned but a couple of studio tracks are planned for inclusion and the tape should be available by late April/early May and will be sold either at future gigs or by direct mail order from Eleventh Hour Management and Productions. We'll try and let you know more when the price has been confirmed. Clive and Chris will be hitting the road again and you can find them at:- White Swan, Fallowfield, Manchester/April 30th, Nags Head, Macclesfield/May 5th, South Yorks Folk Club, Wentworth, Rotherham/2nd, Egerton Arms, Stockport/7th, Half Moon, London/15th, Cricketers, London/25th, Sir George Robey, London/26th, Food For Folk concert, Southport/June 11th, Old George's Music Box, Newcastle/16th, Maidstone Folk Club/20th, Glastonbury Festival (possibility)/21st, Cheltenham Fringe Festival (The Old Priory Club)/19th and Chestnuts, Walthamstow, London/20th.

Former Any Trouble drummer ANDY EBSWORTH has had some embarrassing luck. He stood in for a session with RIDER for the Eurovision Song Contest heats and as the band went on to win he's going to be representing us all in 'the big one'. The rare ANY TROUBLE album *Live At The Venue* (Stiff Records TRUBZ 1) released in 1980 in a limited edition of 500 copies has just been reissued on a German label (Line Records 4.00099) and is available in the UK.

FAIRPORT CONVENTION continue to astound their critics but not their fans, having been voted 'Top Band' and second best 'Live Act' in FolkRoots recent poll (May issue). Following the huge success of their recent World Tour they are planning a few charity gigs before their 'big day', the most likely being a barn dance at Haywards Heath in Sussex on Saturday 26th July when they will turn up as 'The Fairport All Star Ceilidh Band'. The gig is for Action Aid and other guests likely to appear are Chris Leslie, and Beryl and Roger Marriott. For details, send a SAE to Chris Collard, 34 Third Avenue, Hove, Sussex. Fairport also play a gig in Stratford On Avon/25th July and 'The Folk Event Of The Year'/7th June where they will be supported by June Tabor, Martin Simpson and Pyewackett at London's Royal Festival Hall.

## L O N D O N ' S R O C K R O U T E S



23. Richard Thompson (of Fairport Convention) onstage at Middle Earth, late 1968.

**CROPREDY DRAWS ON.** Yes, Fairport have upstaged them all by being the first band to offer promotional panties for sale at £1/pair. You can also brighten up your Cortina with their blue windscreen sun-visors at £1.50. Both are available direct from Woodworm Records, P.O. Box 37, Banbury, Oxon OX15 4BH.

The warm-up gigs for this years 7th Cropredy reunion are again at the Half Moon, Putney on 3rd/4th/5th and 6th August. Sunday 3rd will feature the band's current line-up and the rest are with 'special guests'. In view of his current commitments, we cannot tell you yet whether Richard Thompson will join the band for any of these dates. The festival takes place this year on August 8th and 9th. Artists booked to appear (as if you didn't know already), include Mike Elliot, Kieran Halpin/Martin Allcock and The Richard Thompson Band on Friday 8th. We understand that the line-up for Richard's Band will be Chris Collister, Clive Gregson, Ruari McFarlane, Gerry Conway and Richard himself. Appearing on Saturday are Brass Monkey, Dick Gaughan, Redum, The Sutherland Brothers (with Mattacks, Peggy and Donahue), The Electric Bluebirds, The Jon Strong Band, surprise guests of course, and the main attraction, Fairport Convention. The line-ups will naturally vary during the evening but will comprise Peggy, Nicol, Mattacks, Donahue, Ric Sanders, Martin Allcock, Richard Thompson, Cathy LeSurf and a certain Ian Mathews making a welcome appearance.

Dave Pegg tells us that the new Fairport instrumental album is not yet finished but that it will be in time for the festival. The tracks currently due to be included are *Si Bheag Si Mhor*, *Jams O'Donnells Jigs*, *Bankruptured*, Martin Allcock's *The Cat On The Mixer ( the Guinea Pig In The Microwave)*, John Kirkpatrick's *The Gas Almost Works*, Ric Sander's *The Rutland Reel*, *Fack The Juggler* and *Portmeirion* and the rock and roll medley featuring Jerry Donahue and Richard Thompson, which was performed at last years festival. We've just heard that the new track written by Jerry Donahue will not be included as Jerry will be using it for his own forthcoming solo album. The album will be titled *Expletive Delighted* this being the second choice of title for *Gladys' Leap* when Woodworm asked for title suggestions to be sent in for that album. It was dreamed up by RICHARD GLEAVE.

FRANK 'FLYPAPER' KORNELUSSEN has assisted JOE BOYD in assembling another forthcoming Fairport album which will follow on from their old classic *Live At The Troubador*. The title has not yet been agreed but the album comprises live tracks performed by the band in L.A. in 1970. It should be out by late May and the track listing is to be *Sir Patrick Spens*, *Banks Of The Sweet Primroses*, *Toss The Feathers*, *Sloth*, *Staines Morris*, *Matty Groves*, *Mason's Apron* and *Battle Of The Somme*. Joe Boyd also expects to release the NICK DRAKE compilation at about the same time, and according to Hannibal it's currently "at the printers".

DAVE SWARBRICK tells us that WHIPPERSNAPPER are half-way through recording their second album for WPS Records, and the songs which they have so far recorded are *Farewell My Lovely Nancy*, *There's A River* (a Stevie Winwood song), *Romanitska* ( a Martin Jenkins song in 7/16 ) and *Down By The Brookside* (by Chris Leslie). The album is due for release on November 5th, just three days before the band take to the road for a three month UK tour in which they will play some eighty clubs. We shall let you know the dates when they are available but meanwhile you can see them at the following festivals:- Shetlands/1st-4th May; Holmfirth/10th; Preseli/24th; Saffron Waldon/26th; Cambridge Folk Festival/1st-3rd August and Jersey/6th. Dave Swarbrick will sadly not be appearing at Cropredy this year as Whippersnapper will be touring in Denmark are due to play the Skânderborg festival on August 10th.

Joe Boyd has written some notes to the recordings on the Sandy Denny compilation *Who Knows Where The Time Goes* and which were passed on to us by T.J.Mcgrath of FAIRPORT FANATICS. We thought you might be interested in seeing them :- Side I/Track I - This was recorded during the London concert of Sandy's last tour. The drummer she jokes with at the beginning is Dave Mattacks. I/5 - This song is reputed to be about Richard Thompson, although most of Sandy's songs which are reputed to be about someone in particular, turn out to be about more than one person or subject. II/I - This track was left off *Liege And Lief* due to the length of some of the other songs and the fact that there were enough quiet tracks. Also, it was neither strictly traditional or written by one of the group. II/2 - It is generally agreed that this was written about folk singer Annie Briggs, reknowned for her gypsy-like lifestyle. II/4 - This was later recorded by Dave Swarbrick as *Sandy's Song* but she preferred her original title. It is said to be about him and his then wife. III/I - Although it was recorded in 1972, this was a standard part of Sandy's folk club repertoire in the mid 60's and is a good representation of her early style. IV/2 - This also was a staple of the Sandy folk-club set in 1966. Jackson Frank, the author of the song was, with Paul Simon, a leading figure of the expatriate Yank folk-singer community in London in the mid -60's. IV/4 - Sandy came to the studio at Christmas time 1968 to demo some songs for Fairport. This and *Autopsy* were done at the same time and Fairport chose the latter. V/I - This song was recorded for the *Sandy And The Strawbs* album in 1967 and revived for the ill-fated second Fotheringay album in 1970. V/2 - This was also intended for Fotheringay II but the group broke up before it was completed. The original mix of this was included on an Island Records sampler in 1970 intended as a preview of forthcoming albums. Later the track was re-worked for inclusion on *North Star Grassman*. VI/I - This was intended for various solo albums and tinkered with several times but never completed to Sandy's satisfaction. VI/2 - *The Bunch* included Richard Thompson, Trevor Lucas, Linda Peters, Gerry Conway and others. It was basically a jam on a lot of old rock and roll songs and A & M released it in the US. VI/3 - No record was on Sandy's turntable more often than an old Inkspots record which included this song. VI/4 - This is supposed to be about a famous rock star who courted Sandy briefly but intensely in the early '70's. VI/5 - This and VII/4&5 were recorded during Fairport's tour of Australia and America in 1974. Sandy had not yet officially joined but would come out during the set and do a few songs and join them for the finale. VII/2 - Many friends of Sandy imagine this to be about them. VIII/I - This was recorded by Julie Covington in 1978 with a backing group that included Richard Thompson. VIII/4 - It was felt that *Rendezvous* had too many ballads and not enough 'rockers' so it was left off. In retrospect it seems to be one of Sandy's greatest songs. (J.B.) Sad it was, that April 21st marked the anniversary of Sandy's tragic death in 1978.

The *Mysteries* album featuring HOME SERVICE and LINDA THOMPSON is available on Coda Records (NAT 001) and has been followed by an E.P. (CODS 115). MAKING WAVES have released Home Service's other new album *Alright Jack* (SPIN 119). This is a classic and includes *Sorrow/Babylon*, which was featured in the BBC Scotland TV film *Holy City*, which was broadcast on Good Friday. Written by Bill Bryden and filmed in Glasgow, Home Service appeared in the film as well as providing the soundtrack, and LINDA THOMPSON appeared as 'The Woman Taken In Adultery'.

Another 'mystery' is how editor extraordinaire KEN HUNT finds the time to assemble that excellent magazine

SWING 51 . The latest issue features an interview/review of *Across A Crowded Room*, interviews with Christine Collister and David Lindley (the latter having appeared at the 'guitarist's evening' at the Dominion Theatre, London with RT and others, a year or so ago), a 'Guide To The Mysteries', a review of Loudon Wainwright's *I'm Alright*, and a review of *Who Knows Where The Time Goes*. Unfortunately, due to other exciting projects, Ken Hunt plans only four more issues before the demise of Swing 51. The current issue costs £1.75 for UK/Eire and £2 elsewhere (surface mail). You can pay in £ sterling or \$ (US). Cheques and international money orders etc. should be made payable to 'Swing 51' and drawable on a UK bank. If paid in US funds, add \$2 to cover encashment fees. Back issue available include Shirley and Dolly Collins and Richard Thompson. Rates vary for back issues but are shown in the current Swing 51. Write to Ken Hunt at Swing 51, 41 Bushey Road, Sutton, Surrey SMI 1QR, England.

JOHN TAMS' *Raise Your Banner High*, from the 7.84 Theatre Company's production of *The Men Of Dorset* appears on the B side of ROBERT WYATT's single *Age Of Self* (TUC/Rough Trade Records TUC 7.84), performed by BOB DAVENPORT & GRIMETHORPE COLLIERY BAND. All proceeds go the sacked miners hardship funds.

MARC GERMINO from Nashville has a forthcoming album due out on RCA which features contributions from Christine Collister, Simon Nicol, Martin Allcock and Ric Sanders.

Fiddle player SUE DRAHEIM ( ex Albions, ex John Renbourn Group, ex Any Old Time) appears on RORY McNAMARA's excellent 1984 US album *Still Got That Look In His Eye* on Kicking Mule Records (KM 323).

Copies of MARC ELLINGTON's *Mark Time* album (1975) which features Richard Thompson on *The Answer Is You* and Jerry Donahue, Andy Roberts, Pat Donaldson, Simon Nicol, Timmy Donald, Gerry Conway and Dave Mattacks, amongst others, have made an appearance on the shelves of Virgin Records in London's Oxford Street store. Selina Scott's recent BBC series *Scott Free* featured a portrait of Marc Ellington on March 3rd. Why did he tell a different tale concerning his draft papers to the inept Mz Scott than to Melody Maker in 1968.

KEITH HANCOCK is recording his new solo album which is being produced by Clive Gregson. Clive and Christine will both be guesting on the album along with ex Any Trouble drummer, Martin Hughes and Mancunian guitarists John Hobson and Howard Lees. The album is being recorded at Gavin Sutherland's studios and will be released by Greenwich Village Records.

LINDISFARNE have written material for a new album and complete their sixteen date UK tour by playing Newark Palace Theatre/May 1st, Stantonbury Centre, Milton Keynes/2nd, Redcar Bowl/4th and Queens Hall, Hexham/5th.

Our Canadian correspondent (AW) has sent us a new single by KATE & ANNA MCGARRIGLE which features *A Place In Your Heart* (also to be found on the *Feed The Folk* album) and a great new song entitled *Love Is*. Les girls are assisted on the single by sister Janie on 'Juno 60', Albert Lee on accoustic guitar and Greg Humphrey on bass. It's issued by Polygram (PDS 2280) but as far as we know has not yet surfaced over here. Contracts permitting, Kate & Anna may well turn up at the Cambridge Folk Festival/1st-3rd August.

TOPIC RECORDS have released the excellent new BRASS MONKEY album *SeeHow It Runs* (I2TS 442) complete with a booklet and also an interesting album called *Travellers* (I2TS 395) with various artists singing "songs and tunes from English Gypsies" which should be on the shelves by the time you receive this issue.

A very plaesant evening was had by all who attended a talk at Cecil Sharp House (23rd April) by SHIRLEY COLLINS. Shirley is now working at this fine bastion of English folk music and played tapes from their archives of some of her favourite songs. When somebody does a similar talk in a hundred years time, we'd expect the audience to be listening to some of Shirley's own fine renditions. Our interview with Shirley, as promised in our last issue, will now hopefully be included in the next one. We can only apologise, but better late than never. (Ed).

CATHY LESURF tells us that for various reasons, a single still has not yet been released from her *Surface* album, but still hopes that one will materialise and it is likely to be *Sweet Remembrance*. The album is selling well and there is still the likelihood of a tour to promote it, if Cathy can find a time when the necessary musicians will all be available. Cathy will be making the annual pilgrimage to join Fairport for a few songs at this year's Cropredy festival.

THE ALBION BAND's tour of the States went down well but the band are unlikely to tour the UK until later this year. Plans are in the pipeline for the Albion's to do some music for a TV programme on urban conservation, but this has yet to be confirmed.

JERRY DONAHUE has finished collaborating with DOUG MORTER on his new album *Meetings*, assisted amongst others by Gerry Conway. The release is planned for late May/early June on FUN RECORDS and should coincide with the release of Jerry's new solo guitar album for MAKING WAVES.

The release of Doug Morter's own new album *Been There, Seen It and Bought The T-Shirt* (FUN 004) has been delayed by problems with the album cover but Doug says that it should be out soon.

The Albion Band's PHIL BEER is still recording his new album for FUN and the FUN broadsheet, referred to in our last issue, has had teething problems but should be out in the near future.

MAKING WAVES have released a new PENTANGLE album entitled *In The Round* (SPIN 120).

ODDS N' SODS ( albums old and new which may be of interest to you magpies, and seen in the record racks recently include Alastair Anderson's *Steel Skies* (Topic Records I2TS 427) featuring Chuck Fleming, Steve Ashley's *Speedy Return* (Line Records LRLP 5379AP) featuring Dave Mattacks and Peggy, Harvey Andrews *Friends Of Mine* (Beeswing Records LBEE 003) featuring Dave Mattacks, Pete Bond's *Awkward Age* (Totem Records STO 813) with guest Ric Sanders, Roy Bailey's *Freedom Peacefully* (Fuse Records CF386) with Sue Harris and John Kirkpatrick, Paul Brady's *Back To The Centre* (MERH 86) with Loudon Wainwright, David McWilliams' *Don't Do It For Love* (EMI 1978 - EMC 3208) with Dave Mattacks (yet again) and Dave Catwright's *Masquerade* (DJM Records 1976 - DJF 20489) with Dave Mattacks yet yet again).

JOHN WAGSTAFF's excellent international record collector magazine *FORMAT* is now available at WH Smith amongst other outlets, or can be ordered direct from John at Format Records And Books, 3 Sedley Court, 48 Sydenham Hill, London SE26 6LX, by subscription. Rates are: 12 issues (incl. free singles) @ £20 (UK) and £22 (rest of

Europe, £38 (USA), £40 (Japan) and £45 (Australia. Incidentally, Issue No. 9 (April 1985) contains David Suff's "Richard Thompson Story and Discography".

Andy Ware's AWARENESS RECORDS have moved their distribution from Making Waves to EMI and will now be able to release the two ROY HARPER albums, *Folkejokeopus* and *Work Of Heart*, originally due out in April. They should be in your 'house of wax' by May 6th. Awareness are planning further re-releases this summer, including, the Bonzo Dog Doo Dah Band's *Let's Make Up And Be Friendly*, and a compilation of material by The Scaffold. They also intend releasing some ROBIN WILLIAMSON songs from 1977 on an album to be compiled by Robin himself and with sleeve artwork by Janet Williamson. It will include material from the *American Stonehenge* and *Journey's End* albums and will be accompanied by a lyric sheet. The release date is planned for July/August. For more information write to Awareness Records, 6 Vernon Avenue, Raynes Park, London SW 20.

The ELECTRIC BLUEBIRDS album is another to have been sent for re-mixing. Meanwhile, the band are playing at the Accordion's Unlimited Festival in London, which will be held at various venues between May 23rd/25th. The band also appear at the West End Centre in Aldershot and of course at Cropredy.

Those old stalwart's STEELEYE SPAN play The Coronet, Woolwich, London on May 15th.

The annual C.N.D. Festival at Worthy Farm will be held between June 20th/22nd and tickets for the weekend are £17. Folk acts appearing include, Loudon Wainwright III, John Martyn, Christy Moore, The Pogues and The Long Ryders.

Endearing Scottish poet and eccentric, Ivor Cutler, plans to take his highly individual recital (he sings, plays piano and harmonium) to the Bloomsbury Theatre in London's West End. This is highly recommended (Ed).

We hear that Ken Hunt managed to interview Don Van Vliet at his private view for his recent exhibition of paintings at London's Wadworth Galleries in April. We look forward to seeing the Captain Beefheart interview published in the near future.

E.F.D.S. librarian Malcolm Taylor tells us of a forthcoming solo album entitled *An Evening With Ashley Hutchings and Cecil Sharp* (including rare cylinder recordings) which will have guest appearances by Richard Thompson, Martin Carthy and Richard Digance on some tracks. The album is due out in May on the Dambuster label. Malcolm tells us that Richard Thompson is no stranger to the archives library at Cecil Sharp House but is he the person who surreptitiously fills in the Guardian crossword before the staff have a chance to xerox it.

EXCLUSIVE OFFER TO ALL OUR SUBSCRIBERS... For the paltry sum of £3.75 you can sport the 'HOKEY POKEY' T-shirt (courtesy of David Suff) with its tasty four colour ice cream logo on a white shirt. Available in children's sizes plus S, M, L, XL, XXL, you can order your sartorial elegance from ourselves before the end of June in time for when the sun comes back from its extended tour of the rest of the world. P & P is included in the price, but add an extra 75p for Europe. We will not unfortunately be able to offer this T-shirt to the rest of the Empire and beyond. Cheques etc. are to be made payable to 'Hokey Pokey' and sent to 43 Stroud Road, Wimbledon Park, London SW19 8DQ.

We've just received a copy of the Richard Thompson cassettes from Homespun Tapes and having tried them out we can assure you that you can soon play some of the tunes as deftly as 'the man himself'. Richard 'watch out'!...

If your down in London and are looking for rare singles or albums we recommend "Beano's" record shop in Croydon. recently seen there (until we bought them) were Sandy, Fairport and R/T singles amongst the many other thousands that they have in stock. The shop is in the market area near Middle Street.

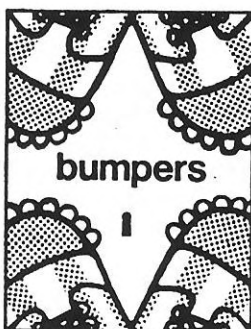
Our thanks this time to Joe Boyd and Lauren (Hannibal), John Martin, David Suff, Clive Gregson, Chris Collister, Chris and Dave Pegg, Stage One Music, T.J.McGrath, Al Wigney (AW), Shirley Collins, Doug Morter, Cathy LeSurr, Malcolm Taylor, John Crosby, Mitchell Froom, Chad Blake, Chuck Fleming, Gerry Kaley, Jerry Donahue, Andy Ware, Frank Kornelussen, Ken Hunt, Tom Spruce, Dave Swarbrick, Happy Traum (Homespun Tapes), John Wagstaff and Richard Thompson.

Our special thanks to Jerry Donahue for his interview (Dec 1985) with our apologies for the delay. Attached also is our short interview with Richard Thompson whom we caught at Town House 3 studios during the recording of his new album when the mixer 'broke down' (April 16th 1986). We hope Richard will let us finish it some other time and if you've any questions you'd like us to put to him, please write to us.

Tim Burkey & Colin Davies with invaluable assistance from David Suff. (April 1986).

## FOTHERINGAY

**FOTHERINGAY** (Island). Fotheringay embody the parts of the Fairports that I liked best: the drawn-out traditional songs, plus that light funky quality derived from Dylan and The Band. Their first album is well up to their capabilities, particularly an eight-minute version of the anti-war ballad "Banks Of The Nile," which sounds just as relevant now as it must have done in Thomas Hardy's day. But apart from that, the music on this track is perfectly stunning. Sandy stretches the line, hanging and suspending it as only she can do, while the guitars and drums play perfectly synchronised riffs behind. "Banks Of The Nile" is probably the best rock arrangement I've ever heard, simple as that, and the rest of the album isn't far behind, particularly their version of Gordon Lightfoot's "The Way I Feel." Their success lies in the fact that as well as having a wonderful front-lady, they also have four musicians who are completely in sympathy and are able to subjugate the power of their playing with the kind of



reticence which can produce great music. All of them — Trevor Lucas (rhythm guitar, vocals), Jerry Donahue (lead guitar), Pat Donaldson (bass), and Gerry Conway (drums) — are magnificent, and their album is likewise. This is the way that British music must go. — R.W.



SANDY  
traditional love

**Sandy  
and the  
new band**



FOTHERINGAY made the kind of debut artists usually only dream about and were given tremendous acclaim at Birmingham Town Hall on Monday.

The group brought together by Sandy Denny, ex-Fairport Convention, and Trevor Lucas, ex-Election, is already well rehearsed, highly accomplished and musically orientated. Lead guitarist Jerry Donahue's style is ideally suited to the country rock bias of Fotheringay which shows shades of the early days of Fairport, and Gerry Conway (drums), and Pat Donaldson (bass) form a tight swinging rhythm section.

There were hang-ups between numbers with tuning and so on. Sandy was in great vocal form throughout and her own numbers like "The Sea" and "Winter Winds" are excellent. But the most enjoyable were "Claw," a nostalgic instrumental, the traditional "Banks Of The Nile" and two country numbers, "Ned Kelly" and "Silver Threads and Golden Needles," which seemed to idealise their style. Earlier the Humblebuns had put the audience in the right frame of mind with a hilarious set. They seemed dogged by bad luck for they had to abandon their attempt to work with a band at the eleventh hour when pianist/bassist Daryl Runswick failed to arrive. — JEREMY GILBERT. **March 21 1970**

# RICHARD Hokey Pokey THOMPSON

IN THE PROMOTION OF YOUR LAST ALBUM THERE WERE SINGLES RELEASED IN USA, SPECIALLY FOR RADIO. IS THIS AN INDICATION THAT YOU'RE WORKING UNDER MORE PRESSURE NOW THAT YOU'RE SIGNED TO A LARGER RECORD COMPANY OR IS TO APPEASE THE AMERICAN MARKET?

The only pressure is on the kind of record that you make. There's more pressure to make a record of a certain quality. It's not to appease the American market, it's more to appease the record company. They have this idea that the more money you spend on a record, the better it will sound - and they're probably right. If you spend a lot of money getting a good 'mixer' like Bob Clearmountain, it'll cost a lot but it's bound to sound good.

WHAT LED YOU TO CHOOSE MITCHELL FROMM TO PRODUCE YOUR NEW ALBUM?

(Mitchell shouts "It was give me back the two dollars he owes me or let me produce your new album). It's disgusting to say so but we share the same lawyer, that's how we got to know one another. I've liked the things that Mitchell has done recently, particularly the last two Del Fuegos albums. I thought it sounded good. His approach is interesting. He doesn't impose his ideas on a record, he starts with the right material, with the voice and guitar and builds around them, building a texture onto the arrangement. He's also very musical as well as being a producer. He plays keyboards so he has a good ear for arranging. Working together, it's been good to have some immediate feedback. He's achieved a good cohesive sound.

YOU'VE ALSO DECIDED TO USE SOME NEW MUSICIANS, PARTICULARLY AN AMERICAN RHYTHM SECTION. ARE THEY MUSICIANS THAT YOU HAD DECIDED YOU WANTED TO WORK WITH OR WERE THEY MITCHELL'S IDEA?

It was to try a different approach. I'd used very much the same musicians on the last three records. I wanted to see what Mitchell's ideas were and he thought that Mickey Curry and Jerry Scheff would be appropriate for the songs I'd written - and he was right.

DIDN'T THEY PLAY RECENTLY ON THE NEW ELVIS COSTELLO ALBUM?

Yes. Mickey, Mitchell and Jerry all played on it, although they didn't actually play together as a rhythm section. They played at different times so Mitchell only had an idea of what they did and he wanted to try them together. It's worked really well, especially as they've never played together before. In fact the four of us have never played together before. I suppose that we've been lucky in that it all went well right from the first day. I give credit to the producer for putting the right people forward. It's good when it goes down quickly, especially if it's something you don't know. It's fresh if you can get it down in a few takes. It's not always good to know the arrangement spotlessly beforehand. If it's quick, it helps to keep it loose. It's also more interesting because things happen in the studio that aren't to do with arranging. You get all the sloppiness and people start to make things up as they go along, which is interesting and gives it a good feel. It also means that you've been more creative in the studio because things haven't been so tied down. We've really smashed these tracks down - we did it so quickly. Things were really relaxed. We did two tracks a day and most of the time we sat round telling jokes and getting Elvis Presley stories from Jerry Scheff. I don't think that anything on the record took over two takes except for one of the solo's, which took four or five.

YOU'VE INTRODUCED SOME NEW INSTRUMENTS SUCH AS KEYBOARDS AND DOUBLE BASS ALONGSIDE THE MORE TRADITIONAL INSTRUMENTS THAT YOU'VE FAVOURED PREVIOUSLY. DO YOU VISUALISE BEFOREHAND HOW A SONG IS GOING TO BE PUT TOGETHER OR DOES IT BECOME MORE SPONTANEOUS WHEN YOU GET INTO THE STUDIO?

It's probably a bit of both. In terms of instrumentation, we try to be on top of it as much as possible. We try to figure out who will sound good and what will sound good. There's always variations inasmuch as some things get changed at the time. We've had a lot of pleasant surprises in tracking things over this time, in how things have sounded and how they've worked. We did some work with a silver band quartet the other day and it sounded great. They were such good players.

YOU'VE OFTEN THREATENED IN THE PAST TO DO AN ALBUM WITH A SILVER BAND. IS THIS LIKELY?

I'd like to, I'm just waiting for the Peter Skellern phenomena to die down before I venture back into that area. There's lots of things I'd like to do, but that in particular, because it's a very indigenous tradition. There's nothing sounds quite like it. The way they phrase things is wonderful, there's a real tradition behind it. It's great stuff and the best use of brass playing in this country - the best exponents of it. I think they're better than the classical players for tone. British brass players aren't famous for their brass tone - you really have to go to somewhere like Germany to hear it properly.

WHEN DID YOU GET INTERESTED IN SILVER BANDS?

I've always been a keen fan. I used to collect silver band 78's, Fodens and such.

YOU'VE RE-RECORDED "NEARLY IN LOVE". WHY DIDN'T YOU INCLUDE THE VERSION YOU RECORDED PREVIOUSLY FOR "ACROSS A CROWDED ROOM".

It didn't work, it was a rotten version. It's probably been the hardest song to record this time. There's something about it that makes it hard to record. This time the rhythm track was great, it was just what to do with it. On a lot of tracks, when the rhythm track sounded finished, they didn't need much work doing to them but this song needed a push or some more energy put into it for some reason. I've been playing it for a couple of years now and it became necessary to dismantle it and start again, so it's a sparser version - it's got more holes in it.

YOU'VE INTRODUCED A NEW SECTION INTO THE MIDDLE OF THE SONG. WHY WAS THAT?

It's probably to stop it becoming a hit single.

THE VERSION OF "LONG DEAD LOVE" SOUNDS AS THOUGH ITS WORKED REALLY WELL. TELL US A LITTLE BIT ABOUT IT.

It's an easy song. I think the recorded version we've got is really good - definately one of the best performances on the record and pretty much "live".

YOU'VE RECORDED TWELVE SONGS, CAN YOU GET THEM ALL ON THE NEW RECORD?

I think we can get them all on by some feat of engineering. I think we're going to try a direct metal/master which will allow us to cram a little bit more on. There's nothing we want to throw away.

WHAT HAPPENED TO THE FILM SCORE WHICH YOU WERE REPORTED TO BE DOING?

It fell through, but I've got another one. Its still up in the air at the moment. Its a good script and I'd like to do it. Its a thriller - really mood stuff. I've never done a feature before.

TELL US A LITTLE ABOUT THE ALBUM YOU'VE BEEN DOING WITH DAGMAR KRAUSE?

Its Brecht and Eisler and Brecht and Weill songs. Its pretty good. Danny Thompson's on it and a lot of other strange people. I played all kinds of things on it, like banjo and hawaian guitar. Its the worst hawaian guitar part I've seen in my life. I've never seen so many accidentals. You can't play hawaian guitar chromatically unless you're Zal Hoopy or something. Its staggeringly difficult.

WE HEAR THAT THERE'S LIKELY TO BE BOTH ENGLISH AND GERMAN VERSIONS!

I think it sounds better in German because you can't understand it. Things always sound better when you can't understand them.

YOU'RE GOING TO TOUR JAPAN AND AUSTRALIA WITH LOUDON WAINWRIGHT.

Yes. I think Loudon will have a difficult time in Japan because he's more lyric orientated. I've never been to either place so it should be interesting.

YOU WERE GOING TO HAVE A SONGBOOK RELEASED AT LONG LAST. WHY HAS IT FALLEN THROUGH?

Its to do with some deal that Island Records have with a company called Music Sales. Either Music Sales release something or no-one does it. Its a shame, I'd like to get a book out but we'll just have to wait and see what happens. I'll have to get them motivated.

YOU'RE "GUITAR/VOCAL" ALBUM HAS BEEN RE-RELEASED BY HANNIBAL RECORDS AND IS SELLING WELL. WHY HAVEN'T YOU MADE A MORE CONTEMPORARY "LIVE" ALBUM?

Its the sort of thing that record companies baulk at. Live records tend to be "fillers". They tend to be records that people make to get out of a contract or when they're in between record deals. I'd like to do a "live" record but I can't figure out when. It would be fun to do a live record of new material.

WHEN YOU SAY "NEW MATERIAL", DO YOU MEAN SONGS WRITTEN SPECIFICALLY FOR LIVE RECORDING ONLY?

Yes. You could tailor the material to suit a live situation, its tricky making live records. A lot of people feel cheated by them. Record companies don't like them under most circumstances, and under some record contracts "live" albums aren't considered to be albums for contractual purposes. You have to time these things over a few years.

HOW DID YOU COME TO RELEASE A "LIVE" VERSION OF "WHEN THE SPELL IS BROKEN" ON THE 'B' SIDE OF THE LAST SINGLE?

We were playing in Chicago and half an hour before we went on stage there was a phone call from Polydor Records saying that the radio station was recording the show and they wanted to use the version of "When The Spell Is Broken" as the 'B' side and so they asked us to make the intro, the middle and the end, longer, so that it would run for five and a half minutes.

ITS A TIGHT VERSION!

If it sounds good, it was lucky, anything could have happened. I thought it was mean of them to spring it on me. I was terrified of blowing it.

YOU'VE TOPPED THE POLLS IN A PROMINENT FOLK MAGAZINE THIS MONTH. HOW DO YOU VIEW THE RESULTS?

I'm gratified but I don't think you can really read anything from it judging by the omissions in it and the imbalances. Its still hard to take a band around Britain and get an audience. There's only about four places that I can play that are ever likely to be filled up.

SOMEONE HAS COMPLAINED TO US THAT YOU NEVER PLAY AROUND BIRMINGHAM, AND HE'S RIGHT!

There's nowhere to play. There's the Town Hall but its too big and an accoustic nightmare. There was nothing in Manchester for a long time until the International Club opened. There was nowhere up there except for the University, and old crones like me don't get booked at colleges anymore. The International has a good mixture of music. Its finding the venues and the promoters which is the problem. Its easy to say "Why not play in this town or that town" but you can't play if there's no venue and you can't rely on the local promoter to take the chance. They usually put on something else that will appeal to a younger audience.

NOT LONG AGO, DAVE MATTACKS SAID THAT HE'D LIKE TO SEE THE 'G.P.'s GET TOGETHER AGAIN FOR A FEW GIGS. WOULD YOU BE INTERESTED?

I think we'll have to have a G.P.'s reunion.

YOU'VE RECORDED THE ROCK AND ROLL GUITAR MEDLEY WITH JERRY DONAHUE THAT YOU PLAYED AT CROPREDY LAST YEAR FOR THE NEW FAIRPORT ALBUM "EXPLETIVE DELIGHTED".

We finished it a little while ago but since then Duane Eddy's done "Peter Gunn" again. The maestro himself pre-empted us on that one. I met him at The Namm Trade Show in America. He's great, he looks exactly like an old rock and roller and had this outrageous jacket on with big shoulders and things. Very nice!

YOU USUALLY PLAY YOUR OLD FENDER STRAT, BUT AT CROYDON ON THE LAST TOUR YOU WERE PLAYING WHAT LOOKED TO BE A TELECASTER!

It was a Telecaster. Its a nice guitar. I like Telecasters, its finding a good one. This is a good one, I've got it on loan from Henry Kaiser. My old guitar needs a lot of work doing to it.

WHAT EFFECTS DID YOU USE TO ACHIEVE THE GUITAR SOUND ON "WARM LOVE GONE COLD" ON THE LAST TOUR.

Its just a digital echo delay and a volume pedal... and skill and talent.

GETTING AWAY FROM THE SERIOUS SIDE OF THINGS FOR A MOMENT, WHAT MAKES YOU LAUGH?

Silly questions like this... I like a good joke.

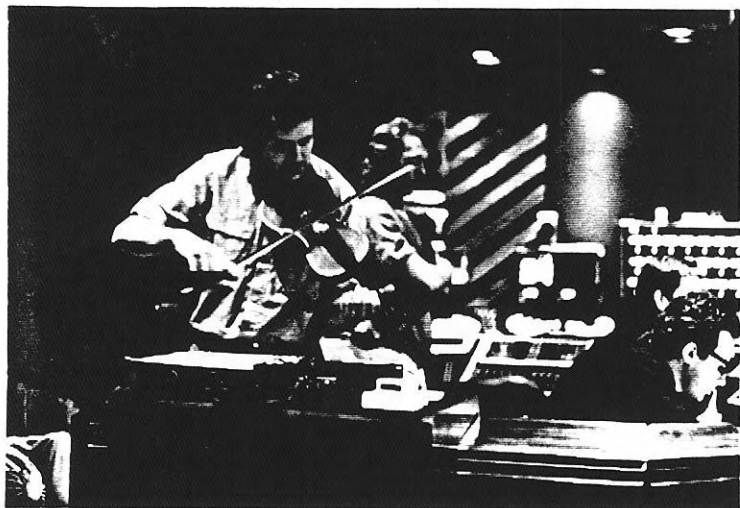
IS THAT WHY YOU APPEARED ON VIV STANSHALL'S RECORD "TEDDY BOYS DON'T KNIT"?

I did seven tracks on that one in an hour, unseen. I went into the studio as the sax player had finished. When he left I just went in and set up the amp, they gave me the music and then "bang" - seven tracks in an hour - absolute torture, and everything was in E Flat. I made a lot of mistakes but I only got one chance. Phew! Viv Stanshall's in Bristol now. He's got a theatre boat and puts on "wacky" things down there.

HOW DID YOU COME TO DO SOME WORK ON THE GOLDEN PALOMINOS ALBUM.

The common or garden Palominos!... I did it over here, not in the States. I didn't know anyone. The only person I knew was Anton Fear. He brought the tapes over and that's it.

(AND INDEED IT WAS, RICHARD WAS CALLED BACK TO THE STUDIO TO LISTEN TO CHUCK FLEMING'S OVER-DUBS.... Pity!)



Chuck works it out ...



Richard tunes in his ear ...



Mitchell contemplates ...

TOWN HOUSE 3 STUDIOS