

LIQUORICE



RICHARD THOMPSON
BRIDGET ST. JOHN · BRYN HAWORTH
· AND MORE ·

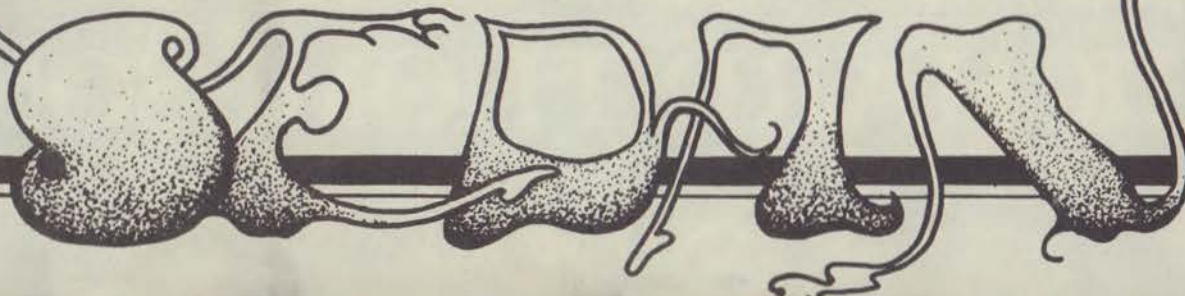
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LIQUORICE

SPRING 1975

NUMBER 1

7-34 VICTORIA CENTRE~
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If you'd like to reprint anything, that's fine but drop us a line first please
Salutations & Nods to: Pam and her speedy typing. Nina, Mytzu & McD's
for help, encouragement and food. The Studio Hunters. The Free Men In
London W1 (who are Stoking The Starmaker Machinery behind the not-
so-Popular Song). Late Nightzz. Lick Out For LIQUORICE. 





PRESENTING

An Article
concerning

RICHARD THOMPSON

THE RADIO RECEIVER



1. THE REVIEW

Everyone has their favourite guitarist. Mine is Richard Thompson. There is no one else I'd rather hear; the exquisite delicacy and distinctive tones of a Thompson guitar solo are one of life's finer moments. Richard is also British, and along with John Martyn, Roy Harper and Kevin Ayers, he represents the very crème de la crème of British contemporary song. Richard Thompson's music has been a joy to those who've been careful and fortunate enough to listen. Right from the haunting chorus of the now classic "Meet On The Ledge" to the uncluttered and teeming guitarplay on "Hokey Pokey". Hopefully this article will let us all know a little more about Richard and his music. So read on.

Richard Thompson was born in London some twenty six years ago. His father was Scottish and Richard grew up around Archway and Highgate. After leaving school he was apprenticed to a graphic design firm with a particular interest in stain glass window design. This lasted about six months. Richard's increasing musical involvement with a group of friends had led to the formation of the Ethnic Shuffle Orchestra. This soon developed into the now hallowed constitution known as Fairport Convention. One, Simon Nicol lived in a house called Fairport, in North London's Muswell Hill, and as the name suggests, friends used to gather there.

The Fairports were a part of the heady summer of 1967. They first gigged around Spring of that year, but come the summer of kaftans and cowbells, and Fairport regularly appeared at the U.F.O. and Middle Earth clubs. Richard was a founder member alongside Judy Dyble, Tyger Hutchings, Simon Nicol, and Martin Lamble. Ian Matthews was to join in November of that year.

Now anyone who has but a scant knowledge of British rock music, should know that for the span of five albums, Richard was guitarist and songwriter for the Fairports. If you don't know that, then your education is sadly incomplete. To rectify the situation, I suggest you purchase all five Fairport albums. Namely "Fairport Convention", (POLYDOR), "What We Did On Our Holidays", "Unhalfbricking", "Liege and Lief", and "Full House" all on Island records.

Richard was with Fairport from early 1967 until the January of 1971. He contributed many fine songs to the Fairport's

music. Such gems as "Meet On The Ledge", "Sloth", "Crazy Man Michael", and "Now Be Thankful". The latter three were co-written with ace fiddler, Dave Swarbrick.

Suffice to say that the collective contribution made by Fairport Convention to British rock music was peerless. Great stuff. Definitely one of the finest bands ever to emerge from our windy and rain bleached isle.

Now, I don't want to produce reams of waffle concerning the Fairports, because their history belongs to another article, and I think it unfair to Richard, if this piece ignores his music after Fairport. So let's move on.

After his departure from Fairport, in January 1971, Richard played on a whole host of sessions for various people (details later), gigged sporadically with the Albion Country Band, played a mini-tour of North Devon with Shirley Collins, backed Sandy Denny at numerous concerts, and appeared on "The Bunch" and "Morris On" albums.

Then in June of 1972, Island released "Henry the Human Fly". This was to be Richard's first true solo outing on wax since leaving the Fairports. There are twelve songs on the album and their originality and quirkiness is both refreshing and stimulating. Side one contains six songs - "Roll Over Vaughn Williams"/"Nobody's Wedding"/"Poor Ditching Boy"/"Shaky Nancy"/"Angel Took My Racehorse Away"/"Wheely Down".

Likewise side two contains six songs - "New St. George"/"Painted Ladies"/"Cold Feet"/"Mary and Joseph"/"Old Changing Way"/"Twisted".

It is an essential album to own, even though Richard himself has expressed misgivings about the actual performance of the songs. "The record is an attempt. It has a traditional feel, but it's contemporary music. It's not there yet. It's about half-way there to me having a good time".

Nevertheless, twelve Thompson songs are worth far more than the unending glut of paperback troubadours periodically unleashed by record companies in the quest for a 'new' Dylan.

It is an elpee which has brought me immense pleasure and one which brings a smile to my face every time it appears on our turntable. I remember clearly the time I

got the album. I'd sent me money off to Virgin Records before the album was released, and the postman delivered it one sunny June morning, leaving me the rest of the afternoon to marvel at this bit of shiny plastic.

Now the first thing you'll notice about the album is the startling and authentic cover. The front sleeve features Richard clad in a sort of black leotard, his face covered by a mask with bulbous red eyes. This is all set against the backdrop of a typically English ancestral hall.

The adverts for the album depicted Richard swanning around the open fields of merry England with said leotard and a pair of baseball boots. (In fact one lady I know has made a wall display from the adverts for the album).

All these photographs were taken at a large estate somewhere near Cambridge, which was owned by a somewhat eccentric gentleman.

The back cover shows Richard standing by an old Glasgow tram, in London's Victoria and Albert Museum. It also contains one of his funny little stories. Finally there is an extract on the Fly reprinted from Ambrose Bierce's excellent book "The Enlarged Devils Dictionary". You can get it on Penguin, I think.

I've described the cover to you, because it is somehow indicative of the music contained inside. Inventive, unusual, and very English. I'm also a sucker for covers, too. Come to think of it, there aren't that many record covers which say a lot about the music inside. Two covers which do though, spring quickly to mind. Remember the first album by Little Feat, and "Solid Air" by John Martyn. Yeah, if you're going to have sleeves for albums, then it's worth putting out something decent. None of yer, 'File under Geriatric, for Popular' shit.

Right, Before attempting to describe the songs, I think it is worth mentioning the musicians on the album.

Below - Henry The Undone Flies.



Big Ted's dead he was a great old pig

They are John Kirkpatrick - accordion, Timi Donald - percussion, vocals, Pat Donaldson - bass, vocals, Sandy Denny - vocals and piano on one track 'Painted Ladies', Linda Peters, now Richard's good lady, vocals, David Snell - harp, Sue Draheim - fiddle, Barry Dransfield - fiddle, Jeff Cole - trombone, John Defereri - tenor sax, Clay Toyant - trumpet, Andy Roberts - dulcimer, and Ashley Hutchings - vocals. The album was recorded at Sound Techniques and was produced by Richard and the ubiquitous John Wood.

Now, the opening track "Roll Over Vaughan Williams" features Richard playing some grindy guitar and scratchy play-in-a-day accordion. The title itself is a fine, little pun. "Nobody's Wedding" is a Thompson "Nonesense" song of the first degree. It contains a musical reference to the past, in the shape of Jimmy Shand. The song ends with the old tune "Marie's Wedding". The solid drumming of Timi Donald and the masterly accordion playing of John Kirkpatrick are seen to good light on this track. "Poor Ditching Boy" has Richard on acoustic accompanied by an American lady Sue Draheim on fiddle. Both the aforementioned songs have been included in the repertoires of the now defunct Albion Country Band and a Dutch group called Fungus.

"Shaky Nancy" comes next and it is one of my favourite Thompson songs. A fuckin' beauty. "Angel Took My Racehorse Away" is great too. It contains some rasping and stuttering guitar, with Linda and Sandy adding fine back-up vocals. "Wheely Down" finishes the album, and it takes a little getting used to. Listen to the lyrics, though.

Side two starts with the "New St. George", a superb song with a rousing, stirring chorus. "Mary and Joseph" features Richard singing in a mock-baritone voice to the backing of three members from the Barry Martyn Jazz Band. "Cold Feet" and "Painted Ladies" are both in the same vein, the latter being a singularly poignant song. "Old Changing Way" is in my opinion a very fine song, David Snell's harp never cloyes and Timi Donald is remarkably resilient and hammer tight on drums. Here the lyrics are worthy of special mention. They seem occupied with past English life and its subsequent decline and erosion.

There we are, I hope that gives you some idea of the music. A fine record which is sadly misunderstood and ignored by a lot of people. Very much an "English" record, in the same way that "Working-man's Dead" is an "American" record.

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When the album was released, it baffled and surprised the music press. The "Melody Maker" called it, an album of "half-ideas". Only one paper seemed to like the music. That paper was the well-intentioned "Fapto" which has now gone to ground. Their reviewer said this about "Henry" - "Wow, words fail me. Amidst the piles of LPs one hears, every so often one hits you as being incredible. Such an LP is this one. Apparently, Richard stars as Henry the Human Fly, a fact born out by the sleeve notes. Flies are a constant amidst everything else coming and going, and so is Henry or is it Richard. But the music well it's somewhere between the Convention and Syd Barrett. Yeah, I'd describe it as a mixture of Syd's type of wording and Convention type music. Some very good fiddling and lots of other goodies make this LP a real standout on its musical merit alone. Hard to say that one track is better than another but I personally adore "Nobody's Wedding" and "Shaky Nancy" on the first side. "Cold Feet" on side 2 is probably my favourite though. But these are only

my own choices. One constant is the comic element throughout and this is only matched by the sheer brilliance of the tracks. I can't convince you enough to buy this album.

Well, before moving on, I'd like to comment on a couple of people who play on the album, and who feature quite largely in Richard's music. Timi Donald and John Kirkpatrick. Timi, was the drummer with the mighty Blue, but apparently he's driving buses round London now. Before joining Blue, he was with the Pathfinders, White Trash and Cody.


John Kirkpatrick has had two albums out. One for Trailer records called "Jump At The Sun" and more recently "Rose of Britain's Isle" on Topic with his wife Sue. I saw them do a gig about five months ago and they were well worth seeing.

Right oh. If you haven't got a copy of "Henry the Human Fly" in your collection then you're a definite wanker. Rectify it, at once.

In 1972, Richard married Linda Peters. Linda is Scottish. She studied for a time at the Scottish Royal Academy for Dramatic Art, sang in numerous folk clubs, worked in the States with Peter Asher,

Virgin Concerts Presents

RICHARD AND LINDA THOMPSON



NEW ALBUM HOLLY FOLLY

RICHARD & LINDA THOMPSON

MANCHESTER FREE TRADE HALL

with special guests HEDGEHOG PIE

only a phase, these dark cave days

and even did a summer season with Tommy Trinder! She's also a very lovely and friendly lady.

Throughout 1971 and 1972, Richard and Linda toured the eternal circuit of folk clubs, colleges, and universities. They were a treat to watch, and they gained a lot of respect and goodwill during this period. I remember one amazing gig at Wentworth College, York University, aahh the memories flood back. (That was the first occasion I met the notorious Paul Carroll, Leeds Houdini and Manchester malcontent). Richard hunched over his acoustic, fingers weaving in and out, feet prodding a pair of bass pedals, with Linda swaying to and fro by his side. A tour of Holland and Belgium was also undertaken with great success.

Then about May of the following year (1973), they stopped gigging due to the fact that Linda was pregnant. So during that summer, Richard and Linda recorded a lot of material that was subsequently to become their first album together - "I Want To See The Bright Lights Tonight". The album took such a long time to come out. Vinyl scores, three-day weeks all played havoc with proposed release dates. But in April of last year Island finally got round to releasing the record. By this time Simon Nicol had been playing with Richard and Linda, the three of them appearing under the collective title of "Hokey Pokey".

To tie in with the fortuitous release of the album, Richard, Linda, and Simon along with William

Murray (drums) and Steve (bass), played a tour with Traffic under the title of Sour Grapes. A bit confusing, eh!

Anyway, without a hint of doubt "I Want To See The Bright Lights Tonight" is a classic. The cover is crappy, though. There are ten songs on the record, "When I Get To The Border"/"Calvary Cross"/"Withered and Died"/"I Want To See The Bright Lights Tonight"/"Down Where the Drunkards Roll"/"We'll Sing Hallelujah"/"Has He Got a Friend For Me"/"The Little Beggar Girl"/"The End of The Rainbow"/"The Great Valerio".

The various musicians helping out are, Timi Donald - drums, Simon Nicol - dulcimer. Pat Donaldson - bass, John Kirkpatrick (not again!) - anglo - concertina and accordion. Two members of Gryphon on one track, Royston

THE THOMPSON SESSIONS A COMPLETE-WE THINK-LIST OF ALBUMS THAT RICHARD HAS GUESTED ON -

North Star Grassman and the Ravens ~ Sandy Denny (Island)

Sandy ~ Sandy Denny (Island)

Stargazer ~ Shelagh McDonald (B&C)

If you saw through my eyes ~ Ian Macfhears (Vertigo)

Marc Ellington ~ Marc Ellington (B&C)

Five Leaves Left ~ Nick Drake (Island)

Bryter Lyster ~ Nick Drake (Island)

Bless The Weather ~ John Martyn

Solid Air ~ John Martyn (Island)

Smiling Men... ~ Mike Heron (Island)

Mike Heron's Reputation ~ Mike Heron (Neighborhood)

Bright Phoenix ~ Mike & Lal Waterson (Trailer)

Fear ~ John Cale (Island)

Jump at the Sun ~ John Kirkpatrick (Trailer)

Morris on ~ The Bunch (Island)

Rock on ~ The Bunch (Island)

Strange Fruit ~ Gary Farr (CBS)

No Roses ~ Shirley Collins (Pegasus)

Rosie (a single) ~ Fairport Convention (Island)



Wood - backing vocal, Trevor Lucas - backing vocal and the C.W.S. (Manchester) Silver Band.

All the songs are crafted with great diligence and finesse; skilfully finished with the same precision of, say, a carpenter or blacksmith. Melodically each song is very strong and compact. This gives the record a simplicity and coherence sadly lacking in much of today's music. This record is certainly no ashtray. In consequence the album assumes an elusive and yet pointed quality of timelessness.

The themes of the songs centre principally around despair, loneliness, sadness and depression. Yet at the same time one isn't wiped to the wall in a mire of bleakness.

The level of musicianship remains at a high throughout. Richard's guitarwork is delivered with the ease and flow of an eagle in flight, Timi Donald is a treat on drums. John Kirkpatrick ('ear of him before?) is definitely the Johann Cruyff of the accordion, Simon is there on dulcimer, and I think Linda's singing deserves a special mention. Just listen to her vocals on "Withered and Died", "Down Where The Drunkards Roll", "The Little Beggar Girl" and "The Great Valerio". They encompass a whole landscape of emotions, ranging from pathos to cocky arrogance. Lovely singing, a balm for bruised ears.

To pick out individual songs is perhaps uncharitable, but personally I really like "When I Get To the Border", "Has He Got A Friend For Me", "The Great Valerio" and the title track.

Yes, a bloody good album. We certainly needed it. (You've only to look through the new releases rack in your local record store to see some of the prospective ashtrays). For me, "Bright Lights", ranks alongside Kevin Ayers' "Whatever she brings we sing". Roy Harper's "Stormcock", and any of John Martyn's last four albums, as the best ever album by an English solo artist.

Since the release of "Bright Lights", Richard and Linda have recorded and released another album, "Hokey Pokey". (You should find this particular gem prattled upon elsewhere in this scurrilous mag). Richard nearly played a gig at Dingwalls with Linda Ronstadt, and there have been isolated outbreaks of Thompson gigs throughout the country. However, by the time you read this, Richard and Linda should be part way through their first headline tour, supported by Hedgehog Pie. Let's hope we see you there. Baseball boots optional.

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2. THE INTERVIEW

One sunny afternoon I went to visit Richard and Linda at their Hampstead flat. It's situated in a quiet and leafy road away from the bustle and clamour of the main streets. I was made very welcome and had a lovely afternoon. In between cheese and mushrooms, a brief appearance from Mimi, and playing records (Stan Freberg, Ian and Sylvia, Waylon Jennings, Bulgarian peasants), Richard and I chatted about a number of things. What follows is a transcript of our conversation.



Liquorice: When you left Fairport, you gigged quite a lot with Linda.

Richard Thompson: Yeah. With Linda we actually played a great amount of folk clubs - In fact I worked a lot harder than I've worked for a long time.

L: You played with Shirley Collins on a mini-tour of North Devon.

RT: Oh, yes, that was a little diversion. It was very pleasant, it's a funny thing, it just happened, it was one of Hutching's strange ideas. Shirley had these gigs outstanding, they book up a long time ahead, she sort of stopped working and she had about three of these, a little tour left over. So we got a little band together. There was me and Tyger, John Kirkpatrick and Royston who was our roadie, he sang a bit as well.

L: I remember seeing you play with Sandy Denny at the Octagon Theatre, Bolton, on a Spinners Show.

RT: Oh yeah (laughter). That was another strange thing, that's two of the strangest things I can think of. (Laughter all round). Sandy was a bit frightened to do it on her own and she wanted a bit of moral support, so I just went along with her. We did, I think, "Blackwater Side" and the house bass-player joined in, which was quite good. I've got very mixed feelings about the Spinners.

L: Yeah. Could we talk a bit now about "Henry the Human Fly". When you made the record did you consciously think it was going to be a very English record or did it just turn out that way.

RT: Both, I think. I wanted it, no let's say I knew it was going to be, because that was the style I was writing in and I wanted to re-enforce that through the way it went on the record. I think the style of it was very clear in my mind and what actually came out was a bit different from what I thought, but it was still very English. I don't think it was a very successful record, in terms of the finished result. I'd like to do it again.

L: That'd be good. Some of the songs, for example in the "Angel Took My Racehorse Away", what is the Lanark Silver Bell.

RT: A race. The oldest horse race in the country, held at Lanark. It is still run every year. That song started from that line. I just thought it was such a good name, the Lanark Silver Bell sounded so nice.

L: The "New St. George" and "Mary and Joseph" seem to have a religious touch to them.

RT: In a funny sort of way, yes. There is so much religion as a moral approach I don't mean puritanical or anything like that but as certain moralistic expressions which I might not be capable of but perhaps are still worth expressing anyway.

L: About some of the people on the album, Timi Donald plays really well.

RT: Oh, he plays with Blue, he's my fave drummer.

L: John Kirkpatrick.

RT: John Kirkpatrick is, I think, the most remarkable musician who I've ever seen work on a record. He always plays the right thing he's so fast in the studio. He'd put a lot of classical musicians to shame the way he can sight read and pick things up and the knowledge he's got of his instrument is incredible.

L: David Snell, who played harp on "Old Changing Way". What about him.

RT: Yeah, I'd really like to use the harp again. I haven't got round to it yet. It's one of my favourite instruments.

L: Incidentally did you play the whistle on "Shaky Nancy".

RT: (laugh) Yes.

L: After that, you began to play with Linda as a duo, when I saw you, you seemed to really enjoy that. Would you like to do that again sometime.

I get the news I need on the weather report

RT: Yes. This is one of the things we might have to go back to, perhaps just doing concerts as the two of us. It means we wouldn't have to work as much because we wouldn't have the overheads of a band. We could just get up and sing and go home again.

L: Apart from concerts as venues, there aren't many rock clubs left for bands.

RT: That's a shame really, that was one of the most enjoyable aspects of working. I really used to enjoy the rock clubs, it was a perfect atmosphere for playing in. Great, one of the reasons why, when the Fairport started, it was so enjoyable I'm sure. Really good, great playing in those places.

L: What then, did you think of the recent Traffic tour.

RT: That was enjoyable in a different way. We used Traffic's P.A. system which was very sophisticated, it had a really nice foldback system and it was very enjoyable. The audiences were very sympathetic.

L: If Sour Grapes plays again, will it be the same line up.

RT: No, we'd definitely have a different bass player and drummer.

L: Coming to "Bright Lights". I thought the L.P. was going to be called "Hokey Pokey".

Whose idea was it to change it.

RT: The management and the record company didn't like the title. We were also going to call the band that as well.

It was something that we related to, but nobody outside could. Neither the management nor the record company didn't feel that they really understood what was going on with a name like that.

L: It's a great song isn't it.

RT: Yeah it sounds really good actually, one of the best tracks, really heavy.

L: A lot of people thought that "Bright Lights" was a doomy album. What did you think of this.

RT: I thought it was a bit doomy. It was slightly over-balanced on the slow side. We should have taken out a slow track and put in a fast one, but we didn't really have one at the time. Those were the best songs we had to put on a record at that time. I mean if we were concentrating on making a balanced record, then we wouldn't have done that I don't think.

L: On the album John Kirkpatrick plays some amazing stuff especially on "When I Get To The Border".

RT: Yeah, that was a part specially written for him. The whole bit at the end is just an overture for the rest of the record, everybody on the record plays a little bit.

L: What did you think of "I Want To See The Bright Lights" as a single.

RT: Yes, I suppose it was the only single on the record.



Island were very keen on it, but it wasn't a chartbuster! I don't know what I'd do if it was, probably have to leave the country.

L: On "Henry The Human Fly", you used the front men from the Barry Martyn Jazz Band.

RT: Yeah, strange. I wanted the Salvation Army originally.

In fact I wanted the Salvation Army on all of them, but they wouldn't do it on ethnic or moral grounds. So we started with the Barry Martyn band and they started to 'New Orleans' it and it sounded so nice that we just left it on. On the "Bright Lights" one we went up to Manchester to put some Silver Band players on it, who were really fine musicians.

L: A lot of brass bands are worth listening to.

RT: I love them.

L: Besses O' Th Barn, are good have you heard them.

RT: I've heard of them, and seen their albums in the rack at H.M.V.

L: Would you ever like to

record an album of polkas, hornpipes and reels.

RT: Yeah I'd love to.

L: Do you remember a piece called the "Avebury Particle Accelerator".

RT: Vaguely I can't remember exactly what it was.

L: I've got it on tape and it's good.

RT: You have to give things titles and sometimes the titles are the meanings. Sometimes I start with the title, it'll sound really nice and it's often a good way to start a song. I think the title of a song is important. The title of a song or the title or the name of anything is important I think.

L: Do you feel that you can express most of the things you'd like to say in songs or is it just one specific outlet.

RT: It changes a lot. It is the only outlet I've got if I need one. I think my attitude to songs is changing a lot. It used to be the 'soul in torment syndrome', pouring all my troubles into song or joys. But I

Joking apart, when you're drunk you're terrific

think I'd like to do something more with songs from now on. Something stronger and more for people. I've only started to do it of late. I don't know a lot of songs I don't even think about. They just sort of come and you write them down on a bit of paper. A lot of them don't seem to have any reason. They are just there, they just come.

L: That is in fact the song's reason isn't it.

RT: I think so, yeah. I think that people can tune themselves to a certain extent like a radio receiver. I really don't think people write songs anyway, do anything or write music. I think that songs are just up there anyway. Whatever you believe or think. I think if you tune yourself, if you open yourself to a certain influence a song will come. I don't believe that anyone writes a song. A song is given to someone.

L: So in fact we just put labels like this is a song, on things which happen.

RT: Yes, it's a thing that comes. There are a lot of different ways to tune yourself. Also if you're born with a certain ability in a certain direction, you can have a head start. You can have a head start over other people, it's like some people have the ability to be a car mechanic or something. It's a thing that some people can understand machines better than others. I've never found it easy. It's something I worked at. I'm not sure whether it's a good thing or not, that I did. I'm not a natural songwriter.

L: You see songwriting more as a craft than a gift.

RT: Yes it is a craft more than a gift. Obviously it is a gift. But if you work at it the right way, then the gift comes. The gift is there for anyone who wants it but you have to work at it to home yourself in a certain way, as with anything at all. Anything you want, you have to change something in yourself to get nearer to what you want. I hope that makes sense.

L: Some people see the music purely as a business; where do you see yourself on that scale.

RT: Music as a business. I see music as a living, if that is the same as business. I see it as the job I do; it is a very important aspect. As a job it has to be fulfilled in a certain way and arrangements have to be made in a certain way, and there is a lot of energy that must be expended in just the mechanics of travelling and performing; preparation as well. A lot of the writing I do is a preparation for appearing and making records.

L: Coming back to Sour Grapes; do you enjoy working as a band.

RT: It is enjoyment of a certain sort to work acoustically; playing a lot of electric guitar is fun, very enjoyable. With a band there is an amazing amount of just sheer, physical energy that's very exciting. Whereas acoustically the energy is a bit different; you're much closer to the audience and you can



get a different sort of emotion to the music.

L: Could we talk a bit about some of the records you played on. Gary Farr's "Strange Fruit" is one of my favourites.

RT: Oh yeah, that was very good, yeah great, great. With Ian Whiteman and Roger Powell. It really rocks along that one.

L: You played on one track "Flowers Of The Forest" for Mike Heron's L.P. "Smiling Men With Bad Reputations".

RT: I put that on afterwards. That was overdubbed.

L: On the whole do you enjoy doing sessions.

RT: Sometimes, it depends who it's for; I mean I enjoy doing sessions for Mike Heron and people like that.

L: I think I can recall that you've contributed to John Cale's record "Fear".

RT: Yes it's a track called "Scooba Girl". I won't profess to have understood it at the time. At the time, I thought it was crazy, because there were so many guitar players in the studio, I wondered what everyone was gonna do. I heard the mix down there and it sounded really good, very nice indeed. I really like it. I was slightly thrown by his method of recording, overdubbing bass and drums, things like that, a bit risky.

L: What about the Waterson's record "Bright Phoebus".

RT: A great record. Do you like that one.

L: Very much.

RT: I think the songs are terrific. The best songs written lately.

L: Overall, do you see yourself then as creating English rock music.

RT: Well, I don't really know. L: Or does it just evolve like that.

RT: I used to think that, but now it just turns out however it turns out.

L: It's just how you express yourself at that time.

RT: I'm not anxious to play English music anymore, I'm not anxious to play American music.

I mean I'm happy to play whatever comes out. I'd like to find out more about music really, that's the next thing. I mean you were saying about Crystal Palace where the fish died. I'd like to find out about things like that. (During the conversation earlier, I'd mentioned to Richard that fish were found dead after concerts at the

Crystal Palace Bowl; the "Garden Party" affairs). Also about the effect of vibration. Sound is very interesting. The fact that the birds sing at dawn and sunset; the two times that the grass grows and trees grow. It's interesting. Sound is amazing stuff, it's almost a dangerous thing, the effect of certain rock music, it's not just the thing about your ears. I think the whole physical effect is devastating. That's just a very physical music, very loud music; very loud rock music is only physical, it loses emotion. Very strong emotional music can have a very devastating effect as well.

L: Do you find that you can play certain moods of music to the time of the day.

RT: Yeah, this is the whole Hindu science of music, according to the time of the day.

Morning ragas, evening ragas and also for the seasons of the year. I think that the Hindus have got a very interesting science of music, very closely aligned to their religion.

There are other places in the world where they have got a very advanced sort of music that can affect everyone who listens to it in the same way, very strongly.

L: Where would you put your own music.

RT: Nowhere at all. I mean in terms of actual music we know nothing at all. I think it is accidental if we do something which affects people in a way. I'm sure a lot of the time that we affect people the wrong way. Sometimes we might have the same effect as the soundtrack of a Hammer film, which is something we don't want to do.

L: You'd obviously like people to get 'good' things from your music.

RT: I'd like people to get something from the music. I think music is a very strong thing. It can heal people, soothe them, it can arouse people, make them angry, make people happy, do anything. It's really strong stuff.

Heap strong medicine.

L: How do you feel about being on the road, then. It's generally thought of as being unhealthy.

RT: A lot of the time, it can be. It depends on how you eat and how you sleep and a lot of the time how you travel. But there are ways round it. A lot of the things on the road can make up for the disadvantages, can keep you going. The things you see and the things you do. It's nice to travel.

L: Do you musically have any direct influences, or is it everything that's going on.

RT: Musically, I suppose it is everything. I try to write the truth whatever that is.

L: Well, it's been interesting, just one last question, who is going to win the League Title.

RT: Oh er.....Stoke.

MALCOLM.

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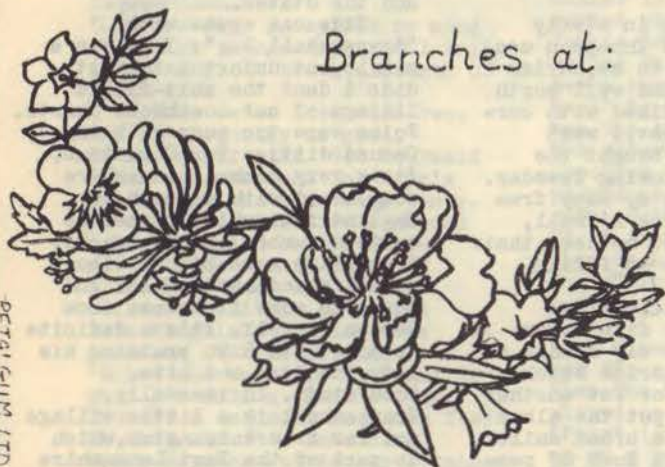
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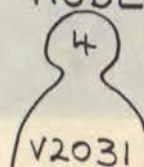
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CARDBOARD FELLINI DESIGNS

It's a rare delight and a real pleasure these days, to stumble upon an album by a singer or band whose music you've never heard before. Such was the case with Bryn Haworth and his first album "Let The Days Go By". My first knowledge of Bryn came through Peely's singles column in *Sounds* (or the *Benwell Advertiser*). In reviewing a song called "Grappenhall Rag", Our John had this to say:

"In the May issue of 'Let it Rock', in the 'Your Top Ten' feature, there's a letter from Jeremy Comer of Upminster, Essex. No. 8 in Jeremy's Top Ten is 'Hold On' by Sharon Tandy on Atlantic and Jeremy reckons it's great mainly 'cos of the guitar playing. He asks readers for their suggestions as to whom the guitarist might be. Well Jeremy, I reckon it's Bryn Haworth.

Back then, about 1967, Bryn was with a band called Fleur De Lys who made a handful of singles of their own. (If any reader has any of these or, indeed, Sharon Tandy's "Hold On", and isn't that keen on them, I'd be grateful if they'd let me know.)

It's been years since I heard anything of Bryn Haworth so I was genuinely pleased when this single arrived on the Louis Quinze escriptoire. Since 1967 Bryn has obviously undergone a spiritual transformation, for the message here is "Love your woman, love your life, love the Lord, and you'll be alright".

Bryn plays mandolin rather than guitar and the overall sound of the record places it in the

GRAPPENHALL GROUCHO

Gallagher & Lyle/Slim Chance school. His mandolin playing is beautiful, by the way. There's a simple sort of ricky-ticky rhythm and some fine bass work - in fact, the bass often seems to be the lead instrument.

It's an infectious noise, summery, uncomplicated and natural. Island have scored again, Bryn sounds happy and there's another nice single on the market. Could you ask for more?"

Then at a gig in steely Sheffield, Richard Thompson mentioned the album to me, saying it was a goodie and well worth listening to. So fixed with curiosity and interest, I went straight out and bought the album on the following Tuesday. (Hey, I had to get my copy from that hotbed of rock n' roll, Boots, and have you noticed their sensitive efforts at filing records).

I took it home, sat and gazed at the very fine cover (It's got some lovely shades of blue on it. A Liquorice Stick Award to Island for Yet Another Tasty Cover), and put the album on. An hour later, a broad smile had settled with a look of permanence upon my face. Very nice, I thought. That was about 2-3 months ago and I'm still playing "Let the Days Go By" now it is

BRYN

a veritable classic in the time-honoured tradition of say, "Bless The Weather" or "Unhalfbricking". You probably think that's untrue but it isn't. What is true is the fact that "Let The Days Go By" was 'nt released, it more than likely escaped. Such was the impact it made on release.

The album contains eleven tracks, and was made between September 1973 and March 1974 at various locations in England and the States.

Side one opens with "Grappenhall Rag". This was a single, but unfortunately it didn't dent the shit-filled linings of our loathsome charts. Folks were too busy gobbling up Osmond ditties for Christmas. It is very much a Lancashire song, laced with a North of England feel, which permeates quite a number of the tracks. Bryn plays some bouncy Gibson mandolin and mandocello. And there is some fine bass from Gordon Haskell. It's a definite up song with Bryn praising his lady, the Lord, and life. Good stuff. Incidentally, Grappenhall is a little village not far from Warrington, which is part of the East Lancashire hinterland. Get your map out and have a look. A bit of trivia for you.

The next track is "All I Want" and features Terry Stannard on drums, Gordon Haskell again on bass, Pete Wingfield on piano and Mel Collins on alto sax. Bryn himself plays floating harmonica and 12-string & electric guitars. The whole song moves along in fine style and is good for singing along to. We then move onto "I Won't Lie (This Time)". This was the flip side of the single, and in my opinion was good enough to have been the A-side. It's a strident and incisive song. Propelled in great fashion by Mel Collins, who plays some biggles type saxophone. (God knows what that is). Rabbit on Hammond, Alan Spenner on bass, and Bruce Rowlands on drums, provide a tight and raunchy rhythm section.

Now, at this point, I'd advise you to crank up your stereos, because the next three tracks are very good indeed. "Ee I Love You Lass" comes first and there's a definite Northern touch to this one too. It's very infectious and you will doubtless be humming this one after the first hearing. Then we're into "Miss Swiss", which is one of me favourites on the whole album. Bryn sings it beautifully. His voice is expressive and emotive, exuding a really nice feel and warmth, which is accentuated by his mandocello and 12-string. The whole thing wafts effortlessly along, and Bruce Rowland is grand on drums and rola-bola. A very, very, fine song.

Finally we have the title



HAWORTH

HITS THE TRACKS



track, "Let The Days Go By", which was recorded at Centre Music, Hollywood, California. Bryn is aided by some of his pals from the States, Bugs Pemberton on drums, Freebo and his fretless bass and Kevin Kelly on Fender piano. But best of all Bryn plays a harpolek. A gorgeous and delicate instrument, which creates a cascading and mellifluous sound. Better still, listen for yourself rather than accept my jaded impression.

'Let the days go by/Let my mind stay high', sings Bryn and I fully agree. A great track, a breath of fresh air.

Then we're into side two, and it's equally as good. It kicks off with "Get Yourself A Man". A showcase for Bryn's guitarwork which is very tasty. He slithers effectively around a Leslie and acoustic slide guitar. The second track is "Time Has Come" and it's a reflective little song with Pete Wingfield playing some gracious Wuritzer piano.

"Whims and Ways" is next and is what I'd call a shuffle song. There's a definite American feel to this and it's something which Bryn has obviously retained from his stay in the States. Then we're into "All I Need Is A Home". Pete Wingfield shines again with some serene and deft piano, ably complemented by Rick Wolff and his Chinese flutes. A delicate and poignant song. Very relaxing and moody. The final track is "Anywhere You Want To Be". It consists of just Bryn and a 12-string slide, recorded at Marshalls Ranch, Malibu, to the sound of crickets and the ocean. Very evocative, you can just float and drift away. Anywhere you want to be. Dead right.

There we are. A smashing record that'll give you a lot of pleasure. You'll doubtless be amazed by the excellence of Bryn's guitarwork. (Already young ladies in Archway and Tufnell Park are murmuring Bryn's name) and his instrumental versatility. He plays some musical devices I'd never even heard of. Namely the mandocello and harpolek.

It's also a personal record made by someone who obviously cares and this really shows. It exudes too, an optimistic and positive approach and you can't help but be impressed by it. Lastly, the cover, it has a rather portly looking English gentleman on the back sleeve, (could it be Frame at 50, answers on a postcard please) and below him Bryn thanks a whole gaggle of people (he even mentions Lancashire) ending with "and here's to everybody in the whole world, love". A nice sentiment, too.

Since buying the record and becoming acquainted with Bryn's music, I've tried to find out a bit more about him. He's a Lancashire lad who has been in the States for a while. Prior to that he was guitarist with a band called Fleur De Lys. Whilst in the States, Bryn worked with Sharon Tandy and Jackie Lomax, and with a band called Wolfgang. Indeed if you see a copy of "Home Is In My Head" by Jackie Lomax, you'll see the name Frank Furter on the sleeve. That is a non de plectrum under which Bryn played on the album. (I saw a copy of this in a sale for £1.25 the other day). He is also on a track called "Listen To Me" from the album "White Lady".

Since returning to England and the subsequent release of "Let The Days Go By", Bryn has played on John Cale's album "Fear" (another goodie). He crops up on a track called "Mamma Scubba". He's done an In Concert for Radio One, toured with the Fairports, and done a spot on the Whistle Test.

I heard his performance on the In Concert programme and was much impressed. I didn't however get to see Bryn on any of the Fairport dates (twas sold out when I arrived). But he played the dates completely on his own, and most of the reviews of the tour in the music weeklies seemed totally unaware of this (probably in the bar). That set-up strikes me as similar to the time I saw Nick Drake supporting the Fairports on a tour in Manchester.

But I managed to catch Bryn on the Whistle Test. Despite the shortcomings of a cramped and clinical studio, I thought Bryn came over very well indeed. He did three songs. "Ee I Love You Less" with just mandolin. Then a new song called "Good Job" on electric 12 string. Finishing off with "Let The Days Go By" and a first glimpse of a harpolek. Certainly brightened my week, and improved the quality of television considerably.

At the moment, Bryn is working on his second album for Island, and by the next issue, I hope to have some details of that and any prospective gigs. (Maybe even an interview, you never know). Well, there you are. I've just thought that a lot of you will probably be wondering, shit who's Bryn Haworth, a Welsh rugby player or something. I hope you're not because you're most definitely missing out on a considerable musical treat. Let the days go by, if you dare.

MALCOLM.



Here it is then, the first issue of *Liquorice* and along with it, the first of my columns. As you may have guessed from the title stuck on the top of this page, I will usually be talking about a great variety (or non variety) of things. First of all, lots of good music. Having found your way to this page (at this point in time you will not yet have learnt to turn immediately to this page as soon as you buy your *Liquorice*— it'll grow on you) you will undoubtedly have passed through various articles on various wizards of English music. One English musician in particular— Richard Thompson— will have been lovingly presented to you in this issue. I don't apologize for bringing him up here again, as I am intent on praising the "Fly" and his lovely lady wife on their masterpiece of a new elpee. For the past few days I have been glutting myself on vast amounts of "Hokey Pokey" (dictionary definition—"cheap ice-cream" for the uninitiated) and although I must refrain from writing pages about the said record (for it is reviewed, praised, and acclaimed elsewhere in this issue), I must say that this elpee is by far the best elpee of the year so far, and I can't see many better ones being released. This elpee is all about people, feeling, and heart—so people if you have feeling, if you have heart (and also about £2.30 or whatever) go out and buy it—euphoric delight is guaranteed, re-live your first taste of ice-cream again.

"Hokey Pokey" isn't the only superb album to be put out this month. Also just released is Mike Heron's new elpee "Mike Heron's Reputation" an excellent disc indeed, and well worth investigating. It's a pity, but I reckon that Mike Heron isn't quite getting the push he deserves. His tour has been poorly publicised, and I don't think much of the splash publicity he's received on the release of the aforesaid elpee. In fact it was only by chance that I happened to find it in the local record shop—but now that I've told you it's out, you've got no excuses, so try and give it a listen.

If ever I stick around long enough to develop any particular style, or to give any indication of my tastes, then the next issues (and this one) will begin to show my unfailing love and dedication towards a variety of subjects, not immediately unadjacent to the Rolling Stones (Mick the J and the Jaggettes), Traffic, Richard and Linda Thompson (proved already) and what's this— Leeds United? Er sorry Malcolm, I didn't mean to upset your Southern readers— I will not mention them again in this issue (but just wait till we win the F.A. Cup and the

LIQUORICE PAGE 14

lancashire hot-pot

European Cup— then I'll tell you).

But back to the Stones (and that won't be the last time you'll read those words) what the hell are they doing? Well, this week I was excited to hear that they may be setting up a series of gigs at Madison Square Garden sometime in the early summer, could this be true? I certainly hope so, because if the lads do get out there on the old boards (and dragon) again, then it will certainly portend well for a British tour in the autumn, and as this could well be "the last time" I wouldn't want to miss it. As our Mick says "time waits for no one" and although it's unfortunate, they can't go on playing forever. And whilst I'm conjecturing about Stones tours et al, I may as well conjecture about who the "lads" may well be. Cardboard cut-outs of Mick Taylor will not suffice for this tour—they're gonna need a guitarist and no hum either. There's been a whole host of flash guitarists on the new elpee currently being laid down in Rotterdam. These include Rory Gallagher, —hope I shouldn't think he'd play live with the Stones (to be honest, I was surprised to see he'd played on the elpee, but we'll see). There's also Jeff Beck—even less likely I think. Of Robert Johnson or John Entwistle's Or, I don't even know enough about him to decide. I was alarmed to see Steve Marriott "expressing interest in becoming a Rolling Stone". Hell fire lad, give us a break, or something, make a solo elpee instead, Peter Frampton— nope I should'n't think so again. Who is it going to be then? Well I put my money on Ron Wood (still). After all, the elpee will take care of itself, and no troubles, so they'll only require a guitarist to "guest" for the tour. Notice how he's not been linked with the Stones lately— a sure sign of something I'd have thought. I reckon he still owes Keith Richard a favour after Wood's own solo efforts. Anyway I hope it comes out that way. Another outsider I quite fancy is Alexis Korner— now that would be amazing. Perhaps we could have the first ever *Liquorice* competition to decide who the new guitarist will be— first prize, a fortnight for two in the Bahamas, or its cash equivalent, a ticket for one or

David Bowie's prospective British dates— "no folks I wull shuh nat be paintin' masself black fuh dis here tour" don't worry Bowie lovers, I certainly do like the lad, but it's just that he's been puzzling me lately..... But back to the Stones (told you), I'm going to reiterate certain warnings about the J.Marks book "Mick Jagger". Unfortunately I bought it and it's a load of pseud crap, the pictures are the only good thing in it— and you can look at these in the comfort of your local bookshop.

Traffic now, not much is happening here at the moment. They seem to be having their customary lay-off after a tour, so I reckon it'll be a lengthy period before they start moving again. I'll try and find out for next time, but the news will probably be "tour and elpee.... sometime in the future", keep hoping though. Anyhow, if you haven't yet found your way round Traffic (then where have you been?), then it's about time you lent your ears to this most excellent of British bands. Shall I recommend working backwards or forwards?— Hmm, backwards I think, especially "When the Eagle Flies", and "Traffic on the Road" which includes a lot of tracks from the studio albums. A good indication of just how brilliant Traffic are live, top of the "Highly Recommended" list.

Before I end I must say how much I have enjoyed recently sets by two good English bands, Kilburn and the High Roads and Doctor Feelgood. Both up and coming bands, but Kilburn especially could take it with the right kind of handling, and I mean handling—they look as though they're fed on razor blades and six inch nails. Still though, it'd be great fun if Ian Dury became a national superstar. We could even be back to the days of "I wouldn't let my daughter go out with him" their music is a peculiar brand, a fusion of rock and roll and reggae (almost), but it's highly entertaining, original and enjoyable. Try and catch them soon. Non originality may be the reason why Dr. Feelgood may not make any impact on the record charts. Early sixties r and b rules here— and what performers especially their excellent guitarist Wilko Johnson. As a band they will not fail to please, but as I say, I don't think they'll sell many of the all-important vinyls.

I wonder how all this will all fit in the magazine. I'm glad that I don't have the problem of setting all the type. I hope that this column hasn't bored you stiff, and who knows what the next issue may bring. Was that alright Malcolm?.... I didn't mention Eddie Waring once did I?

PAUL.

she's got electric boots, a mohair suit, you know I read it in a magazine

chatting with BRIDGET ST. JOHN

For as long as I can remember, Bridget St. John has been one of my favourite lady singers. She's always seemed something special to me. Her records are consistently good, and they have a friendliness and warmth about them, which is sadly lacking to-day. I've seen Bridget play lots of gigs too, and they're just like watching a friend play.

So it's a treat to feature Bridget in this the first issue of Liquorice. Irena, and myself went up to the charming and healthy little Derbyshire town of Buxton, to meet Bridget who lives not far away, in the little village of Sparrowpit. We all adjourned to a cosy little cafe where we sat and chatted to the clinking of innumerable coffee cups, for a couple of hours, and illicitly munched this cake I'd made for Bridget.



Bridget: Well as the story goes, I lived near Richmond in a place called East Sheen, not Hancock's Chem, but East Sheen. And like when I left school, the week before, my grandmother gave me twenty quid to buy a guitar with. So I bought one with nylon strings. Then I went to Sheffield University and the girl I was in digs with could play guitar a bit, so I'd sit and watch her, start learning it. So I had three years at Sheffield, just slowly learning to play and then writing as well. Because I always wrote poems before I played guitar at all. And even before I could actually play the guitar, I'd written a song, and then I fitted the two chords round the tune if you see what I mean.

Liquorice: How did you meet John Martyn then, because he got you to make a tape, didn't he.

BS: I met him the year before I left Sheffield in 1967. I had to spend a term in France as part of my course and I'd met

this American girl called Robin and she wanted to come to England, so we hitched back from the south of France to London and she stayed with me for a while. And have you heard John's first album ("London Conversations"), well the song "Sandy Grey" was written by her. Then she went to Bunjies one night and came back and said, "I've met this fantastic guy, he's alko, really loaded". So we went round and met him. That's how it happened. Then, when he'd come to Sheffield gigging, he'd stay with us. So when I was leaving he said if I wanted to make a record, I should make a tape and send it to him. Also he knew Al Stewart who had a revox or something, a tape recorder anyway. I can't remember. So I made a tape there. When I made the tape, a guy who I was going out with, called Pete Roche, knew John Peel. He was a poet.

L: Occasional Word Ensemble.

BS: Ah, you've done your homework. Well he used to introduce John to a lot of poets he didn't know of, but perhaps wanted to. And so he said I'll take the tape to John's producer and if he likes it, maybe he'll give you a session. So, he did and I did! I recorded six songs. So the producer said come to the programme, because John always likes to meet the people that have done the sessions for him. It was really nice, so I went to the Night Ride programme and John really liked what I did and the next day he rang up and had got me a television thing. Then, somehow he'd take me on gigs. I can't remember exactly how it happened. We'd go to discotheques and things, and I'd play for half an hour.

L: Actual discotheques.

BS: Yeah, I can remember one now in Derby called Cloud 72. He'd just say to the audience "I want you to be very quiet because she's very shy", just really nice. And they'd really listen, maybe they weren't into what I was doing, but at least they'd

give me a chance. It was an opportunity to play in front of people because I hadn't done that a lot. I'd done gigs at college but it's different playing in front of people you know anyway.

L: I remember seeing a gig in Manchester once with Peely, Family, Roy Harper, and yourself which was amazin'.
BS: Yeah, they had some fantastic bills in those days.

L: After "Ask Me No Questions", came "Songs For The Gentle Man". How did that come about with Ron Geesin.

BS: I met him through John in fact, John Martyn. When I was still at college, at this club in Sheffield called the Highcliffe. They have some very good people on there. I was on the same agency as him and we'd get occasional gigs together, so I got to know him. Then I was talking to John Peel about the next album and he said I think you need a producer.

L: Do you like it still as a record.

BS: Yeah, I love bits of it, but I'm bound to feel like that. Like the last album, I don't like parts of that, but it's only my singing. I could have sung a lot better. I like a lot of the ideas in it.

L: I think your albums have developed a lot, there's been a progression, do you feel that.

BS: Yeah, I think so. I feel that I definitely sing better now than I did on the last album. That's because I stand up now, and I sing much better. It's taken me six years to dare to stand up really. Because I didn't think I'd be able to play standing up because I learnt sitting down in fact. And it always felt natural to hold the guitar sitting down. And writing I feel, too, like there's a line in a new song I've written, "I know I have traded innocence for sophisticated ease". I know that I've

L: Lost a lot of the innocence that's on the first L.P. but that's bound to happen. You grow, grow older and go through more things, and you're bound to lose sort of naivety, and the first album is quite naive. I like it for that, I'm not putting it down.

L: On the back of "Jumblequeen" you wrote "with thanks from Dandelion, for time to grow". A lot of record companies say "let's get a record out...". BS: Well, I've just left Chrysalis for that reason. It's a bit more complicated, but I'm not earning them lots of money. I'm a bit fed-up of everyone saying you've got to channel yourself into something so we can market you.

L: What did you feel then when Dandelion busted up. BS: It was a bit like losing a family, but on the other hand it was a little bit comfortable if you know what I mean. Like I knew that I would stay with them. But it was bad for distributing through companies because they never got into the people on the label really. So that it was always frustrating. You always felt that however good you tried to make a record. As soon as you'd made it, that was it, it was gone into this big, big concern that didn't really bother. It felt like that anyway.

L: Dandelion records were so difficult to get hold of. BS: Exactly.

L: But you could always get hold of your albums, more so than say Beau or Mike Hart. BS: I suppose that they did get behind me a bit more, because I was actually working. But even so they were hard to get hold of. And even this album hasn't been in the shops. That really annoys me. Because they say you're not selling records but you can't sell them if they're not there, especially because it's such a fickle market. If it's not in the shops people aren't going to remember to buy it next week. It's got to be there. So I've started selling albums at gigs.

L: When you left Dandelion, did you sign with M.C.A. BS: Well the guy who was managing me then, Clive Selwood, John's partner in the record company, sort of fixed up this contract and there were bits of it that I didn't like at all. And I decided they weren't right for me. The music business is such a business now, you've got to have someone working for you who knows how to market you, it's horrible. It's not enough to make nice records anymore. You've got to have a whole campaign behind you.

L: Remember "Oyster And The Flying Fish" with Kevin Ayers. BS: There was supposed to be an

album of children's songs, it'll maybe happen one day. I didn't see Kevin for a while, I suppose that's what it was.

L: Have you ever thought about putting out a book of poems. BS: Yeah, very strongly. I wanna be in control of it. Like I've had so many hassles with middle men. So I just think I'll wait till I'm in the position to publish it myself and sell it on gigs, and I'm sure it must be possible to do it through certain bookshops. It must be possible to do it. I want it to be a beautiful book, with lots of nice illustrations.

L: You've got some poems in the "Country Bizarre" book. (See below) BS: Yeah, I mean I think that book's forever, so lovely to have.

L: With "Jumblequeen" did it take you a long time to get the songs together. BS: It was over about two years, since "Thank You For", whatever had been written since then. In fact it took nearly two years to get a contract after leaving Dandelion. With the M.C.A. thing it was nearly a year before I did that album. So it was songs which had evolved over two years.

L: Leo Lyons produced that and it was good, because I didn't think a Ten Years After man could do it.

BS: I was very dubious, I was going to do the album with John Martyn but he was so exhausted when he came back from the States. He just wasn't in a fit state to do anything. So then I was let down, not by him. Because I got really excited about it, it would have been an amazin' album. I'd still like to do one with him, though he's going to live in the States.

L: How did Beverley get to play on "Curious and Woolly" on the album.

BS: 'Cos I've known her for about two years less than I've known John, they were living in London, and I was living in London, and I just used to go round there. And I've always liked her voice. I think we're in the same plane, we haven't got the same voices but we're on the same plane. Like she hasn't got a girly voice, that was one thing about the single "Fly High", I didn't like those girly voices. I know that Beverley's voice goes well with mine, but I'm a bit sad that on the record it's not been mixed that well, you can't hear it that well.

Whisking a scottish tail
the cow flicks flies away
smiling into the september afternoon
the train speeds past
and all too soon
is leaving far behind
wild spaces and land
abandoned to its willfull ways
but trails with its reminders -
cornstooks, stacked and waiting:
sheep safely grazing gentle
patterns through the stubble:
shaggy calves bewildered,
gently nuzzling the
grass, a partridge
cruises above the field
wings spread in welcome
as its tail feathers tickle
the ears of corn.



And the moon rose over an open field

Poem (by Bridget) and illustration from 'Country Bizarre' magazine - see interview - a publication worthy of your attention.

L: Do you buy a lot of records to listen to at home.
 BS: I do, I but a lot of records. I buy more than I probably like because I like to find out about things. Often I make mistakes, but that's because I want to know. I haven't got the time to go into a record shop and listen to a track from every album. My turntable's broke at the moment but I've just bought Adam Faith's album because I was just interested to see what he was doing. Also Georgie Fame's album because I've heard two tracks off that and I think it's great. I know I'm gonna like that. I got them in a sale in a record shop. I love John Lennon a lot. Stevie Wonder. And John's album, "Sunday's Child". I just cried when I heard that, it's just so lovely. Also Isaac Guillory's new band, Pure Chance are amazing. I stayed with them last night and they played me a tape. Incredible band.

L: Are you going to develop yourself with a band, not a set of back-up musicians.
 BS: Before I left Chrysalis, I wanted to put a band on the road but I think it's like

wanting to run before I've learnt to crawl yet. So what I'm doing, is that I'm going to start working things out with Pete Berryman, like I said rehearsing in the letter. And seeing how that works with him 'cos he's very sensitive.

L: He made a nice record with John James.
 BS: Right. He's a lovely guitarist, and very much not stuck in a group or into one sound. He's just very free, which is what I need, I don't want someone who takes my sound over. Someone who's not that rigid.

L: That would be good, because people tend to put "folk" labels on you.
 BS: To me, I've never been anywhere near the folk scene at all. It's just because I'm acoustic and quiet. And also when I started off it was the days of love and peace, man, flower power, everything was very gentle and very nice and what I did fitted in very well with that. So there was no sort of push or anything, it was just laid-back. But that meant people filled you into a slot. And the other

person I'd like to use is Lol Coxhill. I think that'd be a really nice trio to start off with. And I've got to have an acoustic band because I can't afford to put a band on the road.



L: In "Jumblequeen", there's a line "flying to Belfast", did you do a gig there.
 BS: At the Queen's University. That was great, lovely. Very receptive, like a lot of people refuse to go over there, which is bad to me. It's a bit like saying, I can drive a car but I can't go out in case I get hit. You should just share your life, if they're having a hard time you should just go out and make it a bit nicer for them. I mean my aunt and uncle live there, they've had their windows smashed, but they're alright. It's usually if you're involved in something that something happens, she says, probably next I'll go, I'll get blown up or something. That's part of it all. It's like Scotland, very few people go up there as well, which is all wrong.

L: People who play in folk clubs do tend to get categorised too much.

BS: I think it's alright if you're a musician as opposed to a complete entity. Like it's far harder to classify Danny Thompson, he just plays with lots of different people so he doesn't get in a rut. Like everyone needs labels. I don't understand it, but they always do.

L: Do you ever get pissed off to the point where you think is it worth it.
 BS: Oh yeah, sometimes, it doesn't last very long, but like I can always find a reason for it. Like if it's a badly organised gig, then it's not down to me. When I'm tired I'm very sensitive to everything, and every little thing in the audience I think is against me. Like when you're growing up and just getting used to being with people, and you hear someone laughing when you're walking down the street, and you're shy, then you think they're laughing at me. But they're not they're laughing at something else, and you turn everything against you especially in a concert situation where you can't imagine that they can be talking about anything but you. And I don't mean that big-headedly 'cos presumably that's what they're there for to listen. 'Cos the good times are so great like last night was a great gig, I felt really, really nice. Just lovely.



Bridget St John
Song for the gentle man

Well I'm caught one more time up on Cyprus Avenue



L: With living in Sparrowpit, do you find you're writing more than when you lived in Manchester.

BS: I didn't really live very long in Manchester. I think I'm getting into writing much more. 'Cos I've always felt very unsettled in London. I felt that I had to go out once a day. There's something about the city, it's like a giant suction pad, it sucks you out of your house and you've got to go and spend some money or go and see someone or go and walk round a bit and it's very negative a lot of the time. Where I live here, if I want to go and see someone it's because I really want to see them. None of my close friends actually live where I live, so it's a very positive thing. In London it gets a bit negative. In London I lived near Primrose Hill "go and watch the sun go down on Primrose Hill". It's a really magic little hill actually. I mean it's not stuffed (laughs) with people. If you get to the top and it's not misty you can see right across London. You can still see St Paul's Cathedral.

L: How about reading, do you read a lot of books.

BS: I do spasmodically. I tend to start a lot, then I go off because I drive myself and a lot of time is taken up getting to somewhere, and getting ready to play, and afterwards I never feel down enough to read if you know what I mean. If it's good you're right up there and you can't settle to anything like reading. Sometimes I know that what I need is to read something. I started reading a guy called Flan O'Brien, "The Third Policeman", a most amazing writer. A just lovely way of writing. It's like a sort of serial story. I like Aldous Huxley a lot.

L: Do you listen a lot to Joni Mitchell.

BS: I think she's amazing too. I listen a lot to her. But she's not like my favourite singer. I suppose what it is, --- I feel she's fairly cold as an actual person. Maybe, she's not really, perhaps that's the side of her she needs to write out. It's like me when I'm down I need to write out those times. Whereas there's a whole lot of other sides to me that hardly come out. Maybe, it's unfair to say that, you just write what you have to write out of you. She's very educated, her comm-

and of language is very, very great. It's like she never uses the same word twice, see what I mean. She must have read an awful lot.

L: The "Peel and Pig" song was a nice little touch, did you make that up on the spare of the moment.

BS: Yeah, like I knew the week before, I was going to do something. And I couldn't think what, then about the night before it just came to me,..... no- it was driving home, and I thought I'll do that. And I just worked it out with Chick (Churchill) in the studio. But apparently John was in tears when he heard it, he was really knocked out. I didn't know how good to actually do it on the radio 'cos it's so much just for them.

L: It sounded good, I can still remember the words now. Do you get a lot of people writing into you, saying they like this and they can identify with it.

BS: I get the odd nice letter from someone saying I like what you do. I think that's what's missing. In the old days you'd get groups of writers who'd get together and discuss with each other things in each other's writing or painting. It's like when people do reviews of records, I suppose that space prohibits it but it would be nice if people sort of analysed things a bit more, not in the destructive way that you're taught at school, but a bit more than it sounds like so and so, or she's got so and so backing her.

L: You mean more of why you like a record, not in the 'A' level English sense, which you get a lot of.

BS: Yeah, exactly, like there was one in this month's, no last month's "Beat Instrumental", and I just felt that he'd actually listened to the songs. And he said what he thought was one of the threads through my songs. It's nice that someone had actually looked at everything as a whole and found certain things and quoted certain lines to say why he felt like that. Maybe it's a selfish thing but



it seems much more positive if people would just go into things a little more deeper.

L: It's interesting because when Paul Kossoff did the gigs with John Martyn, he was on the front page of all the music papers ---

BS: No, right exactly, he was on the front page. Paul said all they wanted to know was "what drugs I'd been on, man", and "how long I'd been out of my head", as simple as that. Sad, because that's not what he wants. I never buy music papers because they just make you feel frustrated, 'cos you realise the con that they are. They're not telling you about people at all, it's more a publicity angle or whatever, the occasional article will be good though. It's not worth wading through it all. I like Rolling Stone actually, it's just so expensive, I mean if you're on the road and you get three stacked up, it takes you a month to read them, 'cos there's so much in them. It's like the Sunday newspaper, you can spend hours reading them.

L: Do you feel isolated, coming back to the idea of groups of writers and such.

BS: Sometimes, not always, it depends on how strong I feel. Sometimes I feel very much out on a limb in relation to the rest of the business, but only in the same way that John Martyn is really. I mean 'cos he's nothing to do with making money, I mean he makes money obviously, but that's not his reason for doing things.

L: Do you feel the need to go and talk to someone when you've written something.

BS: Yeah, sometimes especially when I've just written something I really love to just play something to someone to know that it's alright. If I'm excited about a line, I really need to say I've got this line. I really like it. To know that it's either worth going on with, or what's finished is as good as you feel it is, or communicates as much as you can. Like I've written this song on harmonium, and there's one line in it that I really like and it's about this old lady who died in the village but it's not necessarily about her, it's about how people grow very old and just seem to sit there the last few years of their lives, they're just hanging on yet they're not doing anything. And the last verse goes "done are the days of tea and company, the drips and drabs of pain." And I really like that 'cos like she was in hospital and was on a drip right, so there's that sort of the drips and drabs, and it's like the way the rain just goes on and on, drips and drabs, well it's dribs and drabs usually. I got really

excited about that, and I needed to talk to someone about it.

L: Coming back to that record you were telling me about, there's lots of good music, we must never get to hear.
BS: Yeah, I just got it sent 'cos these people in the States, who like what I do, sort of think oh Bridget would like that, and they know that record would never get to England, but it's by an American lady Mary McCaslin, and it sounds interesting because it says on the label, this label gives the artists complete artistic, creative control.

L: That's why Feely's so valuable because he plays things you might not get to hear. But they've ruined it because you can't hear it properly now.
BS: I can't get it, you get this beep and classical music interrupting.

L: And going louder and quieter.
BS: It's alright at night because you can get VHF but it's all rubbish at night now. That's why it used to be nice ten, well twelve because you could get it then, and it was lovely to go to bed at ten and lie in bed if you felt a bit tired but not too tired to sleep. I never think to put the radio on at 5.15 now, you're either out or you're travelling.

L: Musically, there ought to be a lot more labels, not concerned with 'hit' bands, specialised like some of the folk labels, Leader for instance.
BS: Billy Pigg - I love that yeah, I like the Chieftains a lot as well, people who are really strongly into what they're doing. That's what's depressing about the narrow thing that sells, a narrow area of music that sells a lot, not the fact that it's making a lot of money, but the fact that the people who are buying it possibly never hear anything else. And you just don't get the chance to hear it, maybe there's one track on John Peel, but he can't play everything because there's so many other things to play.

L: Have you made a lot of friends through being in the music business.
BS: Oh yeah, most of my friends are in music, there's one girl who was at school with me and her old man, who I still know. I suppose it's bound to happen like that, it's a bit like another world in a way, some people just don't relate to it and it's hard to step out of what you're doing. It's a bit like going to grown-ups parties, coming away from your friends in music and going to people who've got nothing to do with it. Not always

BRIDGET ST. JOHN



but sometimes. You see, music's very free, people aren't very middle-aged very early. It's a very unsettled life, there's no sort of rules that you fit inside. There are for some people but mostly you don't know what's going to happen in a year's time. I look at some people my age, that I was maybe at school with or something and it horrifies me, so settled, their whole life's planned out, it frightens me.

L: What did your parents think when you first started singing.
BS: Like they were very worried, my mum was less worried than my father, 'cos my father had a very insecure childhood, like he left school at 14 and he's always worked hard and he really believes in giving his children everything he has, I've got two sisters as well, and then it was also like watching me say, "well, I'm not gonna bother with all that you've built up for me and I'm just going to go into what I want to do", and he was just worried. I think it was hard for him to realise that I had to find out what I really wanted to do. After a while when things started to work out, he's really knocked out by it now. He loved the idea of me writing, it was the actual music business side that he was worried about, giggling and things like that. He's always on at me to do a book. People's reactions to you are funny. When I first started and I'd meet people that I'd known "What are you doing now" (high upper class stones), "I'm a singer", "oh how nice". It's a bit like saying you're a prostitute or something. It's that far away from anything they knew, a bit seamy maybe, you're raving all night, all the time. I don't know why.

L: You know you did that interview for "Spare Rib", what do you think of the women's movement. (Big question).
BS: I find it hard to answer, like I get that magazine and I hardly ever read it, I don't seem to have time to read it.

L: (Irena) It takes me two months to read it, I keep it by my chair.

BS: I always read the music things, and if I have the time, I look at something else. I approve of what the women's movement is trying to do, which is to help women who don't know how to help themselves in a way. But I read something that said "if women get their whole way, it's gonna reverse everything, so that the woman is dominant over the man", whereas it's been the other way round, so it's almost like two frontiers it seems, there are a lot of things wrong but there's a lot of things that it's up to you to change, or an organisation on your behalf to do it.

L: A lot of things happen because of stereotypes, conditioning.
BS: I find that terrifying. A lot of people are brought up to believe I mean you read magazines, things like Valentine, and stuff like Woman's Own and the whole thing is looking for a Mister Ideal and everything is blissful and roses, and sweet music and magic all the time. My father frightened me once, he said you get married to have children. I thought that was awful, you don't have to do that at all. Sometimes I think, I really want a child, then I think that's stupid, I can't have one, I can't play music and have children, what does it involve. You've got to decide what's more important, and in the end you've got to do everything that you've got to do inside of you. Then, when you've done that o.k. if you can't give to a child completely then you shouldn't have one.

L: What are your future plans then Bridget.
BS: Well, Pete Berryman will come up and stay for three days and we'll see how it's going. If it's working then I'll do a month's gigs with him and see how it seems to be developing. It's down to money really like bringing Lol in, if I can do a gig near London then he can just come along and play, because he's got the album so he'll be doing some arrangements anyway. Things will just slowly come together.

L: What about football, do you follow it.
BS: It's a lovely game, I follow Derby County. I've been to see them twice. Saw them beat Liverpool, was amazing that. It would be nice to just have a games room in a big attic one day, with an old railway track. You just don't realise what you're gonna like when you get older.

MALCOLM.

*And she still appears on Top Gear?!!

Eight miles high and when you touch down you'll find that it's stranger than known



It's Saturday night
Feels like a Sunday in some ways
If you had any sense
You'd maybe go 'way for a few days
Be that as it may
You can only say you are lonely
You are but a young girl
Working your way through the phonies.
Cafe on
Milk gone
Such a sad light
Unfading.
Yourself you'd touch
But not too much
You hear it's degrading.
The flowers on your stockings
Willing away in the midnight
The book you are reading is
One man's opinion of moonlight
Your skin is so white
You'd like maybe to go to bed soon
Just closing your eyes
If you were to rise up before noon.
High heels
Car wheels
All the losers are groovin'
Your dream
Straight seam
Images are movin'.
Your friends they are making
A pop star or two every evening
You know that scene backwards
They can't see the pattern they're weaving
Your friends, they're all models
But you got over that one
You sit in your one room
A little brought down in London.
Cafe on
Milk gone
Such a sad light
Unfading.
Yourself you'd touch
But not too much
You hear it's degrading.

THE ROAD TO RUIN

There are countless records released every week, all of them hoping to find their way into the hands of the record-buying populace. Me and You. Now the idea of this page is to present two or three albums which we think are worth buying, (or not buying for that matter). In a sense they will be reviews, but we decided against carrying a torrent of indiscriminate record reviews because, 1) most other music papers and magazines have reams of reviews, 2) we didn't think it possible to print a lot of reviews, 'cos we reckon that you need to listen quite closely to a record before you can actually present your opinion on it, and 3) who wants to read pages and pages of record reviews, anyway. Phew. The following three albums are a great way to start off this page, so read on.

"SUNDAY'S CHILD" (Island 9296) JOHN MARTYN.

Now they don't come any better than this. An amazing album. I bought my copy on import a couple weeks before Christmas and I'd have been willing to pay a tenner for an album like this. Such that I find it really difficult to splodge onto paper my thoughts about "Sunday's Child".

Suffice to say that John Martyn's music ranks amongst the best being made to-day. It is both distinctive and emotional. There's no pretension or woolliness or crap about our John. The whole album 'feels',

if you know what I mean. There is a startling purity and intense commitment from start to finish. And I love it.

The majority of the songs are highly personal and moving. They refer directly to John and his life. And as such the distillation of first hand experience into song, makes for a valuable and extremely creative piece of work. The tremendous "One Day Without You", "Root Love", and "Clutches" all examine the position of a musician on the road, away from his lady, and kids.

"My Baby Girl", is just a joyous and boundless celebration of one of John's children. "You Can Discover", is a tender and deeply-felt love song, or as John introduced it on the recent tour "a song about when you've had a Barney". There are a couple of traditional songs on the album too, "Spencer the Rover" and "Satisfied Mind". Both are interpreted excellently, and they both blend ably with the themes of John's own songs. "The Message" also contains a breath or two of "Mairi's Wedding" which is delightful and poignant. And finally, "Call Me Crazy" features John's echoplex electricravery with a fine and deliquescent melody.

The musicians on the album don't contain a glut of 'eavy friends or guest guitarists. Just the superb Daniel Thompson (Danny Thompson-eh) on bass, Liam Gerochey on drums from Zębra, Kesh Sathe--tablas, Al Anderson--electric bass (hear him on the Wallers "Natty Dread")

and a little contribution from Beverley.

There we are. You really do not get albums like "Sunday's Child" released very often. When we do, they're gems to treasure and to keep. The Stormbringer turns Solid Air Inside Out. Wahoo.

MALCOLM.

"KOKOMO" (CBS 80670). KOKOMO.

Kokomo, are one of the much vaunted stars of the London, pub club, and Dingbat's scene. They're a ten-piece band and therefore their amount of gigs outside of London has been somewhat restricted. Only the recent "Naughty Rhythms" tour gave them the opportunity to play for folks in such charming spots as Cardiff and Eastbourne. Which is another way of me saying that I've yet to see Kokomo live. If they're as good as their album then, I shall await that with relish.

A lot of the music coming from soul-based acts seems to consist merely of over-worked 'Shaft' licks, and exhortations upon the 'ain't it funky' theme. This album surprised me because Kokomo are something more than that. They make excellent music. One often finds that bands which are touted by those in the 'know' tend to be very ordinary outfits in the end. Kokomo are not.

It's difficult to believe that this is a first album. Although a lot of care and thought has gone into the making

of it. For a start, there's the cover, a fine and atmospheric drawing by Tom Adams. Then there is Chris Thomas's production. Kokomo's overall sound is strong, warm, and flexible. Each track is consistently listenable, providing a variation in style and feeling.

The rhythm section of Alan Spenner and Terry Stannard balances finely against the stirring horn work of Mel Collins and the guitars of Jim Mullen and Neil Hubbard. But it's the voices that I like best. Dyan Birch, Paddie McHugh, Frank Collins, and Tony O'Malley work superbly together. I particularly like Dyan Birch's contributions, especially on "Forever", a touching and emotive song, great vocals. Yes, methinks Kokomo are being pushed for dubious lofts of stardom. And it's worth noting that a label mate of theirs, Starry Eyed And Laughing, had an album released last September with very sparse publicity. Not so Kokomo, I've seen lots of ads for the album, so come on CBS it would be nice if you pushed the Starry Eyedz next album as much. But "Kokomo" is a good elpee to have around. Buy British you know it makes sense.

ANGUS MCCONGEAL.



"HOKEY POKEY" (Island 9705).
RICHARD AND LINDA THOMPSON.

Twelve delicious flavours, the best ice-cream in the land. Most definitely. This, the second album from Richard and Linda is equally as good as their first. Personally, I think I prefer certain parts of "Hokey Pokey" more than "Bright Lights", but that's splitting hairs. Really I can't write subjectively about this album. I'm biased. Richard is one of my favourite musicians and you're not going to hear much better than this. I won't fill pages with effusive and passionate praise, the merits of Richard and Linda's music are discussed elsewhere in this issue of Liquorice. (So thanks to Linda for giving me a copy of the album before it came out, 'twas much appreciated).

I think the cover will probably tell you more about the album than I can. It's done by the Shirt Sleeve Company, and Chloe tells me that they're a bunch of good designers.

Our Yorkshire Carroll reckons that "Hokey Pokey" is a context album with lots of heart and feeling from the people in their abject poverty. Despite their dismal and dark surroundings they can still be happy in their 'hokey pokey' pleasures. And I think he's right. So listen to the sadness and beauty in a "Never Again" and "A Heart Needs A Home", or Richard's guitar on "Old Man Inside A Young Man" and "The Egypt Room". You won't be able to resist it.

Oh, and if Richard and Linda need a band for the Queen Elizabeth Hall gig, then I shall indulge in a spot of fantasy by suggesting, Simon Nicol, John Kirkpatrick, Pat Donaldson, and Timi Donald. What a line-up. Everybody runs for Hokey Pokey, don't get left with the wrappers.



HENRY THE
HUMAN.

Close To Your Heart

We've all got favourite albums, ones that we turn to again and again, they never fail to send that shiver of delight and joy down the spine. After a while you find yourself intuitively reaching to those covered places in your record collection where they are stored, to hear them once again. So, as the title suggests, we thought that here it would be a nice idea if people actually wrote about an album or single that is 'close to your heart'. No pretentious, analytical tracks, just unadorned words of enthusiasm and fervour. The first contribution to 'Close To Your Heart' is written by Henry and concerns an album by an excellent and very underrated lady singer, Joan Armatrading. If any of you would like to contribute - try and make it British 50 - that would be really good.

"WHATEVER'S FOR US". (HIFLY 12) JOAN ARMATRADING.

Rather like Malcolm's encounter with Bryn Haworth, I found myself bathed in the delights of Joan Armatrading for the first time, beautifully unexpected, early last June. I went to the "Spare Rib" benefit at the Marquee in London with the bill of Jo-Ann Kelly, Joan Armatrading, Jaki Whitren and Dorris Henderson. Joan appeared first with the song "Steppin' Out", to be on her much awaited next album and will most probably be the title track. I was immediately struck by the exciting strength of her voice and the forceful rhythm of her guitar style, binding together to create some of the most moving music, in power and emotion, I'd heard for a long time. I sat vibrating, as though there was an electric current running through the songs into a newly charged motor inside me.

Well, you can guess the first thing I did the following morning: out into the record shops to buy her first and only L.P. entitled "Whatever's For Us" on Cube HIFLY 12. It was released in 1972 and it's one of those classics that carry on shining through all the fashionable L.P.'s released to the fawning acceptance of numerous critics.

I'll start briefly with the cover, which is designed by Sumiko. The front is a picture in Caribbean-warm colours with

characters from the songs in an abundant garden. In the forefront there's our Joan and Pam Nestor, who is her soul-mate on the L.P. She has written the lyrics of eleven of the fourteen songs and is also sat by Joan's side in a photograph on the back cover.

There are five musicians playing with Joan, who plays piano, acoustic guitars and also harmonium on "My Family" and "Alice". Gerry Conway and Henry Spinetti play the drums (though not at the same time), Ray Cooper on percussion, Larry Steele on bass and Davey Johnstone on guitar (and also sitars on "Visionary Mountains"). Also there's Chris Hughes who arranged the brass and played solo on "Mean Old Man", not forgetting Del Newman who arranged the strings on "City Girl", "Gave It A Try", and "It Could Have Been Better" (also the French horns here). The inside cover holds the hand-written lyrics of the songs and, of course, they're good. More than good - put the L.P. on and listen.

The album has such a total feeling - so full and alive; all tightly woven together. The songs are written and played with so much pure emotion and intense awareness that it glides and moves me into a creaming state of ecstasy. The record really means so much to me that it's hard to describe the 'high' it generates inside me. I just love putting it on the turntable and sitting down to wait for all the music to tumble over and send me rushing off on the tracks of that rolling piano, juicy guitar and those wholesome vocal sensations.

Joan moves from quiet, almost spiritual, songs like "Visionary Mountains" to really

urgent beating songs like "All The King's Gardens" and "Mean Old Man". Her voice range, playing style and writing ability are by no means confined to any one area - she moves with that naturalness that so much music lacks.

My favourite track is "It Could Have Been Better" the last on Side 1. Pam wrote the lyrics and it's saying basically what the title suggests: "It could have been better if you had held my hand/And smiled at me/Or questioned why/My face was so distorted". There's a lovely deep piano and the string and horn arrangements complement the song beautifully. Now, you should see me crooning and swooning to this and begging for more. In fact, this is my only personal criticism of the whole record - sometimes I wish the songs would go on for much longer. I often play the same song twice or three times over, like an unsatisfied nymphomaniac.

After having played the album so many times, over the past nine months since I bought it (by the way, I got mine second-hand and I've seen quite a few copies suchlike and in sales. Obviously some people don't know how to appreciate original music unless the artiste has been sold to the press draped in half-nakedness by record companies) I'm still finding the impact just as heady and discovering more in the songs. Now, I could go into reams of A4 paper, trying to express what all the different songs mean to me, but I'll leave that to you and the songs themselves. As Joan says "But don't take my word/Just sit back and you'll see". Buy the record first, though.

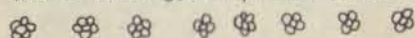
IRENA.

Liquorice

Hello there! Here we are with the first issue of Liquorice, and I hope good readers that you've found our efforts interesting. We aim to appear every two months or so, and the main emphasis of the magazine will lie with British music. There are already a number of publications dealing with American music. So we thought it would be a nice idea to cover the finest of British music, but not to the sole exclusion of music from outside our shores. Ah well, I hope that goes some way to explaining what Liquorice is about.

As you can see from our address we're based in the Robin Hood hideaway of Nottingham, so we won't be stricken down by the choking London air, it'll be bows n' arrows instead. Liquorice will be available throughout the country (trumpets!) Thanks to the efforts of various kind people. Now, if you'd like to help us with distribution, please write in. We need outlets in record shops and bookshops, so do get in touch if you know of any sympathetic outlets.

This first issue has been fun and games to put together, and I think I should introduce our valiant and noble collective. There's Paul Carroll, who lives



in Manchester, but sometimes creeps back to Leeds in search of sunshine and sustenance. He's a Stones freak and fully qualified Traffic nutter. He'll be contributing a lot more to Liquorice, and he's sorting out a Bill Nelson interview at the moment. Then we have Irena, resident feminist, muesli maker, and demon one-digit typer (she's getting better than me), who'll be sussing out some things on the many women in rock music. And lastly we have (but not least) the granular and graphic Chloë Alexander, who is responsible for the excellent and imaginative artwork in Liquorice, and inspiration too. Fine ladies indeed. I thought it worthwhile to tell you a little bit about us, 'cos we ain't a faceless, multi-million pound, 'are you got that deadline ready' publication.

Some bright radish at Radio One has seen fit to deny "Top Gear" V.H.F. reception, in most parts of the country you can only get frying pan reception. So I suggest we write to the head of Radio One asking for V.H.F. facilities and a better time-slot. I do miss being able to hear John's programmes. Maybe something will happen.

Now a list of mags worthy of

your attention, - Hot Wacks, 25p from Mr Muirhead, 16 Almondbank Terrace, Edinburgh, EH11 1SS. Hot Flash, a local northern paper from 13 Brookland Lane, Parr, St Helens. Zigzag, of course, from 37 Soho Square, London W.1.

Oh, and keep an eye open for the Chuckleheads Gazette. A good interview with Plant n' Page appeared in a recent Rolling Stone, well worth reading.

Now a nod to Andy at Virgin records in lurid Lever Street, Manchester. Andy is a Geordie, who thinks Gloria Gaynor and Uterus Sprout are the tops. Whenever I'm in the rainy city, Andy always provides me with a cup of tea, and he's a good lad.

Roy Harper has formed a band with Chris 'the only liquorice I know' Spedding and Bill Bruford. Should be good.

Christ, I'm out of space nearly! I hope you enjoyed the songlines, write in if you think you know them and win a free something.

Well, that's it for now, I think. Liquorice 2 will be out around June and will probably contain interviews with Robert Wyatt, Richard Sinclair (Hatfields), Bert Jansch, Womens Rock Band plus pieces on Ian Hunter, Jeff Beck, and lots more. So until then, take good care, listen to the music, enjoy yourselves, and we'll see you soon.

Malcolm.



Published by Rumbleold Publications, April 1975. Now I'm off to listen to "Stormbringer", an ace album.

Allsortz!

We'll set everybody free, you'll wear a Japanese kimono and there'll be Italian shoes for me

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VIRGIN RECORDS

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