

'HOKEY POKEY' : The Richard Thompson

Newsletter

Issue 34 Update Sheet 2 / Nov 94.

RICHARD THOMPSON with DANNY THOMPSON

January TOUR DATES (+ support)

- 19 Pathe Hotel, **ROSCREA**
- 20 Ulster Hall, **BELFAST** (01232 323744) : 8pm
- 21 Everyman Palace, **CORK** (02) 150 3077) : 8pm
- 22 Olympia, **DUBLIN** (01) 677 7744) : 8pm
- 24 Corn Exchange, **CAMBRIDGE** (01223 357851)
- 26 Playhouse, **OXFORD** (01865 798600) : 7.30pm
- 28 **ABERDEEN** Music Hall (01224 641122) : 8pm
- 29 Festival Theatre, **EDINBURGH** (0131 529 6000) : 7.30pm

February

- 1 Irish Centre, **LEEDS** (01132 425019/455570/480887) : 8.30pm
- 2 City Hall Ballroom, **SHEFFIELD** (01142 273 5295/6) : 7.30pm
- 3 St George's Hall, **BRADFORD** (01274 752000) : 7.30pm
- 4 University Of Warwick Arts Centre, **COVENTRY** (01203 524524) : 8pm
- 5 Royal Exchange, **MANCHESTER** (0161 833 9833) : 7.30pm
- 6 Little Theatre, **MIDDLESBOROUGH** (01642 611625) : 7.30pm
- 7 **NEWCASTLE** Playhouse (0191 230 5151) : 7.30pm
- 10 Royal Festival Hall, **LONDON** (0171 928 8800) : 7.30pm
- 11 Anvil Theatre, **BASINGSTOKE** (01256 844244) : 8pm
- 12 Hexagon, **READING** (01734 591591) : 7.30pm
- 13 Gardner Centre, **BRIGHTON** (01273 685861) : 7.45pm
- 14 Pyramids Centre, **PORTSMOUTH** (01705 877895/863911) : 7.30pm
- 15 St Davids Hall, **CARDIFF** (01222 371236) : 7.30pm
- 17 **BATH** Pavilion (01225 448831) : 7.30pm
- 18 **SWINDON** Wyvern (01793 524481) : 7.30pm
- 19 The Wharf, **TAVISTOCK** (01392 860387) : 7.30pm
- 23 Beck Theatre, **HAYES**, Middlesex (0181 561 8371) : 7.30pm
- 24 Fairfield Hall, **CROYDON** (0181 688 9291) : 7.30pm
- 26 Theatre Royal, **NOTTINGHAM** (01559 482626) : 7.30pm

CROPREDY '95 : Richard & Danny are also booked to play on Saturday afternoon at next year's Cropredy Festival in August. Other acts also booked include : Procul Harum, The Poozies, Eden Burning, and Kathryn Tickell Band.

RT TV : Harald Frishkorn wrote to tell us that German TV has also recently re-broadcast the Rockpalast concert of The Richard Thompson Band at Cannes 1982.

Some while back we mentioned that RT was to record something for BBC Wales TV. It transpires he's recorded *Beeswing* for a five part series called **TV BALLADS**, to be screened early next year, and hopefully, later to be broadcast also by BBC 2.



MORE THOMPSON BOOTLEGS : Even since our last update sheet went out, another two RT bootleg c.d.'s have appeared. The first is called *Rafferty's Folly*, and includes the complete Gerry Rafferty produced version of the *Shoot Out The Lights* album, which Richard & Linda later re-recorded for Hannibal Records, but with a somewhat different track listing. Tracks 1-10 are the Rafferty album, recorded at Chipping Norton Studios September/October 1980. Tracks 11-12 are demo's by Richard & Linda recorded at Woodworm Studios June 1980 and tracks 13-16 are from a Fairport Convention Granada TV show, October 1981 and feature Richard & Linda, Dave Swarbrick, Simon Nicol, Dave Pegg and Dave Mattacks. Whoever produced it even has the nerve to rip off Hannibal's album cover and for once, this is a bootleg with sleeve notes. The track listing is :-

1. *Don't Renege On Our Love*
2. *Back Street Slide*
3. *Walking On A Wire*
4. *The Wrong Heartbeat*
5. *Shoot Out The Lights*
6. *For Shame Of Doing Wrong*
7. *I'm A Dreamer*
8. *Modern Woman*
9. *Just The Motion*
10. *Wall Of Death*
11. *Lucky In Life*
12. *How Many Times Do You Have To Fall*
13. *Poor Will & The Jolly Hangman*
14. *Wall Of Death*
15. *Sword Dance/Young Black Cow (trad)*
16. *I Want To See The Bright Lights Tonight*

The other is a double cd is titled *Columbia Gold* - see cover for artwork. This is a particularly amateur item judging from the mistakes in the titles - *God Loves A Drink* - indeed! It seems that anyone with a tape of Richard Thompson live is set to make a c.d. out of it these days, whatever the quality. If RT and his record company don't get their finger out and make a decent live record soon, there will almost be no point with all these things hitting the market!



We don't know where you can buy these cd's from, but one was noted in a street market in and the other at a record fair in Wembley.record fair. (our thanks to Wayne Smith and Ian Rennie for the information on these).

JOHN PENHALLOW writes from Australia to say that the first **Attic Tracks compact disc** is nearing completion. Their previous cassette releases of rare Sandy Denny & Trevor Lucas et al have been mentioned in this organ. John can't confirm the actual track listing at the time of writing, but you can start placing your orders through us. It costs £12.99. Make cheques payable to 'Colin Davies' and send to 43 Stroud Road, Wimbledon Park, London SW19 8DQ. Orders will be sent out as soon as they arrive (probably in January).

SUBSCRIPTIONS : This is where life gets complicated. I was intending to put out issues up to no. 36. I still intend to do this if I can, as well as send out RT tour dates. As all issues are not of the same size/content, I shall just keep sending them out until the money in the bank runs out. It would therefore be easier for me, if anyone wishing to receive all of the last issues could subscribe up to the last issue. Check your envelope and above your name you will see where you stand. An 'R' prefix to any number indicates that your subscription will run out upon receipt of that issue. So, if you have R34 (this is your last), and you need to send £2. If it's R35 you need to send £1. R36 means you get all of the remaining issues published. For European subscribers R34 means you need to send £3 and R35 means £1.50. Similarly to U.K. R36 means you're fully paid up. Cheques etc to Colin Davies, 43 Stroud Road, Wimbledon Park, London SW19 8DQ.

ps : Richard will be back in U.K. shortly so it's time to try and catch up with him for an interview for the next issue.



■ *disk one*

1. I Misunderstood/Killing Jar (8:12)
 2. Mystery Wind (5:13)
 3. 1952 Vincent Black Lighting (5:30)
 4. I Misunderstood (5:18)
 5. Two Left Left (5:25)
 6. Shoot Out the Lights (5:18)
 7. Waltzing for Dreamers (5:33)
 8. Turning of the Tide (5:38)
 9. Now That I'm Dead (4:07)
 10. Jerusalem on the Jukebox (3:53)
 11. God Loves a Drink (5:29)
 12. I Feel So Good (5:22)
 13. She Moves Through the Fayre (4:39)
 14. Wall of Death/Needles and Pins (5:15)
- Total time: 74:52



■ *disk two*

1. Days of our Lives (2:18)
 2. You'll Never Walk Alone (2:47)
 3. Can't Win (6:06)
 4. Valerie (6:01)
 5. Down Where the Drunkards Roll (4:20)
 6. C'est Plein Pour Moi (5:01)
 7. Waltzing for Dreamers (3:48)
 8. Don't Roll Those Bloodshot Eyes at Me (3:52)
 9. Mingues Eyes (Acoustic version) (3:44)
 10. I Can't Wake Up to Save My Life (Acoustic version) (2:59)
 11. Why Must I Plead (4:02)
 12. Wall of Death/Needles and Pins (4:20)
 13. Shake Rattle & Roll (4:07)
 14. Substitute (3:36)
- Total time: 56:51

COMPACT
disc
DIGITAL AUDIO

STEREO

GEMA

D D D

SOUNDBOARD MUSIC
CD 001/002



TRACK 1 (CD ONE) - Recorded Live in Columbia 27th February 1991 (the soundcheck direct from the soundboard)

TRACKS 2-14 (CD ONE) & TRACKS 1-8 (CD TWO) - A complete concert recorded direct from the soundboard in Columbia 17th February 1991

TRACKS 9 & 10 (CD TWO) - An acoustic radio session recorded Live in the UK during 1994.

TRACKS 11-14 - Recorded Live at the Glastonbury Festival, UK During the summer of 1992.

RICHARD THOMPSON

BURNING BRIGHT

LUNCHING WITH BONZAI

There's a devilish grin on Richard Thompson's face as he steps away from the microphone and lets the audience take the chorus on one of his much-loved songs. "Cry, cry/If it makes you feel better/Set it all down in a tear-stained letter." A rowdy crowd is joined to form an impromptu glee club of righteous rudeness. His new *Mirror Blue* is jammed tight with songs of grit and poetry that a haiku master might admire for its crystal clarity and brevity of expression. And you pickers are gonna head for the woodshed when you hear the commanding touch of this 30-year top rankster and prankster.

Thompson first gained recognition as a trailblazing guitarist, then singer/songwriter with Fairport Convention in the late '60s. In his crucible of

Produced by studio-maestro Mitchell Froom and engineered by Tchad Blake, he's created an exquisite collection of rockers and ballads. Guitars are ablaze and smoldering, laced with a mighty odd assortment of booming percussion and exotic instrumentation. His singing is at a height of powerful resonance, phrasing and freedom. After the 27-song concert featuring his Banshee electric wails and the most meticulous of acoustic picking, *L.A. Times'* critic Chris Willman called him the "Jekyll and Hyde of guitar heroes."

We met for an early lunch—bagels and mineral water—in Mr. Thompson's gargantuan office in the Capitol Records Tower. No, it's just an empty boardroom, and he's hanging up the phone as I enter...

Bonzai: What's that I overheard about your guitar—did you lose it?

Thompson: No, it's just in the shop for a lot of electronic work to be done.

Bonzai: What kind is it?

Thompson: It's a Loudin acoustic guitar, made in Northern Ireland—a really great guitar, but it's had a hard life. It needs work, and I'm upgrading the electronics.

Bonzai: The current album, *Mirror Blue*—is it the best one of your career?

Thompson: I wouldn't know, really. I think I've been fairly consistent for the past ten or 12 years, haven't fallen below a certain level. I think it's pretty good, and it's up there. There are songs on this album that I really like, and in a year or two I'll know if it's any good. We'll see if it has a shelf life.

Bonzai: The triumvirate of yourself playing, Mitch Froom producing and Tchad Blake engineering has been an ongoing relationship. How does a team like this help out a steadily developing product?

Thompson: Or regressing product. [Laughs] It can be both a good thing and a bad thing. It can be revitalizing, or stimulating to change and find new people. But there is definitely something to be said for developing an understanding with people. We've made four records together, and improved. I always felt that there was somewhere else to go, there were more ideas and it was getting more exciting. Excitement is an important word: It's fun to make records with Mitchell and Tchad. We go and have a good time.

Bonzai: You certainly get some exotic sounds. Has Tchad ever been pushed to the wall and blown a gasket trying to accommodate you?

Thompson: I think so, yeah. The good thing about the three of us working together is that we pull in different directions, in terms of style and aesthetic, and tension. It's a great and friendly tension, so it's generally creative.

Bonzai: The new album has some rather strange instruments, attributed to Phil Pickett. Who's he?

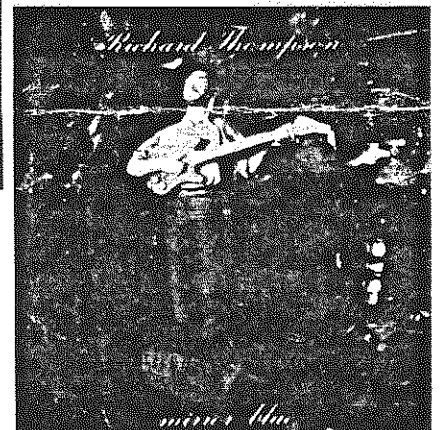
Thompson: *Professor* Phil Pickett. Let's give him his fair due. He's probably the leading British early music specialist at the moment. He has his own consort, which is known inter-



American folk forms, blues and Appalachian balladry, Celtic classics and basic rock 'n' roll, he cooked up the best of British folk-rock. He followed with a memorable long-term stint with his talented (ex-)wife Linda. Thompson's been solo now for a long time, but he always works with a select group of top cats.

Bonzai: How many guitars do you have?

Thompson: Probably no more than eight—a modest total. I've got two Loudin acoustics, two Ferrington acoustics, a Ferrington acoustic baritone, a Ferrington electric, two Fender Stratocasters, and a couple of other things mucking around.



nationally. When I first met him he

was nothing, of course [laughs], and I've put him where he is today. Phil is great, an early musician with a rock 'n' roll heart. He loves to actually play loud and aggressively. He plays everything, and manages to play stuff in the wrong key, thanks to masking tape.

Bonzai: In the wrong key?

Thompson: Well, you take a shawm, a very inflexible instrument, which plays in C or F, and I'll say, "Sorry, Phil. This track is in B flat. Is there any hope? Do we have to speed the machine up?" He'll say, "Just a minute." Then he gets out his masking tape and starts blocking holes off, and half holes and manages to get things in tune. He's a fine musician and a great eccentric.

Bonzai: Who picks the instruments?

Thompson: In Phil's case, I know enough about early music to suggest something. He might come back with, "Actually that would sound better if you used two alto krumphorns, two shawms, and maybe we'll bring a sackbut in." He has the arranging experience. On some records, we've had Phil playing up to eight parts, which just sounds wonderfully aggressive, and really has a rock 'n' roll sensibility. Much more than a synthesizer, because it's much ruder—an ill-tempered selection of instruments. And he gets that real nasal, double-reed sound. Wonderfully impolite.

Bonzai: Do the strange instruments ever slow down the recording process?

Thompson: In these cases, we do overdubs. We basically try to get everything live, and then fly to England for Phil's parts.

Bonzai: As a solo artist, how is it different from your many years as a member of groups and collaborations?

Thompson: It gives you a lot of freedom, pays the rent.

Bonzai: You mean your group work didn't pay the rent?

Thompson: When I left Fairport Convention, we were on £20 a week, back in 1970-71.

Bonzai: Of course the pound was worth a lot more then...

Thompson: Not that much more. [Laughs] We were only on subsistence wages. Started off on £12 a week, just enough to pay the rent and scrape by. It was great because we wouldn't have cared if there was no money. It was total enthusiasm, and you can do that for a while when you're young.

Bonzai: And you were so young—17, 18 years old and playing some pretty good guitar. When did you start playing?

Thompson: I started when I was 11. Had a classical teacher for one year, and my sister's boyfriends used to

teach me. They'd come round to pick her up, and she was always two hours late. We'd listen to the latest Buddy Holly songs and such, and I learned a lot.

Bonzai: Who were your heroes then?

Thompson: It was a real mixture, but I grew up with a lot of guitar music in the house because my father played. He had Django Reinhardt, Les Paul. My sister, who is five years older than me, was into rock 'n' roll, so we had Buddy Holly, Gene Vincent, Eddie Cochran. I also listened to classical players and started seeing live music when I was 14, going to folk clubs and listening to Davy Graham, Bert Jansch. We'd go to rock clubs like The Marquis and see The Who, which was very exciting, and The Yardbirds.

Bonzai: Did you ever see The Bonzo Dog Doo Dah Band?

Thompson: Many times, and we did some shows with them. I'm still in touch with Vivian Stanshall, wonderfully sweet man. London had 'em all: Spencer Davis Group, The Action. In my bands that preceded Fairport—same lineup, different names—we started listening to imported records, because we were interested in songwriters. We'd listen to Phil Ochs, Richard Fariña, early Joni Mitchell. A focus of the band was to do songs with great lyrics, and when we started to write our own material we were very lyrically conscious. This was actually unusual at the time.

Bonzai: Were you the main writer?

Thompson: Myself and Sandy Denny.

Bonzai: In the early days of Fairport you weren't singing, and then stepped forward in...

Thompson: 1970. Sandy Denny left the band, and she was a great singer. We thought, she's irreplaceable. We looked at each other, looking for the next vocalist and there wasn't an apparent one, so we just shared it. Three of us sang, and we weren't born singers, so we had to learn, and I'm still learning.

Bonzai: Is playing the guitar a form of exercise?

Thompson: Depends on whether you play sitting down or standing up. I suppose.

Bonzai: A form of escape?

Thompson: Could be a form of escape, but I think actually it's more a form of connecting with your inner being, your inner reality.

Bonzai: Aggression?

Thompson: It can be a way that aggression is expressed. I think performance is a way of expressing aggression. I would broaden the idea to include the whole of performance. I find that you have to attack the audience sometimes—do a preemptive

strike and get to the audience's airfields before they can start throwing tomatoes at you.

Bonzai: Are audiences treating you nicer now than in the past?

Thompson: Generally, they're treating me nicer and nicer. Depends on what part of the world.

Bonzai: Where are you most popular?

Thompson: Probably the United States. Europe's pretty good. Japan's not bad—I'm overdue a trip to Japan, so I hope they forgive me. I'm trying to get back, but we just had a baby, and it's hard to travel for a while.

Bonzai: When you look back, do you ever cringe at the confessional nature of your songs?

Thompson: No, if anything I tend to regret that I wasn't more forthright. Especially when I was younger. I was afraid of expressing myself. I just couldn't say "I love you" in a song. It was too naked, so I pulled veils over it and I am guilty of that.

Bonzai: My Thompson theorem: You grew up singing the sad stories of other people, the folk troubadour with a fiery guitar, and now tell tall tales of your own troubles with a resonance that reaches back through countless centuries. How did your folk days help you?

Thompson: I think tradition is very important. To come from tradition gives you solidity, and a confidence to experiment and explore. As they say, "those who don't know their history are doomed to repeat it." If you don't know what the past is, you can't invent the future. To be modern, contemporary and forward-looking, you have to know where you came from. There is such strength in traditional music. Compare a typical pop song with a Scottish ballad—no question which is the greater song by several hundredfold. It's been sung for hundreds of years, and all the bad verses have been dropped. The language is refined, and so strong, colorful, immediate. So much is conveyed in one verse, staggeringly good, and yet it is popular music. If you study that, it can give you a strength, a wonderful base to build on.

Bonzai: What's the story with that little statue of you on the cover?

Thompson: They made IT, and we smashed two. I intend to smash them all. The whole point is "anti-iconic icon."

Bonzai: Who is the most amazing artist you've worked with?

Thompson: [Drummer] Jim Keltner is pretty amazing. He does things in a quiet way, and you find yourself asking, How does he do that? He'll do something technically outstanding, in a very musical way. John Kirkpatrick, the accordion player, is so

good, so subtle. He's singing and he's playing harmony on this hand, and countermelodies with the other. He's got to have three brains.

I look up to a lot of people. Especially dead people. Charlie Parker is somebody to look up to. Ravel. If you are a rock 'n' roll musician, you can look up a long way—there's a long way to go. You look at your jazz and classical heroes, and you realize that it's a long hill to climb.

Bonzai: What's your opinion of the music scene today? Are we going someplace?

Thompson: It's hard to say. There seems to be a lot of recycling around.

Bonzai: Good for you, though?

Thompson: It's probably good for me. Great for Rod Stewart, or Black Sabbath, who probably thought they'd never have a career past the age of 25, and they're still going strong at 50. That's fairly amazing. It's amazing there's another generation listening to the old fogeys. It's surprising and encouraging and depressing all at the same time. A lot of dance music I find very dull. A lot of rap music I find very, very dull. It's just endless recycling of old cliches, but surely popular music was ever thus. Popular music has always been 80% total tack. I suppose it takes time to see who survives the trends. Elvis Costello came out of punk, although he probably never was. Blondie came out of punk. A lot of good people came out of rock 'n' roll. There are waves and trends, and some musicians have more substance, more resilience, and are more serious about music than megalomania.

Bonzai: What is your next challenge as a musician?

Thompson: Oh, the next few records. I think of albums as challenges, so the next three or four records will be different things.

Bonzai: So you're thinking that far ahead?

Thompson: I'd like to do them all this year. I doubt I'll manage it, though.

Bonzai: What do you do now, about an album every two years?

Thompson: The whole cycle has gotten longer. It's harder to get through the touring cycle, the recording cycle, and then the promotional cycle in less than a year and a half, minimum. Which is a shame. It would be nice to put more records out.

Bonzai: Didn't artists used to release two records a year?

Thompson: One year. Fairport Convention had three records out: '68 or '69. But today, the media has become so important, and it takes so long to get the media geared up, and to get promotional departments geared up. It's the same with writing a book, or getting a film out. The machinery has to go into operation, because there is so much competition for media attention. If you're not out there being reviewed, or on the breakfast chat show, people won't be aware that you have something in the marketplace. It's a crowded market, and you have to shout as loud as everyone else.

Bonzai: But you're not afraid of this machinery, are you?

Thompson: Not afraid of it, but sometimes I don't think it's the best use of my time. I could be at home writing, or on the road performing. But I do see it as very necessary.

Bonzai: Here's another theory: I was listening to "Easy There, Steady Now," and it struck me that some of your songs are capturing a split second, a moment, an epiphany. This song is about someone who nearly crashes, but catches himself—that split-second perception.

Thompson: A song can often be about a stage rather than a station. A song can be a mood that passes very quickly. Sometimes you feel sad, but it doesn't last forever. Sometimes you feel crazy. It's good to have these things that change all the time, and it's good to have a song for those things. It's good to reflect those things. "Easy There, Steady Now" is about someone pulling themselves back from the brink, and in the end, perhaps, he doesn't succeed. It's open-ended.

Bonzai: What is the biggest mistake of your life?

Thompson: Hmm...so many. You actually learn a lot from mistakes. I think that musically I wasted time, especially in the '70s: I should have been more focused, should have made better records. That's a professional regret. It was a tricky time, and it wasn't until punk came along that I felt that I knew what I was doing.

Bonzai: Any inspirational words for those thinking of entering, or leaving, the music business?

Thompson: Be honest. Tell the truth. Trust your instincts. And never eat at a restaurant called "Mom's." ■

Mix roving editor Mr. Bonzai first broke into the music business with Celtic rockers Erin Go Bragh-less.

VARIOUS ARTISTS

Beat The Retreat: Songs Of Richard Thompson

CAPITOL EST 2242

The range of performers involved here underlines the reach of Thompson's art. Beat The Retreat features people attracted by his rage (Dinosaur Jr and Bob Mould), his spirituality (The Five Blind Boys Of Alabama), his roots appeal (Los Lobos and June Tabor) and a blending of all the above qualities (R.E.M.). Masterminded by producer John Chelew out of Santa Monica, who has tried to employ the same musicians throughout, Beat The Retreat achieves a continuity of mood that places it above most "tribute" albums. Highlights include Bonnie Raitt's deft "When The Spell Is Broken", originally written with her in mind, R.E.M.'s lyrical "Wall Of Death", Shawn Colvin and Loudon Wainwright's duet on "A Heart Needs A Home", The Five Blind Boys' yearning "Dimming Of The Day", Maddy Prior & Martin Carthy's dramatic "Farewell Farewell" and Bob Mould's surging rip through "Turning

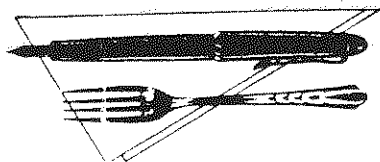
Of The Tide. Beat The Retreat stands up as more than a succession of well-meant covers and no other album released this year will be able to boast 16 better songs. ★★ ★★
David Hepworth

Above press cutting: 'Q' Magazine. The review is still a little premature as Beat The Retreat is scheduled for release on 6th February 1995.

Time for me to wish
you all a very
Merry Christmas
and a
Happy
New
Year!

Colin Davies

In case you computer buffs have never heard of the Internet, Dee Gennarelli from USA provides us with the details on the next page. Their *Doom & Gloom From The Net* T-Shirt is the best Thompson shirt we've yet seen.



r-thompson@listserver.njit.edu

"They're worse than real critics, they're Amateur Critics!"



Many have heard of the Information Super Highway of the Internet, but did you know that there is a discussion list devoted solely to the music of Mister Richard Thompson?

The list was created to facilitate global discussion via the Internet of topics including all matters Thompson-related (songwriting, guitar techniques, reviews, concert info. etc.)

Richard, Danny Thompson and their road manager were personally presented with t-shirts compliments of the Net prior to the show at Chautauqua Park Auditorium in Boulder, Colorado- 3 Aug. 1994.

If you are interested in joining the RT musical discussion list on the Internet, send an e-mail message to: listserv@listserver.njit.edu In the body of the message type: **subscribe r-thompson**

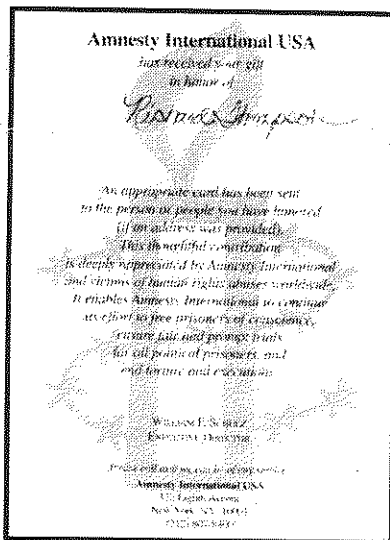


Born a little over a year ago with 35 enthusiastic charter members, participation has grown to include over 350 members representing nine countries worldwide! The list is maintained by Brian White at the New Jersey Institute of Technology.

In celebration of our 1-year anniversary, the concept of an RT Net-list t-shirt was discussed and designer Dee Gennarelli of Arizona accepted the challenge to create a shirt worthy of honouring Thompson for his decades of musical mastery.

Rhode Island listmember Steve Kilpatrick is credited with extracting the now infamous quote that appears on the back of the t-shirt as quipped by Richard when asked what he thought of our group:

"They're worse than real critics, they're Amateur Critics!"



Colour images of the t-shirt and photographs of listmembers are available for viewing as GIFs via [anonymous ftp](ftp://ftp.njit.edu) from [ftp.njit.edu](ftp://ftp.njit.edu) in `/pub/rt`. A PC/Windows viewer is also available. Please see the README file for descriptions of the GIFs.

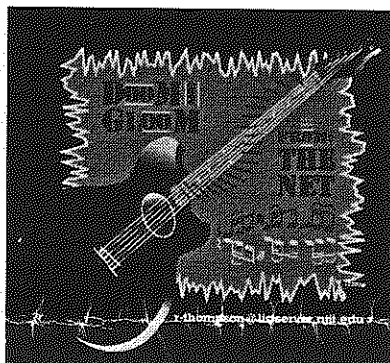
For additional information regarding the t-shirt, please contact Larry Slavens. **LarryS5182@aol.com**

Those interested in t-shirts without computer access may contact:

Larry Slavens
7018 Airline Avenue
Des Moines, Iowa 50322 USA

Please include a SASE or an IRC.

Permission for the project was obtained from RT through his management and proceeds from the first printing of the Doom and Gloom from the Net shirts raised \$250. USD for Amnesty International, donated on Thompson's behalf. A second smaller printing has just been completed and an additional \$150. will be forwarded to Amnesty International, also in Richard's name.



Direct donations may also be made on behalf of Richard Thompson at:

Amnesty International USA
c/o Mr. Stephen Meswarb
322 8th Avenue-10th Floor
NY NY 10001-0398
212-807-8400 phone
212-627-1451 fax

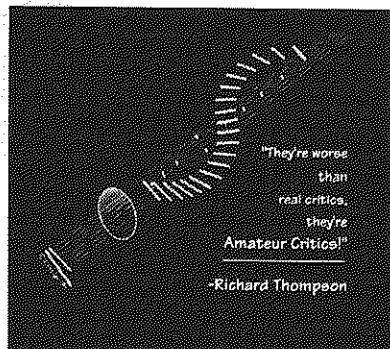
Hope to meet you on the Net!

Dee Gennarelli
deeg1225@aol.com

Brian White
brw@hertz.njit.edu



Lucy Ewing, David Ewing, Dee Gennarelli, and Gary West
Boulder, Colorado-3 August 1994



Doom and Gloom from the Net t-shirt
Front and Back



Bill Cook, Charlie Jamison, and Michael Bowen
Newport Folk Festival, Rhode Island-7 August 1994