

TSDL391

CHRIS FOSTER
ALL THINGS IN COMMON



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Black Fox . . a song by Graham Pratt with a twist in the tail, an antidote to all the songs celebrating killing foxes.

Low Down in the Broom . . fulfils most of my ideals for a beautiful enigmatic courtship song.
Grey Cock . . quite a well known version from Cecilia Costello of Birmingham. Of the Lover's Ghost family of songs.

Pigeon on the Gate . . a popular step dance tune in East Suffolk, where I picked it up.

Unicorns . . written by Bill Caddick based on an experience had while travelling up the A1 to Teeside in his days as a member of Magic Lantern.

King John and the Abbot of Canterbury . . a song about a clash between church and state, including a shepherd with a misplaced sense of loyalty, three good riddles and a dubious happy ending.

Jump at the Sun . . a tune I got from John Kirkpatrick in the days of Dingle's Chillybom Band. It has always been tangled up in the arrangement of King John and the Abbot.

The Working Chap . . a bothy ballad given to me by Tom Spiers of the Aberdeen based group The Gaugers.

When This Old Hat Was New . . this song is traceable back to a piece called Times Alteration written around 1630. The theme of old people looking nostalgically back at their earlier years is a well worn one, but in 1630 England was in the throes of an economic and political upheaval that probably gives this song a little more justification than usual. Looking nostalgically back to a golden past before the Norman Conquest was something that was popular at the time. Many people laid the blame for their troubles at the door of the Norman tyrant even though he had been dead for well over 500 years. But the Romans being a charitable institution really stretches credibility to the limit.

The World Turned Upside Down . . a song by Leon Rosselson describing one of the many manifestations of the upsurge of radical ideas that accompanied the English revolution in the 1640's, ending with a question that everyone working for radical social change has to face in the end.

Chris Foster vocal and guitar
with **Graham and Eileen Pratt** vocal – track five & track seven, and Graham Pratt, guitar – track five.

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Bousfield.

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