

# LANCHESTER ARTS FESTIVAL JAN 29-FEB 7



Roland Kirk at LAF'70

A71





# Lanchester Arts Festival 1971

## Programme of Events



# INTRODUCTION

The energy injected into the founding of the Lanchester Arts Festival in the summer of 1968 has survived the inevitably precarious predicament of a festival organized within the bounds of an educational establishment. Much experience and knowledge has also been accumulated and this the third Lanchester Arts Festival is of a very high standard indeed.

In the same vein as in previous years, the emphasis this year has been placed firmly on the contemporary arts, music in all its forms, poetry, comedy, lectures, films and exhibitions. We hope to have maintained a suitable balance and that there will be something to please everybody. Andre Previn is conducting his cello concerto in Coventry Cathedral and Keith Tippett brings together for only the second time in Britain his 50-man band of pop, jazz and classical musicians. There is a special night of folk-music, and one where Ronnie Scott's Jazz Club (including hopefully Sonny Rollins) will reaccommodate itself in full at Lanchester. From the States we welcome Freddie King and Leon Russell. Films are showing most of the day and night and poetry readings and lectures are featured every weekday.

My thanks go out to all those who have given me such invaluable assistance during the months of preparation for this



Lanchester 71, especially the very excellent committee:— Colin Grant Wilson (Production), Ian Pilgrim (Sales), Dai Quayle and Jenny Wilkes (Public Relations), Pauline Stimpson and Rik Van Dieren (Business Management), Val Wakeham (Films), Rob Spare and Brian John (Sponsorships), John Speirs (Design) and last but not least our trusty editor Simon Mayhall.

I should also like to thank Coventry Corporation, Tony Barrow International, Colin Richardson (Bron Organisation), and the Midland Association for the Arts for their invaluable advice and assistance.

May I finally welcome you all to Lanchester for what will, I hope, be a most enjoyable festival for all of you.

MARTIN POPPLETON



# LUNCHTIME

FRIDAY 29th JANUARY

JON SILKIN

Jon Silkin was born in London in 1930. He was educated at Wycliffe and Dulwich Colleges and at Leeds University where he got his degree in 1969. He has travelled widely in the United States, Israel and Europe. He was formerly Extra-mural Leader at the Universities of Leeds and Newcastle. He was at Denison University, Ohio, where he held the Beek Chair of Writing. From 1969-1970 he was leader of the Writers' Workshop at the University of Iowa. He was founder and co-editor of the quarterly poetry magazine "Stand". He has been working on a critical study of First World War poets, to be published this year. He was awarded the Gregory Fellowship from Leeds University for 1959/1960. In 1966 he received the Geoffrey Faber Memorial Award.

TUESDAY 2nd FEBRUARY

GEORGE McBETH

was born in Scotland in 1932 and studied Classics and Philosophy at New College, Oxford. In 1955 he joined the BBC and became the editor of 'Poet's Voice' from 1958-1965 and of 'Poetry Now' from 1965 onwards. He has published several books of poetry, including "A Form of Words", "The Broken Places", "A Doomsday Book", "The Colour of Blood", "The Night of Stones", "A War Quartet" and "The Burning Cone". His poems also appear in several anthologies including the Penguin Modern Poets Vol. 6.

TUESDAY 2nd FEBRUARY

ADRIAN MITCHELL

Adrian Mitchell was born in 1932 and educated at Oxford, where he was feature-editor and editor of Isis. He was also President of

the Oxford Poetry Society. He has worked in journalism and writes currently for "Peace News". He has been awarded the Gregory Award. He has had poetry published in the London Magazine and the New Yorker. He has written libretto for various operas. As well as writing poetry, he has written two novels, "If You Could See Me Comin'" and "The Bodyguard". He says that "the aim of my work is to change the world".

WEDNESDAY 3rd FEBRUARY

TOM PICKARD

Born in 1946, Tom Pickard manages the Mordern Towers, Newcastle, the bookshop he founded, and the Ultima Thule Bookshop. He has been awarded the Arts Council Award for 1969/1970. His publications include "High On The Walls" and "An Armpit Of Life".

THURSDAY 4th FEBRUARY

JOHN HEWITT

The speaker at today's Lunchtime Activities will be the Art Director of the Herbert Art Gallery and Museum, Coventry. Born in Belfast in 1907 of County Armagh stock, he graduated from Queen's University, where his thesis was on "Ulster Poets 1800-1870". He first began to publish poetry in the Thirties. In the Forties his work and personality provided a necessary focus for the important literary revival which took place in Ulster at that time. His volumes of poetry include "Conacre", "Compass", "Those Swans Remember", and "No Rebel Word". His "Collected Poems", one of the most distinguished collections of recent years, was published in 1968 by MacGibbon & Kee. His poetry has appeared in numerous anthologies and his verse-play, "The Bloody Brae", was broadcast in 1954. His unfinished autobiography is called "Planter's Gothic". It is interesting to trace the influence his work has had on a younger generation of poets and on Seamus Heaney in particular. Two of his poems are included later in this magazine.

FRIDAY 5th FEBRUARY

DANNY ABSE

Danny Abse was born in Cardiff in 1932. Educated at the University of South Wales, and King's College, London, he



became interested in poetry during the Spanish Civil War. He has been awarded the Charles Henry Foyle Award (1960). His poetry includes "For Every Green Thing", and "Golders Green", and his poems have been published in many anthologies. He has written a play called "The Eccentric" and three novels including "Ash On A Young Man's Sleeve".

# AFTERNOON

SATURDAY 30th JANUARY 2 p.m. F.107

## THE HOGARTH PUPPETS

Jan Bussell and his wife Ann Hogarth are the founders and directors of this famous marionette company, which with more than eight hundred figures is by far the largest English puppet





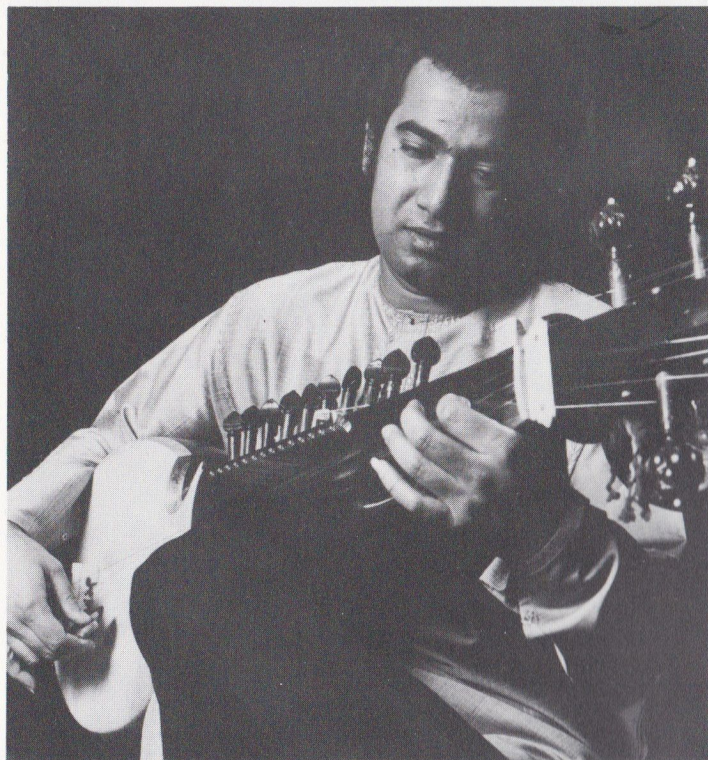
troupe today. Not only are they Great Britain's leading exponents of this ancient and fascinating art, but they have become internationally known through their performances in theatres in many parts of the world, and of course, through television, in which medium they have made several hundred appearances. The Bussells have proved beyond doubt that puppetry in their deft hands is a serious adult medium of expression, worthy of recognition on a level with any other of the theatrical arts. They are as much a part of their show as the marionettes through whose "wooden eyes" they laugh at the world.

SATURDAY 6th FEBRUARY. Main Hall

AN AFTERNOON OF INDIAN MUSIC

ASHISH KHAN

ASHISH KHAN was born in Naihar, India, in 1939. His grandfather is the famous Allauddin Khan, often called "the



father of Indian instrumental music". At six he began to study with his illustrious relatives: uncle Ravi Shankar, aunt Annapurna Shankar, father Ali Akbar Khan. In 1953 he gave his first public concert, playing sarod duets with his grandfather for All-India Radio. Since then he has appeared with both his father and grandfather, and has given many recitals by himself. Ashish travelled to Japan with his father to play at the 1961 East-West Music Encounter, and since then he has performed all over the world. He was the youngest Indian musician ever to tour the United States, and in 1967 appeared at the Hollywood Bowl at the "Festival of India" under Ravi Shankar's direction. His London debut was in December 1967, when he was acclaimed by a large audience at the Queen Elizabeth Hall.



# CONCERTS

Friday 29th January

"PRIORY STREET BLUES"

"BIG BOY" CRUDUP

"Big Boy" Crudup is from Mississippi, where so much down-home music has its roots. He moved to Chicago whilst still young and made a career as a blues singer/guitarist in a most prolific manner; and being credited with an amazing tally of blues standards. Elvis Presley credits Crudup as his initial influence and other artistes must have done well interpreting Arthur's great blues songs, e.g. B. B. King with Rock Me Mama.

Crudup first recorded for Victor-Bluebird in 1941 with such classics as "Death Valley Blues" and "If I Get Lucky" and lasted 13 years with RAC, waxing around 80 blues numbers for them. His popularity outlasted that of the other Bluebird stalwarts, but eventually with the new rhythm 'n blues of the cities coming in, he dropped into obscurity at about the same time as Presley shot



to prominence. On sessions he used pseudonyms such as Percy Lee Crudup and Elmer James and departed from his usual bass and drums backing, bringing in harmonica and piano. Crudup recorded famous versions of "Who's Been Foolin' You", "Rock Me Mama", "Crudup's After Hours", "Dust My Broom", "Hand Me Down My Walking Cane", "Mean Old Sante Fe", "I'm Gonna Dig Myself A Hole" and "If You Ever Been To Georgia". From 1953 to 1954, he worked alongside Sonny Boy Williamson, Elmore James and Willie Love. Little information is known about him after this period.

Arthur Crudup is a neat guitarist in the blues tradition, and a beautiful singer. His tour in Great Britain in 1970 was a tremendous success.

CLIMAX CHICAGO BLUES BAND

This Staffordshire-based group is firmly based in American blues, hence the "Chicago" tag, but their own compositions have recently shown amazing fusions with jazz and rock. In the six months since turning professional, Climax Chicago have made four continental tours covering Germany, Switzerland, France and Denmark, they have played at Pop Festivals here and abroad and firmly established themselves on the college and club circuit. Climax Chicago have two albums already, and have just finished their third album, "A Lot of Bottle".

The group comprises Colin Cooper on saxophones and harmonica, Pete Haycock on lead guitar, Derek Holt on bass guitar, Anton "Humpty" Farmer on organ and electric piano, and George Newsome on drums.





## LARRY JOHNSON

Larry Johnson is, a Georgia born – New York based, young blues guitarist/singer. His new L.P. "Fast and Funky" Blue Goose 2001 was considered Blues Album of the month by Sounds and came best of the rest (bowing to name sake Robert Johnson) in the Melody Maker.

## BREWERS DROOP

Brewers Droop are the only band outside of Louisiana who play traditional CAJUN music. The music is a mixture of several cultures, French and English, white and black, yet it emerges in a most unique way. The featured instruments in cajun music are the accordian and fiddle both of which are to the front in BREWERS DROOP, who also include blues and gospel based material in their repertoire.

The band comprises Steve Darrington (vocals, accordian, piano, harp), John McKay (vocals, guitar, bass), Ron Watts (vocals, trumpet), Malcolm Barrett (bass, violin), Bob Walker (drums).

All the band have had extensive experience and training in music and two of the members have recently finished a long stint accompanying rock and roll singer Marty Wilde.

Saturday 30th January

## CENTIPEDE

In forming Centipede, Keith Tippett the pianist has brought together 50 of the country's best musicians in the fields of pop, jazz and classical music. With such names as Bob Fripp, Robert Wyatt, Julie Driscoll, Zoot Money, Mike Patto, Brian Godding and Brian Belshaw from the old Blossom Toes, Ian Carr, Jeff Clyne, Karl Jenkins, Elton Dean, Nick Evans, Mark Charig and Roy Babbington, with 3 drummers and 30 assorted brass and string players, this attempt to break down the barriers between the various forms of music must be the most ambitious yet. The band has played together twice to date, namely at London's Lyceum and at the Bordeaux Arts Festival in France. Their third venue is at Lanchester.

Keith Tippett wrote a piece called "Septober Energy" himself and this was received with tremendous acclaim at both former venues. It has given many classical musicians the opportunity to become involved in something a little less intricate than what they are accustomed to and has given the jazz musicians an opportunity to broaden their musical outlook. A very extraordinary and memorable evening of music is guaranteed.



Sunday 31st January

## CURVED AIR.

Curved Air have been together since March 1970. Sonja Kristina, vocalist, acoustic guitarist and lyricist, Darryl Way, electric violinist and singer, Francis Monkman on lead guitar and keyboards, Ian Eyre on bass guitar and Florian Pilkington-Miksa as percussionist have adopted what is currently a very dynamic stage act, using "see-through" perspex guitars. They were chosen by "Hair" composer Galt McDermott to play the music for his "hate-rock" musical, "Who The Murderer Was", they then played at the Pop Proms and have one L.P. entitled "Air Conditioning", which is selling in enormous quantities.





## IVOR CUTLER

Ivor Cutler is a Scottish poet. He has two books, "Gruts" and "Cock-a-doodle-don't", and is at the moment writing books for children. His poetry has appeared in many newspapers and magazines, he has appeared on television and radio as well as at the Edinburgh Festival. He composed the music for Ken Russell's T.V. production of "Diary of a nobody", and has made several records. He appeared at LAF70 amidst wild scenes.

**Addenda:** Appeared in "Magical Mystery Tour" as Buster Bloodvessel.

**Books:** "Meal One", out in April 1971.

"A Seal is a Sheep without Feet" (Poetry) out 1971.

**Discs:** "Life in a Scotch Sitting-room", vol. 2.

Also an L.P. with Julie Driscoll singing Ivor Cutler.

**Concert:** Albert Hall 28th January with Soft Machine.

**Bogs Paper:** Poems and Cartoons in 'Wipe', the illustrated Bogs Paper.

**Dial-a-Poem:** Reading his poetry on 01-836-2872 from noon 22nd to noon 29th December 1970.

**Teach-ins:** available for free African-type drumming, creative poetry, drama etc.



## ADRIAN HENRI

Adrian Henri, apart from being the driving force behind the Liverpool Scene, is a poet in his own right. He is one of the greatest exponents of what we now accept as the cultural phenomenon of Liverpool, and is hailed as one of our most



enlightened modern poets. He has already three books in print, the Penguin Modern Poets No. 10 (with Roger McGough and Brian Patten), "Tonight at Noon", and "City". He is also at the moment preparing a poem-sequence to be entitled "Autobiography", a new collection of poems, called "Landscapes" and a novel to be written with Nell Dunn, called "I Want". He also appears on all Liverpool Scene records.

Alan Peters is to appear with him tonight. He is the ex-leader of "The Almost Blues", is now studying classical piano, trumpet and composition, and plays guitar, harmonica, trumpet, tenor recorder, melodica, piano and flugelhorn. He and Adrian Henri are making an L.P. together for release next Spring.

Mon—1st February

## LONDON GABRIELI BRASS ENSEMBLE

The ensemble was originally formed in 1963 to give 'live' and palatable concerts for schoolchildren, and since then has won a unique reputation: their school concerts have been generally praised by educational bodies throughout the country.

But their activities have spread far beyond this field: they have performed at festivals and music societies throughout the country, and have made numerous recordings. They have already completed two successful tours of the States.

The ensemble comprises Peter White and Terence Lax on trumpets and flugelhorns, Russell Hayward on the French horn,



Eddie Thomson on trombone and Ian Hills on the tuba. Together they play a selection of music through the ages and brilliantly perform jazz, pop, traditional, serious and modern serious music. On stage they become a most amusing and entertaining act.

The Ensemble will play:—

GIOVANNI GABRIELI *Canzona No. 2 (1608)*.

MATTHEW LOCKE *Music for his Majesty's Sackbutts & Cornetts (1661)*.

J. S. BACH *Contrapunctus 5 from The Art of Fugue (1725)*

ALEX TEMPLETON *Prelude and Fugue: Bach Goes to Town (1930)*.

RICHARD HILL *Earth from The Elements suite, written for the LGBE*.

EDMUND HAINES *Toccata*.

GORDON ROSE *Somerset Suite*.

JO HOROWITZ *Music Hall Suite*.

GOTTFRIED REICHE *Sonata No. 7 (1696)*.

There will be an interval.

TUESDAY 2nd FEBRUARY

ANDRE PREVIN & the LONDON SYMPHONY ORCHESTRA

*Andre Previn* was born in Berlin and educated at the Berlin and Paris Conservatoires. He moved to the United States in 1939 where he continued his studies in California — composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting



with Pierre Monteux. At the age of 16 he joined the music department of MGM Studios. He composed and scored music for over 50 films for MGM and other studios and was four times an Academy Award winner: "Gigi", "Porgy and Bess", "Irma La Douce", and "My Fair Lady".

Since 1960 he has drastically cut down all activities other than conducting. He has been a guest conductor of most major orchestras in the world including: Philadelphia, Boston, New York, Chicago, Los Angeles, Pittsburgh, Minneapolis, Berlin and Stockholm. From 1967 to 1969 he was the Music Director of the Houston Symphony Orchestra, having previously recorded and appeared as a guest conductor with them. His contract with the LSO was renewed in June 1970. He has recorded extensively with the LSO for RCA.

Andre Previn is extremely interested in British music, both contemporary and from the past and programmes British composers' works extensively. As a pianist he is most active in chamber music and occasionally plays concerti and conducts from the keyboard. He has composed a cello concerto, a guitar concerto, several overtures, a symphony for strings, many songs and chamber works.

On the lighter side, Previn is the composer of the current Broadway hit, "Coco". He now resides in Britain where he and his family have a country home in Surrey.

#### THE LONDON SYMPHONY ORCHESTRA

The London Symphony Orchestra came into being in 1904, the majority of its members having resigned from Henry Wood's Queen's Hall Orchestra to form an independent music-making body. Wood himself attended the inaugural concert of the LSO on June 9, 1904 in Queen's Hall, which was conducted by the great Hans Richter. The success of this concert decided the players to form a limited company with the members of the Orchestra as shareholders, thereby making musical history.

Within three years the LSO had established itself in the United Kingdom, touring extensively, both at home and abroad. In January 1906 they went to Paris. In January 1908 Richter conducted them in the first performance of Elgar's First Symphony, and when Richter retired in 1911 the Principal Conductorship was offered to Elgar. The following year the Orchestra undertook a 12,000-mile tour of the USA and Canada, giving thirty-one concerts and being received by President Taft at the White House.

In 1920 the LSO began their international work in the record world by signing their first contract with Columbia. Then, continuing their pioneer work in music-making, they gave their first broadcast for the recently-formed BBC in February 1924.

Their 'coming-of-age' season in 1925 included concerts with Beecham, Coates, Furtwangler, Koussevitzky, Walter and Wood,



as well as Elgar who conducted his Enigma Variations at the birthday concert. In November 1929, in a concert conducted by Fritz Busch, the orchestra invited the 12-year old Yehudi Menuhin to make his London debut. Kreisler, Rachmaninov and Cortot were also heard that season, which also included the first Courtauld-Sargent concert with Malcolm Sargent conducting and Schnabel as soloist, shortly followed by the first London performance of Bruckner's Eighth Symphony under Otto Klemperer.



The Annual Series had to be abandoned during the Second World War, when nearly seventy per cent of the players were in the Forces and Civil Defence. Nevertheless the Orchestra somehow kept going, giving concerts in London and the provinces, as well as at the Proms under various conductors including Sir Henry Wood.

Since the war the LSO has established itself as one of the world's great orchestras, touring extensively to all corners of the globe, including the Far East, the USA and throughout Europe. The greatest names in music have appeared with the Orchestra, and LSO recordings have won world acclaim. An especially great era began in 1960 when Pierre Monteux became Principal Conductor and continued until his death in 1964. With the appointment of Andre Previn as Principal Conductor in 1968 and his subsequent successes with the Orchestra the London Symphony Orchestra has entered the Seventies with the confidence, assurance and enthusiasm which has characterised its unique personality for over sixty glorious years.

#### PROGRAMME

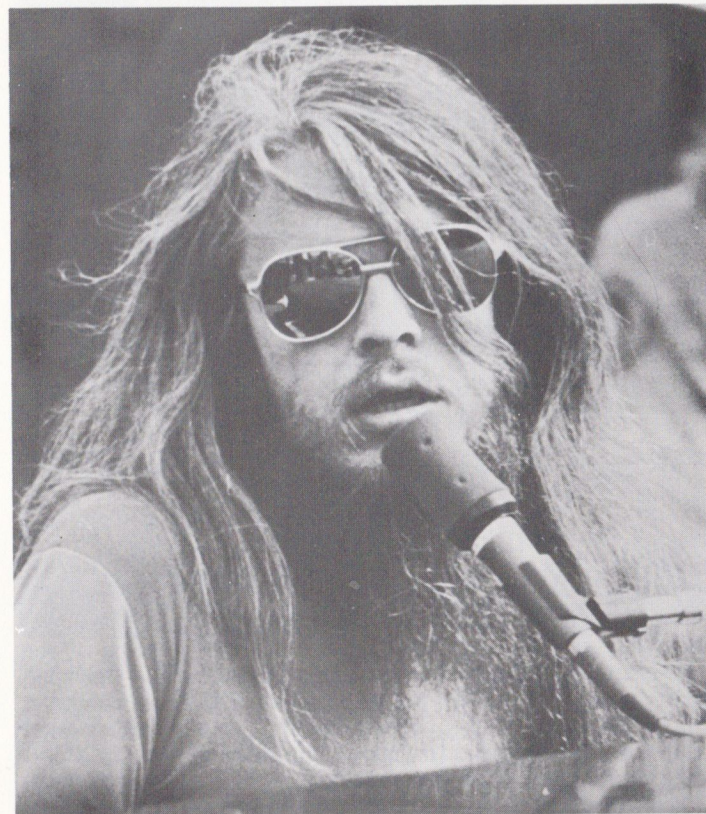
Stravinsky : *Song of the Nightingale*  
 Brahms : *Haydn's Variations*  
 Previn : *Cello Concerto*  
 Enescu : *Rumanian Rhapsody No. 1*

WEDNESDAY 3rd FEBRUARY

#### LEON RUSSELL

Leon Russell's current golden era began with his work on piano and arrangements for Delaney and Bonnie, which led to Denny Cordell, Joe Cocker's producer, to work on Joe Cocker's second L.P. and subsequently on his "Mad Dogs and Englishmen" L.P. Then he made his own album on his own label, Shelter, on which such names as Eric Clapton, George Harrison, Ringo Starr, Charlie Watts, Bill Wyman, Stevie Winwood, Klaus Voorman, Joe Cocker, Chris Stainton and the Bramletts became Russell's session men. Leon Russell then produced and arranged the album of Joe Cocker's American tour.

Leon Russell had been playing sessions formerly with Phil Spector, Herb Alpert, the Ronettes, the Righteous Brothers and many others, before making a solo album in 1968, called "Asylum Choir", an album which received tremendous acclaim yet failed to sell. He now has his own recording studios in the





Hollywood hills and is hailed as the "Master of Space and Time". His latest L.P. mentioned above, is called simply "Leon Russell". On Tuesday, 2nd February, Leon Russell plays the Albert Hall, and today he is at Lanchester. It is sincerely hoped that his band will include some of these artists who appear on his album.

#### INDIAN SUMMER

Indian Summer is a Local Coventry group which comprises Col Williams on guitar, Malc Harker on bass, Paul Hooper on drums



and Bob Jackson on organ. They do not really fall into any musical category and play a lot of their own musical compositions. They are a very promising new group.

#### OSIBISA

Osibisa are one of the most remarkable bands to hit Britain this year. They are from the West Indies and, achieve some of the most exciting cross rhythms with every member of the band playing percussion at one time or another. This seven-man band comprises Teddy Osie (flute, tenor, vocals, drums and percussion), Sol Amarfio (drums), Marc Tontoh (trumpet, flugel and cabassa), Spartacus Beadau (bass and percussion), Wendell Richardson (lead guitar, vocals and percussion), Robert Bailey

(organ, piano and timbasas) and Laughty Amao (baritone, tenor, flute and organ). At the time of printing they are performing at Ronnie Scott's Club in London and are receiving very wide acclaim.

#### THURSDAY 4th FEBRUARY

#### COLIN TILNEY, HARPSICHORD

Although Colin Tilney enjoys playing modern music on the appropriate instruments (in January 1970 he gave the first Lisbon performance of Joseph Horovitz's Jazz Harpsichord Concerto), his speciality is the composers of the seventeenth and early



eighteenth centuries. All his previous gramophone records and most of his broadcasts have been made either with historic instruments or on good modern copies.

The blend of performer and scholar in him is widely appreciated both in Britain and abroad: as well as preparing recitals for Germany and Ireland and a tour of Italy, he is at



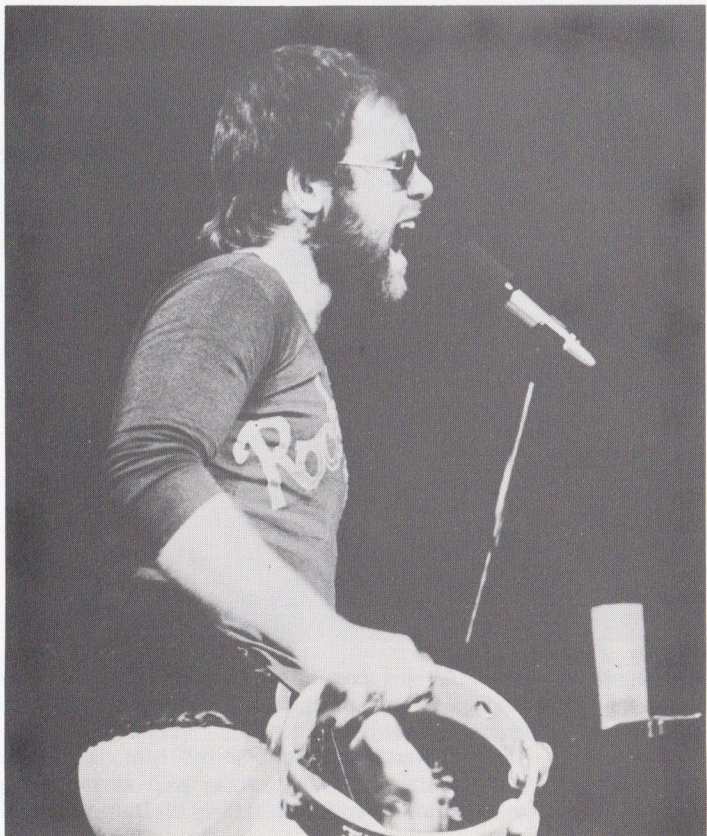
present editing the works of the eighteenth-century composer, Antoine Forqueray, for a French publisher. Later in the year he will be playing a solo Bach programme at the English Bach Festival in Oxford and recording Handel in Germany with the Stuttgart Chamber Orchestra.

Three of Colin Tilney's latest solo records will be released shortly: a recital of Seventeenth-century composers (Oryx), the complete keyboard works of Matthew Locke (Pye) and an interesting anthology of eighteenth-century English music (Argo).

Friday 5th February

### ELTON JOHN

Elton John became known for his piano and organ playing in Bluesology, a backing-group for such singers as Long John Baldry. He spent four years with them before deciding to go solo. Then



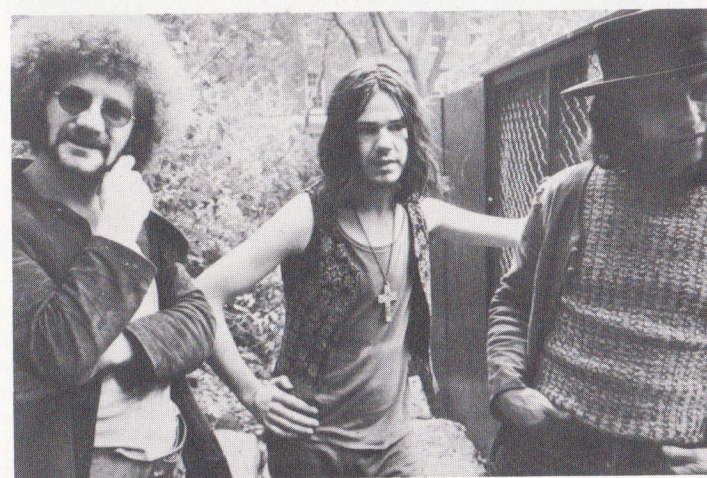
for three years he wrote songs with Bernie Taupin who wrote the lyrics, and as a result of this successful songwriting became well-known for his "Border Song" and "Lady Samantha". His L.P.s contain some very powerful and profound songs along with some very beautiful ones, and his latest L.P. to date, called "Tumbleweed Connection", is full of immensely powerful gospel music.

### CARAVAN

From a Canterbury-based rock group called the Wilde Flowers, two musically very original groups have formed. One is the Soft Machine and the other is Caravan. Caravan are still a rock group at heart, but they incorporate in their music many unusual time signatures and instruments. With Richard Coughlan on drums, Pye Hastings on lead guitar, Dave Sinclair on organ and cousin Richard Sinclair on bass guitar, they use European harmonic and melodic traditions rather than American negro blues-jazz ones. Their two L.P.s "Caravan" and "If I could do it all over again, I'd do it all over you", are reminiscent of early Soft Machine and Pink Floyd.

### SKID ROW

Skid Row, a three-man group from Ireland, are possibly the best group to come out of that country. Brendon "The Brush" Shiels (bass guitar and leader), Garry Moore, a young and very highly-rated guitarist, and drummer Noel Bridgeman were successful in invading the showband-dominated ballroom scene in Ireland, were signed up by CBS early in 1970 and are at the time of printing enjoying major successes on their American tour. They have one L.P. entitled "Skid".



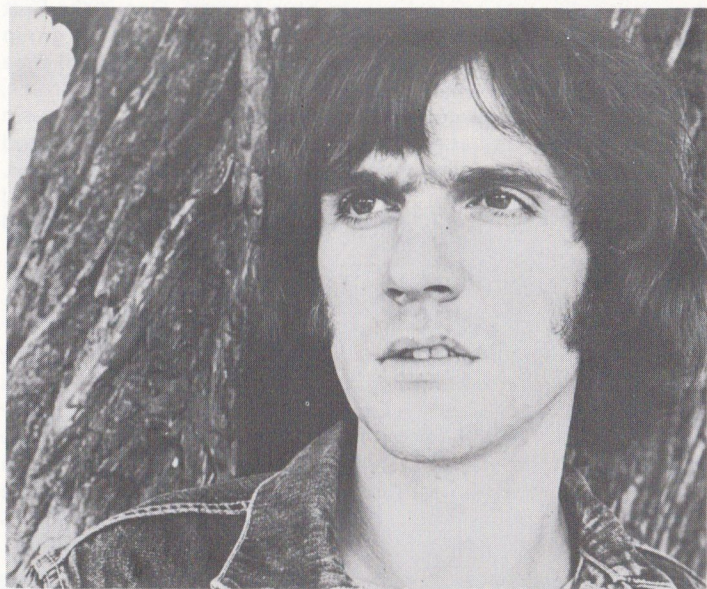


SATURDAY 6th FEBRUARY

FOLK-NIGHT

RALPH McTELL

Ralph McTell is already somewhat of a legend in British folk-music. An ex-busker from the streets of Paris, McTell made his first album in 1968, but has created for himself, as a result of underground recordings, an enormous following. His first solo concert at the Royal Festival Hall in May 1970 was a sell-out. His



warm personality, and his sympathetic lyrics, although not remarkable in their originality, command the same respect and feelings as the songs of Leonard Cohen. His material is free from pretentiousness; he is a poet. Like Leonard Cohen, McTell's audience listens to every word of his songs.

THE STRAWBS

The Strawbs started off as a folk duo, passed through various musical phases – Sandy Denny sang for them at one time – and now play what they describe as a mixture of folk, rock and classical. Dave Cousins, Tony Hooper, John Ford, Richard Hudson and Rick Wakeman convey in their music a strong sense of the mediaeval, of the sinister, and their lyrics are also



interesting. Their last album, "Just a Collection of Antiques and Curios", is a live recording of their concert at the Queen Elizabeth Hall, and is brilliant.

MR. FOX

Bob & Carole Pegg, Alan Eden on drums and Barry Lyons on bass make up Mr. Fox. Formerly a six-man band from the Yorkshire Dales, cellist Andrew Massey and wind player John Myatt left the group for financial reasons. Influenced largely by Ewan McColl, Peggy Seeger, and the Byrds and often described as a folk/rock band, their act features whistles, recorders, melodeon, organ, fiddle and dulcimer as well as the more conventional folk instruments. Their sound is very English, however, and their album, entitled simply "Mr. Fox", is in the traditional idiom.

SUNDAY 7th FEBRUARY Main Hall 8 p.m.

"RONNIE SCOTT'S NIGHT"

On this, the last night of the Festival, we have the pleasure of welcoming Ronnie Scott's Club to Lanchester. With artists such as Nucleus and John Williams, this promises to be an outstanding musical experience.

RONNIE SCOTT has been the leading influence on the British modern jazz scene for the past ten years, both as a musician and





club owner. His musical career started at the age of fifteen when he took up the tenor sax.

In 1953 he formed his own nine piece band. During the next two years this band was to win all polls in musical trade papers, and one year Ronnie himself was to win six sections.

In 1955 when they broke up Ronnie worked both as a soloist and with his own quartet in various clubs throughout the Country.

During 1957 Ronnie, together with Tubby Hayes, formed the Jazz Couriers. This group became one of the best known groups on the scene.

In 1959 Ronnie began a new phase in his career when he opened, with fellow Pete King, his club in Gerrard Street.

During the next four years the club featured many of the great American jazz musicians including Stan Getz, Sonny Rollins, Freddie Hubbard, Art Farmer, J. J. Johnson and Ben Webster.

Then in 1965 Ronnie Scott's Club moved to new, larger and more luxurious premises. As well as presenting top American

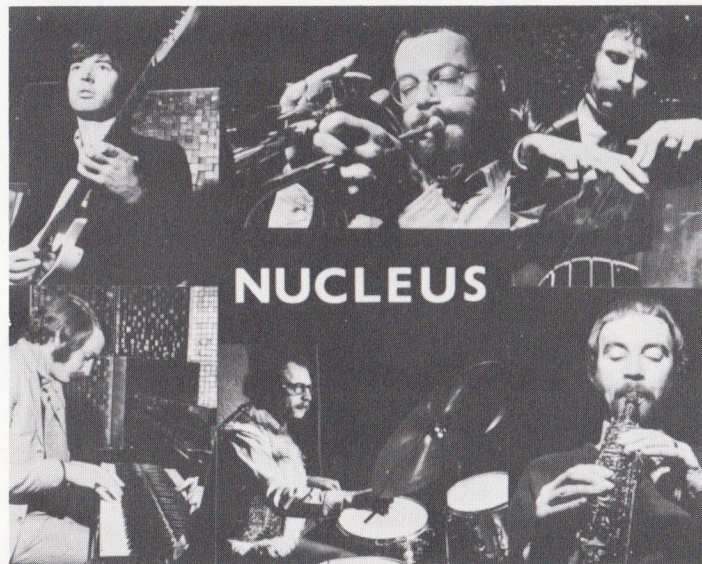
instrumentalists, (Rollins, Roland Kirk, Ben Webster, etc.) the club also presents singers such as Blossom Dearie, Mark Murphy and Jimmy Witherspoon in an attempt to appeal to the jazz-fringe audiences.

Ronnie has now re-opened his old club in Gerrard Street as a place for younger musicians to play and so extends his influence on the British scene.

Because of his commitments at the club Ronnie rarely plays outside London.

## NUCLEUS

Nucleus are a new band who first got together towards the end of last year. They were all bored with the existing jazz scene and wanted to use electric instruments for a new jazz/rock sound they were developing.



In the few short months they have been together, they have developed this jazz/rock sound into something that has been astounding audiences on the college circuit. This sound has already won Nucleus wide acclaim. Two days after their first Vertigo LP was issued, they won the 1970 Montreux Jazz and Pop Festival — and took away as a prize a chance to appear at the 1970 Newport Jazz Festival.

The six members of Nucleus are well-known in their own right on the jazz and blues scene.



The group comprises:—

**IAN CARR** — trumpet/flugelhorn

Ian Carr has been voted number one trumpet player on the Melody Maker poll for the past three years, and was also co-leader of a top small group with Don Rendell for the past three years. Ian has a tremendous variety of past musical history and was most recently associated with Jack Bruce and Alan Price. Ian is the leader of Nucleus.

**BRIAN SMITH** — tenor/soprano

A New Zealander, Brian came to England six years ago and has played with Alexis Korner, Tubby Hayes, Maynard Ferguson and Alan Price.

**JOHN MARSHALL** — drums

John came second in this year's Melody Maker poll in the British section and eighth in the World section. A top session man much in demand for pop recording sessions, John has been associated with Arthur Brown, Strawbs and Jack Bruce — and has accompanied Barney Kessel, John Surman and Mary Lou Williams.

**JEFF CLYNE** — bass/electric bass

For a number of years, Jeff was resident bass player at the Ronnie Scott Club and at one time or another has accompanied most of the world's leading jazz artistes at the club.

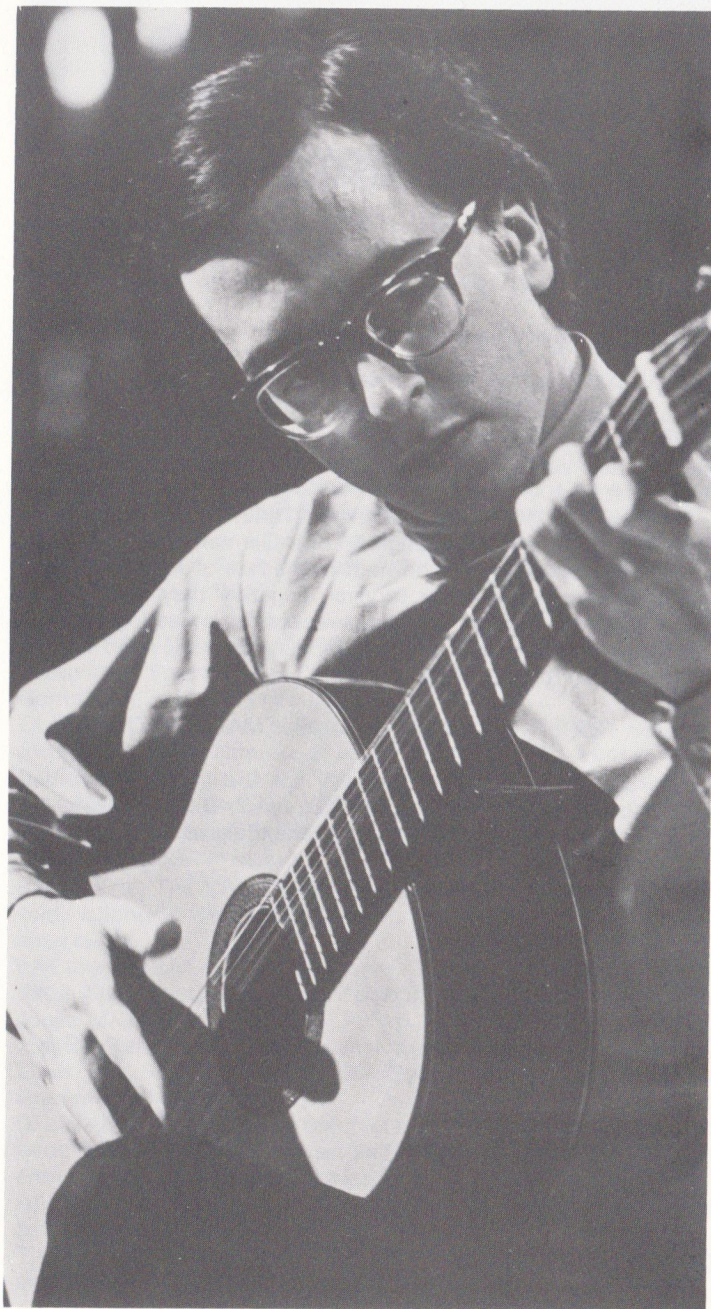
**CHRIS SPEDDING** — guitar

Chris was voted second best guitarist in this year's Melody Maker poll and is probably best known for his work with Jack Bruce and Battered Ornaments. Chris is also a much sought-after session guitarist.

**KARL JENKINS** — piano/electric piano/oboe/baritone

Karl is a brilliant musician and multi-instrumentalist and probably one of the few jazz musicians to have obtained a degree in music. Karl is one of the main arrangers and composers for Nucleus.

JOHN WILLIAMS





# THEATRE

## BELGRADE STUDIO THEATRE

Tuesday 26 January/Saturday 6 February

### ENEMY

*Robin Maugham*

This is a new version of the warm and moving play recently seen in the West End.

The scene is the western desert in 1942. Beside a shattered tank two soldiers — one English, one German, confront each other. Hostility and suspicion melt in the face of shared hardship and a common struggle for survival. Together they discover the absurdity and lunacy of the war game, and for a fleeting moment essential personal and human values stand in stark relief against the brutalising forces of war.

Director: ROGER REDFARN Designer: MARTIN JOHNS

This production, organised specially for the Arts Festival, will take place nightly in the Studio Theatre at 7.45 p.m. Tickets will be available as from Christmas at the Belgrade Theatre Box Office.

# LATE NIGHT

SUNDAY JANUARY 31st FOR THREE DAYS 12 Midnight

MONTY PYTHON'S FLYING CIRCUS

### WHO'S WHO

PENIS. Sir Arthur. Philosopher and flamboyant. b. 1902 d. 1938. PYTHON. Montagu. (Monty) Impresario. b. on probation 1907 and again a year later. Only son of Mr. and Miss Samuel Python. Educated Harrods and Trinity Bldgs Camberwell. Founder of Monty Python's Flying Circus. (q.v.) Ex-poet, ex-Lumberjack, ex-Parson, ex-King Zog of Albania. Has recently co-produced a film "And Now For Something Completely Different", based on the life story of Tony Hateley, adapted by Ann Hayden-Jones and her husband "Pip".

PYTHON. Monty's. Flying Circus of. Founded by above. First sold to BBC TV in May 1969 as part of the deal that took David Coleman to Sport. (From Philosophy).

Containing, in height order:

CLEESE, John. The tallest. Voted Rectum of St. Andrews instead of Derek Nimmo. (TeeHee) He is reading a book which has no pictures in it.

CHAPMAN, Graham. Dr. "The Mad Medic of Mirth" (Spotlight) "Scunthorpe has never laughed so much" (The Stage) A few weeks still available in July.

IDLE, Eric. The third tallest. Favourite colour, Black. Favourite acid, sulphuric. His ambition is to become an all-round family entertainer.

PALIN, Michael. Writer/performer. Winner of Best Perf. Gent. 1962, Sheffield Co-op Drama Festival. (Honest). Married to Terry Jones. Michael is coloured.

JONES, Terry. Writer/delinquent. Interested in the Underground. Lives just South of it. School Gym Captain. Only went to Grammar School.

GILLIAM, Terry. Draws the pictures, and will be learning to write soon. He is an American and refuses to get out of Vietnam although he has been told repeatedly.

All five have previously written for David Frost Shows and wish to apologise publicly.

This is the first time Monty Python's Flying Circus has ever been performed on the stage. So there.





### MONTY PYTHON'S QUIZ

- 1) What have the following in common? a) Moshe Dayan. b) Sammy Davis Jnr. c) The Nawab of Pataudi.
- 2) Edward Heath is a What?
- 3) Who wrote "The gushing leaves that through the argent windows blush"?
- 4) Can you name seven planets?
- 5) Which of the following is not in Asia? Lahore, Singapore, Dacca, Bangkok, Coventry.

- 5) Coventry. (All the rest are in Asia).
- 4) Smartass.
- 3) I did.
- 2) A Bachelor.
- 1) They're all foreigners.

### ANSWERS TO QUIZ

### A SHORT HISTORY

The cast of Monty Python's Flying Circus met up through the medium of Oxbridge. John Cleese studied at Cambridge with Graham Chapman and took part in "Cambridge Circus" with Tim



Brooke-Taylor. Michael Palin was at Oxford, Eric Idle at Cambridge where he took part in the Pembroke "Smoker" revue club, started by Peter Cook, and the University Footlights Society. John and Graham resumed their writing partnership on the Frost Report and collaborated with Tim Brooke-Taylor and Marty Feldman on "At Last the 1948 Show".

John Cleese married Indianapolis-born actress Connie Booth in 1968 and took the next 15 months off to nurse a pulled muscle (the two events, he claims are quite coincidental), but he and Chapman joined Terry Southern, Peter Sellers and Joseph McGrath on the screenplay for the "Magic Christian". They were also



co-authors, with Peter Cook and Kevin Billington of "The Rise and Rise of Michael Rimmer".

Michael Palin is best known on television for his brilliant compere/introducer scenes. He and Terry Gilliam, the American animator in MPFC, responsible for the weird and wonderful collage-animations, met up with Eric Idle on Rediffusion's "Do Not Adjust Your Set" and went on contributing to "Frost on Sunday" and the first Marty Feldman shows.

Eric Idle has written scripts for "I'm Sorry I'll Read That Again", "The Frost Report", Roy Hudd and "Do Not Adjust Your Set". He wrote the screen play for a feature film with Roy Kinnear, "Albert Q.O.S.O." and contributed to London Weekend's "We Have Ways Of Making You Laugh".

It would be fair to say that Monty Python's Flying Circus was initially moulded around a personal admiration in each individual for Spike Milligan and his anarchistic, irrelevant humour. It is not in the true sense satirical but amazingly amusing and captivating.

# FILMS

## CINEMA REVOLUTION

1. We must make political films (Jean-Luc Godard).
2. We must make films politically (Jean-Luc Godard).
10. To carry out 1. is to remain a being of the bourgeois class.
11. To carry out 2. is to take up a proletarian class position.
12. To carry out 1. is to make descriptions of situations.
13. To carry out 2. is to make concrete analysis of a concrete situation.
14. To carry out 1. is to make "British Sounds".
15. To carry out 2. is to struggle for the showing of "British Sounds" on English T.V.
30. To carry out 2. is to study the contradictions between classes with images and sounds.
33. To carry out 2. is to know the history of revolutionary struggles and be determined by them.
23. To carry out 1. is to say how things are real.
24. To carry out 2. is to say how things really are.

Jean-Luc Godard, extracts from his manifesto "What is to be done".

In advanced Western societies cinema is seldom used for anything more than reasserting already established social norms. It is used in fact as a way of controlling the irrational, the unacceptable and the strange. We do not make films that 'show things as they are', we merely invent ways of talking about them that do not shake our social mores. Even a film like 'If' effectively castrates its supposed revolutionary zeal by the metaphor Lindsay Anderson chose to work through. The financial aspects of western cinema are even more tied in with our capitalist system. Producers and distributors are far more concerned with their percentages than with content and *raison d'être* of the films they are handling. A film like 'Kes', which is in itself artistically limited because of our own inadequate knowledge of each others' experience and existence, had to be made in colour and had to have a large budget to satisfy the production company.



The films we are showing in the main Festival are not at all like this. They have their origin not in any kind of economic or established system but in the aesthetic theories of Eisenstein and the turmoil of revolution. What Eisenstein did with the cinema, put crudely, was to use visual signs, gestures and movements to illustrate general truths about history and the development of society as it really was. This contrasts sharply with the reliance of western capitalist society on the causal plot, the individual motive, the hero who is seen as different from society itself seen as an anonymous mass, or at best a selection of opaque stereotypes. Just as Eisenstein found inspiration for his theories concerning film-making in folk-art, music-hall and the circus — the art form of the people — so these new film-makers are using their own peoples' culture to create statements concerning today. The films are a strange mixture of cinema verite, stylized history and myth.

Glauber Rocha, in "Black God, White Devil", never attempts to reconcile the conflicts between life and death, good and evil. The understanding we may have of his films comes from the way we are presented with images. We understand visually a situation that exists historically. Similarly Pasolini, in "Pig-Sty" and "Theorem", uses myths of cannibalism and perversion to show us constants in human understanding and humanity. We are attacked visually, our intellects assaulted so as to shake out any preconceptions concerning the nature of the world we live in. Jean-Luc Godard, in "Le Gai Savoir", gives us a manifesto for living and understanding. Two students, a boy and a girl, go every night to a cellar where a computer bombards them, and us, with images and information from the world outside, our world which we are normally protected from by our schematized, personalized rationalisations of the system which, as Godard sees it, exploits and diminishes us all.

All these directors are concerned not just with film-making, but with editing, processing and distribution. They care who sees their films and where. Rocha shows his films to the people where the events occurred, he shows them themselves. Godard works very hard to get "British Sounds" shown on British television. They are not interested in making money. Some of the films have an explicit political motive. "Ice", by Robert Kramer, concerns a guerilla war in North America, "Right On" is a film about black culture.

Because of the way these films are made and the way they have to be distributed, through small independent companies like Politkino and the Other Cinema, our programme has not been finally decided on at the time of printing. We are hoping to get films from Algeria, Chile and Russia as well as France, Italy and Brazil. Full details of place and time will be published as soon as possible. We are lucky this year in that one local cinema, The Odeon, is letting us show 35mm. films on their premises, and for this we are very grateful. We should also like to express thanks to

Politkino and The Other Cinema for their help in obtaining the main Festival films.

Films booked so far include "The 6th of July", "Ice", "Right On", "British Sounds", "Pravda", "Le Gai Savoir", "Theorem", "Black God, White Devil", "Pig-Sty", "The Chronicle of Anna Magdalena Bach". Films yet to be confirmed include "Le Mepris", "Three Things that I know about Her", "Antonio das Mortas", and various Chilean, Algerian and South African films. We shall also be showing a selection of the films of Roger Corman, including it is hoped "The Mask of the Red Death", "The Haunted Palace" and "The Man with X-Rays".



# EXHIBITIONS

Throughout the Festival week there will be an exhibition of recent works by regional painters, at the Herbert Art Gallery, entitled 'Round-Up'.

The Photography Exhibition will be open from 12 noon until 8 p.m. every day from January 29th until February 6th in the Chapter House of Coventry Cathedral.

## OLD MEN AND OLD WOMEN *by IVOR CUTLER*

Old men and Old women  
Bouncing on rubber pouffes  
All pleased and red-cheeked  
And gumless smiles and one  
Old lady's iron-grey  
Stocking round her lymphy  
Ankle and cracked black  
Shoe how often do they  
Bath these Senior Citizens  
My granny used to bath  
Regular and so did my  
Other granny no B.O. in  
My family except once my  
Mum ran out of socks  
I had to wear soaked ones  
To school I got a big  
Trauma.

## VERMICULAR THINKERS *by IVOR CUTLER c 1971*

A worm lay  
Behind a cliff  
Deep in thought.

Then a white  
Seagull ate him.

Another worm,  
Observing this,  
Started to think,  
Even more deeply.

She decided to eat  
The gull but  
At the crucial  
Moment was  
Gulped by a gannet.

*Acknowledgement to 'Tribune'.*

## BY THE PARISH PUMP *by IVOR CUTLER c 1971*

By the Parish pump  
Stands a booted policeman.  
Sympathy melts his eyes  
As he twists  
The helpless serf  
To his will.  
"Set me free!"  
He begs,  
Booting  
The bag of bones  
None too gently.  
The gentle useless citizen,  
Oozing weak blood,  
Twists his scrawny neck  
To stretch paper lips  
At the Law.  
Their eyes are empty.  
They do not see one another.

*Acknowledgement to 'Tribune'.*



LIVING DONKEY  
by IVOR CUTLER c 1971

A man walked  
Down our street  
With a living donkey  
Hanging from his neck  
By a chain.

Every so often  
The donkey would say  
"Hee haw!" – you know,  
And the man  
Would bend his knees  
Enough  
To let the donkey's  
Hind leg  
Rest on the pavement  
For about 25".

He told me  
25"  
Was about  
The optimum time –  
For a donkey.

*Acknowledgement to 'Adam'.*

PLEASE DO NOT ASK ME THE QUESTION  
by IVOR CUTLER c 1971

Please do not ask me the question.  
I do not wish to answer.  
You will misunderstand me.  
Sit still beside me: say nothing.  
No.  
Be still.  
Your brain too.  
I can wait;  
A week if need be.  
It is coming now – I can feel it.  
NOW is the time  
Not to ask me the question.  
If you do not ask me often enough  
You will grow to understand me.  
Then you can not ask me,  
And I shall not answer.

SHOES  
by IVOR CUTLER c 1971

Thin shoes  
Tell us more  
About the world  
We live on  
Than thick ones.

*Acknowledgement to 'Adam'.*

THE MAN FROM MALABAR

Here in this Irish room  
the man from Malabar  
sits crosslegged on the floor  
and beats his little drum:  
though no drum's here to beat  
his mastery is such  
that we imagine it  
as true for sight as touch.

To that accompaniment  
he lifts a wavering song,  
meandering along,  
on some heart's errand sent,  
a narrow jungle track,  
a five-note village mode,  
swaying and falling back  
as the dark fingers bid.

And somewhere on the rim  
of that strange alien cry  
a cadence makes its way,  
an old song wanders home  
to summon to the thought  
a country crossroads fair –  
a strain some singer caught  
out of the misty air.

ADRIAN HENRI

*Lovepoem for Ray Bradbury*

sitting  
holding your eight hands  
on the bank of the dry red canal

HAIKU  
*(for Elizabeth)*

morning:  
your red nylon mac  
blown like a poppy across Hardman St

GALACTIC LOVEPOEM  
*(for Susan)*

Warm your feet at the sunset  
Before we go to bed  
Read your book by the light of Orion  
With Sirius guarding your head  
Then reach out and switch off the planets  
We'll watch them go out one by one  
You kiss me and tell me you love me  
By the light of the last setting sun  
We'll both be up early tomorrow  
A new universe has begun.

All three poems from "Tonight at Noon" by Adrian Henri. (Rapp & Whiting Ltd.).



THE SEARCH  
by JOHN HEWITT

We left the western island to live among strangers  
in a city older by centuries  
than the market town which we had come from  
where the slow river spills out between green hills  
and gulls perch on the bannered poles.

It was hard responsibility to be a stranger,  
to hear your speech sounding at odds with your neighbours;  
holding your tongue from quick comparisons  
remembering that you are a guest in the house.

Often you will regret the voyage,  
wakening in the dark night to recall that other place  
or glimpsing the moon rising and recollecting  
that it is also rising over named hills,  
shining on known waters.

But sometimes the thought  
that you have not come away from, but returned,  
to this older place whose landmarks are yours also,  
occurs when you look down a long street remarking  
the architectural styles or move through a landscape  
with wheat ripening in large fields.

Yet you may not rest here, having come back,  
for this is not your abiding place, either.

The authorities declare that in former days  
the western island was uninhabited,  
just as where you reside now was once tundra,  
and what you seek may be no more than  
a broken circle of stone on a rough hillside, somewhere.

LAST OF THE BIG BENDERS

by GEOFF PEGG Student at Lanchester

O, solid ground, be my platform now.  
Tomorrow,  
sunken eyes survey glass-cramped cabinet.

Swaggers, rolls towards the double door.  
Laughter,  
head throbs, leans under the weight of a glass.

Lights, lights, blindness strikes the clock,  
Whiskey,  
stained gullet, and me, a non-smoker.

The bedroom, poisoned by empty sheet folds.  
Sleep,  
dreams more real than the real night.

THE POISONED WAY

the words  
fell like leaves  
from your smile,  
the wind  
lifted her silence  
through the breeze,  
by the graves  
people swayed.

the dogs  
slipped their leads  
but stayed calm,  
their minds  
locked to the fence  
around the field,  
by the graves  
people swayed.

the crowd,  
captured in fear,  
moaned as one,  
the gas  
inwardly drawn  
to their lungs,  
into the graves  
people swayed.

RAIN-TRAMPS OF FRANCE

forgive the stables of heaven  
for holding horses that lost;  
their tracks in the sky  
lead restless clouds home  
to a blue settlement.

lost horses are riderless creatures,  
their reins loose and long;  
the wind that tortures  
drags them off course,  
the clouds follow blindly.

this sky-confusion involves  
the innocent rain-tramps;  
many wind-sailors have died  
since the fall of Napoleon;  
his tracks confuse us still.



2 poems by DENISE OSBORN (Lanchester Student)

DREAM TRAVEL

April 17th 1970

Train sounds in a station;  
clash of metal, rhythmic beat of passing engines.  
Squeal and squeak  
hiss and thunder.  
A yell of uncouth triumph from ahead  
as the electric beast finds itself alive.

Swaying passage through  
towns, by bridges,  
past quarries, fields and boxes.

I saw your strip field flash by just now  
and you sang for me on the wind of the future  
as your black hair flew to meet me.

Electric skeleton giants step rapidly across the fields,  
farms cuddle warm land,  
sheep laugh and clouds shine.

Through a blackness in seconds of years.  
No chance to see a grass-hopper  
as a vivid flash of metal streaks along the line.

WEATHER REPORT

April 15th 1970

Today began as a sad, cloudy day  
but anticipated the silverhappiness  
which came through between  
american eleven and a half and two.

It was around afternight  
that the storms began to rise  
and the winds of pain started to blow through  
the tunnels of my mind and whistled mournfully  
around my heart;  
They began their aching circuit;  
like a hurricane gathering knots they raged and raced  
to a climax of agony.

Then, the sun that held your face was  
hazed by rain —  
rain that burned the eyes from  
which it poured.

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