

Transcript of interview conducted May 18 2017

Interviewee: TOP TOPHAM (TT)
Interviewer: JAREK ZABA (JZ)
Also present: DAN LEISSNER (DL)
Notting Hill, England

Transcription: JAMIE WALLER and JAREK ZABA

[00:00] JZ: OK Jarek Zaba here with Top Topham and Dan Leissner. Here in his home in Shepherd's Bush - well Notting Hill rather - we are here for the Kingston RPM project. Top if you could just say your name, your date and place of birth, and - yeah that's it.

TT: Right OK. My name is - Top Topham is my music name. And I was born in Southall in 1947. Ok?

[00:37] JZ: Lovely. Thank you very much. Oh actually one other thing I have to do. Are you known by any other names or pseudonyms?

TT: Yes. Do you want to know what those are?

[00:51] JZ: If you're happy to say them. You don't have to.

TT: Sanderson Rashid Topham.

[00:59] JZ: Excellent. Ok thank you very much.

TT: But that's not my original name.

[01:02] JZ: Right.

TT: My original name was Anthony Stewart Affleck.

[01:09] JZ: Right. Thank you very much. Ok let's dig in. First of all I'd like - as this is a project about Kingston - first of all I'd just like you to explain your history with Kingston the town.

TT: Well basically my grandfather had a shop basically which my father was the manager for. And my father fell out with his grandfather - with his father - basically we moved to Kingston, which was next to where my aunt and uncle were. And that was opposite Norbiton station on the corner between Coombe Road and Wolverton Avenue. And I went to the school St. Paul which was near Richmond Park, that was in 50 something. And of course I was ten and that finished because then I became - shortly became 11 in 1958 and in October '58 I went to Hollyfield Road School. And one of the things that I did - in 1957 yes - just hold on a moment.

[02:45] JZ: Yeah no problem

TT: Where are we, '57. Yes. I joined the - I can't find it. Yeah that's right, in '58 I joined the sea scouts, Leander sea scouts in Kingston which is by the you know [inaudible] You had to swim twice across the river to join the sea scouts, which believe it or not I managed to do, I don't know how but I did. So I really really liked that [Phone rings]

[03:45] JZ: Sorry I should have said. We should have mobile phones off.

TT: Sorry I'll turn it off.

[03:48] JZ: No that's OK.

TT: It's just my children [inaudible] I'll turn it off.

[03:52] JZ: While we're here just before we jump back in, I just wanted to check do you have any time pressures today?

TT: No today I don't. I'm off tomorrow up to Manchester.

[03:59] JZ: Fine fine. No I just want to make sure in case we need to wrap it up at any stage. No, go on.

TT: OK. So basically I joined sea scouts which is something I was really into that actually. And we went camping at Oxshott and I had terrible asthma from when I was born. I mean it was so bad that I couldn't do anything in the school at all, you know it was really really bad. And after I'd done that stay in Oxshott for about a weekend I was so ill I had to come back again. But you'll never believe who was there as well was Tony Bennett. Who became Duster Bennett later on because he couldn't use the name Tony Bennett because it was famous in America. So we became friends when we were there and his name was Bonzo at that time, which was very weird actually, but we became we became sort of friends from that period of time, you know which was pretty early on. And then I joined Hollyfield then at 11 basically and I was there for two years before I joined the art part of it. And Clapton was also there and so was Dreja as well. Dreja used to come to my house very regularly because he had problems at his own parents. But I was first of all I was friends with his brother actually Stefan before him, and then he came and he used to do art at my house. Then he started to get into the blues and eventually I taught him the guitar as well and that's how we started off basically. So anyway that was '58, Kingston Arts School on Saturday mornings. And I used to do that with - Tony was there as well, Tony Bennett. We used to go there every Saturday morning and used to do paintings and things like that. And actually I've got two of the paintings on there - photographs of them that I did of Kingston Market on a Saturday morning actually. Because I was so into Van Gogh from the age of 11 that I used to go out and be painting outdoors in Kingston a lot actually, and also down in Dorset as well. So that was something that happened. Anyway 1959 when I was 12, that was the second year in Hollyfield Road. Yes, my father made me a chest bass - do you know what that is?

[06:51] DL: A tea chest?

TT: Yes, a tea chest bass like that you see. I wanted to play the drums but I had no money, my parents had nothing. They didn't own a place, didn't own a car. All he had was lots and lots of paints and that's all he did really. So there was no other money in any way whatsoever. So I couldn't get any drums because drums were expensive in those days, you know they really were actually. So that's why I got the chest bass basically. Started off on that. And I used to be copying Lonnie Donegan type stuff, which you know was very interesting. And funnily enough I met Lonnie Donegan when I worked in Andy's in about 1988, '89. And I remember playing blues to him and he was so impressed by it because - why we were so impressed by Lonnie Johnson, who was one of my favourite and is one of the most important guitar players in the world actually and I met him in 1960s actually in London and I was so lucky to meet him actually it was unbelievable. Anyway and that's why his name was Lonnie. They called him Lonnie from that, that wasn't his real name. So anyway that something else [inaudible]. Right so that's '59 - yes so we've then got - I was 13, that's 1960 to '61. And that's when I joined the art thing. Special art group [pause] and there was a - yes my dad got a record player, we didn't have one before then. He during the war was in the South of - in America, you know down where the blues was for a period of time and he got quite a lot of records and things down there. And so basically I started to learn you know about blues, I heard blues. Big Bill Broonzy and people like this and all sorts, and I've got all of the original records of those things there. We also used to go to Kingston Folk Club. Do you know about that? That was Derek Sarjeant his name was. And he lived in

Hollyfield Road. He was a guitar player. And I got on quite well with him because I was beginning to start, but I couldn't tune a guitar. I - my grandmother gave me a guitar, which Clapton was so rude about. He said it was absolutely horrible and dreadful, he was very nasty to me actually he really was, even though he used to come to the house, he always has been. But there's reasons for that with how his life was with his family and things. Anyway with this guitar I started to learn to play. And it was quite interesting really because Kingston Folk Club had a guy called Gerry Lochran who was a blues player there and I got a lot from him, so did Clapton. Clapton couldn't - he used to have just two strings on his guitar sometimes! [laughter] And he couldn't play either, do you know what I mean really. But it was interesting because he got in there very - he was of more advanced than me, he was two years, three years older or something I don't know. Anyway we then got to '61. Yes my grandmother gave me the guitar, I told you that. I used to try and copy Fred McDowell. He was one of my great players, I loved him. He was discovered actually, you know Fred McDowell, he was discovered in America by a woman I know down in Lewes, near Brighton. She's still alive, she's a singer and she was with a guy and they were going looking for all these blues people and they met him in some place in the middle of nowhere in the middle of night and he started playing and they couldn't believe it, how good he was. He was completely original guy, you know it was amazing. Anyway that was Fred McDowell, yeah. And then my guitar was confiscated by my parents because I wasn't doing what I should do at school, I wasn't doing any work, I was just playing guitar [laughter] So they removed it. That wasn't very good at that time! [laughter] Dreja and I became friends, as I said he used to come and stay with us. And then he bought a proper guitar from Bell's. It was Framers Black Rose guitar. I've got a picture of myself with my dad playing actually in our place in Kingston. OK

[12:07] JZ: I think before we go on too much further, I think there's a few bits and pieces within that I'd like to just explore a little more.

TT: Basically I've got from '57 to '69 is when I left Kingston. So everything was around Kingston at that time.

[12:28] JZ: Excellent. And by the way if I'm not speaking very much it's not because I'm not interested. It's the way we do these recordings, it's essentially meant to be about your voice and not mine. But yeah - just to look back at some of the things you've just spoken about there. Hollyfield School strikes me - it's very important place within this history, is that right?

TT: It was very important actually and I was very lucky actually because the people that were teaching there were really good. Especially the women actually, I did like a lot of the women. I started doing murals there. And they were actually religious murals because I was very Christian, my family was and everything. So I was doing kind of religious murals on the walls in that place as well. Which is a bit odd but they liked it very much, you know what I mean. And of course murals became part of my life over til two and a half years ago. [inaudible] two and a half years.

[13.31] JZ: So it was a place with lots of creative individuals?

TT: It was but some of - the people they employed there, were I thought were very very good people. The artistic people that were teaching there I thought were very very good. And actually the guy that ran it, what did you call him?

[13:52] DL: The headmaster, Mr Humphreys?

TT: Yeah the headmaster. I mean Humphreys in a way, I think he was into creativity as well. You know there was something in it because what they did at that school, it was for all the talented people in Surrey. You know people came from all over the place there. There weren't that many people, I mean I think there were 14 women and 11 men, boys in our part of it. So there weren't a lot of people,

but they were people that were talented.

[14:21] JZ: And another place you mentioned there is Bells Music Shop so is this - would that be the primary place to get all your music equipment in Kingston?

TT: Well it was yes, because it was a big shop and also the thing is you couldn't get - you couldn't really get American guitars then because it was banned, American stuff came to England sadly, do you know what I mean. There were a few people up in Liverpool managed to get it across you know on the boat. But basically you couldn't get anything. The odd thing turned up but basically it wasn't easy to get stuff.

[14:59] JZ: And this shop was a kind of a funnel for getting that kind of -

TT: Well we knew the people there because every time we walked up to where - you know to our painting place - we used to go in there you know. The guy used to let us, we'd try this, try that and everything you know. I mean they were in a way a good place you know.

[15:19] JZ: That whole thing about the things travelling from across the Atlantic into the UK is a very sort of significant part of this project I think, because I think a lot of the music emerged from those records and you mentioned your dad buying a record player and it being the first time you had it. What were some of the first records you remember kind of being played on there?

TT: Well I can actually tell you what those are, I've got them here actually. Can I discuss that a little bit later when we've stopped and I had - I can just get them out? Is that alright?

[15:47] JZ: Yep, yep. Absolutely.

TT: Then I can tell you exactly what it was, where they were bought as well.

[15:54] DL: And what was it about the blues?

TT: I'll tell you what it was actually about the blues. It was - there was an element of it - what it really was - it touched your soul. And it wasn't about the head. And it was different about other music. Because most of the British music that was big, put out, well it was rubbish really. I mean it really wasn't good. I started off by buying two things that weren't British, I've still got the singles actually, and they were good, you know American singers. But there was something about the soul in the blues that really got me and also the words, you know what they were saying and things. And I realised - what I realised is that was because of the separation between black and white people in America, and when the Yardbirds first went there in '66 they couldn't go in the same places, black and white people. It was terrible. But anyway what happened there - was it sixty- might have been a bit before '66 but actually I think that you realise that gospel music and the blues was something that made them survive during those terrible times in their lives, and they were terrible. I didn't realise that at the time but I did realise the music was very special. And then what happened is I started to buy '78s from America, which I'd bought for very little money. And I had boxes of stuff that used to turn up, you know I mean from the '20s. And then there was 13 '78s like that and I thought who's that guy? BB King, never heard of him. So I put that on. My God I couldn't believe it! It changed my life. BB changed my life. And [inaudible] when he died I was on the BBC here and also on the American one, you know talking about him and how he was. A very special man. There was a man who when he played your soul changed. That's what the blues was about.

[18:16] DL: So you were - you mention BB King. There were various prevailing schools at the time, some favoured for example T Bone Walker or one of the Kings. Did you subscribe to any

particular -

TT: Well T Bone Walker yes. I mean T Bone Walker's first record was in 1929 actually. The CD I've got is signed by him. Yeah, so I mean I met him, I met all those guys, do you know that? I met them all. All those famous blues people I was lucky enough. Giorgio Gomelsky who managed the Stones and he liked me because I was young and I used to get taken to meet all these people, you know when [laughter] when I was a kid you know what I mean. But I've got all this, I can show you.

[19:10] JZ: In terms of how these records came from America and ended up - you ended up consuming it. What was the journey of the records, how did they land in your lap as it were?

TT: Well there various shops actually. One, two, three, I can tell you what the shops were. One, two - there were about three - there were four shops basically. One was in Richmond, one was in Charing Cross Road. There was another just around the corner and there was another one, Streatham, in Streatham actually. And that guy knew a very famous jazz woman singer. I can't remember her name at the moment. Anyway when you wanted to get a record you had to sometimes order it and wait quite a long time for it and it wasn't cheap you know, but like the first BB King album, which I ordered when I was at Epsom Art School, with Duster actually. And it arrived and we put it on and played it and we was just like - I mean the record, even now it's just stunning. It changed our lives actually, completely you know. He was a very special man.

[20:22] JZ: And presumably at first the - I guess blues fans would be a sort of - I guess a bit of a niche group at first?

TT: Very very few people really were into it at this stage because there weren't many records available you know. But slowly after '62 to '63 they started to become more available and more came out and so on and so forth. And that's when it really began to take off but I think it was when the Stones were playing. So I saw the Stones the first time they ever played in Richmond. Went to their gig and then I used to go to the gig which was in the station, opposite the station. And we used to go there - I've got a photograph actually which they used in their book of me and [pause] me and another guy actually in the gig and we were quite, we were very young you know. And I had never heard, you know Chuck Berry or Bo Diddley before cause that wasn't really bluesy, do you know what I mean. I listened to more of the old style blues in those days, you know really old stuff. And when I heard them it sort of slightly changed how I was so 'I wanna play like that or try that, do you know what I mean. And then I started and then we went down the Jimmy Reed route, that was somebody who greatly influenced us. And I saw him in Kingston and met him, did you know that? I'll tell you where I saw him and the other guy in Kingston. I'll tell you that and where it was. I looked up where it was yesterday. And Jimmy Reed for me was quite special and that's where we started to learn to play, from how he played actually. And also when - the first number we ever did when we met as the Yardbirds [inaudible] in Putney Saturday afternoon the first thing we played was a Jimmy Reed track actually. So it was quite important. And then Billy Boy Arnold of course was the other guy, and that came from our records too, Billy Boy.

[22:45] JZ: So that actually brings me quite nicely to where I was going to go next. And it may be a case that you refer back to your sort of chronology. Where did the Yardbirds - you mentioned your relationship to Chris Dreja already - but when did the Yardbirds start as a sort of collective as it were?

TT: Well I'll tell you. I'll tell you now. It happened because there was a place called Norbiton Arms, right? Which was literally five minutes down the road from where I lived, as you went down towards Kingston. It was between - it was on the edge of Station Road and Coombe Road. It no longer exists, it was demolished. But it was a huge place. And when you went into it, on the left hand side there was Irish music playing, right? There wasn't anybody in the middle playing. On the right hand side there

was a guy on a piano playing piano from the - well it was like - what was the piano [pause] It was a bit like during the war, the piano that was played - you know [inaudible]. And that was the thing. And then you went upstairs. Then there was the trad band that played there a lot, that was the jazz band, ok? So we used to go up there you know every Friday I think it was probably or Saturday maybe. Anyway- no it was actually Friday I think. We used to go up there and who started playing in the interval but Bluesyness you see. And that was Laurie Gaines on the guitar who believe it or not, I met him about a month and half ago. He lives in north Wales but he came here and said can I meet him, so I did. Paul Samwell-Smith on guitar and Keith Relf singing, playing the harmonica. So we got to know them. I then went to - well that was something else that happened, I went to a [pause] Let me tell you about that. [Mumbles, long pause] Yes anyway [Pause] So basically what happened was that I didn't like what they were playing.

[25:38] You didn't?

TT: I said it's not really very good this. I mean it was sort of Sunny [Tay?], Brownie McGhee and Big Bill Broonzy but not very good really. And what I was doing with my band was playing there on Sunday nights and - I had bass, drums, Dreja on guitar, myself playing lead guitar and I had a harmonica player called Pat Tucker from our school actually. Then we one night - I'd never been to them before - we went to a party, an all night party which was a bit beyond belief actually at 14. I think I was 14 when I went there. And it was - there were some dreadful things going on. But Relf was there actually with his guitar, and me and Dreja were there. And we sat for quite a long time in the night playing, you know. And I said - he wasn't very good actually - but I said we ought to get together, why don't we get together? So we basically we had a friend of mine, who's still alive. I do see him occasionally. He had a flat in Putney, and I've got the address and everything on here. And we went up to the flat [mumbles; pause] Anyway - should have it about the flat here [inaudible] anyway we [pause] Yes, we went to the flat and all five were there. McCarty was there who wasn't into blues or anything at all, I mean no kind of head in that at all. Keith was obviously. Paul Samwell-Smith played Bass and he was a very competent musician, you know. A very special guy, became incredibly special. I'm still in touch with him actually. And he played bass, Dreja played, you know, guitar, I played lead guitar and Keith sang. The first track we did I think was the - I've got the notes somewhere, I can find it in a minute. We all looked at each other afterwards and couldn't believe how - how good it was. We was like what? It was amazing. I mean it was as good as the Stones but in some ways it was better because we improvised. They didn't do that you see. And that's where the Yardbirds took off really. It got this levels of sort of high and low like smokestack lightning, you know when it became [imitates music tune] you know all that sort of thing. It got a kind of level to it which we'd never really heard before and I think we kind of made that happen and of course when we went and Giorgio Gomelsky he - I've got the place where he came and heard us actually just by the station in Richmond. Just on the second floor up there. And he came and heard us and listened to us for 20 minutes, 25 minutes. And he said 'I'll sign you on', I said 'really? Fantastic', you know, amazing. So that was one of the things we did and our first - well not our first thing - but the first main thing that we did was in Eel Pie Island actually. And that was in an interval we did that and I've got - and that led onto a big gig of which I've got the original poster of actually. I'll show you that in a minute. And anyway it - what happened was that the Eel Pie - the Stones left Eel Pie because they went on a tour and there was one band took over for one week and then we took over. I - it really took off big time, I mean huge things going on, it was unbelievable. And then of course he wanted all of us to become professional. McCarty had some amazing job and he did let it go on quite a bit but the rest of them did, including Dreja of course. I didn't have anything - well it was very difficult moneywise you know for me, but for me I was earning like three times as much as my father, at that age. And he said I'm not having you leaving art school. He said I've had you doing artwork all my life for you to do that, and he says you're not doing - both my parents said no you're not doing it. And there was a real battle went on. And that's when Clapton of course, you know, who took over.

[30:54] DL: So at the formation of the Yardbirds, how did you choose the name? Where did the name come from?

Well the name came from - I can tell you actually where it came from and I've got it here [pause] Can we have a - just stop for a minute - just so I can pick up the other things. I've got them all here.

[31:19] DL: So the other version - one version is that the Yardbirds came as an expression for hobos hanging around railyards waiting for a train, and also a reference to Charlie Parker, yardbird...

TT: No, it was Charlie Parker. That's where it came from, Charlie 'Yardbird' Parker. And actually at that time if you went up to London, right, Charlie Parker's name was written everywhere. He was one of the biggest and most popular people at that time, in all of the music shops and everything. Charlie Parker was big and it was Charlie 'Yardbirds' Parker. So the Yardbirds was a fairly common-ish name around if you were into that sort of thing. So that's where it came from, yeah.

[32:06] JZ: There is one other story which must be false is that it comes from the yard of the Fighting Cocks. I don't know if that's a thing that makes any sense to you.

No. No no no no, it comes from where we just said actually. Because I was very much a part of that. And also we had, we - or I - we had those records as well. We had some of his records too, you know so we knew who he was. He was like the guy to be on to in those days you know.

[32:39] DL: And when you formed the band did you have a sort of ambitions, goals?, Did you have clear ideas in your heads as to where you wanted it to go?

TT: Not really. No, I don't think anybody was like that I mean it was just - it was doing it and it was an unknown process in those days, it really was. I mean yes there were bands around, but if you think when it happened, it was pretty early on actually. And the Stones - I mean the Beatles were around obviously, I mean they used to come down years ago, sometimes I can remember about in Richmond. But they were different to what the Stones - the Stones were very good, they had - there was something about the quality of them as people, that they really got people kind of watching them all the time. And you know the other guy that died that played the guitar and the slide and everything.

[33:43] DL: Brian Jones.

TT: Brian Jones. I mean he was special. I used to talk to them there, you know, on a Sunday night, you know. Because I really dug what they were doing, you know, they were great really.

[33:58] JZ: So talk to me about Eel Pie Island. What are your most abiding memories of that kind of place? And what can you tell me about it as a kind of atmosphere, as a scene, as a...

TT: OK. Switch off because I need to just find some of it.

[34:17] JZ: Yes so. Yeah.

TT: OK so we used to go to Eel Pie and there was a guy that used to play acoustic outside and we used to sit out with him. And Clapton learnt from him and I'll tell you who he was in a minute because he became quite famous and I sold him my harmony guitar, my electric guitar. And he became quite - well he had a very famous band after that. I'll tell you that when I find it in a minute. Well actually it's Dave Brock from Hawkwind.

[34:47] DL: Oh right.

TT: Now Dave Brock only played acoustic guitar and he used to play down - and he taught, definitely

taught Eric. Chords and things like that. Then Dave Brock and I - he lived in Putney. And there is actually a film somewhere of him and I together. And I sold him my harmony electric guitar and I think that's where he started off and then it became Hawkwind after that. Right so the first gig that we - the first big gig that we did in Eel Pie was with Cyril Davies, it was in his interval. OK? And Cyril - I had such a lot of time - respect for him. He was like the top guy around blues-wise, he was superb. And Paul Samwell-Smith learnt - well actually everybody learnt a lot from his band, more from his band than anybody else's band actually. They were good.

[35:44] DL: This is separate from Alexis Korner?

TT: Well Alexis Korner used to play with Cyril Davies as you know, but it wasn't in Cyril's Davies' band, not that band. Alexis was sort of - he was all drugged up a bit I think. But he wasn't quite - Eric was so rude to him actually, it was unbelievable actually, it really drove me around the bend. But you know he tried very - and I saw him when I was about 11 in Ealing. My dad took me to see him and various people were playing with him in those days. There were people from all over the place that were playing with him. And he sort of got people going you know. But Cyril Davies was on another level really. Oh, it was superb actually. Anyway after we'd played it he said to us 'wow,' said 'that's very special'. He said 'would you do a gig for me?' I forget where it was actually. [Pause] Yeah - I got the - I've got the poster which I'll show you in a minute. Anyway we did this place that he used to play regularly every week, just up the north of London. And we played it and we had to practise really hard to do a whole night. And it was so good that people there said 'oh could you do it in future and not him?' and he got terribly angry. I mean we didn't do that at all but they said that in the place. And he lent us his, you know, his microphones and everything for us to be able to do the gig because we didn't have anything like that at all. So he was very special to us, he got us going you know, and then of course the people there said that which was not a good thing. But that's when we got off the ground and it started. And I've - I mean I've probably got the only poster that still exists for that. But also, you know, in Eel Pie one saw, you know, lots of people and I met some very fascinating people there actually. And I will tell you that in a minute when I find it actually.

[38:10] DL: So what did your set consist of in these early gigs? What was your set list of?

TT: The set list was quite a lot of Jimmy Reed stuff I think. Somewhere I have got it written down actually, the set list. There was Billy Boy Arnold, I Wish You Would, which is [mimicks song] And you didn't have to change anywhere, you just stayed in the same place. But we - you know - Smokestack of course which again was one key. You know, that sort of thing. There was - I think there was quite a rare Chuck Berry thing that we did. And blues, quite a lot of blues you know, slow-ish blues. Because you know Relf really was a blues guy in those early days you know. So what he did was what - was his part of the thing and it gradually changed as time went on.

[39:20] JZ: So were you writing your own material at this time or was it all sort of covers, all covers?

TT: No. No no no no, there was no writing at all actually. In fact the first record they did was I Wish You Would, I think actually. Yes it was. It was taken out in Germany, it was put out in Germany I think actually. But that was the first record, yes it was. And they also stole a lot of stuff and changed it, sort of thing. A bit like Led Zeppelin. Jimmy Page and I met. Did I tell you that, a week ago? We bumped into each other.

[39:58] JZ: A week ago? That recent?

TT: Yes. That was weird I tell you. And he was also - I have to talk about him because he - when we were in Epsom Art School [inaudible] I used to go round to his house actually, talking about blues, play stuff and he used to play and his mum used to - was very nice sort of, you know, things to eat

and drinks and things. Well tea. And then when my band used to play in Epsom Art School, which we used to play quite regularly there, he'd come round and start playing, you know, slide and things. And it was interesting that actually. Duster was - or Tony - was always playing harmonica in those days. So that was very special. And I, you know, became friends with him over the years and actually in '69 - I'll show you some things in a minute - he said to me, wanting me to join a band after he sacked Dreja and everybody. He said would you join the New Yardbirds? I've got it written down there. And his manager actually as well but I said no I'm not interested because I'm doing my own album. [Inaudible] my own album.

[41:15] DL: That would have been Led Zeppelin.

TT: Led Zeppelin already existed there. But they for some reason were creating another band. It was quite difficult to understand. But what he - they wrote me these three things, you know these things - I'll show you it in a minute. And I phoned them up, because we didn't have a phone in the house, and I said 'what is it', you know. And he said to me I want you to come and join this band, you see, and I said no because I'm writing my own stuff at the moment, my own album, my own single and that was with Blue Horizon. And he said 'ah that's ok, that's alright'. But we used to see each other quite a lot. I mean when Jeff Beck was recording some of his very first stuff he'd written, Jimmy was doing the recording and I was there. I watched it happening. And it was amazing because Jeff - Jimmy would say 'right what you need to do is [mimicks tune]', like this, and Jeff would go 'oh I know what you mean', and he'd play it like perfectly straight away. What a guitarist Jeff Beck was. Amazing guy, amazing guitar player. Truly truly brilliant bloke actually. So I knew them all, you know, pretty well. I got on well with them really.

[42:31] DL: All these people that you knew, that you were rubbing shoulders with at the time, and that you still know. These people - some of them have gone on to be so influential. What do you think it was that enabled young British musicians, people so far removed from that culture that spawned the blues, to make this connection with the blues, and to find in it such a means of expression, and be such an influential means of expression with the blues? That as you said earlier changed the world.

TT: It's an interesting thing - it's an interesting question that. And I'm not sure that I actually have the answer to it. Because I don't know that it's necessarily our head thing. I think it was a soul type thing. You know that for certain people, it touched them in such a way that they were able to play in that soulful manner that touched people. And yes there were some brilliant people. I mean Christie McVie, you know, who I played with after I'd made my album, you know, joined her band and she had a number 1. I worked in a hotel with her [Laughter] Down in Dorset! [Laughter] [Inaudible] Yeah I knew her really really well, we used to play in a pub there. And then we sort of met, quite by chance, back in London again when she was with her band. You remember the band that she was with?

[44:06] DL: Chicken Shack.

Chicken Shack yeah, who I knew very well you know. And then - and then we met up again and Blue Horizon and things like that, and we connected up and I was with them for a while, you know. And Peter Green and I, with Duster, we made, you know, part of album together, which exists. I knew Peter pretty well. And then Duster and I were about to form a seriously - well that was actually '69 to '70, we were going to form our own band. And he'd got people from BB King Band to come into England to join us. And it was going to be the best blues band, I tell you, in the whole of Britain and Europe. [pause] And then something happened to me and I got so ill and I almost died. I was in hospital for six weeks and Duster used to come every two or three days and said you know 'are you alright?' It was so awful, I mean we were very very close you know. And I said 'I dunno' and I was - it took me about 18 months to get over it and I gave up music for 17 years. Didn't play for 17 years. So that was the end of it for me and that never happened. And I think if it had of happened it would have

been very special you know. And then he died you know so sadly. It was - oh my God, I mean I had to work for his parents and everything when that happened, I mean it was just the most dreadful thing. I've never really got over it. It was like my brother, you know, he was like a family. It was terrible.

[45:46] DL: I have his album, the compilation pack of CDs, about 4 CDs, [inaudible] with all the blues - is it Blue Horizon? I have all their -

TT: Yes. And I've got lots of photographs of him and I and, you know his wife and everything. I'll show you some stuff in a minute if you'd like to look at it. When he was married and things. [Inaudible] really involved with him. So am I answering your questions or not?

[46:16] JZ: Yeah no, absolutely, absolutely. Go on.

DL: Sorry, so you also of course - art played a huge part in your life.

TT: Yes. That's true.

[46:25] DL: And as it has it seems in many other musicians of that era. Do you see a connection in - between art and music?

TT: Not really no. I think the thing is what happened when I started to get over this illness, you know which was dreadful - went down to eight stone, couldn't walk you know, and it was absolutely beyond belief. And after a little time a friend of mine, [Laxeye Barra?] actually, he was at an arts school in Kingston. He was working for a framing place in London and said there might be a job for you there if you want it. So I went there but I didn't really do very much, I was painting the walls actually. And then he asked me to be a manager, the guy. So I became the manager of this thing you see. And then [Laxeye], who actually lives in Perth in Australia, we still talk twice a week, he's like a brother as well. And he said 'shall we start our own business?' you see. And I said 'ok, let's do that.' So he said 'you stay there and work there and get all the information of the people you're working for. I'll leave and buy all the stuff you see'. So I said 'ok'. So I sold my guitar, my 335 - 345 actually, which I sold to a famous guy and I sold all my - most of my records. And with that money - I could have bought a house with all those '78s I think. But with that money we started the business basically. We started in Islington. Then he moved to New Zealand, [Laxeye], and then I joined up with a guy in Chelsea. And we had three businesses in Chelsea, I mean it was top level stuff you know. And then I had a guy that came to me from France, you know. And he said to me '7th richest guy in the world, Fariq Al-Medani, we're doing a house for him down the road'. It was 12 million then, 1978. He said 'we want a pornographic mural'. [Laughing] 'What?' I said well I could do that but frankly I'm not going to do it because I can't show it to anybody afterwards. So we'll come and have a look at it. I said I'd come and have a look and I'll see what I think is the right thing to do. So I went there and I said 'ok, I'll do a design' and it had to be sent to Paris to where he was. And it was classical, you know. But it was nudes in it but it was classical. And I didn't hear anything for seven months, nothing. And then suddenly I had a letter who sent through that said you've got the job, we want it in a month and get started. I said well there's no way we'll do it in a month, it's impossible [inaudible] because I employed quite a lot of people then. But anyway we - and then I of course had to get the women you know which I got from the - special people in Kingston. That's not Kingston in London. You know, dancers, what are they called the dancers? Special dancers? Royal [pause] classical dancers?

[50:03] DL: Oh the Royal Ballet.

TT: The Royal Ballet. So they were the women that did it. Anyway so we did that and - when I was there painting, they said to me 'Fariq Al-Medani is coming in today, you're not to look at him, you don't talk to him, and you don't talk to any of the 40 women that work for him. You don't look at them either,' I said 'really?' 'No,' he says. So I'm doing this and suddenly he comes over to me and they look at him

- 'what's he going over to him for?' - and he said to me 'I absolutely loved this painting,' he says, 'it's absolutely wonderful', he said 'I'm going to send - I'm going to take you down to France tomorrow and I'm sending a plane for you, to take you down'. I said 'really?'. He said 'yes, I want a painting above my bed, in the boat.' I said 'ok, alright'. So the next day I went down [laughter; inaudible] saw this thing. And he said 'just do the painting and then bring it down', you see. It was that huge, it was huge, I can show you a picture of it, massive thing. It was three naked ladies but subtle, you know. Did it, took it down, you know, and when I'd done it he put a lot of mirrors all above it and everything and it was a massive - I mean there were 12 people who worked in the boat for him so it was a massive huge boat, you know. And he said 'right I've got another 16 things I'd like done here please', so I did that and everything took off, you know. I worked for so many of the top people in the world. Including Adam Ant.

[51:52] JZ: Oh wow, really?

TT: I did the whole of his house

[51:55] JZ: Oh wow.

DL: Gosh.

TT: And it's on the front of Interiors magazine. Plus other magazines, my paintings. So anyway I can go into all the other people, and there's lists of all the people I worked for.

[52:07] JZ: But just revisiting the music scene in Kingston briefly. Was there a sense when you were starting off with your band when all of these venues had some black blues band playing - was there a sense that you were part of a scene, an emerging scene - something that was gonna change the world? Or did you just feel like you were playing music and enjoying yourselves?

TT: I think I just felt I was playing music you know. I was very young I was much younger than anybody else and I think that was, you know it was nervousness in a way for me. And also I had, you know people. like Eric who were very very good you know and - I don't think he was that much better than me, you know, in terms of feel. You know and people have said in later days, 'oh, you know, you play as well as anybody'. But that's not what it's about, you know, for me it was about when you play, you know, it's like when BB was there and he'd play like this and you know you'd see people touched by it. And that's what it did for me and still does really. I've touched people in that way. I'm not interested in the other side of it which is just doing it for the sake of it. And that's why when I joined the Yardbirds you know, what, several - in 2-13 again, you know, and we travelled to America and all this sort of stuff and played here, everywhere, all over the place. It was alright but they're still doing the same tracks, you know. I don't like it really. It wasn't as it should have been, it wasn't as the band was, you know. But McCarty and Dreja have made a fortune out of it. And they stole a lot of money from me, sorry I shouldn't say that anyway.

[53:57] JZ: You're - well, whatever - you're welcome to say whatever you like as long, whatever you're comfortable with.

TT: I'm sorry, I shouldn't have said that. I'll say it when it's off. [Laughter; inaudible, cross talking] I'll tell you a story.

[54:06] JZ: Oh go on.

TT: The first time we went to America we played in BB King's place in New York which for me was so special. Do you know there were people for 40 minutes there afterwards, completely and utterly on to me. They weren't interested in anybody else. Because you know I was never been there playing with

them before but I had, you know, my records were pretty, you know, important. So that was quite fascinating. So we - it was 57 and a half thousand dollars I think for five gigs we did. We came back, I was paid a thousand dollars [pause] and Dreja was paid 600 dollars. And he wasn't even in the band. So there's a lot of bad stuff went on. And then what happened at the end was that McCarty had [pause] thing that people get? What do you call it? A bad... [pause]

[55.13] JZ: A medical thing you mean?

TT: Yeah.

[55.14] DL: What, with his hands?

TT: No, no. [Pause] What do you call it, beginning with C, Cr...

[55.24] JZ: I'm not sure, sorry.

TT: Well, most common thing that everybody gets [inaudible]. Anyway he was very very ill and I said look, we have to cancel the American, you know, tour that we're doing because the thing was that him and I were going to go on tour to America and use Americans out there. Because I said our money's not right you know. So we'd planned to do that and then because he had this he had to go back to France where he lived to have an operation. And I said well I'm going to cancel, it you know. And I cancelled it and the people in America went berserk when I cancelled it. They wanted me to pay for all of the - money they'd paid for the planes and it - oh it was crazy, actually. And I said, you know, I'm not putting up with people like this anymore I'm sorry, I'm leaving you know. So he went off and carried on. But it was - and he didn't do about - to stop it actually. Which is very naughty really. But however that was something that happened and, yeah it was one of those things really.

[56:32] JZ: I just wonder - and you can be as open and frank or as closed as you want to be on this question - what are the primary emotions that come to you when you look back on this period?

TT: Well I can tell you I started the band again with McCarty in [pause] 1988. That's when I started playing again. And I'd been to America for something and anyway some things had happened and I met up with him and he said, you know, can we form a band together? So I said 'I guess so', you know. So we did, you know. And most of it was done up the road here actually and all the recordings and everything. There's an album there which you can - if you want an album. Have you got an album?

[57:17] JZ: No, no. I'll take that off your hands.

TT: Yeah there's one over thing, you know. I've probably got two of them somewhere, I can give you. Anyway basically we made a lot of recordings there and it went very well. And it was very bluesy. And we were starting to tour in Europe. They said you could go to America, it would be really good, you know. And then he got another bass player in then and then he wanted to start playing Yardbird stuff again. And I said 'I don't want to do that', you know - boring frankly. But that's what he did, he reformed it. Reformed the Yardbirds, that was it. And I left. But actually I had a much better time. I went to America playing acoustic and playing a lot of acoustic. Blues and in Europe and everything and - so for me it was an interesting time in a different way, you know. But you know I had a hell of a lot of children and I had to work very hard to pay for it all. [Laughs] Still do sometimes but there we are. [Laughs]

[58:26] JZ: Just thinking about Kingston. I think we've touched upon Eel Pie and we've touched upon one or two other - Norbiton Arms of course. I'm just trying to think, are there any other venues that you consider to be significant or something that when talking about

Kingston music history one should refer to?

TT: I'm trying to think actually. Just hold on a moment. What have I got there? [Mumbles; pause] Yeah, that's the 60- you see all of the other dates I also need to tell you about the years as well that I've done everything.

[59:12] JZ: Sure.

TT: But [Pause; mumbles; paper ruffling] Where is that paper? [Long pause] John Lee Hooker. Yes, right. [Pause] There was a gig in Kingston, ok? And it's in high street - near the high street in Kingston.

[59:51] DL: Oh that was the Jazz Cellar Club.

TT: Was it?

[59:54] That was at - that was down on the river, just off High Street, by High Street. It's where - yeah 20, think it was around 22 High Street.

TT: By Rose Theatre was it?

[01:00:07] DL: Yes. It's behind where Rose Theatre is now. The Jazz Cellar Club.

TT: Exactly. Yeah, saw John Lee Hooker there. And John Lee Hooker afterwards came out, right, he was walking out with his guitar. And he stopped a bus. Said, I wanna get to London you see. And I said well we don't go to London, sorry. [Laughter] I think the fact he was black in those days, do you know what I mean, people are a bit odd. So they said 'oh you need to go and get a train', you see. So - 'really, where do I go for that?' So he said well you might be able to get in the bus anyway [Laughs] So it was quite funny watching that going on actually with him. Anyway that was John Lee Hooker. And then we had Jimmy Reed there afterwards. And Jimmy was not well. There was something not right about him. I don't know what it was. But anyway he died not long after that but it was very special. God it was special, God.

[01:01:08] DL: Did the Yardbirds occasionally play as a -

TT: Yes.

[01:01:12] DL: - backing group for some of these big names?

TT: No but I was certainly there at one gig they did when Eric was playing there, I can remember that. Eric had a new guitar I think. Whenever Eric had - he always had different guitars, you know. He was lucky like that. And whenever he did he'd take me into these sale - 'come and have a look at this, come and try this guitar,' you know. And I'd always think - it was always a connection to a certain point with him actually about guitars and blues and things. But I do remember seeing them there at that place and I'm sure I did see other people there but I can't remember quite who it was. We used to play a long way there in - you know there was a boat there down, just as you went a bit further down there was a boat.

[01:02:00] DL: That - there was the Folk Barge. The Kingston Folk Barge.

TT: Yeah. We used to play in there.

[01:02:04] JZ: On the boat?

TT: Yeah, Duster and I used to play in there quite a lot actually. Which was quite good, and the

woman that played with us as well. She's still around actually. She's still about. Oh I remember what - do you know in those days what you wore and how you wore it was the most important thing. It was vitally important, it was as important as the music was what you wore. And that was the - that was something in England that was very different from everywhere else, very different from America. Completely. So what you wore and what was important at that time - Eric was very into all of that actually. And so was I as well. So for example I got some trousers from my dad and I got a girlfriend of mine to sew it down so they were all very tight like this, you know, and things like that. And I remember climbing down into the boat with my guitar one day and the trousers split open! [Laughter] Completely! And it was like 'God, what are we gonna do?' So they put me in the toilet and was in there for over half an hour! While she took them somewhere else and sewed them up. [Laughter] I've never forgotten that. People were laughing like mad. And also the other thing is that my parents used to give me that - what's that things that makes you - nobody used to take it then, it's that green thing that you have in food? It's very smelly - what's it called?

[01:03:53] JZ: Like a herb?

TT: Yeah. It's a thing you cut up. Now everybody has it in food now. But then you didn't in England at all. you couldn't buy it at all, it was very difficult. And when I went in there they said what, why do you smell like that? It's actually terrible because my parents were into different types of food so I used to - and then I said, I went back to my mother and I say 'I'm never ever eating that again, do you realise that?'. [Laughter] I remember that as well. Funny how you remember these weird things. But we played very well there actually, we did play some good stuff. It was old type blues, it was good, very good.

[01:04:29] JZ: I'm just interested about what you were just saying about fashion actually because what we haven't - we've talked very specifically about music but we haven't talked so much about how all this fits into wider society, which is obviously changing quite dramatically in the sixties.

TT: It was so important. When I was at Holyfield, right, all of us within a year, you know, particularly, everybody had to dress coolly, really you know. And I remember once we got everybody to get the same thing from some shop in Kingston. Remember that was. We all were 17 or something, and everybody wore one with a sort of, a bit like that sort of thing there, you know, - bit of a thing at the back. Anyway the other thing - there were two pubs in Kingston, did you know about those two pubs there? Used to get a lot of musicians there.

[01:05:23] JZ: Which ones specifically?

DL: We know about the Fighting Cocks. Which apparently has a Yardbirds connection.

TT: Yes, that's right, yeah, there were two in the same -

[01:05:34] JZ: Was the Yardbirds - sorry, the Fighting Cocks and the Grey Horse perhaps?

TT: It might be those, yes.

[01:05:40] JZ: Those were two - those were two venues that hosted certainly jazz and some blues as well I believe.

DL: There was also The Swan.

TT: Well I've played at one of them as well. It's in - it's not in a road but it's in a walking part that goes down just to the right of, you know, the open part in there.

[01:06:00] DL: Oh it's on the Fairfield which used to be the big green. Yes, that's the Fighting Cocks.

TT: Is it?

[01:06:07] DL: Is on the Fairfield yeah, I think.

TT: Yeah.

[01:06:11] JZ: No the Fighting Cocks is up on Richmond Road.

DL: No, that's the Grey Horse. No the Fighting Cocks is the one that's -

JZ: Oh sorry it's on - it's now on the end of Old London Road, sorry.

DL: Yes, but sort of the back of Fairfield -

JZ: Yes so that is the back of Fairfield, yeah you're right, yeah yeah yeah. Yes sorry, I'm confusing it with Grey Horse.

TT: Try to see if I've got that. I've got it written down somewhere. [Mumbles; long pause; mumbles] I've got the name of it somewhere.

[01:07:03] DL: Was there - because these pubs would have mostly been jazz pubs.

TT: Really?

[01:07:10] DL: At the time. Was there any conflict, any friction between the old jazz scene and the up and coming blues, rhythm and blues scene?

TT: I think the jazz started to go out. You know, very soon actually. Whereby from about '58, '59, round about then it was, you know, like Eel Pie would have all the jazz and things there. That actually it, you know everybody was listening to jazz everywhere, especially in the art schools and all that kind of stuff. And I think that once the blues started, you know, and the Beatles and that sort of thing, jazz sort of went out really, actually, sadly, you know.

[01:07:51] DL: So the blues, your scene, the Yardbirds scene, the blues scene, would have been very much the youth, the up and coming youth scene?

TT: Well I think it was actually. I think it was the youth, yes I think you're right, you know. Totally. [Mumbles]

[01:08:08] JZ: And in discussing your influences so far, you haven't actually mentioned jazz artists. Is that because you weren't particularly into the jazz scene yourself or just because they didn't impact upon the Yardbirds or -

TT: Well I was initially but I didn't - it didn't move me in the same way as the blues really. That doesn't mean to say I didn't have utter respect for it because I did, you know. And I saw a lot of jazz when I was very young, my dad, you know. Top people, really top people I saw. And I was very lucky, you know, to see that. Switch off for a minute, I have to go [inaudible]

[01:08:47] JZ: And then - yeah maybe maybe we should - we can talk about this late 60s period. And I guess these are your final days in the Kingston area, is that right?

TT: Well I was there 'til 69.

[01:08:59] JZ: Right, yep.

TT: But I was you know very full on through all of those years. I mean basically '65 and, yeah, '65 and '66 I was in Guildford Arts School. Duster was there. We were out playing, gigging, all over the place. All the time really there. Then I left the arts school and didn't go to the academy which I told you about. And then I joined the Winston G Band and Winnie still lives in the Hague actually. I'm still in touch with him in recent times. Anyway Winston G Band - Winston G was quite famous actually at that time. And I joined his band, again I was very young and they were pretty rock 'n' roll [laughs] Anyway yeah we travelled a lot, did a lot of, you know, strange things all over the place. And a lot in Germany and things. And then in '67 the band became The Fox, called The Fox. And we had quite a successful single and I wrote the B side of that which was pretty good actually, I've got that here. So that was The Fox and then in '68 I had this weird dream in the van, about 3 in the morning in Wales where we had been playing, I had this dream. That I could either go up or down, so to speak. Up being looking for other things in the world and [muttered] anyway I said I'm leaving the band, they said 'you can't possibly do that, we just got the record out and signed up.' Anyway it took me six months to get out of it, basically. And then believe it or not I got a job in Kingston Hospital. [Laughs] Mainly removing people that had died, in the morgues. And it was bit weird actually, but it was something that was somehow an experience that I needed to have somehow. And it was while I was doing that actually - I'm trying to think, the Albert Hall [muttered]. No, '69 sorry, I'm just going into the last bit of this. [Muttered] Yeah I left in '68 and then in '69 I recorded some albums and singles and tracks with Duster for Blue Horizon. And then - what's his name, Mike Vernon, then asked me to make an album for Blue Horizon. Which I wrote myself actually, Kingston, I wrote just about all of it myself. When I did the album - with a 22 piece orchestra on the main track, can you believe that? There's me playing the - 22 piece orchestra - and it was a very very blues record. But it had a 22 piece orchestra and then it had very much the classical blues as well, so it was all in this one album. And then I did a single which was for 1969, a Christmas single, ok? So that Christmas single was really quite successful and the B side of it Mike Vernon sang - sang on the B side bit of it for me. And played a little bit of piano as well. And at that point - just after I'd moved - after that, I'd done it in Kingston. And then moved to Islington because then I joined Christine, you know, and it was starting to make some money basically which was very good. So that was the end of Kingston really there. And we had to move from the flat where we were because actually they took the whole house down. They took several houses down and rebuilt [inaudible] it was a horrible place actually. But that was in Kingston.

[01:13:53] JZ: Right, OK.

TT: Yeah, so I was very very active in that flat. I mean, you know I had so many people. Mike Vernon used to come there. He used to come, he used to play loads of blues, all sorts of things, it was all full on really. And then sixty-

[01:14:11] DL: Where was the flat?

TT: I'll tell you where it was actually. I'll tell you where it was. Just give it a few moments, I'll have to look it up in there.

[01:14:22] JZ: No problem.

TT: [Mumbles; rustles paper] I should have it written down here. [Muttered; rustles paper; pause] Oh yes, very interesting. Yeah. 1968 [pause] we did a television show. Right? Children's television show called Captain Fantastic and Mrs Black. Six episodes on Thames TV with David Jason and Dennis Coffeys. We took over from Bonzo Dog Doo-Dah Band. [Device noise interrupts] The Fox took over, that's us. Turn that off. Right, so we took it over. And we did - one was Richmond cricket, one was Kent, stone age, Hampstead Heath, north London. [Phone noise interrupts] We did fat suits. Eight bottles and plates on the table, was a bomb site, it was really weird. And we had to wear completely

fat - we did actually six on those four places. Covent Garden with [inaudible]. Oh yes, and then we played a lot in a place in Covent Garden. It was a big gig place and it was run by Jeff Dexter, was the DJ. And that was The Fox actually and we played with a lot of very quite interesting and famous who were just beginning actually. We did very well there actually. Right, [mutter] in Kingston. [Pause]

[01:16:27] JZ: And do you miss Kingston at all? Do you look back fondly or -

TT: Do you know actually at the end of Kingston I really didn't like what they were doing there. The roads - the way they were making that road go all - they ruined the place actually. We felt that they ruined it because it wasn't like that to begin with. It was - and then they started to make these roads then that people could travel on - we didn't, we really didn't like it. A lot of people fell out with it. I don't know if you knew that at all.

[01:16:55] JZ: No, no. That's actually quite interesting detail. The creation of the one way system, essentially that's - is that what you mean by -

TT: Yeah we didn't like it at all. It was all went horrible really.

[01:17:07] JZ: I guess that's about - you may have insight into this - but that's about getting visitors into Kingston, that's why they -

DL: No idea. There is an urban myth that the first pedestrian fatality on the new road system was the guy who designed it.

JZ: Really?

TT: Really?

[01:17:25] DL: But I don't know if it's true or not. [Laughter]

JZ: That would be the ultimate poster boy for irony wouldn't it really, yeah? [Laughter]

TT: [Mumbles; long pause] Right I lived in Clifton Road.

[01:17:49] JZ: Oh yeah.

TT: OK. And the Clifton Road - you were able Canterbury Park Road all the way down to the bottom.

[01:17:59] JZ: Of course. I know that road well.

TT: And that's where we lived. On the corner of Clifton Road and Canbury Park Road.

[01:18:07] JZ: Yeah I know exactly the spot. I think - a good friend of mine - it might even be the same address. He's on that corner. He's on that exact corner. So yeah very interesting.

TT: And you went round the corner to Deacon Road and that's where you could get the phone, you could make the phone call there. [Laughs] But Duster's dad used to pick me up at the bottom and run me to Surbiton station so that we can go down to Guildford, that's what we used to do. [Inaudible]

[01:18:45] JZ: I just want to mention one other band, act, just because their name hasn't come up but I know they were very blues influenced and were within the same scene - the Animals and Eric Burdon and Alan Price, did you have any interaction with those guys?

TT: With the Animals? Not at that time, no we didn't. But [pause] funnily enough actually when we were on tour with the Yardbirds recently, would have been what 20 now, 32 gigs around London. In

the top places you know. And the Animals were in that as well.

[01:19:19] JZ: They were on the bill?

TT: And Pete Barton was the singer and bass player. Do you know Pete Barton?

[01:19:24] DL: I know the name.

TT: Yeah. I'm gonna go and see him when I'm going up tomorrow actually and I do sometimes work for him as well. I mean he's the agent for about 89 bands. I mean seriously successful guy. But the Animals - but the original singer, they had two original Animals in there. I think the drummer and the -

[01:19:51] JZ: Keyboard player.

TT: Keyboard.

[01:19:53] JZ: Alan Price.

TT: Yeah. No, not Alan Price. I remember Alan Price from other things, when I saw him playing on his own, we gigged - I'd done various gigs with him when he was playing - not playing with him but on the same gig. But no Alan Price left and they had another one of their players there. And they were good, they were very popular, you know. Nice people actually. But the singer can't apparently sing here but he can sing in America and they can't play in America [inaudible] nonsense. [Laughter] I don't get it. He's still around I think.

[01:20:33] DL: Eric Burdon.

JZ: Eric Burdon.

TT: Eric Burdon's still - he played actually at one of the places that we played in America actually.

[01:20:40] DL: Because he went very psychedelic.

TT: Yes.

[01:20:44] JZ: A bit later on.

DL: In the late, mid to late '60s. He became very flower power, very psychedelic.

TT: Yes, yes.

[01:20:51] DL: Departed from -

JZ: What year did they put out House of the Rising Sun?

DL: Oh gosh, '64, something like that, around that time.

TT: House of the Rising Sun, that was a great track.

[01:21:03] JZ: Of course, of course. I saw Alan Price play in Barnes the other day and he played -

TT: Did you really? He was playing here was he?

[01:21:21] JZ: In Barnes, yeah. He apparently does a bit of a semi residency at this place called the Bull's Head in Barnes.

TT: Really?

[01:21:18] JZ: Yeah he's quite often playing there and a mutual contact through this project introduced me very briefly to him. But yes he closed on House of the Rising Sun and We've Gotta Get Out Of This Place.

TT: Because he lived up in Northumberland didn't he? That's where he lived. And I'm all sort of connected with those people, I've slightly forgotten it as well. Because it was all part of your life you know in a way.

[01:21:45] JZ: Well as I say we could all afternoon but I think we've probably got a lot of what we want to get. If there's anything else you feel you want to say about Kingston about music, now's your chance.

TT: Yes OK. Well I think I've got more or less - there is a load more to be honest with you. But I didn't get a chance to really write it in the manner - what I have to do, I have to - I'm going to have to write a book in some way. I've got to put it in something you know. It's just all - as you can see, it's - all over the place, you know. And if I've done things on - in America or something like that, did a lot of stuff there, all these sorts of things you see. Cyril Davies, Dave Brock. Hawkwind, first electric guitar specialists [inaudible].

[01:22:38] DL: Ah Blind Boy Fuller.

TT: Yeah. Duster [inaudible; mumbling, reading something]

[01:22:58] DL: So the set that you were doing - the classic Yardbirds album that most people know about, the Five Live Yardbirds. Was that set - from what you've been saying that style, what has been known - now known as the Yardbirds style, the crescendos, the whole power build ups. That was all pretty well developed right from an early stage?

TT: Well I think the thing is when people go and see the band they expect to see that classic stuff. When we did the - those tours, we never would have expected to see the classic tracks. Which is fine in one way, but it's not my personal taste actually. I don't wanna hear that. I wanna hear people doing their thing, playing from their soul as they wanna play, you know. But that's the way I - I don't like repeating things in a way, you know, which a lot of people probably don't like. But let me - switch it off and I'll show you some of these things.

[01:24:10] JZ: Are we done on questioning now?

TT: Well for the moment.