

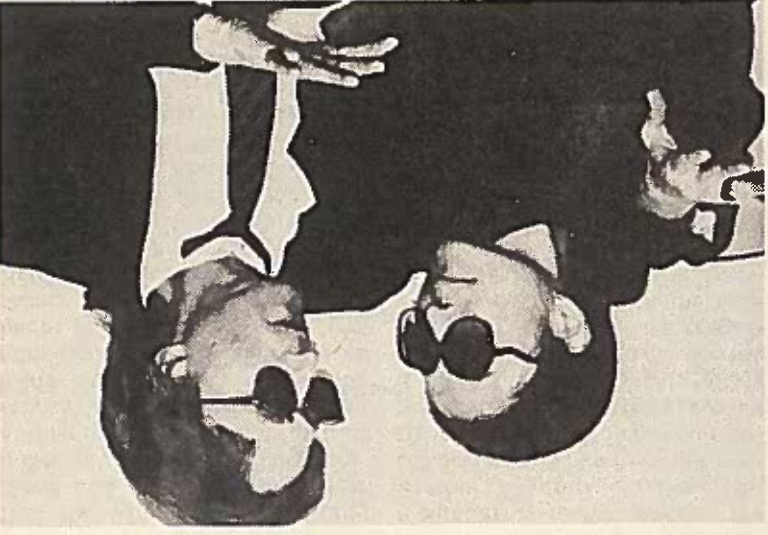
RECORDS

cy is here tempered by moments of wry humour and a broader view of life and the world outside the Dakota. Inevitably, Lennon's 20 minutes' worth is swamped by his shows Lennon at something like track and certainly its heaviest, the album's most fully realised asserts Lennon's sense of identity. 'I Don't Wanna Face It', perhaps optimistic rocker that gently re-

to go  
Say you're looking for a place  
Where nobody knows your  
name,  
You're looking for oblivion  
With one eye on the Hall of  
Fame;  
Say you're looking for some  
peace and love  
Leader of a big old band  
You wanna save humanity  
But it's people that you just  
can't stand.

The single, released from the album, 'Nobody Told Me', is a deftly ironic catalogue of life's contradictions. It rolls along purposefully enough, despite a 'vamp-till-ready' quality in the instrumental work: Ono declined to overdub guitar breaks.

'Borrowed Time' is catchy and faintly reworking in reggae style gentle reworking in reggae style of sentiments first voiced in 'Help' (1965). Similar in style, '(Forgive Me) My Little Flower Princess' is the album's nadir; it is not improved by gaping holes in lyrical and instrumental texture. The version here is crudely recorded on home cassette; Yoko has added nothing but a touch of reverberation. Lennon's epitaph is sadly ironic: 'Fate decreed' John and Yoko could not 'grow old' together. *Milk and Honey* adds to our portrait of the artist at 40: a man who has arrived at middle age, with a sense of inner peace and a certain optimism. A man who's still aware if no longer angry. Elizabeth M. Thomson



**JAZZ**  
**Red hot mama**



Sophie Tucker

Like thin chicken soup, Sophie Tucker is something of an acquired taste. Billed throughout her long life as 'The Last of the Red Hot Mommies' (surely the first and only), Sophie Tucker was born somewhere between Russia and Poland in 1884, and went on to become for New York Jews what Bessie Smith became for American blacks: the complete female entertainer. But whereas Bessie Smith sang blues which were born from deep within her personal experience, that Sophie Tucker recorded in her early years had more to do with vaudeville. Although many blues have lyrics which are overtly sexual, when sung by a black performer such suggestiveness usually ends up as farce. But with Sophie Tucker's 'white'-sounding interpretation, her yiddish-style blues almost always creates the sense of Lennon's final epitaph, but it could have been his rebirth. Had Lennon had time to polish his lyrics and to mix final tracks, this could have been a compelling opus. *Double Fantasy*, released just weeks before his death in 1980, contained some good songs, proved as she continued, as they say, to win the hearts of an ever-widening audience. Her various recordings of the classic 'Some of These Days' are magnificent jazz

**ROCK**

**Lennon's epitaph**

Fate decreed that Milk and Honey (Polydor POLH 5) would be John Lennon's final epitaph, but it could have been his rebirth. Had Lennon had time to polish his lyrics and to mix final tracks, this could have been a compelling opus. *Double Fantasy*, released just weeks before his death in 1980, contained some good songs, proved as she continued, as they say, to win the hearts of an ever-widening audience. Her various recordings of the classic 'Some of These Days' are magnificent jazz

is, largely responsible for the development of Broadway, creating some of the finest shows to be staged on the 'Great White Way'. Cameo have also produced two fine examples of the genre. *On The Town* and *Bells Are Ringing*. The Town and Bells Are Ringing, musicals transfer badly to wax, and they really not appear on the albums? In which case, are there other tracks still in the can on which they do appear? In general, there is little evidence of production. Raw and unadorned, 'I'm Stepping Out' is an

unbeatable. Bernstein in the act, the value is with Judy Holliday and Leonard I mention are full of hits, and productions. But both the albums ing sometimes dominated the line the dancing and stage effects have- ments with original casts. Some musics transfer badly to wax, and they really not appear on the albums? In which case, are there other tracks still in the can on which they do appear? In general, there is little evidence of production. Raw and unadorned, 'I'm Stepping Out' is an

up is much the same as on *Double Fantasy* with the inexplicable addition of Bowie's sideman, Carlos Alomar, on backing vocals. Three 'omissions' could give rise to some speculation: in September 1980, *Rolling Stone* reported that Rick Nielsen, Bun E. Carlos and Robm Zander, of Cheap Trick, had been among the coterie of musicians in the studio with the Lenons. But none of them is credited, either on *Double Fantasy* or on *Milk and Honey*. Are they nameless for contractual reasons or do they really not appear on the albums? In which case, are there other tracks still in the can on which they do appear? In general, there is little evidence of production. Raw and unadorned, 'I'm Stepping Out' is an