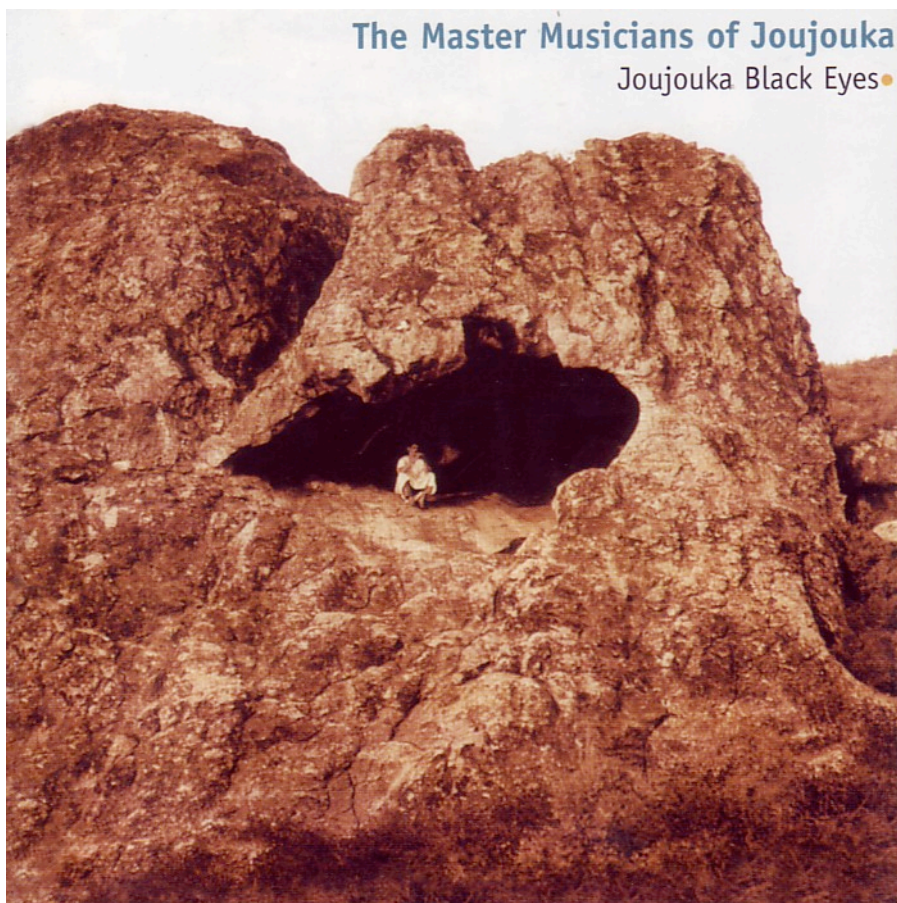


## Hamri's Open Letter



This account of Rolling Stone Brian Jones' trip to Joujouka, the subsequent recording of the Brian Jones Presents the Pipes of Pan at Joujouka album by The

Master Musicians of Joujouka, and the hijacking of that album by powerful music industry interests, is based on hours of conversation which took place between Hamri, Frank Rynne, and Joe Ambrose.

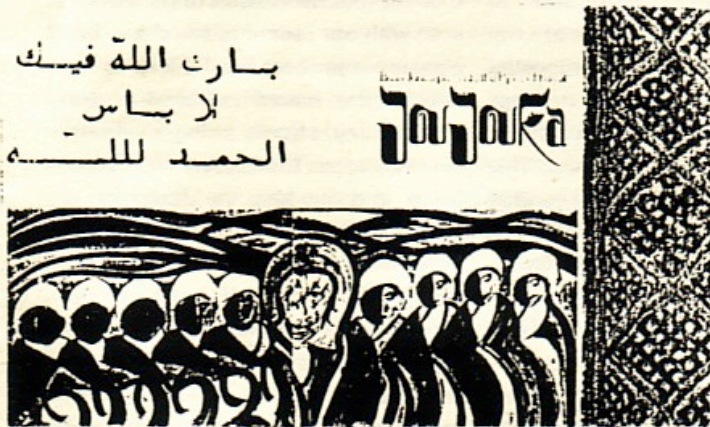
Joe Ambrose wrote down this letter – it was vetted and approved by Hamri, who was illiterate. The pamphlet version was designed by Chris Champion and distributed at concerts in London and the U.S.A. given by Psychic TV, Philip Glass, and Bachir Attar.

As a result of the campaign which had the Open Letter at its core, the attempted hijacking of the Master Musicians' birthright was thwarted.

# PHILIP GLASS, BRIAN JONES, AND THE MASTER MUSICIANS OF JOUJOUKA.

1972

1995



Rolling Stones Office Manager Jo Bergman to Brion Gysin, early '69.

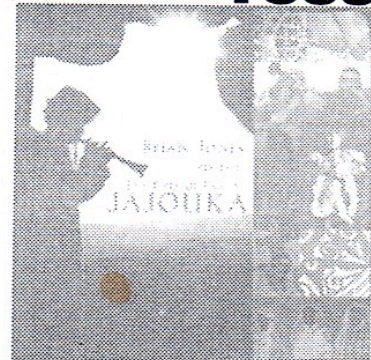
"Brian has asked me to write to you about the progress of the "Joujouka" album. When Brian returned from Morocco last year he edited the album and prepared the art-work together with designer, Al Vandenburg. The cover looks beautiful and has Hamri's painting on the front and one of his son's paintings on the inside....I know that Brian is most anxious that Hamri and the Musicians should be aware of the state of the album."

# JOUJOUKA & BRIAN JONES - THE TRUTH.

1972



1995



**Rolling Stones Office Manager Jo Bergman to Brion Gysin, early '69.**  
"Brian has asked me to write to you about the progress of the "Joujouka" album. When Brian returned from Morocco last year he edited the album and prepared the art-work together with designer, Al Vandenburg. The cover looks beautiful and has Hamri's painting on the front and one of his son's paintings on the inside.... I know that Brian is most anxious that Hamri and the Musicians should be aware of the state of the album."

## AN OPEN LETTER FROM HAMRI, THE PAINTER OF MOROCCO TO THE PEOPLE OF CALIFORNIA.

My name is Hamri. I live in Tangier. I am an artist. Over the years people have come to call me The Painter of Morocco. I have been associated with The Master Musicians of Joujouka since childhood, over 50 years ago. I brought William Burroughs, Brion Gysin, Brian Jones, Ornette Coleman, and Paul Bowles to Joujouka to listen to the spiritual music that is there.

When I lived in California I was always meeting people who knew about Joujouka. Most of them were Rolling Stones fans or admirers of the Beat Generation. I know that the people of California are interested in the healing, spiritual aspect of the music from Joujouka. I know that they are driven by an intense hunger for justice. I know they are interested in the story of Joujouka and Brian Jones. I feel they will be horrified by recent events which have hijacked Brian's intentions and ideals.

I met Brian Jones on his first visit to

Morocco in 1965. In 1967 I brought Brian to Joujouka to make some recordings of The Master Musicians. Brian wanted to make an album out of the tapes. It was a collaborative effort between the Musicians, Brian Jones, myself, and the artist Brion Gysin. The three of us talked about the project a lot. It was our joint dream. The record didn't come out until after Brian's death. God bless him. The record is now a legendary item: BRIAN JONES PRESENTS THE PIPES OF PAN AT JOUJOUKA.

When I was a child my uncle, my mother's brother, was the Leader of The Master Musicians. I lived in a nearby town and I was always running away to Joujouka to be with the Musicians. I would stay with my uncle, listening to the old musicians, their tunes and their stories. It was sad to see such great artists being so poor. I took them down to the towns and cities. I would dance in front of them to attract a big crowd. I'd

collect the money afterwards, and it was divided up equally amongst the Musicians. We are poor people in Joujouka and we help each other out.

By the 50s I was living in Tangier and hanging around with people like Paul Bowles and Brion Gysin, learning how to be a painter. The idea came to open the restaurant, THE 1001 NIGHTS. I brought the Musicians down from Joujouka to work there. It was the time of the Interzone, the International Zone, and they played to a sophisticated audience. My guests included William Burroughs, Jack Kerouac, and Timothy Leary. All of these people wrote in their books about what I was doing.

When the time came to record the PIPES OF PAN album The Musicians were already well established in Morocco. In 1965 I set up the Serifya Folklore Association to look after the interests of the Musicians. Brian Jones suggested that it would be best if all

## THE BRION GYSIN TEXT REMOVED FROM THE PIPES OF PAN SLEEVENOTE:

"My own music turned out to be the wild flutes of the hill tribe Ahl Serif whom I met through the Moroccan painter, Hamri. He turned me on to the Moorish fleshpots, the Magic, and the misery of the Moors. The secret of his mother's tribe, guarded even from themselves, was that they were still performing the Rites of Pan under their ragged cloak of Islam."

dealings between himself and Joujouka should go through the Association. This arrangement was later incorporated into the legal contract between Musidor (The Rolling Stones' company) and The Estate of Brian Jones. The contract referred to the PIPES OF PAN album as being "performances of The Serifya Folklore Association led by Mohammed Hamri." The Master Musicians and myself were deemed to be "The Artist" in this situation.

I had conceived and arranged the music on the record. I registered the copyright of our work with The Mechanical Copyright Protection Society in London. This copyright has been maintained since 1972. In April '95 the MCPS wrote to me, re-confirming the "100% interest" of The Musicians and myself in any pressing of the album.

Early in '95 word reached me in Tangier that there were plans to re-release PIPES OF PAN. I was told that it had been the pet project of Philip Glass, the composer and musician. Plans to re-release the record marched ahead without any efforts being made to contact me or The Master Musicians living and working in Joujouka. I gathered The Musicians together, old and young, those who had played on PIPES OF PAN and sons of old Master Musicians long dead. I told them what was happening. They told me to do something about it. I contacted some New York friends, and they investigated.

In 1992 Bachir Attar announced himself unhappy with the Association. His father Hadj had been the Leader of The Musicians at one time. Hadj was a very great musician, respected by all and feared by some. Bachir felt that he should be the Leader of The Musicians after his father. He wanted them to pursue a commercial career in the West.

It was explained to him that he would have to wait his turn and see if, in the fullness of time, the other Musicians chose him as a Leader. He was also told that the music of Joujouka was spiritual healing music, the music of the Saint



whose remains are still in the village, Sidi Achmed Sheech. His Sanctuary is a revered place in Joujouka. Bachir was told that nothing in the music could be sacrificed to commercial considerations.

Bachir was unhappy about this. He had lived in America for a long time and had seen things in America that he aspired to: success, prosperity, and respect. He also wanted the Master Musicians to perform new music that he was writing on a synthesiser! The old Musicians laughed at this. They'd never heard of such a thing, and told him that they didn't need it. There were unpleasant rows and in the end Bachir was thrown out of the Association along with his supporters. It was a painful and unpleasant incident, bringing with it too much turmoil for the village. The Attars are vital to the music of Joujouka, and the troubles which ensued were between brother and brother, cousin and cousin.

Bachir returned to New York, where he lives. He got a record contract from Island Records for a new group of his own which he called The Master Musicians Of Jajouka Featuring Bachir Attar. He changed the spelling of the name "Joujouka" to "Jajouka" because he has no claim to the name used on the Brian Jones album. Brian made his arrangement with myself and the Association.

Bachir registered his new name in New York with a variety of American bodies. In 1994 he got a letter from the

Moroccan Embassy in New York saying that the Serifya Folklore Association was no longer in existence, and that his group had replaced it. But The Master Musicians are not a group like The Rolling Stones. It is a collective sound, played in unison by equals who respect one another, and who live in Joujouka and its environs.

After the disagreements of 1992 a meeting was called in my house in Joujouka. Under the stewardship of The Caid for Joujouka (In Morocco the "Caid" is the local civic administrator and Judge.) over 60 of The Musicians in the village reaffirmed their membership of the Association. The Caid witnessed and recorded the proceedings. Bachir proceeded to pursue the commercial career he had always wanted. I wished him well.

It is the spiritual aspect of our music that attracted Brian Jones to Joujouka. It is the healing aspect that people enjoy about the music. We want people to hear what we're doing, but not at any price.

It has emerged that Bachir has sold the PIPES OF PAN album to Philip Glass and to Point Music, a record label which is a joint venture between Philip Glass and Philips Classics. Bachir is said to have gotten at least \$90,000 for the album. It was not his to sell. The money has not gone to the Musicians, The dream of Brian Jones, Brion Gysin, and myself has been turned on it's head. The

"The djnnoun spirits of morocco whisper and ripple through Hamri's paintings...You can breathe all the magic of morocco from these canvases. The Pipes of Pan that make perfume in the air."

### William Burroughs, 1974.

benefit from this proposed re-release has gone to one individual, not to Joujouka.

In the last week I've seen the sleeve on the Point Music re-release. The intellectual dishonesty contained within the packaging is huge:

- The artwork I did for the original release has disappeared. It has been replaced by a cover dominated by a contemporary photograph of Bachir. He was 8 when the recordings were made, and he played a little drums on it like all the other boys in the village. The original cover was one of the things that me and Brian Jones and Brion Gysin talked about the most. We agreed amongst ourselves that the cover would represent our vision. My painting shows The Master Musicians with Brian Jones in the middle of them. It is an iconic work. Brian loved the cover. It is the only image in existence of Brian Jones with the Musicians. Would-be purchasers of the re-release will never get to see it. They'll see Bachir Attar instead.

- The spelling has been changed from JOUJOUKA to JAJOUKA, to tie in with Bachir's commercial touring group.

- The paragraph from Brion Gysin's original sleeve note which mentions the fact that I brought him to Joujouka has been removed. It is the only part of Brion's sleeve note to have disappeared. The missing section also mentions my mother and the part that her family played in the music of Joujouka. I resent the removal of that part very much. It was not Brion Gysin's intention that I be written out of history.

- My old friend William Burroughs is represented by an extract from an old 1973 magazine article he wrote about Joujouka. The original article had nice things to say about me. All such references have, of course, disappeared. In 1992 Bachir tried to stop The Master Musicians in my Association from performing as "The Master Musicians of Joujouka." He said I was using fake musicians. He contacted William Burroughs and asked him to denounce

my Musicians. William told him: "People have called Hamri all kinds of things, but nobody has ever accused him of being a fake." I would be interested to know what William would make of the manner in which history has been rewritten in this package. No money for The Musicians. Brion's sleeve note altered. Bachir promoted to a role out of all proportion to his involvement.

- They also got a sleeve note from Paul Bowles. Paul went to Joujouka with me one time 40 years ago. He has not been back. He has a personal relationship with Bachir and his wife, Cherie Nutting. He has been involved in the promotion of Bachir and the denigration of me for 6 years. He regards himself as my enemy.



A JOUJOUKA SKETCH BY HAMRI

- There are no photographs of the old Master Musicians who made the PIPES OF PAN album anywhere prominent on this package. This is sad and tragic. Most of them are dead now, and I can remember how excited they all were when they made this album. In their place there are some nice contemporary photographs of Bachir taken by his wife, Cherie.

We have asked Philip Glass to delay this re-release until this crude hijacking of history is corrected. We have asked him to talk with us. Now we see prosperous New York residents like Philip Glass and Bachir Attar adding to their status and their wealth at the expense of some of the greatest musicians in the world. A record intended to improve their lot is making money for everybody else. Brian

Jones' intentions and aspirations are being smashed by Philip Glass.

**WHY DIDN'T PHILIP GLASS DISCUSS HIS PLANS WITH ME? WHY DIDN'T HE COME TO JOUJOUKA TO MEET THE MUSICIANS? - WHY DID HE TAKE MY ARTWORK OFF THE COVER? - WHY HAS HE NAMED HIMSELF EXECUTIVE PRODUCER WHILE THE WISHES OF BRIAN JONES ARE SO CASUALLY THROWN TO ONE SIDE? - WHY DID HE EXCISE ANY MENTION OF ME FROM BRION GYSIN'S SLEEVE NOTE? - WHY DID HE GIVE NO MONEY TO THE MASTER MUSICIANS IN JOUJOUKA? - WHY DID HE GIVE SO MUCH MONEY TO BACHIR ATTAR? WHY IS HE PROMOTING BACHIR ATTAR SO DISHONESTLY? - WHY DID HE IGNORE THE COPYRIGHT OWNERSHIP? - WHY DID HE CHANGE THE SPELLING OF THE ALBUM'S TITLE?**

I don't know the answers to these questions. I am the only one left alive of the three men who created PIPES OF PAN. Only Philip Glass and Bachir Attar can answer the questions. They refuse to say anything. Philip Gladd can now act either as an artist or as the owner of a record label. People in California will hope that he acts like an artist. Bachir Attar may pretend to embody within himself The Pipes of Pan but his actions are not those of a Master Musician.

The prayers and blessings of The Master Musicians of Joujouka go out to anybody who gives even a moment's thought to their plight.

Mohamed Hamri,  
President.

Serifya Folklore Association of The Master Musicians of Joujouka.

## THE ORIGINAL INTENTION by Terry Wilson

"God knows, the original intention - what was it? It wasn't that." - Brion Gysin

The original intention of Brian Jones, Mohamed Hamri and Brion Gysin was to recruit respect, success and if at all remotely possible some prosperity for the Master Musicians of Joujouka. Hamri, who in 1950-51 had taken Brion up to Joujouka for the first time to meet his mother, would illustrate every cover, naturally - "The greatest painter since Gauguin!" Brion would enthuse - books, albums - Brion campaigned vigorously and successfully to have him paint the sleeve of *The Process* (1970) which is partly spoken in Hamri's voice and which deals extensively with Joujouka, and of course he was to produce the equally masterly 1972 cover for *Brian Jones Presents The Pipes Of Pan At Joujouka* which has now, unmysteriously, disappeared from the dubious Point Music re-release.

Could they in collusion with the Great God Pan possibly win out over Allen Klein corporate fatcats? Brion wondered and worried over the years. "I guess they're not very capable of taking care of their own affairs..."

All in all, it didn't work out too well.

In such circumstances - Brian Jones now long-dead, Brion himself slowly dying, Hamri under heavy pressure - others were all too willing to come in and take care of their affairs for them. "As soon as you have anything like a kingdom, enchanters and conjurers will always drop in from all over Creation to take it away from you, naturally enough" as Brion would say. First there was Mr Stein's tender stewardship and, now, that of Ms Nutting and Bachir Attar. Son of the genuinely wonderful Hadj Abdeslam Attar - who died a few years before Brion in circumstances described by him to me as tragic and disgusting - Bachir is now out and about internationally with his strolling menage of commercial players, some of whom actually come from Joujouka.

Up to the last days, often after a ranting complaint about Hamri, during which he would increasingly find it impossible to keep a straight face, Brion would hand me his latest letter, signed something like: "I bless you if you reply, I bless you if you don't."

"So, I guess we're still in business" Brion would smile.

And I trust they still are. Up there in their "blue Little Hills" the Master Musicians are, as usual waiting to be paid.

TERRY WILSON was Brion Gysin's major late-period collaborator, writing Gysin's valedictory broadside, *HERE TO GO*. Participated in *THE FINAL ACADEMY* with Burroughs.

## THE ENEMY WITHIN by Frank Rynne

The first contact I had with Bachir Attar and his wife cum manager Cherie Nutting was in 1992 when they faxed complaints to Joe Ambrose about us inviting Hamri, his paintings and four musicians from Joujouka to Dublin for a Burroughs/Gysin art show.

They said that Stephen Davis was writing a book about Hamri and that the musicians were not from Joujouka and were not 'the Joujouka of Brion Gysin.' This made me very dubious of Bachir and Cherie as I was aware of Hamri's role in Gysin's life and vice versa. Stephen Davis faxed us that "Hamri was a bludklot."

Meanwhile in Morocco Hamri and the musicians faced remorseless harassment designed to stop them getting to Dublin. Davis' book finally appeared and proved to be scurrilous, unreliable and dishonourable.

On arrival in Joujouka in Oct '94 I was greeted by the musicians from Dublin and the rest of the musicians who play every day in the village. Not only were the Dublin musicians neighbours of Bachir's but some were also his cousins.

After my first few weeks in Joujouka I realised that Bachir and Cherie were not just fibbing a little but had floated out a tapestry of mistruths to justify their actions and to collect sympathy from the upmarket, influential set they have been accepted into.

This March I stood looking at Bachir's new Mercedes parked outside his house (formerly the school for Joujouka music but now grabbed by Bachir). I felt raw anger as I had just left the house of an old Master who was at death's door, having played with Brian Jones, now without money. Bachir is the first Joujouka musician to own a Mercedes, indeed he is the first to own a car. He has bought two Mercs in the last two years.

I spent two months in Joujouka between Oct '94 & March '95. I can't begin to express the true extent of Bachir's artistic, financial and intellectual dishonesty. His disservice to the musicians and people of Joujouka is total. The enemy within is the hardest enemy to fight. About six members of his *Joujouka* touring group are from the village. He told a journalist from *The Independent* to ask for 'The Master Musicians of Bachir Attar' should he come to Morocco looking for Joujouka. If you do support 'The Master Musicians of Bachir Attar' you will not be supporting the 1,000 people who subsist in the village of Joujouka.

FRANK RYNNE produced *JOUJOUKA BLACK EYES* in Joujouka, and played percussion with the Master Musicians for RTE in '92. He can be contacted on (London) 44 171 486 3215.

## THE REAL THING by Joe Ambrose

Bachir is the self-styled leader of The Master Musicians, and his "leadership" has not been a happy one for the music or the Musicians. In *THE INDEPENDENT* (London, 21 July '95) he talks of giving the music of Joujouka to the "creative team" working on the soundtrack to the sequel to *A FISH CALLED WANDA*. In press releases to promote his current tour he claims that the Master Musicians are "left on the verge of extinction" and that he is "the last continuing Attar musician." In the same press stuff he says that the Master Musicians appeared at Woodstock '94, and that their forthcoming US tour "will be the first time they have been to America." And, in *THE INDEPENDENT*, he says that Hamri is a hustler.

Bachir finds it hard to tell the truth. I met some 40 Master Musicians in Joujouka earlier this year. Many of them Attars. Many of them veterans from "PIPES OF PAN". The music thrives there, from the 4 year olds singing the old songs through to the 80 year olds who wish they could still play. All looking to Hamri for leadership. All fearing Bachir and his coterie of corner-boy enforcers who hang out in a cafe in front of Bachir's Joujouka house, listening to the vulgar, cheesy, beats of Algerian Rai/disco tunes on the radio.

So if you worry about the music being "on the verge of extinction", don't worry. Worry about the fact that Bachir has taken Burroughs' adage about the 4000 year old rock'n'roll band too much to heart. Bachir just wants to be a rock'n'roll star. He's not the last Attar. But he is the first Master Musician to work out of Manhattan.

Who is the hustler and who is the artist? I've seen Hamri selling his paintings in Tangier to buy meat and paracetamol for the penniless Musicians of Joujouka at the same time as Bachir was preparing to use sacred Sufi music from Joujouka on the soundtrack to the sequel to *A FISH CALLED WANDA*.

Who is the hustler and who is the artist? I don't know what Bachir Attar wants to be. He is certainly not the Leader of The Master Musicians. But when it comes to being a hustler, he is undoubtedly the real thing.

JOE AMBROSE co-wrote *MAN FROM NOWHERE*, the only study of Burroughs/Gysin, and filmed Joujouka for three weeks in '95. He can be contacted on (London) 44 171 486 3215.

**For more info send e-mail to: [joujouka@apoclyps.demon.co.uk](mailto:joujouka@apoclyps.demon.co.uk) or write to: Suite 401, 302 Regent Street, London W1R 5AL, England.**

**web site at <http://www.phantom.com/~krazykat/joujouka>**

**THE GROUP CURRENTLY TOURING AMERICA ARE THE MASTER MUSICIANS OF BACHIR ATTAR NOT THE MASTER MUSICIANS OF JOUJOUKA.**