

ISSUE No.13

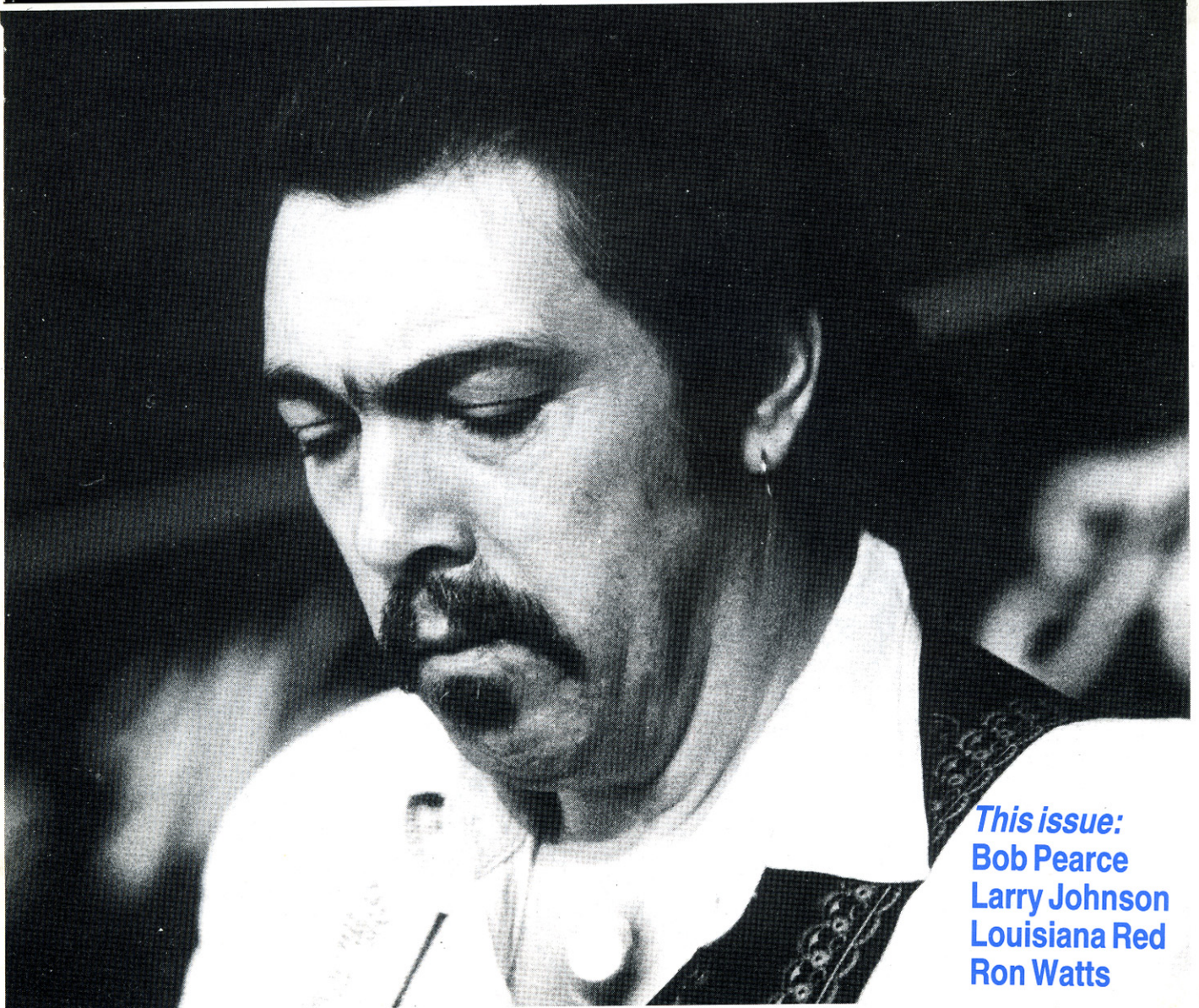
BRITISH BLUES

APRIL/MAY 1990

BB
review

£1.50

THE OFFICIAL JOURNAL OF THE BRITISH BLUES NETWORK



This issue:
Bob Pearce
Larry Johnson
Louisiana Red
Ron Watts

TALKIN' BLUES

BRITISH BLUES



With the launch of London's new Radio Station, Jazz FM, it might be time to wonder whether Jazz and Blues will become a little more allied than has been the trend over the years.

It seems that jazz people don't really regard blues, at least the modern blues, as really worthy of serious consideration. Having had to fight for their own recognition, perhaps jazz people are loath to give anything to anyone else.

Yet, blues has always been inextricably linked with jazz, since the days of early New Orleans bands.

Indeed, the one thing all the jazz greats have always had, is the ability to play blues, Armstrong, Parker et al. Perhaps the reason there aren't so many greats around now, is that the blues has drifted away from jazz, or vice versa.

Some of the modern young UK players, certainly seem lacking in this respect.

Naturally, blues, especially band blues nowadays, can get pretty loud and rigid, but that doesn't mean that it is necessarily inferior to jazz. Interpretation is just as personal on the blues

scene, or can be, as on the jazz scene.

A fusion of the more open jazz players with competent blues players, which happens in places, but not often enough, can improve both idioms, as it has done in the past.

This would require a less snobbish attitude on the part of some jazz players over here – perhaps they have forgotten how long it took them to get accepted as able to produce good jazz despite the fact that they weren't American.

That fight has been won on the jazz front, but, on the blues scene, the battle is still being fought. Why then, do some jazz followers guard so jealously their hard won laurels, in the face of any suggestion that blues is on a par with their beloved music? After all, jazz is hardly going to lose out to such an inferior idiom as blues, or is it? Blues players don't really care for inversions and augmentations and all the confusing hassle of extra chords and time structures, do they?

Perhaps we should all realise that we're on the same side. The real enemy of both idioms is prejudice and clique-making.

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Publishers: Em Vee Productions

Editor: Graham Vickery

Art/Production

Editor: Angela Morse

Assistant

Editor: Pete Moody

Advertising: Jessica Vickery

Subscriptions: Elinore Vickery

Front cover photo of Bob Pearce by Jimmy Appudurai

Contributions to B B Review are welcomed.

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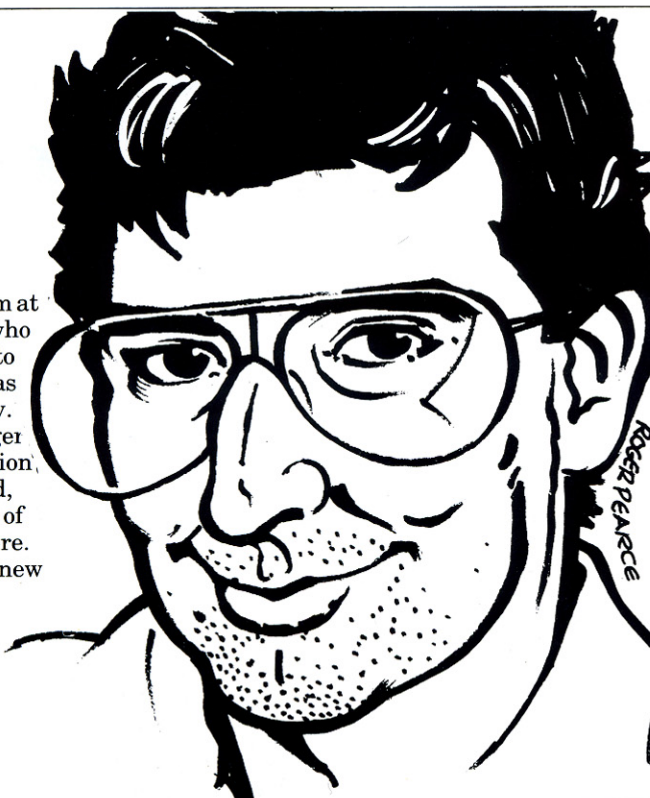
Published at 15 Chippenham Road, London W9 2AH
Tel: 01-289 6394

Typeset by Graphac Typesetting, Enterprise House, 181-191 Garth Road, Morden, Surrey.

British Library No: 0953 8769

Bob Bravington

One of our founding team at BBR, Bob Bravington, who announced his decision to leave us last summer, has other projects under way. Although we are no longer associated with the Station Tavern in Bramley Road, Bob continues his policy of presenting the blues there. We wish him well in his new and ongoing ventures.



MUSIC SUMMER SCHOOLS

Coleg Harlech is running two summer schools in music this year. The two run at the same time, which might be unfortunate for some who'd like to do both but will probably seem a good idea to the rest. Both will be held from August 11th to 18th and will cost £165 full board, £80 to non-residents (who will pay extra for meals). School teachers attending these courses may be able to claim the fees from their Local Education Authority.

Music & Technology

This is an introductory course for those bewildered by MIDI, samplers, sequencers and multi-track recording, though it will also cover putting music to video so might well be useful for experienced engineers interested in moving into video production. Music teachers and other musicians who have never used electronic instruments are specifically invited to apply. The course is run by John Bates, lecturer in Music and Music Technology at Kidderminster College and author of a book about synthesisers. Students will be able to attend at no extra charge concerts by those on the course below.

Orchestral Music

This course, run by Helen Braithwaite, is led by a range of tutors specialising in different instruments. The participants will form their own Symphony Orchestra and rehearse twice daily. There will be an opportunity to form small groups to play chamber music. Instruments will be available. Instruments covered will include violin, viola, cello, double bass, bassoon, trombone and piano. There are some bursaries of £25 available to students from Wales for this course.

For a (bilingual) prospectus, write to Coleg Harlech, Harlech, Gwynedd, LL46 2PU or tel. (0766) 780363. No access details are given, so if you have limited mobility, do ring and ask for information.

BASS PLAYER

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Letters

Dear BBR,

Thanks for the Dana Gillespie interview. Perhaps more people will sample her live sound, when she comes home in April, and leave her in no doubt about where to play in England.

My one quibble with Spencer Leigh concerns his remark, in the intro, about Gillespie having a hang-up about her figure. It has been my personal experience, during the last 17 years, that you would be hard-pushed to find anyone LESS bothered about her body. She is, however, as jumpy as a cat on hot bricks about the way the Great British Public reacts to her 'superstructure'. The unease is usually justified! I can only hope that the 'Blues section' of the population really knows the meaning of the word 'perspective'.

*Yours sincerely,
Dave Burggy
Canterbury, Kent.*

ADVERTISERS PLEASE NOTE:

Advert's for the June issue should be booked by 30th April
Artwork should be in by 9th May

B.B. Review is published on the 1st February/April/June August/October/December.

Please call 01-289 6394

CONTRIBUTORS PLEASE NOTE:

The deadline for material submitted for publication in June's B.B. Review is 25th April. Unsolicited material must be accompanied by a S.A.E. The editor's decision on copy is final.

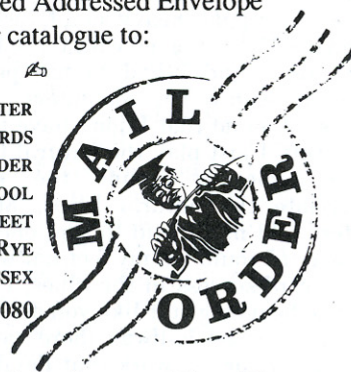
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“I Play Blues From The Heart”

Photo: Brian Smith



An Interview with Louisiana Red

Iverson Minter, better known nowadays as Louisiana Red, has been a relatively frequent visitor to Britain over the last fifteen years, and in the mid-eighties he moved from The States to settle in West Germany. He may well be on this side of the Atlantic for some time to come: “Playing in Europe? It’s a dream!”, he told me. Our conversation began with Red telling me why he has stuck with the blues over the years:

“I have tried to get into other kinds of music like reggae, heavy metal, rock – in Germany I have played with those kinds of bands – and I had to use pedals, different wah-wahs, computers, echo-delays... I found that I don’t have to use that stuff, I just play the natural blues. Some audiences around the World appreciate the natural blues, Muddy Waters told me, I said to him one day, “Poppa, if I could get my foot halfway in the door of success in the blues, I don’t want to be no big star like you are, but I just want to get halfway there, get the recognition for the work that I’m doing, then I’d be happy”. He said, “Well, son, just keep that guitar in your hands and keep on playing the blues. Don’t play no

Rock and Roll, just keep on and you’ll get there”; and that’s why I’ve been sticking to it. I’ve been having hard times, I’m here to tell you it’s no easy road, you must pay a price out there, but I’m still playing the blues. Someday, one of these days, it’s going to click for me.

I play blues from the heart. When I be playing my music, my feelings is coming out; when I play blues, I play hardships, I play deaths in my family, I play my life. I’m not up there fooling around, I’m for real and I work hard because the blues means something to me, I feel that I am an ambassador for the blues. Most of my songs are from my life and I believe the audience feel it.

I really learned about the blues in

Pittsburgh. I really wanted to learn to play the blues and I got around the old men. Slide? Well, I started playing the bottleneck when I was little, trying to mess around with it – I had some of Tampa Red’s records. Then I remember my brother got hold of a record through Ernie’s Record Mart (mail order), on Aristocrat, and I said, “What is this? Who is it? It sounds like talking.” He said, “That’s Muddy Waters”. I said, “I got to meet him, that’s what I want”. I did know Muddy, I was with him just before he died. When Muddy died, I couldn’t do nothing, I wasn’t myself. I didn’t learn the blues off no records either, I met the people.

I like Robert Johnson. Johnny Shines told me a lot about him. Robert Johnson was a strange man. He’d be in Helena, Arkansas one night, him and Johnny together, playing and he (Johnson) would be blowing harmonica. Next thing you know he’d disappeared and he’d show up in Mississippi somewhere. As I

listen to his music I can see that. Helena, Arkansas, that's where Robert met Robert Junior Lockwood's mother. (Lockwood was Johnston's stepson - ND).

Records? I recorded for Joe Von Battle in 1952 as Rocky Fuller, Playboy Fuller. That was when I was working at the Harlem Inn in Detroit. When John Lee Hooker came in there, I grabbed his guitar and said, "Uncle John", just like i'd been knowing him all my life - that's how blues players are, they are just like a family, a relative. Bobby Robinson stole me from Detroit, he brought me to New York because I played something like Mr. Elmore James. When he got the real Elmore James, he dropped me. Henry Glover wrote "Ride On Red Ride On" - that and "Red's Dream" were on Roulette, and my first album, "Low Down Back Porch Blues". Tommy Robinson, Bobby's brother, that's where I released "I Done Woke Up", I made that one on Atlas Records. Bill Dicey? Now you're talking to me about one of my old friends on there. How I come to meet Bill is through him overdubbing on a track on my Atco album, "Louisiana Red Sings The Blues". I called Herb Abramson from a field in Florida, and he told me, "I want you to hear something". I said, "What's that? Who's that blowing harp on my album?" He said, "that's a guy called Bill Dicey", so I said, "I want to meet that guy". Herb said, "Well, when you're in New York..." They all laughed

at me in the field, and my boss said, "Red, are you getting to go and leave me? I need some oranges picked, Red". I told him, "Look, I'm talking to my agent in New York" - he sent me a ticket the next day!

I never sing songs now politically because in a way it hurt me in The States. I made an album called 'Anti-Nuclear Blues': "Reagan's for the rich man, poor man don't have no way, rich people getting richer and poor people dying and starving every day; I was a paratrooper in Korea, he cut my benefits down, I'll be so glad when that man they call Reagan is not around" - that hurt me a little bit, but Lippman and Rau (of L&R Records) figured by the Green Party being in the running for an election, that it would be a winning song for the Green Party to sing - they're anti-nuclear and they did win, they got a seat in the parliament in Germany. "Blues for Ida B"? That was... agony blues. I was hurt within my heart when I made that album. That woman put me out, I was hurt. Mr Stedman rang me that day and said, "I want you make a record". I played the blues so *hard*...

I like playing in England. I've been knowing Bob Pearce for ten years. I like to work with him, they're a very good band, they know what I want and they know how to back me, I like working with them. Another good band I've worked with is the Norman Beaker Blues Band. I've known them for about twelve

years.

The future? Well, I hope that someday I can get to the top of the ladder of blues like B B King is. You know, B B gave me some personal lessons in Montreux, Switzerland when I did that Blues Night with him. I went in his dressing-room and he showed me a few things and I actually played Lucille. Luther Allison was there, Johnnie Copeland was there, a good guitar player from Scotland called John Kirkbright - he said, "Red, do you have any idea how many guitar players are jealous of you tonight...?" (laughs)

Norman Darwen

The following relevant records should be easily obtainable:

FORREST CITY JOE/ROCKY FULLER: 'Memory Of Sonny Boy' GreenLine GCH 8112 (8 titles by Red, recorded 1952)

LOUISIANA RED: 'Blues For Ida B' JSP CD 209 (1982 recordings)

THE RECORDING SCENE

Blues South West

The recent articles by Wolfie Witcher and Rowdy Yeats highlight two genuinely independent record labels that still survive. So many labels which promote blues recordings have come and gone that one loses track of the names. Occasionally, they are reborn, one instance being Blue Horizon Original. Issues on this label are now collectors' items and change hands at prices that reflect their scarcity.

Many independent labels are created by people close to the music in an effort to give a particular band or specialist music a wider exposure, and may not be motivated by financial gain in the first instance though profit is highly acceptable. Alas, many recordings do not succeed, either because they are not good enough, or due to problems of distribution. Even when you get a distributor who promises that you can sell a minimum number of records without difficulty, this can often be hype and in reality, sales depend upon how much effort is put into marketing the product.

The Blues South-West label, started by three enthusiasts, Julian Piper, Ian Briggs and Dave Williams in late 1986,

have experienced the vagaries of the recording industry first hand. The first record, featuring Carey and Lurrie Bell, was recorded at the end of a two-week visit to the UK, and was backed by Piper's band Junkyard Angels. Whilst purists are often critical of recordings where backing is by British bands, the record was good enough to be second in the 1987 Handy Awards for the section featuring contemporary foreign produced recordings. No mean achievement for a first effort!

Having a record made is the easy part; distribution is another thing. Everybody has to start somewhere, and it was difficult to get distributors interested in what might be the first - and last - recording of this infant label. Being out on a limb geographically did not help but eventually, and with the help of Peter Sherster of Red Lightnin, the first pressing was sold, albeit at a knockdown price.

Sadly, costs were only just about covered so the label owners achieved no return on a lot of work and Carey and Lurrie have only, so far, received a supply of the records. After this experi-

ence, it could have meant the demise of BSW, joining the list of one-record wonders. But West Countrymen are made of sterner stuff!

Recently, Junkyard Angels have issued their first album 'Dirty Work At The Crossroads', which has been financed by the band. This was followed shortly after by what could be one of the last recordings by 78 years old Silas Hogan, 'The Godfather'. Piper recorded this whilst spending twelve months in Baton Rouge where he played with most of the local musicians. Again, this record has received favourable comment and more determined efforts are being made to enhance its availability. The record deserves to sell on its merit and, although Silas was paid for the session, it would be nice to be able to pay this venerable bluesman some royalties. The same goes for Carey and Lurrie Bell, whose record has now been re-pressed.

So come on all you blues lovers; buy the records and maybe we'll still be here in 21 years!

David Williams

Bob Pearce



Photo: Jimmy Appudurai

Goin' Back Down South

Southampton's Onslow Arms is called the home of the blues by many of its patrons. Certainly, to Bob Pearce blues singer, guitarist and 'harp' player, it must be a second home, if not a first. He's played there for years, longer than some people might care to remember, and has no doubt helped to make the place what it is. His weekly residency there must at times have felt like a prison sentence and perhaps begets the question whether a long residency is a good or bad thing for a musician's career. Bob is now getting some overdue recognition on the London Scene, not that that means such a great deal. Nothing, however, will detract from Bob's attitude

to the blues. I should think he plays it because he's got to play it. It's not something that you can pick up and put down if you have been doing it on a regular basis over a long period of time. Bob has got that survivor's attitude that goes with real blues feeling.

Bob Pearce was born a month before Christmas day, in 1946, in Southampton, which was probably still recovering from the effects of the second world war.

"I always loved music," Bob tells it "but I really became hooked after I heard a record ('Lonesome Cabin') by Sonny Boy (Miller) in the very early sixties. I bought a harmonica and I've been working at it ever since! The guitar didn't

come along until 1969/70, when a good friend of mine, 'Papa' John Livermore, showed me how I could play it in open – that's how I still play it.

"Anyway, before all this happened, I was singing with local R&B groups – using the 'harp' whenever I could. We travelled quite a lot – Birmingham to Lyme Regis, London to Brighton and all over... When the group began taking more and more work in 'Social Clubs', I quit to continue singing blues.

"First off, I joined a band from Portsmouth called Blues Convention – I think that was the band I was with when I first met you – we all played at a pub in Liverpool Street, I think. It was in London anyway, and I have a feeling that you had just recorded your LP for Pye.

"We got around a bit, but it all fell apart, so I started singing and playing harmonica with 'Papa'. That got pretty good until he got married and had to set up home, so I carried on alone – sometimes using a rack for the 'harp'.

"In about 1970, I took a drummer out to gigs with me, and the band (with many, many different line-ups) just fell into place naturally.

"The rest you know...not a lot to tell" Bob summed up, modestly ignoring the slogging around when the blues went out of favour, and the long, hardly interrupted residency at the Onslow.

"I just love what I do for a living – and that is, to sing and play the blues."

Bob has worked with a number of American Bluesmen over the years – Sunnyland Slim, Dr. Ross, Johnny Shines, Robert Lockwood, Lightnin' Slim, Baby Boy Warren, Boogie Woogie Red, Louisiana Red, Lowell Fulson, Phil Guy, Eddie Kirkland, Eddie C. Campbell, Carey Bell, Lurrie Bell, Little Willie Littlefield, Lefty Dizz – and most recently – Byther Smith.

After twenty eight years of hard hitting blues playing, Bob shows no sign of letting up and perhaps he'll get some national recognition at last.

He plays solo on occasions, but he's got together a band that seem determined to encourage him, not just by their playing, but by their enthusiastic support and belief in him. Considering that they've also been around for a while, that says something for Bob's character as well as his ability.

The band are driven along by the controlled power of the rhythm section – Brian Wright on drums and Steve Roberts on bass. Guitarist Pete Harris, with his sparse but essential solos, rounds off the band's professionalism.

Bob's playing – whether on guitar or 'harp' – develops that deep blues feeling, which isn't all about brilliant technique, but is all about intensity, belief and passion.

Graham Vickery

LARRY JOHNSON



Photo: Michael Prince

Interviewed by Graham Vickery

I've always thought that the best way to talk about blues is to sit around with a beer or two near at hand and to relax while the other guy does the talking, so it was no hardship to listen to Larry Johnson describing his view of the blues scene, when I met him recently in High Wycombe.

This was his third trip to this country and I asked him how he was finding it this time around.

"It's the same to me as it was twenty years ago... just kind of passing through. I'm received as well by my audience this time as I was before. Then again I try to keep my show like a top show..."

"You're unusual in that... twenty years ago, for someone of your age then, it was rare to be playing like Blind Boy Fuller."

"That was the style that I originally liked back then, in fact it was the first style that I can remember hearing from a child... it would have been Fuller, he himself, that style; then as the years went by, I sought it out further. And I was very fortunate to meet the man that taught Fuller, that taught me as the years went by – Gary Davis. So that kind of bridged it... it was something I liked and then the man that was like... the creator of it was like furthering my career. I was not out to become a performer, because that was just something I liked... it was like a hobby to me... being in New York when the sixties came, I was associated with Davis, then other people knew about my association with him and eventually I was led to the stage... or to perform, and after that happened, well like any other young man at the time, I was proud of the

events and by the time I was twenty five I was beginning to take it seriously."

"And now you're definitely taking it seriously..."

"Oh yeah, it's serious as cancer now and cancer's pretty serious..."

"What do you see yourself doing in twenty years time, then?"

"Well, like I said, I want to not only play blues but entertain with it as well, and turn myself, my show, into entertainment not just blues... when we say the word blues, that kind of puts the damper on it and narrows things down, so I see it as entertaining..."

"Which is what it was in the first place, anyway..."

"Which it was in the first place... it was entertainment. We went through the Heritage part in the sixties, when everybody was talking about the heritage and where did it come from, so we made it through there, and now I think that the only thing that a creative artist – and I see myself as a creative artist – is to entertain with it, along with enjoy... to answer your question, I see myself as a blues entertainer and I see myself with a show... you know, like James Brown and any of the rest of them... Its just got a label called Blues on it."

"How do you find gigs, compared with

twenty years ago?"

"Well from the beginning I have been pretty leisurely in getting gigs, a lot of the time I didn't want to do them because they weren't in my goals to do them and for a few years I stopped performing altogether, because I didn't really care for performing, but now playing for myself... I always will. I see myself doing more performing in the next twenty years than I ever have done, because I'm getting to the point where I will perform now... I have to support myself, for one thing and I'm at a point now where I've done just about everything else that a man of my age could do... and still be alive... so there's nothing else to do now but that... anything else I probably have done.

"Once again, I would consider myself fortunate to run across somebody from twenty years ago that's in the business, and I know that this person knows what he's doing... like I know what I'm doing... it could be a thing of... let's just do it! I don't feel that I'm with somebody that don't know what they're doing. If that were so I'd probably not be here tonight. After Nicholas Perls died there was nobody that I even... well I knew people who knew what they were doing, but I didn't get along with them. Because of that, I wasn't bothering with them and I was doing other things to support myself. But I've never had a cross word with Ron, I doubt if I ever will... I think we know how far to go with each other... and this is very important, not only for myself, but for any artist dealing with a manager, promoter, whatever... if two people know how far to go with each other, then they will accomplish something, I'm sure. This was what it was with Nick Perls. We had met up in our twenties, not even under musical conditions, we met in the park just hanging out, on Lower Side, New York and came to find out that we were both interested in blues, but by then we had tested each other out... we had tested personalities out and over the years we knew how far to go with one another and a lot was accomplished. You know Nick, there's one thing I would like to say about him – he's passed away now – but in the years I knew Perls, say from the 'sixties... oh God I knew him from say 'sixty to 'seventy-five we were real close in the blues type of thing and Gary Davis was alive at the time. Davis had told me – I knew Davis long before I knew Perls – Davis had told me about Blind Blake, he had told me about Lemon and so forth, but then I ran into Nick Perls and I was able to hear these people, actually hear them, and that kept me really interested, it kind of kept me in the business of playing and wanting to play".

"How did you start playing in the first place?"

"Being around guitar players, even when I was young, or as a teenager, I picked up or would hear something I liked. My father was a minister and we lived in Atlanta and my father had little country churches all around Atlanta and

when we would go to these churches, well my father would go on Saturday nights so that he could sleep over and be fresh for Sunday morning and he used to take me with him. If these people we stayed with had kids, we might go out that Saturday night on the other side of town – and be back in time to sleep and go to church the next morning – and that was when I heard a lot of it, heard and saw it that way as a youngster, because it was not in Atlanta, not on the west side, where we were, but it was in these little old towns and it was there that I think it probably sank in and as the years went by, I just, I remembered it, that was the thing and then later, I did it.”

“Yeah, we only hear what’s going on in the main places. I was talking to a guy the other day, he’s lived over here for years – he’s not a musician but he’s a cousin of Gatemouth Brown and he’s going back to Houston soon for a while – and he was saying that the point about Texas is that there are a lot of little out-of-town places with bands that you wouldn’t even hear about, you know, guys playing around...”

“That’s mostly the way it was, I would agree with him there, because in a big city like say Houston or Atlanta the pace is much faster, the mentality is much faster and you’ve got to remember that this thing we call blues is a country type of thing, it’s not a city type of thing and I would say that even up till the ’sixties it still was done in rural type areas... into the ’sixties I think that’s when it hit the cities.”

“Yeah there were still country players moving into the cities and all the guys they were playing to were from the country.”

“Yeah, like, a lot of people ask me, how did I put a style together like I was playing, in New York, but I was twenty years old when I got to New York and so it was in my mind, it went with me... and a lot of... like one of my greatest compliments whenever I’m performing in Manhattan is... how did you do it in Manhattan?... because everybody knew I lived there on Lower East Side, Manhattan for thirty three years. It was there that I really put it together, ’cos when I went to New York, I wasn’t really playing.”

“So how did you get to meet Gary Davis?”

“I met Gary through a guy named Alex Stewart, – who was a friend of Sonny Terry and Brownie McGhee – I guess by fate once again. I had a girl friend who was living on 121st street and Lennox Avenue and this girl friend had a niece who was friends with Alec Stewart, he lived further up the street and once again we were sitting around talking and they said ‘Oh yeah, Larry, this guy up the street is playing just the kind of stuff you like’ and I met him. I knew Alec for a while and he got to hear me fooling around on the guitar and he said I sounded like Blind Boy Fuller and he then said he knew the man that taught Fuller. At this time I’m twenty one, twenty two years old, I’m young and I’m

in New York – I’m a New Yorker now – I’ve forgotten I was ever in the South. In a way I have forgotten it... until I started drinking... I was drinking more then, having a good time, enjoying New York... about a year or so after first knowing Alec, he was showing me round Harlem at the time, and Peter Welding came through Harlem and he wanted Alec and Davis to make an album... but Davis refused. When Alec went to see Davis, he took me with him and that’s when I first met Davis. Davis was surprised a young person like me was that interested in the blues at the time and I was surprised to see a master like him doing what he was doing – we both were kind of shocked at each other – and that evening a friendship started between us and little by little I got to know him as time went on. But even with him, I knew him a year or so before I even attempted to pick up a guitar. I really admired him, I admired him as a man, I admired him as somebody who had come over so many obstacles in his condition. That’s what I admired about him... and the music, the playing was a bonus.”

“You were already playing, as somebody said, like Blind Boy Fuller, but had you heard any of his records?”

“Oh yeah, like I said, in these small towns I had heard his records, they were still on the juke box. Me and the other kids would go by the cafe – I was ten or twelve – we could hear them and see the people dancing and sometimes we would go in... I was with kids from that little area so I was accepted and then I was the preacher’s son, that was something that stood out, kind of upper class, you know, so I had no problem in hearing him. I didn’t know who I was listening to, until years later when I mentioned it to Davis and Alec and Sonny Terry and they told me who I actually was listening to. I would say about this record I’d heard and they would listen me talking and would refresh my mind and tell how it went and all that... this was ten or fifteen years later when I was twenty years old... in New York, not in the South. By the time I was twenty years old, this kind of record had begun to fade out as well. It was the sixties that started to revive it all over again, and even I was shocked to see it come alive again, because from the time I was fifteen to say the time I was twenty, I actually forgot about it like all other blacks. I just got away from it, but then, in come the sixties and it refreshed my mind, I said ‘Oh hell... I was there... are you kidding?’ you know, to myself and then this gave me something to talk to Davis about... I used to tell Davis about my father doing the churches and he used to enjoy me telling him those stories just like I used to enjoy hearing him tell all his stories. But like I said, there was like five or six years that I totally got away from it... and probably never would have got back to it if the sixties never happened.

“When I started playing I just played what I liked and I was glad that others liked it and by my association with Davis

there were people that would see me with him and he would tell them that I was studying under him and then through him I met the New York circle such as Victoria Spivey and Sonny and Brownie, they still lived in Harlem, another guitar player by the name of Chester... I can’t think of his last name now, but people like that, it was a kind of underground circuit, there. These people were old enough to be my parents and I’m running around with them when I got away from my own age group... ’cos they would make me angry and I’d tell ’em all to go to Hell, then I’d take another room a couple of blocks over and I’d stay there for a couple of days and when I wanted to get away from my own circle I would go to these places and those people. In fact the second real, as I call ‘the Pioneers of the Blues’, that I got to know real well after Davis would have been Sonny, Sonny Terry ’cos he lived at the time on 16th and Lennox Avenue with his first wife... and then Brownie and his wife, they lived in Brooklyn at the time and I used to go around there because I was living in New York at the time and I was twenty five, twenty six years old... through them I could get to my roots, ’cos I was round Northerners now. I was a Southerner... I had been raised in the South and to really stay in touch with the South, it was through them, not necessarily with music... I used to go round their house and stay all evening and music wasn’t even talked about, we’d talk about other things but this kind of kept me in touch with my background. They did, as people... the music was like thrown in for a bonus.”

“Where did you first play in New York?”

“The first place I worked in New York was a place called the Gaslight. Sam Hood, I think his name was Sam, anyway we called him Mr. Hood. Davis was a regular there and I’ll tell you a little story about an experience there. I was about twenty three then and Davis was doing a show himself and I took Davis there this particular night and Davis had been telling me Larry it’s time for you to get on stage. I wasn’t ready. I would never have put myself up against him. So he tricked me on stage. He told me to come with him and said there was someone else to open the Show but this other person wasn’t there and then he shoved me out on the stage. I got out on the stage... in fact I think I played his guitar, I didn’t even have a guitar. I did the show, I did what I could do, I think I got about one bit of applause and I got off the stage and old man Hood was standing at the door by the stage and I said ‘Well Mr. Hood, how did I sound?’ He said ‘Lousy’ and I never will forget the way that man said the word ‘Lousy’, it rang in my ears for years, but I determined for ever to never allow anybody to say lousy ever again, and it was after that that I really went to study and I stuck with Davis, I really got serious, but the Gaslight was the first place.”

“When did you start working out of town?”

"I fell into a circle with Odetta, Ritchie Havens and John Hammond, Dave Van Ronk and Dylan, that bunch there. I think my first big out of town gig was in Canada – The Mariposa Folk Festival – I was on that five years straight and that's when I kind of made my mark. For five years doing that, I met 'em all doing that, because they were all there, but I was the only one back constantly. At that point I met Leon Redbone, Doc Watson and so on during those five years. Back in New York I began to work at Cafe-A-Gogo, The Bottom Lounge, there was a place on Sixth Avenue, The Folklore Centre and then I met Kenneth Goldstein, I worked the Philadelphia Folk Club. Then I met Sam Charters and did another album for Prestige. Then there was Peter Welding, I did an album with Alec, I did an album with Big Joe Williams, I guess I was on the circuit then. However, my first album was with Bobby Robinson... he was the first one to record me... and years later I see the record is out on Blue Horizon or one of those kind of things, but I didn't get angry with Bobby, because there were times in New York when I could go to Bobby when I really didn't have any money and I'd get it there... I must owe Bobby about a thousand dollars... Not only was Bobby good to me in that way, but Bobby also was good to others... Al Green, Gladys Knight and The Pips... by the way, Gladys and I were in High School together, her brother and all of us, we were in High School at the same time, that would have been '53, '54..."

"You just went this one path in blues that none of your contemporaries, people you were in school with, went."

"I was at school in the city, but like I said, I picked up the music in the country towns, but I went to school in Atlanta. I was born and went to school in a big city. I like city life. Country life I don't... I can stand it for a couple of days then I have to get away from there. By the time that I was born, the Johnsons that I came from had got away from farming and that country life. I think my father was the last one of them and my father was the first educated one as well. My father went to two colleges, he went to the Savannah State College, in Savannah, Georgia, he went to Moorhouse College in Atlanta. He was, I think, the first really educated one in our family and he was determined to get away from that sharecropping and that old... that thing there, and he was determined for me not to go through it... and I never did and I never will."

"For which you thank him!"

"Yeah right, I do thank my father for that. He was determined to put an end to that sharecropping and working for others and he really did, so by the time I was born, he had made it to Atlanta and my grandmother lived at a place called Riceville, Georgia, but he took care of her as well and she didn't have to work for anybody, she was her own boss, so I don't want to hear about these old stories of how you can't do nothing... you get worked so hard. If I was in charge of

somebody like that, I'd work him hard. Now I have heard these old slaver Tom stories by guys that tell 'em, and then I have heard success stories by guys that said 'I got up one morning, put that damn mule down and I walked off, made it to Chicago, didn't I.' I love to hear that. So far as I'm concerned, everyone that tells those old slaver stories they brought it on themselves, they stayed there! They had the opportunity to leave ever since this woman who led that Forty going North bunch, I forgot her name now, that white woman who led those slaves, they all could have done that. Don't tell me that slaver Tom story, because I'm not going to listen to it! And I have no sympathy with none of them that say the Ku Klux Klan did this or they did that, because it's your own fault for being there. You could have left, you could have left. Now they don't like me for this, but I'm telling you the truth. My old man made it out and there's countless others made it out. They want somebody to feel sorry for them because they stayed. You got a life."

"It takes something to get out, though, something more than just walking away... you've got to keep walking."

"Yeah, right, you've got to keep walking, but I'm telling you I have heard more success stories. I don't want to listen to those slave stories... I have met many men in New York that say just what I say now... They say, 'One morning I got up, I said to hell with this white man, to hell with his white cotton, to hell with his white woman... and I got my black ass out...' Now I like this... I love this. These men they made it to these cities, they got jobs in the steel mills or they opened up little whiskey houses and started working for the Mafia... Whatever they did, they survived, they raised their children, their children are educated now and they don't know nothing about this thing. Take my children, they was born in New York, you mention South to them, they don't even know what you're talking about. Me and my wife were sitting at dinner one time and talking about how we had to ride at the back of the bus and my son raised up and said 'Ain't nobody going to tell me to sit at the back of the bus'... I said, 'yeah, yeah'... they never heard of it."

"Yeah I think the people who do get out, they do it, they're living proof that it can be done, but you can't knock everybody who's been left behind... we've all left somebody behind..."

"Yeah, but these old guys who tell you these stories, who want you to feel sorry for them, personally I do not feel sorry for them."

"And I used to talk to Davis like this, Gary Davis, he used to agree with me one hundred percent. He used to tell me things about Fuller, you know once I mentioned to him about Fuller getting popular, and he said Larry, all he wanted was a bottle of liquor. He said if he'd been J B Long, he'd have recorded him too. I asked Davis, I said, 'Why didn't you make no more records?' He said, 'Man, this guy didn't want to give

me more than enough for a bottle and ten dollars.' Davis said he could make more money playing out on the street than he would making records. Davis said... you know he used to be playing a Gibson with the hole in it... he used to be playing his guitar out on the street, and he said on Saturday evening, or whenever it was, people used to be dropping so much quarters, nickels and dimes in his guitar that when he stood up he could hardly lift his guitar up. Now Fuller made all these records and he got nothing... That's the kind of stories I like... success stories."

"Another thing that I'm against, and Perls and I used to talk about this... the way that the Blues has been presented.. by some old guy... and to get my point over, I'll say some old black guy..."

"In a wheelchair..."

"In a damn wheelchair... half drunk and banging on it, boom bang bang, I've got the blues, my woman left me... let me tell you, if I've got somebody around me... my wife, my child or anybody that's aggravating me, they can get away from me. They ain't going to give me no blues, all they're going to do is make me angry there. If I get angry I'm going to start to strongarm, so if I've got anybody or anything around me that's going to bring me down, I get rid of that thing, quickly, very quickly, for good... it could be one of my children. If one of my children aggravate me every day, then I'm going to get down on his head, I tell them, 'All I've been through and now you're going to try to aggravate me. You're crazy.' Now the way this blues thing has been presented... now you hardly ever hear me sing a song, I don't think there is a song in my repertoire that I sing about I lost my woman... because sometimes it's good to lose. So most of my repertoire is made up of humour, made up of something that actually can happen, that did some good, or a touch of sorrow, not a lot, and even then I try to make the foundation of the music listenable."

"You sound very positive about problems. You see problems as a way out to freedom, not just... 'Oh God there's another problem'.... Problems can lead to a way out, to better things."

"That's right, it can be a way out. I'm against the way that a lot of these blues players of the past have presented it... in this thing called blues, so I try to... like my song Charley Stone, that was the first number... this tells the story of a man with a trombone, makes his living with it... then I got another one I sing about Rampert Street... I'm talking about, not necessarily all about good times but I'm showing the possibilities of a good time... and so my thing now is to present in a way like we just said, of a way out, of a way of solving this thing, not just a way of accepting it."

"And I'll tell you another thing... I'm tired of hearing these fellas, including some well known names, every time you hear them, they sing about, 'My woman ain't no good.' Now this is a myth as well. This is something I don't care for, especially when a guy... every record you

hear, he's down and... I look at it as a member of his race, if you want to know the truth; or as a member of his congregation or as a member of his clan, so to speak. I'm tired of hearing this and I don't care for it, and like I say, a lot of known names are doing this".

"You're attitude to the world is... you're not going to be beaten down by it."

"That's out of the question! I am not going to give in to this. I have had worse things happen than that and I didn't give in to them, and why should I give in to some woman?"

"Well, when you get past a certain age, you start to react differently."

"Yes you do."

"The emotions don't screw up."

"You become mistake-proof. Guesswork goes out at a certain age. If you can't take the guesswork out, you won't be bothered with it."

"So you'll never be a teenage idol."

"No. But then again, the teenage group I come out of, they are about the way we think anyway. That group was born in the late thirties, like I was. Now that I look back at that group... that was a kind of tough-minded group, because they're in their fifties now and you'll find they didn't go do drugs, they missed

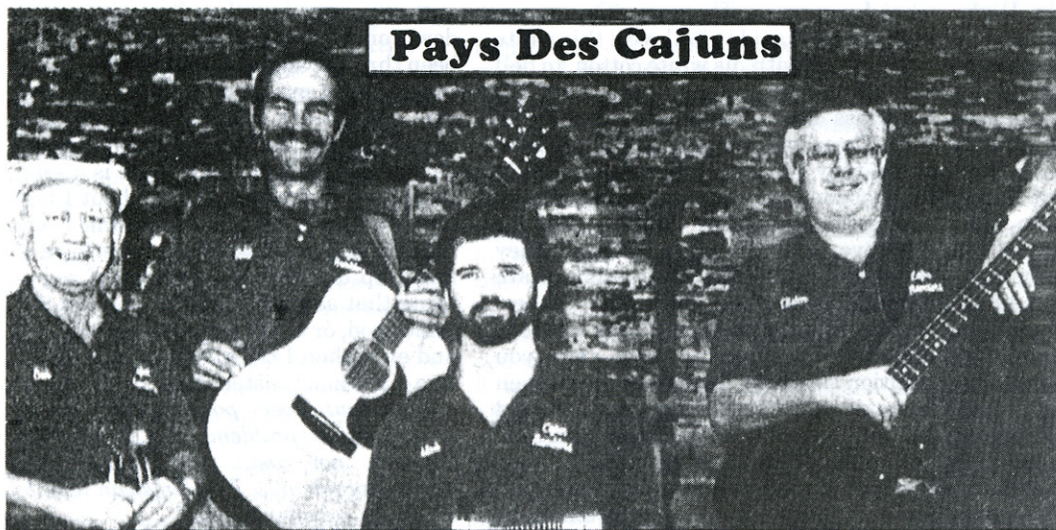
drugs. the ones that did, did it to find what it was all about and they pulled away... The group before them, that Billie Holiday group, that age group there, they did go to drugs, but that group born around 1938 they were a tough minded group, male and female, black and white, that's a tough-minded group there, and most of them became... they're your generals in the army now, they're the one's that are going to the moon now, they became like warriors of the planet. You look at the men that are making history in the world now.. they're in their late forties, early fifties. I'm proud to be of that generation."

"What I like about it is... you're so positive about your life now."

"Well there was a friend in New York, he said. 'Dammit Larry, we've had to pay our dues and we have to pay our dues some more, but now we know how much to pay'. And we do."

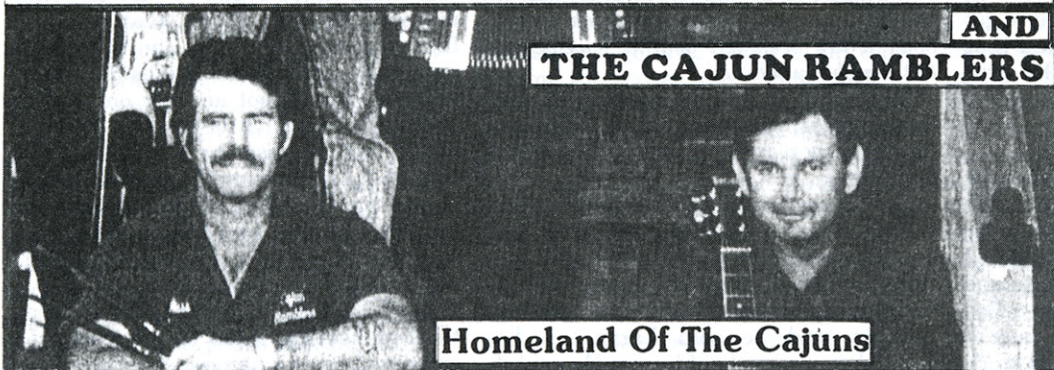
So Larry has decided to come to Europe now that he's free to do so. He intends to pursue his blues still, even though he's thinking now that it may be a calling rather than just a hobby. I wish him all success and we can only benefit from his decision.

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TRIP TO AMERICA '89

Sun:

Arrived in Nashville Tennessee on a Sunday evening in May on a late internal flight from L.A. having just spent two weeks relaxing with friends. I was full of anticipation and excitement as it was from here that I was to start my journey to Memphis and the Delta – The birthplace of the Blues.

Mon

After spending the night at my brother's place on Broadway I set out to rent a car and check out the local music scene which seemed to start at about 11.00 a.m. The weather, as is normal in this part of the country, was very hot and sticky so things tended to happen at a fairly leisurely pace and organising the car and finding my bearings seemed to take forever and before I knew it the day had gone and it was time to take in some Southern sounds.

I spent three or four days in Nashville on this occasion and much to my surprise heard some excellent blues including a brilliant set from John Hammond at the Station Inn. Nashville is certainly not just based around country music and in fact now boasts its own blues F.M. station.

Thurs:

I set out on the three hundred mile trip to Memphis. After an eight hour drive on a blisteringly hot day I finally arrived in Memphis at about 6.00 p.m. Being impetuous, as I am, I decided to check straight in my prebooked hotel and head to the heart of things – Beale Street! I collected a map from reception – got a few directions and set out. The sun was going down and Beale Street was starting to buzz. Here, just as I imagined it, the birthplace of the blues



was beginning to come alive with street musicians. On street corners, outside bars, even under bus shelters people played electric blues. Onlookers danced, sang, even joined in and tossed dollars into the hat. This went on until the early hours.



Apart from the street music there are about ten live music venues on Beale St. The live bands are to be highly recommended ranging from modern electric to traditional. In one Evening I saw at least five good bands including a set by John Gravenites.

Friday a.m.:

Breakfast – then off to see the home of the King of Rock and Roll – Gracelands. An interesting mixture of fascination (because of who once live there) and ostentatious living.

Here you get a guided tour of the house and the Elvis museum and of course there are the souvenir shops doing the best tacky merchandising job I have ever seen – but a must for Elvis fans as it is a great experience.

p.m.:

Lunch on the banks of the Mississippi then off to check out the starting point for Elvis, Carl Perkins, Johnny Cash and Jerry Lee Lewis to name but a few... Sun Studios.

A small insignificant place really but just to be there was enough. The studio was disused for a number of years but has now, with the help of Sam Phillips, been restored to its original 50's decor and it is still being used to this day.

There is a short guided tour followed by the playing of some rare out-takes that certainly shouldn't be missed.

Sat/Sun:

These two days were spent driving around the delta region where everything you see and every town you come

across reminds you of a song – Make sure you've got your Robert Johnson tapes on the walkman.

Mon/Sat:

Returned to Nashville – I spent another five days in Nashville – took in some more great music and some excellent Rhinestone shirts. The southern cooking is also to be highly recommended.



Sun:

The windy city looked awesome as we descended from our flight from Nashville, the early morning sun picking out the famous Sears Robuck building like a strange science fiction monolith and lake Michigan stretching as far as the eye could see.

I only had a few hours in Chicago as I was to catch my flight back to London that evening. The day was spent sight-seeing and sampling the local Pizzas.



Certainly an interesting city but could not be appreciated in such a short space of time. Obviously I did not have the time to check out the music scene but of course, with the help of British Blues Review, I will be there this year.
David Messer

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It's not often we have cause to celebrate the output of Britain's radio, but on March 4th 1990, the almost unthinkable happened in London; Jazz FM, a 24-hour specialist music station began broadcasting Jazz and Jazz related music to happy Londoners.

Readers from out of London will no doubt feel deprived – and quite rightly too. While some of their local radio stations do a sterling job within the limited time available (often only one hour a week specifically devoted to Blues) others don't even acknowledge that an audience actually exists, let alone devise their programmes to accommodate it.

So why, you might ask, should we be celebrating a Jazz station? Because it has scheduled 30% of its daytime week days to Blues and Soul, plus three (yes, three) of its presenters are Blues enthusiasts. Helen Mayhew (6-9pm weekdays), Peter Young (9-12 noon weekdays), and Paul Jones (10-12 Saturday mornings). Based upon some very rigorous market research, Jazz FM have set their categories of music to those most liked by their potential audience – not by other, external influences. Station Director Ron Onions intends to keep it that way too, as do the rest of the Jazz FM Board members. Ron has a long and distinguished career in broadcasting, and he is joined by a number of Jazz musicians and/or enthusiasts. The 'founding father' Dave Lee, well known Jazz pianist, led the nine-year campaign for Jazz FM's franchise against some pretty stiff opposition. He is now the station's Director of Music. Even more cause for celebration is the fresh approach from the presenters, whose contributions will be kept to a minimum, thereby allowing more vital seconds of air-play time. The numbers of intervening commercials will also be kept to a non-intrusive minimum, though may in some cases be a bit longer, thereby giving the advertisers more scope for some entertaining and creative ads.

Add to this the live concert broadcasts from in, and around London, a Jazz FM Club membership, and state-of-the-art



broadcasting techniques, and one is left with the eternal question, why not sooner? The fact that it took Dave Lee nine years of hard work to achieve his goal probably answers that one, and it is to his credit that he stuck with it for so long. So, where does this leave the rest of us around the country, getting by on our minimum one hour a week airtime ration of Blues? Well, obviously envious, but at least optimistic. If Jazz FM succeeds, as it no doubt will, hard evidence will at last exist for other local stations to rethink their schedules. Whilst 30% of output may not seem nearly enough to some, especially as it is coupled with soul, it is nevertheless more than any British radio station has ever had before. And, it is no off-the-wall percentage figure, but one based on hard fact. I have no doubt that Jazz FM's output will be seriously monitored by the rest of the broadcasting industry, and that can only be good news in the long run for all of us, especially if it results in more Blues on our airwaves.

Angela Morse

The Programme schedule is as follows: Weekdays.

0600 Diana Luke starts the day off with a mix of the principle jazz categories with a bias towards soul and blues whilst emphasising the great singers of the past and present.

0900 Peter Young switched after the first week from the afternoon slot to the morning with his blues and soul interests carrying over from the rush hour to the midday.

1200 George Reid is a British veteran from the US jazz radio scene

1500 Chris Philips continues the jazz format but introduces the newer sounds too.

1800 Helen Mayhew is a Rhythm and Blues Buff and studied the subject at college. She introduces guests, gig guides and jazz news as well as making her own special selections.

2100 The Jazz FM Special has different presentations each night starting on Mondays with a live recording from a jazz venue in Greater London

Tuesdays That's Jazz gives airtime for Benny Green's music and anecdotes.

Wednesdays Tomek presents a mid week selection of Latin-American jazz

Thursdays are given over to big band music with Malcolm Laycock

Fridays are mainstream sounds with trombonist Campbell Burnap's selections
2230 Monday to Thursday Jez Nelson and Friday Tomek bring music and guests into the midnight hours

0200 Night Train takes the station output through until the six o'clock shift with a broad mix of jazz and related music.

Weekends.

Saturday

0600 Jack Dore brings jazz to the breakfast table

1000 Paul Jones presents his pick of the week with his Jazz Me Blues Show

1200 Gilles Peterson samples and surveys the London Jazz scene

1600 David Sanborn the altoist presents contemporary jazz in the hour long show recorded in America

1700 Steve Edwards showcases bop in this session

2000 Jazz World brings recent 'Live' recordings from European and American Festivals

2100 Will Moyle American jazz broadcaster concentrates on key jazz figures and performances starting with a sixteen week retrospective of Duke Ellington

2200 Sidetrax brings together Jazz and World Music in this co-production of the National Sound Archive and Jazz FM

2230 Tomek continues his weekend session, again with blues thrown in for good measure

0200 Night Train with more blues and soul enhancing the jazz until the morning

Sundays

0600 Jack Dore finishes his weekend stint

1000 Paul Jones goes into his gospel mode for the Sunday morning

1100 Digby's Sunday Joint gives trumpeter Fairweather a chance to test the breeze with guests and special features as well as music

1300 James Hogg TV presenter and Jazz fan talks to well known people about jazz, with Bill Oddie, Sebastian Coe and Kenneth Clarke lined up in the initial sessions

1400 Malcolm Laycock returns to the studio for a Best of British, Collectors Club and a talkback show for Jazz FM listeners

1700 Jez Nelson hosts the Jazz Chart show with news and reviews

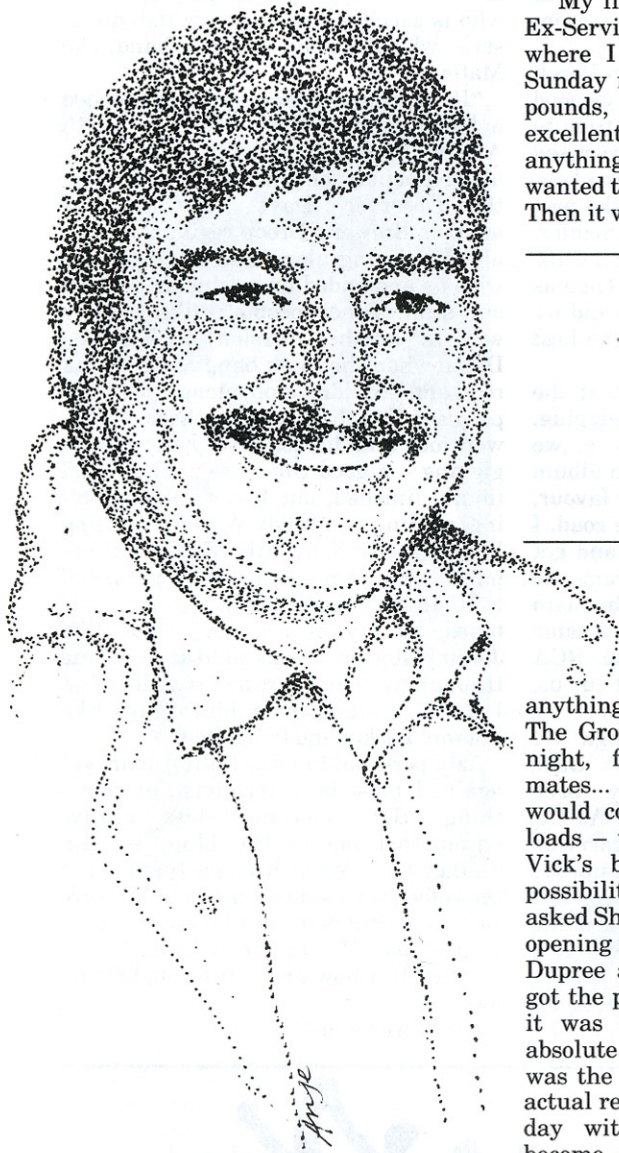
1900 Sitting In gives visitors a chance to make their personal selections

1930 Fred Hall hosts Swing Thing which gives the American broadcaster his chance to take us back to the Swing Era

2030 Steve Hobbs presents a weekly guide to the soul scene

2230 Tomek finishes up his weekend show with more music and guests

0200 Night Train once more takes over for non-stop music until daybreak



"My first blues promotion was at the Ex-Servicemen's Club in West Drayton, where I put on Memphis Slim, on a Sunday night and made a loss of three pounds, which I considered absolutely excellent at the time. I didn't know anything about promoting, I just knew I wanted to book Memphis Slim, that's all. Then it was a couple of years before I did

peak period when we also saw people like Muddy Waters and the Howlin' Wolf and Otis Spann doing the clubs so it was quite a bonanza time. Larry Johnson came through for us and did a massive six week tour, without a night off.

"Then things changed a bit, the blues became less popular. We tried Rock acts, but Chris's heart wasn't in it. People

PROMOTING THE BLUES

Ron Watts talks to the Editor

Ron Watts has been promoting blues since the 'sixties and is still at it. I caught up with him again recently, with John McKay joining us for a while, and got some of the details.

"My first interest in the blues – I didn't know I was interested in it – going back into the late fifties, like all the other kids I thought I was buying pop records when in fact I was buying blues records. I was buying Chuck Berry, Chuck Willis, Little Walter, Fats Domino, Joe Turner... as far as I was concerned they were just more rock 'n roll records, but in fact it was the blues, it was only when I looked back and thought about my collection that I realised it was just happening. So I was into blues when I was about ten or eleven and when the blues revival started in the 'sixties, and I realised where my tastes were, I was just starting out in life and I got straight into it. I went to all the concerts and saw all the big blues festivals.

"I got through an early marriage, which was in some respects unfortunate, because it was forced on me, so from about '62 to '66 things were a bit higgledy piggledy through this broken marriage but I was still interested in the blues.

anything else. I used to go to The Hole In The Ground in London, on a Saturday night, from Wycombe with all my mates... some nights about ten of us would come – about two or three car loads – we used to go and see Shakey Vick's band and I knew I had the possibility of a club at the White Hart. I asked Shakey if he'd like to play it on the opening night. I also got Champion Jack Dupree and publicised it around town, got the posters out, what-have-you, and it was an amazing success, just an absolute astounding success and that was the start of the Blues Loft and my actual real physical involvement day-to-day with the blues. Shakey's band become a regular and the Blues Loft moved from the White Hart when they demolished it to make way for a new shopping centre and we moved to the Nag's Head, where it's been ever since... probably one of the longest-running blues clubs in the UK actually.

"Through the sort of contacts I was getting, I'd met various people like Simon Napier and the late Mike Leadbitter – they were very helpful – Alexis Korner, Mike Raven and then Chris Trimming came along and another episode happened.

"I met Trimming and we talked about forming a National Blues Federation and we got some of the people I've just mentioned, interested and we went ahead. The aim of the Blues Federation was to get both clubs and individuals to join and to promote blues in the UK. We wanted to tour good American artists, so we started out. Everything went more or less as we planned and Roger Horton at the Hundred Club got in touch with us and said 'Would we like to use his premises on a regular basis for our visiting artists' and we thought this was a good idea, so in the fullness of time, people like Fred McDowell and Son House, Johnny Shines, Juke Boy Bonner, Curtis Jones and many others all came and toured for us. Then we had a

were cajoling me into performing with my own band – I'd formed a band called Brewer's Droop. We did an Arthur Crudup tour and that was about the end of it. We went broke! We couldn't pay Arthur properly – we paid him a bit of the money, but not all of it. The premises we owed the rent on, we couldn't pay, and about a thousand other things. So we went our separate ways. It broke my heart and I was the one who was left picking up the bills... it took me two or three years to pay the bills off. But out of it, I got a lot of experience and a good band on the road and the Nag's Head was still running as a blues venue and as a rock venue, so all in all it wasn't that disastrous. My regrets are that it ended in confusion, rather than carried on and got stronger. It could have been stronger... but we were two young dudes... if we'd been another ten years older, we would have seen it through and done it properly, but we were very young at the time – kids....

"Brewer's Droop was born in High Wycombe, definitely in High Wycombe and the very first version that was called Brewer's Droop, featured myself and Shakey Vick... I borrowed a bass player from John MacKay's Mahogany band, called Jay and a wonderful Wycombe drummer called Bonzo and Spike Jones, Trevor Jones on guitar. That was a good little band and we did an hour's set at the Wycombe College. It was the only appearance of that band – the first Brewer's Droop band! There was another, very abortive attempt, with a couple of guitarists who didn't know what they were doing, then it went into limbo for a few months – not in limbo in terms of my mind, because I was looking around – and I realised that John (MacKay) and Steve (Darrington) might have some time on their hands. I got together with Bobby Walker the drummer and we recruited a bass player and Brewer's Droop was formed and we all decided to go out on the road and give it

a try and we did it straight away, there wasn't any hesitation. John had inherited the hire-purchase on a van and we had a PA so it was completely fortunate. We went out on the road with Arthur Big Boy Crudup. I've got to say that this must have been one of the most hilarious five weeks of my life.

"The first night that Arthur got here, we rehearsed at the Nag's head and Arthur drank about six pints of lager and ended up in Maidenhead hospital – we had to get him out of the hospital to get him to the first gig – that was just the start of it.

"We did so many gigs from then on. We were in contact with Jim Simpson throughout that period from Arthur onwards. We were playing at his club, Henry's Blueshouse and gradually we got around to asking him if he would handle the band. He agreed and then things really moved. He got us a better class of gig and a great record deal at RCA and things really moved. We had a good time. The personnel of Brewer's Droop at that time were Steve Darrington, piano, accordeon, harmonica and vocals, Bobby Walker on drummers, Malcolm Barratt on bass and later he was replaced by Derek Timms on bass, John McKay (Alimony Slim) on guitar and bass, and myself on vocals and dancing and we gigged all around Europe and eventually recorded for RCA.

"We were a band for the outreaches. We went down really well in places like Halifax, all the North West, Cornwall and Devon. We would be there... we were the band that was there in the out-

reaches of the provinces, every far flung part of the United Kingdom... we were quite happy to be there too.

"The band went on and on, then Derek Timms wanted to leave. He gave us good notice so that we had plenty of time to sort out a replacement. So we advertised in the NME and Melody Maker for a bass player/guitar player and one of the people who applied was a Mark Knopfler, who used to come and see us at Leeds. He joined the band at the same time as Steve Norcci, one of his contacts and we had like a new band, this was the best version of Brewer's Droop ever.

"Unfortunately this was right at the end of about four years of heavy gigging, we'd been all round, everywhere, we were getting good money, had an album out – a lot of things were in our favour, but we were getting tired of the road. I was planning to get married – and got married – John was moving from one situation to another and one of the main problems was that the oil crisis came along and petrol prices went up. RCA were cutting ands like mad and cut us. Everything was conspiring against us, we couldn't raise our prices enough. We did a private album with Dave Edmunds, which has finally been released after all these years. At the time though we couldn't really carry on very easily, so we split the band up. We all remained good friends, more or less in Wycombe and the basic nucleus of the band, which is John MacKay, Ron Watts, Steve Darrington, Bobby Walker and now Spike Jones are still together, and we still gig and we have a new man

as well, another guitar player, Chris, who is excellent, with a very individual style, who also plays in John's band, The Mafia.

"It was good. Brewer's Droop touched a lot of people. When we played with Arthur Crudup, Dave Gelly used to come along and play; he now writes on Jazz for the Observer. Dave Edmunds was another Brewer's Droop regular, he was always coming along and having a gig with us and ended up producing some of our stuff. Other people... like Shakey was in another version of Brewer's Droop when the main band came off the road and I couldn't stop, along with some people called the Kirby brothers and we went out and did some very, very, good gigging – a good time, yeah. That band finally finished, but I was still promoting, putting on Muddy Waters, Howling Wolf, Freddy King, BB King, then the punk thing came along and I promoted that. In fact it helped to subsidise the blues, by my putting on people like Johnny Rotten, I was able to continue through the lean years and still did what I could, bringing over blues guys like Tommy Tucker and Piano Red.

"My personal life was falling apart yet again, I must be a recidivist, or something. But someone who's always encouraged me in the blues is you, Shakey Vick. We've been partners in the blues for over twenty years and I'm sure we'll be partners in the blues for another twenty years. That would be nice..."

"O.K. But how about the £50,000 you owe me?"

"Take a cheque?"

Reviews

OTIS GRAND AND THE DANCE KINGS

*The 100 Club, London
4th March 1990*

The last time I saw Otis Grand And The Dance Kings was at The Town & Country Club in July when they showed Etta James and her Roots Band just how the blues should sound; so, I was eagerly anticipating this gig. I was not disappointed.

Whilst many bands are happy to recreate the sounds of the past, Otis has always chosen the much more difficult task of establishing his own style, yet staying within the framework of the blues and making it relevant to a contemporary listener – but he has succeeded! The Dance Kings still have the monster four-piece horn section, but

there is also sparing use of a Hammond organ and most importantly perhaps, Steve Griffiths on drums – ex-Joe Louis Walker, so you know he's just got to be one of the best.

The band opened with a storming instrumental, allowing Otis to showcase his B.B. King inspired guitar licks, before Earl Green came on for a rollicking version of Smiley Lewis's "Real Gone Lover"; it was immediately apparent that Earl is now singing better than ever, a fact underlined by his vocal on Lowell Fulson's "Reconsider Baby". West-side Chicago was conjured up for the next piece, a slow minor key blues later described to me as "part Albert King, part Otis Rush, part Otis Grand", a pretty accurate statement; the mournful horns were so right, and the leader's guitar work was searingly intense. A Big Joe Turner medley brought out the boogie in a large proportion of the packed audience,

proving that the band's name in no way contravenes the Trades Descriptions Act.

The second set maintained the high standard – there was a lovely version of "Kiddeo", and another Big Joe medley, with some notable high register playing from the trumpeter. A Bo Diddley flavoured instrumental produced some very interesting Albert Collins styled playing from Otis, a facet of his work I was previously completely unaware of... and the crowd kept dancing until the very last note of the evening!

A wonderful night! It is hard to see how Otis can improve on this, but rest assured that he'll try. The band started out with the motto 'Always Hot' and on each occasion I have seen them, they have managed to up the temperature a few degrees from the previous time – and they were scorching to begin with! Catch them as soon as you can.

Norman Darwen

JOHNNY MARS BAND

The James Burton, Hastings, 2nd March 1990



Apart from a gig about 5 or 6 years ago, when he fronted a very rock-orientated band, I hadn't seen Johnny Mars since the early seventies when I used to see him regularly. In those days his band was basically the Brunning-Hall Band but he now has a completely different line-up featuring Ray Fenwick on guitar, Terry Pack on bass and Dave Storey on drums. Johnny himself handles all the vocals and of course plays a mean harp. In fact he had as many effects pedals as Ray Fenwick and treated us to some high-tech. harmonica, although still very much under control and in the Chicago style. One repeat gizmo controlled from a box on his radio-mike allowed him to blow a riff which then continued for him to sing or play over. Perhaps I'm out-of-date, living down here in the sticks, but I was very impressed by all this and couldn't help thinking that were he alive today, Little Walter would be doing just the same.

The band's material for this gig comprised straight blues such as B.B.'s "Rock Me Baby" and Muddy's "Hoochie Coochie Man" spiced with some soul (including Wilson Pickett's "Midnight Hour" and "Mustang Sally") and a little rock 'n' roll. They played two very tight sets with all band-members impressing the audience. Of particular note was bass-player Terry Pack (or "T.P." as Johnny called him) who had the ability to be uncluttered during the numbers, yet really let rip in the best Stanley Clarke/Jaco Pastorius tradition when given a solo. So many bass players just don't know when to hold back, which is vital when playing blues. Johnny sings

as well as ever and his fine harp playing was particularly highlighted on Little Walter's "You Better Watch Yourself" and Sonny Boy No.2's "Don't Start Me Talking." The crowd loved their reading of "Crossroads" which owed more to the Clapton version than the Johnson original (not that there's anything wrong with that – it suited the band better.)

After a soulful "Stand By Me" with many singing along in the capacity crowd (you couldn't move in the place) an encore was demanded which came in the form of "Johnny B Goode." However, this wasn't enough and they obliged with another rock 'n' roller "Lucille" which was a good "up" number with which to end. The audience were still shouting for more when I left about 5 minutes later. I'm sure the James Burton will definitely re-book this London based American bluesman and his excellent band very soon and I'll be there again with a few hundred others no doubt.

Michael Prince

BLUES CARTEL

*Ypres Castle Inn, Rye, East Sussex
18th February 1990*



The trouble with so many lesser-known local electric blues bands is that they aren't! – they are actually no more than second-rate rock bands. In this respect Blues Cartel are most refreshing, because they are a first-rate blues band. They have been together for a matter of only months not years, yet have a remarkable maturity not to mention a large slice of individuality, largely due to frontman Trevor King who handles all the band's vocals admirably as well as playing some fine guitar. The rest of the band also perform really well and are Simon Shaw on lead guitar, Jem Turpin on harmonica, Chris Ridges on bass and drummer Simon Page.

At the Ypres they played a variety of material ranging from classics such as

"Highway 61", propelled along by Chris's loping bass lines to Little Feat's "Long Time Till I Get Over You". I especially liked Blues Cartel's version of the Robert Cray song, "Playing in the Dirt", which they took at a faster pace than the original with tasty twin lead guitars from Trevor and Simon. Jem, a stalwart of the local music scene hereabouts (and co-frontman with his brother Louis of the Turpin Brothers Band) came into his own on "Messin' With the Kid" and "Help Me", although I'm not sure his harp style owes that much to either Junior Wells or Sonny Boy No.2.

Already a crowd favourite, and this evening a request from the floor, was a soulful version of Bill Withers' "Ain't No Sunshine" with an excellent vocal performance from Trevor King. Both Trevor and Simon Shaw are very good guitarists with the latter taking care of most of the solos. This was certainly well-evident on "Farther on up the Road" with some rocking lines coming from his Stratocaster.

A B.B. King song "You Upset Me" ended a fine evening's performance which only helped to consolidate their local reputation – a reputation which should widen as they get gigs out of the area. I hope they soon get some as they well deserve to be heard out there in bluesland.

Michael Prince

LEFTY DIZZ

*Four Bars Inn, Cardiff, 13th Feb.
1990*

For those amongst us (including myself) who like their blues Chicago-style – aggressive, stinging guitar and declamatory vocals – the return of Lefty Dizz to our shores was a most welcome event.

At this gig at Cardiff's Four Bars Inn, a disappointingly small audience were treated to a blistering set of authentic blues that only served to ram home the fact that in any sensible scheme of things Lefty would be regarded as a major performer. Both on his comparatively few recordings and most certainly on the live stage Dizz is an irrepressible entertainer who brings to his craft all the skills of a man who has spent over thirty years playing the blues clubs of Chicago, often with "name" friends like the late Hound Dog Taylor.

Backed on this occasion by a four-piece consisting mostly of members of local blues band The Red Hot Pokers (old hands at this sort of thing, having performed similar duties behind Lazy Lester, Lowell Fulson and Nappy Brown amongst others), Lefty, dressed in a dapper suit and fedora hat took the stage by storm, belting out tremendous versions of classics like "Caldonia" and "Too late", as well as a nice rendition of the gentler Jimmy Reed number 'Honest I Do'. Excellent playing throughout, both by the supporting musicians and of

course by Dizz himself whose guitar technique includes a wonderful routine during which he performs a tasty solo single handed with his battered old guitar held out at arms length.

Finishing his set with a requested number of his own – ‘Ain’t It Nice To Be Loved’ (also the title of his fine new CD release), Lefty Dizz’s likeable personality and wild, untamed music won his Cardiff audience over with ease. All in all an excellent night of blues. Come back soon, Lefty.

Paul Lewis

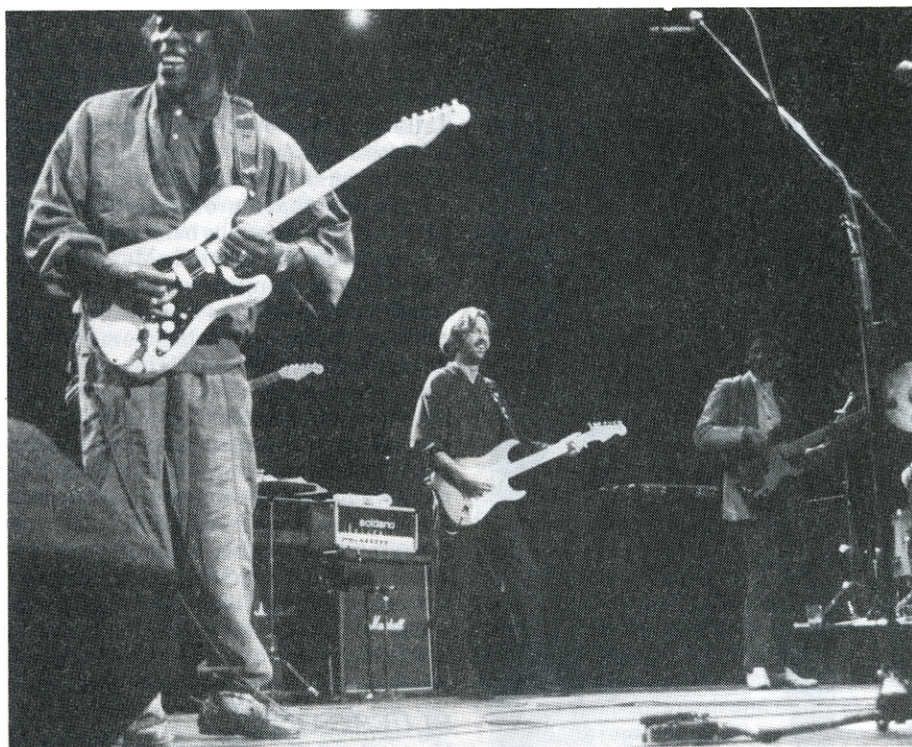
UNCLE ERIC’S MOOD INDIGO

Roger Pearce renews an old acquaintance at the Royal Albert Hall, 4th February, 1990



All photos Brian Smith

For those of us who are old enough to remember queueing outside the Zeeta House in Putney to see Eric Clapton play with John Mayall’s Bluesbreakers, the three Blues Nights featured amongst Eric’s recent 18-night sellout at the Royal Albert Hall must have inspired certain *deja vue*. With a remarkable line-up consisting of Buddy Guy and Robert Cray, guitars; Robert Cousins, bass; Johnnie Johnson, piano; and



Buddy Guy, Eric Clapton, Robert Cousins

Jamie Oldaker, drums, Eric, for the first time in years played the Blues to an ecstatic, if partisan, audience.

Peter Moody and I attended the 4th February concert to see a happy and relaxed Clapton saunter onto the stage, flanked by Buddy Guy and Robert Cray, to kick off the evening with “Key To The Highway”. Followed by favourites from the Bluesbreakers days, “All Your Love” and “Have You Ever Loved A Woman”, Eric then included a tribute, by way of a medley, to Muddy Waters, perhaps his spiritual mentor. Featuring “Long Distance Call”, “Honey Bee” and “Standing Round Crying”, his guitar work was as spell-binding as the Bluesbreakers days, one extended guitar solo going through the keys of E, G, A, C, D and back to E. Time stood still again!

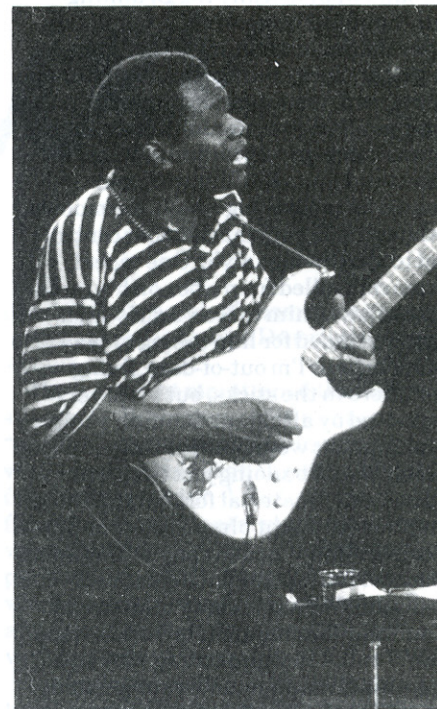
Johnnie Johnson, famed for his piano work with Chuck Berry, was featured in a blistering boogie chase with Eric before the stage was given to Robert Cray. He performed very much like Howlin’ Wolf on “Goin’ Down Slow”, but his supreme vocals on other tunes, including “Five Long Years”, (the Eddie Boyd classic), certainly established this ‘young pretender’.

For me, perhaps the highlight was the pure Chicago showmanship of Buddy Guy. With Eric content to take a backstage position, Buddy was able to use the full width of the stage to dramatic effect, demonstrating a unique command of dynamics. One moment, his voice or guitar would be a whisper; the next, a full-blooded roar. One got the feeling that he was holding back his guitar skills in the company of Cray and Clapton, but as he wandered into the audience during his last number, “Sweet Home Chicago”, he suddenly unleashed, at full volume, an amazing burst of guitar virtuosity which left me, for one,

stunned. Buddy, perhaps sensing the pleasure radiating from the audience, turned to Eric to say, “What London needs is a Blues Festival!” How right. Powers that be, please note.

The support band was the excellent Big Town Playboys but, for once, I think they were upstaged.

All in all, a hugely successful evening which I hope will encourage Eric to do it



Robert Cray

all again! (Indeed, there are rumours that he is planning a Bluesbreakers reunion). In fact, I telephoned Eric the next day to say thanks for one of the most enjoyable concerts I’d attended in years. I think that pleased him.

Roger Pearce

RECORD REVIEW by Chris Youlden

Shout Sister Shout

(12" 45RPM)

Love Bandit Records LB001



An interesting sampler here from a band currently working in the London area – the recording consists of six songs taken from their live set (although not recorded live) and so gives the listener a good idea of what he or she might expect from an “In-person” performance. It’s difficult to categorise the band as their influences range from blues to early R&B and soul, plus all the material is original.

Side 1 begins with a fast, rocking jump blues, “Let Me Be Your Horse” A pounding piano from Chris Strentz introduces the number and then the rest of the band take it away good. Guitar and baritone solo’s from Peter Farrugia and Nick Lunt respectively and Strentz’s growling vocal makes this track “Tougher than Tough”. This is followed by, for my money, the best track on the record, “Talking To Another Man”. It’s a well constructed minor piece with the lyrics riding over a “Hit The Road Jack” type harmonic sequence and resolving into the “Hook” or title line and a bridge is thrown in for good measure. A high level of performance and some excellent embellishments make this an unusual and satisfying cut. “Cheated” completes this side and takes us back to the gospelting soul of the early sixties eg. Wilson Pickett in his days with the Falcons etc. The band get well and truly “Sanctified” on this one with a storefront preaching

guitar solo from Dot and some churchy organ effects from Farrugia putting us in the picture.

Side 2 opens with a fast boogie – the topical “Sexist Bastard Blues” and then the slow “Same Day Blues” locates us in Chicago. The band have all been there (metaphorically speaking) and the song is played and performed in convincing fashion. “Live Die And Be Free” which ends this side is another unusual effort – it’s a sort of fusion thing. Imagine Sam Cooke singing reggae and you’ll have some idea of what to expect. All in all, it’s a varied recording and reflects one of the band’s strengths ie. that they’re seeking their own identity and not ploughing the same furrow as everybody else.

Cuts/Side 1. Let Me Be Your Horse (Strentz), Talking To Another Man (Strentz), Cheated (Strentz),

Cuts/Side 2. Sexist Bastard Blues (S.S.S.), Same Day Blues (S.S.S.), Live Die And Be Free (Strentz)

Personnel/Dot (Lead guitar), Chad Strentz (vocals, guitar, piano, harp), Pete Farrugia (guitar & keyboards), Matt Radford (double bass), Brian Nevill (drums & percussion), special guest – Nick Lunt (baritone sax).

NB. Love Bandit Records can be obtained from 6, Lancaster Lodge, Lancaster Road, London W11 1QH.

Billy O’Haire Trio Hip Chops

Tramp TR 9902

Billy O’Haire is an American guitarist currently living and working in Europe with bass player Eric Calmes and drummer Mick Avory (Yes! The one who used to play with the Kinks). In the sleeve notes to the album Billy says that you can hear some of his influences in his playing, these being among others Robert Johnson, Muddy Waters, Freddie King, Michael Bloomfield, Eric Clapton and Django Reinhardt – and indeed you certainly can. They are synthesized in such a way though as never to sound plastic or grafted on for effect and the overall impression given is that of a guy who has listened a lot, used wisely what he’s heard and who has also developed a few “Hip Chops” of his own.

All of the songs are O’Haire originals and although some naturally rely on some standard blues themes, eg. the “Green Onions” riff, the “Rock Me Baby” riff etc. the playing is sharp, vivid and inventive enough to compensate for this. Others however display either a distinctive originality or that clever synthesis of influences earlier referred to. “Hotel Moliere”, a slow, instrumental blues has for example, an identifiable opening melodic line (an unusual thing in a song of this type) and features some fleet and tasteful picking. “It just Turned Out That Way”, taken at a fast tempo, has a beautifully cynical “Slice of life” lyric and the wry vocal aptly expresses its sentiments. This track and the one that follows it on side 1, “East Charleston Blues”, are probably the cuts I enjoyed the most. The latter, a slide guitar instrumental piece, has elements of Robert Johnson, (particularly the opening sequence which stems from “Terraplane Blues”) and also country and one or two other things. It’s well-crafted and again contains readily identifiable hooks and sections, in other words it’s a song rather than being just a blow. Finally, I should mention “Shuffle Kings”, an instrumental on side 2, which as the title implies, contains an assortment of guitar styles, artfully put together – some good playing on this one. If you’re into the guitar and the trio format, you could do worse than give this album a listen.

Cuts/Side 1. Miss Fortune, Bad Neighbourhood, Hotel Moliere, It Just Turned Out That Way, East Charleston Blues.

Side 2. A Little Confused, Shuffle Kings, Airplane Girl, Belfast Blues, Time.

Personnel. Billy O’Haire, (Vocal, guitar), Eric Calmes (bass), Mick Avory (drums).

NB. Tramp records can be obtained from Blues Record Centre, P.O. Box 15531, 1001 NA Amsterdam, The Netherlands.

Brewers Droop
The Booze Brothers
Red Lightnin RL0077

Ah! A piece of history to review. This recording represents the latter days of the infamous Brewers Droop; a hard living, hard drinking bunch of honchos who created havoc and terrorized audiences the length and breadth of the country in the late 60's and early 70's. The Droop's guiding spirit was of course, Ron Watts; a member of that intrepid band of unsung heroes who promote, enthuse and generally keep the blues alive through good times and bad in the UK and his vocal and songwriting abilities are to be heard on several of the tracks of this album.

A number of people graced the ranks of the band during its lifetime, one of whom, Mark Knopfler, obviously went on to achieve fame and fortune with Dire Straits. If you want to know what the fledgling Knopfler sounded like, here's your chance to find out as he appears on three tracks here. The album is also notable for the presence of Dave Edmunds (also on three tracks) as a player and a producer.

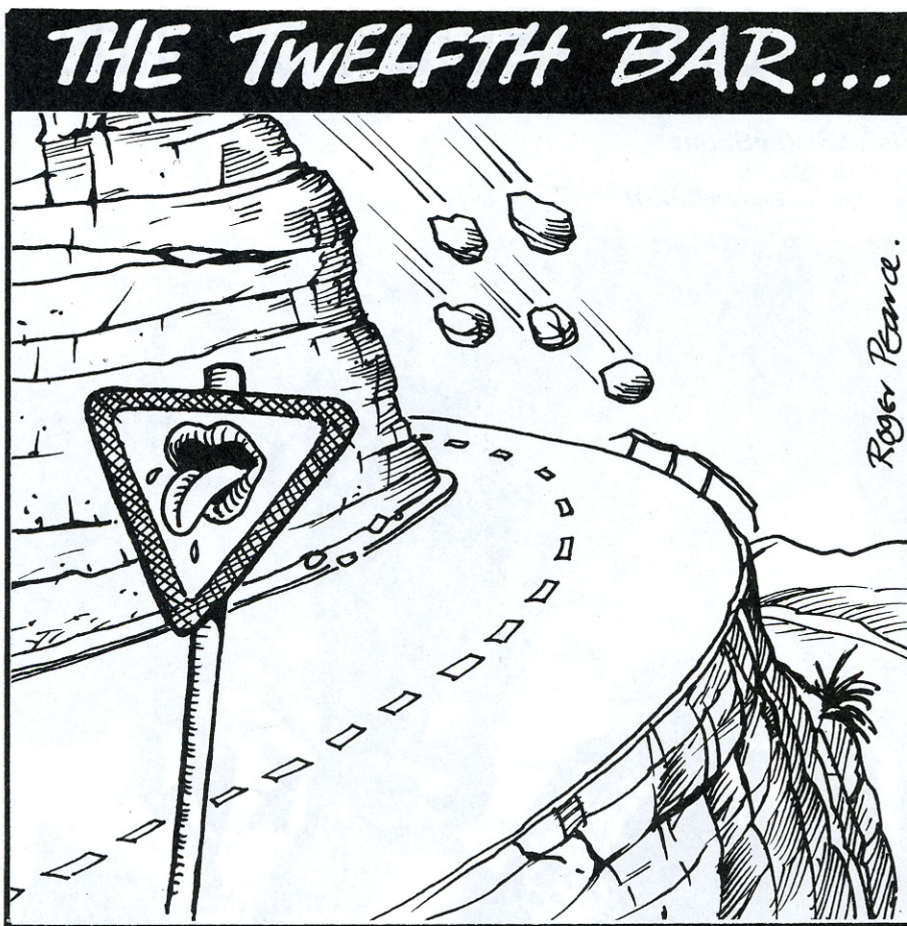
As to the music, well it's very hard to sum up. Most of the material is original and perhaps reflects the metamorphosis that many bands were going through in the early 70's. Fusion – the taking of influences from many different sources – was the name of the game then. Consequently, you'll find elements of a whole range of American rock, blues, folk and country styles here though I must warn the hardcore blues listener that there's not much straightforward blues on offer. Still, if you have fond memories of the band or if your interest runs to the sort of sounds you might have heard on the circuit post 1969, then you may find this one to your taste. Meanwhile, light the watch fires! It's rumoured that the Droop will shortly be venturing forth again.

Cuts/Side 1: Where Are You Tonight? (Mackay-Darrington), Roller Coaster (Mackay-Darrington-Watts), You Make Me Feel So Good (Mackay-Darrington-Watts), My Old Lady (Gravenites), Sugar Baby (McCain-Lewis-Tanner)

Side 2: Rock Steady Woman (Mackay-Darrington-Watts), Louise (Mackay-Darrington-Watts), What's The Time? (Darrington-Watts), Midnight Special (Al Smith), Dreaming (Mackay)

Personnel: (different combinations appear on individual tracks) – Alimony Slim (vocal, guitar, backing vocals), Big Ron (vocals, backing vocals), Steve Darrington (keyboards, backing vocals) Mark Knopfler (gtr.), Steve Norchi (bass), Bobby O'Walker (drums), Derrick Tims (bass), Gerry Hogan (pedal steel), Pic Withers (drums) Dave Edmunds (pedal steel, harp, banjo, double bass, backing vocals) Russell & the boys (pans). Production (depending on individual track) – Kingsley Ward, Alimony Slim, Dave Edmunds.

NB. Red Lightnin records can be



obtained from Red Lightnin Ltd. The White House, The Street, North Lopham, Diss, Norfolk, England IP22 2LU

MORE RECORDS

Ruthless Blues

President Records PTL5 1102

This is the debut album by an unknown band of stars (check your record collection for singer Stevie Smith, drummer Tony Fernandez, saxophonist John Earle, bassist Martyn Taylor and guitarist John Knightsbridge).

Side one opens with the oldie 'You Ain't Nothin' But) Fine, Fine, Fine', in a version perilously close to that of Welsh band the Jukes, setting the scene for what we now call 'pub rock' (easier to say than 'rhythm and blues' after your first pint of Weston's cider).

The next two tracks are slower and tighter but the fourth, 'Too Many Drivers' is good old Status Quo-style boogie. The last track, 'Solid Gold Mustang' is another, up-tempo song but this time heavier still.

Side two opens with 'Tie Me Up' and gets even harder. 'Maintenance Man' reminds me of Led Zeppelin (those were the days...) and the intro. to 'Tightrope

Blues' sounds like 'Hoochie Coochie Man'. With no apologies to Whitesnake, the final track is 'Ain't No Love (In The Heart Of The City)' which shows off the John Earle's saxophone splendidly.

Slap this on the turntable at your next party and show off your impeccable taste.

Zoe Bremer

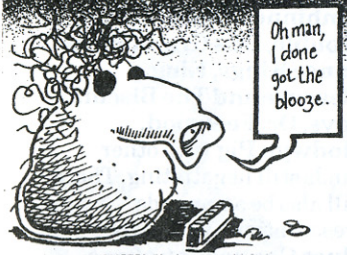
Tortilla Flat

Double Date/Let Me Take You Home/
Pain In The Ass
Goofin' Records GOOFY 517

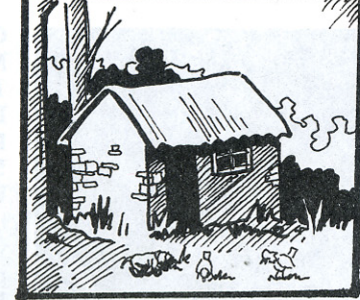
Neither Continental Blues bands nor 45's feature in BBR very often, but we can rectify those omissions with this record by Tortilla Flat, a tough-sounding five piece (harmonica, two guitars, bass and drums) from Finland. "Double Date" is the commercial side, reminding me of a heavy version of Johnny Kidd and The Pirates, plus a blues harp solo. "Let Me Take You Home" is a strong blues-rocker, nice vocal and harp from Good Rockin' Kempas again, whilst "Pain In The Ass" has excellent guitar work but less successful singing. If your tastes in Blues veer towards the heavier side of the music, you'll probably enjoy this. To obtain a copy, write to: Goofin' Records, Peter Hakonen, PO Box 63, SF-01601 VANTAA, Finland.

Norman Darwin

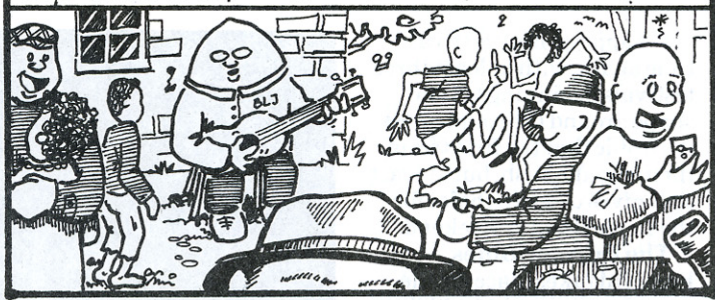
**THE STORY OF
BLIND WILLIE McTOOL**



"Well, Willie McTool was born in a small shack, a place just out from Shreveport, Louisiana...."



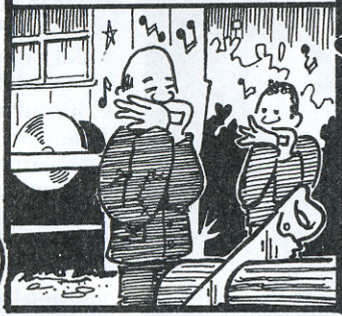
"Well, yeah.... Willie would always get down to any local fish-fry and get on up there so's to see the feller playin' the guitar. And y'know they had some of the best playin' round those parts in them days. Yeah... that boy was born on the swamp and raised on the blues"



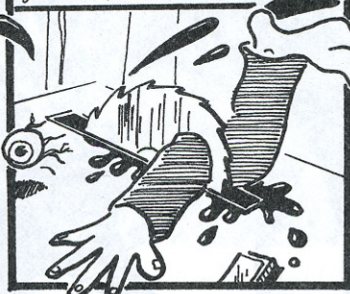
"...well, he done left home when he was just a boy and got heself a job in a local sawmill..."



"...thats when he met ol' Devon red, and it was him that showed willie how to blow that harp..."



"...then right along after that willie done got caught up in one of them 'lectric saw machines and done got heself all cut up..."



"...Lord, when he left that shreveport general hospital he done lost both his arms and legs and was left blinded and mottilated... sho'nuff. Yeah, that bad luck and trouble done got Blind Willie, wasrit nothin' he could do but take to the road an' play dem blues, man..."



"Took him two years to get to Memphis; cause of the fact he aint got no legs. Down on Beale street there was nothin' but gin joints, whores and Honky tonks.... and of course blues, of every shape and kind..."



Well you can squeeze my lemon till the juice runs down my leg

I've got the washboard, You've got the lub let's stick 'em together and rub, rub, rub.

All them's real lyrics y'know

Willie jus' sat heself down and took up his harp and played...



Man, that sure sounds fine to me. They call me Barrelhouse. How about us teamin' up?



Yeah right!

Play me some blues man!!

Who's that playin' that harp?

mercy!

he done got de blooze alright. ©

blow dat harp honey chile!

Boogie boogie blind Willie!

He's kinda handsome in a strange sort of way



Not The End....

Bluesnews Bluesnews Bluesnews

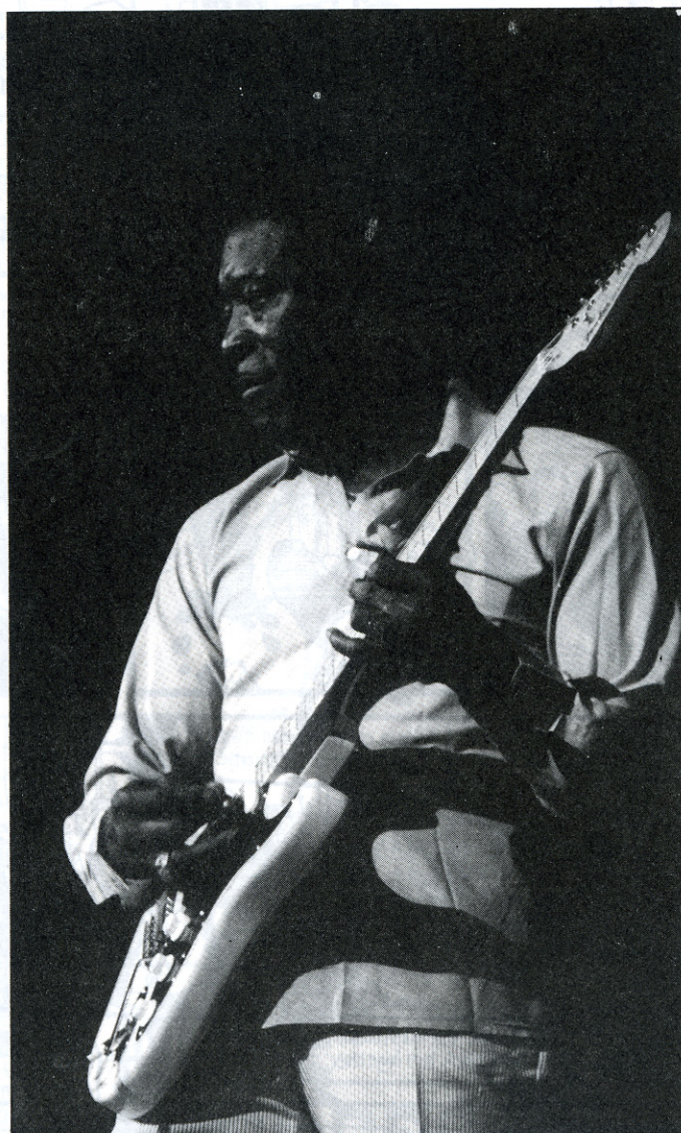
It's approaching festival time again, with at least three festivals beginning to take shape around the country. So it's ironic that the first two of them should clash, but at least that gives us more choice for the Bank Holiday weekend.

The Burnley Blues Festival takes place for the second year running with it's opening gig on the evening of 12th April.

Buddy Guy headlines this year, with support from **Carey and Lurrie Bell** and their family. **Louisiana Red, Lucky Evans** and **Angela Brown** are also on the bill. The British contingent are in solid attendance, though there are no surprises.

An after-hours gig is set up at the Keirby Hotel from Midnight onwards. There are also the usual workshops, jams, harmonica championship, record and book fairs and lectures, so there should be something for everyone. The advert in this issue gives a lowdown. Telephone 0282 30055 for last minute particulars such as hotel bookings.

For those in the vicinity, **Gloucester** presents an alternative, with their first blues festival which takes place at the **Guildhall Arts Centre**, at 23 Eastgate Street, Gloucester GL1 1NS telephone 0452 505089. **Carey Bell** and **Louisiana Red** headline this, doing the



Buddy Guy will be at Burnley...

Chris Farlow, Ray Minhinnet, Blues 'n Trouble, Otis Grand & The Dance Kings, King Pleasure and The Biscuit Boys, Dr. Feelgood, Blodwyn Pig with other bands still negotiating. There will also be an awards presentation by **British Blues Connection** after a poll which will be carried out by them. This will be on the Saturday night at the concert which includes Otis Grand and King Pleasure.

Gary Hood can be reached on 0282 865500 (extension 4040) during office hours. If he organises this as well as he did the first Burnley Festival, it will undoubtedly be the first of many. He is hoping to get bands who aren't getting the exposure that they might, in addition to the names he's already booked. It should be well worth support. We shall bring you the full details in



...so will Lucky Evans



double stint with Burnley. **Bob Brozman, The Balham Alligators, Mike Cooper and Mark Makin**, plus **Ray Stubbs**, provide some alternative to the Burnley bill. There are also local bands in support.

Starting on the 13th, from 11.00 a.m. until late. There will also be films, workshops and talks and an 'open' stage. It runs through until the bank holiday Monday.

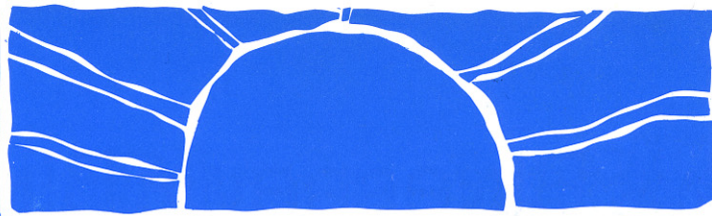
Gary Hood, who organised the first Burnley Blues Festival, has moved to the neighbouring **Pendle Borough Council** for a new festival of British R&B and blues. This will run over the August Bank Holiday from 24th to 27th August at two venues in Colne and Nelson. Booked so far are **Steve Marriot, The Blues Band,**

the next issue.

In October, **The Second Rheinberger Blues Party** takes place on 19th and 20th, at the Town Hall Rheinberger, which is 30 kilometres from Dusseldorf in West Germany. Klaus B. Paul is organising this and any bands who may be touring on the continent at that time should contact him, c/o Kulturinitiative Schwarzer Adler e.V., Baerler Str. 96, D-4134 Rheinberg 4, Telefax: 02844/1327.

Last year they had bands from seven different countries playing there, so it really was an international affair.

There are many other festivals coming up on the continent, so we are all going to be spoilt for choice.



THE GREAT BRITISH RHYTHM & BLUES FESTIVAL

24th to 27th August 1990 COLNE MUNICIPAL HALL

**BLUES
BOY'S
TROUBLE**
JOHNNY MARS

**THE BLUES
BAND**

**OTIS
GRAND**
and the
DANCE KINGS

**DR.
FEELGOOD**

STAN WEBBS CHICKEN SHACK,

BLUES n TROUBLE

**KING PLEASURE AND HIS BISCUIT BOYS, PAUL LAMB,
BLODWYN PIG, R. CAJUN AND THE ZYDECO BROTHERS,
RAY MINHINIS Featuring THE Q TIPS HORNS**

**VICTOR BROX BLUES TRAIN, The HamSteTs, MRC SHAKEY VICS
BLUES BAND, BARE WIRES, THE HARP BREAKERS, THE HOT LICKS
COOKIES, THE MEAN RED SPIDERS, BOOZE n BLUES, THE RED
LEMON ELECTRIC BLUES BAND, THE MIGHTY HOUSE ROCKERS.**

PLUS THE BRITISH BLUES CONNECTION AWARDS & ACCOUSTIC CAFE.

LEISURE

In Pendle

TICKETS: WEEKENDER £30 Before July 1st, £35 after.
AND ALL FURTHER INFORMATION TEL: 0282 864721.

