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Inside ERIC CLAPTON part 2
Back to the Blues?

TALKIN' BLUES

BRITISH BLUES



It is ironic that a glut of something, following a dearth of that same thing, can cause more problems than it solves. In the case of flood and drought, as in the stricken areas of northern Africa, the irony becomes trivial in the face of the tragedy.

In a much less important case, there is irony (which can be enjoyed rather than despaired of) in the resurgence of interest in blues in this country.

Suddenly, blues is almost acceptable. A few promoters are eyeing up the possibilities of making as much profit out of it (as quickly and as easily as possible, no doubt) before the interest dries up, or the potential for profit becomes exhausted. Certainly there will be a dearth of well-intentioned beneficence towards the blues scene.

More American performers will stop off here en route to Europe – we hope. More venues will find that blues doesn't mean empty halls – we hope. More ageing Rock Stars will "rediscover their roots" – we hope not.

Back in the early sixties, for a brief moment, it seemed that every indiffer-

ent jazz band became overnight, an indifferent blues band. Jazz is probably safe from indifference by now. It may be the turn of Rock to shed some of its indifferent bands, temporarily, to the blues scene. Perhaps "Stormy Monday", or even "I'm A Man!", will become a 'standard' in the rock repertoire.

There is too, irony to be found in the acceptance of blues music in television advertising (more likely due to a blues "mole") when, until now, blues has had unacceptable connotations. Then again, sex has had unacceptable connotations also, but still been acceptable – and, like Blues – very enjoyable. Will Mrs. Whitehouse and co. save us from all this? Let's hope not.

What will save us from all this? Do we need to be saved? Well, perhaps we can be saved, but will it be by co-operation or competition or whatever?

If we get a glut of blues performers and bands, must we also accept a dearth of people who play as if – to echo a colleague – it's a matter of life or death? That would be ironic.

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Letters

Dear BBR,

Congratulations on your excellent magazine, keep up the good work. I only ask that you beware the 'holier-than-thou' purist stance of certain publications – the blues' beauty is its ability to develop musically while its heart remains true.

I'd like to bring up the subject of Compact Disc re-issues of blues. The general standard is pretty poor, due to digital masters being made up from mediocre copies of the original masters. I appreciate the need to keep down costs, especially licenced products, and the UK companies are often at the mercy of the tapes that are sent from the US. If the blues is to grow, surely it should sound as good as possible with today's technology in the home.

I have recently produced the second of two Alexis Korner compilations (Alexis Korner and...) for the Castle Collector Series, whereby I used only the original master tapes with only the absolutely necessary EQing, noise reduction, etc, to clean up tapes ravaged by time, to get exactly on CD what the Artist originally intended. The end result sounds great and is worthy of Alexis' great talent. I only wish more great artists could be better represented by today's state-of-the-art equipment.

Yours,
Adam Sieff
London, W8.

Dear friends,

I read about your new blues mag in the June issue of Capital M and want to ask you a few questions. First off, how much for a subscription mailed to the USA? I don't know what kind of postal options you have, eg. over here we have a lower airmail rate for printed matter and tapes, etc.

In any case I am very glad you are putting out a magazine on British blues artists! I've been following UK blues and beat music since the early 60's – have most of the early Alexis Korner/Blues Incorporated records, Graham Bond, early Mayall, and most of the other

'first wave' of UK blues bands on Blue Horizon and other labels. I bought a lot of the mid-'70's 'pub rock' albums, since quite a bit of blues influence could be found therein, and have sought to follow the scene in the '80s via both record releases and magazines like Capital M. I of course read Living Blues and sometimes see Juke (usually when I'm visiting my friend Dick Shurman on trips to Chicago!). But there are plenty of bands from all three decades that I haven't read much about or at least would like to know more about. So I look forward to obtaining your magazine.

I collect both records and tapes of live gigs, demo sessions, etc, and am in touch with a fairly big network of similar collectors in the States and Europe, though probably not too many 'hard core' blues collectors.

Since moving here to the Northwest (from my native Los Angeles) three years ago, I've been trying to familiarise myself with the history of the region's music right up to the present. If you or any of your readers might be interested in exchanging tapes or information (i.e. Northwest USA sounds in trade for UK material), I'd love to interact that way. I have LP's by such groups as the Wailers, Viceroy's, Dynamics and Frantics from the late '50s into mid-'60s and (from the '70s and '80s) such bands as the David Brewer Band, Dick Powell Band, Double Trouble, Jimmy B and The Stingers, Little Stevie and The Blue Flames, Kent Morrill Band, and others playing blues and R & B. Most of the current wave of local bands have roots back into the '60s, eg, Dick Powell started off with the psych-rock group Crome Syrcus (one LP around '68) before getting into blues with such bands as Zacharia (I have one 45 by them from '72); his current blues band features guitar by Rich Dangel, who wrote the Wailers first hit 45 'Tall Cool One' back in '58 and has been playing blues, rock and jazz ever since, mostly unrecorded.

Among UK blues (and blues-related) artists I'd like to read more about are people

like Shakey Vick, Dick Heckstall-Smith, Duffy Power, Peter Green, promoter Jim Simpson and his label, guitarist Martin Stone, (Juniors Blues Band, Stones Masonry, Savoy Brown, Action/Mighty Baby, Chilli Willi & The Red Hot Peppers, and then obscurity – I hear he is now an expert on antique books and living in Paris – any chance of someone finding him for an interview or even some new recording?) and of course more recent bands and players. I have the book by Bob Bruning, which helped fill in a few gaps in what I knew! I'm interested in people like Paul Jones, the Deluxe Blues Band, Big Joe Louis, the Blues Burglars and lots of others I've read about in Capital M but not been able to hear yet. Well, I'll close this in hopes of hearing from you one of these days!

One other American blues-related artist who I have a lot of material on is Lonnie Mack, just in case that interests you. I have all his LPs plus almost all his non-LP 45s and some great live material too. Lonnie is one of the all-time great white blues-related artists, though he doesn't like to be called a bluesman since he also plays country and rock!

Best wishes,
John Berg,
Lynnwood, WA, USA.

Dear B B R,

Having read your article on Zoot Money, it brought back lots of memories of the early 60's when I first came across Zoot's musical talents.

I was stationed at Bovington Camp in Dorset as a boy soldier, and in early 1962 we (Steve Oston and I) decided that we would go to Bournemouth for a night out. So, with 15/- each, we set off.

The first place we stopped at was the hotel The Lansdown, where the barman told us a group was playing round the corner who were 'a good noise'. We went round the corner and had our first introduction to Zoot's music. We were totally taken aback. There, with his backing group playing a 'down home' number, was a man I could identify with – a musical extrovert. He came across as 'the man'. We were pretty excited about our musical find and time just went as we listened. When the night finished, it was almost midnight. Only one

problem – we were supposed to be back in camp (14 miles away) at 23.59...! We rushed to Bournemouth station and lo and behold, no trains would be stopping at our station until 6 the next morning. The driver of a goods train spoke to us, and said that for a couple of bob he could slow down at 'Wool' and we could jump off.

Thus began a system which was to enable Steve and I to see Zoot – and get back to camp – every Saturday night (duties permitting). We would go to Bournemouth, have a fantastic evening, listen to real, live entertainment, dance with lots of ladies (all of whom professed to be Zoot's girlfriend!) and make our way back to camp courtesy of the goods train. During this time, we were introduced to Zoot by a lady called Maureen; after a few social words, off he went and chatted up another lady!

After about 9 months of this, we went off to 'do our thing' for the Queen, but on our return we headed back and visited the clubs where Zoot played. About 1966 I heard Zoot again in a club in London. He still had this musical charisma that, once heard, made us lifelong fans.

Over the years, when his name has been seen in the papers, on the box, or whatever, I still think of the guy who, through his sheer musical ability and charisma, made me break the rules every week to go (technically) absent without leave just to hear his musical talent.

Long live Zoot!

Jo 90,
Reigate, Surrey.

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The lunchtime seemed to pass quickly with Eric proving to be just as talkative outside his home as within.

The names of Blues and R&B players of our times were discussed, both legendary and the now commonplace: Rod Stewart with Long John Baldry's Hoochie Coochie Men; Cyril Davies; and everyone's early inspiration – Alexis Korner.

Eric enthused about Robert Cray and how he has reshaped the blues to keep it alive.

I asked him about his recent involvement in the film 'Hail Hail Rock 'n Roll' with Chuck Berry – Eric gave a wry smile and told of his first meeting with Chuck.

It would seem that the two men met for the first time at the airport, and Chuck ushered Eric into a side room where they exchanged a mutual admiration for each other's music.

Then, with a click of his fingers, Chuck summoned up, seemingly from nowhere, a TV camera and lighting crew, thrust a microphone into a bemused Clapton's hand asking him the question – "When did you first become aware of my music?"

Eric realised he'd been had, but played along and found himself interviewing Chuck for US TV!

Peter Moody and I were curious about a rumour that Eric was planning a pure Blues LP, a real return to his roots and whilst he was able to confirm that this has been in his mind, he is waiting for a suitable opportunity (in between touring and writing film music) to produce it. Eric listened to his earliest blues music around the age of 13 in 1958 and by the time I'd met him in 1961, he was already an accomplished country blues player. By now he was at Kingston School of Art, and he was fast getting a reputation as a fine guitarist, constantly practising in between his studies. In time this would lead to him being expelled from the college which then gave him the opportunity to 'bum' around the pubs and clubs and hone his guitar techniques.

One incident I'll always remember: Keith Relf and I were hitching up to London from Richmond one night. We'd got as far as Chiswick, near where the flyover now stands, when we spied a lone figure sitting on a roadside seat with a guitar.

As we got nearer, we recognised Eric (we'd first met him some weeks before) and greeted him.

He beckoned us to join him and we listened to him playing and singing a Furry Lewis song – 'Judge Boushay Blues', I think it was, or perhaps 'I Will Turn Your Money Green' – from the Folkways record.

It was the first time I'd seen or heard the bottleneck style – and I was enthralled as Eric sat there practising!

Late in 1963 after brief stints in the Roosters and Casey Jones and the Engineers, Eric joined Keith Relf, Paul Samwell-Smith, Chris Dreja and Jim McCarty in the Yardbirds.

In our last issue, Eric confirmed that for the most part he was very happy in the Yardbirds, contradicting reports that

ERIC CLAPTON

Sessions, Recollections and a Blues Philosophy
by Roger Pearce



About to join the Bluesbreakers, April 1965
(London Features International)

he'd been unhappy from day one. It was only when the band started recording, and searching for commercial success that he became disillusioned and quit the group to pursue a rigidly purist approach to Chicago-style Blues. That was in February 1965.

Eric then joined the now legendary John Mayall band, to produce what was, for some of us, his best work. A raucous yet eloquent guitar style that was possibly unique in Britain at that time.

It often seems that some young players, bursting with natural talent, will hit a peak early on, where they will play in a very provocative and precocious manner, breaking new ground and demanding by their very musical phrasing the attentions of the critics in the music media.

I believe that Eric's pinnacle of statements was reached during his time with Mayall, though this is not to belittle his impressive work later on with Cream, Blind Faith and Derek and the Dominoes, nor his own highly successful solo career.

It's just that for me, although his playing may be more technically accomplished now and his sound richer in tone – it has not got the arrogant yet plaintive quality of his work in the last weeks of the Yardbirds, and afterwards with John Mayall.

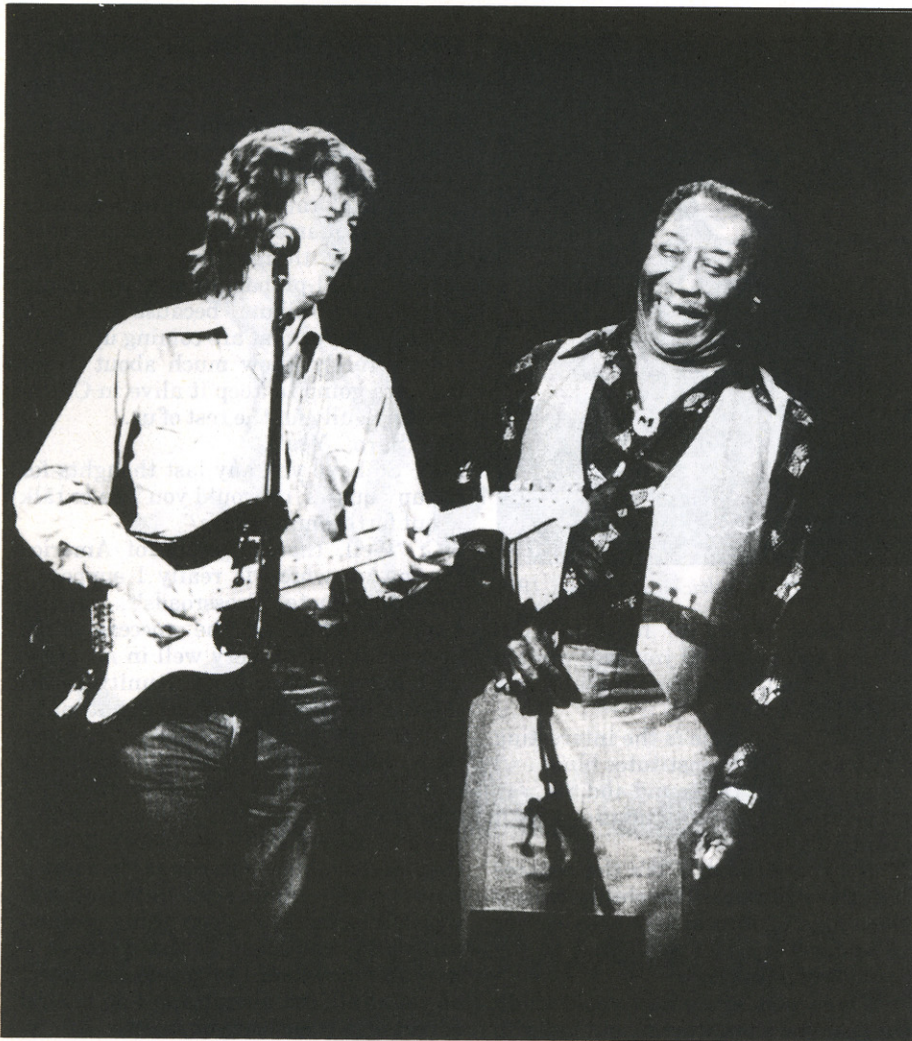
His great strength was, then as it is now, his ability to communicate his guitar lines to his audience – to make them feel he is playing with them rather than just for them.

RP: "We now come up to, say, present day; Oh no, wait a minute, let's go back a bit, because you did session work with visiting blues artists..."

EC: I can't remember which came first actually, out of those sessions I think..."

RP: "Otis Spann? Were you still with the Yardbirds then?"

EC: "Oh yeah, the earliest was when Otis came; no I wasn't with the Yardbirds. I think I was with John Mayall. And Otis and Muddy came... and I've got a copy of the record somewhere, Muddy was playing rhythm guitar and I played



Together in Chicago – Eric and Muddy, 1979. (Paul Natkin/StarFile)

lead which was strange, and it was two sides we did with Mike Vernon, and it was great actually, they were both very friendly you know and very encouraging.

“And when I was working with Muddy, later on, he remembered that very clearly – almost as clearly as I did – so it was very impressive, you know.

“And they had these beautiful shiny silk suits, with great big trousers, hah! I was knocked out by the way they looked”.

RP: “Was that in the Marquee Studios?”

EC: “No, I think that was up in... God... wherever we did ‘Blues Breakers’ – where was that now, was it Finchley or somewhere like that?”

PM: “West Hampstead?”

EC: “West Hampstead, that’s right – and then the Howling Wolf sessions I remember doing with Hubert Sumlin. That was a mystery to me because the guy that organised it wanted me to play lead instead of Hubert, so Hubert kind of ended up supplementing, playing rhythm, which I thought was all wrong, because he knew all the parts that were necessary and I didn’t. “For the first couple of plays I was scared stiff of the ‘Wolf’, because he wasn’t saying anything to anyone, he just sat there in a corner and let this young white kid kinda run the show and tell everyone what to do! And I thought, Oh er, this is... it was a bit strange you know... and when he finally did open up he was

great, but he was very intimidating to look at – as he wasn’t saying anything, we weren’t sure what he was thinking – but with Charlie Watts and Bill Wyman playing and everything, it was great and, well, I think it turned out pretty well... that Album...” (Howling Wolf: The London Sessions.)

RP: “Eric, have you any stories about Muddy?”

EC: “I suppose, really, the best thing was... he decided to ‘adopt’ me you know, at one point and he used to call me ‘son’ from then on, you know, I was ‘Muddy Waters Junior’ and I actually went to his house quite a few times in the suburbs of Chicago and was just like one of the family.

“While he was still alive, whenever I was on tour on my own I would drop in when I was in Chicago and I’d spend a couple of days with him and it was just like I was one of the family you know, just involved. And it was very sad when he died – I was really shook up, but I loved touring with him ‘cos you know, it was just like he taught me again the value of the music, really.

“He always used to say, actually... his attitude towards the band he had... was that he was being charitable... he said that he could play it much better without them, but he said ‘Don’t tell them that’ you know, ‘because it’ll upset ‘em’.

“But he was actually employing that band to provide them with an impetus you know and I’m sure he could have

gone on with just a bass player and a drummer, if that, or he could have done it on his own because he could still play exactly the same as he did when he was playing earlier... he knew exactly... but he liked the idea of still keeping it alive with the white kids, you know?”

RP: “Was he ever bitter or resentful to the white players ‘taking over’ his music?”

EC: “Oh no, he was far from it. It’s very hard to paint a picture of Muddy because one would assume that he would lean that way, a lot of people did, but he was actually the complete opposite – he was like Buddha, and he was like, also, meeting a tribal chief, you know he was like a chief, there was something about him which may have been passed down; that got lost during slavery or anything, but it wouldn’t surprise me if he’d come from a very long line of ancestral kings or something, he just had that bearing and naturally all the other black people you ever saw around him treated him



Tour ticket, 1979

with that kind of deference, you know... he was very much a father figure to everyone.”

RP: “I remember in the early days, back in ‘63, someone telling me that Muddy could go anywhere in Chicago and would only have to click his fingers to get anything brought to him or to get his way...”

EC: “Yeah, absolutely true, that’s right – and I only saw him lose his temper once, and that was when I was playing cards with ‘Big Eye Willie’ who was the drummer and he was a fascinating character. He was a left-handed drummer who played right-handed! I mean it was a very confusing set up. We were playing poker and Willie was cheating me, and I didn’t know, I was just losing money, only very gradually, not a lot but Muddy came into the room and saw instantly what was happening and he just – his voice – he raised his voice, the first time I’d ever heard him – he was deafening, and he just tore into this guy – and very protective towards me – and it was frightening, it was like a clap of thunder you know from God or something – and I thought “I’ll never cross you”, you know?”

But for the most part he was a sweet, sweet man and very very human. He just had this serenity – there were never any lines on his face, he had this perfect countenance... He had fantastic recall. He could remember every song he'd done and everybody else's arrangement – who'd played on everything – and now and then, when we got the chance, I'd pump him, you know, about the older guys".

A little later, the conversation turned to another Chicago guitarist/singer.

RP: "You've been working with Buddy Guy recently; can you tell us anything about him?"

EC: "Well, I've known Buddy for quite a few years now and I think I first got to notice him when that record 'Folk Festival of the Blues' came out and I thought he was the most astonishing thing about that record, 'cos he seemed so young and vital. And then he came to England and I saw him at the Marquee and he just astonished me – this was pre-Jimi Hendrix you know and he was doing all that stuff that Jimi ended up doing and I finally got to make friends with Buddy and played with him a few times at his club in Chicago, the 'Chequerboard'. And we just hit it off, 'cos he's not that much older than me really and we've got a lot in common, we think very much the same way – he does go off on a kind of weird trip now and then you know, with his kind of guitar playing and I don't necessarily agree with that when he goes that way, but most of the time he's got a very, very genuine respect for his music you know.

"The trouble, is of course, that for someone like him it's very difficult to make a living you know, and he has this manager who's always trying to get him to do something commercial and make some money and it doesn't really ever work out.

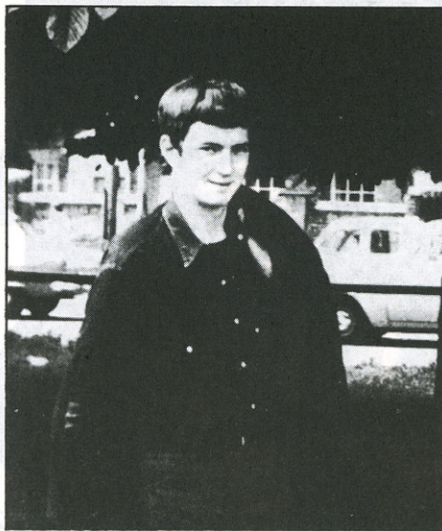
"So Buddy's always torn between a love for his own music and the ability to sell it, really. Which is a difficult thing to have to work with but he is one of the best and most, kind of free, blues players I ever met, 'cos he knows what the form is and the structure, but he can step out of that as well and go completely haywire and play things that never were played by anyone before, so it's always a great thing to be around him when it's happening like that – yeah!"

RP: "So – what's your current attitude to the blues at present – obviously you enjoy playing it still?"

EC: "Yeah, I still like it and whenever I think about the one ideal blues record that you should have – there's an album by – that was made by Smokey Smothers many years ago, you remember that? Was that on 'King'?"

PM: "Yeah.. and re-issued on Polydor, I think".

EC: "Yeah, and that's with... Freddie King was on that... and I think that's the ideal. I mean, whenever I think about it without having to hear it, I just think about the simplicity of it, and the sound of it and everything. I think that would



Eric on Richmond Green, 1961

be the ideal record to have in your collection you know – if you ever wanted to refer to what blues should sound like in an all round way".

RP: "But, I mean, this is the interesting thing to me... what constitutes blues and blues music? Is it the sound and the way it's played, or is it the structure, or is it the content of the lyrics?"

EC: "It's the structure. It's the content within the structure. The ability to stay inside a kind of, almost Japanese, severe form and yet kind of push that to the edge of it's boundaries".

RP: "I was wondering how you'd think about it, if you were starting out today to play, whether you'd use synthesisers and all the modern aids to sound...?"

EC: "Yeah, I think anything that you can make sound good... it doesn't make any difference what it is, because a lot of blues players started out with cigar boxes and wire you know, so it's not the instrument at all that makes any difference. And you can hear blues played on anything really – it's the player and what is in his head – I mean you can put a good keyboard player on a synthesiser and he'll play exactly the same things that he would on any straight piano."

RP: "I think that a lot of white people have got the attitude that unless the guitar sounds like Buddy Guy or the harmonica sounds like er, Shakey Horton or somebody, it's not real. I don't agree with that myself..."

EC: "No, nor do I, nor do I, I think it's..."

RP: "...it should be up to the individual choice, how people play or approach it."

EC: "Yeah, yeah, the instrument is really incidental you know."

PM: "Do you still have the Smokey Smothers?"

EC: "No – I haven't got a copy of it actually, if you make me a cassette, I'd be very grateful because..."

PM: "Because it's a starter's guide."

EC: "Yes it is; perfect – a perfect sampler, but I think for the moment the nicest thing happening is Robert Cray – we were talking about him at lunchtime. He's actually succeeded in doing that impossible thing of keeping the structure alive, but bending it and reshaping it to make it young and alive again."

RP: "It's probably what the music needs to keep it alive."

EC: "Yeah"

RP: "I heard Joe Louis Walker on the radio the other day, I was surprised how simplistic it was – the track I heard – just an exploration of bending one note really... a quarter, then three quarters, of a note... things like that – very effective! It'll probably make me go out and buy the album, because this new breed of player that are coming up – who I don't really know much about – but they are going to keep it alive in Chicago... hopefully for the rest of us.

EC: "Sure... Yeah."

RP: "So have you any last thoughts for us, any quotes, or would you like to talk about forthcoming tours?"

EC: "Well, there's a tour of America coming up which is really I suppose... not to promote 'Crossroads'*... but to kind of follow on the success of it, because it's doing very well in America, and that'll be a good opportunity for me to actually explore some different material or try something new or even revert... I don't really know what I'm going to do yet on stage. "But it may be an opportunity to kind of play a little bit more of the old stuff 'cos there's a lot of that on the album. After that I'm doing a tour with Amnesty International which'll be more of a 'pop' thing, around the world, and then I start work on a new album, which I've got no concept of as yet at all, but everything I do is kind of rooted in the Blues you know.

"Even when I just did some film music for a TV documentary about the beginning of the Second World War – because it's the fiftieth year of the Munich Agreement with Hitler and Chamberlain – and a Czechoslovakian company have made a documentary about it and they asked me to do the music and I was a bit lost, when I first thought about it... and when I saw the footage – which is archive black and white material – I just wrote a very simple kind of blues progression and got some string players in and set it to a kind of philharmonic setting and it still works – which is an example of the fact that I always think from a blues point of view and try to frame it in different ways to make it palatable."

PM: "Nice to do that..."

EC: "Yes it's great, it keeps it alive you know."

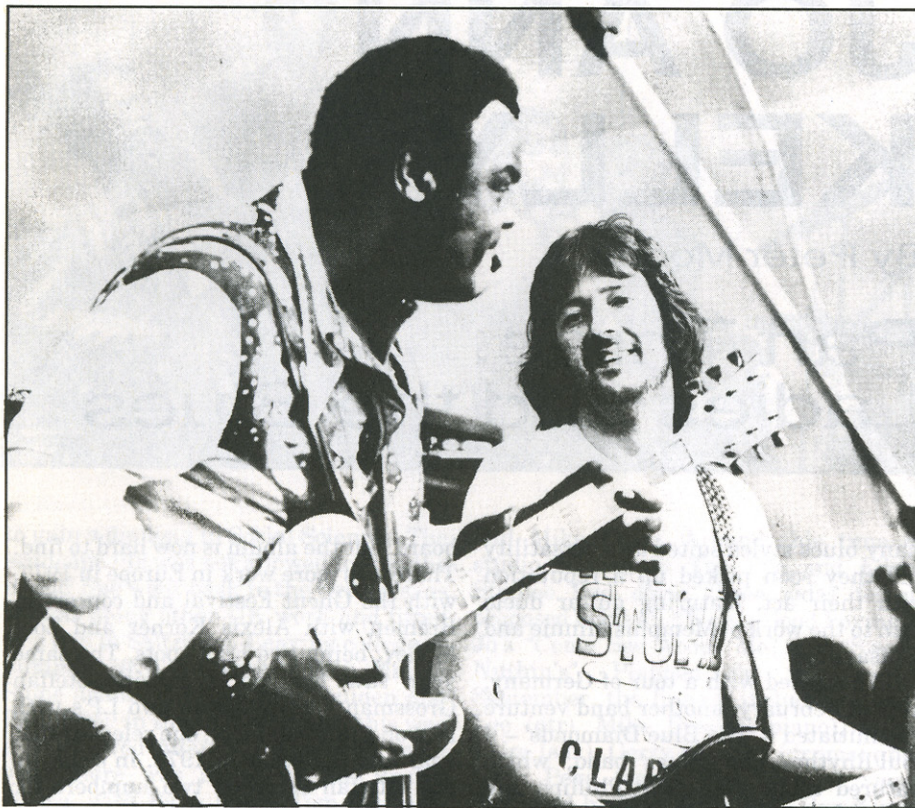
RP: "Well, that just about sums us up really... unless you want to discuss the musicians you're going to use on the tours..."

EC: "That's still undecided really, but probably using the same people that played at the Albert Hall you know, Nathan East (bass), Steve Ferrone (drums), Alan Clark (keyboards/synth), the two girls Katy Kassoon and Tessa Niles."

RP: "Ray Cooper I hope – the star of the show!"

EC: "Ray Cooper (percussion), yeah he was great, steals the show any time, and Mark Knopfler too (guitar)."

RP: "Well I think that's it... we've got



On stage with Freddie, 1976

more than enough there for one issue... perhaps two!

EC: "Great! fine."

RP: "Right we'll stop there. Eric – thank you very much!"

EC: "Pleasure man!"

After presenting him with some copies of the first issue of British Blues Review, we bade Eric farewell from outside his home.

He asked us to keep in touch and this I hope to do, possibly next year, because I realise we didn't ask him about his working relationship with Freddie King – and I'd like to hear those stories about Muddy's recollection of the older Blues musicians.

It is left for me, on behalf of British Blues Review, to thank Eric for his valuable time and his willingness to give us an insight to his thoughts on the Blues.

Also thank you to Ray Coleman, and Barry Plummer for permission to use illustrations from 'Survivor', the authorised biography of Eric Clapton (Published by Sidgwick and Jackson).

(A recent compilation, boxed album set, which traces Eric's 25 year career and includes many tracks never released before.)*

Richard Mackay is the Editor of "Yardbirds World".

MOST BLUESWAILING

Yardbirds

by Richard Mackay

In May 1963, there was a merger of two very young bands with a common interest in Rhythm & Blues. Both Bands had played the interval spot at the Railway Tavern in Norbiton, a venue where several types of live music was played, from Trad Jazz to the old piano "knees-up" and the like, plus of course, the new music craze, R&B. Quite a humble start this, for a group that would later become one of the most influential of bands from the sixties – The Yardbirds.

Tony "Top" Topham had grown up listening to the blues records owned by his father and, influenced by these records, young Tony at fourteen got his first guitar. This, however, was not his

first choice of musical instrument; he'd really wanted a drum kit, but after the shock of seeing how much a kit would cost, Top settled for an acoustic guitar.

He was still at school at this time, the Hollyfield Road School in Surbiton. Here Top passed onto a pre-art school course which meant special classes on Saturday mornings at Kingston, where he met Stefan Dreja. Stefan's brother Chris wound up in the same class as Top and they became very close pals in Third-year Art. Two years older than them, in Fifth-year Art, was a guy who was well known in the school as a member of a group who liked to play jug band music and of course the blues. He was called Eric Clapton and was spending most of

his spare time playing guitar so was interested in anyone else with similar enthusiasms. When Top took his guitar to school, Eric gave one look at it and declared that it was "a load of crap". Undaunted by this remark, Top struggled on, but he now had an ally as Chris Dreja had got a guitar too. They regularly spent school lunchtimes with Chris playing piano to Top's lead guitar. Away from school, they'd also practice on guitars with a guy called Dave Holt, playing Jimmy Reed type songs.

Dave Holt lived near Eric Clapton in Ripley and knew him very well; indeed he'd go around to Eric's home and pick up various licks and guitar techniques which he then showed to Top and Chris. Dave later ended up with Eric's acoustic guitar from this period.

One regular haunt of Eric, Top, Chris and others was the "Surbiton Folk Club", where they were able to watch blues singer and guitarist Gerry Lochran. It was the first time that some of them could get really close to a guitarist on stage and be able to watch fingering techniques such as slurring notes etc. When these budding guitarists returned home, they were able to try out these new licks for themselves... quite a learning period. Back at school, Top and Chris continued to develop their twelve bar blues, playing at a school dance with Duster Bennett and Jimmy Page from Epsom, who himself would one day become a Yardbird.

To be continued

During 1970, following the CBS Album release, Jo began to see more of 'Life' in the States. She travelled from New York to Memphis – staying at the Peabody Hotel, journeyed to Brownsville, then went into Mississippi to Clarksdale. The trip was a real eye-opener – showing how blacks lived in the South... with deprivation went the added hardship of combatting the heat and humidity – with neither refrigeration nor air conditioning. Homes were simple timber shacks down on the 'Other Side of Town'. Jo's interest in all this roused the suspicion of the local whites – a sad fact that becomes reality for visitors to the Country.

When she declined to work with Johnny Winter, Jo Ann lost the opportunity for a second CBS Album, because the company supported Johnny Winter's ideas for a 'rock' album. Disappointed with all this, Jo parted company with CBS. However record collectors didn't have to wait for too long. In December 1972, Nick Perls arranged and produced an album on the US label, Blue Goose. Jo Ann, accompanied by various combinations of musicians – Woody Man, John Fahey and John Miller on guitars and Alan Seider on piano – recorded a fresh and varied selection of Blues from the 1920's and 1930's, using classic Charley Patton, Lemon Jefferson and Memphis Minnie songs.

The Kelly diary around this period was filled with engagements for folk club gigs, college and university concerts. 1972 saw the formation of Jo's first band, Spare Rib with a line-up which consisted of Adrian Pietryga, Roger Brown, Peter Watkins, Nick Judd and Bruce Rowlands. It was a band full of talent and musical variation with Country, Rock and Blues influences, but with members of the band pulling in different directions, Spare Rib folded in 1973. In its day, to quote Time Out magazine, "Spare Rib was one of the finest pub rock bands."

Jo Ann returned to solo gigs in the UK and then in September, toured the USA, performing in Boston, Chicago, Washington DC, Philadelphia, Los Angeles and New York. The tour also featured Taj Mahal and Larry Coryell.

In 1974 she joined Dave Kelly, Bob Hall, Bob Brunning, Danny Kirwan, Dave Brooks and Mick Fleetwood (later replaced by Keef Hartley), to record as Tramp again. Both an LP and a single – 'Put a Record On' – were issued. There were two live radio shows, one on Capital Radio and the other a BBC "In Concert" broadcast, during May 1974. She left Tramp for more solo gigs, before joining 'Chilli Willie and the Red Hot Peppers', a versatile band which included guitarist Martin Stone. Their LP 'Bongos Over Balham' received good reviews.

Around this time, duo work with guitar player Pete Emery began. Emery had started out with Bristol's blues band 'The Deep', playing guitar, but he soon moved to London, and joined John Dummer and his band. Pete's ability to play

JO ANN KELLY

By Peter Moody

Part Three: Ladies and the Blues

many blues styles suited Jo's versatility and they soon picked up a reputation with their act, featuring guitar duets akin to the work of Memphis Minnie and Kansas Joe.

1975 started with a tour of Germany, then in February, another band venture was initiated – 'The Blue Diamonds' – a Soul/Rhythm and Blues band, which featured songs of Esther Phillips and Little Milton. Steve York, Dave Brooks and Charlie Charles made up the band. The Blue Diamonds lasted around twelve months but disbanded without recording.

As well as a solo spot on Paris Television in June and a duo gig with Peter on HTV Bristol in September, work in Hamburg during October made up a busy year. There was talk of an album under the guidance of Guy Stevens – but nothing came of it.

board, but the album is now hard to find. There was more work in Europe in 1977, with the Ghent Festival and concert in Bremen with Alexis Korner and Zoot Money, being two high spots. The same year saw her working with Steffan Grossman – resulting in two LP's with him on the Sonet label, one released that year and the other in 1978. In June, Jo and Steffan recorded two numbers for the BBC programme 'Both Sides Now', then a week later in Paris an 'In Concert' session was recorded with Steffan Grossman and Sam Mitchell. Mitchell also appeared on the Sonet albums. A tour of the Orkneys and Shetlands and an interview on Scottish Radio followed. In the Autumn, Jo Ann was in Cologne for the Blues and Boogie Festival and later that year worked in Munster and Vienna.

From the Vienna concert came an Austrian long-player on Columbia enti-



"Ladies & The Blues" with Mike Deacon & Peter Emery

By 1976, the duo work was well established, with club, college and university gigs, plus tours of Belgium, Holland and France. In August, the Red Rag Album 'Do It' was recorded. The tracks featured some songs used in their live sets. The recordings were complemented by the addition of Mike Piggot on violin and John Pilgrim on wash-

tled 'It's Whoopie – Boogie and Blues Live in Vienna', with Jo Ann Kelly (vcl), Martin Pyrker (piano) and Torsten Zwingenburger (drums). Twelve numbers were issued, seven featured Jo and five were piano instrumentals.

In 1978, Jo added another dimension to her life by enrolling at Hillcroft College, Surbiton for further education



Jo Ann with The Blues Band, Brussels 1982

to gain a diploma in Social Sciences. The academic life was not allowed to stop the music! She went back to the Orkneys, as well as doing other UK work and fitted in a trip to Salzburg. Leaving college in Summer 1979, Jo worked with Martin Stone again, joining Chris Youlden and Paul Riley in the O.T.'s, though this was a short-lived affair. In April the same year there was a gig at the Bridge House, with Paul Jones, Tom McGuinness, Dave Kelly, Pete Emery and Hughie Flint – the embryonic Blues Band!

A tour of Austria and the annual Ghent Festival filled up the summer. In September Jo travelled with Paul Jones and Dave Kelly to Italy – to discuss the record possibilities for the Blues Band. Terms with Franko Ratti in Milan weren't agreed!

Her road through music during the 'eighties has been continuously varied. Whilst Jo Ann/Peter Emery duets continued, band work still attracted Jo. In 1980 her first 'Second Line Band' was formed with Geraint Watkins and Roger Brown. The band started with a residency at the White Lion in Putney. UK and European tours and concerts continued with solo and duo performances. One solo engagement was a radio show for Wally Whyton's British Forces Overseas Radio Show, B.F.P.O. Germany.

In 1980, Jo returned to college again (this time at Kingston Polytechnic) where she studied history. Two years of study was somehow fitted in around her music and the Second Line Band now with Peter Emery – guitar, Geraint Watkins – piano, Andy Lafone – bass, Les Morgan – drums and Mike Paice – saxophone, received acclaim from both the music world and the press. In an October issue of *The Times*, a review of a London engagement made good reading. The Second Line had more personnel changes, Paul Riley coming in on bass with Keiran O'Connor on drums and Nick Pentelow on saxophone, but still retained the original band's musical feel.

Motion Lotion appeared on the scene in 1982. This was another fine band, playing mainly blues but with some Country influence and had Jo on vocals, with Les Morgan, Steve Donnelly, Keith Nelson, Mike Deacon, Pino Palladino

and Mike Paice. Around this time a studio session at The Pye and Eden Studios laid down three sides for a proposed maxi 45, "Wants Good Loving", Jo's "Come See About Me" and "Sweet Nuthin's". Planned for release in September, the line-up included Albert Lee (gtr), Mike Deacon (piano), Mike Paice (sax), Gerry Conway (drums) and Dave Pegg (bass). The sessions were promoted by Kool King Boss Roy King, who in changing from music to sports management, sadly left these tapes lying in the vaults.

Towards the end of 1982, The Blues Band era was ending. A farewell concert album "Bye Bye Blues", issued in 1983, features Jo with Chuck Berry's "Don't You Lie To Me". It was a fitting inclusion in this concert, as Jo had been in at the start of this band's road to fame.

Jo's line-up changed again for the



Jo's Motion Lotion in 1982.

Back L-R: Les Morgan, Steve Donnelly & Keith Nelson. Front: Jo Ann with Mike Deacon

sessions for her Appaloosa long-player entitled "Just Restless". The tracks recorded in the Summer of 1983, with Les Morgan, Geraint Watkins, Mike Paice, Peter Emery and Tex Comer on bass, gave Appaloosa a very creditable album.

In 1984, there came a special occasion. Jo Ann and Pete Emery had a baby daughter – Ellie (Eleanor Grace) – on November 26th. Engagements at this time were the "occasional gig", sometimes with the Terry Smith Band, with whom she had recently worked. The act "Ladies and The Blues" had evolved before Ellie's arrival. With Pete Emery and Mike Deacon, Jo gave a fresh approach to performing. Covering the Blues styles of the 1920's through to the 1980's, "Ladies and The Blues" gave the

visuals, the theatricals and the atmosphere an act only three such professionals could carry off. Classic Blues, Jump, Country Blues, Gospel, Boogie Woogie, Jazz tinged T. Bone Walker, even rock and soul! One sentence in a review said it all. "This trio is perfect and balanced for this showcase of adult music". This act continued well after the new addition, latterly with John Cleary on piano, after Mike Deacon had an accident which stopped him playing.

In July 1985 the BBC was formed out of the then defunct Blues Band. This "British Blues Corporation" was virtually The Blues Band including Jo Ann, but minus Paul Jones. As each member of the band had other musical commitments, this was another short-lived venture.

In January 1986, Jo, reunited with piano man Martin Pyrker, toured with the "Blues and Boogie All Stars", through Austria, Switzerland and Germany. More UK and European work, both solo and duo, was followed by the emergence of a new Jo Ann Kelly Band, with a new record deal, which has resulted in the release of a brand new album simply titled "Jo Ann Kelly". The Album, reviewed in this edition of *British Blues Review*, will tell you all. Ably supported by Geraint and Steve Donnelly, the band is now out on the circuit, with the addition of Dave Suttle on bass. It is fitting to close our three-part article at this point in Jo's career. This new line-up recently presented by Paul Jones on his R & B show, gives Jo Ann Kelly's approach to the music further challenge. Mixing Country Blues, Cajun, Mountain Music and various styles of Blues, this album fuses American musical traditions.

This year will be bringing radio and club work. Promotion of the album, both home and abroad, should take the Kelly career on a fresh step into the future. This new venture is presently handled by Simon Evans who can be reached on 0622 812158.

Jo is still doing solo spots. These will always be part of her career. Since 1963, she has paved the way for many things that have happened for Blues in Britain.

(All photos from Jo Ann Kelly collection)

Record Reviews

**L.P. JO ANN KELLY
OPEN RECORDS
OPEN 001**

A further Jo Ann Kelly Album has been long overdue. Perhaps the waiting has been worthwhile. This Long Player explores various American folk styles, both in traditional and developed Kelly originals in Cajun, Mountain music, Country and Blues. It's the blues that kicks off side One - Muddy's "I Can't Be Satisfied" captures all the original country jook flavour with a definite fresh arrangement savoured with some lovely bottle slide. The self-penned "Wide Open Road" has a

strong country feel, strong vocals, haunting electric slide laid over some tight country rhythms. "Death Have Mercy", one of Jo's proven winners in live gigs captured on wax, illustrates Jo's vocal ability. There are few today who can command or challenge to sing like this unaccompanied - a sad but lovely song. "Moon Going Down" is a melodic rhythmic blues with some beautiful guitar fooling you as a mandolin. The foot gets tapping without fail within a few bars. More country slide guitar brings in the Gospel flavoured "River Jordan".

"You've Changed" surely does change the L.P. listening - some "Django" style really swings on top of a 2nd guitar making this a jazzy little number. Jo, yet

again, proves she can command all vocal styles. "Little More Time", another home grown Kelly original is a beautiful song. Sympathetic guitar, haunting vocals, an arrangement and a song that should be exploited more than to be a track on a long player. Funky bass and moving rhythms bring in "Love Blind", then into Bible Belt country with the traditional "Jonah". "Sugar Babe" - Double tracked vocals, jangling guitars with some real mountain music rhythms make this a mean little song. After "Rising Sunshine", another unaccompanied number, brings in the final song "Come See About Me". It's another winner with country feel, soul searching lyrics

come right out of the grooves (it's not a C.D.!). Another Kelly composition that should be taken further than this L.P.

This is Open Records first venture. What a way to start. It sounds like the product of a long established label. Perhaps it is the enthusiasm and personal interest of Simon Evans who has engineered the release.

The musicians should take a lot of credit. Jo Ann has always expected the best results as a professional, and she sure got it here. Steve Donnelly, electric slide guitar, guitar and bass, Pete Emery, acoustic slide guitar, Geraint Watkins, keyboards and piano accordion.

Each number is so close to the blues. The numbers make you happy, make you sad. At all times, you realise this is a very original album.

Open Records have made a rod for their own back - This will be a hard one for them to follow!

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As the onslaught of Blues reissues continues unabated, TONY BURKE looks at two new, white slide guitar players who have new albums available, and should not be overlooked.

First off, can I say how much I have enjoyed the first three editions of British Blues Review and how welcome it is to see a blues magazine which concentrates on the British Blues scene. Despite a long and honourable history, it has always been difficult for British specialist blues mags to give an in depth coverage of indigenous UK artists and the domestic scene, primarily because of the demand from their subscribers and readers for information, discographies, news, reviews and comment on the American scene, thus British Blues Review is more than welcome!

As the large number of R&B, Blues and pre war blues reissue albums continue to gobble up the columns of the specialist music press, coupled with the advent of such exciting new bluesmen like Joe Louis Walker and Kenny Neal, some of our home grown artists and other Stateside white blues artists are being overlooked.

Take **Michael Messer** for instance. Michael has been a professional musician for five years and is one of the best home grown exponents of the National Steel and Hawaiian guitars I have heard since the late sixties.

Born in Northwood, Middlesex, he began playing the guitar at the age of ten and by his teens came under the influence of John Hammond. In the late sixties he played the bass in a heavy rock trio and he admits the band knew little about the blues, believing the bands they copied, such as Zepplin and Deep Purple had invented what they were playing.

Eventually he teamed up with Mike Cooper and as his association with Cooper continued, it led to the recording of "The Continuous Preaching Blues Album" issued on Apaloosa and also featuring Ian A. Anderson. In 1985 he wound up in Nashville. Michael has no problems in drawing



Spencer Bohren (photo: James Woodcock)

together influences from both country music and blues: "The sound of the slide guitar has fascinated me for many years, from the heavy bottleneck playing of the blues singers to the sweet sound of the country dobro and the dazzling craziness of the hot Hawaiian guitar..." says Mike.

His new album, "Diving Duck" was recorded on 16 track at the South Hill Arts Centre in Bracknell, Berkshire, in the spring of this year and has just been issued on PT Records. Michael plays a 1928 "Style O" National guitar; a 1950's OAHU electric lap steel; a 1950 National "Resophonic" and a 1961 National "Valpro" electric guitar on tracks such as Kokomo Arnold's "Milk Cow Blues", Son House's "Death Letter" and Willie Newbern's "Rollin' And Tumblin'". There are a couple of

Hawaiian tunes and some self penned tracks for good measure and it's well worth tracking down, particularly if you are a sucker for slide guitar. The opening track on the album, Mississippi Fred McDowell's "Write Me A Few Short Lines" should convince even the most dyed in the wool sceptics of this guy's talent as a bottleneck player. "Diving Duck" is available from PT Records, 105 Bond Road, Mitcham, Surrey CR4 3WT.

Another new name (to me at least) is **Spencer Bohren**, a native of Wyoming, who has lived in Denver, studied music in New Orleans and played with an array of blues talent from Sam Myers, Rockin' Doopsie, James Brown, Professor Longhair, Albert Collins, Gatemouth Brown and Son Seals to Dr. John, Delbert McClinton, Stevie Ray Vaughn and Charlie

Musslewhite. Since 1966, when he first heard a recording by Charley Patton, Spencer has been listening to the blues and he became a solo performer in 1977, shortly after marrying his wife, Marilyn who now is his agent and business manager.

"I wasn't making enough money playing in bands and working two jobs at once was terrible. And all this time I'd been playing one kind of music and listening to another", he told Wavelength Magazine recently. His music now reflects his influences as diverse as Snooks Eaglin and Hank Williams; however his major influence is Bukka White, whom he met in 1972.

Spencer has a new album available called "Down In Mississippi". The title is self descriptive; a fine compilation of tough delta blues, including Patton's "Stone Pony", Skip James "Hard Times" and self penned material, he describes as "New Blues". Like Messer he is an accomplished slide guitarist. He has held down a regular Monday night gig at Tipitinas in N.O. and says the Crescent City is important to him: "My kids were born here. In New Orleans, music isn't something extra, it's part of the fabric of everyday life."

Spencer's publicity material mentions the possibility of a European tour. I for one will be keeping my eyes peeled for dates! In the meantime his new set can be obtained from New Blues, 7301 W. Judge Perez, No. 358, Arabi, Louisiana 70032.

Tony Burke is Editor of Blues and Rhythm, The Gospel Truth Magazine.



Michael Messer

Blues 'n Trouble

TT: Can you tell me first of all Tim where you were born and how you first started getting into blues?

TE: Well I was born in a little village called Southam in Warwickshire and I lived there until I was about three and then my parents emigrated with myself and my elder brother to Southern Rhodesia, as it was then – to Salisbury. He was working for BICC and they went out there to work on the Kariba Dam, doing the electronics stuff... and they have lived there ever since and they all still live there, as well as my two brothers... and I came over here when I was about twenty one, which is about sixteen years ago, and I went back there a couple of times for holidays, but I have lived in Britain more-or-less ever since then.

TT: Can you tell me also John how the band first started and who started playing with whom?

JB: At the time in Edinburgh I had a blues record shop which Tim used to frequent and one day he came in and said his band at the time had left him and he had a gig on and he said "could you do the gig?", because I had a rough band and I said "Well yeah, we'll do it if you come and sing with us". So that night we did the gig and it worked really well, so Tim stayed with us and it's gone through as many personnel as John Mayall, if you like, till this line up. We really did it purely for fun but month by month the following was growing incredibly in Scotland.

TT: And how long ago was this?

JB: That was seven years in December – Tim and I have been together. This line up has been three years – that's when we first started professionally as it were.

TT: Back to Tim – What would you say your main influences were – you obviously started in the country idiom presumably.

TE: Yes I did actually – sort of like Sonny Terry, and Sonny Boy Williamson stuff you know; Papa George Lightfoot's another favourite of mine... but in the electric bands of course, John Mayall's Blues Breakers is a great influence... all the sort of Blue Horizon artists... and Canned Heat of course – which is my favourite band. I love Canned Heat. I had the great privilege – we were over in Memphis in May and John and I and some of the boys spent a lovely day at Richard Hite's house – you know... Bob's brother.

TT: He's meant to have an amazing record collection?

TE: The biggest in the world – I mean sixty thousand records and all these films – we had a lovely day and hopefully we're gonna get some of the old Canned Heat stuff released soon. Maybe

Top Topham caught up with Tim Elliott and John Bruce at the Half Moon in Putney where the Blues 'n Trouble men took time out from their London gig for an interview before returning to Scotland.

get that together.

TT: I've heard of this legendary collection.

TE: It's unbelievable, really to spend a day, a week, a year and you'd never hear them all.

TT: John can I ask you the same question about your earlier influences?

JB: My earlier influences were when my brother bought the Blues Breakers album – seems to be everyone's influence – but from that, it stemmed. I was crazy on Alvin Lee – they were big favourites of mine because they were more into Rock 'n Roll than just the blues. It's the same old story – you go through the tracks of the Mayall album and you see Freddie King and J B Lenior on – you go back and hear the originals. From then that's just everyone – everyone has influenced me, if you like. Having a record shop, I've had access to the 'greats'.

TT: Actually there really aren't many bands around who seem to be able to survive as working blues bands... it's actually quite an achievement, especially if you have managed to do it for seven years. How long have you been full-time at it?

JB: I would say about three and a half years now – really from the BB King support – when we did that.

TT: Tell me about that?

JB: Well Peter Green was actually up for the support and he wanted too much money apparently, so our agent at the time, fortunately was in the same office as the guy that was dealing with the tour and he said "Do you know any blues band that might want to do the support?" So that's how we got on it.

TT: How long ago was this?

JB: That was three and a half years ago. After that, we were into London, so after the Hammersmith Odeon and things we thought... here we go... we'll hit them so...

TT: That must have been an amazing injection?

JB: Incredible – It couldn't be any better.

TE: They were such nice people as well – that was the whole thing. The first gig that we had was in Cardiff in Wales. We were as nervous as anything in our black Italian waiter suits, trying to look cool... and everyone was saying "Hi Man what's your name?" and all that stuff. We had a great time – BB King would watch us through the curtain and stuff, hit you on the back afterwards. Actually, after the Hammersmith Odeon, a couple of them came and jammed with

us. The bass player... and the keyboards player was there as well... so it was a really good night. The police actually stopped it. It was going on for some weird time in the morning, about three or four in the morning, in a club. This was another gig after the Hammersmith to make some money because we weren't actually making any money on the tour obviously – something like thirty pounds a night expenses.

JB: It was at the Cottonwood Cafe, I don't know if you remember that.

TE: It was like an American taverna, chilli place. We were revving it up and the police came in and said: "Right lads that's enough – stop that bloody stuff now."

JB: Since then we've had amazing luck in meeting most of our heroes because we've supported Buddy Guy, Albert King – Robert Cray of course.

TE: ...and we recorded an LP with Lazy Lester of course with Blue Horizon.

TT: I was going to get on to this, of course. The blues players you have played with are Buddy Guy and Albert King?

TE: Yes we were playing with Albert King in Memphis this year. We were supporting him at the Rum Boogie Cafe in Beale Street, which was great fun.

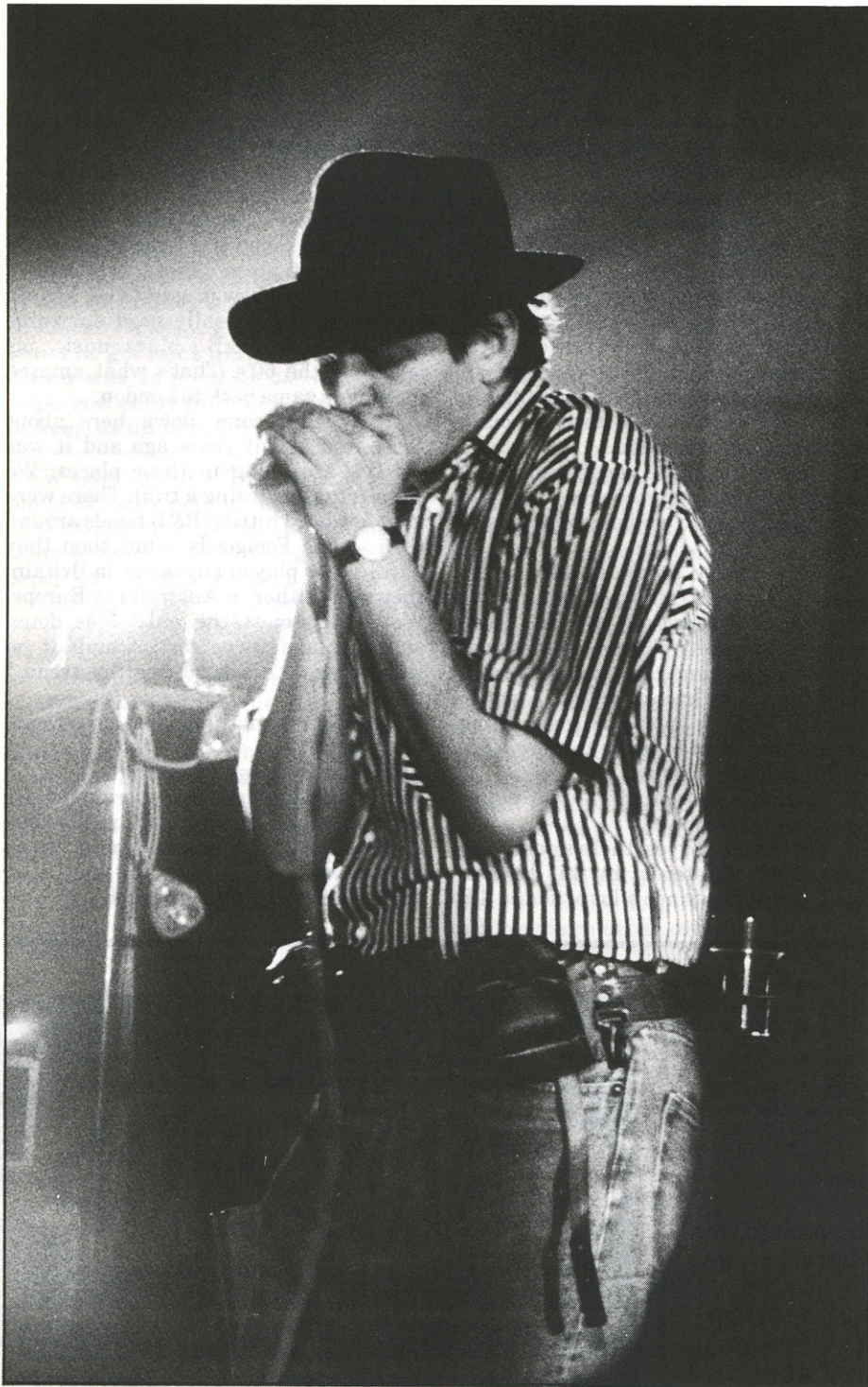
TT: Have you got any nice stories about those gigs?

TE: Well Lazy Lester – he has been one of my great influences for many years, with the old records that he made.

TT: 'I'm A Lover Not A Fighter'...

TE: Yes – the first time I heard that was by the Kinks and I thought that's great, then I found out it was Lazy Lester. He stayed at my house when he first came over here, up in Scotland, I lived just outside Scotland in a place called Livingstone and Sean picked him up from the airport and drove him out and he came in with the big stetson hat and the boots. We'd already recorded the LP with him at this time so we knew him pretty well and he came in and the first thing he wanted was beer and so we had to go down to the local supermarket and get crates of beer – I mean, literally, crates of beer – and the fridge was full of beer. Chicken... we had to get chicken... spare ribs, barbecue sauce... and he cooked this big meal. Brilliant! My wife and two kids were there as well and we had a great time; he was an absolute gent. We never went to sleep that first night. The two of us sat up all night listening to records, drinking and just having a great time. Brilliant!

TT: There was the album that was on Blue Horizon – are there any future



Tim Elliott (photo, Angela Morse)

plans?

TE: Nothing that I've heard at the moment but we're always open for anything.

JB: I must say that one of the biggest turning points for us has really been Mike Vernon – he actually saw us here at the Half Moon about two years ago. He liked the first two albums – didn't like the production and he was told, by, I think, Stuart Coleman to check us out... so Mike came along and ever since then he's done so much for us.

TT: He has great enthusiasm...

JB: Yes. Lovely to work with.

TT: How did the American trip come about for you?

TE: Well that was last year about this time... the end of August, the Edinburgh festival. We always do a big night there – usually the last night of the Festival –

because we have a pretty big following up there and we do it at the Queens Hall. You know there were scouts... they have a thing in Memphis for one week each year when they take a different country, like a Chinese year, and this year happened to be the British week, so they came to see... and chose us.

We went over there and managed to secure the Beale Street festival at the same time so we got the British Week plus the Beale Street Festival and we played with a great band called the Fieldstones. They were supporting us in one place – I was knocked out. It's the real stuff I love, downhome dirty Louisiana Blues. We went down really well.

JB: Everywhere you went there were so many musicians.

TE: Wayne Perkins played with us for

two or three nights.

TT: I've been over there and there is quite an essential difference isn't there, in the whole feeling and attitude towards playing music. How would you interpret that?

JB: I think the Americans are much more... lazy, if you like... and we saw Anson Funderburgh and the Rockets with Sammy Myers. Anson & the Rockets are a band from Dallas and just like the Thunderbirds. They were great but the difference between us and them – I don't know, I can't put it down to anything.

TE: The British bands are far more exciting and they go up there to do a set – they really go... Whereas, over there in America, they do four hours. When we first got over there we were really shocked. Scotty's hands were all covered in blisters and John's fingers were bleeding – four hour sets! Towards the end of the two weeks, we really got used to it – we sort of wrote new songs on the spur of the moment and resurrected these old classics and shoved them into the set.

TT: Did you find it much freer?

TE: Yes a lot freer. The thing that got me was the amount of negro musicians that loved our band. I was a bit worried about that, we were playing some real negro clubs in the Beale Street. John and I played with Mojo Buford's band – I even played his harmonica. It was a total black club, we were the only white shining faces there. Great guy Mojo Buford and hopefully we're gonna get him over here this year. I've been trying to negotiate to get him over. I've given him a few names to get in touch with to come over. He is so good.

TT: We were talking the other day and saying Little Milton's never been over here which is amazing. You obviously have future plans from here; can I ask you what's happening after this point.

TE: Tomorrow we're going up to do this Fife thing – pretty big thing, then we're doing a few more gigs until the Festival in Edinburgh, that's the 1st September. Then we're going to have a little break for two or three months because we've been playing solidly for seven years. We'll have a break with the families and what-have-you... and write some new material. We've got lot's of ideas buzzing around. Everyone wants to get down on tape and do a few demos and do a few rehearsals... probably some stuff with Mike Vernon... he wants us to work with him again and get that down.

TT: Is there going to be a change in musical direction?

TE: There won't be a change in musical direction – just some new songs. Bring some freshness back into the music – you have to do that every now and again.

JB: We feel it now and again; the punters must as well, because it's been

the same set... more-or-less the same set... for a few years. We try to differ it from night to night but it's difficult and we don't get any time to sit down and do that.

TE: Most of the new stuff we write we do at sound checks – we'll write a couple of songs in a sound check and maybe try them over a few sound checks and then by that time it's good enough to play in the set, but we haven't really had any proper rehearsal time for a long time.

JB: It will be a well-needed break.

TT: John can I just ask you about your guitars because obviously people are really interested in what... is that a National you are playing up there? Is it an old one?

JB: No it's a re-issue. It was made in 1970 I think and it was bought from one of the chaps from Nazareth, the band. He was over in the States and bought it and I bought it fairly cheap from him. The Strat's a '59 Strat but not original at all, it's got Seymour Duncan pickups on it, it's been re-fretted, but I like it.

TT: Are those your main guitars because you brought another one on at the end?

JB: Yes that's just purely for slide – whatever's around I use for open tuning. I'm not a Gibson man at all. I used to be, but I think one can sound more individual with a Stratocaster when you get used to it. I mean it's the most difficult to play, but once you've mastered it, your

own thing comes out of it and it's... I mean... a Les Paul... you can sound like everybody else.

TT: Do you play guitar as well Tim?

TE: I'm afraid not – it's a sort of open tune slide guitar but that's it.

TT: While we're on tape may I ask your opinion of the magazine?

JB: The magazine is what we've needed for years purely because it's unbiased, you haven't got the sort of blues snobbery that's around the usual magazines – which we've come across quite a bit – you know: Rockers, Bastards... and all the rest of it! For us it's a great thing, so we're really chuffed that it's come out... and we got a good review.

TT: Obviously there seems to be a change in music appreciation – do you reckon you go down well everywhere you play?

TE: Yeah, pretty much, I reckon with ninety nine point nine per cent we go down very well especially with the younger people, people who have crossed over from the oy-oy bands, punk bands, rockabilly fans, you know they all come to see and I think that's a good thing because they start to listen to more R&B and Blues and get into it.

TT: Is that a general thing you notice throughout the country.

TE: Yes I think so, yes, there's definitely much more of interest in this kind of music, especially since a lot of ads on TV

are now using R&B based music and that has a big impact on the young people – it's got a visual thing and they hear it and think ah that's good music and then they begin to realise.

TT: I felt that tonight actually – I vaguely come from this area and there certainly was a period when one never could have played this kind of music in this kind of place. There has been a change back to how it used to be, I think people can get a really good enjoyable night with live R&B... blues music... as it was in the 60's. That's what amazed me when I came back to London.

TE: We first came down here about three and a half years ago and it was pretty hard going in these places. We were actually blazing a trail. There were very few hard hitting R&B bands around then – The Feelgoods – but then they hardly ever played anywhere in Britain; they were either in Australia or Europe. We were almost the only ones doing anything and we've sort of built it up since then. It's a good healthy trend I think.

TT: Is there anything else you would like to add?

TE: Keep the magazine going!

TT: Can I thank you both very much for giving me the time and we really look forward to great success on a much bigger scale.

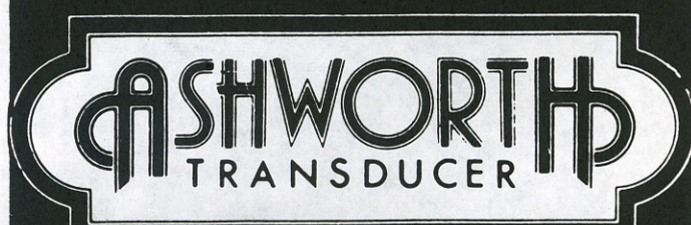
TE&JB: Thank you very much.

Folk ROOTS

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GLUMBO BLUES

by
Ben Maygarden

Ben Maygarden introduced himself to Shakey Vick, a fellow harp player, at one of Shakey's gigs and, on discovering that Shakey is none other than Graham Vickery, editor of BBR, immediately offered to write a piece for us when he got back to New Orleans.

Ben was as good as his word, and the following arrived within days. We hope you enjoy this slice of life from across the pond, and that Ben continues to keep us up-dated.

NEW ORLEANS – The hurricane season is officially here in the sub-tropics. I have carried my crawfish and six-pack of Dixie beer home from the grocery in a paper sack with a weather map of the Gulf of Mexico on it to chart the path of the big one that's on its way. Meanwhile, I'll get another beer out of the refrigerator, turn up WWOZ radio's nightly blues show, and wait for it to hit.

Hurricane warnings may only come rarely, but it is true that one can hear blues, on the airwaves if not live, 365 days a year in New Orleans. Before the *BB Review* reader rushes to the travel agent overcome with dreams of Creole food and blues coming out of his or her ears, the above statement must be qualified a bit.

Historically, Blues in New Orleans until the late 1940's was principally a subgenre of Jazz idioms; likewise, from the late '40's to the 1980's, Blues in New Orleans has usually developed as a facet of R&B. Louisiana Blues, as exemplified by Slim Harpo, Lazy Lester, and Lightning Slim, is clearly a rural development, distinct if not completely separate from what went on in New Orleans. There has always been a large pool of sophisticated sidemen who can handle blues in New Orleans, as witnessed by the strong studio and road bands assembled in the heyday of the Crescent City as a centre of R&B. But many of the greatest names associated with Blues from New Orleans, such as Smiley Lewis or Guitar Slim, were not natives of the Crescent City.

The cultural self-sufficiency that produced the distinctiveness of New Orleans musical styles has eroded in this age of mass communication and greater geographical mobility. Already it is commonplace for the most traditionally-minded of New Orleans musicians, from Dixieland to R&B players, to be non-New Orleanians, or even non-Americans! Older New Orleanians retain a fondness for their indigenous musical products, but unfortunately patrons of older-fashioned R&B and Blues are not a growing proportion of the live music market.

What does all this mean for the Blues in New Orleans? New Orleans does not have the biggest blues scene of any American city, but musician-for-musician it is a strong one, particularly for vocalists and rhythm men. There is a

characteristic of the Blues scene in New Orleans that I think is probably shared by many other music scenes, although some Blues musicians might be sensitive about it. The fact is that black New Orleanians young or old do not generally patronize more traditionally oriented Blues bands, and to a degree white blues fans don't generally patronize those venues where currently popular, contemporary Blues artists play in New Orleans. It's not a question of segregation, as it's no novelty for Blues bands to attract mixed crowds or have integrated membership; it's a question of taste, and of markets.

Blues retains a certain commercial viability in the deep South and in certain Northern urban centres. The artists who get radio airplay in the black commercial market, such as Little Milton, or the late Z.Z. Hill, certainly cannot be characterised as traditional Blues artists. Like it or not, modern blues are a lot funkier in rhythmic terms than commercial Blues were thirty years ago. To the Blues purist, the Blues as a traditional music may appear to be dead. After all, there has to be a point when connections between forms and styles become too tenuous to have any real validity.

The fact remains that there are two "Blues audiences" here; paradoxical, perhaps, but symptomatic of a central problem for the future of Blues in the land of its birth. Black traditional Blues artists have been worried about this situation for a long time. There has been a resistance on the part of many Blues musicians I know to modern Blues in the styles most popular in the contemporary black market. I wonder if the Blues are rapidly approaching a point reached by another music from another time – Dixieland Jazz. I have in my time looked down my nose at the aging French Quarter Jazz musician playing "The Saints go Marching In" for the eight millionth time as the drunken tourists from Iowa clap their hands and sway in delighted ignorance. And when I'm on stage – not getting paid union scale like the cat on Bourbon Street – and the yokel in the crowd calls for "Sweet Home Chicago" – what do I do? To paraphrase Big Joe Turner, show me the money and we got you covered. But it's ironic that the thirty-year old white Blues fan calls for the Mississippi/Chicago Blues chest-

nut while the forty-five-year-old black Blues fan is calling for the latest hit by Denise LaSalle or Latimore.

On a positive note, it's testimony to the power of the Blues that they retain their appeal – in barrooms, at least – to audiences that may know nothing about them. I am probably in over my head bringing up a complex question of cultural history and sociology, and have set myself up for misunderstanding to boot. Maybe more importantly the bottom line is that there is a lot of exciting music to hear that has come from or is coming from New Orleans. If *B.B. Review* will print 'em, I'd like to do some pieces on the Blues in New Orleans past and present, with less editorial comment.

...Meanwhile, I have gotten down to the last Dixie in the six-pack. The U.S. Meteorological Service is informing me that Hurricane Calidonia is definitely going to proceed up the Mississippi basin, causing major flooding here in the City. However, outside my foolishly unboarded window the tattered banana trees have stopped flapping; the calm is beautiful. My wife is insisting that there isn't enough room under the kitchen table for us, the baby, the two dogs, and the R&B 78 RPM record collection...

CONTRIBUTORS PLEASE NOTE:

The deadline for material submitted for publication in December's *B.B. Review* is 12th October. Unsolicited material must be accompanied by a S.A.E. The editor's decision on copy is final. Copyright remains with the author.

Send material to The Editor, 15 Chippenham Road, London W9 2AH.

ADVERTISERS PLEASE NOTE:

Advert's for the December Issue should be booked by 19th October.

Artwork should be in by 9th November

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

Please call Tom Nolan, 01-602 6351 to book.

Yet another wonderful vinyl selection this time around...

STEPPIN' OUT

— Big Joe Turner, Kay Starr and Pete Johnson
(Ace CHD 243)

Joe Turner was, in more ways than one, a 'Blues giant'. With a recording career spanning almost 50 years, he was possibly the most influential figure on postwar Rhythm & Blues, and also enjoyed popularity with both Jazz and Rock & Roll fans. Following his appearance at the ground-breaking 'Spirituals to Swing' concert in New York in 1938, Big Joe had some success in the ensuing Boogie Woogie craze, but by the end of World War 2, sales of his records had fallen. In 1949, he started recording for the Freedom record company in Houston, and enjoyed a big hit with the ballad 'Still In The Dark', which, along with 7 other songs, make up the first side of this LP. The band consists of seasoned Texas Blues musicians like pianist Lonnie Lyons and guitarist Goree Carter, and provide fine backing to Joe's wonderful vocals. Standout tracks must be 'Adam Bit The Apple', 'After While You'll Be Sorry' and 'Feeling Happy' (which seems to have been the inspiration for the 1954 Flamingoes hit 'Jump Children'), but none of the tracks here will disappoint.

Side two takes us to one of the celebrated 'Just Jazz' concerts held in December 1947 in Los Angeles, and originally broadcast on radio station KFVB. Selections from many of these concerts were later issued by Modern Records, but only after they had been overdubbed. They are presented here in their original form, complete with 'hip' patter from the M.C. Joe Turner sings four songs backed by his long-time partner Pete Johnson, who has three instrumentals to himself. Very much the odd one out is Kay Starr, and while her 'Garbage Man Blues' is an interesting choice for a white female singer (considering the slightly 'earthy' lyrics), I find it lacking in any real Blues feeling. Needless to say, however, Big Joe turns in his usual first rate performances, with 'Jockey Blues' being the real winner on my card! One to get.

BLUES AROUND MIDNIGHT

— Various Artists (Ace CH 235)

Having recently issued the compilation 'Blues Guitar Blasters' (CHA 232), Ace now offer us a lovely selection of 'after hours' Blues, with this 18 track LP, made up of tracks recorded for the Modern label between 1953 and 1971. Side one opens with a beautiful version of 'Three O'Clock Blues' by Larry Davis, apparently recorded for an unreleased B.B. King tribute LP, and shows this underrated Bluesman at his considerable best. Davis is in good company here, with Lowell Fulson, B.B. King, Johnny Copeland and T-Bone Walker contributing the balance of the tracks on this side. As might be expected, with these artists present, none of the cuts here is less than excellent, but B.B.'s 'Down Now' really

RECORD ROUNDUP

with Joe Louis

steals the honours for me. The second side concentrates on more 'urban' material, with a predominately West Coast flavour; apart from the likes of Jimmy Witherspoon and Jimmy Nelson, there are some fairly obscure artists here — Vivienne Green, Mari Jones, Lorenzo Holden for example. Saunders King, the writer of the West Coast standard 'S.K. Blues', gives us a good performance on 'Quit Hangin' Around', and Frankie Ervin sings 'Dagnet Blues', a novelty in the Little Caesar vein, with first rate support from Johnny Moore's Three Blazers. All in all, an unusual (and brave) compilation, and one that will appeal to all of those for whom Blues is more than loud guitars and 'good old 12 bar boogies'!!

BLUES IN BRIEF...

Those of you lucky enough to have seen Magic Slim's UK debut in Birmingham this July will realise that he is one of the best modern Blues artists today. After recording more than ten consistently good LPs since 1976, he is, at last, receiving the recognition that he deserves, and won a W.C. Handy award for his last LP, 'Chicago Blues Session Vol.3' (Wolf 120.849).

His very latest set is now available on US import, 'Live at B.L.U.E.S.' (B.L.U.E.S. R & B BRB 3701), and is every bit as good as the Wolf release. Recorded in Chicago during 1986, it's Slim's usual blend of originals (one of these, 'Gambler's Blues', also is on the Wolf LP) and covers — Jimmy Dawkins's 'Luv Somebody' Cecil Gant's 1946 tune 'Poor Man But A Good Man', Chuck Willis's 'Keep On Drivin', and 'Jimmie', written by Willie 'Little Beaver' Hale (the great guitarist on, and co-writer of, Betty Wright's 'Clean Up Woman!'). Magic Slim's band the Teardrops are entitled to a lot of the credit for his success — you'd have to go a long, long way to find a better band — and the LP is one that can be recommended without hesitation.

Last year's death of Clifton Chenier left a big gap in the Zydeco world, with many contenders coming forward to claim Clifton's crown, but, as the new LP 'King of Zydeco' (Ace CHD 234) shows, it will take a major talent to replace him. His typical mix of covers ('Tutti Frutti', 'Driftin' Blues', 'What'd I Say' and 'Moon is Rising'), served up with waltzes, Blues and boogies make this one well worth getting.

Over the last few years, Ike Turner's personal life has received a lot of press attention in this country, while his huge contribution to music has been largely overlooked. With a bit of luck, the release of the LP 'Talent Scout Blues'

(Ace CHD 244) will help change this unfortunate situation. One of the most important people in the Southern Rhythm & Blues music industry during the 1950s, Ike was a musician, bandleader, producer and talent scout, and worked mainly for Sam Phillips at Sun Records, and the Bihari brothers at Modern. He recorded extensively at Modern, usually featuring vocalists fronting his band, the Kings of Rhythm, and side one of this LP comprises six of these productions, plus two by Ike himself as 'Lover Boy'. His greatest singer was probably Billy Gayles (with whom he cut the great 'I'm Tore Up' for Federal), and his two tracks here (both unissued) show off his fine voice. As Ray Topping's interesting sleeve notes point out, the 'New Orleans sound' was very popular during this time, and it's no surprise, therefore, that two thirds of the cuts on side one reflect this influence.

Part of an unissued 1964 Blues session makes up the second side of this LP, with vocals by members of the Ike and Tina Turner Revue. All of the songs are familiar covers, and Jimmy Thomas (currently a Shepherds Bush resident!!) handles his four songs very well, in particular 'Tin Pan Alley' and Bobby Bland's 'I Smell Trouble'. Tina tackles the Eddie Boyd classic 'Five Long Years' with her usual enthusiasm, and adds a great introduction. After Bobby John's 'Dust My Blues' and Vernon Guy's 'That's Alright', this enjoyable set is finished off by Ike's instrumental 'Twistin' the Strings', which showcases his fabulous and unique guitar style.

I'm sure that most Blues fans would have difficulty in naming more than two or three Blues pedal steel guitar players, but the Texan Hop Wilson would probably feature in most lists. During a relatively short recording career, he made some wonderful records, mainly for the Ivory label, owned by the Louisiana drummer Ivory Lee Semiens. Ace have licensed these recordings, and 'Steel Guitar Flash!' (Ace CHD 240) collects the six songs originally issued by Wilson, two by Semiens, plus eight unissued tracks. The unissued sides include three unknown recordings by Fenton Robinson and Larry Davis, both of whom had recently left Duke Records after cutting, amongst other things, the brilliant original version of 'Texas Flood'. Faster tracks like 'My Woman Has A Black Cat Bone', the Elmore James styled instrumental 'Be Careful With The Blues', and two wonderful slow Blues 'I'm A Stranger' and 'Merry Christmas Darling' all mean that this is a very worthwhile purchase.

Now that Johnny Copeland is an established Blues star, a lot of his earlier recordings have been reissued, and 'Houston Roots' (Ace CHD 238), compiled from recordings (mostly unissued) that he made during the 1960s, will

certainly please the many Johnny Copeland fans out there.

Readers of my column in the first issue of 'BBR' may remember my praise of West Coast singer Johnny Fuller; his 1974 LP 'Fuller's Blues' has just been reissued by the Dutch Diving Duck label (DD 4311), and it's nice to see its reappearance. Backed by Phillip Walker's band, Fuller recreates some of his earlier recordings, plus some new material, and is in good voice throughout. 'I'll Play The Blues For You' (Stax SX 007) is a cross section of Albert King's 1960s Stax material, including 'Born Under A Bad Sign', 'Crosscut Saw', 'Angel Of Mercy' and 'You Threw Your Love On Me Too Strong'. Regular UK visitor Katie Webster has an LP of Jay Miller productions on Flyright (FLY 613) including many alternate and unissued takes. One issued track, 'Baby, Baby' from 1958, is worth the price of the LP alone!! Unfortunately, there's only enough space to briefly mention the biggest pre-war record event in 25 years – unissued and alternate 1929/1930 recordings by Charlie Patton, Son House, Tommy Johnson, Louise Johnson and Ishman Bracey!!! You can get these on 'Delta Blues, Vol. 1' (yes, there's more to come!) on Document DLP 532.

Pete Johnson and Albert Ammons. Great horns on the next vocal track "Oodle Addle". Next comes Joe's own number "Mean And Evil" and, ending the first side, Memphis Minnie's "Dirty Rat Swing".

Side two kicks off (I personally liked this one) with Joe on his own – listen to that mighty left hand on "Cuban Sugar Mill", a great boogie track. "Call My Job" has great lyrics expressing problems with money. Sonny Boy Williamson's "Keep It To Yourself" is a modern up-tempo blues and is followed by Joe Turner's "Low Down Dog" with great horns. The traditional "C C Rider" precedes Joe's "So Long".

As you can see, the pedigree of material spans many years of blues. Joe is fresh, the band is exceedingly tight, the horns are first class. The album, for me, has a timeless quality; I know I would not get tired or bored by this record and therefore I highly recommend it. It may also help to introduce new and younger blues fans to the wealth of wonderful piano material from years ago. Joe is touring Britain at the time of going to press. Do go and see this man – you'll love him.

good rhythm.

I've seen this band live, and liked their set. They have a good feel – perhaps a little too smooth, like the EP. They seem to be holding back a bit. Buy this one. It's good value. Also I bet it will be valuable in years to come; you mercenary collectors.

TAPE REVIEWS

Bottleneck Blues by Roger Higgins.

Tape obtainable from R. Higgins, 12 Cragg Lane, Great Horton, Bradford, West Yorks, BD7 4HE. Tel. 0274 574196

We have received a tape from Roger containing five tracks: "Fool For A Cigarette", "Mean Old World", "The Welfare", "Clean Up The Home" and "Drifting".

It is well produced; he plays good bottleneck acoustic guitar and sings well. He says in his handout that he also works "electric" with a rhythm section and is open to enquiries for gigs. I presume the cassette is for sale. Why not give him a ring? Thanks Roger – Good Luck.

Live Tape from *The Moonshot Blues Band*

Recorded at Kent Cricketers, Hawkhurst, Kent, 3/4/88 Tel. Tentderden 4050

I understand from Jake, the drummer, that there is a very young, struggling blues band in Kent. They sent a tape of five tracks – of which four were originals. I think that's great.

Top Topham's

RECORD REVIEW

Don't Mess With The Boogie Man.

Big Joe Duskin, on Special Delivery SPD 1017

(A division of Topic Records Ltd.)

Big Joe Duskin, born Birmingham, Alabama in 1921 and resident in Cincinnati, Ohio, from 1937. Influenced by the piano styles of Roosevelt Sykes and Pete Johnson, Joe was the son of Rev. Duskin, an ardent anti-blues reverend, who made his son promise never to play "that Devil's Music", after Joe had shown an aptitude in that direction as a young man. Complying with his father's wishes, but not expecting him to live to a hundred and four years, Joe began a late career in music in the late seventies.

This fine album presents Joe at his best, supported by Dave Peabody guitar, Micky Waller drums, Ian Jennings bass, Paul Clarke alto and baritone saxes, Alan Nicholls tenor sax. The latter three musicians are from the excellent band, The Big Town Playboys.

The title track, "Don't Mess With The Boogie Man", penned by Dave Peabody, is an up-tempo jump blues, with vocals by Joe and with fine horn solos, introduces the flavour of an album that does not let up, nor sink in quality, throughout. This is followed by a Roosevelt Sykes' number "Down On My Bended Knees". The next instrumental, Big Joe's Boogie Prayer, is an arrangement after Meade Lux Lewis,

Big Joe Duskin (photo: Dave Peabody)



DIY EP by T Model Slim

Obtainable from: Mark Stock, 30 Staines Road, Bedfont, Middx. TW14 0MD Price £2.00 inc P&P.

The following extended play disc is good value for money. Also they are a good tight band. Side A holds "Baby Scratch My Back" and "Sugar Coated Love". Side B has "Living Hand To Mouth" and "That's Alright". It was recorded at BK Studios, Bushey, Herts.

It is a good sound: the harp is excellent, guitar sound nice; "Sugar Coated Love" really rocks. Track one, side B, sounds very very sixties R&B and; track two has great harp – "Baby Scratch My Back" has to be the best – a

Quentin Holway, vocals, harp, second guitar, Marcus Weekes, lead guitar, Nick Litherland, bass guitar, and Jake Weekes on drums, make up the band. Numbers include "Moonshot Boogie" "Life Train Blues" "Big Cat Boogie Blues" "It's Gonna Get Better" and "Bring It On Home".

I was impressed by the feeling of enthusiasm and a good sound – a few rough edges in the rhythm section, and when in doubt, don't play like a Rock band, otherwise it's great.

I hope they continue to stick it out and play blues. Thank you Jake and Good Luck.

Howling Wolf wore a well-cut dark mohair suit and a clean white shirt and tie. He could as well have passed for a burly FBI agent as a legendary bluesman. And it was the first time I'd seen anyone wearing those heavy duty shoes they used to advertise in Superman comics you could sell from home and make big money in your spare time.

We were booked as his backing band for his first ever tour of Britain (the year was 1969) and we were, to put it mildly, quite excited at meeting one of our all-time heroes.

He'd arrived at the dingy rehearsal room over a pub in Tottenham Court Road and shaken hands with each of us in turn insisting we just call him Wolf. What, not "Howling?" He had a blinding smile filled with gold and the biggest hands I'd ever shaken. When he sang I was shocked by his voice. Records just didn't prepare you for the power and emotion it conveyed in the flesh. He seemed pleased and visibly flattered that we were familiar with his material and it didn't take long to sort out a set. Looking back now it seems evident that he was actually old enough to be our grandfather and the fact that he was expected to travel in our tiny van with all the gear, the five of us, plus our roady, seems ludicrous to me now. I've since seen the size of vans they drive in the States and our Transit must have seemed like a toy to him.

However, he willingly squeezed his massive frame into the two front passenger seats when we picked him up at the Whitehouse Hotel the next morning. The name proved to be an endless source of amusement to him.

From that moment and throughout the rest of the tour Wolf maintained an air of good humour and solicitous interest in our well-being. Although he was at least forty years our senior and the star of the show he asked for no special treatment and seemed to enjoy the novelty of touring around England in this quaint way. It must have been far removed from Chicago's Southside, where he told us he ran his own club.

Whenever we stopped at a "transport" to eat Wolf tried without much success to get them to rustle up ham 'n eggs, with eggs over easy like back home. He had to make do with thin floppy slices of cold ham with runny fried eggs instead of thick grilled honey roast ham with eggs and hash browns. But he didn't complain. He would just sigh and tuck in, explaining that this wasn't quite right but never mind, maybe next time. Despite the disappointing lack of king-sized American meals Wolf thrived on the punishing schedule. We travelled back to London in the early hours after practically every gig. Crawling between the sheets time and time again as the birds begin their dawn chorus can soon take its physical toll.

At the time the John Dummer Blues Band consisted of Dave Kelly on slide guitar, Adrian "Putty" Pietryga, lead guitar, Thump Thomson, bass, and my-

DOGGIN' AROUND WITH THE WOLF

By John Dummer

Fun and embarrassment, touring as Howling Wolf's backing band, on his first British tour in the sixties

self on drums. God knows why we got invited to back visiting American bluesmen. I think it could be something to do with the fact that we weren't a big name and consequently came fairly cheap.

We had already done two tours with John Lee Hooker but this had in no way prepared us for the sheer power and energy that Howling Wolf let loose on an audience. There were times when the back of my scalp prickled and I'd swear some other-wordly presence had joined us in the hall.

Wolf was genuinely shocked and touched by the warmth of the receptions he got in the clubs and colleges we played at all over Britain. A small incident in Wales illustrates this. We stopped in a little village miles from anywhere and asked an ageing "Ted" the way to the club we were supposed to be playing that night. When he realised that it was actually Howling Wolf sitting there in the van with us he was rendered practically speechless. We left him clutching a piece of paper Wolf had autographed for him, tears of joy and disbelief streaming down his face.

One of the strangest nights of the tour turned out to be when we played the Flamingo Club in Wardour Street. In the sixties the Flamingo "All Niter" was dead swinging. We used to be down there boppin' into the early hours to bands like Georgie Fame and the Blue Flames, Zoot Money's Big Roll Band and Jimmy James and the Vagabonds. Alas, kids today would probably say they are all boring old gits... and include me with them. But, believe-it-or-not kids even Georgie Fame was considered cool in those far off days of yesteryear... but Cliff never ever was! Anyway, it was quite a thrill for all of us in the band to be trooping down to the club with our gear to be playing an "all niter" ourselves, backing the great Howling Wolf. One of the things about Wolf was that he never sat back on his legendary laurels or just cruised on his reputation. Oh no! He got down literally on his hands and knees and crawled around the stage every night. He would use every ounce of his energy to put across every trick he'd ever learnt to move an audience. And some of these tricks were brilliant. They ranged from the big cotton handkerchief mopped across the sweat-covered brow to mincing about the

stage in a mock effeminate walk, very shocking in a man of his size and build. We'd been playing to ecstatic audiences and every night Wolf had finally slumped off stage after five or six encores, dripping with sweat and gasping for breath. He believed in giving value for money and sending the fans home happy.

Only for this particular night the agent who booked the date hadn't done his homework. We were playing the Friday "all niter" and after midnight the clientele was predominantly West Indian. To Wolf this was a black audience. I'm sure that back home in Chicago or anywhere in the U.S.A. he could have had any audience eating out of the palm of his hand. Even young soul fans could recognise in Wolf's apocalyptic blues music the roots of James Brown or Sly Stone. But most of the audience that night had cut their teeth on Ska and Rocksteady, and they responded hardly at all to what was happening on stage. Wolf was completely miffed by this and after what I thought was a magnificent set he sat in the shoe-boxed sized dressing room with his head buried in his hands, tears of frustration running with the sweat down his face. We tried to explain the problem but it was impossible for him to grasp it. Looking back now I'm not at all surprised. If I'd been him I would have had the same difficulty. I think what happened at The Flamingo had quite a bearing on the fiasco which occurred when we played the Speakeasy the following night.

The Speakeasy then, was a bit like Stringfellows is now. It was the late night haunt of the rich and famous. You could eat, drink and rub shoulders with stars of the rock and pop world until dawn. The fact that you also had to rub shoulders with a load of boorish music, business poseurs, sex-crazed starry-eyed groupies and packs of mad drunken roadies did detract somewhat from the enjoyment. But still.

It was the ideal place for all the musicians who had been fans of Wolf's music for years to see their hero in the flesh. And they turned out in force. From what I can remember the list ran from Eric Clapton, Peter Green, Pete Townshend, Stan Webb, John Mayall, George Harrison, Keith Relf, Christine Perfect, Ray Davies and Keith Richard through



JOHN DUMMER BLUES BAND

to practically every musician who'd ever had a stab at playing "Spoonful" in his bedroom. We were shaking with fright in our blues plimsoles at the presence of all these luminaries.

Now Howling Wolf could sing and play harmonica like no-one else. But when it came to the guitar he was, to put it mildly, a bit ropery. His hands weren't really built for the job. The fingers wouldn't leave room for each other to form even the simplest of chords. In the van he'd sometimes grab a guitar and plunk away to accompany himself on some song or other, and it was sort of acceptable. You didn't really notice the chords or anything. It was just a bit of rhythm to set the voice against. But this night, with the memory of the Flamingo Club still vivid in his mind, he took it into his head to play some smokin'

guitar and lead the band on all keys and chord changes. A couple of years previously he'd recorded some excellent tracks backed by a funk-type blues band with a riffing horn section. We'd played nothing like this on the rest of the tour, so it came as some surprise to us when he launched into numbers, the chords, rhythm and form of which we could barely hazard a guess at. The frenzied exhortations of "Pick up! Pick up!" from Wolf only heightened our horrendous sense of embarrassment.

We didn't really have the experience to cope with such a task. And obviously we looked pretty green as we vainly tried to follow Wolf who was hammering away at the guitar in complete confidence and singing with all the emotion he could muster. I believe Peter Green, John Mayall and Eric Clapton nearly

came to blows during the set arguing about whether it was the band or Wolf's fault that everything was a disappointing shambles. It was the classic musician's nightmare. Trying to busk along behind a world-famous star with absolutely no idea what's happening watched by an audience of brilliant guitarists, drummers and bass players.

Thump Thomson, the longtime bass player with the Dummer Band had another recurring nightmare besides this one. He often dreamt he was having a piss in the backstage toilets at the Hammersmith Odeon and heard the band suddenly start up on stage without him. A few years later when we were both in the Doo-Wop band Darts, this actually happened. No-one noticed or cared much, and he never had the nightmare again. It just goes to show how petty our little fears are once confronted with the reality.

Strangely enough the only memento I have of our tour with Wolf is a small printed card which sits alongside my honorary Road Rats membership card as one of my two most prized possessions. One side has a photo of Wolf in shirt sleeves and slacks, down on one knee, holding a guitar, and clearly playing a chord. The other side has been autographed carefully by Wolf and bears the printed legend "The Original Howling Wolf and His Orchestra."

Aha, "Orchestra" eh? I wish they'd told us.

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THE AYSNSLEY DUNBAR RETALIATION

Aynsley Dunbar was (and still is, as far as I know!) a great drummer! An ex-member of the Mojos and, briefly, the Jeff Beck Band, he replaced Hughie Flint in John Mayall's Bluesbreakers. Together with Mayall, John McVie and another newcomer, Peter Green, they recorded "A Hard Road", which was a successful follow-up to the classic "Bluesbreakers - John Mayall with Eric Clapton" album.

That line-up also recorded some singles, and an EP which featured Paul Butterfield, before Aynsley moved on to form his own band. In fact, it appears to be fairly common knowledge that John Mayall fired him because his playing was not 'simple' enough for the band at the time!

the most underrated blues singers and musicians in the UK) and guitarist John Morshead, who played in a similar style to Peter Green (and may well have influenced Green, who played bass with him in Shotgun Express). However, Morshead was undoubtedly one of the top five British blues guitarists at this time, but sadly never received the credit due to him.

Incidentally, it is said that when Peter Green left the Bluesbreakers that John Morshead was one of the many who applied for the job, eventually filled by Mick Taylor. Apparently, everyone was rejected except these two, and Taylor won the final vote because his style was very different to that of his predecessor.

The Aynsley Dunbar Retaliation could

and dusted off in moments of particular nostalgia!

Having aired my disappointment with the first LP, I have to say that their follow up was one of the finest British blues LPs issued in the 1960s (or any other year, for that matter).

"Dr Dunbars Prescription" was again released on Liberty (also 1968) and was altogether a much more powerful package of music, although it contained two terrific slow blues, "Till Your Loving Makes Me Blue" and "Tuesday Blues", both of which were underpinned by some moody Victor Brox organ playing but contained subtle and delicate guitar solos from John Morshead. Indeed, so light was his touch, that the listener can hear every movement of his fingers over

A BELATED APPRECIATION!

by John Holmes

I must confess to a feeling of; "Well this won't be very interesting" when I first heard that he had put together a band called The Aynsley Dunbar Retaliation. I couldn't think of any drummers who fronted successful blues or rock bands (although Keef Hartley later did) and I saw no apparent reason why this one should be particularly exciting!

However, my interest was immediately aroused by their first single, which was released on CBS (with the Blue Horizon logo) in 1967. The 'A' side, "Warning" was a hard driving slab of blues if ever I heard it, and featured great vocals and guitar. By contrast, the flip side, "Cobwebs" was a slow and soulful number based around the organ playing of Victor Brox. This was the first of a number of very fine slow blues that they recorded.

As a young blues fan in 1968, there were plenty of excellent bands around, and here, in my opinion was another that justified being placed with Mayall, Mac etc.

The first line-up featured, in addition to Aynsley himself; Keith Tillman on bass guitar (who was shortly to move on to the Bluesbreakers); Victor Brox on keyboards, guitar and cornet (a blues veteran even then - I'm sure he won't mind me saying that!), and John Morshead on guitar (late of Shotgun Express and Johnny Kidd's Pirates).

The immediately distinctive features of the band were the smoky vocals of Brox (who was, and surely still is one of

be seen at this time earning themselves a reputation on the r 'n' b circuit together with their contemporaries, and undertaking their share of backing work (an LP with Champion Jack Dupree on the French 'Byg' label survives, and they also worked with Eddie Boyd).

Prior to the 1968 release of their untitled first LP (on the Liberty label) Keith Tillman was replaced by probably the best known Polish bluesman, Alex Dmochowski!!

Alex was an extrovert bass player, who wielded his Gibson EB3 like a shotgun, and together with Aynsley made up one of the most swinging rhythm sections around.

The LP was, to me anyway, slightly disappointing since one side was filled almost entirely with a drum solo and bass solo! However, sandwiched in between these two was a fine re-working of John Lee Hooker's "Serve You Right to Suffer" (albeit under the title of "Memory Pain").

However, the other side was more interesting (apart from "Watch and Chain", their second single, which was a strange Victor Brox inspired creation). There were fine versions of "See See Baby", "Trouble No More" and "Roamin' and Ramblin", and another notable slow blues, "Whisky Head Woman" which featured a cornet solo from Victor Brox!

The album, I felt, did not quite do justice to their tremendous stage performances, but it has remained in my collection ever since, and is brought out

the fretboard. By contrast, the album contained a tough version of "Change Your Lowdown Ways" (with apologies to Larry Davis!) and Larry Davis' own "I Tried". Medium tempo blues were also there, with the BB King inspired "Now That I've Lost You", and a John Morshead vocal entitled "Call Me Woman", which proved he could match Clapton and Green lick for lick!

In my opinion this is the Retaliation LP to get hold of - it has a distinctive green and yellow 'photo-negative' cover - and should be eagerly sought by all those who have Mayall, Mac and Shack albums but inexplicably missed out on this band!

By the time of this album they were one of my favourite bands, and I saw them regularly at the London clubs, such as the Marquee, Klooks Kleek, 100 Club and my own 'local', the Railway Hotel in Wealdstone. However, in spite of articles in Beat Instrumental and good reviews of their second LP the Retaliation were still not in division one of the blues league in popularity terms.

However, they soldiered on (having been joined by an additional keyboard player Tommy Eyre) to produce a third Liberty album, "To Mum From Aynsley and The Boys" (!!) in 1969. The cover was a Hipgnosis gem, with the band dressed as Teddy Boys, complete with chains and knuckledusters. Victor Brox looked positively terrifying!

Musically, I felt it was not quite up to the standard of their last effort, with one

or two strange and rather self indulgent tracks. However, it has its moments – two fine self penned songs, “Run You Off The Hill” and “Sugar On The Line”, which featured strong vocals and more fine guitar playing. I felt that there was rather a lack of direction with this album; they seemed to want to move on from ‘straight’ blues, without any apparent idea of where to!

By 1969, with further success apparently eluding them, the band began to drift apart – Victor Brox’s wife Annette (a fine singer) would join them on stage from time to time, and drummer Barrie Jenkins (from Nashville Teens) sat in on occasions.

Eventually, Aynsley Dunbar left, for greater success with the Mothers of Invention and the various Jefferson Airplane and Starship line-ups. Alex Dmochowski joined John Mayall for a couple of tours in the early 1970s, and played with Peter Green on his “End of the Game” album.

Within a short time Morshead, Dmochowski, Barrie Jenkins and (I believe) Tommy Eyre were working with Jackie Lomax under the name “Heavy Jelly”. They were not the line-up who issued the single on Island (“Same Old Story”) but they did release an instrumental single (“Time Out” c/w “Chew In”) on the Head label, which features some nice guitar playing.

A subsequent LP was recorded, and

quickly bootlegged, but remained unissued until it mysteriously appeared in the cut price racks at Our Price this year, under the title “Heavy Jelly”.

The band quickly drifted apart, and a final Retaliation LP entitled “Remains To Be Heard” was issued in 1970 on the Liberty label. This was more than an LP of rejected tracks, and once again featured some fine guitar playing from John Morshead, particularly on the slow blues, “Downhearted”, which for me is one of the finest recorded guitar solos by a white blues player!

Annette Brox was featured vocalist on side two, and contributed some interesting material with her husband. All in all, this was a fitting farewell to an excellent and highly underrated band.

Finally; where are they all now? Victor Brox is back in Manchester working once again with his Blues Train (get to see them if you can); Aynsley Dunbar is, as far as I know, still playing with Starship (and having pop hits!); Alex Dmochowski seems to have disappeared (anyone have any clues?), and finally John Morshead...

I heard from a reliable source that some years ago he was arrested in Africa and jailed on a gun-running charge. If this is true I do not know whether he has been released. We can only hope that one day he may return to this country and perhaps link up with some of his ex-colleagues for a re-union concert!

BRITISH BLUES

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THE DOBRO ANGELUS

This resophonic guitar, also known as Model 19, was produced by both Dobro and Regal.

It was a budget guitar, first introduced around 1928 and sold for \$22.50. The guitar in the photograph is made of three-ply birch and finished in two-tone walnut. The unique quality of sound is produced by a saucer shaped dish with a cone in the centre (spun on a lathe out of aluminium). Connected to the centre of the cone is a bridge, supported by a spider's web of eight struts. The sound travels along these struts and resonates around the dish, creating the effect of a speaker. This particular Dobro has the sweetest tone – and really sings with a slide.

Top Topham



NIGEL SMARMAN

THE A&R MAN

Hello Charles, sorry I'm late, another meeting in his nibs' office, crushing bore as always. Oh absolutely, large one if you please. I don't know Charles, it's been one of those weeks, I can't tell you. Chrissy's getting quite fed up with me working late at the office; I think she suspects something. As a matter of fact old boy, strictly between you and me, not a word to a soul, I've been seeing rather a lot of Felicity recently, if you get my meaning. What a girl, Charles, a revelation old man. Well it all started with us going to that wretched club full of idiotic types with black hats and dark glasses. Quite extraordinary scenes, everyone standing about babbling about Elmore James and Muddy Wolf and suchlike. Frightful group knocking out these dreary songs about railway trains and waking up in the morning and what not. Quel horreur old man. Old Felicity was lapping it all

up, dash it, bouncing up and down to the beat... quite a sight in that tight t-shirt I can tell you. Well the thing is you see, orders from on high, yours truly to knuckle down and put together one of these dreadful compilations of old blues stuff. I didn't know where I was, they all sound the same to me... I was at my wits end with this one quite honestly Charles. Then it came to me, all in a flash, kill two birds with one stone as it were, why not rope Felicity in as jolly old adviser. Couldn't be better old boy, all I have to do is lay on the champagne and smoked salmon whatnots, and this wonderful girl lies about the place sifting through all this blues muck. I don't know whether you're familiar with any of this stuff Charles, but I've discovered something during my exhaustive researches. Yes please Roger, same again times two if you would. Sex Charles. Sex, pure and

simple. Therein lies the basis of this whole blues business. I hadn't spotted it before, until Felicity opened my eyes to the whole thing. I mean to say, Little Red Rooster... nothing whatever to do with hens at all. And this business about Rolling and Tumbling and Rock Me Baby all night long yeah. There's one to do with riding that's pretty close to the mark, and a positively blush-making ditty about squeezing a lemon which is practically pornographic. Felicity can't get enough of this sort of music I give you my word. I'm bound to say I'm beginning to take to it myself. Jolly good fun. In fact we're due for another session this very evening... I can't wait. There's a song about honey that Felicity seems particularly keen for me to hear. Must dash old boy. Long live the blues.

Bluesnews

The second City Limits London Blues Festival, in conjunction with BBR, was held successfully over the August Bank Holiday weekend, outside the Station Tavern in North Kensington.

The weather on the first day was better than it might have been, with a few showers which didn't stop the proceedings. The stage was oscillating as usual, without any help needed from the bands. The atmosphere was enjoyable on both days, and performers and audience all seemed to be enjoying themselves.

MC Little Paul, did a great job in getting things going – and keeping them going – on both days. He even went to the extent of donning a tutu, but there were no authenticated reports of anyone messing with it.

Though not all of the advertised bands were able to make it, there was plenty of scope for the audience, with the Blues Burglars doing a repeat spot on the second day.

After each day's session, there was a jam inside the Station Tavern, which again proved successful. Everyone I talked to said that they were pleased with the event and as the neighbouring Notting Hill Carnival went off without the expected problems, there seems no reason why the blues festival shouldn't be repeated successfully next year.

Since the previous issue of BBR, John Lee Hooker played at the Hammersmith Odeon and was well received. He's the last we shall see of the great generation of blues singers in the



Little Paul – in tutu

Delta-influenced amplified blues idiom, and he is probably the most individualistic of them.

Other recent visitors include Otis Rush, Louisiana Red and Tabby Thomas and we can look forward to even more American blues artists in October and November. Boss Goodman at London's Town and Country Club has been busy with the bookings and his listings are pretty healthy: Sat. 1st October, Joe Louis Walker and Tabby Thomas; Sat. 15th Oct. Buddy Guy and Junior Wells; Sat. 22nd Oct. a Motown package includes Junior Walker and the All Stars, Martha and the Vandellas and Marv Johnson; Sat 29th Oct. Dr. Feelgood, and Sat. 19th November, James Cotton Blues Band.

NICE JAZZ FESTIVAL

There's nothing quite like listening to your favourites in the heat of the night for ten days. There was a choice of artists like Carlos Santana, Wayne Shorten, Herbie Hancock, Irma Thomas, Wynston Marsalis, Dave Brubeck, Art Blakey, Jerry Mulligan, B B King – and many more.

The atmosphere was one of a giant family party. Everyone was there for the

same reason, just to enjoy seeing and hearing those stars we may only have heard on record before. There was even a chance to pick up old copies of Jazz magazines, records and posters.

So, after a day of relaxing on the beach followed by a meal and, maybe, a nap, the day could be rounded off with an evening full of magic.

Jane Keele

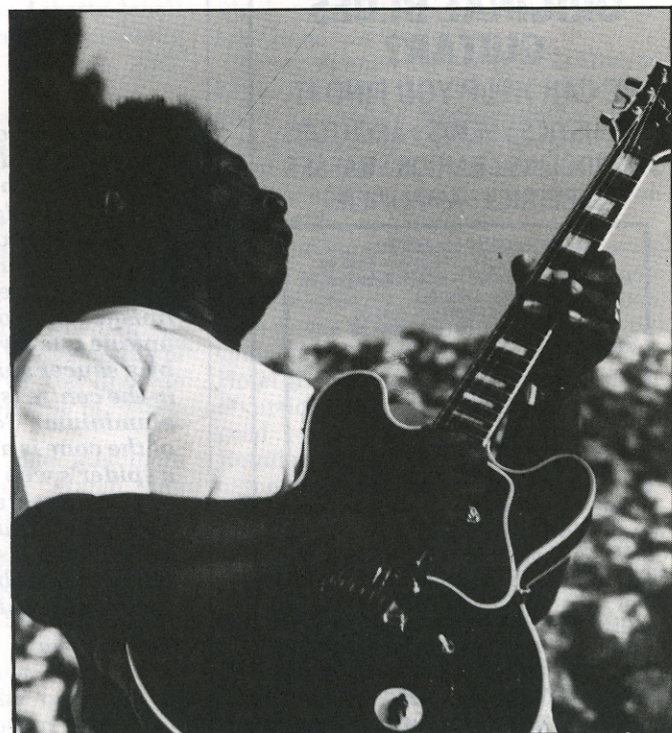


Photo of B B King at 1988 Nice Jazz Festival by Jane Keele

ELISHA BLUE

Watch out for forthcoming gigs from blues guitarist and songwriter ELISHA BLUE. Born in Philadelphia, Elisha moved to Chicago to seek out his musical roots and was quickly in demand, enjoying sessions with the likes of ALBERT COLLINS, ALBERT KING, KOKO TAYLOR, SON SEALS, BUDDY GUY & JUNIOR WELLS AND JOHN LEE HOOKER, plus two world tours with CAREY BELL.

More recently, Elisha has been causing a stir in Holland and Germany where he cut a couple of albums with EDDIE C. CAMPBELL and LOVIE LEE on Alligator records. Catch him if you can at the following:

- Oct 20 River Boat, Kidderminster
 21 Kite Club, Blackpool
 22 Brian Peter's Showcase, Red Lion, Brentford
 23 Torrington
 31 -
 Nov 1 Bananapeel Blues Fest, Belgium
 Nov 4 Shelly Arms, Nutley
 5 Town & Country Club (TBC)
 15 The Sands, Carlisle
 (For update please ring 01-840 2582)

GIG GUIDE

BIG JOE DUSKIN & DAVE PEABODY

- Oct 1 Arts Centre, Folkestone
 2 100 Club, London
 6 Breedon Bar, Birmingham
 7 Rockingham Arms, Wentworth
 8 Oakmere House, Potters Bar
 9 St Donats Arts Centre, Llantwit Major, Glamorgan
 11 100 Club, London.
 Special Delivery Blues Night with Big Joe Duskin, Otis Grand & The Dance Kings and The Balham Alligators
 12 Trades Club, Hebden Bridge
 14 Queens Hall, Edinburgh
 15-16 Arts Centre, Paisley
 18 Jumpin Hot Club, Newcastle
 19 Old Vic, Nottingham
 20 Arts Centre, Colchester
 21 The Stables, Wavendon
 22 Ormsby St Michael, Yarmouth
 24 Half Moon, Putney



Lucky L. Evans

LUCKY EVANS (aka Lefty Evans/Lucky Lopez)

October and November sees the visit here of Lucky Evans for an introductory tour. He worked in Chicago from 1964, playing with Howling Wolf, Little Walter, Roosevelt Sykes, Jimmy Reed, Shakey Jake, Pee Wee Crayton and Lowell Fulson, among others. He recorded his first tracks, "Blues Plague" (Coming Down With The Blues) and had a release on the Delmark album, "Sweet Home Chicago"

He was incorrectly referred to as Lefty. He also used the name Lucky Lopez, apparently. He got TB in the sixties and was lucky to survive, but his playing ended for a number of years. He moved to California and was around Los Angeles for a time before returning to Chicago in 1975 for a gig with Jimmy Reed.

His luck wasn't in and he seemed unable to get booked by anybody on the Chicago scene. Perhaps his luck is about to change again. He can be heard at Brighton's Richmond on October 14th, is at the Dublin Castle, London, 16th, The Bell at Ash, 22nd, The George Robey, London 29th and the Cricketers, London on 10th November. Other gigs are in the pipeline. For information phone Dave Minns, 0273 677698.

Incidentally. Lowell Fulson is at the 100 Club, London at the beginning of October, and there are plans for Little Charlie and The Nightcaps to gig there also that month. If it comes off, the November gig to be at is Luther Allison. Watch 100 club advertising for further details.

LUTHER ALLISON GIGS

- Nov 11 Reading Paradise Club
 12 Putney Half Moon
 13 Birmingham Breedon Bar
 14 London 100 Club
 15 Sheffield The Pheasant
 16 Manchester Band On The Wall
 17 High Wycombe Nag's Head
 18 Wickham Boar's Head
 19 Aldershot West End Centre

London's Dublin Castle has a number of blues and R&B gigs in October and November: Oct. 1st, Howlin' Wilf & the Veejays, 6th, Shout Sister Shout, 8th Balham Alligators, 9th, Blues Burglars, 14th, Otis Grand & the Dancekings, 15th, Diz and the Doormen, 25th, Big Road Blues Band and The Hipshakers, 29th, Red Hot Pokers. In November: 2nd, Howlin' Wilf, 5th, Otis Grand, 19th, Dana Gillespie.

Review

Chicken Shack; Duchess Club, Vicar Lane, Leeds - June 1988

When Stan Webb is on form (and he usually is) he is in a class of one, and at Leeds, he turned in a heroic performance that reduced all superlatives to inadequacy. Ably supported by Shack members Bev Smith (drums) and Dave Wilkie (key boards), plus a stand-in bassist, Stan's brilliant guitar playing and emotive singing enthralled an enthusiastic audience at a promising venue.

The set included slow blues such as 'Night Life' and 'The Thrill is Gone', alongside more up-tempo material such as 'Baby, What You Want Me To Do'.

In many hands, this is a throwaway number, but here it was a vehicle for a dynamic guitar onslaught. Even better was 'The Chicken Shack Opera' in which Stan's playing reached peak after peak and produced a thunderous ovation for an encore of 'I'd Rather Go Blind'. This still wasn't enough, and the band returned for a tour-de-force 'Tore Down', during which Stan went to the bar and ordered a pint whilst still playing! Star quality - 10 out of 10. The message is clear. Stan's the Man.

(Andy Whittaker)



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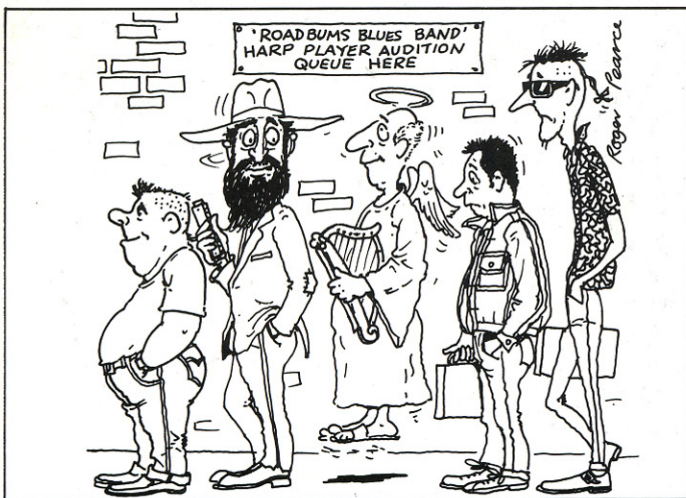
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Late Gigs News

Due to the postal strike, lots of information about gigs throughout the country didn't reach us in time for publication. But The Marauders made it – just!

THE MARAUDERS

Sat Oct 1st Duck and Firkin, Bolton.
Sun Oct 2nd Bottom Bulls Head, Bolton
Sat Oct 8th Wrea Green Inst., Nr Kirkham, Blackpool
Fri Oct 14th The Gardens, Yeovil
Sat Oct 15th Naval Club, Tonypany, Wales
Sun Oct 16th Memorial Hall, Newbridge, Wales
Fri Oct 21st Maxims, Llangollen, Wales
Mon Oct 24th Fleetwood Blues Club, Catholic Club, Fleetwood
Tues Oct 25th Witchwood, Ashton-under-Lyne
Sat Oct 29th The George, Compstall, nr Stockport
Tues Nov 1st The Firtree, Reddish, nr Stockport
Sat Nov 5th Angels, Wigan
Thurs Nov 10th Fleece, Glossop
Sat Nov 12th Bottom Bulls Head, Bolton
Sat Nov 19th Walshan Con Club, Bury
Mon Nov 21st The George, Compstall
Fri Nov 25th Virdi's, Weymouth



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