

CHRIS BARBER

Konzert



Wir heissen Sie herzlich willkommen zum Konzert
von Chris Barber & der Chris Barber Band im TAK Schaan.

Seit 1971 tritt Chris Barber regelmässig in Liechtenstein auf und anbei
finden Sie wissenswertes, aber vielleicht weniger bekanntes über seine Wirkung
während der letzten 60 Jahren seiner einmaligen Karriere zu geben.

JEEVES
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THE DEMON BARBER OF BRITISH BLUES

One man can take much of the credit for inspiring the blues boom that was the root of all British rock'n'roll. He plays a pretty mean jazz trombone, too.
Chris Barber talks to Owen Adams

The Reading Festival, the Marquee club, the dawn of British blues, skiffle and the entire pop and rock scene of the 60s and beyond are primarily down to one man: Chris Barber. There were plenty of other players along the way, but the source, the conduit and the catalyst for so much of it was this committed trombonist and bandleader.

Britain's war and immediate post-war years were severely music-starved. Before rock'n'roll exploded, it took a great deal of ingenuity to get beyond Vera Lynn, Max Bygraves and the soporific, bland dance bands and dig out something with real feeling.

A ban on American musicians visiting the UK had been imposed by the Musicians' Union from the mid-30s and wasn't lifted until the late 50s, in an apparent tit-for-tat after the American Federation of Musicians stopped Jack Hylton's band from appearing in the States.

The scarcity of imported shellac to make 78rpm discs meant very few British record companies were willing to release anything that wasn't a guaranteed big-seller. You had to forage in second-hand shops for the occasional jazz or blues gem, order from hard-to-get catalogues, make contact with American GIs

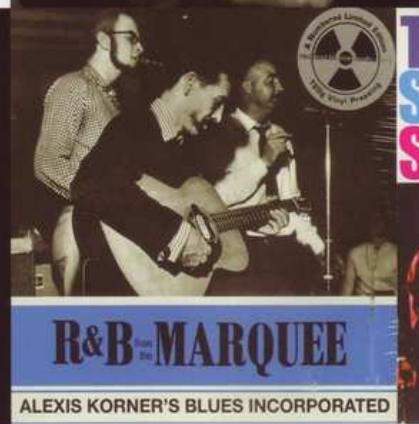
stationed on wartime bases or be close to those bases to pick up the limited American Forces Network radio broadcasts. Or you could always rely on enterprising musically minded transatlantic voyagers bringing the precious commodities home – such as big-band leader Geraldo's ship musicians, famously known as Geraldo's Navy.

On the barely discernible underground scene, initially rooted in small societies and clubs within English public schools in the 1940s – Humphrey Lyttelton at Eton, blues folklorist and musicologist Paul Oliver at Harrow, and Chris Barber and Alexis Korner at King Alfred – there were schisms from the start.

The modernist and traditionalist wings were clearly defined, but within those two strands there were also fissures. In the modern jazz movement, John Dankworth stormed out of a rock'n'roll concert, declaring it "trash", while his fellow beboppers such as Tony Crombie and Art Baxter switched to something approaching the style of Bill Haley & The Comets. Some on the folk scene, notably Ewan MacColl and his American partner Peggy Seeger, openly disapproved of white British singers and players trying to emulate Leadbelly and Lonnie Johnson.



The Chris Barber band on stage today, with guest Andy Fairweather-Low, and (above) early in his career. Right: Barber's proteges Alexis Korner and Cyril Davies, with saxophonist Dick Heckstall-Smith, pictured on the cover of their legendary album, Original Decca Ace Of Clubs copies can fetch over £100.



R&B MARQUEE

ALEXIS KORNER'S BLUES INCORPORATED



“The spiritual nature of jazz and blues is exactly the same, if you play it properly”

And within the traditional jazz movement, leaders such as Ken Colyer would pursue their ideals of purist New Orleans revival jazz, while Chris Barber's band unwittingly originated the piano-less British version which would be defined as trad. Alexis Korner twice joined Barber's band, in 1949 and 1960, only to leave both times because he wanted to play purely blues, instead of an interlude within a jazz set.

For his part, Barber steadfastly bridged many of the divides; he has embraced not only trad, but blues (both acoustic country blues from the Mississippi Delta and electric Chicago blues). On the jazz front, he has had such modernist guests as the bebop and free jazz alto-saxophonist Joe Harriott, the Jamaican player who made such an impact on British jazz after he arrived in 1951.

“I'm a purist,” he says. “I'm dedicated to jazz and blues as long as it's bloody well played right, as far as I'm concerned. That doesn't mean sounding like this or that, it's just the feeling. I was interested in both [jazz and blues]. It was all the same music to me, there's no differentiation, except one's got more singing and guitars in it, and one's got more cornets and trumpets in it. The way you do it, the spiritual nature of it, is exactly the same, if you play it properly.”

And the only way he could play the blues properly, Barber reasoned, was to absorb the real thing. Barber's band and his National Jazz Federation brought over an array of American jazz and blues stars during the late 50s, from Muddy Waters to the Modern Jazz Quartet: “The prime reason the blues thing came to Britain was that we had to learn it first-hand before we could become a part of somebody else's folk music,” Barber says.

Shortly after the end of the war, Barber went along to watch George Webb's Dixielanders play King George's Hall, just behind the Dominion in Tottenham Court Road.

“I got to the concert a bit late and the band had started up,” he recalls. “I remember walking through these swing doors through the foyer, down the aisle



Sister Rosetta Tharpe was one of many American greats first championed by Barber

and I was mesmerised by the band. It was like walking in a dream, you know what I mean? They didn't play all that well but then again, it was the first band to try and play in Britain in a serious way. So that was it.”

Barber grew up in Golders Green, north London, but was evacuated in 1939 to Royston in Hertfordshire, where he attended King Alfred School, which had temporarily relocated from Hampstead Heath in London. Not far away was the US Air Force base of Basingbourn.

“My friends and I used to get up for school early and cycle, at seven in the morning before breakfast, along to the base to where the barbed wire was only six feet high, and watch the planes coming back from their bombing raids.

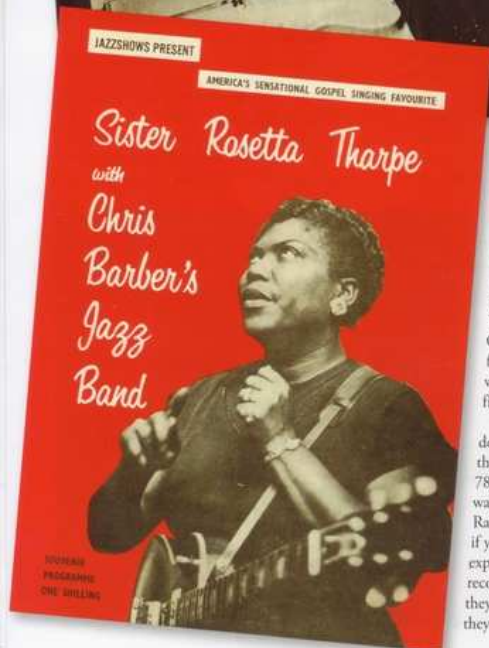
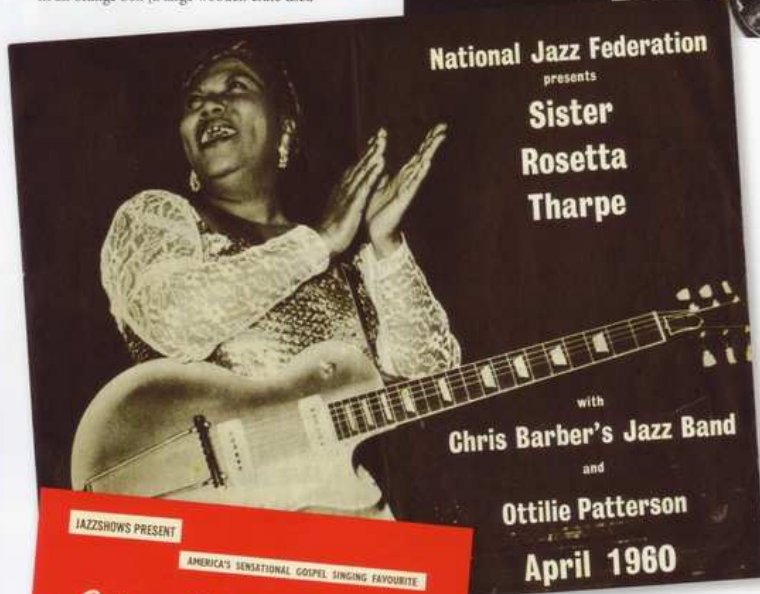
“On the base there was a dump. America had achieved a consumer, buy-it-and-throw-it-away society when we hadn't even heard of it yet. We found all kinds of things there, but also a pile of pocket books, including *Really The Blues* by Mezz Mezzrow and Bernard Wolfe. It was very much about bringing jazz and blues together, and the roots of



black American music, and the results of slavery, all that sort of stuff. It was the most charismatic thing you could imagine to an impressionable youngster already alert and aware of the whole situation. It was like a blue rag to a bull, shall we say. After that, it was quite clear what I loved."

Paul Oliver, the author of the hugely influential 1960 book *Blues Fell This Morning: Meaning In The Blues*, recalled in his 1984 book *Blues Off The Record*, how a visit to an American airbase during the war led to his own epiphany. Oliver had just turned 15 in 1942 when his friend Stan took him to spy on black American soldiers as they swung their mattocks, constructing a military base in Suffolk: "The two men were singing swooping, undulating, unintelligible words, and the back of my neck tingled. 'They're singing a blues,' Stan hissed at me. It was the strangest, most compelling singing I'd ever heard... I wanted to know from Stan how he knew what they were singing, and what it was. Stan, it turned out, had a collection of records which he kept in an orange box [a large wooden crate used

Blues Sisters: Rosetta Tharpe with Otilie Patterson



by greengrocers in those days]. They were blues records, he explained, and when we got back from the camp he played them to me over and over again."

Oliver would become Britain's foremost authority on the blues – his priceless collection of artefacts dating back to the 19th century now resides at the University of Gloucestershire, in Cheltenham – and in the early 1960s he followed Alan Lomax's footsteps, travelling with his wife across the Deep South making field recordings of blues singers in the raw.

Barber had to look harder for his first doses of the blues: "During World War Two the little shellac they did get in for making 78s went to the most popular things, which was Vera Lynn singing anything and Run Rabbit Run, the hit record of 1942. Indeed, if you wanted to buy a new 78, you were expected to bring a recyclable old 78 into a record shop and get sixpence off for it, which they melted down to make more 78s with. So they had these boxes of old records waiting to

be recycled, and sometimes they'd produce the odd jazz record or two, which I'd then buy for a shilling."

His father, a statistician by profession, was also an accomplished amateur violinist, and arranged for his son to have weekly lessons 14 miles away in Cambridge. In the middle of the city he discovered Miller's Music Centre, which today claims to be the second oldest music shop in Britain and was then one of the handful that stocked jazz and blues records. He saved his five-bob bus fare by cycling in, balancing his violin across his handlebar with one hand and clinging on to a truck for a free tow with the other. By cheating death in this way, he had enough money to buy one record each week.

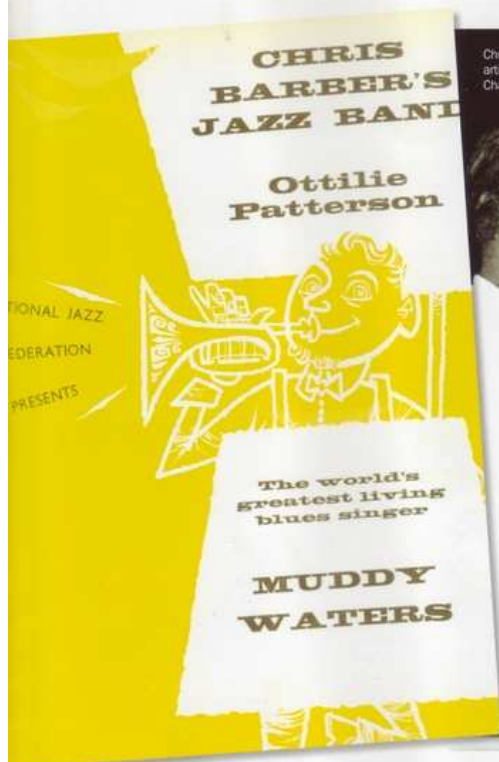
Back in Golders Green after the war, Barber managed to get his Jewish neighbours to arrange to have records posted to him by their relatives from New York. "They turned up in a record shop in Harlem and bought all the latest blues records, at that particular time a late Bluebird series featuring Tampa Red, Big Maceo, Lonnie Johnson and all kinds, and I really was hooked."

Barber had left school and was supposed to be studying mathematics, while working for a life insurance company, but jazz was taking over.

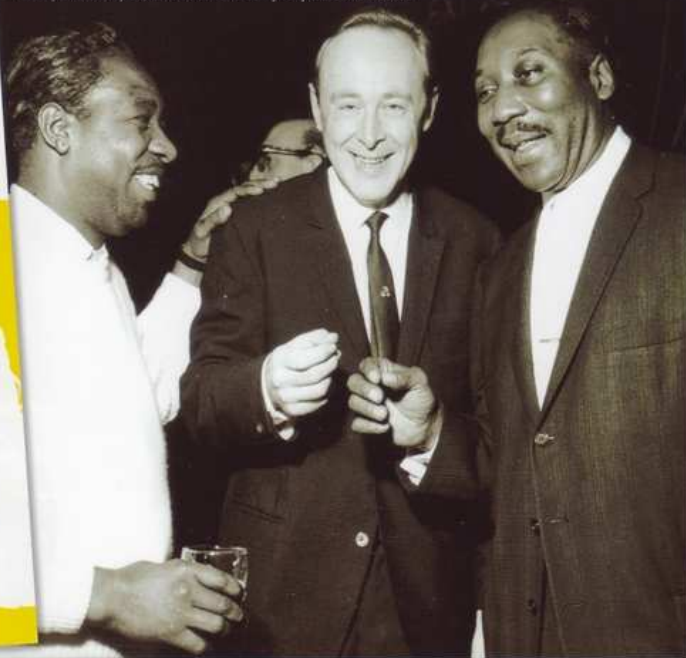
Initially, he had aspirations of becoming a cornet player like his hero Louis Armstrong, and he greatly admired Lyttelton's playing, but his best vantage point in the audience at the Humphrey Lyttelton Band gigs he regularly attended was of the band's trombonist, Harry Brown, whose playing he studied keenly. "One night, Harry tapped me on the shoulder and said 'want to buy a trombone?'. I'd never thought of it, but the only thing I could think of to say was 'How much is it?'. He said 'six pound 10 shillings'. Well, I had 10 quid in my pocket, meant to fund my studies which I wasn't doing... so I couldn't see any reason for not buying it.

"When I first tried it, it sounded awful, just like a bray, but nevertheless I had a record of George Webb's Dixielanders where Harry Brown played that trombone and it sounded alright to me. I thought, 'it can't be bad', so I bought it, and started teaching myself."

In 1949, he formed his first amateur band. "It was a group of friends, and we started out trying to emulate what we heard on records... The band had two trumpets, clarinet and trombone, piano and banjo and some drums, quite a lot actually. We also had a guitar-player in the band called Alexis Korner. So we always did a blues section within our set. Alexis had a semi-acoustic Hofner, which was a peach of a guitar to look at, but he didn't have an amplifier. So



Chris with Muddy Waters (right), who he brought to the UK in 1958. Other artists he introduced to the UK included Howlin' Wolf, Sonny Boy Williamson, Champion Jack Dupree, Louis Jordan and Sonny Terry & Brownie McGhee.



I'm not surprised I couldn't work out what he sounded like – I couldn't hear him!

"After about a year and a half, Alexis decided he wanted to go and try playing the blues. It wasn't as if the band was getting anywhere – because there was nowhere to get. There were no influential people, and none of the jazz writers took us seriously either, because we weren't American, we weren't from New Orleans. So we didn't get any encouragement at all. But we carried on with the band and shrunk it down to one trumpet, so it was like the Armstrong Hot Five outfit, and that was the way it carried on. And even then we were getting nowhere."

In these circumstances it's a wonder that anyone dared to give up their day-job and go professional, but this is what Barber and his cohorts did.

"By 1952 it got to the point where I felt that being in an amateur band, I didn't get playing enough. Everyone had other things to do in their life except music. They'd all got families and jobs with overtime or studying, so you'd end up playing once a week.

If you play once a week with a band that's just starting up, what happens is at the end of it that you made the same mistakes as last week, and you get no better at all. That is infuriating. In the end I thought, 'if they can't do it, I bloody well can'.

"[Clarinetist] Monty Sunshine, who was leading the remainder of the Crane River Jazz Band which was more or less New Orleans-based, had the same bother. He was saying 'I'm never going to get on with my playing, because they're just picking up these tunes because they feel good to play, but not playing them any good. We're not doing it right'. We both had the same idea, so we sat there moaning, and up came Lonnie Donegan.

"At that time he was doing National Service, he was stationed at Woolwich. So he popped over the water, and every afternoon the three of us would sit there and say 'We must get it together to play all the time. 'We're never going to play proper jazz, otherwise.'

"So we formed a band. Then Lonnie played in my

amateur band once a week and had his own amateur band as well, so he got to play twice a week. Smart cat, was Lonnie. His bass player was Jim Bray, and he'd had the same idea too, and Ron Bowden played drums with the Crane River band – so that was the five of us.

"We didn't know a trumpeter at all at that moment, but we had some records which featured banjo, bass and drums only, and trombone. So we reasoned that if we played without a trumpet, we wouldn't get arrested for it, would we? We were afraid we were going to get blackballed! Then along came [trumpeter] Pat Halcox, who agreed to join. And we planned to all turn pro in the spring of '53.

"We had a chance to go to Denmark for a few weeks and play every day and have some idea of how to play properly, and then Pat chickened out. He said he'd promised his parents he'd do his chemistry studies first. But the same week, Ken Colyer came back from New Orleans and we invited him to join, so he did."

Ken Colyer's progress in getting to the source of jazz in New Orleans had been the subject of daily bulletins pinned up in Dobell's and in the nearby Collett's store, where his brother Bill worked. He'd overstayed his visa and had spent a week in a New Orleans prison before being deported. Initially, Barber and band were happy for him to assume the bandleader's role, and as The Ken Colyer Jazzmen, recorded their first album, *From New Orleans To London* for Decca in 1953.

"The first gig we did with Ken was in Denmark," Barber recalls, "and as soon as we came back we started playing every Monday night in the basement of a crypt of a Catholic church behind the Cumberland Hotel in Marble Arch. We played there for about six months. I can't remember what we called it, Marble Arch Jazz Club, maybe... Well, we'd been there for a few weeks and there was a thing called the Queen's Coronation on a Tuesday. On the Monday night, there were a million people on the

pavements around Marble Arch, waiting for the next morning's Coronation parade. We did a New Orleans street parade round the whole thing, and no one took a blind bit of notice! There's actually a photograph of it. You'd have thought we'd have got on a newsreel."

Barber blames Ken's brother Bill for Ken Colyer's departure in 1954 (not to mention disputing Bill Colyer's claim to have 'named' skiffle): "Bill Colyer started trying to take control of the band. We all knew Bill and Ken were brothers, and we all said 'we don't want Bill anywhere near the band, thank you very much'. It took Bill six months to inveigle himself into the management of the band."

On Colyer's departure, says Barber, "I didn't know who was going to play the trumpet. I immediately went to the phone in the corner of the Blue Post and rang Pat and asked him if he'd join us at long last. He said 'yes, I can't wait to get away from chemistry'." Halcox never did finish his studies, and is still Barber's right-hand man.

Barber's second album, *New Orleans Joys*, would have more of a seismic impact on music history. Not having quite enough jazz material to make up an album, Barber – much to the disgust of his bass-player Jim Bray, who stormed out of Decca's studio in a huff – picked up the bass (he'd had a few lessons) and joined Lonnie and washboard player Beryl Bryden for two Leadbelly covers – Rock Island Line and John Henry – leaving the tape rolling while Decca producer Hugh Mendil and engineer Arthur Lilley popped out for a cup of tea. The album sold well immediately, and Barber acknowledges it was down to those two tracks by the Lonnie Donegan Skiffle Group – they'd been playing interval sets, and up until finalising the track-listing, were known informally as the Lonnie Donegan breakdown group.

"It was just country blues – we didn't call it skiffle then. All Lonnie and I were trying to do was Huddie Ledbetter. That's all we were interested in. I played a bit of bass – I'd been learning it – and then Ken



Ken Colyer's Jazzmen in the early 1950s with Chris Barber (second from right) and Lonnie Donegan (second from left). Right: Barber today and (below) with Van Morrison.



Colyer turned up with us on the guitar, and then Lonnie on the guitar, me on bass. Ken was more into the Memphis Jug Band kind of thing, rather than Robert Johnson or Leadbelly. One of the first things I did with Lonnie in 1954 was a song by Leadbelly called Leaving Blues, which was one of his few older recordings from 1931.

"Lonnie sang it really well and I later played that record to Sonny Terry. Now Sonny's blind and he heard it and said 'that's Led'. I thought, it can't be that bad!

"The album was recorded in June 1954, and they put it out in December 1954, but they didn't put out Rock Island Line as a single until a whole year later. Decca must have been the most stupid, old-fashioned label the world has ever known. But when the record finally came out, it attracted the interest of Denis Preston, who was with a new company called Nixa that had just been bought up by the Pye radio and electronics company. So Hugh Mendel went to see [Decca founder] Edward Lewis and said 'Chris Barber has been approached to sign up for Pye, do you think we can do anything about that?' And Lewis said, 'give the boy a radiogram'. I said, 'We've got one', and walked out. That was the thing. Decca didn't see any point in it, any of it.

Lonnie Donegan's solo career had been launched, without him having much say in it, and eventually he had to leave the band, albeit on good terms. The following years saw a massive proliferation of trad jazz and skiffle groups, but the only people pursuing the blues were Alexis Korner and die-hard enthusiasts Cyril Davies, a harmonica player. Paul Oliver has said Cyril Davies – who died from leukaemia in 1964

– was the only bona fide British bluesman. Unlike his musical peers, Davies came from a solidly working-class background, working as a panel-beater by day and, fuelled by copious amounts of booze, turning his skiffle club at the Roundhouse pub in Wardour Street into a blues club overnight (on the first night, they had three people in). In the process, they were thrown out of folk clubs for bringing in amplifiers, 10 years before Dylan faced the "Judas" accusation.

The pair would briefly add a new R&B dimension to Barber's band in 1960, before splitting to do their own thing. After giving birth to skiffle, the band had a fresh attraction in the shape of Irish singer Orla Patterson, who eventually became Barber's second wife (until 1983). She already had a natural flair for convincingly singing – and feeling – the blues, a quality Barber and his band craved.

Donegan was still in the band when the opportunity arose for them to back Big Bill Broontzy on his second visit to the UK (his first visit was in 1951), in 1954. He had been brought over from Europe by Belgian author, promoter and enthusiast Yannick Bruynoghe. "Big Bill Broontzy sang with my band, and during Lonnie's skiffle set, in fact," recalls Barber. "It was marvellous. It wasn't a big deal generally, but it was a big deal for us because we were playing with Big Bill Broontzy. He was a god."

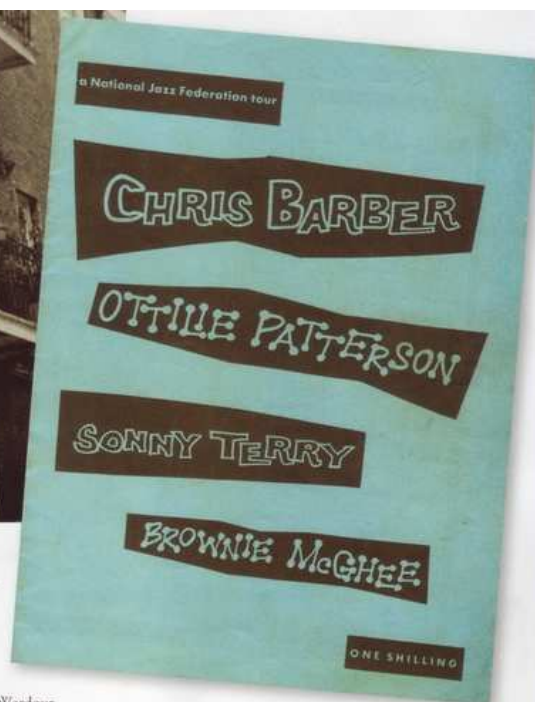
Throughout this time, British jazz and blues fans had looked enviously across to the Continent, where American musicians faced no restrictions. In 1948, Sidney Bechet, Bill Coleman and others had taken up residence in Paris. Anyone who attempted to bring any musician across to Britain faced blackballing and prosecution by the Musicians' Union.

"I remember going to the head of the MU in about 1956 and saying 'there's a wonderful jazz scene blooming here, wouldn't it be great if we could get Louis Armstrong on his own, to play with a British band, to benefit the musicians and the public?' He said 'Why do you always want to get an American, why don't you get a Russian trumpeter?' I don't need to mention their politics.

"But then we thought, hang on a minute, the Musicians' Union don't recognise singers. Singers belonged to the Variety Artists' Federation in England, and the Federation didn't mind an American singer coming in to sing, even if they accompanied themselves while singing. They weren't permitted to play instrumental numbers, but all they had to pay was 2% union dues of their fee. This meant, of course, that we could bring them in."

The union hadn't tried to prevent Broontzy's visit, so Barber – using band finances – tried his luck. He picked on artists who had already gone beyond Chicago, to Broadway and European tours. The first guest was gospel singer Sister Rosetta Tharpe, whose rocking style and performances in secular venues, guesting with Lucky Millinder's Big Band and others, had already led to her being ostracised by some church folk back at home. The first tour, at the end of 1957, was such a success she returned a second time in April 1958.

In the meantime, the Musicians' Union had finally relaxed its rules and agreed to a proposal for musical exchanges. This enabled Barber, by now co-heading the National Jazz Federation with Harold Pendleton, to bring over the Gerry Mulligan Quartet and the Modern Jazz Quartet, both in 1957. It was the



MJQ's leader, pianist John Lewis, who put Barber in touch with Muddy Waters' agent.

"I had visions of sending a postcard to the first cotton-bush on the second right in some plantation. But John Lewis said no, he's got an agent, he's got a Cadillac. So we made contact with his agent and the next person we got in was Muddy, in October 1958."

That Muddy Waters tour has gone down in history for being the one that incited The Rolling Stones and numerous other R&B bands to form. But, Barber claims, historians have got it wrong. For a start, Muddy was by no means the first to play an electric guitar on a British stage – Sister Rosetta Tharpe had done it a year earlier, as had early British rock'n'roll acts such as Vince Taylor & The Playboys. But did Muddy shock his audiences, as has often been stated?

"Absolutely not," Barber insists. "This was a story invented by people who, I don't why, weren't there but want to make out they were there. First of all, Muddy Waters didn't play loud. He never did play loud. I've sat in front of his band playing in Chicago, and he was quieter than the drums or piano, and while he was playing a solo you could have a conversation – I wouldn't want to, but you could, it wouldn't matter."

"Funnily enough, Rosetta Tharpe, the first guest we had, was very loud. She played a very nice Les Paul with a big combi amp and she was louder than my entire band. And nobody complained! The only person who complained about Muddy Waters was a fellow called Jimmy Asman, a well known – at the time – jazz critic who loved what he would have called 'real traditional jazz', the old thing, none of this new-fangled hoo-hah. Whenever we had an American guest, he used to ostentatiously plough through a row of chairs to get to the front row of the auditorium the moment they were about to start playing and not a second before, and leave when they stopped so he wouldn't have to hear our band."

The proof is in the pudding, as they say. The Classic Studio T's Blues Legacy label is planning to release a series featuring the Chris Barber Band live, with not only Muddy Waters but Barber's other visitors from that era: Howlin' Wolf, Sonny Boy Williamson, Champion Jack Dupree, Sister Rosetta Tharpe, Louis Jordan, Sonny Terry and Brownie McGhee. Very little of the material has previously been released, even on bootlegs. They were all recorded illicitly, but with the sound engineer's knowledge, at Manchester's Free Trade Hall, and it took years for Barber to get hold of the tapes.

"We did five concerts every year at the Free Trade Hall. I was saying jazz and blues is all the same, and

on one tape you can hear Sonny Terry doing Duke Ellington's C-Jam Blues on his harmonica – it's wonderful."

Also in 1958, Barber and Harold Pendleton opened London's Marquee Club at 165

Oxford Street (it didn't move to Wardour Street until 1964), presenting weekly Jazz At The Marquee nights. In 1959, the Barber band had their one and only smash-hit with *Petite Fleur*, but soon after, Barber invited Alexis Korner and Cyril Davies to incorporate more Chicago styles within his band.

"For six months, Alexis and Cyril played in my band, and half an hour of each set turned into R&B. That was in the first half of 1960. After about six months of it, they decided they wanted to play that kind of music all night. I said that my difficulty as a horn player was that there isn't a whole lot to do in that music and while my band likes it, they wouldn't want to be doing it all the time."

"So I put on my Marquee-owner's hat and said 'why don't you have a night at the Marquee instead, then?' So we had Wednesday night, and Harold and I gave him Thursday night, which became Blues Incorporated night. The first Blues Incorporated record [*R&B From The Marquee*] had my drummer [Graham Burbridge] on it."

"We didn't need a support band, we could play for two-and-a-half hours easy, but they needed one, so they got this band called The Rolling Stones."

Both Keith Richards and Charlie Watts – one of Blues Incorporated's succession of drummers, who defected to the Stones – have cited Davies as the man who really taught them the blues, but according to Barber's recollection, Cyril Davies didn't think an awful lot of his protégés.

"After a couple of weeks, Cyril – who was a very strong-minded chap, much more than Alexis – said to Harold 'you've got to sack them, they're terrible. They're just crap, commercial crap.' So, Keith Richards has never forgiven Harold for sacking The Rolling Stones."

Barber and Pendleton's National Jazz Festival, first staged in 1961, broadened in 1964 to become the National Jazz & Blues Festival held at Richmond Athletic Ground. (By 1971, it had become the National Jazz, Blues & Rock Festival and moved to Reading, and five years later, changed its name again to Reading Rock Festival.) But the 1964 festival line-up consolidated the British jazz aristocracy with the British R&B upstarts and the Chicagoan originators – The Rolling Stones headlined the Friday night, Saturday's bill included Ronnie Scott, Tubby Hayes,

Jimmy Witherspoon, Memphis Slim, Manfred Mann and the Chris Barber Band, while Mose Allison shared the Sunday billing with The Yardbirds, Georgie Fame, the Graham Bond Organisation, African Messengers, Humphrey Lyttelton and Kenny Ball.

"We never ever had any disrespect off any of the bluesmen – I think they could see we had the right feeling," says Barber. "I played in Muddy's band quite a few nights in and around Chicago, and you never saw black people in the least perturbed that Muddy had white harmonica players. I don't think about colour – I'm race-blind. I just think if you can play it right, you've done it."

At the 70th birthday concert for John Mayall, where Barber, Clapton and Mick Taylor were special guests, Clapton asked Barber how long he'd be able to go on with his relentless schedule of live concerts and recordings. Having performed over 10,000 concerts and made over 100 albums, Barber replied: "I can't stop now..."

Can't Stop Now is the title of his latest album, his first release on the Classic Studio T Blues Legacy label. It contains live recordings from this year's European tour with guest Andy Fairweather-Low (formerly of Amen Corner).

And now the band has become the Big Chris Barber Band. "Well, it's not something we planned," he laughs. "In 2000, we got three other guys in to do some mainstream stuff and it was so good, they transformed everything – so here we are, we're stuck with it: an 11-piece band!"

Can't Stop Now by the Big Chris Barber Band with special guest Andy Fairweather-Low is out now on the Blues Legacy label and is available worldwide as a download. *The Chris Barber Presents... The Blues Legacy: Lost & Found* series, featuring remastered live recordings from Barber, Muddy Waters, Howlin' Wolf, Sonny Boy Williamson, Otilie Patterson, Champion Jack Dupree, Sister Rosetta Tharpe, Louis Jordan, Sonny Terry & Brownie McGhee, is due soon.

Pictures and record sleeves courtesy of Ed Jackson, Julian Purser and www.chrisbarber.net

B2 2010



Handwritten signatures and notes:
 - Top left: *W. He*
 - Middle left: *Greg*
 - Middle: *Andrew Williams*
 - Middle right: *Mike Stelling*
 - Far right: *Pete Rulph*
 - Bottom left: *dr. Schmir*
 - Bottom center: *magie d'x*
 - Bottom right: *Bob*

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