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Tim Morgan & the Mojo Brothers - Tim Morgan - 875-0447

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**NATCHEL
BLUES
NETWORK**

NATCHEL' BLUES NETWORK

"Keepin' the Blues Alive in Hampton Roads Since 1984"

Volume 22

Number 5

September/October 2006

Norfolk, Virginia



Recipient of 1998 KBA Award
"Blues Organization of the Year"

13TH ANNUAL
BLUES AT THE BEACH
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BLUES HEAVEN

BLUES BITS

INTERVIEW WITH
WALTER TROUT

THE BLUE HIGHWAY

DVD/CD REVIEWS

BLUES CALENDAR

NBN FUNDRAISER
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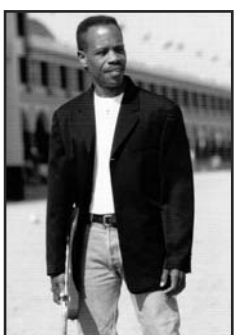
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Blues Heaven

Sam Myers: Blues vocalist and harmonica player Sam Myers died on July 17 of throat cancer, in Dallas. He was 70. A native of Laurel, Mississippi, Myers went to school in Jackson, where he played trumpet and drums and got a non-degree scholarship to the American Conservatory School of Music in Chicago. Attending school by day, at night in the clubs on Chicago's South Side he met and sat in with Jimmy Rogers, Muddy Waters, Howlin' Wolf, Little Walter, and Elmore James. He then played drums with James from 1952 to 1963. In 1956, he wrote and recorded his best-known song, "Sleeping In The Ground," subsequently performed by Eric Clapton, Robert Cray, and others.

After Elmore James' death, Myers worked clubs in Mississippi and toured Europe with Sylvia Embrey & the Mississippi All-Stars Blues Band. In 1986 he joined the Texas band Anson Funderburgh & The Rockets, and the band collectively won nine W.C. Handy awards; their last album was *Which Way is Texas?* in 2003. Myers' last release was his 2004 solo album, *Coming from the Old School*. In February he was presented the Blues Ambassador Award by Mississippi Governor Haley Barbour.

Myers is survived by a sister, a brother, a son, and two grandchildren. The blues community had followed his struggle with cancer; Funderburgh and the band and Sam's many friends looked after him while he had surgery to remove his voice box, but not even that could save him. We send our condolences to the band and to his family.

Jessie Mae Hemphill died on July 22 at age 72. She had been admitted to a hospital in Memphis and was in a critical care unit. She had been in poor health for many years; Hemphill was unusual among women blues singers in playing her own electric guitar and singing her own songs. She was not a blues shouter, but played a mellower Country Blues. Born near Como, Mississippi, she was influenced by her grandfather, Sid Hemphill, a legendary fife player; the sound of the fife-and-drum tradition survived in her use of leg bells and a tambourine attached to one foot.

She played and sang for friends and family until 1979, when University of Memphis scholar and bluesman David Evans encouraged her to turn pro. Evans produced her first three albums, *She-Wolf*, *Feelin' Good*, and *Get Right Blues*, and toured with her. She won the W.C. Handy Award for Best Traditional Female Blues Artist in both 1987 and 1988, and Best Acoustic Album in 1991. Just as her career was taking off with gigs in Europe and Canada, she suffered a stroke in 1993 that left her unable to play guitar, but her voice was not affected. Her last album was *Dare You to Do It Again* on 219 Records in February 2004.

By 2005 Hemphill's health had worsened considerably, and she was given a trailer to live in for the rest of her life, but the woman who gave it to her lost control of it, and she was in danger of being evicted. Hemphill had always cared deeply about the blues community, which came together to look after her, relocating her to a home in Clarksdale.

In May, Hemphill made one of her last appearances at the Memphis in May festival, with Richard Johnston. Associates said that her music will live on in the efforts of people like Memphis filmmaker Craig Brewer, who plans to use one of her songs in his latest movie.

Pianist/Vocalist Floyd Dixon 1929 – 2006. West Coast jump blues and R&B pianist/vocalist/songwriter Floyd Dixon died July 26, 2006 in Los Angeles, California, of kidney failure. He was 77. The critically acclaimed performer, best known for his 1954 song "Hey Bartender" (popularized by The Blues Brothers), stood alongside Charles Brown, Ray Charles and Louis Jordan as one of a few artists who helped transform swing music into Rhythm & Blues.

Dixon was one of the true heroes of early R&B and jump blues. He first recorded for Supreme Records in 1947 and then for Modern Records in 1949. He switched to Aladdin Records and had his first hits, "Telephone Blues" and "Call Operator 210" in 1951 and 1952 before hitting it big in 1954 with "Hey Bartender" for the Cat label.

Floyd Dixon was born in Marshall, Texas on February 8, 1929. His family moved to Los Angeles when he was 13. A self-taught pianist, Dixon began his career by singing mostly cool, after-hours piano blues in the Charles Brown mode. Soon enough, however, Dixon charted his own territory with a more rocking, jumping style. From traditional, slow blues to booming R&B, pop and proto-rock and roll.

In 1993 Dixon received the Rhythm & Blues Foundation's Pioneer Career Achievement Award. This helped him secure gigs at major outdoor blues festivals, including the Monterey Jazz Festival, the Sacramento Blues Festival and the Chicago Blues Festival.

In 1996 a new album, *Wake Up And Live!*, was released on Alligator Records. The album won the 1997 Blues Music Award from The Blues Foundation for "Comeback Album of the Year." The CD reintroduced Dixon to old fans and brought him many new ones. He never stopped performing, and he recorded another CD, *Fine, Fine Thing*, for the HighJohn label in 2005. In June 2006, Dixon recorded a live CD/DVD with fellow pianists Pinetop Perkins and Henry Gray, scheduled for a fall release on HighJohn.

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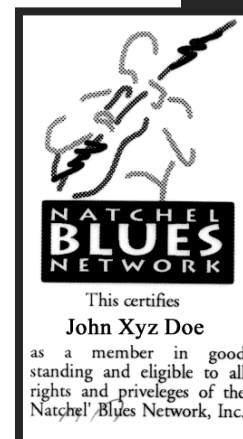
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NBN membership form is on the back page

NBN Vice-President

seat needs to be filled!
Call Andree Butcher at 482-2198.

Sunrise to Sunset Acoustic Festival

Festevents invited the Natchel' Blues Network to take part in their Inaugural Acoustic Festival on July 30, 2006 at **Town Point Park in Norfolk, VA**. The Sunrise to Sunset Acoustic Festival offered a variety of acoustic music for all to enjoy on a very Hot Day! The NBN hopes to play a bigger role in next year's festival and assist Festevents by providing some of the NBN's finest blues acoustic musicians.

Our thanks to the following dedicated NBN Volunteers for staffing the NBN Tent:

Lynn Allred, Andree & Dale Butcher, John Demetros, Georganne Fischer, Tommy Fisher, Denny Fohringer, Mike Johnson, Loretta & Paul Koehl, Shelly Craig Potter, Martha O'Berry, Rich Reese, Mark Sauer.

BLUES SCENES AROUND VIRGINIA

Photos by Alan Kurzer



Billy Boy Miskimmin & Jim McCartye (Yardbirds) @ The State Theatre 7/28/06



Robin Trower @ Jaxx 6/23/06



Phil Alvin & The Blasters @ Jewish Mother 7/7/06



Damon Fowler @ JM Randalls 6/9/06



Rylo @ Jewish Mother 7/7/06



DOAD Photo by Sue Julene



Bill Cann Photo by Sue Julene



Jammers waiting their turn Photo by Sue Julene

NBN Fundraiser Blues Jam @ Goodfellas, July 9, 2006 With Host Band, DOAD

The Natchel' Blues Network held another successful Fundraiser Blues Jam at Goodfellas in Hampton on July 9th. The crowd was small but enthusiastic; after all, it WAS midsummer!

Host band DOAD started the show off with a bang. Their opening set included "Honey Hush" and John Lee Hooker's "Dimples." The trio consists of guitarist **Ted Doty**, bass player **Pete McCloskey**, and drummer **Michael Werne**.

Musicians who jammed on stage were Bill Cann, Will Garrett, Mark Hopkins, Lloyd Jones, Bruce Kincaid, Ryan Lamagna, Jackie Merritt, J.D. Silvia, Bobby "BlackHat" Walters, and Ernie "Sweet Papa" Williams. **Jeff Nuckolls** and **Mark Hopkins** were the lucky raffle winners of tickets to see Rev. Billy C. Wirtz at Goodfellas on July 23rd.

Special thanks to Diane Carl, Kenny Lupton and the staff at Goodfellas for providing us with a great venue. Thanks also to Lloyd Jones for running sound, host band DOAD, emcee Jackie Merritt, doorman Ernie Williams, NBN President Andree Butcher and the rest of the NBN staff and Board of Directors for giving us another wonderful blues gathering!

Beth Jarock

P.O. Box 1773
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(757) 456-1675

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BLUES NEWS

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The views & opinions expressed in this publication by individual writers are not necessarily the opinions of NBN or Blues News.

Words from the PRESIDENT

Many thanks to Beach Events and their staff, the Virginia Beach Arts & Humanities Commission, and all of our local musicians for making this year's **Blues on the Boardwalk** a wonderful success. Blues fans from coast to coast have come to enjoy this annual event, year after year.

This year's **Blues at the Beach** Festival at the 17th Street Stage is our largest and best-attended festival of the year. Performances will be Friday, Saturday and Sunday, Sept 15-17, 2006. Please see the lineup and bios in this newspaper or at www.natchelblues.org.

It takes a lot of volunteer hours to produce a festival of this size. If you would like a cool festival t-shirt and a chance to win some great prizes, sign up and volunteer! Just call **Georganne Fischer at 631-1983** or fill out the **volunteer form** on p.14.

Join us on Friday, September 15th on the Virginia's Jewel for another fun **Blues Cruise** on the Lynnhaven River! Over two hours of cruising fun--with **Tim Morgan & the Mojo Brothers**, good food and good folks all out enjoying the late summer breezes. Boarding begins at 11 pm. Please contact any of the Board Members for tickets or visit our website!

In December, look forward to the NBN's **Holiday Party and Membership Meeting**. At this meeting, everyone who has volunteered their time at NBN functions during 2006 will be entered in a drawing to win a variety of prizes (must be present to win).

Also, at this meeting NBN members will **elect the Board of Directors for 2007**. Who will you vote for? Please help us to continue the NBN's success by attending this very important meeting and casting your vote! If you would like to volunteer to be on the Nominating Committee, please contact me via email at andreetbutcher@cox.net or at **757-482-2198**.

Thank you for supporting your local Blues Society, the Natchel' Blues Network, where music and people come together!

Andree T. Butcher
NBN President 2006

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AN INTERVIEW WITH WALTER TROUT

Photo by Alan Kurzer

Of musicians out there still paying their dues, very few can compare with accomplished singer/songwriter guitarist Walter Trout. The New Jersey native's first instrument of choice was actually trumpet, but he switched over to electric guitar as a teen

after being turned on to Paul Butterfield's lead guitarist, Michael Bloomfield. In L.A., word of his playing spread and soon he was out backing Lowell Fulson, John Lee Hooker and other R&B luminaries. Throughout the '80s, he recorded and toured with Canned Heat and later John Mayall's Bluesbreakers. For over 35 years, Trout has been providing his energetic, undefinable music to enthusiastic fans both here and abroad. As his new CD Full Circle debuted at Number 2 in Billboard's Blues Charts, Trout spoke by phone from his California home.

What were the logistics of getting all your old musician friends together for this undertaking?

You know it started off where the original idea was...I told my manager, who's my wife, and I told my record company, who's Thomas Ruf, I just want to call up some of my buddies who are really great musicians and who I've known for a long time and I want to go in the studio and set up in a big room and jam on some old blues tunes to see what we can come up with...and I want to do a jam CD where the focus is not necessarily on me trying to write "Sergeant Pepper's" or something. Let's take an old blues song and jam. That's how it all started off.

What changed your musical direction as the players started arriving?

As these people started coming in, I'd look at them in the first couple days...well, I was thinking we'd do just for example like "Stormy Monday." Then we'd look at each other and go...you know those songs have been covered. Man, why don't we sit down and let's just write a song. They all had a hand in choosing what material we were going to do. Now the only one that didn't was Jeff Healey, and that was because he couldn't get to L.A. He invited me to Toronto to play with his band.

Did you have any favorite tracks or special moments while recording?

I think my favorite track is the opening track ("She Takes More Than She Gives") with me and John (Mayall). You know, he's like my dad. Every time I've ever worked with John, I was part of his band or part of his project. From the moment he walked in, he was part of my band. He was there to play piano, play harp and sing and he said, "What are we going to do, you tell me?" And to have him give me that respect was amazing.

On your tenth birthday, how did your mother manage to set you up for that incredible meeting with jazz legend Duke Ellington?

Well, I was an aspiring trumpet player and my parents were always taking me to concerts...Duke Ellington, Ella Fitzgerald. And my mom went to a theatre where Duke Ellington was supposed to appear. She went there in the afternoon and Duke Ellington happened to be walking in out of a bus. She walked up and said, "Mister Ellington, my son is ten years old today and we're coming to the show tonight. I'm here to buy tickets and if I bring him down here, will you say hello?" He said, "You get him here and he can hang out." I ended up spending five hours in the dressing room and the theatre with Duke Ellington, his orchestra and Tony Bennett."

Thanks, Walter, for the inspiring words.

Alan Kurzer

The Blue Highway

Travelin' Blues: Raleigh, NC

Tucked deep in the heart of downtown Raleigh, NC is a gem of a music venue called the Berkley Café. I never knew it existed until a friend of mine played there with his band. It was a momentous occasion since the band, Spot, had never played in public before. The concert turned out great, but that's another story. ("We had just taken the stage when I looked out over the audience and saw my parents. I knew my mojo had left the room when I saw my Mom with toilet paper sticking out of her ears," my friend reported afterwards.) It's true!

I'm here to tell you about the impeccable open jam the Berkley Café has every Wednesday at 9pm. It is officially called Josh and Turner's Open Jam. The house band is very cool. Let's see, there's Josh Preslar (guitar and bass), Mike "Howlin' Wind" Davis (vocals and harmonica), Nick Campbell (drums), Turner (keyboards and harmonica) and the bass player (whose name I didn't catch, who can fill in on drums and whose dad played for one of those Southern Rock groups like .38 Special). The guests consist of solo acts, some neighborhood bands, and some serious jammers. When I say serious, of course I mean seriously fun! The music tends to start out kind of bluesy and gets rather metallic later in the evening.

The set-up is very nice as well. The Berkley has a stage, lighting and a killer PA system. It's apparently the only jam in town that can boast all that. Even if you didn't feel like playing that night, you would hear some great music. Also, the Berkley has a nice patio out back. On a pleasant evening, half the party is out there!

Last time I was there I had the distinct pleasure of playing with Lil' Dave Stuart. He is a local legend who plays guitar in the Stevie Ray Vaughan style. I feel like it is easier to jam when you are playing with talented musicians. That was certainly the case this time and it was one of those nights when it all came together.

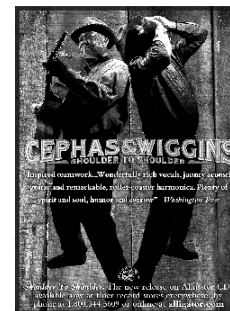
Next time you are in Raleigh on a Wednesday, check out the Berkley Café on 207 West Martin Street in downtown.

Keep the Blues Alive!
Jack Campbell

CD REVIEWS



CEPHAS & WIGGINS
Shoulder to Shoulder
Alligator Records 4910
www.alligator.com



Since I consider both John and Phil friends/mentors, please indulge me in my sharing just a little history of this incredible acoustic duo. They met in 1976 at the Smithsonian Folk Life Festival. An instant musical friendship occurred, and in that same year they formed together with several other people their first group, The Barrelhouse Rockers. When band member "Big Chief Ellis" passed, in 1977 John and Phil decided to form the acoustic duo. Do the math—that's almost twenty years of playing around the world! John, from Bowling Green, VA and Phil, from Washington, DC, are considered the ambassadors of Piedmont Blues. John received a National Heritage Fellowship Award, which is often called the "Living Treasure Award." This is the highest honor the United States government offers a traditional artist. They both together and separately have received numerous awards for their music, songwriting and singing. Here's a little known fact: John is the founder of the DC Blues Society. In 1989, they recorded their first domestic album *Dog Days of August* in John's living room. It won the Blues Music Award for Best Traditional Album of the Year. With at least nine other recordings under their belts, they have released *Shoulder to Shoulder*.

This CD could very well become my favorite of them all. The fourth CD recorded on Alligator, they seem inspired on this project and are joined by longtime friends Ann Rabson on piano, Daryl Davis on piano, and Andrew Volpe on bass. They are in the pocket with their song selections, seven of which John has written or collaborated with other artists. Besides original tunes, it contains old country blues standards such as Charley Patton's "Dirt Road," Skip James' "Catfish Blues," Sleepy John Estes' "Broke and Hungry" and Blind Boy Fuller's "Three Ball Blues." The first cut, "Ain't Seen My Baby," written by John, is a foot-stomping tune that sets the mood for the rest of the CD. Phil's harp delicately weaves in and out around John's vocals and guitar.

If you want to hear real Piedmont Blues, then this is old school acoustic blues, delivered to you by living legends.

Jackie "SugarLips" Merritt



SKYLA BURRELL BLUES BAND
Livin' Day To Day
Independent Release
www.skylaburrell.com

All I can say with this four-piece back to the basics blues rocking crew from Pennsylvania is, "What you see is what you get." L.A. native and vocalist extraordinaire Skyla Burrell was banging on guitar at age ten, performing gigs by thirteen, and continued doing recording sessions and playing in local Orange County bands. She eventually moved to the east coast and with drummer-turned-guitarist Mark Tomlinson formed the Skyla Burrell Blues Band, releasing their inspiring, all original *Working Girl Blues* CD back in 2004. Tomlinson received an Honorable Mention in 2005 for his track "Bad Dream" (also from *W.G.B.*) in the Billboard Songwriting Contest. Earlier this year, Burrell and Tomlinson have already been fortunate enough to spend time recording and playing in Europe.

Take drummer Ezell Jones' percussive efficiency, mix in overdriven blues vamps and stir in Burrell's gravely take on "Little Bit Of Your Love," and the boogie thang is indeed alive and well. "Rockin' In Memphis" harkens back to the '50s with smoky Chuck Berry riffs, Tony Ryder's deep, walking bass and Burrell's stirring "Got My Mojo Workin'" refrain. As "Help Me" chords anchor "Livin' Day To Day," Burrell pleads, "I gave all that I could give and I took all that I could take" and we all certainly believe her. The powerful funky minor blues "Come In" features staccato rhythms and some upfront bluesy vibrato guitar leads. The major swinging affair "Fly Cat Daddy" throws Seth Keibel's honking sax up against Burrell's nervous, clipped guitar leads and animated vocals. With their latest release, Burrell, Tomlinson and company have scored another homegrown blues knockout.

Alan Kurzer

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CD REVIEWS

Cont. from page 15

TAB BENOIT
Brother to the Blues
 Telarc CD-83639
 www.telarc.com
 www.tabbenoit.com



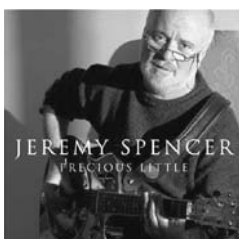
Brother to the Blues, the follow up to last year's award-winning *Fever for the Bayou*, is another strong effort for Cajun bluesman Tab Benoit. Altering the course he has followed in his recent outings, Benoit rounded up cult favorite Louisiana's Leroux along with fiddle player Waylon Thibodeaux as his primary back-up band for this recording. Their steamy mix of Acadian R&B and blues sounds gives the CD a decidedly down-home country flavor. Another twist is that Benoit, who typically writes his own blend of soulfully passionate lyrics, has chosen to include mostly covers here.

The CD opens with the street-struttin' "Pack it Up" featuring Benoit's signature lower-neck guitar leads and his warm, raspy vocals. Next is Sam Cooke's classic soul ballad, "Bring it on Home to Me." I had the pleasure of hearing Benoit perform this number at Jazzfest's Blues Tent last year and the emotional power of his performance brought the crowd to its feet and tumbled the house down. "Why Are People Like That" is hard-driving Chuck Berry rock n' roll that allows the band to stretch its wings with several extended solos. Hank Williams' "I Heard That Lonesome Whistle" is a jailhouse lament with a low-moaning vocal that conjures up slowly departing freight trains and a distant lover. Along the way, the CD features some up-tempo funky blues, a swaggering shuffle or two, and then closes with "Can't Do One More Two-Step," a rocking Cajun roadhouse two-step that brings to life the shrimp-boat-and-oil-field culture of southwest Louisiana and eastern Texas.

Brother to the Blues captures Tab Benoit's varied musical influences in fine style. It is another wonderful listen from a bluesman in the prime of his creative career.

David Horen

JEREMY SPENCER
Precious Little
 Blind Pig Records BPCD 5106
 www.blindpigrecords.com



When I played blues harp in the Soho district of London 3 months ago, I was told to go to Norway if I wanted to hear real down-home blues and meet blues fanatics. Well, this CD by Jeremy Spencer came about because a blues festival promoter from Norway had been searching for the founders of blues and rock. Jostein Forsberg found Spencer hanging out somewhere in India and persuaded him to come to a blues festival in Norway to see if Jeremy still had his blues chops. Did he ever!

If you are old enough to be in my generation, you may remember that Spencer was one of the founders of Fleetwood Mac. He was known as one of the finest young slide guitarists of his era. He and another Fleetwood Mac guitarist/founder, Peter Green, mysteriously dropped out and all but disappeared over 30 years ago. The Norwegians found them both and both have reemerged at their annual Notodden Blues Festival. The audience liked Spencer so well that they clamored for a new album. After much persuasion from Norway and even prayer by Spencer, Jeremy decided to give it a shot. The result was the blending of an American blues & slide master with a great and fresh group of Norwegian sidemen. There are no slick studio gimmicks on this CD.

Precious Little has a full boat of styles from Elmore James' "It Hurts Me Too" to Latin themes such as in "Maria de Santiago." In between is a host of Spencer's own compositions which encompass bits of early rock, blues and rock-a-billy. If you listen carefully to his lyrics you will find hints and subtle overtones of what seem to be strong and positive moral/religious overtones. More on his interesting background can be found on Google. Spencer's personal beliefs aside, this CD has a lot of good easy listening and is great entertainment and an excellent buy. Blind Pig did not record a pig-in-a-poke here!

Ronny Parker



THE REVEREND BILLY C. WIRTZ
Sermon From Bethlehem
 Blind Pig BPCD 5101
 www.blindpigrecords.com

I would never classify Reverend Billy C. Wirtz as a great musician, but I can honestly say he is a master at telling a story with a terribly askew sense of humor. The boogie-woogie piano is just the "cool yet campy" vehicle for Billy to lay his tales over. Not that I discount his piano playing but it's really all about the lyrics. He sings of women, sex, wrestling and stuff that appeals to anyone that has lived more than a minute as an adult in the Baby Boomer era, and in a way so gleefully twisted you can't help but laugh. Think of it as Frank Zappa for simple folks.

I don't know where the "First House Of Polyester Worship" (AKA Godfrey Daniels) is exactly, but Billy recorded this gem 'live' on that spot and it sounds like a place to visit before you pass on to the other side or at least before you get to Maine to see your Uncle Ted. From the rollicking opener "Rockin' With The Rev," with its pseudo religious undertones, to the ode to a TV clown, "Cousin Cupcake's Got The Blues," The Reverend Billy entertains you. He throws you off track with "Female Problems," which tells of dating issues interspaced with wise cracks about female troubles, and makes you a little sentimental with "Grandma vs. The Crusher"--a story of a young Billy and his TV wrestling fan of a Granny and her untimely death whilst watching wrestling.

I really liked this CD for its ability to make me laugh and sometimes, that's all you need. There's a companion DVD with different content according to the liner notes, and I'll bet you'll want to empty your bladder before watching because the visuals have to take it up a notch. Very cool and damned funny!

J.D. Silvia

CHARLIE MUSSELWHITE
Delta Hardware
 RealWorld Records 09463-60122-2-3
 www.realworldrecords.com



Unlike *Sanctuary*, Musselwhite's latest award winning CD, *Delta Hardware* is all about the GROOVE. He kicks off with a tune called "Church Is Out," which will get you up and dancing to the infectious rock-like rhythm. This CD is a raw, down home version of the Mississippi Blues style, and Mississippi-born Charlie Musselwhite is at his best. Known for his Chicago sound, he surprises you with the intense feeling of the Deep South on this album. On the cut "Invisible One," with the droning bass line and ever-tasteful harmonica, he clearly understands the driving simplicity of the Mississippi sound. Here he talks through the vocals and it's so easy to imagine him playing live in some funky juke joint.

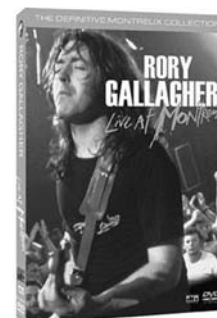
His vocals have always been understated and used more as a filler in between solos, and nothing has changed here, but because of the raw gritty guitar sound and trance-like bass and drums, his vocals fit perfectly. Makes me wonder why Charlie hasn't used his road band before on his many recordings. Holding down the solid groove is June Core on drums, Randy Bermudes on bass and Chris "Kid" Andersen on guitar.

Mr. Musselwhite has always been the kind of musician who takes creative risks. I recommend you add *Delta Hardware* to your CD collection.

Jackie "SugarLips" Merritt

DVD REVIEW

RORY GALLAGHER
Live At Montreux: The Definitive Montreux Collection
 Eagle Eye EE 39043-9
 www.rorygallagher.com



One of the most exciting and distinctive musicians in any genre, Irish guitarist Rory Gallagher is admirably represented by *Live At Montreux*, a two-DVD set highlighting acoustic and electric material from his five appearances at the legendary Jazz Festival. The fearless company of Gerry McAvoys/bass, Lou Martin/keyboards and Rod de'Ath/ drums energized the 1975 crowd with vigorous staples, including the driving blues rocker "Laundromat," as Gallagher stalked, slid and attacked his Strat into submission. Returning in 1977 for a blistering set, Gallagher worked overtime on the hard rocking "I Take What I Want" with de'Ath's relentless percussion and Martin's brash solos.

For his 1979 appearance, Gallagher's vocal grit matched his overworked guitar tones on the high-speed funky "Shin Kicker." Fast forward to 1985's confident entry as McAvoys' rock steady bass and Brendan O'Neil's intense pounding on the red-hot "Big Guns" sets off Gallagher's highly animated stage presence.

Gallagher's fifth and final Montreux appearance in 1994, features a new band on eight musical gems, including his overdriven guitar super boogie "Continental Op." One beautiful moment is the six-song medley between Gallagher on Takamine acoustic, harmonica player Mark Feltham and special guest, banjo player extraordinaire Bela Fleck. Fleck and Gallagher trade off sweet, rootsy solos on the tasty nugget "Walking Blues." Extra solo acoustic versions are featured from the festivals as well.

Viewing Gallagher's amazing stage performance, it's hard to believe that he's no longer with us. Still, with this incredible video tribute, there's no way fans will walk away with anything less than a rich feeling for his intense playing and personality.

Alan Kurzer

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*Gaye Adegbalola
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Festive Fall 2006

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**Festive Fall 2006,
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 in Norfolk, Virginia**

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Jackie Scott

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CD REVIEWS



DUKE ROBILLARD

Guitar Groove-A-Rama

Stony Plain Records SPCD 1316

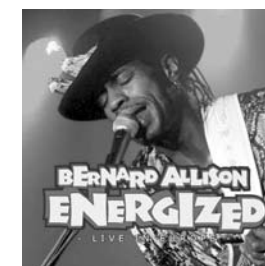
www.stonyplainrecords.com

This CD is a fine example of all of the guitar styles and various guitars & pickups that Duke uses in his performances, particularly for blues fans. About halfway through the CD he goes off on a 16-minute plus tribute to some of his favorite blues guitar influences titled "Blues-A-Rama." He covers styles from Muddy Waters, Jimmy Rogers, and Lowell Fulson to B.B. King, Buddy Guy, and Albert Collins. The liner notes specify which guitar with which pickups he uses on each of the recordings, so it is an educational tool as well for those who wish to try to copy some of his licks and duplicate the sound.

From smooth to up-tempo jazz, from soulful sounds of "Pre-Dawn" animals to his version of what "Dawn" sounds like, to the above mentioned tour de force of "Blues-A-Rama," Mr. Robillard covers the genre of what sounds and tones can be created on a plethora of different guitars, all the while laying down a great CD for those of us who just care to listen to the tunes. He half-jokingly refers to himself as suffering from G.A.S. (Guitar Acquisition Syndrome), whereby he continues to trade and sell several of his holdings to acquire others, which have different sounds and tones.

Regardless, he does a great job demonstrating his proficiency on all of them that he shares with the listener on this CD. Anybody would enjoy this one, but guitar aficionados will really like it.

Bob Mahan



BERNARD ALLISON

Energized Live In Europe

Ruf 1113

www.bernardallison.com

Chicago-bred blues songwriter/guitarist Bernard Allison picked up guitar at the age of ten and by thirteen had already recorded with his great musician father Luther Allison. He served major guitar time with Koko Taylor's Blues Machine and Willie Dixon's Blues AllStars, and received invaluable lessons from guitar legends Johnny Winter and Stevie Ray Vaughan. Still, his time performing in Europe with his famous dad has to rank right up there at the top. Recording as a solo artist for sixteen years, Allison moved from Paris back to the states in 1999 to further his career.

These two adventuresome CDs, culled from last year's popular European tour, go a long way in showing off Allison's considerable "in your face" vocal and guitar chops. Judging from last year's pulse pounding Blues at the Beach performance, this man can really hijack a show with his radiating stage presence. Notice the insistent shuffling "There's a Man Down There," a tune full of Mike Vlahkis' rhythmic piano and Hammond organ. Allison takes his guitar from full out, distorted wah wah to a slippery, single-note barrage of traditional Chicago tone and then back again.

On his father's slow minor blues gem "Bad Love," the spotlight is clearly on Allison's tortured singing, as he navigates his sweet guitar vibrato through his band's high-energy dynamics and a sea of swirling keyboards. A whole pile of brass instrumentals are highlighted on the percolating "The Walk," a superb, gritty slide tribute to Winter. As his super tight outfit pushes him to loftier peaks, Allison clearly puts the "live" in live performance on this exceptional release.

Alan Kurzer

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DUWAYNE BURNSIDE AND THE MISSISSIPPI MAFIA

Under Pressure

B.C. Records (no number listed)

www.lucky13records.com

www.duwayneburnside.com

This CD departs from the sound of dad's music. Some of us in this area were fortunate enough to catch dad's local gigs when Duwayne was playing with the band. Since he left dad's band, Duwayne has kept busy. He played with the North Mississippi Allstars from 2001 to 2004, and then decided to go out on his own to find his own sound. Heavily influenced by his dad, R.L. Burnside, and Junior Kimbrough as well as both Albert and B.B. King, Duwayne's sound is not as hilly as his dad's. It combines the deliberateness of the Kings, a touch of soul, and the intensity of Hendrix, but it is blended into his own unique sound.

This CD was nominated for a Blues Music Award in the Best New Artist category this year. The "Mafia" consists of Garry Burnside, Nate Mitchell, Jimbo Mathus, John X, and Roy Cunningham. Eight of the ten songs are originals written by Duwayne and two of the songs are covers--one each of his dad's "Bad Luck City," and Albert King's "I Got the Blues." The amazing thing is that he wrote all eight songs in just a few days before they went into the studio to record.

My favorites are "Under Pressure," "She Threw My Clothes Out," and "Gotta' Pretty Woman," but they all grew on me during repeated rotation in the car. I like it and think that you would like it, too.

Bob Mahan



WALTER TROUT AND FRIENDS

Full Circle

Ruf 1117

www.waltertrout.com

New Jersey's major Stratoblaster Walter Trout has been a music aficionado ever since ten when his mother set up a birthday meeting with jazz legend Duke Ellington. As a teen, he chose electric guitar after hearing Mike Bloomfield's energetic solo work on Paul Butterfield's classic early recordings. After playing around Jersey a while, he moved out to L.A. in 1973, where he began backing artists Lowell Fulson and John Lee Hooker. As word of his guitar prowess spread, he was asked to join those venerable boogie kings Canned Heat. The ensuing recording and performing career dovetailed into British blues legend John Mayall adding Trout into a Bluesbreakers lineup that already included left-handed wonder Coco Montoya. During this four-year stint, Trout managed to clean up his substance abuse, following a heartfelt intervention by no less than guitarist Carlos Santana. The ever-popular Trout has been touring worldwide and recording solo since 1989.

His new CD features a who's who of musicians Trout has either known or gigged with over the years. His former employer Mayall adds sympathetic harp and piano on the slow blues "She Takes More Than She Gives." Amplified dobro enthusiast Eric Sardinas trades off scorching acoustic slide riffs with Trout on the country blues "Firehouse Mama." On the funky syncopated "Workin' Overtime," Canadian guitar wizard Jeff Healey takes his cool vibrato licks up a few notches. Catch the fireworks as Joe Bonamassa and Trout finish off each other's incendiary solos on the '60s' Cream inspired "Clouds on The Horizon." With his first studio recording since 2001, Trout indeed makes it well worth the wait.

Alan Kurzer

New NBN Members & Renewals

Thanks to the following new members or renewals over the last couple of months. Your support is helping to keep the Natchel' Blues Network and blues music in Hampton Roads alive!

Howard Anby	Ryan Lamagna
Thomas Belden	Carlton Lillard
Chris Bowman	Jan Lindeman
Beth & Stuart Burnley	Lou Liotino
Marti Craver	Bob Lucas & Ginger Walker
Jeff & Teresa Davis	Pete McCloskey
John Demetros	Kim McDonald
Mike Diana Sr.	JoAnn Mertens
Gary M. Doxtater--	Ulric "Monty" Montcalm
Shakedown (Band)	Rudy & Lolita Norman
Tommy & Lisa Fry	Ron & Pam Parker
Resa Gibbs	Emmett Pate
John Highfill	Stuart "Pete" Perritt
Mark Hopkins	Ann Rabson
David & Cynthia Horen	Toby & Lorena Rice
Jay & Sharon Jones	Donald & Marsha Ruth
Maurice & Rebecca	Terry M. Smith
Kleinman	Scott Sutherland
	Gregory & Carithia Williams

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WHRO

Volunteers Needed!!!

Help Support

The Blues

Blues at the Beach Festival: The Natchel' Blues Network is looking for volunteers to help put on the Blues at the Beach Festival during **September 15-17, 2006** on the **17th Street Stage** at the Virginia Beach oceanfront. It will feature 3 days of national, regional, and local blues acts. **We need volunteers all three days for security, stage, beer ticket sales, beer serving, NBN merchandise tent, set-up, breakdown, etc.** Volunteer and receive a free staff festival t-shirt and listen to some great blues music.

Natchel' Blues Network Members: You will receive a separate mailing for volunteering for the above event. Please do not fill out this form.

If interested in volunteering, please fill out the form below and mail it to: Natchel' Blues Network, P.O. Box 1773, Norfolk, VA 23501-1773. Or phone Georganne Fischer at 631-1983. We will contact you and coordinate dates/times.

Thanks,
Georganne Fischer

Volunteer Form for Non-NBN Members:

I am interested in working Blues at the Beach on
Date(s): _____
Name(s): _____
Address: _____
Phone: _____ E-Mail: _____

September 2006 BLUES CALENDAR

Cities: (N) Norfolk...(VB) Virginia Beach...(P) Portsmouth...(C) Chesapeake...(S) Suffolk...(H) Hampton...(R) Richmond...

(NN) Newport News...(W) Williamsburg...(Y) Yorktown

For Listings to the NBN Calendar

please contact: Ron Parker rjparker1213@verizon.net

[For Mid-Atlantic listings, visit www.natchelblues.org]

Friday 1

H.M. Johnson Band - Cavalier Yacht Club (VB) 7pm
dc3 - A.J. Gators, Holland Rd. (VB)
Black White Blues - Locks Point (C)
Michael Clark Band featuring Tracy Clark - Coyotes (Carrolton)

Saturday 2

RYLO - Downtown Hampton's Final Block Party, Queens Way (H)
Michael Clark Band featuring Tracy Clark - Coyotes (Carrolton)
Rhythm Pigs - Mary Jayne's Lazy Horse Bar/Grill (C)
Shakedown - Goodfellas (H)
John Baldwin - Cheeseburgers in Paradise (VB)

Sunday 3

H.M. Johnson Band - Riverwalk at Yorktown (Y) 2pm

Friday 8

Johnnie & the Lowdowns - J.M. Randall's (W)
Delbert McClinton - Hampton Bay Days (H)
Rhythm Pigs - Mary Jayne's Lazy Horse Bar/Grill (C)
Michael Clark Band featuring Tracy Clark - Constant's Wharf (S) 6pm
dc3 - Baron's Pub (S)

Saturday 9

Doad - Baron's Pub (S)
H.M. Johnson Band - Hilton 31st St. Stage (VB) 12pm
Blues Empacts - Hampton Bay Days Festival (City Hall Ave. area) (H)
Michael Clark Band featuring Tracy Clark - Granby North (N) 8pm
dc3 - Hat Trix (H)
Hollie & the SpeedBumps - Hampton's Bay Days (H)
Rhythm Kings - Baja, Sandpiper Rd. (VB)

Sunday 10

11th Annual Blues Jam on the Patio (7 local bands from 2pm - close) - Goodfellas (H) featuring:
Shakedown, Blind Chance, Hollie & the SpeedBumps, Freeborn Blues, Michael Clark Band, Sweet Papa & the Too Hot Blues Crew, Blues Empacts James Cotton - Birdsong Theater (S)
RYLO - Accelerators Pre '69 Hot Rod Rockabilly Show (Fredericksburg)

Wednesday 13

Festive Fall 2006! (Celebrating a rich harvest of Arts) - Selden Arcade (N) 5-8pm

Thursday 14

John Baldwin - Cheeseburgers in Paradise (NN)

Friday 15

Doad - Abbey Road Pub & Restaurant (VB)
H.M. Johnson Band - Baker Street (VB)
Michael Clark Band featuring Tracy Clark - Main St. Jazz Café (S) 8pm
Hollie & the SpeedBumps - Casper's (VB)
Blues Empacts - BAB Festival, 17th St. Stage (VB) 6:45-7:45pm
Mark Hummel's Blues Harmonica Blowout w/Mark Hummel, "Magic Dick" (J. Geils Band), Mark Wenner (The Nighthawks), & Steve Guyger - BAB Festival, 17th St. Stage (VB) 8:15-10pm
Blues Cruise w/Tim Morgan & the Mojo Brother (call 483-5541 for tickets) 11:30pm-1:30am
The Nighthawks - Jewish Mother (VB)

Saturday 16

John Baldwin Group - BAB Festival, 17th St. Stage (VB) 2-3pm
Blues Workshop - artist TBA, Blues at the Beach Festival (VB) 3-3:30 pm
Paul Mark & the Van Dorens - BAB Festival (VB) 3:45-5pm
Blues Workshop - artist TBA, Blues at the Beach Festival (VB) 5-5:30 pm
James Armstrong - BAB Festival (VB) 5:45-7pm
Ana Popovic - BAB Festival (VB) 7:30-8:45pm
The Chicago Rhythm & Blues Kings - BAB Festival (VB) 9:15-10:45pm
BAB Pro-Jam After-Party w/host band Paul Mark & the Van Dorens - Jewish Mother (VB)

Skyla Burrell Blues Band - Goodfellas (H)

H.M. Johnson Band - Town Point Club (N)
Michael Clark Band featuring Tracy Clark - Main St. Jazz Café (S) 8pm
dc3- Casper's (VB)
Hollie & the SpeedBumps - Jerry's (C)
Rhythm Kings - Chesapeake Bay Ambassadors Oyster/Pig Roast (open to the public) - Fort Story (VB) 1- 5pm
Shakedown - JM Randall's (W)

[For Mid-Atlantic listings, visit www.natchelblues.org]

Sunday 17

Sweet Papa & the Too Hot Blues Crew - BAB Festival (VB) Noon-1pm
Blues Workshop - artist TBA, Blues at the Beach Festival (VB) 1-1:30pm
Nora Jean Bruso - BAB Festival (VB) 1:45-3pm
Mitch Woods & The Rocket 88's - BAB Festival (VB) 3:30-5pm

Thursday 21

Michael Clark Band featuring Tracy Clark - Granby North (N) 8pm

Friday 22

Al Di Meola - TCC's Roper Performing Arts Center (NN) 8pm
H.M. Johnson Band - O'Sullivan's Wharf (N)
Blues Empacts - J.M. Randall's (W)
Doad - Chick's Beach Café (VB)
dc3 - A.J. Gators (C)
Denny Fohringer - Ocean View VFW (N)
Black White Blues - Locks Point (C)
Saturday 23
H.M. Johnson Band - O'Sullivan's Wharf (N)
Doad - J.M. Randall's (W)
Michael Clark Band featuring Tracy Clark - Granby North (N) 8pm
dc3 - Baker Street (VB)

Sunday 24

River City Blues Society 4th Annual Blues Bash Honoring Bobby Olive (R) 2:00-7:00pm
RYLO - River City Blues Bash Honoring Bobby Olive (R)

NBN Blues House Party - Billy & Shelly Potter's home, 546-1528 (C) 3pm - until 416 Fall Ridge Lane Chesapeake, VA 23322

CALL FOR DETAILS & DIRECTIONS!

Friday 29

H.M. Johnson Band - Main Street Jazz (S)
dc3 - Casper's (VB)
Michael Clark Band featuring Tracy Clark - O'Sullivan's Wharf (N)
Saturday 30
M.S.G.-the Acoustic Blues Trio - Granby North (N) 8pm
H.M. Johnson Band - Main Street Jazz (S)
Michael Clark Band featuring Tracy Clark - O'Sullivan's Wharf (N)
Freeborn Blues Band - Goodfellas (H)
dc3 - Casper's (VB)

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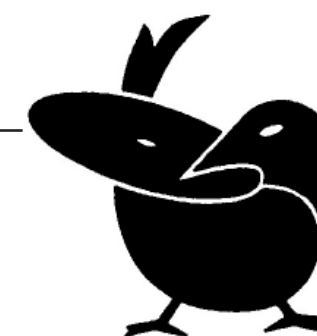
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NBN 2006 Blues on the Boardwalk

Tuesday Night Concerts, 17th Street Park, Virginia Beach

Blues on the Boardwalk, a partnership with **Beach Events** that is funded in part by a grant from the Virginia Beach Arts & Humanities Commission, takes place each summer at the 17th Street Stage on the boardwalk. On Tuesday nights during July and August, this exciting show presents blues lovers with an opportunity to hear sixteen excellent local bands in a relaxed outdoor setting—for free!

Thanks to NBN Webmaster Jeff Miller for bringing out the swing crowd each week to add to the dancin' groove!

Cynthia Horen

Thank you to this year's bands -- *DOAD, Hollie & the SpeedBumps, Tuesday Night Choir, Rhythm Kings, H.M. Johnson Band, RTB (Right Time For The Blues) Band, Blues Xchange, Big Fun, Black Rose Blues Band, Freeborn Blues Band, The Incognito Brothers, dc3, HammerHead Blues, Rylø, Fat Tony, and the Michael Clark Band featuring Tracy Clark.*

Thank you also to our emcees, *Cynthia Horen and JD Silvia as of press time, and SRI, the sound company for Blues on the Boardwalk.*



Doad 7/11/06 Photo by Pinewood Productions



Bill Kelly, Mark Hopkins, Gerry, Larry Williams and host "Guitar" Tommy Parker



Bill Kelly, Lloyd Binger, Sing Harris, Mark Hopkins, Larry Williams, Jackie Scott and Bobby "BlackHat"

Photos by Bob Mahan

NBN Fundraiser Blues Jam @ Tribeca Club, August 13, 2006 With Host Band, The Wampler Brothers

NBN's August Fundraiser Blues Jam was held on Aug. 13th at the Tribeca Night Club located at the Omni Hotel in Newport News. The Wampler Brothers served as the host band and seventeen musicians took the stage throughout the evening. Local blues favorite **Tommy Parker** served as the Master of Ceremonies and Pit Boss keeping the festivities rolling. He also offered his vocal talents on several songs.

A wide cross-section of Hampton Roads performers and several newcomers shared the stage in mix/match combinations. Performers included: **Bass** – Bill Kelly, Dale Butcher, Mike Finn, Lloyd Jones; **Guitar** – Mark Hopkins, DOAD, Lloyd Binger, Ben Fisher, Jarrett Anderson; **Drums** – Larry Williams; **Harp** – Gerry, Jack Campbell, Bobby "BlackHat"; **Keyboard** –Doc; **Vocals** – Jackie Scott, Gerry, Bobby "BlackHat," Tommy Parker, DOAD, and Sing Harris. The hardest working blues man award goes out to Larry Williams who was the sole drummer for the evening. Even though he barely had time to catch his breath he never missed a beat. Also, a special NBN thanks goes to Tribeca Club manager Ketch Kelly for his gracious hospitality.

Bobby "BlackHat" Walters

We will publish a review of the full series in the next issue!



Tuesday Night Choir with Jackie Scott 7/18/06 Photo by Sue Julene

More photos of July & August bands in the next issue!



Hollie & the SpeedBumps 7/11/06
Photo by Pinewood Productions



Rhythm Kings 7/18/06 Photo by Pinewood Productions



Cephas & Wiggins Rejoin Piedmont Talent. Just in time to celebrate their brand new Alligator Records release *Shoulder To Shoulder*, John Cephas & Phil Wiggins have returned to Piedmont Talent.

B.B. King says he's going to slow down. "I still will tour domestically somewhat, not nothing like I've been," King told The Associated Press on the bus before a sold-out show in Philadelphia, Mississippi. "It is time to cut down a bit. Now that I am 80 years old, I said that once I'd made it -- 80, that is -- I would cut back." King was born on a plantation in Itta Bena near Indianola. To find it, he said the crew used audio recordings of his late father giving directions to get there. Hearing that voice brought back memories. Born Riley B. King, named after his father's friend Jim O'Reilly, he once asked his father why his name didn't begin with the "O." His dad said, "You didn't look Irish enough."

Stevie Wonder Receives Civil Rights Award: The National Civil Rights Museum is located in the former Lorraine Motel in Memphis, where Martin Luther King was murdered. The annual Freedom Awards, a major fundraising event for the Museum, will be held this year on October 17. The honorees include **Stevie Wonder**, the driving force behind the 1985 USA for Africa campaign, who receives a Lifetime Achievement Award.

THE SFBS (SOUTH FLORIDA BLUES SOCIETY) is offering a chance to win a cabin for two on **The Legendary Rhythm & Blues Cruise** (sold out!), leaving Ft. Lauderdale, January 14-21, 2007. Raffle tickets are \$20 each. Only 500 tickets will be sold, so odds of winning are great! Send \$20 per ticket (check payable to SFBS) to SFBS, P.O. Box 772548, Coral Springs, FL 33077, or purchase online w/credit card and secure website w/PayPal at www.soflابلues.org.

Blues Birthdays

SEPTEMBER	OCTOBER
1 Katie Webster	1 Wild Child Butler
2 Edith Wilson	2 Coco Montoya
3 Memphis Slim	3 Albert Collins
Freddie King	Keb' Mo'
4 Meade Lux Lewis	Billy Branch
John Cephas	Stevie Ray Vaughan
5 Sunnlyland Slim	Deborah Coleman
6 Jimmy Reed	5 Roy Book Binder
Fred Below	Rick Estrin
7 Little Milton Campbell	8 Lonnie Pitchford
8 Jimmie Rodgers	10 Ivory Joe Hunter
10 Roy Brown	12 Nappy Brown
11 Barbecue Bob	13 Dorothy Moore
12 Maria Muldaur	14 Kenny Neal
13 Charles Brown	15 Victoria Spivey
Joanna Connor	16 Big Joe Williams
14 Darrell Nulisch	17 Bernie Pearl
15 Snooky Pryor	18 Chuck Berry
16 B.B. King	Jesse Mae Hemphill
Billy Boy Arnold	21 Dr. Isaiah Ross
19 Lovie Austin	Elvin Bishop
21 Henry Butler	23 Speckled Red
22 Big Twist	Boozoo Chavis
Bobby Radcliff	24 Sonny Terry
23 Mighty Joe Young	Willie Mabon
Ray Charles	Jimmy Dawkins
Fenton Robinson	Clarence Holliman
24 Chick Willis	25 Sam Taylor
28 Koko Taylor	27 Henry Townsend
C.J. Chenier	Sherman Robertson
30 Z.Z. Hill	29 Hadda Brooks
	30 Dave Myers
	31 Ethel Waters



Compiled by Beth Jarock

Deborah Coleman was in the studio in late August. Look for a new recording in Fall 2006 on JSP Records!

Hampton Roads' John Baldwin, Port Folio Weekly's 2006 recipient for "Best Blues," announced that music written and performed by John Baldwin was played as background music during several episodes of "American Idol" this spring. "Angel" from John's debut album was one of the pieces played. Also, Baldwin recently played again at the Cutting Room in NYC with Richie Cannata (sax for Billy Joel, Beach Boys).

Phifer Marshall Band is now The Mattie Phifer Band. After nearly 5 years, Richmond's Phifer Marshall Band has decided to make some changes. Rick Marshall and Mattie Phifer are going separate ways. The band will continue as The Mattie Phifer Band and a lot of the songs that you heard with the Phifer Marshall Band will be featured. Bass player Greg Willard and drummer Dave McNeer will be continuing with The Mattie Phifer Band. They plan to continue their tradition of upbeat shuffles and boogie woogie blues that keep the dancers on the floor!

Gaye Adegbalola of Saffire – The Uppity Blues Women and her son Juno (aka DJ Blacula – the Junabomber) have made an album together called Blue Mama Black Son – Blues Gone Black on her Hot Toddy Records. Her original traditional blues songs have been redefined by Juno with programmed industrial instrumentation. All the tracks paint lyrical and textural pictures, she says, adding "Blues purists may find it too synthetic. Goth/Industrial music lovers may find it too bluesy and decidedly feminist. But creativity takes courage! And I'm proud of this work." You can hear samples and order at www.adeqbalola.com.

Daniel "Slick" Ballinger is trading the blues for gospel. The 21-year-old singer and recording artist, who came to Panola County, Mississippi from North Carolina several years ago to learn authentic blues, said he has felt a pull to devote his talent to gospel music exclusively, especially since he was recently baptized. "I know He wants me to sing gospel," Ballinger said. "I learned to sing in black churches. People used to tell me, 'You're going to be working for the Good Lord.'" Ballinger still has contractual obligations to play concerts and blues festivals, but he has found that blues fans like to hear gospel, too. "Most of the time they don't mind me doing gospel," he said, noting that he had played all gospel at one of the Colorado venues. He still has concerts scheduled this summer in New York, Maine, Wisconsin, Missouri, and other places. Ballinger came to Panola County as a teenager to learn about the blues from musician Otha Turner and others in the Como area. Ballinger stayed with Turner for three months, and, after Turner's death, decided to stay and make his home in North Mississippi. Ballinger has performed concerts in places ranging from country stores, Como restaurants and Oxford clubs, to the Bahamas and Jamaica. His first album, Mississippi Soul, was released March 14 and contains mostly original songs. In 2004 Daniel won the Albert King Award for most promising Blues Guitarist at the International Blues Challenge. -- From The Panolian, Panola County, Miss.; Newspaper date 6-2-2006, By Rita Howell and Ben Floyd

New Tax Law Gives A Break To Songwriters: From the beginning of professional songwriting until well into the 20th century, it was often the case that songwriters sold their songs outright, copyright and all, to music publishers. Now The Tax Increase Prevention & Reconciliation Act of 2005,

signed into law by President Bush on May 17, 2006, includes provisions that the Nashville Songwriters' Association has been after for a long time. Today's songwriters often enter into co-publishing deals with publishers, effectively becoming business partners. But the proceeds from the sale of self-created copyrights have been treated as ordinary income, taxed as high as 35%. When a music publisher (or other owner who was not the creator) sold its interest in the same copyrights, capital gains treatment was available at a much lower rate, currently 15% for individuals. The better deal will now be available to the creators of the music, and it's about time!

Jay Sieleman, Executive Director of The Blues Foundation, announced that they are the recipient of a \$21,000 grant from the Greater Memphis Arts Council to be used for the 2007 Blues Music Awards. While the Arts Council has long supported The Blues Foundation, the unusual aspect about this grant is that grant is for \$1000 more than requested. The Arts Council added the extra grand for the specific purpose of starting an annual \$50,000 fund to be provided to Blues Music Awards nominees who come to Memphis to attend the event. "We will now commence to find 49 additional \$1000 contributors to this fund."

Hurricane Aid Direct To Musicians: The Blues Foundation's Handy Artist Relief Trust (HART Fund) was established to provide financial assistance to blues artists and their loved ones in tough times arising from illness, accident, and other similar circumstances. During this year's New Orleans Jazz & Heritage Festival, 8 checks were delivered to needing New Orleans musicians. Due to the difficulty of getting mail to New Orleans musicians, Robert Jr. Whitall and Shirley Mae Owens of Big City Rhythm & Blues magazine delivered the checks to the musicians who were very appreciative and thankful for the funds. Whitall is on The Blues Foundation's Advisory Board and Owens is on the Board of Directors. Whitall and Owens, and Big City Rhythm & Blues magazine, have established a not-for-profit organization, GIMME 5!, to give money directly to New Orleans' musicians who have suffered from Katrina's devastation. Many of the recipients of funds from The Blues Foundation's HART Fund, also received funds from GIMME 5! when they delivered 10 checks to New Orleans' musicians during the New Orleans Jazz & Heritage Fest. For more information about the HART Fund please contact Jay Sieleman at The Blues Foundation: 901-527-2583 or jay@blues.org or visit blues.org. For more information about GIMME 5! A Fundraiser for New Orleans Musicians: 248-582-1544 or blues@bigcitybluesmag.com or visit bigcitybluesmag.com.

Sam Lay Presented With Howlin' Wolf Award: Each year, The Blues Foundation, in association with the Chicago Blues Festival, presents the Howlin' Wolf award to a deserving individual in recognition of the musical link between the blues scenes of the South and Chicago. This year The Blues Foundation honored Sam Lay. Executive Director Jay Sieleman presented the plaque Saturday, June 10 (Howlin' Wolf's birthday) immediately after Lay performed with the Seigel-Schwall Band at the Chicago Blues Festival's Petrillo Stage. Sieleman spoke to the crowd about some of the many highlights of Lay's long career. The crowd was very responsive and Sam was very emotional and grateful to be remembered in this fashion. Sam Lay has been nominated for twelve Blues Music Awards in the category of Best Drummer. He has been nominated every year since 1995.

Music Store Owner Ordered To Pay For Bootlegs: The New Orleans Times-Picayune has reported that the owner of a now-defunct music store has been put on probation for five years and ordered to pay \$78,000 in restitution for distributing of hundreds of illegal bootleg recordings of music concerts. David L. Hubbell, 45, pleaded guilty in July 2005 to selling illegal bootlegs from Toys Music Center in Lafayette, Louisiana. He was sentenced in late July in U.S. District Court. Prosecutors alleged that Hubbell allegedly bought most of the bootlegs from William F. Pritchard Jr., a former University of Louisiana at Lafayette student set to go to trial in January. Pritchard is accused of copying the bootlegs and providing them to Hubbell. Three other music store owners, two in Alabama and one in Florida, have also pleaded guilty to buying bootlegs from Jim Brush, the owner of a recording wholesaler. Brush pleaded guilty in 2004 and paid \$141,000 in restitution. The case started when federal agents found several bootlegs in a music store in New Orleans.

New House of Blues Venues In Texas: A House of Blues in Dallas, Texas will be located at the city's new 75-acre, \$3-billion-plus Victory Park urban core development, on which construction began June 1. The restaurant and 1,600 capacity performance space is slated to open in early 2007 and will also provide Southern-inspired cuisine, a unique decor incorporating items from one of one of the largest collections of outsider folk art in the country, and a Foundation Room, a private membership lounge. With a House of Blues club to open in Houston next year, Texas is on a roll.

National Heritage Fellowship Awards Announced: The National Endowment for the Arts has announced the National Heritage Fellowship Awards for 2006, and among the winners are Blues pianist Henry Gray and Soul/Gospel singer Mavis Staples. The awards are for the living, never posthumous, and the cash prize is \$20,000. Among the eleven awardees this year are Gospel and Bluegrass singer, arranger, and bandleader Doyle Lawson, and also the Treme Brass Band of New Orleans.

The Natchel' Blues Network and Beach Events Present... The 13th Annual Blues At The Beach Festival September 15-17, 2006 17th St. Stage, Virginia Beach, VA FREE and open to the public

Friday, September 15, 2006
(Gates: 6:30pm)

6:45pm-7:45pm Blues Empacts
8:15pm-10:00pm Mark Hummel's Blues Harmonica Blowout w/ "Magic Dick" (J. Geils Band) Mark Wenner (The Nighthawks) Steve Guyger

11:30pm-1:30am Blues Cruise with Tim Morgan & the Mojo Brothers
Boarding begins at 11:00pm
(Ticketed Event, call 757-483-5541 for info)

The Jewish Mother (3108 Pacific Ave.) invites everyone to the Friday Night After-Party with The Nighthawks

Mark Hummel's Blues Harmonica Blowout w/Magic Dick, Mark Wenner & Steve Guyger

"Mark Hummel is simply one of the best harmonica players working today, the rhythm section's kickin' and Charles Wheel's guitar pickin' is a special delight." - Huey Lewis
Since 1991, Mark Hummel has been both producing & performing at his annual Blues Harmonica Blowout series. These shows have grown to be a much-heralded event & continue to draw sellout crowds wherever they appear. The list of participants is a who's who of blues harp history. All the acts are backed by Hummel's band, the Blues Survivors.

Magic Dick is the original harp man from the J. Geils Band, whose many hits flooded the airwaves during the 1970s and 1980s. Chart-toppers like "FreezeFrame," "Centerfold," "First I Look At The Purse," "Must a Got Lost," "Give It To Me" and Magic Dick's own "Wammer Jammer" were in the Top Ten off and on for 20 years and made them one of the few top bands (other than WAR) that featured a harmonica prominently in the frontline. Dick went on to start Bluestime with J. Geils after the original band broke up, making two CDs for Rounder Records.

Mark Wenner is the driving force and founder of the Washington, DC-based Nighthawks. Over the years the Nighthawks acquired a reputation as a solid back-up band and attracted great Chicago blues artists to Washington, DC. They gained national respect as the backing band or support act for Muddy Waters, Otis Rush, Big Walter Horton and other legends. The Nighthawks were considered touring pioneers, since only a handful of Chicago blues stars were touring nationally. Touring and recording for three decades, The Nighthawks have gained cult standing on the east coast where fans, who regard them as "The World's Greatest Bar Band," loyally follow them from show to show.

Steve Guyger - Philadelphia is home to one of the finest blues harp players in the world. Over the past twenty-plus years, Steve Guyger, with his band The Excellos, has been dishing out some of the finest blues to be heard anywhere. He has shared the stage with the greats in Chicago and the contemporary harp players touring the world today, names like Little Sammy Davis, Carey Bell, Little Charlie & The Nightcats and many others. Guyger's playing, vocals and stage presence have earned him a place among the best of the players on stage today.

Saturday, September 16, 2006
(Gates: 1:30pm)

2:00-3:00pm John Baldwin Group
3:00-3:30pm Workshop, Artist - TBA
3:45-5:00pm Paul Mark & The Van Dorens



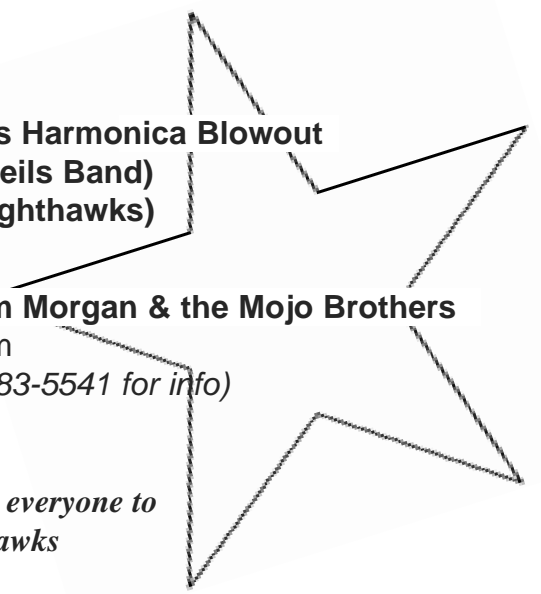
Paul Mark & the Van Dorens

"On IndigoVertigo, careful attention to songwriting meets power-trio blues. New York's PM&VDs shy away from clichés and come up instead with compelling character studies and situational snapshots backed by contemporary, funky blues...Exciting vocals and big grooves complete the picture. Mark puts a fresh stamp on roots music." - Blues Revue Magazine

Hailing from New York City and touring up and down the East Coast for years in a beat-up van, Paul Mark & the Van Dorens are unforgettable to the thousands of fans who've seen them perform. It's swinging, shuffling wild-ass music that embraces elements of the traditional blues band approach but updates it with a hip, knowing – and maybe just a bit twisted – sensibility. Barroom tested and road-wearly tuff, Paul Mark & the Van Dorens carry on the tradition of live, no-holds-barred blues rock but with a difference: original songwriting that goes beyond my-baby-left-me-clichés to cover contemporary turf. Biting, witty and ironic, Mark's original lyrics are head and shoulders above the hackneyed toss-offs of some contemporary acts.

In 2002, the band released its fourth CD, IndigoVertigo, recorded at Docksides Studios deep in the heart of the Louisiana bayou. Determined to survive the ups and downs of the fickle music industry, they're a band that over the years has placed its trust in a tried and true formula: great songs, an explosive but unpretentious live show and an indelible connection with a late-night audience that craves truly good music.

Their first CD, Go Big or Go Home, recorded in Memphis and released in 1991 on the ill-fated indie Continuum Records, set the stage with a rumbling beat and quick-witted lyrics. In 1994, Mark founded Radiation Records. The band had their first release for the new label in 1995, titled Metropolitan Swamp. In 1997 they released Disposable Soul. Paul Mark released a solo acoustic collection in 1999 titled Roadside Americana. With IndigoVertigo, the band further pushed the boundaries of the roots rock genre. In the spring of 2006, the band headed to Memphis to cut a new CD, titled Trick Fiction. It was released on Sept. 5th.



The Natchel' Blues Network and Beach Events Present... The 13th Annual Blues At The Beach Festival

5:00-5:30pm Workshop, Artist - TBA
 5:45-7:00pm **James Armstrong**
 7:30-8:45pm **Ana Popovic**
 9:15-10:45pm **The Chicago Rhythm & Blues Kings**



James Armstrong

Guitarist, singer and songwriter James Armstrong has a bright future in blues music. His song "Pennies and Picks" from his third and latest Hightone Records release, *Got It Goin' On*, garnered a 2001 W.C. Handy nomination for Song of the Year. Armstrong himself was nominated for Contemporary Male Blues Guitarist of the Year. It's easy to see why ... Armstrong tours extensively

and his shows are considered one of the best on the circuit. The son of a blues-singing mother and jazz guitar-playing father, James Armstrong got the music bug at an early age. He formed his first band in the seventh grade, and progressed rapidly ever since. Armstrong singles out Jimi Hendrix and Robert Cray as singing influences, and Albert Collins, Albert King and Eric Clapton as guitarists whose work have inspired him.

Based at the time in the Los Angeles area, Armstrong learned by playing in the club scene of Southern California in the early 1980s. Armstrong's first Hightone release, 1995's *Sleeping With a Stranger*, drew widespread critical acclaim, as well as tremendous popularity on the European circuit. The great momentum he had going into early 1997 ended with the stabbing attack in April of that year. During his slow recuperation, he recorded *Dark Night* in late 1998, an album that reflected the turmoil and introspection of the time, as well as his debut as slide guitarist. Since its release, James Armstrong has come on strong. He's back playing lead guitar now, and has added his searing slide work to his repertoire as well. Whichever way he approaches things, James Armstrong attacks songs with his voice and guitar like few artists in blues. James Armstrong has Got It Goin' On.

"Got It Goin' On is an apt title for this third release from California bluesman James Armstrong. While his previous release, Dark Night, was steeped in a soul/blues vein, this album is a solid, stripped-down blues session. Armstrong's guitar chops (especially on slide guitar) and impassioned vocals continue to gain strength following the horrendous attack on his life in 1997. Making an encore appearance is guitarist Michael Ross, who blends in with the dominant role Armstrong assumes, while the keyboard work is provided by Jimmy Pugh of the Robert Cray Band. The majority of cuts were written or co-written by Armstrong, including the heartfelt ballad "Another Dream," the funky rocker "2 Sides," included in the movie Speechless, and the New Orleans-influenced "Mr. B's." - Al Campbell, All Music Guide

Sunday, September 17, 2006

(Gates: 11:30am)

Noon-1:00pm **Sweet Papa & the Too Hot Blues Crew**
 1:00-1:30pm Workshop, Artist - TBA
 1:45-3:00pm **Nora Jean Bruso**
 3:30-5:00pm **Mitch Woods & The Rocket 88's**



Ana Popovic

Ana Popovic's rise has been meteoric. Within five years of leaving her native Yugoslavia, the 29-year-old singer/guitarist has played all major European music festivals like Peer, Bishopstock and Notodden. She has shared stages with Bernard Allison, Kenny Neal and Solomon Burke and recorded with hitmaker Jim Gaines. Perhaps most impressive of all is her W.C. Handy Blues Award nomination for Best New Artist of 2003 - a rare honor for a European blues artist.

She was born in Belgrade in 1976. Her father first introduced her to the blues, through an extensive record collection and sessions hosted at the family home. Ana took to the guitar and founded her first serious band at age 19. Within a year, she was playing outside of Yugoslavia and opening shows for American blues icons like Junior Wells. By 1998, her band was doing 100 shows annually and appearing regularly on Yugoslavian television. Her debut CD, *Hometown*, provided a first glimpse of her talents as a singer and guitarist.

In 1999, Ana relocated to the Netherlands to study jazz guitar. She quickly became a fixture on the Dutch blues scene and soon ventured into neighboring Germany. Ruf Records took notice and a few months later, she was on a plane to Memphis to record her successful debut album on Ruf Records, *Hush* (released in 2001). Since then, Ana's star has been rising like mercury on a Mississippi summer's day. With *Comfort to the Soul* (2003), Popovic took her burgeoning career to the next level and delivered another diverse package of blues, rock, soul and jazz. The album makes one thing clear. Ana Popovic is not about recycling worn-out clichés. Her blues are fresh, positive and genre-expanding.

Now she's back with a brand new live album - *ANA! Live in Amsterdam* (2005). It was recorded at the Melkweg in Amsterdam/Netherlands. 29-year-old Ana Popovic proves with her own songs and fresh interpretations that she is an excellent and expressive guitarist with a powerful voice. The most impressive aspect of her music is its diversity of techniques and styles - smoking electric funk slide guitar, jazzy instrumentals and tight blues grooves.



The Chicago Rhythm & Blues Kings

In a day and age when every other band that comes along claims allegiance to the blues and soul giants of the 1950s and '60s, few groups can back up the talk with over 20 years on the circuit. It's a special band that lays down a finger-suckin', deep-fried, backbeat every night to the delight of fans throughout the U.S., Canada and Europe. Not only have the Chicago Rhythm & Blues Kings been there and done it; they're still doing it and it's just getting better with age.

The former Mellow Fellows came out of Carbondale, Illinois in the early 1970s as the backup group for Larry "Big Twist" Nolan, a 300 pound blues singer drawing on the great American soul tradition of Ray Charles, Little Milton, Hank Ballard and Junior Parker. Flying Fish released their first two records. Alligator followed up with two more, before Twist died in 1990. Another album followed. Today, the band, under a new name, is still working the circuit, playing their signature brand of straight ahead Chicago blues, Memphis soul and swingin' R&B.

Original band member, saxophonist Terry Ogolini, anchors the horn section, adding sinewy solos on classic songs like "Since I Fell for You." Sly Stone veteran Don Tenuto on trumpet gives the high-end punch to the band's horn-powered sound, while Dave Mick's stinging guitar solos silence even the most jaded blues aficionados. Bob Halaj on bass and Willie Hayes (formerly with the late Luther Allison) on drums keep the house in the groove-pocket, guaranteeing a full dance floor whenever they play.

The new singer-songwriter, Ernie Peniston, continues the tradition of the dynamic vocalists who have fronted the band. With Ernie ready to roll, the band is developing a fresh new repertoire, drawing on the same blues-soul tradition that has built them one of the most devoted followings in America, including songs by Bobby Bland, Louis Jordan, Sam Cooke and Cash McCall.

Topping it all off for the band's studio work and select Chicago-area gigs is the legendary Gene "Daddy G" Barge, a songwriter, house producer at Chess Records, arranger on classic sides by Little Milton and Willie Dixon, and one-time sideman with the Rolling Stones. The unofficial godfather of the band, Barge handles both lead and backup vocals live, and also weighs in on the songwriting and band arrangements.

Separately, these seven hard-working guys have a million road-tested tales, but together, the Chicago Rhythm & Blues Kings tell one great story every night through their uniquely American brand of music—a story of love and loss, pain and hope, loneliness, triumph and joy. It's the raw material of life and no one knows it better. One listen is all it takes.

The Mellow Fellows appeared with Big Twist at our 1988 Elizabeth River Blues Festival in Norfolk. It's great to have them at Blues at the Beach as The Chicago Rhythm & Blues Kings!

The Jewish Mother
Home of the East Coast Blues

Upcoming Shows

- September 1 Will Hoge w/ Army of Me
- September 2 Soldiers of Jah Army w/ Fear Nuttin Band & Seed Is
- September 3 The Breakfast
- September 15 Blues at the Beach After Party w/ The Nighthawks
- September 16 Blues at the Beach Jam hosted by Paul Mark & The Van Dorens
- September 20 Rose Hill Drive w/ Gosling
- September 22 33 West w/ Rude Buddha
- September 23 Moonshine Still
- September 29 Buckethead w/ That 1 Guy

More dates TBA! Check www.jewishmother.com

Wednesday Night Blues Jam
Musicians Wanted

NBN Blues Jam Fundraiser, 2nd Sunday of Month
Natchel Blues Network Members Receive 20% discount off Ticket Price w/ NBN Card

3108 Pacific Ave., Virginia Beach Virginia • 757.422.5430



Nora Jean Bruso

"Nora Jean sounds just like I did when I was her age. She is one of the new up coming women that's singing the real blues. I know she is going to make it." -- Koko Taylor

What do you think when you hear someone say a singer is "the next queen of the blues"? You think "shameless hype," don't you? But what if Chicago's Museum of Science & Industry says it along with Jimmy Dawkins and the magazine *Blues in Britain* and Michael Cloeren, director of the Pocono Blues Festival? Then you start to pay attention when Koko Taylor says, "Nora Jean sounds just like I did when I was her age." Then you'll want to hear her and find out what all this hype is about. Go ahead, you won't be disappointed.

Nora Jean Bruso is a Chicago Blues singer with deep Delta roots. Recently named one of the ten great women in Chicago Blues by Chicago's Museum of Science & Industry, Nora possesses a voice that has been compared to that of Koko Taylor's. *Going Back To Mississippi* is homage to Nora's musical heritage. In addition to her own high octane Mississippi Blues style, she performs two Soul ballads, a rumba and a Jazz/Blues number featuring Chicago guitar great, Dave Spector. The CD was produced by Hammond B-3 ace Rob Waters, and recorded with a who's who of the Windy City Blues scene roster: Carl Weathersby on guitar, Harlan Terson and bass, Marty Binder on drums, along with Brian Lupo and Jimmy Jacobs on guitar and Ron Graham on sax.

Like so many blues greats that hail from the Delta of Mississippi, Nora Jean Bruso was born and raised in Greenwood, a town in the heart of this blues-rich region. From birth her father, Bobby Lee Wallace, a professional blues singer and sharecropper, and her Uncle, Henry "Son" Wallace, a blues singer and guitar player, infused the blues in her soul. Also contributing to her musical education was her mother, Ida Lee Wallace, a gospel singer, and her grandmother, Mary, who ran a juke house. As a child Nora would sneak down to her grandmother's place on Friday and Saturday nights and listen to her relatives sing blues classics. It was during these years that Nora developed a love for the music of Howlin' Wolf that has continued to the present day.



Mitch Woods & The Rocket 88's

Mitch Woods and His Rocket 88's are the torchbearers of a great American musical heritage. Taking their inspiration from the great jump n' boogie outfits and swingin' little big bands of the '40s, they breathe fresh life into the music that gave birth to rock n' roll. Mitch takes his cue from his jumpin' n' jivin', shoutin' n' honkin', pumpin' n' poundin' predecessors--Louis Jordan, Cab Calloway, Joe and Jimmie Liggins and Louis Prima, just to name a few. Woods' piano licks and energetic stage persona combine with the Rocket 88's swingin' horns, thumpin' bass, rockin' guitar, and jungle drums to send a crowd into dancing delight. They are one of the first bands on the West Coast to reach back to an earlier time in American music using humor, style, musicianship, and showmanship to forge their own swinging brand of music, which they coined rock-a-boogie. Mitch & the 88's have distilled the essence of jump, swing, boogie woogie, made it their own, and deliver it to the present.

Mitch Woods was born in Brooklyn, moved to the San Francisco Bay Area in 1971 and began performing as Mitch Woods & His Red Hot Mama. The band broke up as Mitch moved to Hawaii to embark on a solo career in the late '70s. He returned in 1981 to form the first incarnation of the Rocket 88's with former members of the David Bromberg Band.

Mitch and the 88's recorded their first of five albums for the Blind Pig label entitled *Steady Date* in 1984. Their second release was *Mr. Boogie's Back In Town* (1988). The third release, *Solid Gold Cadillac* (1991), features special guests Charlie Musselwhite, The Roomful of Blues Horns, and Ronnie Earl. Their fourth release was *Shakin' the Shack* (1993). On *Jump For Joy*, Mitch's fifth release on Blind Pig Records, the San Francisco bluesman, long known for his showmanship and flair onstage, has finally realized a long-running dream; to get back to the jump blues sound of the great big-band Forties.

Mitch Woods' solo project, *Keeper Of The Flame* (1996) on Viceroy/Lightyear, distributed worldwide through WEA, is his tribute to the blues masters that inspired his career. On it he plays and sings duets with John Lee Hooker, James Cotton, Johnnie Johnson (Chuck Berry), Earl King, and Lee Allen (Fats Domino). Hooker enjoyed these sessions so much that he asked Woods to join him in his own recording, *Boom Boom* (Pointblank/Charisma).

[Bios compiled by Beth Jarock]