

A photograph of a man with reddish hair, wearing a black hat and a denim jacket, playing a red electric guitar. He has his eyes closed and a focused expression. The background is dark with some stage lights.

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ERIC
JOHANSON

Below Sea Level

- 10 CD Reviews, New CDs, &
The Roots Music Report...

BLUES MUSIC Magazine

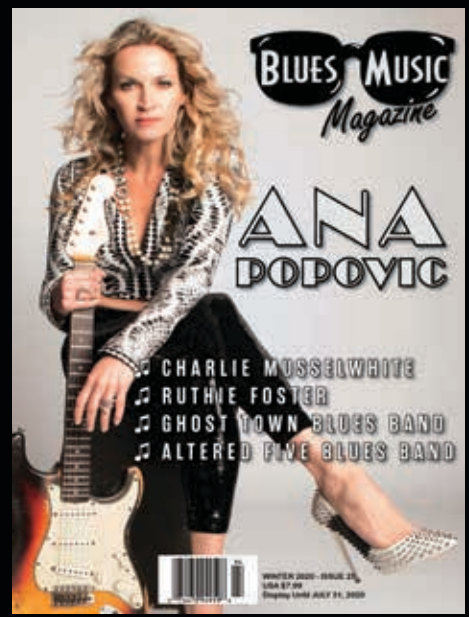
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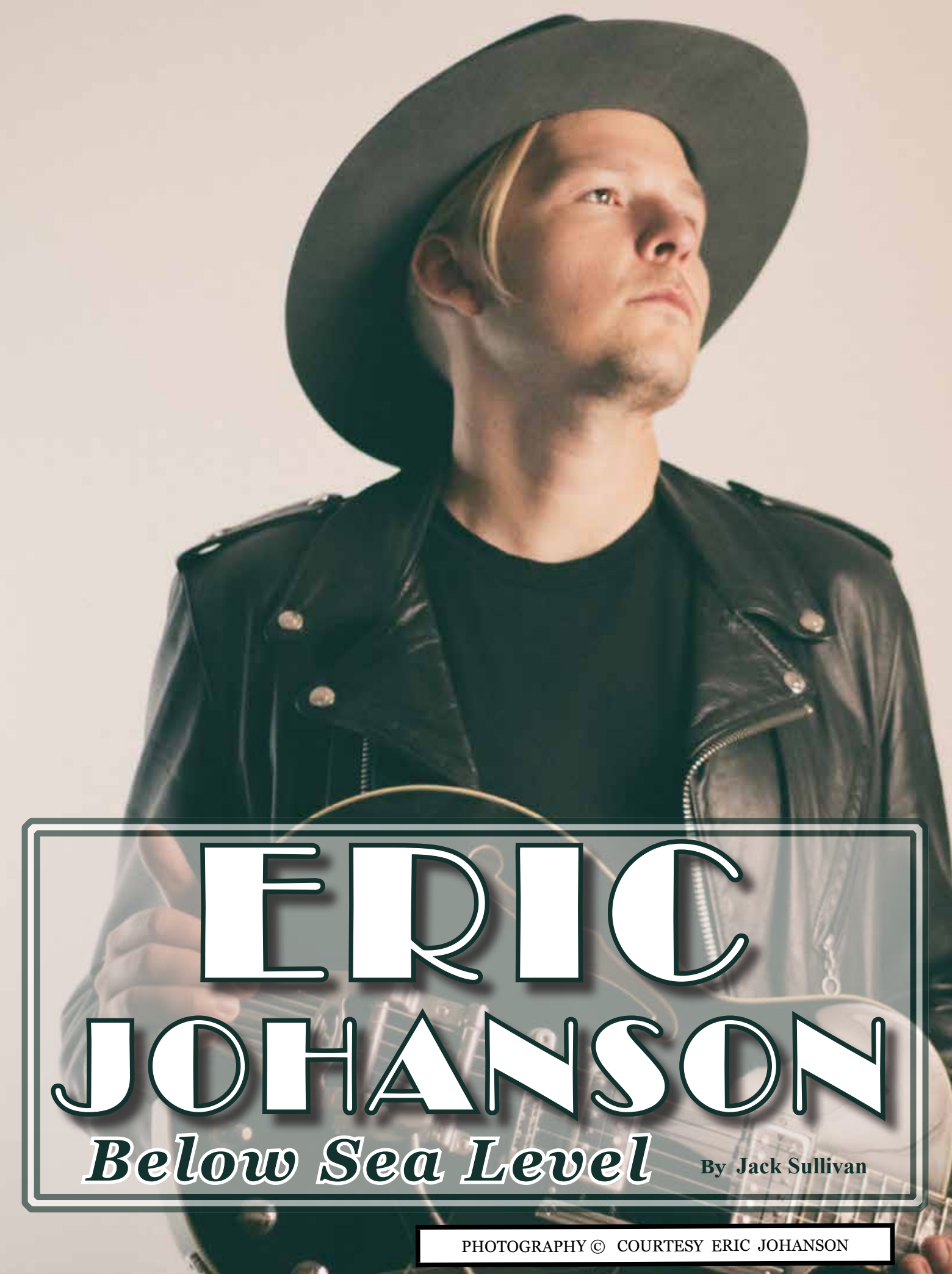
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ERIC JOHANSON

Below Sea Level

By Jack Sullivan

PHOTOGRAPHY © COURTESY ERIC JOHANSON

As a music lover it all starts with the rhythm for me, does the beat move me; and then the lyrics, they must be honest and sung from the heart and soul of the performer.

I know what you are

And I know what I need

Let's take it to far

Love till we bleed

Hearing this chorus from the song "Till We Bleed" by Eric Johanson during his show on the Legendary Rhythm & Blues Cruise several years ago certainly sparked my interest. The song is from his first album on Whiskey Bayou Records titled *Burn It Down* produced and backed by Louisiana legend Tab Benoit (producer and drums) and Corey Duplechin (bass). We caught up with Eric last week as his new album *Below Sea Level* on Nola Blue Records, produced by Luther Dickinson, was released.

Let me introduce Eric and his musical journey to date. There are many ways that a musician discovers a musical path. Not unlike many Louisiana musicians, Eric's path was through his family where he was surrounded by music. Eric Johanson was born and raised in musically and culturally enriched Alexandria, Louisiana. His grandfather owned a music store where his first guitar was purchased when he was five years old. Like many Louisiana families, music is the crest with a foundation that goes back generations and is often the life blood which brings families closer and keeps families together. "On my mother's side everyone played music. My Grandfather played jazz clarinet and tuned pianos. My Grandmother played piano and sang in the choir and my aunts played cell. I remember lying awake at night and thinking about music and how I can make it my life."

Alexandria being a few hours from New Orleans made it an easy drive along with his mother to visit friends in the city. At 15 years old, Eric was sitting in at New Orleans music venues including The Rivershack and Mandeville's Ruby's Roadhouse, where Eric played guitar with older musicians and

was constantly tested. New Orleans would eventually be his home until 2006 Hurricane Katrina. After losing everything to the hurricane, Eric moved to New Zealand. When Eric returned New Orleans in 2010, he began to be the featured guitarist for legendary bandleaders Cyril Neville, Terrance Simien, and Corey Henry's & Treme Funk. "Cyril taught me a ton about New Orleans history, culture, and music, especially funk. He's one of the pioneers of creating that whole style, from the Meters to the Neville Brothers. I learned so much from Cyril about how to use guitar not only as a lead, but as a percussion instrument in the band. When I started playing with Terrance really I didn't know much about Zydeco music, despite having heard it growing up. Terrance taught me a lot about the history of the Creole people and where Zydeco music came from."

The one common thread that runs through all of Louisiana music is soul. You can feel it in the music as it transcends from musician to listener joining them for a singular musical journey – the song. Eric Johanson knows that journey well.

Blues Music Magazine: In your own words what would you like music fans to know about you?

Eric Johanson: I'd like people to know that I'm an original artist, from New Orleans, with a new album out that blues fans, jam rock fans (Gov't Mule), and indie blues-rock fans (Black Keys, Jack White) might like. Obviously, fans will have their own take on the music, but I have found over and over again that many people tell me "I don't normally listen to blues, but I like *this*." I think that is cool because it means I might be opening a few new people up to discovering more about the blues. I also hope that people will experience this music as original music rather than music catered to a certain genre, even while it is of course heavily influenced by blues.

Blues Music Magazine: How did you discover blues music?

Eric Johanson: I first discovered blues through my mom's record collection. She had Etta James, Buddy Guy, B.B. King, and others. I remember at one point she got the Robert Johnson box set, and it was like nothing I had ever heard before. It gave me an eerie feeling, like a slightly ominous doorway that I needed to walk through to see what was inside.

Blues Music Magazine: Besides those iconic blues masters who else were you listening too?

Eric Johanson: Growing up in the MTV era (back when rock bands were still on television), my desire to play guitar was honestly first ignited by harder edged rock 'n' roll music. I would be reading interviews with my favorite guitarists and they would mention Jimi Hendrix and B.B. King, and I started down the path working backward to discovering the roots of rock n roll.

Buddy Guy and Freddie King were, and still are, two of my favorites. I also discovered Stevie Ray Vaughan at some point and, like most guitarists, went through a decent phase of absorbing every note he ever played, because he was just so expressive with the instrument. I also dug into Albert King and Albert Collins. Later, I got more into Son House, Fred McDowell, Blind Willie McTell, and some of the earlier blues artists.

Blues Music Magazine: What was it about the blues that spoke to you?

Eric Johanson: The blues isn't about flash or glam or special effects. It is a very organic human expression coming directly from deep down in your being. It's an art form that is more centered on the moment of performance rather than the writing or scripting-out of parts. In that way, it's much more of a release to play than other styles of music. You can always put 100% into it and get out whatever you need to get out. You aren't restrained by the written parts of a song because there is always room to express yourself in a new way within the same song.

Blues Music Magazine: Why did you choose to play guitar?

Eric Johanson: I first got a guitar at age five. Prior to that I had already been jumping around on the couch pretending to be on stage playing air guitar, so I think my mom finally gave in and got me one. Since my love for guitar pre-dates my memory, I don't know exactly why I chose it. I'd be sitting in class in school daydreaming new guitar riffs. It feels like an extension of my thinking. I play enough bass and keyboards to get ideas out, and I love playing with drum machines too. I use those things to help flesh out songs I'm working on, but I don't consider myself a real player of anything but guitar.

Blues Music Magazine: How did you learn to play music?

Eric Johanson: I learned music basically by listening to records and picking out parts. I never had any formal instruction and still don't know how to read music. I taught myself the modes and scales, and I have a basic working knowledge of chords, even if I don't always know what they're called.

Blues Music Magazine: Who are some of your mentors and who of those have you've been able to play, tour, or work in the studio with?

Eric Johanson: One of the big influences on my life and career has been Tab Benoit. He and I connected back around 2010, and he started getting me onstage to jam with him whenever I'd show up. He ended up producing my first record, *Burn It Down*, and brought me out on the road for the next two years opening his shows. He played drums on the record, and he would play drums for me when I was opening. He's one of my favorite blues artists, and to have him backing me up every night was amazing. He introduced me to his fans with the biggest endorsement he could give, and it was life changing for me.

Another big musical mentor of mine has been Cyril Neville. I spent a couple of years playing full-time in Cyril's band, and he taught me a lot about funk music, Mardi Gras Indians, and aspects of New Orleans culture I didn't know as much about. He also invited me onstage to play with the Neville Brothers at their annual headlining spot at the Jazz

ERIC JOHANSON



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Fest, and it ended up being one of the last years they performed as a band. That is still probably the biggest audience I've ever played in front of, and one of the highlights of my life.

Blues Music Magazine: What are some of the most important musical lessons about the blues these mentors taught you?

Eric Johanson: Tab always said, "The blues is a feeling, it's not a pattern." That's something I believe as well. I like to experiment with the music and take it in different places - it isn't usually a 1-4-5, 12-bar progression, but the feeling and influence of the blues is in there.

Cyril's vocal phrasing is just the best I've ever heard, and I sometimes think about his way of singing when I'm playing slide guitar melodies. I started playing with him right after he released his "Brand New Blues" record, so I got to play more of his bluesy material with him.

Tab and Cyril are two of my absolute favorite blues singers out there and even after years spent on the road with both of them, I can listen to them any time, any day, and never get tired of it.

Blues Music Magazine: Explain what recording different albums with different producers has taught you.

Eric Johanson: Tab, who produced my first album *Burn It Down*, is all about capturing the moment and getting that first take energy. No tricks, very few overdubs, and no over-thinking. He didn't really want to listen to pre-production demos of songs because he wanted to just respond to them in the moment. In some cases, the first time he was hearing the song was when we were recording the version that ended up on the record.

With Luther Dickinson, who produced *Below Sea Level*, I sent him demos of songs and we talked about ideas prior to getting in the studio. I had more of a vision this time around and I knew he'd be the right guy to help me achieve it. He helped me pick which songs to keep and which ones to cut and make a cohesive record. So, by the time we got in the studio, he knew the songs by heart and knew what I was going for with all of them.

He really liked the demos, so he wasn't looking to change much about the arrangements, but just to make sure the vibe was in the right place.

Having Cody (Dickinson) on drums brought a lot to the table as well. Obviously, Luther and Cody have made all this great music with North Mississippi Allstars, music that is heavily informed by the blues, but brings it into a new context. That is what I try to do as well. I found it easy to communicate ideas with them, and I think they both just naturally understood where I was going with this record.

Cody tuned his drum kit to each song on the record. That is just an example of the kind of attention to detail he brought to this. And his drumming combined with Terrence Grayson on the bass was just magic.

Blues Music Magazine: Which musicians were your inspirations? What did they teach you?

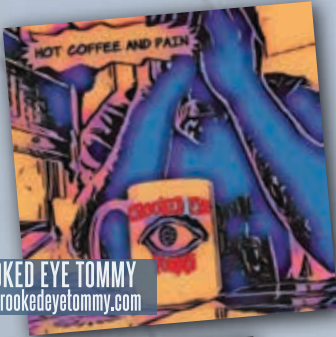
Eric Johanson: I've been lucky enough to be inspired a lot by musicians in my own life, and Tab Benoit has certainly been a big one. After opening for him, I would always watch his show from side stage. After hundreds of shows, I have never seen him phone it in or half-ass a single show, no matter what the rest of the travel day entailed or anything. That is the type of thing you only know when you're seeing all the shows in a row, and it definitely inspired me to always give it everything.

Anders Osborne is also a friend and big inspiration to me. He is not only an amazing songwriter and uniquely innovative guitarist, he pulled himself out of a dark place in life and has gone on to create all this beautiful music and help so many people as a result. He has helped me through some of my own struggles, and being able to connect over not only the creative challenges of being an artist, but also the psychological challenges, has really made him one of the really important people in my life over the last couple of years.

Blues Music Magazine: How do you keep the traditional elements of the blues alive in your contemporary songs?



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Eric Johanson: With certain songs like “Buried Above Ground” or “Down To The Bottom,” for instance, the influence there is more from earlier Delta blues even when the result is a harder, more modern sound. So rather than saying “let me fit some new lyrics over a standard pattern,” I’d start writing just free form in one key, sort of droning something on the guitar and singing lines. So, I try to get into my subconscious a bit more.

I try to make sure I’m expressing things honestly. I want to connect with that form of expression that isn’t filtered so much through my analytical side. I am also not hopping any freight trains, and I’m not working in any steel mills. That is not my reality. I’m drawing naturally from my own life, inner thoughts, and playing the type of guitar I enjoy playing, and the music just lands where it lands.

Blues Music Magazine: What new projects if any are you involved in that you would like to share with fans.

Eric Johanson: Now, I’ve spent this year so far working on all parts of *Below Sea Level* - from the recording itself, to the album art, videos etc. That has been my lockdown life as well as doing a weekly livestream and a few other streaming appearances. But if touring remains off the table for a while, I am sure I’ll be working on more music in one way or another.

Blues Music Magazine: Talk about inspirations for some of your songs and the effect growing up in Louisiana and New Orleans has on your music.

Eric Johanson: Growing up in Louisiana I was exposed to a lot of music locally. So I was influenced by a combination of the rock music I discovered at the record store and on MTV, but also by the bands I’d see at the local venues and festivals as a kid, which tended to be more blues and roots music.

Being in New Orleans for most of my life now, the city itself is inspiring. The overflowing of creativity everywhere, the trees, the architecture, even the broken pavement and the frequent storms, they all inspire me. The parades, the second lines, the festivals for everything you can think of – it’s usually a

constant level of musical expression going on here.

I also used to fill in as a guitarist for a couple of different brass and funk bands, as well as playing with Cyril and sometimes other members of the Neville family too. While my own music is more on the rock and blues side, those rhythms have infused into my way of approaching phrasing and songwriting, even when it might not be immediately obvious.

Blues Music Magazine: What is life for a musician now there in New Orleans?

Eric Johanson: Right now, musicians in New Orleans are all dealing with 2020 in their own ways. There has been no live music in the city since mid-March, with no timeline of when it is returning. So, I have been staying busy with my online fan connection, producing music videos, and doing streaming shows. I’m thankful to have had this record still on track to put my energy into, and that the fans have been so supportive through this time.

Blues Music Magazine: It was great catching up with Eric, and here is a little more background on this rising musical star. Combining influences from an array of genres and his work as a touring guitarist for Grammy winning bands, New Orleans artist Eric Johanson creates blues-based, alternative roots rock in his rising solo career.

Eric’s debut solo album, *Burn It Down*, was produced by Benoit and released in October 2017. [Sacramento News & Review](#) described it as “an earnest blend of roots-Americana singing and brawny, backwoods guitar grooves.” [Cincinnati City Beat](#) noted, “Along with his solid playing and singing, Johanson’s willingness to write Blues music without adhering to the genre’s traditional structuring makes for a compelling listen, as does his deeper examination of the emotions that the Blues were built upon.”

Following the release of *Burn It Down*, Eric spent the next two years on Benoit’s tour bus opening most of his shows, as well as performing festivals and doing short tours of his own.



Following the release of *Burn It Down*, Eric spent the next two years on Benoit's tour bus opening most of his shows, as well as performing festivals and doing short tours of his own.

In January 2019, Eric released a duet record with his long lost (and re-united) first Cousin Tiffany Pollack entitled *Blues In My Blood*, on Nola Blue Records.

During the 2019 Jazz Fest, Johanson was invited to perform with Luther Dickinson at an all-star jam concert. The two hatched plans to make Eric's next record at Dickinson's Zebra Ranch Studios, with Luther producing and brother Cody Dickinson of North Mississippi Allstars on drums.

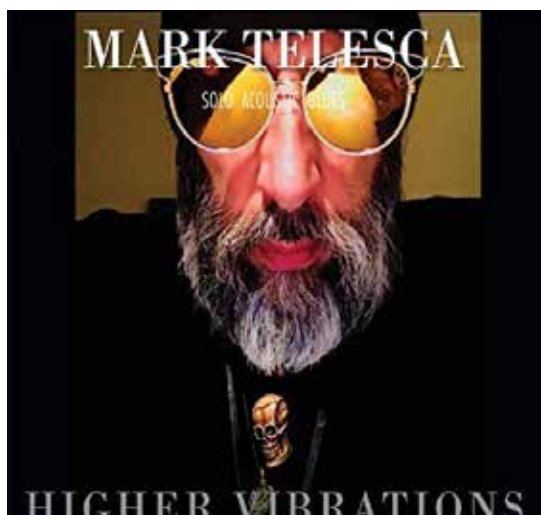
Eric signed with Nola Blue Records in early 2020 for his sophomore LP release, *Below Sea Level*.

Below Sea Level was recorded at Zebra Ranch in late February 2020, with Terrence Grayson (Victor Wainwright) on bass, and Ray Jacildo (JD McPherson) providing an additional B-3 organ on one track. The album features 12 original songs penned by Johanson and was mixed by Dan Auerbach's head engineer at Easy Eye Sound in Nashville, M. Allen Parker.

"The songs deal a lot with rebuilding and reorienting the mind and one's relationship to the world," Eric explains. "With this album I was finally able to bring my blues and rock influences to a place of more imagination and creativity, while keeping it organic and honest. It's contemporary music naturally grown from the roots of southern blues and psychedelic inspiration."

Below Sea Level was released September 18, 2020. Visit Eric online at: <https://www.ericjohanson.com/home>

MARK TELESCA
Higher Vibrations
Self-release



Florida bluesman Mark Telesca most often performs in a band format, but this acoustic album cements his credentials as a solo performer. It's comprised of 16 pithy tunes, nine of them originals, distinguished by verve, deft musicianship, appealing singing, and a range of eclectic blues styles. Telesca handles all the guitar work and some bass overdubbing, his only cohort being recording engineer Bob Taylor as accompanist on a few tracks.

Telesca is no crooner; instead his vocal style incorporates elements of rap, jazz, and talking blues. The deep timbre of his vocals is burnished by idiosyncratic phrasing. In tandem with creative lyrics, the combination induces a mesmerizing aura that seduces the listener (at least this one) into avid attentiveness and considerable pleasure.

Of the covers, one of the best is Telesca's version of Mississippi Fred McDowell's "Louise." His syncopated treatment is replete with skilled slide guitar work. It's followed by a rendition of "Come On In My Kitchen," a Robert Johnson tune already covered by multitudes of artists. Telesca delivers it beautifully, at a languid pace with spare but adept fingerpicking. Equally compellingly dealt with are Leroy Carr's "How Long Blues," sporting a measured country lilt, and Blind Willie Johnson's "Keep Your Lamps Trimmed and Burning." On the latter Telesca's vocal is similar to that of Jorma Kaukonen's on the famous Hot Tuna version of the song, but his phrasing and guitar rendering are wholly his own.

The originals are of variegated high quality as well. "99 Years" is the wry tale of a prison lifer, followed in short order by the up-tempo, near-rocker "Black Dress." A little farther along in the set, "Turn On A Dime" affords hard-earned words of wisdom over some more snazzy fingerpicking. The terse "It's All Right" is an amalgam of Mississippi Hill Country blues style, talking blues, and even a hint of rap, with Taylor lending subtle percussion drive. "It's Been A Long Time" is a poignant three minutes of reminiscence, lament, and faith. The only sore spot is "Murderin' Blues." Its patriarchal and possessive stance toward the singer's wayward lover – "I'm gonna murder my baby/If she don't stop that cheatin' and lyin' " - feels glaringly incorrect and politically awkward in our (hopefully) more enlightened era.

Other than that small caveat, this is one of the best acoustic albums in the recent past.

– Dan Stevens

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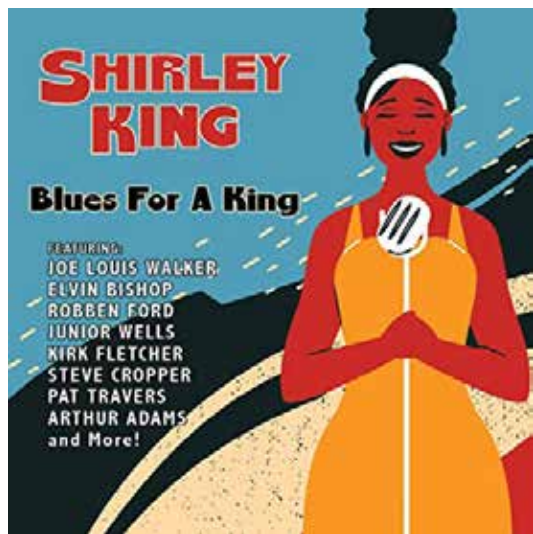
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SHIRLEY KING

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Without question, B.B. King's daughter Shirley is the current Queen of Soul. She growls, she purrs, she screams with passion; you can hear Etta James, Mahalia Jackson, and Ruth Brown in her delivery. And like Aretha, Shirley sang in her church's choir; but she learned the ropes of the music world on stages that lined the streets of Chicago. On this remarkable release, King sings all the vocals with every backing instrument played by Jurgen Engler, who also produced the recording and wrote three of the 11 tracks on it. The other eight songs are covers of classic

compositions with a full deck of Hall of Famers doing cameos on each rendition. Their collective appearances and King's ability to make all these tunes her own are what makes this album so special. Check out Dave Mason's "Feelin' Alright" with Duke Robillard's smooth playing, "That's Alright, Mama" written by Arthur Crudup and done by Elvis, with Pat Travers stretching the strings. Martin Barre (Jethro Tull) plays on Blind Faith's "Can't Find My Way Back Home," and I really dig King's version of Nina Simone's soul blues classic "Feeling Good," featuring Robben Ford. Listen to her creative cover of Led Zep's "Gallows Pole" with Harvey Mandel and to her version of the Junior Wells' hit "Hoodoo Man Blues," complete with Junior Wells on harp and Joe Louis Walker on guitar. According to the label, Well's original vocal was extracted from his own version. The producer built a backing track around it, and King then laid in her vocal. Well's harp part was also extracted from the original recording.

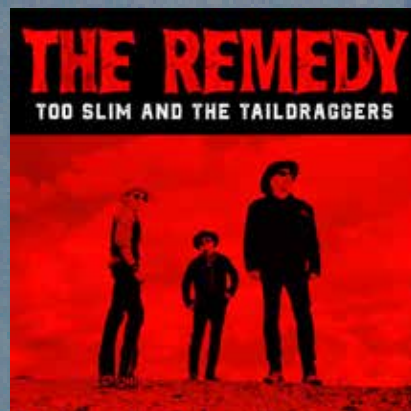
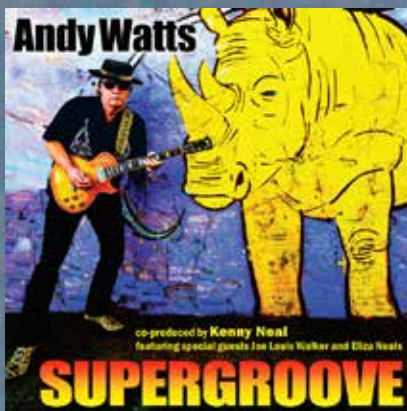
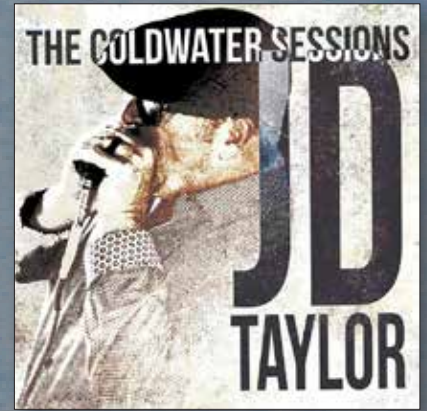
The closing cut is the Etta James tune "At Last" with Steve Cropper (Booker T., The Blues Brothers) adding his legendary licks. And whatta voice! The three songs by Jurgen Engler are also very good. The opening track, "All Of My Loving," also with Joe Louis Walker and his growling guitar, is funky soul at its best and would be a good encore song for a live performance. "I Did You Wrong" features the stinging leads of Elvin Bishop. The up-tempo R&B rock and roller "Give It All Up" has American blues guitarist Kirk Fletcher adding his stupendous solo to the mix. Fletcher is widely considered one of the best blues guitarists of his generation in the world today. And again, what a voice! This is magnificent music pure and simple.

– A.J. Wachtel

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WILY BO WALKER & DANNY FLAM

Ain't No Man A Good Man

Mescal Canyon Records



On receipt of this album, my first reaction was, Is this a comedy record? Are there really two musicians named Wily Bo Walker and Danny Flam, or are they concocted characters from a Thomas Pynchon novel or Saturday Night Live skit? No, they are real, and definitely worth a good listen (and more). Walker is a Scottish singer, songwriter, and multi-instrumentalist whose four decades of performing have produced multiple albums and a successful career. (England is considered the blues haven of Great Britain, but perhaps we have to pay more attention to Scotland!) Flam is also a multi-instrumentalist and a Grammy winner to boot, and

leader of the New York Brass.

Their third collaboration is composed of ten tracks, nine of them written or co-written by Walker. The only cover is a version of “St. James Infirmary,” that blues standard already covered by literally thousands of artists. It’s atypical of most other renditions; introduced by a baritone saxophone, it is a boisterous, bouncy, rollicking outing replete with a snazzy mid-tune guitar solo, a blaring, bopping horn section, and Walker’s distinctive vocal.

The horns, in fact, play a prominent role in the entire album, particularly in the first few tracks. The opener, which is the title tune, and the following “Fool For You” are both mid-tempo tracks, and the ensuing “Did I Forget” gives a little jolt of energy while continuing the horn emphasis; it benefits from the backing vocals of the Brown Sisters of Chicago Gospel Choir. For those of us old enough to remember, that cut sounds like a Big Jay McNeely tune from the 1950s or 1960s.

Walker plays banjo, tambourine, and assorted percussion on the set; Flam, various horns and also organ. There are multiple other musicians involved; no specific credits are given for individual songs, so it’s impossible to assign such tasty contributions as the organ foundation of “Velvet Windows” and the guitar stylings on “Walking With The Devil.” (For example, six keyboard players and three guitarists are named in the liner notes.) Regardless of who is on each track, each sounds cohesive, even when the ensemble delves into unexpected reggae territory on “Ain’t Hungry No More” and the slow quasi-talking-blues of “Time To Forget You.”

Perhaps the most notable feature of this accomplished album is Walker’s singing. Replete with a slight drawl, it is gruff, insinuating, and emotive; to me his voice sounds like a fruitful melding of the vocalizing of Dr. John with Rob Thomas of the band Matchbox Twenty. My final verdict: no, this album is no joke; it’s good.

– Dan Stevens



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THE HIGHTONES

Crossin' The Blue Line

Wholly Roman Empire Records



Twenty year veterans of the Chicago scene celebrate their longevity with *Crossin' The Blue Line*, a collection of nine varied originals and two covers. The current edition of the Hightones is comprised of drummer Roman Zabicki, bassist Evelyn Bremmer, baritone and tenor saxophonist Barbara Gillies, guitarist Bill Pekoc, and lead guitarist Lee D'budda (Budowsky). All members contribute vocals. They are augmented by harpist Frank Raven throughout, backing vocalists the Cocktails (on

multiple tracks), and former member tenor saxophonist Rawl Hardman (on two tracks).

Their originals are inspired by blues, R&B, and soul with ample vestiges of rock. As D'budda asserts in the press release, "We're not a straight blues band and we avoid limiting ourselves to just one musical genre." That attitude has allowed them to maintain their longtime monthly residence at Moe's Tavern. Bremmer sings the covers: Big Maybelle's pulse-pounding rumba roller "Ocean Of Tears" and Little Johnny Taylor's pleading shuffler (later popularized by Albert Collins and others) "If You Love Me Like You Say." Bremmer also sings her own composition "Lonesome, Sad, And Blue," a funk and blues amalgam, and Frank Raven's "Welcome To The House Of The Blues," one of the two slow blues in the mix. I liked her vocals the best as she has more fire in her delivery than her band mates. Pekoc sings on his "Strange Things Creep In The Night" with Gillies' murky baritone setting the dark mood, "Boulevard," a finger-snappin' R&B stroller, and "Last Band Standing," a funky slice of self-congratulation. Zabicki sings his "Buzzin'," R&B in a similar vein to the aforementioned "Boulevard" and "When The Twister Comes," a grinding portent of doom, and the album's most unusual tune. D'budda sings on his B.B. King tribute "The King Is Gone," somber Southern rock with quavering vocals and "Blue Hwy," the other slow blues. An enjoyable and entertaining set that would inspire a visit to Moe's Tavern when in Chicago.

– Thomas J. Cullen III



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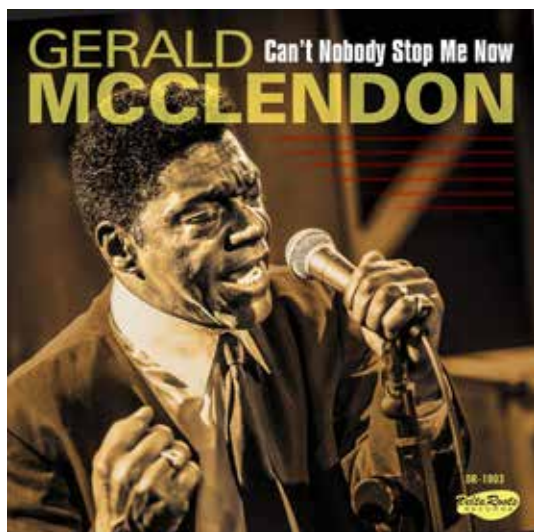
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GERALD McCLENDON

Can't Nobody Stop Me Now

Delta Roots Records



Chicago holds a prominent place in the history of soul music. Artists like Curtis Mayfield, Otis Clay, Tyrone Davis, the Staple Singers, the Impressions, and the Dells were mainstays on the soul and R&B charts. Following in their footsteps is Gerald McClendon, a veteran of the local club scene, where he is known as “The Soul Keeper,” and featured last year on the Delta Roots Records compilation, *Battle Of The Blues: Chicago Vs. Oakland*.

Over a dozen tracks, McClendon makes good use of the range and expressiveness of his smooth voice. He dips into the depths of emotion with just a hint of grit on “It’s Over Now,” then helps you mellow out with the laid-back “Groove On Tonight.” The title cut is an upbeat, horn-driven ode to persevering in the face of adversity. McClendon is at wits end as he shares his feelings over a cheating woman on “Runnin’ Wild,” as Skinny Williams raises the emotional ante with a brawny saxophone break. “Mr. Wrong” is an unhurried ballad with the singer offering his full attention to a love interest until her real thing comes along.

Art Love lays down a taut bass line on “I Started Over” as McClendon renounces his past evil-doing’s, pledging a lasting personal reformation guided by love. But he is back to his no-good ways on “Cut You Once,” facing a wronged woman armed to the teeth, seeking a full measure of retribution. The arrangement for “She Don’t Love Me Anymore” is built around the fat tone of Love’s bass with McClendon taking his time weaving a portrait of a heartbroken man alone with his pain.

Delta Roots Records is run by Twist Turner, the veteran drummer with a star-studded resume. Besides setting the beat, Turner wrote all of the songs and, as producer, handled all aspects of the recording process. Herb Walker, Joe Burba, and Mark Wydra took care of the guitar parts. Another trio – Roosevelt Purifoy, Sumito “Ariyo” Aryiوشي, and Brian James – manned the keyboards. Horn contributions come from saxophonist John “Boom” Brumbach, an unknown trumpeter, and the Delta Roots Horns. Turner also added strings electronically to some of the tracks. Exploring universal themes of love, longing, and betrayal with a mature perspective and a dynamic vocal approach, Gerald McClendon’s latest should certainly appeal to listeners who revel in the sounds of old-school soul records.

– Mark Thompson

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THE BROTHERS

March 10th, 2020 / Madison Square Garden / New York, N.Y.

Peach/Nugs



Five and a half years after The Allman Brothers Band played their final concert at New York City's Beacon Theater, the surviving members, minus the long-retired Dickey Betts, regrouped as The Brothers. This three CD set captures their huge, 50th anniversary celebration at Madison Square Garden in crisp, clear sound. What turned out to be the last major concert in America featured a band well-rehearsed and locked tightly by uncommon proficiency, conviction, and elation. They lit up all 18,000 fans as soon as they struck their first notes.

Founding drummer Jaimoe flickered over his kit next to Widespread Panic's Duane Trucks, who hit the skins assuredly in place of his late uncle Butch Trucks. Marc Quinones filled out the percussion line with Latin

finesse. Bassist Oteil Burbridge stirred the bottom with no less power and perhaps more fluidity than Berry Oakley did five decades prior, and Reese Wynans, of Stevie Ray Vaughan fame, who nearly joined the Brothers at the beginning, was in heaven – and heavenly – filling Gregg Allman's huge void on organ. As a special treat, Chuck Leavell, now of the Rolling Stones but a Brother in the early 1970s, played grand piano for the middle third of the show.

Guitarists Warren Haynes and Derek Trucks commanded center stage naturally, leading this incredible aggregation of musicians through a 24-song extravaganza that swung the blues and showcased a cascade of other innovative songs seeded in the blues, hardened by rock, and rounded with jazz. Haynes bravely sang 18 songs that Gregg Allman made famous, alluding at times to Allman's growling blues intonations, but always with his own very soulful animation. That an audio/visual was projected of Mr. Allman singing the opening lyrics of his pained "It's Not My Cross To Bear" at that outset, before Haynes chimed in, was a brilliant honor. Their voices blended nearly indecipherably, setting a welcome tone for the next three and a half hours.

The set list and pacing were flawless. After a definitive, rousing Allman Brothers take on Blind Willie McTell's "Statesboro Blues," the celebration rose up further on Betts' "Revival," perhaps the most appropriate song to classify this show. Of the five instrumental opuses played, the band's rumbling "Mountain Jam" towered high, Leavell having come off his signature turns in the equally majestic "Jessica" with yet more glistening expression. As much as the glowing spirits of guitarists Duane Allman and Dickey Betts were floating close to them, Trucks and Haynes bent and blended blue notes within their own astonishingly broad spectrums. What seemed on the surface to be hot knives thrown back and forth with abandon between them during Elmore James's "One Way Out," for instance, were actually many intricately conceived lines of blistering musical communication. Throughout Gregg Allman's timeless "Come And Go Blues," and Haynes' own classic "Soulshine," their glorious harmony together couldn't have been more emotionally riveting. The Brothers in Heaven had to have been grinning ear to ear as The Brothers down here breathed such energetic life into this incredible legacy of music, one more time.

– Tom Clarke



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EDDIE 9VOLT

Way Down The Alley

Echo Decco Records



From the first plug by the emcee, the crowd at Blind Willie's in Atlanta was electrified. Eddie 9Volt gave a charge to everyone who made a connection with the young singer-guitarist and his band. His current trajectory is definitely up, and this set will give you a jolt as it sends its musical juice your way. It certainly got my ions flowing. Socket to me!

Enough with the wordplay, what about the music? Georgia bluesman Eddie 9Volt is only 24 years old. This is his third album, and it's a hot compendium of eleven tracks highlighting his singing and his formidable guitar skills. It clocks in at a full hour (although one of the tracks, over two minutes long, is

comprised of technical feedback that interrupted the performance, and Eddie's explanation and apology to the crowd for the sound glitches; it's actually a refreshing and amusing break in the set). There are originals, and several innovative covers of classic blues tunes. Eddie is backed by a stalwart band; especially prominent are Jackson Allen on harmonica and Chad Mason on keyboards.

For starters, we have "36th & Main," a mid-tempo shuffle that sounds much like Elmore James' "Look Over Yonder Wall." Lo and behold! The next song is actually a cover of that very tune, radically morphed from James' original, sans slide guitar, but percolating nicely and aided by some snazzy piano. It's followed by the lengthy "Bottle And The Blues," introduced and spurred by Eddie's scintillating guitar work. It's an amalgam of three styles in one track: Eddie deals out slow licks interspersed with brief, rapid bursts of single notes, a la the late Son Seals; he indulges in some longer bars of incredibly rapid strings of notes; and he plays some slow and lyrical riffs a la B.B. King, even referencing King's "Sweet Little Angel" explicitly toward the end. Quite a tour de force in a single track.

Further on, there is the syncopated, piano-driven "New Orleans," with some fancy second guitar work. There is well-done soul blues with "Lo-Fi Love," sporting harmonious backing vocals and nifty organ contribution; surprisingly, it sounded to me like the 1960s-70s Bay Area "hippie" band The Youngbloods.

After a brief loss of focus with "Going Down Slow," the group recovers their groove with the soul blues "Left My Soul In Memphis," and concludes in fine form with covers of "Catfish Blues" and "Got My Mojo Working." Don't we have more than enough covers of the latter? Well, this one is worthy; it's raucous, pedal-to-the-metal, almost but not quite off the rails, as the band members trade solos and bring this energetic set to a rip-roaring finish.

– Dan Stevens



JULY 2020

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Thanks to all the artist who contributed their music to this CD Sampler.
All the songs are available for download at the [BluesMusicStore.com](https://bluesmusicstore.com).

- 1) **The Jimmys** - "Ain't Seen Nothin' Yet" from the album *Gotta Have It* on Brown Cow Productions
- 2) **Tony Holiday** - "Payin' Rent On A Broken Heart" from the album *Soul Service* on VizzTone Label Group
- 3) **John Primer & Bob Corritore** - "Little Bitty Woman" from the album *The Gypsy Woman Told Me* on VizzTone Label Group
- 4) **Too Slim & The Taildraggers** - "Devil's Hostage" from the album *The Remedy* on VizzTone Label Group
- 5) **Greg Martinez** - "Eva Delle" on the album *MacDaddy Mojeaux* on Nola Blue Records
- 6) **The Nighthawks** - "I Hate A Nickel" from the album *Tryin' To Get To You* on EllerSoul Records
- 7) **Michael Kaeshammer** - "Who Are You" from the album *Live In Concert* on Linus Entertainment
- 8) **Tyler Morris** - "Nine To Five" from the album *Living In The Shadows* on VizzTone Label Group
- 9) **Kenny 'Blues Boss' Wayne** - "Go, Just Do It" from the album *Go, Just Do It* on Stony Plain Records
- 10) **The Eric Hughes Band** - "Follow Your Stupid Little Dreams" from the album *Postcard From Beale Street* on Endless Blues Records
- 11) **Tas Cru** - "That Lovin' Thing" from the album *Drive On* on Subcat Records
- 12) **Mick Kolassa** - "She Kept Her Head Up" from album *If You Can't Be Good (Be Good At It)* on Endless Blues Records
- 13) **Charlie Bedford** - "Money Junkie" from the album *Good To Go* on Blue Heart Records
- 14) **The Wildcat O'Halloran Band** - "Crunch Time" from the album *Deck Of Cards* on Self-released

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GREEN LEAF RUSTLERS

From Within Marin

Silver Arrow Records



Hard to believe it's been 30 years since the Black Crowes put out their debut *Shake Your Money Maker*. Of course a fair number of those years have been given over to band breakups, with personnel changes frequent often enough to rival the Trump administration. Even founders Chris and Rich Robinson have had their feuds, resulting in such spinoffs as the Chris Robinson Brotherhood and As The Crow Flies and Rich's Hookah Brown and The Magpie Salute groups.

Chris' latest side project is called The Green Leaf Rustlers, a five-piece comprised of players who mostly call Marin County home, north of San Francisco. Besides Robinson on guitar and vocals, the lineup features Barry Sless from the David Nelson Band on guitar and pedal steel, third guitarist Greg Loiacono of the Mother Hips, drummer John Molo from Bruce Hornsby's band, and bassist Pete Sears who has booked time with umpteen Bay-area groups. Robinson calls the Rustlers a "hippie hayride." I call 'em a loose, sloppy, fun jam band. They were even recorded by the Grateful Dead tape archivist Betty Cantor Jackson.

What do they play? Songs a lot of people know: The Rolling Stones' "No Expectations," a ten-minute, up-tempo version of Johnny Cash's "Folsom Prison Blues," Bob Dylan's "Positively 4th Street," Gram Parsons' "Big Mouth Blues," Townes Van Zandt's "Standin'," J.J. Cale's "Ride Me High," Big Boy Crudup's "That's Alright Mama," King Floyd's "Groove Me," "Ramblin' Man" (the Waylon Jennings country hit, not the Allman Brothers' classic), and one simply called "Jam." There's a fair amount of stretch to each tune, which gives Robinson as a vocalist, the other guitarists and the rhythm section plenty of room to move. Total running time 50:24.

The album is available as a double LP and as a download on various platforms. No CD release at this time.

– *Bill Wasserzieher*

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MICK HAYES

My Claim To Fame

Move The Needle Music



Take the scion of musician parents, immerse him with soul and blues music 45s and LPs, get him a guitar at age ten, and you have the perfect formula for creating a person who will spend the rest of his life growing and improving their music as attested by the many music awards Mick Hayes has earned since then. Add to this his habit of relentless touring and you have a well-honed singer, songwriter, and musician.

Recording at the Fame Studios in Muscle Shoals, *My Claim To Fame* is a ten-song ride that justifies Hayes' verse in "Hand Me Down 45s", "I thank the Lord for good hooks and good rhymes with my hand me down 45s." Hayes wrote all the material, sings and plays lead guitar quite impressively, and is backed with bass, keyboards, horns, vocalists, and drums. The songs carry the same smooth lilt that innervate many of the soul recordings in their heyday. This is *very* listenable music. Hayes regales his wife in the opening song, "Sweet To Me" describing, "she's my mistress and my wife and she is so sweet to me." 'Nuff said about his relationship.

His voice is warm with a slight warble that emphasizes his lyrics. The horns and keyboards punctuate each line with a smoothness that demonstrates that the backup musicians are definitely A-listers. Sometimes the guitar licks seem to channel a young Steve Cropper. Hayes really has polished up the sounds he heard from his parent's old recordings and put a real shine on his own music.

His guitar prowess is evinced on the song, "My Heart," an emotional tale that segues into a lead passage that indicates he can now only emote through his lead guitar. The more that one listens to this CD, the more enjoyable it becomes. *My Claim To Fame* is a well-chosen title to Mick Hayes' latest CD that clearly authenticates what it claims. Enjoy it and share with your friends.

– Pete Sardon

A promotional image for the blues duo Elvin Bishop and Charlie Musselwhite. The two men are seated outdoors in front of a rustic wooden building. Elvin Bishop, on the left, is wearing a dark jacket over a checkered shirt and is playing a red electric guitar. Charlie Musselwhite, on the right, is wearing a dark shirt and is playing a harmonica. The background shows some foliage and a weathered wall. The text "Elvin Bishop & Charlie Musselwhite" is written in a large, stylized, yellow font across the middle. At the top left, there is a quote: "ELVIN BISHOP IS A LEGENDARY GUITARIST...IMPECCABLE AND SPIRITED...A DISTINGUISHED AMERICAN PLAYER". At the top right, there is another quote: "CHARLIE MUSSELWHITE, WITH UNABASHED EXCELLENCE, SETS THE STANDARD FOR BLUES HARMONICA" followed by "ROLLING STONE" in red. At the bottom left, it says "100 YEARS OF BLUES". At the bottom right, it says "AVAILABLE AT ALLIGATOR.COM AND OTHER FINE RETAILERS" and "GENUINE HOLLANDER MUSIC SINCE 1971".

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RAE GORDON BAND

Wrong Kind Of Love

Self-release



The fourth album by Oregon's Rae Gordon Band contains ten originals that were recorded and mixed by blues drummer extraordinaire Jimi Bott (currently with the Proven Ones) at his Roseleaf Recording Studio in Portland. The funk, Southern soul, and soul blues herein are performed with horn-propelled power supporting Gordon's throaty vocals, which are equally influenced by blues and soul. Keyboardist/musical director Pat McDougall leads the tight and versatile band of guitarist/producer Kivett Bodnar, bassist Joseph Conrad, drummer Ed Pierce, saxophonist Scott Franklin, and trumpeter Allan Kalik.

Six tunes were written by McDougall and three were co-composed with Gordon; the slow blues "Sea Of Blue," an album highlight, was written by Portland jazz guitarist Rod Furlott. Funk is represented by "Comin' Back For More," "Might As Well Be You," and the title track which features Bodnar's bristling slide. There are two loping soul blues in the Malaco style, "Don't Look Now" and "Last Call." On the slow side there are three Southern soul-styled ballads "How Much I Love You So," "How You Gonna," "Got To Have You," and a compelling minor key slow blues reminiscent of Otis Rush with "Sea Of Blue," a tune that some artists may want to consider covering. The vicissitudes of love and romance are the themes of all the tunes except the strutting soul rocker that concludes the album, "Get Right With The World," a tune extolling the necessary fortitude and willingness to change yourself, and in doing so, change the world.

The Rae Gordon Band most reminds me of NoCal's Lydia Pense & Cold Blood. Although the band has performed outside the Pacific Northwest on occasion, they are certainly deserving of much greater recognition.

– Thomas J. Cullen III

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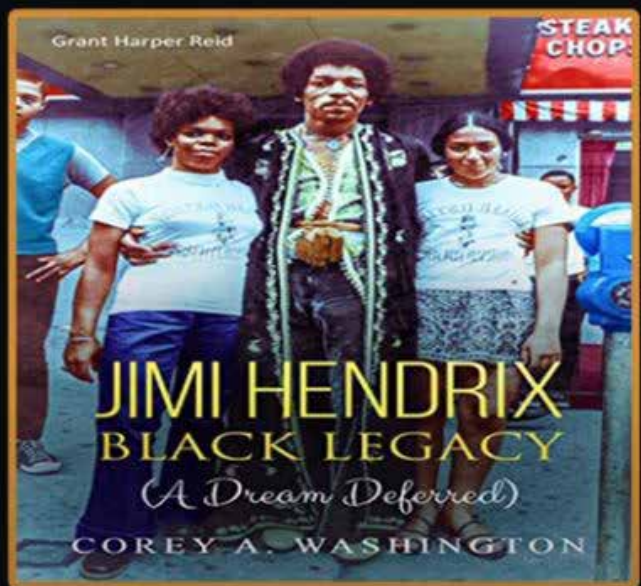


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Roots Music Report - Week Of Sept. 26 - Best Blues Album

TW	LW	Album Title	Band/Artist Name	Label	
▲	1	3	Cry out	Kat Riggins	Gulf Coast
▲	2	4	Below Sea Level	Eric Johanson	Nola Blue
▲	3	10	Mississippi Suitcase	Peter Parcek	Self-Release
▲	4	8	Memphis Loud	Victor Wainwright	Ruf
▼	5	2	Rawer Than Raw	Bobby Rush	Deep Rush
▼	6	5	In a Roomful of Blues	Roomful of Blues	Alligator
▼	7	1	Two Sides	Kirsten Thien	Screen Door
▲	8	13	Stronger Than Strong	John Németh	Nola Blue
▼	9	7	Blue Sky	The Reverend Shawn Amos	Put Together Music
▲	10	11	That's What I Heard	Robert Cray	Nozzle
▲	11	12	Weed 'Em & Reap	Misty Blues	Self-Release
▼	12	9	Good Life	Hurricane Ruth	American Showplace
▲	13	20	Still	Malaya Blue	Blue Heart
▲	14	16	The Good, the Bad and the Bette	Bette Smith	Ruf
▲	15	43	100 Years of Blues	Elvin Bishop & Charlie Musselwhite	Alligator
▼	16	14	Legacy	A Band Called Sam	Highlander
▲	17	19	Ain't Done Yet	Savoy Brown	Quarto Valley
▼	18	15	Here I Come	Jose Ramirez	Self-Release
▲	19	34	Sonic Departures	JW-Jones	Solid Blues
▲	20	33	Ice Cream in Hell	Tinsley Ellis	Alligator
-	21	21	Blacktop Run	Sonny Landreth	Provoque
▲	22	59	Heart on the Line	Vanessa Collier	Phenix Fire
▲	23	26	Daydreams in Blue	Anthony Geracl	Shining Stone
▼	24	18	The Real McCoy	Alex Dixon's Vintage Dixon	Dixon Landing Music
▲	25	28	Drive on	Tas Cru	Subcat
▼	26	17	Hot Coffee and Pain	Crooked Eye Tommy	Blue Heart
▲	27	42	Old Girl	Lisa Mann	JayRay
▲	28	44	Tennessee Run	Lloyd Jones	VizzTone
▲	29	38	Rise Up	Ronnie Earl & The Broadcasters	Stony Plain
▼	30	25	Ain't No Man a Good Man	Wily Bo Walker & Danny Flam	Mescal Canyon
▼	31	24	Blues with Friends	Dion	Keeping The Blues Alive
▲	32	45	Good As Gone	Casey Hensley	Vizztone
▼	33	22	The Coldwater Sessions	J.D. Taylor	VizzTone
▼	34	29	Supergroove	Andy Watts	VizzTone
▲	35	36	Godless Land	The Lucky Losers	VizzTone
▼	36	32	Front Porch	The Mary Jo Curry Band	Self-Release
▲	37	47	Force of Will	Dave Fields	Self-Release
▼	38	31	Stand Up!	Whitney Shay	Ruf
▲	39	40	Run Home Slow	The Teskey Brothers	Glassnote
▲	40	51	Too Far from the Bar	Sugar Ray & The Bluetones	Severn
▲	41	50	Green Eyed Blues	Laura Green	Self-Release
▼	42	37	Go, Just Do It!	Kenny "Blues Boss" Wayne	Stony Plain
▲	43	52	Heartache and Toil	Jon Strahl Band	Self-Release
▲	44	48	Kill or Be Kind	Samantha Fish	Rounder
▲	45	63	World's Gone Crazy	CD Woodbury	Self-Release
▲	46	56	MacDaddy Mojeaux	Gregg Martinez	Nola Blue
▲	47	60	Out of My Head	Hamish Anderson	Self-Release
▲	48	76	More from the Levee	Chris Smither	Signature Sounds
▲	49	69	Gotta Have It	The Jimmys	Brown Cow
▲	50	55	Peace in Pieces	The Betty Fox band	Self-Release

Roots Music Report - Week Of Sept. 26 - Blues Rock

TW	LW	Album Title	Band/Artist Name	Label
-	1	Below Sea Level	Eric Johanson	Nola Blue
▲	2	Good Life	Hurricane Ruth	American Showplace
▲	3	Ain't Done Yet	Savoy Brown	Quarto Valley
▲	4	Ice Cream in Hell	Tinsley Ellis	Alligator
▲	5	Old Girl	Lisa Mann	JayRay
▲	6	Supergroove	Andy Watts	VizzTone
▲	7	Force of Will	Dave Fields	Self-Release
▲	8	Heartache and Toil	Jon Strahl Band	Self-Release
▲	9	Kill or Be Kind	Samantha Fish	Rounder
▲	10	Out of My Head	Hamish Anderson	Self-Release
▼	11	Magnificent Heart	Peter Karp	Rose Cottage
▲	12	Ashes	Be Sharp Band	Self-Release
▼	13	The Remedy	Too Slim & the Taildraggers	VizzTone
▼	14	The Ballad of Albert Johnson	The Smoke Wagon Blues Band	Self-Release
▲	15	Blow Up Doll	Anni Piper	Sugar Daddy
▲	16	The Tango Bar	Greg Copeland	Inside
▲	17	Quarantine Blues	Mike Zito	Gulf Coast
▼	18	Deep Dark Demon	Mark May Band	Gulf Coast
▼	19	Dark Spaces	Bridget Kelly Band	Alpha Sun
▲	20	Bless Your Heart	The Allman Betts Band	BMG
▲	21	Signs	Tedeschi Trucks Band	Fantasy
▼	22	Good to Go	Charlie Bedford	Blue Heart
▲	23	Bywater Call	Bywater Call	Gypsy Soul
▼	24	Black Crow Moan	Eliza Neals	E-H
▼	25	Alive	Sister Lucille	Endless Blues
▲	26	Containment Blues	Anthony Gomes	Up 2 Zero
▼	27	Old School	Tom Gilberts	Polymerase
▼	28	Believe	Albert Cummings	Mascot
▲	29	Reckless Heart	Joanne Shaw Taylor	Sony
▼	30	Slings and Arrows	Michelle Malone	SBS
▲	31	Harlem	King Solomon Hicks	Mascot
▼	32	I'd Never Let Her Down	Big Joe Shelton	ALT 45
▲	33	Live from London	Gary Moore	Provogue
▲	34	Three Chords & the Truth	Van Morrison	Caroline
▲	35	Friends of the Blues 2	Myles Goodwyn	Linus
▲	36	Woman Named Trouble	Vanja Sky	Ruf
▼	37	Betting on a Gambling Man	Dwane Dixon	Self-Release
▲	38	The Story of Sonny Boy Slim	Gary Clark Jr.	Warner Bros.
▲	39	This Land	Gary Clark Jr.	Warner Brothers
▲	40	Red White and Blues	MojoMama	Self-Release
▲	41	First Class Life	Mike Zito	Ruf
▲	42	Blues in My Blood	Tiffany Pollack & Eric Johanson	Nola Blue
▲	43	A Fool's Heart	Justin Saladino Band	Disques Bros
▼	44	Bound by the Blues	Sonny Landreth	Provogue
-	45	Cry No More	Danielle Nicole	Concord
▲	46	Let It Go	Bernard Allison	Ruf
▼	47	Already Free	The Derek Trucks Band	Sony
▼	48	Pick Your Poison	Selwyn Birchwood	Alligator
▼	49	Jeff Beck Live: B.B. King Blues Club & Grill, New York	Jeff Beck	Sony
▼	50	Wild Heart	Samantha Fish	Ruf

Roots Music Report - Week Of Sept. 26 - Contemporary

TW	LW	Album Title	Band/Artist Name	Label
▲	1	2 Cry out	Kat Riggins	Gulf Coast
▲	2	5 Mississippi Suitcase	Peter Parcek	Self-Release
▲	3	4 Memphis Loud	Victor Wainwright	Ruf
▼	4	1 Two Sides	Kirsten Thien	Screen Door
▲	5	8 Stronger Than Strong	John Németh	Nola Blue
▼	6	3 Blue Sky	The Reverend Shawn Amos	Put Together Music
▼	7	6 That's What I Heard	Robert Cray	Nozzle
▼	8	7 Weed 'Em & Reap	Misty Blues	Self-Release
▲	9	12 Still	Malaya Blue	Blue Heart
▼	10	9 Legacy	A Band Called Sam	Highlander
▼	11	10 Here I Come	Jose Ramirez	Self-Release
▲	12	21 Sonic Departures	JW-Jones	Solid Blues
▲	13	34 Heart on the Line	Vanessa Collier	Phenix Fire
▲	14	16 Daydreams in Blue	Anthony Geraci	Shining Stone
▲	15	17 Drive on	Tas Cru	Subcat
▼	16	11 Hot Coffee and Pain	Crooked Eye Tommy	Blue Heart
▲	17	26 Tennessee Run	Lloyd Jones	VizzTone
▲	18	24 Rise Up	Ronnie Earl & The Broadcasters	Stony Plain
▼	19	15 Ain't No Man a Good Man	Wily Bo Walker & Danny Flam	Mescal Canyon
▼	20	14 Blues with Friends	Dion	Keeping The Blues Alive
▲	21	27 Good As Gone	Casey Hensley	Vizztone
▼	22	13 The Coldwater Sessions	J.D. Taylor	VizzTone
▼	23	22 Godless Land	The Lucky Losers	VizzTone
▼	24	20 Front Porch	The Mary Jo Curry Band	Self-Release
▼	25	19 Stand Up!	Whitney Shay	Ruf
▲	26	30 Too Far from the Bar	Sugar Ray & The Bluetones	Severn
▲	27	29 Green Eyed Blues	Laura Green	Self-Release
▼	28	23 Go, Just Do It!	Kenny "Blues Boss" Wayne	Stony Plain
▲	29	36 World's Gone Crazy	CD Woodbury	Self-Release
▲	30	38 Gotta Have It	The Jimmys	Brown Cow
▼	31	28 Church House Blues	Crystal Shawanda	True North
▲	32	82 Last Hand	Al Basile	Sweetspot
▼	33	18 The Gypsy Woman Told Me	John Primer & Bob Corritore	Vizztone
▼	34	33 The Bodhisattva Blues	Reverend Freakchild	Treated And Released
▼	35	25 New Moon Jelly Roll Freedom Rockers - Volume 1	New Moon Jelly Roll Freedom Rockers	Stony Plain
▲	36	40 You Ain't Done	The Proven Ones	Gulf Coast
▼	37	31 The Triangle	Lisa Mills	BMG
▲	38	41 Ordinary Madness	Walter Trout	Provogue
▼	39	32 Tall, Dark, and Handsome	Delbert McClinton & Self-Made Men	Hot Shot
▲	40	60 50th Anniversary: Live at the Toronto Jazz Festival	Downchild	Diesel Management Productions
▲	41	46 Out of the Box	Ben Rice and RB Stone	Middle Mountain
▲	42	44 Why Should I Be Blue?	Broke Fuse	Self-Release
▲	43	45 Soul Service	Tony Holiday	VizzTone
▼	44	39 Oklahoma	Keb Mo	Concord
▼	45	35 Somebody Save Me	Sugaray Rayford	Forty Below
▲	46	52 Blues Comin' on	Joe Louis Walker	Cleopatra
▲	47	51 Your Baby Has Left	Backtrack Blues Band	VizzTone
▼	48	43 Tryin' to Get to You	The Nighthawks	Eller Soul
▼	49	37 Rebel Moon Blues	Sass Jordan	Stony Plain
▼	50	49 Lessons Learned	Jim Gustin & Truth Jones	Self-Release

Roots Music Report - Week Of Sept. 26 - Blues - Soul

TW	LW	Album Title	Band/Artist Name	Label
-	1	1 The Good, the Bad and the Bette	Bette Smith	Ruf
-	2	2 Run Home Slow	The Teskey Brothers	Glassnote
▲	3	4 MacDaddy Mojeaux	Gregg Martinez	Nola Blue
▼	4	3 Peace in Pieces	The Betty Fox band	Self-Release
-	5	5 Friends & Family	Jim Diamond Revue	BigTone
-	6	6 Can't Nobody Stop Me Now	Gerald McClendon	Delta Roots
-	7	7 That's Where It's At!	Michael Jerome Browne	Borealis
▲	8	9 Looking Back	Dalannah Gail Bowen	Quest
▲	9	14 Back in Business	Frank Bey	Nola Blue
▲	10	17 Come Together	Tweed Funk	Tweed Tone
▲	11	- Love Letter	Regina Bonelli	True Groove
▲	12	13 Hard to Love	Joyann Parker	Self-Release
▲	13	15 When She's Gone	Benny Turner	Nola Blue
▲	14	25 Stephen Cooper and the Nobody Famous	Stephen Cooper and The Nobody Famous	Self-Release
▲	15	16 Journey	Benny Turner	Nola Blue
▼	16	10 Lady of the Blues	Miss Freddye	Self-Release
▲	17	18 Better Than I Was	Rae Gordon Band	Self-Release
▲	18	19 City of Love	Ma Polaine's Great Decline	OMH
▲	19	21 Run to Me	Samantha Martin & Delta Sugar	Gypsy Soul
▲	20	22 Honey for the Biscuit	Tasha Taylor	Ruf
▲	21	23 Reckoning	Billy Price	Vizztone
▲	22	- Blues Keep Knockin'	Trudy Lynn	Conner Ray
▲	23	24 Old School Girl	Lawrence Lebo	On The Air

Roots Music Report - Week Of Aug. 22 - Blues - Classic

TW	LW	Album Title	Band/Artist Name	Label
-	1	1 100 Years of Blues	Elvin Bishop & Charlie Musselwhite	Alligator
-	2	2 Live at Rosa's	Linsey Alexander	Delmark
-	3	3 For Love and Money	Harpdog Brown	Dog House
▲	4	5 Getting Ready...	Freddie King	Shelter
▲	5	6 The Soul of the King	The B.B. King Blues Band	Ruf
▲	6	10 Church of the Blues	Watermelon Slim	Northern Blues
▲	7	8 Postcard from Beale Street	Eric Hughes Band	Endless Blues
▲	8	9 Travelin' with the Blues	Harpdog Brown	Dog House
▼	9	7 Hard Again	Muddy Waters	Sony
▼	10	4 From the Patio - Live at the Poor House Bistro, Vol. 1	Ron Thompson	LVF
-	11	11 All Your Love	Magic Sam	Cobra
▲	12	15 Party of One	George Thorogood	Rounder
▲	13	- Gotta Get Back	Seth Walker	Royal Potato Family
▲	14	16 Blow Your Cool	Paul Barry	Self-Release
▲	15	19 Blues on Solid Ground	John Primer	Self Released
▲	16	20 I Still Get Excited	Terry Hanck	VizzTone

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To say that these recording sessions were enjoyable experiences would be a vast understatement! Not only are these fellas' great musicians but they are also dear friends of mine and I want to thank them for the incredible performances that they gave.

– Kim Wilson



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