

BLUES MUSIC
Online



**BOB
CORRITORE**
A Blues Life

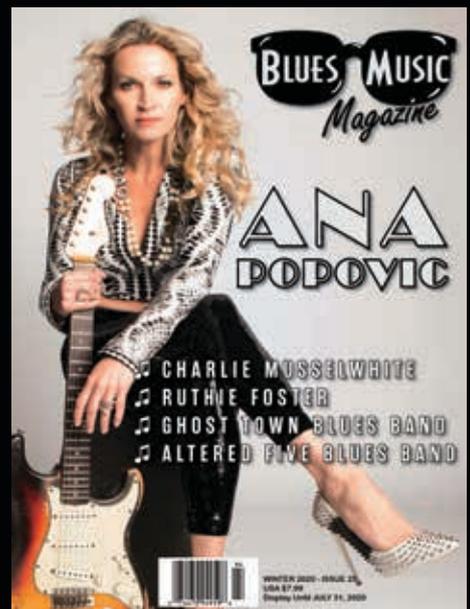
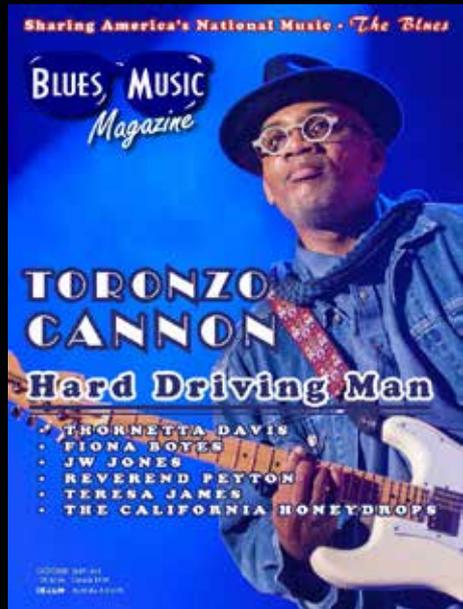
BLUES MUSIC Magazine

Order Today Click Here!

Four Print Issues Per Year

Every January, April, July, and October get the Best In Blues delivered right to you door!

Artist Features, CD, DVD Reviews & Columns. Award-winning Journalism and Photography!



LEGENDS ARE BORN HERE



Listen to the soundtrack of America where it all began.
Find your rhythm in the "Birthplace of America's Music."

Plan your next Mississippi adventure at VISITMISSISSIPPI.ORG/MUSIC

VISIT MISSISSIPPI



BLUES MUSIC ONLINE
December 01, 2020 - Issue 23
Table Of Contents

06 - BOB CORRITORE

A Blues Life

By Art Tipaldi

16 - SEVEN NEW CD REVIEWS

By Various Writers

31 - BLUES MUSIC SAMPLER DOWNLOAD

CD Sampler 26 - July 2020

BLUES MUSIC News

**Read
The News
Click
Here!**

All Blues, All The Time, AND It's FREE!



Get Your Paper Here!

**Read the REAL NEWS
you care about:**

Blues Music News!

FEATURING:

- Music News
- CD Reviews
- Video Releases
- Artists Interviews
- New Music Coming
- Merchandise
- Breaking News
- Music Store Specials
- Festivals
- Blues History
- Artist Profiles
- Music Business Updates



BOB

CORRITORE

A Blues Life By Art Tibaldi

PHOTOGRAPHY © JEFF FASANO

Blues Music Magazine: The feature will include all aspects of your musical career to include but not limited to: musician, club owner, producer, record label, newsletter writer, and founder of the Southwest Musical Arts Foundation. Did I miss anything?

Bob Corritore: I also have been doing a five-hour weekly blues radio program since 1984. It will be 37 years old coming up in February 2021. The program presents blues from a historical approach. The majority of what I play is blues from the 1950s and '60s. I have an extensive library of recorded blues music that I love to share with my listeners. Your readers can tune in online each Sunday night 6 to 11p.m. MST at www.kjzz.org.

Blues Music Magazine: Your new album *The Gypsy Woman Told Me* dropped on Feb. 20, 2020. Tell us about the concept, making, inspiration, musicians, and production people behind this new album.

Bob Corritore: *The Gypsy Woman Told Me* is the third John

Primer/Bob Corritore collaborative release and I think this one is our best so far. I've known John since the mid-1970s from going to see Junior Wells at Theresa's Lounge on the South Side. I've watched John's progression to the Muddy Waters band to Magic Slim & The Teardrops to launching his own brilliant solo career.

It's kind of ironic that we never played together until 2011. His agent, J. Riel called me and said John would like to come out to Arizona and play at your club with you and your band. I had wanted to do that for a while so without hesitation I set up a date and a recording session. The musical chemistry was instantaneous because of our shared Chicago roots. And I think it keeps getting better each time we get together to make music.

John's well runs so deep, and he literally knows thousands of songs. So it's impossible to run out of fresh material. John represents the Mississippi to Chicago blues sound, and he always performs so passionately. The way he plays brings out the Chicago in my playing. Plus, John is a really good person with a very strong work ethic, and

we genuinely enjoy each other's company.

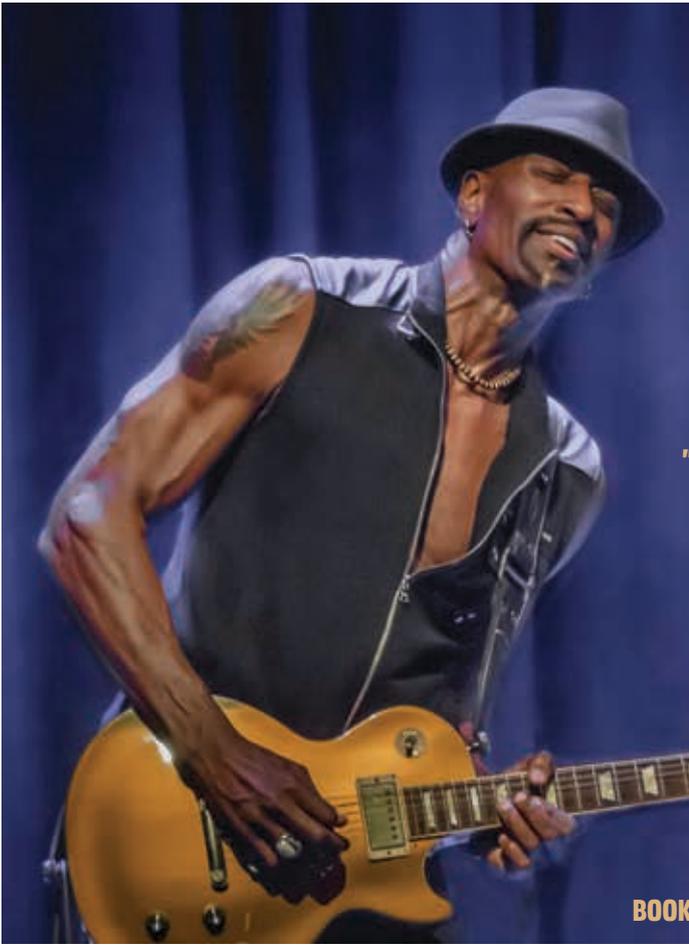
What makes this release different is that we've learned how to bring the best out of each other. We did the album over three recording sessions, each one with different backing bands. Whenever John comes to town we always play a gig at the Rhythm Room and do a session at Clarke Rigsby's great Tempest Recording Studio. We did our first session for this album at Tempest with Billy Flynn, Mike Hightower, and Brian Fahey.

The next session was done at Kid Andersen's Greaseland, which is an amazing living room studio that is really magical. This was our first time at Greaseland and we had heard so many great things about it. John and I were not disappointed. We were able to surround ourselves with some of the best Bay Area players (Bob Welch, Kedar Roy, and June Core) and lay down a rock solid session. John and I had just completed a Southwest run, and we made plans to take an extra day to record at Greaseland. After playing three days at the Big Blues Bender, then at an event for the Santa Barbara Blues Society, and then a night at

Biscuits & Blues in San Francisco, John and I were all warmed up. Five killer songs recorded at the Greaseland session appear on the album.

After that second session we already had a solid album, but I wanted to add a few different types of songs to round out the program, so Lisa Becker Primer (John's loving wife and manager) suggested doing some acoustic songs. I knew that John loves Lil' Son Jackson so I thought of "Gambling Blues," which we recorded as a duet. Then we did a stripped down acoustic band number with drummer Brian Fahey using brushes and Troy Sandow on acoustic bass. Then we went electric for a Jimmy Reed song and added Jimmy Primetime Smith (who played with Jimmy Reed) and on that one we really captured that lazy, loping Jimmy Reed thing.

Then John suggested a more contemporary styled blues song with "Same Old Blues," a Freddy King song penned by J.J. Cale. We would later add Kid Andersen's electric piano work onto that track. We also added Ben Levin on piano to a number from the first session. Add to that some post production



Dennis Jones' 7th Original Album

Soft Hard & Loud

Coming October 2020

New Single Like Sheep

September 2020 Release

**"THOUGH CERTAINLY AWARE OF HOW HENDRIX
BURNED THE MIDNIGHT LAMP,
JONES IS HIS OWN MAN."**

— Frank-John-Hadley, *Downbeat Magazine*

IBC 2004 WINNER IN MEMPHIS
AS PART OF ZAC HARMON BAND

3 YEARS AS LEAD GUITARIST WITH
BRIAN O'NEAL AND THE BUSBOYS
(BOYS ARE BACK IN TOWN)

BOOKING/TOUR INFO AND MORE AT DENNISJONESCENTRAL.COM

ALASTAIR GREENE

THE NEW WORLD BLUES

— Top Billboard Blues Charting Album —

"Greene's driving blues guitar animates both the song and the record as a whole. He has gained international renown over the years as a guitarist, while touring with the Alan Parsons Project, Starship featuring Mickey Thomas, and Sugaray Rayford." —Relix

"The New World Blues is the record we need in exactly the time we need it. A roller-coaster of emotion with a big 'ol splash of hope at the end. Blues rockers of the world, you'll need to step up your game. Alastair Greene has definitely reset the bar."

—American Blues Scene



Produced by Tab Benoit for
WHISKEY BAYOU RECORDS

alastairgreene.com
whiskeybayourecords.com



and mastering by John Wroble/
Porcupine Productions, killer
mixes by Kid Andersen, very cool
album art by legendary illustrator
Vince Ray, a cool photo on the
back by Eric Kriesant, and some
great promotion and distribution
from VizzTone Label Group and
BratGirl Media, and you have the
latest album.

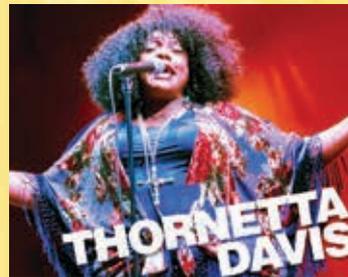
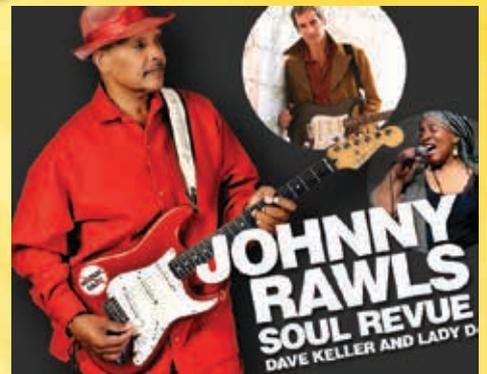
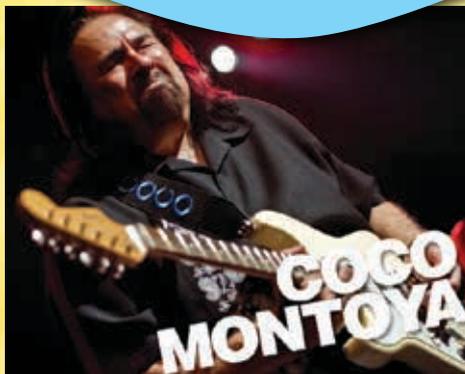
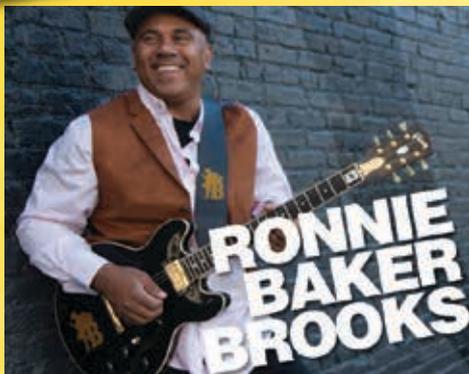
Blues Music Magazine: You've
also released three new albums in
the exciting **From The Vaults** on
Southwest Musical Arts. Please
speak to the idea for the album,

recording sessions, production,
and possible future releases.

- 1) Kid Ramos & Bob Corritore,
Phoenix Blues Sessions
- 2) Dave Riley & Bob Corritore,
Travelin' The Dirt Road
- 3) Henry Gray & Bob Corritore,
Cold Chills Sessions, Vol. 2

Bob Corritore: I am now in my
mid-60s, and I'm sitting on all sorts
of amazing unissued masters that
need to be released in my lifetime.
So I approached VizzTone about
this. Label co-founder Richard
Rosenblatt came

North Atlantic BLUES FEST



JULY 10+11 2021 HARBOR PARK in ROCKLAND MAINE

ADVANCE TIX \$35/DAY-\$60/WEEKEND • ADVANCE TIX SALES END MONDAY JULY 6, 2020 • TIX AT THE GATE \$45/DAY-\$75/WEEKEND

FESTIVAL HOTLINE 207.691.2248 • NORTHATLANTICBLUESFESTIVAL.COM



up with the idea of making it into **The Vaults Series**. So each year I hope to have three or four **Vaults** CDs come out in a batch.

When I opened up the Rhythm Room in 1991, I did so with a concept that as some of the elder statesman of the blues would come through I would offer them both a gig and a recording session. I felt that I needed to historically document the glory of these artists, and I wanted to have the honor of producing and performing with my heroes. I had a great sounding studio backing band, which often included the late Chico Chism on drums. We backed many great artists on some killer sessions. I was probably doing ten or more sessions a year. I was releasing a small portion of what was recorded and stockpiling the rest. It felt more important at the time just to document the moment. But that was years ago and now is the time to get these recordings out. I have many exciting releases planned with some of the greatest legends of the blues.

For this first batch I've re-released two albums and added extra previously unreleased tracks as well as putting out one

CD of mostly unreleased stuff. It was exciting going through the old masters and finding some gems that I had forgotten about. It's almost like you're reliving those moments and there's this powerful swell of memories.

Dave Riley & Bob Corritore / Travelin' The Dirt Road re-issues our first album together with two previously unreleased, powerful bonus tracks. I'm really glad to have this album available again because there's a certain exuberance and discovery about it. You can hear the fun that we were having. And this album is spiritually important right now because Dave is slowly recovering from a debilitating Covid stroke from late March of this year. *Travelin' The Dirt Road* is a pure, fun loving jook joint album.

Kid Ramos & Bob Corritore / Phoenix Blues Sessions. When delving into the masters for this version of the album I discovered four amazing unissued songs. When we compiled the original album, it was as a benefit effort to raise funds for Kid during his cancer treatments. We rushed the CD out to meet the needs of that moment, and we raised a

Blues Guitar Masters

DUKE ROBILLARD & FRIENDS

BLUES BASH!



Blues
Guitar Master
Duke Robillard
presents *Blues
Bash!* A Career
Highlight
from One of the
World's Best.



Available now!

STONY PLAIN
stonyplainrecords.com

New to Stony Plain! Juno and Maple Blues Awards winner

STEVE STRONGMAN



The New Album
Tired of Talkin'
Available Now

Also Available
Honey • Blues In Colour • A Natural Fact
Let Me Prove It To You • No Time Like Now



STONY PLAIN
FACTOR Canada
stonyplainrecords.com



Chico Chism, John Brim, Bob Corritore, Henry Gray at the Rhythm Room 1996. Photo by Marilyn Szabo.

substantial sum of money for Kid to help him in his time of need. I'm happy to say that Kid made it through and has been healthy and active.

So this time around we put it out as a commercial release, and we had the time to do it better by remastering and adding the new tracks. It's interesting to go back in time 20 years ago and hear how surprisingly vibrant those recordings were. Many of the artists from that record are no longer with us (Nappy Brown, Henry Gray, Chico Chism, and Chief Schabuttie Gilliam have all passed away), which demonstrates how important it

is to preserve the music of our elders. When we were doing the sessions we were not thinking about putting together such a compilation. We were just doing our best to back up the great singers that we were recording with. But putting all these sides together in this context makes for a very interesting collection. Kid Ramos is able to take you to a certain zone every time. He has a real gift. By the way Kid and I are still recording together. We recently did a killer session in California backing Johnny Tucker, which will be released sometime next year on High John Records.

The third CD in this **Vaults** batch is an album of mostly unreleased gems recorded with my dear friend Henry Gray over a 22-year period. We lost Henry Gray in February of this year at age 95. He was one of the originals in the postwar Chicago blues scene, and in the 1950s he played piano on some of the greatest records ever with the likes of Jimmy Reed, Howlin' Wolf, Jimmy Rogers, Little Walter, and Billy Boy Arnold. Henry and I had a close association and some really remarkable times together. I flew to Baton Rouge in late January for his 95th birthday right before he passed away. So it was really important for me to pay tribute to my friend with an album looking back at some of our studio work. In addition to Henry's great vocals, there are great guest vocal appearances by John Brim, Eddie Taylor Jr., Tail Dragger, Jimi Primetime Smith, and Chief Schabuttie Gilliame. When Henry left this earth, he took his classic piano style and beautiful vocals with him. An album like this could never be made again.

These first three releases are only scratching the surface of things to come. I have full albums forthcoming with Louisiana Red and Sam Lay. I'm also planning

numerous compilations of various themes. I have unreleased material from great artists like Magic Slim, Big Jack Johnson, Little Milton, Bo Diddley, Robert Bilbo Walker, Honeyboy Edwards, Barbara Lynn, Carol Fran, Elmore James, Jr., Jimmy Rogers, Pinetop Perkins, Willie "Big Eyes" Smith, Tomcat Courtney, Luther Tucker, John Brim, Tail Dragger, John Primer, Eddie Clearwater, Lil' Ed, Henry Townsend, Long John Hunter, and much more.

Also be on the lookout for a May 2021 release of all newly recorded material. It will be an album called *Bob Corritore & Friends/Spider In My Stew*. It features an amazing array of guests: Lurie Bell, Sugaray Rayford, John Primer, Johnny Rawls, Oscar Wilson, Bill and Shy Perry, Alabama Mike, Diunna Greenleaf, Francine Reed, Junior Watson, Kid Ramos, Willie Buck, Bob Margolin, LA Jones, Adrianna Marie, Johnny Main, and the Fremonts. This new album might be my best so far. Such a wide array of talent, wonderful songs, and I feel we all gave heartfelt performances. Plus it features some of my coolest harmonica playing to date.



Sunnyland Slim, Louis Myers, Bob Corritore, early 80s © Courtesy Bob Corritore

Blues Music Magazine: Who were the first blues artists you were listening to? When did you first pick up your instrument?

Bob Corritore: I think I was 13-years-old when I first heard Muddy Waters on the radio and quite frankly it blew me away! He was capturing everything that I loved about music but in a pure concentrated form. From that moment forward Muddy Waters was my North Star. I remember riding my bicycle to Paul's Recorded Music and picking up my first blues album, *Muddy Waters/Sail On*. To this day I feel that this album is the best blues

that has ever been recorded. Little Walter's harmonica playing behind Muddy is a knockout. From there I bought records by Jimmy Rogers, Little Walter, Junior Wells, Sonny Boy Williamson, B.B. King, Freddy King, James Cotton, J.B. Hutto, Eddie Taylor, Big Mama Thornton, and whatever blues I could get my hands on. About that same time my younger brother John gave me my first harmonica. I fell in love with that instrument, and I played every day. I messed around with guitar a little bit before that, but the harmonica just felt like my instrument. I often stayed home on weekend nights just practicing harmonica instead

of going to parties.

Blues Music Magazine: Can you explain your learning process? Using records, taking lessons, jam sessions. How do you learn new music basically is what we are looking to share with our readers?

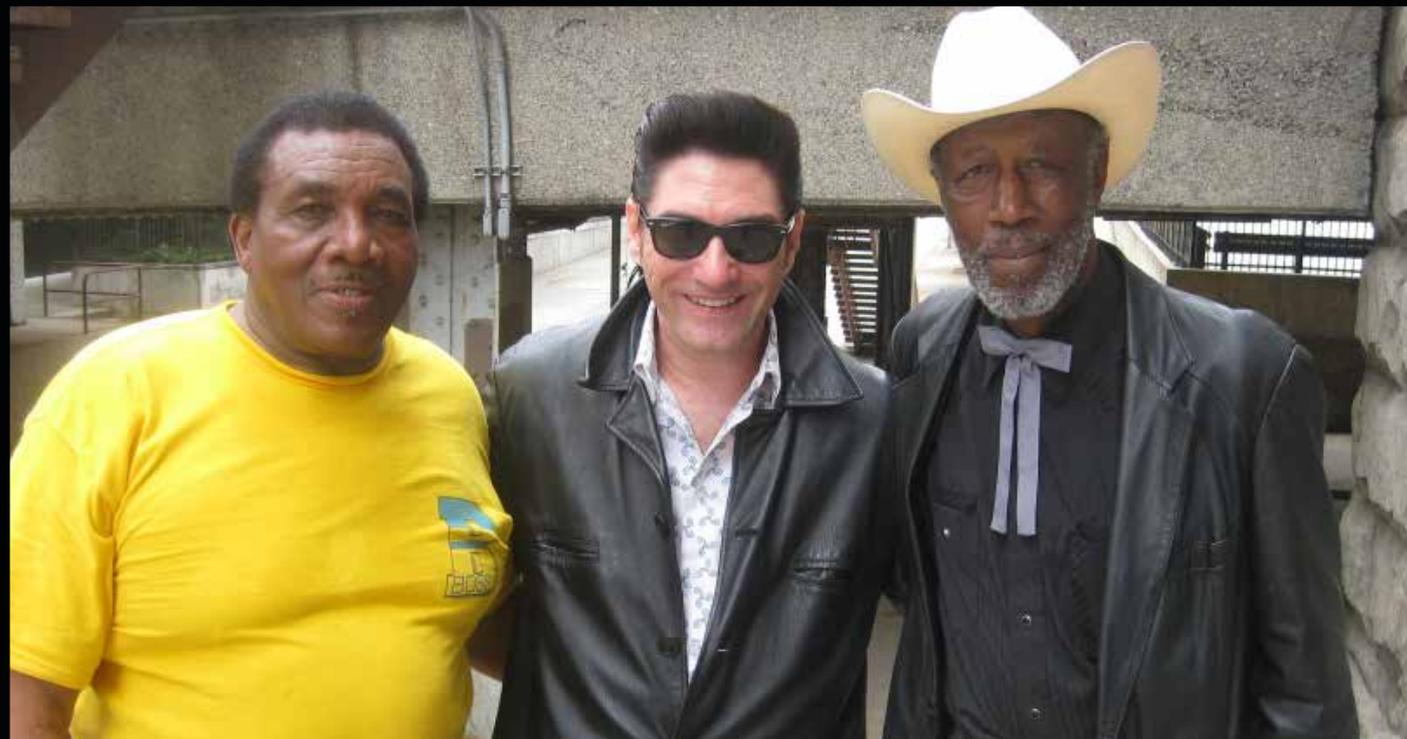
Bob Corritore: Initially I just learned as best I could by playing along with records. Luckily I was based in the Chicago area in the North Shore suburb called Wilmette. The first blues show I ever saw was at my high school. It was the Sam Lay Blues Revival with Wild Child Butler, Eddie Taylor, Detroit Junior, and Lucille Spann. I was able to see Big Walter Horton on Maxwell Street, and Muddy Waters played at my high school gymnasium!

When you see some of these great harmonica players you get a better understanding of how to physically coax the notes out of the instrument. And once you get that sound in your head you know what to aim for. Once I got old enough to get into the bars, I got to know a number of harmonica players personally who gave me tips. Dave Waldman showed me the tongue blocking technique.

I also got tips and instructions from Big Leon Brooks, Little Willie Anderson, Carey Bell, Little Mack Simmons, Louis Myers and Lester Davenport. I used to see Big Walter Horton perform on a weekly basis, and though he never gave me any formal instruction, just being in his presence was a lesson. Once my friend Illinois Slim asked Big Walter Horton how he got that tone. Big Walter pointed to his hand and said, "It's all in the wrist." I've been playing harmonica for about 50 years now, and I'm still learning new things about the instrument each day.

Blues Music Magazine: Who were some of the mentors you were able to play with, tour with, or work with?

Bob Corritore: Some of this question was answered above as far as my Chicago harmonica teachers. But I have also received instruction from Johnny Dyer, Kim Wilson, Lazy Lester, Steve Guyger, Paul Oscher, and others. I have to acknowledge the people that allowed me to cut my teeth on stage. Back in my Chicago days I received a lot of encouragement from people who allowed me



Willie Buck, Bob Corritore, Tail Dragger © BOB CORRITORE

stage time. Lonnie Brooks during the '70s (pre-Alligator) was a literal Chicago blues jukebox playing all the standards. He would call me up on a regular to play full sets of traditional Chicago blues with him.

I also got to sit in regularly with Koko Taylor's band, Mighty Joe Young, Eddie Taylor, Sunnyland Slim, Erwin Helfer, Magic Slim, and others. It was a Chicago tradition to call up guests. I sometimes would go to The Aces' Blue Monday Jam. That's where I first met Louis Myers who was a huge inspiration to me.

My first official employer was Willie Buck. My first night of work, I showed up and the band

included Louis and Dave Myers, Byther Smith, Big Moose Walker, and Odie Payne. I said to Louis, "I don't know if I'm supposed to be up here playing with you all." Louis said, "You playin', go on!" What an honor to play with Willie Buck in this fine band. Although it would change depending on who was available, that was approximately the lineup for most of the gigs.

I also played regularly at the Delta Fish Market with Tail Dragger. I will always be very appreciative of those two bandleaders for finding a place for me. I have to mention my old Chicago running buddy Illinois

Slim, who I got into lots of blues mischief with. I also greatly appreciate Louisiana Red who showed me so much about music and life. Red came out to Phoenix shortly after I moved here and stayed with me for a life-changing year.

That was how I became established as a musician in Arizona. I have to acknowledge past and present Phoenicians Big Pete Pearson, Chief Schabuttie Gilliame, Janiva Magness, Chico Chism, Buddy Reed, Texas Red, Paris James, Tommy Dukes, Dave Riley, Sugaray Rayford, and now Jimi Primetime Smith for our work together. I also have to acknowledge one of the greatest blues legends of all time, Jimmy Rogers, whom I was able to book on two separate week-long Arizona tours where I assembled the band and got to perform and record with him.

I performed in Europe for the first time in 2005 with Big Pete Pearson & the Rhythm Room All-Stars (Chris James, Paul Thomas, Brian Fahey.) The acceptance that I received in Europe was phenomenal and ironically European recognition set the stage to a lot more profile in the United States.

Thanks to Little Victor who made sure that I was involved in his Louisiana Red's European shows and recording projects. I appreciate all the musicians, promoters, festivals, record labels, blues organizations, publicists, DJs, publications, photographers, friends and fans, past and present who support and believe in me. That's the stuff of dreams! I'm very grateful that God has carved out this wonderful path for me in life. I say prayers of thanks every day.

Blues Music Magazine: How does having a Blues Radio Show on KJZZ affect your music?

Bob Corritore: When I do my radio show, I consider myself a tour guide through the many styles of the blues. On any given program I will cover Chicago, Memphis, Louisiana, Eastern styles, and more. I also delve into black gospel music, R&B, early blues-based soul music, zydeco, and early rock and roll. My radio show has allowed me to expand my musical horizons to all the traditions and offshoots of the blues. When I'm hearing such a wide array of blues, I imagine how a harmonica might fit into

these various styles.

I look forward to the day that the pandemic is behind us, and we can resume a more normal musical life. The Rhythm Room has been closed since March 16, and we look forward to opening again after the vaccine. I miss performing live gigs and touring. I miss all my blues friends that I get to see at my club and when I travel. Thank you, *Blues Music Magazine*, for allowing me to tell some of my stories in this interview. - **BMO**



Bob Corritore, Dave Riley at the Rhythm Room. Photo Elaine Thomas Campbell.



Muddy Waters performing in 1974 at Bob Corritore's high school. Photo Bob Corritore

Bob CORRITORE'S "FROM THE VAULTS" Series



Henry GRAY & Bob CORRITORE Sessions
Recorded between 1988 and 2010! Includes previously unreleased tracks!

VOL. 2

COLD CHILLS

With John Birk, Robert Lockwood, Bob Margolin, Chico Chian, Tall Dragger, Eddie Taylor Jr., Chief Schuyette GILLIAME, Johnny Burgin, Steve Lee, Jini "Primitivo" Smith, Bob Dragger and more!

Bob CORRITORE'S "FROM THE VAULTS" Series
Historic blues recordings from Bob's vast archives!

Release Date: Dec 23

Dave RILEY & Bob CORRITORE

Travelin' the Dirt Road

Bob CORRITORE'S "FROM THE VAULTS" Series
Original Album plus Unreleased Tracks!

Release Date: Oct 23

KID RAMOS | BOB CORRITORE

PHOENIX BLUES SESSIONS

Historic Sessions from the late 1990's and early 2000's featuring:
Henry GRAY, Nappy BROWN, Big Pete PEARSON, *****
Chief Schuyette GILLIAME, Doctor FISH and Chico CHISM!

Release Date: Nov 23

Unavailable and unreleased gems from Bob Corritore's vast master tape archives! Here are the first three from this exciting series!



(c)2020 Southwest Musical Arts Foundation
SWMAF.ORG

www.bobcorritore.com

BLUES MUSIC
Magazine

BLUES MUSIC
Online

Memphis
HOME OF BLUES,
SOUL & ROCK 'N' ROLL

BLUES MUSIC
Store

BLUES MUSIC
News

Blues4Life.com

ALBUM REVIEW

WALTER TROUT

Ordinary Madness

Provogue Records



For you guitarists out there that are familiar with Walter Trout's work, there is sound of refinement and clarity with his guitar leads on *Ordinary Madness* that evidence the honing and polishing of decades of talent into envious awe of his skills. His harp playing is also heard on two cuts: "Final Curtain Call" and "Sun Going Down." After releasing 27 CDs starting in 1988 since first recording with John Mayall's Bluesbreakers, Trout has won two BMAs and numerous European and Blues Blast awards. His worldwide fans

are fiercely loyal.

Listeners get 11 new Trout songs over a whole range of emotions. Backing Walter are Johnny Griparic on bass, Teddy "Zig Zag" Andreadis on keys, and drummer Michael Leasure. Trout's son, Jon, opens the CD with an electronic intro that Trout and band whip into "Ordinary Madness." That title cut puts into words what many in the world are feeling today under the pall of the events dictated by the pandemic virus. The organ swells and fills are especially pleasing in this tune.

I've always thought Trout's vocals on "Girl From The North Country" from his 2001 CD *Prisoner Of A Dream* was his most passionate sound until I listened to "My Foolish Pride" over and over. There's a heartfelt flow in his voice that transcends time. Playing both acoustic and lead electric guitar, the sound on this cut is Trout at his best. His slow blues opus, "All Out For Tears," was inspired by a talk with Teeny Tucker about the unexpected loss of her son. Like the best Trout, his Strat cries out in sustained pain. "Heaven In Your Eyes" takes lyrics written by his wife and nails its emotional desperation.

"When I was a young man, time just seemed to flow. Now the years go tumbling by and I wonder where did it all go?" are the apropos lines from "The Final Curtain Call." *Ordinary Madness* comes in a lovely gate-fold CD package with several photos of Walter. My favorite is him noodling at home on his beloved '73 Strat next to his Mesa Boogie amp. In the final photo Trout exhibits a smile for the ages. In his "OK Boomer" cut he sings, "I like my music loud, I'm geriatric and I'm proud." Well, so are we of you, Walter. Thanks for crafting such a magnificent CD. This is definitely a "must buy" product.

– Pete Sardon



**NOW AVAILABLE
ON GULF COAST
RECORDS**



**A
GULF COAST
CHRISTMAS**

**FEATURING SONGS BY THESE
GULF COAST RECORDS ARTISTS:**

MIKE ZITO

ALBERT CASTIGLIA

KEVIN BURT

BILLY PRICE

THE PROVEN ONES

JIMMY CARPENTER

KAT RIGGINS

TONY CAMPANELLA

JOHN BLUES BOYD/KID AND LISA ANDERSEN

DIANA REIN

MARK MAY AND MISS MOLLY

LEROUX

THOMAS ATLAS

OODSLANE

SAYER AND JOYCE

TO ORDER GO TO: WWW.GULFCOASTRECORDS.NET



BLUES MUSIC
Magazine

BLUES MUSIC
Online

Memphis
HOME OF BLUES,
SOUL & ROCK 'N' ROLL

BLUES MUSIC
Store

BLUES MUSIC
News

Blues4Life.com

ALBUM REVIEW

ERIC HUGHES

Postcard From Beale Street

Endless Blues Records



Postcard From Beale Street – the Eric Hughes Band’s sixth release – lives up to its name, as the Memphis favorite puts its stamp on a tight, crisp ten song (the longest track clocks in at 3:40) snapshot of what is most likely already one of its sets at the Rum Boogie Café. Hughes, who, in addition to singing, plays the harmonica, guitar, jug, and percussion on the album, wrote each of the songs presented here and there’s an upbeat defiance and hopefulness that comes through in almost all of them, starting off with “Ain’t Whipped Yet” – a resolute take on perseverance in the

face of sometimes long odds.

The thematic extension and uplifting style of this song can be heard a few tracks later with “Follow Your Stupid Little Dreams,” a song of encouragement to ignore the naysayers and go for it, and continues – from a different angle – a couple of tunes later, with Hughes calling out his “Fair Weather Friends” as he marches his way past them. All three of these songs also offer his take on some of the different styles of Memphis sounding blues – the first one a mid-tempo piano tune with an electric guitar solo; the second taking a more jaunty approach and featuring an acoustic guitar, harmonica, and jug; and the third up-tempo track driven hard by a trumpet and sax horn section.

Most of the sounds on *Postcard From Beale Street* match the sentiment of Hughes’ lyrics and use a rhythmic acoustic approach – with some electricity and horns mixed in – to keep listeners feeling good and grooving along to its songs’ rhythms. Some of it is more downbeat, however, and the album has a little bit of sadness sprinkled in. Its most striking song is the stripped down and reflective “Blackberry Patch,” its two acoustic guitars backing Hughes as he vividly tells of, long after the fact, the sting of learning that a favorite childhood spot had been bulldozed. Of everything on the album – as great as it all sounds – this song might hit closest to home for listeners.

But the hopefulness soon returns with “Come See About Me” and “Waiting For That Day,” before the album eases out with the flick of a Zippo sparking up the good vibes of “It’s 4:20 Somewhere,” its reedy (or weedy) harp riff and its highly amusing lyrics. *Postcard From Beale Street* might just make you wish you were there.

– Matthew MacDonald

BLUES MUSIC
Magazine

Memphis
HOME OF BLUES,
SOUL & ROCK 'N' ROLL

BLUES MUSIC
Store

BLUES MUSIC
Online

Visit Us Online
Click Here

BLUES MUSIC
News

Supporting Blues Music & Musicians Worldwide!

Call: 1- (855) 872-5837

BLUES MUSIC
Store

- Based in Memphis TN. the Home Of Blues, Soul, & Rock 'N' Roll is where the Blues Music Store is located and features all your favorite music and musicians.
- Don't see what you're looking for? Call us toll free at 1 - (855) 872-5837 and we will help you find it!
- Over 4000 CDs, DVDs, Books, and music related merchandise in stock and ready to ship today.
- With over 40,000 music related items shipped since opening in June of 2017 we have what your looking for!
- FLAT RATE USA SHIPPING ONLY \$3.50 PER ORDER!
- Great prices, great service, fast delivery, and we've got the blues!

Got Blues? Want Some? Visit:
www.BluesMusicStore.com

BLUES MUSIC
Magazine

BLUES MUSIC
Online

Memphis
HOME OF BLUES,
SOUL & ROCK 'N' ROLL

BLUES MUSIC
Store

BLUES MUSIC
News

Blues4Life.com

Supporting Blues Music & Musicians Worldwide!

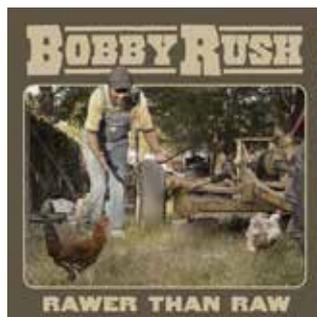
Call: 1- (855) 872-5837

ALBUM REVIEW

BOBBY RUSH

Rawer Than Raw

Deep Rush Records



Bobby Rush, whom I've had the honor of interviewing, released his latest CD *Rawer Than Raw*, and I have to tell you if nostalgia is a thing, this album gives those who romanticize about juke joints their money's worth. Through his arrangements and styles, the King of the Chitlin' Circuit brings the listener to the backwood porches, the deep wood fish fries, and the frolicking that took place in traditional unadulterated juke joints during the sharecropping era.

The Grammy-winning Rush, who began recording in 1951, proves yet again, great blues, created by a great musician, always stands the test of time. Known for electrifying his audience and leaving it all out there, on this current album, he not only pays homage to the roots of the blues, but he honors the legends he came up with. Rush puts his stamp on songs like "Smokestack Lighting," "Shake It For Me," and "Dust My Broom." Not many musicians in any genre can re-arrange a song to become their own and still pull it off to be mentioned, let alone played alongside the original. Yet, the accomplished Rush, who recently turned 86, authenticates his position as both an elder in the blues business and a contemporary force.

Songs like "Down In Mississippi," that has a traditional downhome sound, "Hard Times," that has the feel of what the backwood juke joint would be like in real time, and "Let Me In Your House" which displays the essence of the Hill Country blues of Jessie Mae Hemphill could only be executed by a Bobby Rush, whose beginning is grounded in the tradition and culture of the blues people of the South.

For me, this is an album that I will, one, listen to so I can study how traditional blues are supposed to be played and sound, two, focus on how you're supposed to sing and phrase vocals when stepping in the traditional blues lane, and three, for pure enjoyment and the honoring of ancestors when I wish to reflect on my family and the three generations of the Southern blues culture I grew up in and around.

Rawer Than Raw is as traditional as it gets. We take a journey through the entire Delta to the urban terrains that revolutionized the blues, without changing the core spirit of its message. It couldn't have a better name. When you think of traditional blues, especially for the enthusiast fan base, "RAW" is what's desired, and when played and sang correctly, "RAW" is what you get with Bobby Rush.

– Lamont Jack Pearley

JOHN NÉMETH

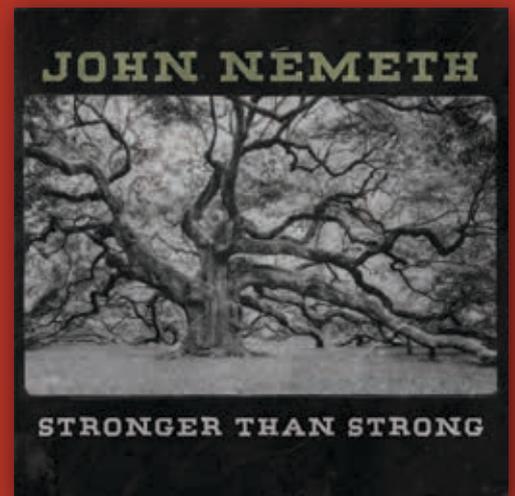
"Somewhere between soul, blues, and the early years of rock, John straddles the divide with a wonderful sense of style!" -New England Blues Review

LATEST NEWS

NEW ALBUM AVAILABLE OCTOBER 16

Award winning singer, songwriter and harmonica player John Németh releases his 10th album, recorded with his seasoned road band of young gun players, The Blue Dreamers

"Stronger Than Strong" will be released in multiple formats including digital, CD, and vinyl!



"I wish you all the greatest of health during these difficult times. I hope this new album brings you excitement and joy! I had a ball writing and recording it and feel so grateful to have the opportunity to share new music with you. Please be careful and be well ... I look forward to the day when I can see you all at a live show! Thank you for your support." - John Németh



www.johnnemeth.com

Stay connected with all the latest - sign up for the mailing list



LABEL

Nola Blue Records

www.nolablurecords.com



PUBLICITY/PROMOTION

Blind Raccoon

www.blindraccoon.com



BOOKING

Intrepid Artists

www.intrepidartists.com

BLUES MUSIC
Magazine

BLUES MUSIC
Online

Memphis
HOME OF BLUES,
SOUL & ROCK 'N' ROLL

BLUES MUSIC
Store

BLUES MUSIC
News

Blues4Life.com

Supporting Blues Music & Musicians Worldwide!

Call: 1- (855) 872-5837

ALBUM REVIEW

SUGAR BLUE

Colors

Beeble



It's a toss-up on what's more extraordinary on Sugar Blue's *Colors* – the constant brilliance of his harmonica playing or the wide diversity of styles he embraces while remaining rooted in the blues. You can credit the latter to how this album was written and recorded on four continents with more than a dozen musicians, with sessions in Chicago, Shanghai, Milan, and Johannesburg.

Harlem native James Joshua “Jimmie” Whiting is best known outside blues circles as the harmonica player who nailed the killer riff on the Rolling Stones 1978 disco-laced hit “Miss You,” which also includes his solo on the song's coda. That acclaim helped elevate Sugar Blue's status, which he has extended over about a dozen albums as a leader since that time, developing considerable skills as a singer as well as a virtuoso harmonica player. On *Colors*, Blue wrote or co-wrote all but one of the album's 11 tracks. The outlier is a funky up cover of “Day Tripper,” by that other big British band.

Colors kicks off with “And The Devil Too,” a Bo Diddley tribute about love gone bad on which Blue adopts some of Diddley's trademark swagger, offering plenty of evidence of what attracted the Stones to recruit him all those years ago. On “Bass Reeves” Blue chronicles the larger-than-life story of a Western hero who was the basis for “The Lone Ranger” radio and TV series. It's a fun mix of storytelling and blues laced with country; there are even some hokey sounds effects. On “We'll Be Alright” Blue offers a hopeful ballad with gorgeous vocal backing from Afrika Biz, a young choir from Soweto, South Africa. It's one of the album's best surprises. “Shanghai Sunset,” another ballad recorded in an exotic locale, features a guest appearance from Ling Bo on the sheng, an ancient Chinese reed instrument that predates the harmonica.

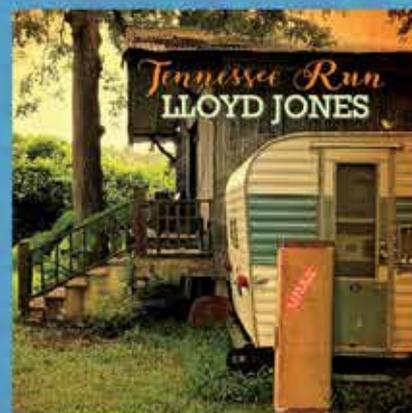
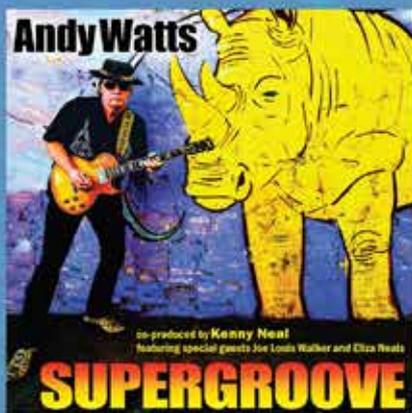
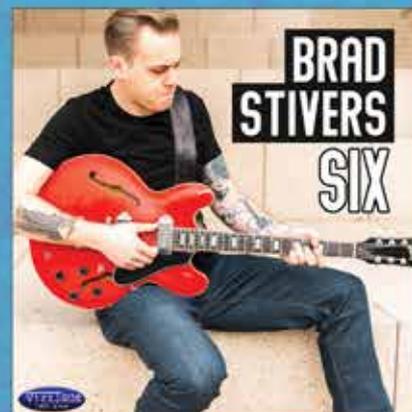
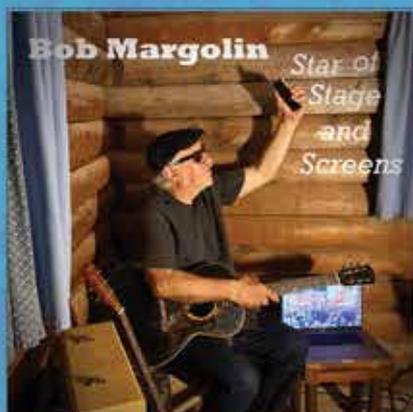
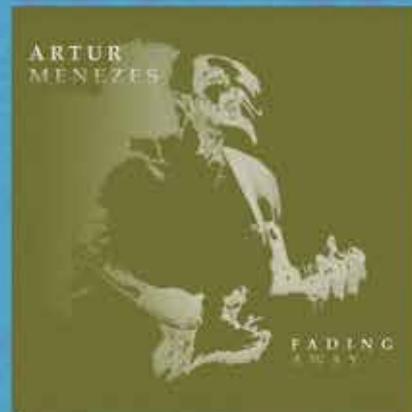
A few tracks feature acoustic country blues, including “Bonnie And Clyde,” a fine retelling of the American crime duo's legendary story. Blue's harp work on this song offers another side of his playing, heavy on melody and tone and lighter on speed. “Downhill” a funky up blues, and “Dirty Ole Man,” a novelty number that pokes fun at the performance-enhancing drugs favored by older guys, cover more familiar retain. On *Colors*, they're more the exception than the norm, as Sugar Blue samples from such a wide palette on his global journey.

– Michael Cote

RIISING STARS • SEASONED VETERANS



BADASS DEBUTS • WORLD-CLASS BLUES



BLUES MUSIC
Magazine

BLUES MUSIC
Online

Memphis
HOME OF BLUES,
SOUL & ROCK 'N' ROLL

BLUES MUSIC
Store

BLUES MUSIC
News

Blues4Life.com

Supporting Blues Music & Musicians Worldwide!

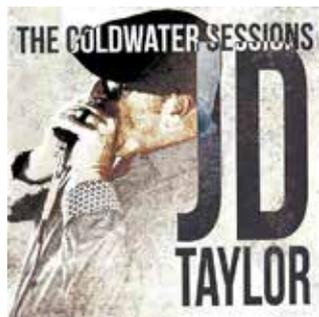
Call: 1- (855) 872-5837

ALBUM REVIEW

JD TAYLOR

The Coldwater Sessions

VizzTone



The front man for Little Boys Blue, singer JD Taylor has stepped out on his own, delivering 11 songs that hit the mark at every turn. The title refers to Coldwater, Mississippi, home of Zebra Ranch Studios, founded by the late Jim Dickinson, where the album was recorded by engineer and producer, Kevin Houston.

Taylor gets plenty of high-powered assistance, backed by members of John Nemeth's band, Matthew Wilson on bass, Danny Banks on drums, and the youthful talent of Jon Hay on guitar for six tracks. Tierini Jackson and her sister, Tikyra Khamir Jackson, from Southern Avenue take care of

the backing vocals. Landon Stone adds his guitar to nine tracks while John Holiday, Joe Restivo, and Zack Lees also contribute on guitar. Rounding out the backing is the legendary Rev. Charles Hodges on keyboards plus two of the best horn players in Memphis, Marc Franklin on trumpet and Art Edmaiston on saxophones.

Hitting it hard out of the gate, Taylor's weathered voice rides the shuffle rhythm on "Got Me Where You Want Me," leading to Hay's blistering solo, followed by piercing harp licks from the leader. Tracks like "Nothing Left To Say" and "At First Glance" showcase Taylor's soulful voice, wrapped up in beautiful arrangements put together by Wilson, with key contributions from Hodges and the horns. Hay closes out the first song with a stirring solo sequence thoroughly indicative of his amazing skills. "Ooh Wee" brings back memories of Junior Wells while "Hanging On" is an up-tempo jump blues with plenty of instrumental highlights, including Taylor's harp solo, delivered with plenty of gusto.

Another Taylor original, "Honey Honey Baby," goes deep into the Jimmy Reed sound, expertly rendered by the band. "By All Means" shuffles along at a solid pace, with Restivo ably handling the guitar parts. Taylor's weathered vocal on the funky "If It Ain't Good" fits perfectly with an arrangement peppered with powerful horn accents. The dark slow blues "Anatasia" has Taylor bemoaning lost love, with Mikey Junior sharing the vocal and adding some mournful harp tones.

The disc closes with "The Coldwater Swing," an infectious instrumental with Banks setting the pace for ear-catching breaks from Hay and Lees before Taylor gets the last word with a noteworthy harp break. It adds up to a riveting album that should bring JD Taylor plenty of well-deserved acclaim.

– Mark Thompson

The Best Blues Experience On The Planet!

30+ Acts,
100+ Shows,
Multiple Shows
by Each Artist,
Artist Workshops,
Nightly Pro Jams...

Legendary
Rhythm & Blues
Cruise



6 Venues,
Land Events,
Industry Panels,
Pro-Passenger Jams,
Autograph Sessions,
Culinary Events...

WHICH CRUISE HITS YOUR GROOVE? CABINS ON SALE NOW!

Oct. 24~31, 2021: *LRBC* #35 **Southern Caribbean**

Ft. Lauderdale to Willemstad, Curacao; Oranjestad, Aruba & Bahamas Private Isle · Holland America ms Eurodam

**Taj Mahal w/ Phantom Blues Band · Keb' Mo' · Elvin Bishop's Big Fun Trio
Charlie Musselwhite · Ruthie Foster Six · Tab Benoit · Walter Trout
Tommy Castro & the Painkillers · Kenny Neal Band w/ Tyree Neal · G. Love & Special Sauce
Shemekia Copeland · Danielle Nicole · Johnny Rawls · Phantom Blues Band · Marquise Knox
Vanessa Collier · Shakura S'Aida plus Shakura's Nina Project Play feat. Jackie Richardson
Rev. Peyton's Big Damn Band · RUF Records Blues Caravan w/ Jeremiah Johnson, Ryan Perry & Whitney Shay
Jonathon Long · Blackburn (Canada) · Doug MacLeod · Dom Flemons · Hadden Sayers
Hector Anchondo *FBC Winner* · *Piano Bar*: Mitch Woods Club 88 · Rev. Billy C. Wirtz
Daryl Davis · Kelley Hunt · Eden Brent · Frederick & Darnell Neal · LOLA
Chuk Barber's Soul Lounge · *Jam Hosts*: Randy Oxford · JT Lauritsen**

Jan. 29~Feb. 5, 2022: *LRBC* #36 **Eastern Caribbean**

Ft. Lauderdale to Tortola, St. Thomas & Turks and Caicos · Holland America's NEW flagship ms Rotterdam

**Taj Mahal · Kenny Wayne Shepherd · Booker T. Jones presents a Stax Revue
Legendary R&B Revue w/ Tommy Castro Band, Magic Dick, Ronnie Baker Brooks & Deanna Bogart
Tab Benoit's Swampland Jam w/ Big Chief Monk Boudreaux, Johnny Sansone & Waylon Thibodeaux
Ivan Neville's Dumpstaphunk (TM) · Victor Wainwright & the Train w/ Dave Gross · Tinsley Ellis
Mud Morganfield & His Allstar Chicago Band · Roomful of Blues · Coco Montoya
Anson Funderburgh & the Rockets w/ Darrell Nulisch & the Texas Horns · Tommy Castro & the Painkillers
Ronnie Baker Brooks Band · Deanna Bogart Band · Southern Avenue · Toronzo Cannon
Joanne Shaw Taylor · John Németh & the Blue Dreamers · Mr. Sipp · Albert Castiglia
Keeshea Pratt Band · HOROJO Trio *FBC Winner (Canada)* · *Acoustic*: Kevin Burt · Hudspeth & Taylor
Piano Bar: Rev. Billy C. Wirtz · Leon Blue · Professor Louie & Miss Marie · Al Hill
Clever Keys · Daryl Coutts · Christian Dozzler · Chuk Barber's Soul Lounge
Special Guests: Tasha Taylor · Dave Gross · Shari Puerto · *Jam Host*: Randy Oxford**

Our Artists & Headliners Stay & Play... They Don't Hit & Run!

BluesCruise.com or **816-753-7979**

#LEGENDARYBLUESCRUISE #OURSHIPKICKSASS #BLUESIN #BLUESCRUISE #LRBC

BLUES MUSIC
Magazine

BLUES MUSIC
Online

Memphis
HOME OF BLUES,
SOUL & ROCK 'N' ROLL

BLUES MUSIC
Store

BLUES MUSIC
News

Supporting Blues Music & Musicians Worldwide!

Call: 1- (855) 872-5837

ALBUM REVIEW

AL BASILE

Last Hand

Sweetspot

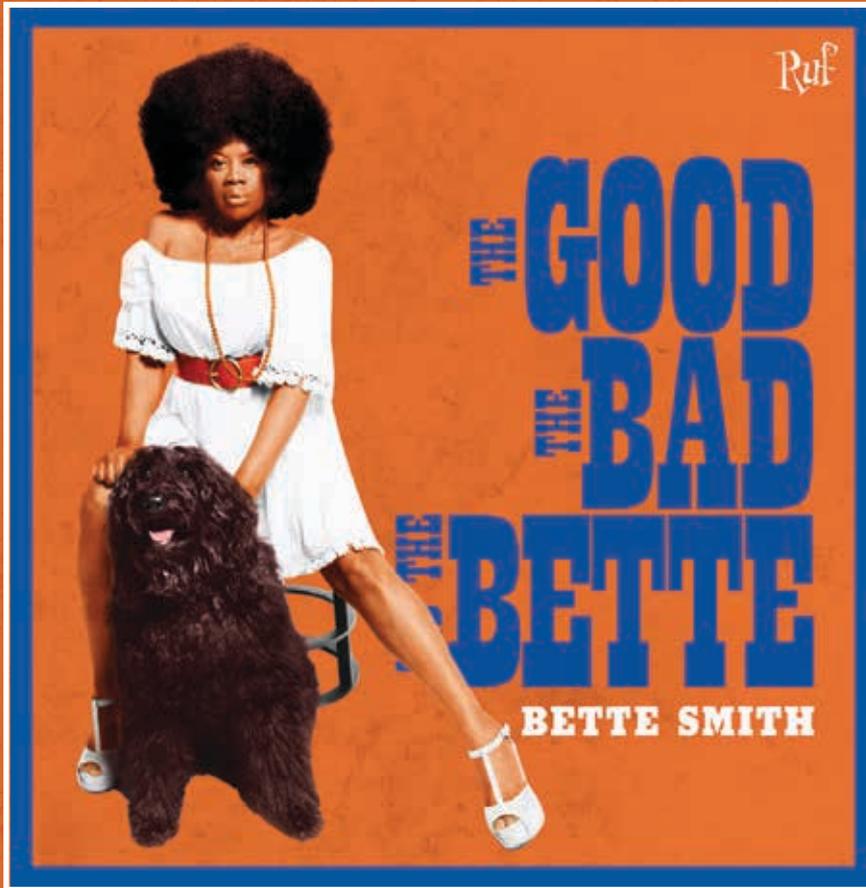


The tale of an older man's May-December dream romance with a much younger lady set to blues nocturne melodies? Who would have thought? Well, the great Al Basile did. The man always thinks, always seems to be writing songs, and pursuing a variety of other literary and musical interests to boot. Basile was the first trumpet player with Roomful Of Blues in the mid-1970s, but he's also an oft-published poet and holds a Master's in writing from Brown University.

With the pandemic keeping musicians off the road, Basile decided to bide his time by writing, recording, and releasing *Last Hand* as the fantastic blues album that it turned out to be. But he's also been preparing to turn all its songs into a dramatic audio play, complete with actors. In the meantime, sit back and enjoy these songs and the story, for there's much here to savor. "It Ain't Broke" sets it all – especially your feet and rear end – in motion. Basile and his mean band, pianist Bruce Bears, bassist Brad Allen, and drummer Mark Teixeira, create a swinging groove with a swagger right in step with the cocksure, come-hither sentiment expressed. Motive for that attitude lies then in "Invisible Man," a dark, complex look backwards at a boyhood full of reservation concerning the opposite sex – one that's still buried deeply. And so it goes. Further details of the saga need not be revealed, because the music alone will have listeners spellbound from beginning to end. Wafts of jazz float across and intersect with shades of blues wonderfully, the musicians conjuring various scenes and locales with their deft playing.

New Orleans comes to mind often, especially evident in the strutting beat of "What Would You Be Doing?" Bears really shines. Basile's friend Duke Robillard, the founder of Roomful, usually plays superlative guitar on Basile's albums. But in a surprisingly welcome move here, there's no guitar to be found. Bears' sparkling, cascading rolls of piano notes therefore share the spotlight with Basile's superb vocalizing. His voice is tough, but conveys all manner of expression. He practically never picks up a horn either, but does play cornet at the end of "Don't," using it to accent the strange, tentative feeling of freezing a moment in time. And any moment in time that Al Basile fills with his music is a moment well worth experiencing.

– Tom Clarke



"Bette is the swaggering proof that there is nothing dated about soulful rock and roll sung with attitude, defiance, and a take-no-prisoners aesthetic."

- American Songwriter

"Bette is capable of breaking off a high note with a throaty cry or scraping so low and wide that she threatens to put her bass player out of work."

- Billboard

**BETTE SMITH
THE GOOD THE BAD
AND THE BETTE**

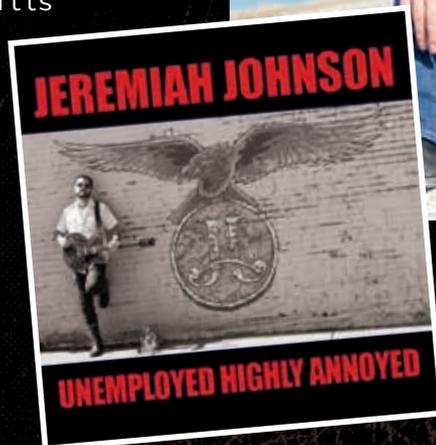
RUF 1284

"I think we caught lightning in a bottle with this snapshot of these difficult times and it is possibly my best record of my career, born from the most challenging time in my life as a musician."

- Jeremiah Johnson

"The record puts Johnson's love for old-school songcraft at the center of the action and contains a seemingly endless series of memorable tracks, which are enhanced by his considerable vocal and instrumental skills"

- Rock and Blues Muse



**JEREMIAH JOHNSON
UNEMPLOYED HIGHLY ANNOYED**

RUF 1285

BLUES MUSIC
Magazine

BLUES MUSIC
Online

Memphis
HOME OF BLUES,
SOUL & ROCK 'N' ROLL

BLUES MUSIC
Store

BLUES MUSIC
News

Supporting Blues Music & Musicians Worldwide!

Call: 1- (855) 872-5837

ALBUM REVIEW

THE LUCKY LOSERS

Godless Land

VizzTone Records



Longtime California Bay Area music stalwarts Cathy Lemons and partner-in-blues Phil Berkowitz comprise The Lucky Losers. In this their fourth CD, (and first for VizzTone Records,) they prove to be one of the fast-emerging and best duo ensembles on the national scene. Within her vocals, Lemons possesses a supremely talented and developed instrument, as she can coo, tease, belt, ballad, and bellow with supreme confidence and to great effect. She simply owns the songs she sings. And the fearless Berkowitz, while not possessed with his partner's superior vocals, can effectively carry off lead vocals duties, and he harmonizes wonderfully with his partner. Lemons and/or Berkowitz had a major hand in writing nine of

the 12 tracks on the CD.

This sometimes moody, but always invigorating album is by no means all blues, as it encompasses everything from vaudevillian hi-jinx ("What Makes You Act Like That"), old-school semi-country western ("Ragged Heart"), and soulful sincerity ("The Good Fight"). And "Leave You On The Side Of The Road" is a rollickin' fun free-for-all and one of the best cuts on the recording. With a gloomy but realistic eye toward social justice, common decency, and unwavering compassion, the almost seven-minute, bluesy title track explores an all-too human/political condition of ignoring the plight of the less fortunate and mostly forgotten common man and woman. It's at once, haunting and riveting.

Must spend some time raving about TLL's marvelous, incendiary band. Besides Berkowitz's always song-sensitive, but mean harp playing, guitarist Ian Lamson plays rhythm and lead with a huge depth of feeling. Keyboardist Chris Burns provides tasteful fills throughout (and a great but short solo on "Catch Desire By The Tail") and the wonderfully accomplished bassist Endre Tarczy holds the bottom down tightly. The former Little Richard drummer, D'Mar (Derrick Martin) is just perfect behind the kit. Guest artist and horn arranger Michael Peloquin plays tenor and baritone sax with fervor.

The whole shebang was meticulously produced, engineered and mastered by the musical genius of Christoffer "Kid" Andersen (major domo of Greaseland Studios in San Jose, CA, and lead-guitarist with Rick Estrin and the Nightcats,) who also provided his multi-instrumental prowess throughout the album. All in all, the album adds on to a now great catalog of music by these two terrific and important songwriters, vocalists, and musicians. In fact, *Godless Land* proves their artistic arrival.

– Joseph Jordan

**SHOP
NEW CD
ARRIVALS**



**O
R
D
E
R

T
O
D
A
Y**

**C
L
I
C
K

H
E
R
E**

**2 CDS
FOR ONLY
\$ 20**



The reviews are in...

"Energetic!"

"Thought Provoking!"

--- Blues Music Magazine

"Excellent!"

"Firmly rooted in the tradition but with a strong, vital spark of individuality!"

--- Blues Matters

Deck of Cards

THE NEW ALBUM FROM

The

**Wildcat O'Halloran
Band**



Available at wildcatohalloran.com



JULY 2020

Download the 14 songs at:

<https://bluesmusicstore.com/download26/>

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).

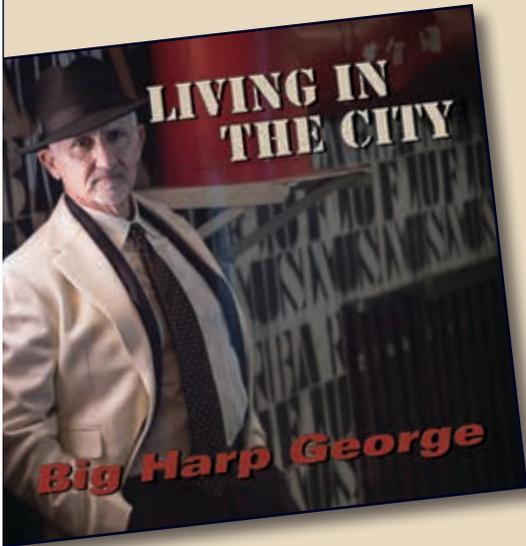
- 1) **The Jimmys** - "Ain't Seen Nothin' Yet" from the album *Gotta Have It* on Brown Cow Productions
- 2) **Tony Holiday** - "Payin' Rent On A Broken Heart" from the album *Soul Service* on VizzTone Label Group
- 3) **John Primer & Bob Corritore** - "Little Bitty Woman" from the album *The Gypsy Woman 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

All the CDs listed above
are available at in the
[BluesMusicStore.com](https://bluesmusicstore.com).
Your purchase directly
benefits blues musicians
and we thank you for
your support!



LIVING IN THE CITY *Big Harp George*

NEW RELEASE COMING 10/10/20



Here we go on another thrilling ride with Big Harp George, a bluesman like no other! Beginning somewhere between Memphis and New Orleans and ending in the Gaza Strip, George taps a current in blues that voices the pain and the hopes of the oppressed, leavened by a spirit of life-affirming humor and joy.

"[Big Harp George] plays his chromatic harmonica with a dynamite combination of rhythm, pitch, intonation, and style. He remains a mighty fine songwriter displaying a keen intellect."

Randall Parrish, Vivascene

"... [Big Harp George] brings a lifetime of experiences to the table and presents songs that are imbued with a knowing, insightful wit."

David MacMurray, Blues Junction Productions

"Big Harp George remains an absolute master of the chromatic harmonica, blowing brilliantly sculpted, richly melodic solos and obbligatos throughout ..." *Lee Hildebrand, Living Blues*

AVAILABLE 10/10/20 AT CD BABY AND EVERYWHERE YOU ACCESS MUSIC!

PRE-ORDER 9/12/20 AND RECEIVE THE SMASH SINGLE "BUILD MYSELF AN APP" IMMEDIATELY

bigharpgeorge.com facebook.com/bigharpgeorge instagram/bigharpgeorge

DAVE KELLER

YOU GIVE WHAT YOU GIVE

DUETS

"a magnificent soul singer"
- Elmore Magazine

"Steve Cropper-like riffs and soaring vocals... songwriting genius... straight-to-the-heart soul."
- Living Blues

AVAILABLE NOV. 20
www.davekeller.bandcamp.com

ALL MONEY FROM ALBUM SALES GOES TO GROUPS WORKING FOR RACIAL JUSTICE AND EQUITY
www.davekeller.com © info@davekeller.com

THE BLUES FOUNDATION
BLUES
MUSIC AWARDS
2020
2X

Artists on fingers: TRUDY AYN, JOHNNY RAWLS, ANNIE SMACKY, DAWN TYLER WATSON, KATE HENRY, THE LOUIS WALKER, CARLY HARVEY, BROTHER BOB WHITE, CHAD HOLLISTER, JENNIFER CHAMBERS, TOUSSAINT ST. NEGRITOE



Announcing!

ALSO AVAILABLE ON
BLUE HEART RECORDS

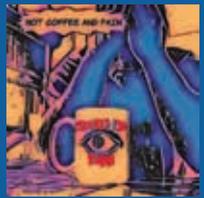
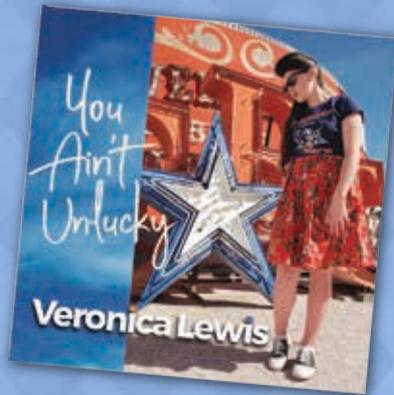


PHOTO BY ED SAWICKI

With one foot in the 50's and one foot in the future, for her debut album Veronica Lewis pays homage to her influences - Katie Webster, Otis Spann, Jerry Lee, Pinetop Perkins and Marcia Ball. Available February 2021!



www.veronicalewis.com

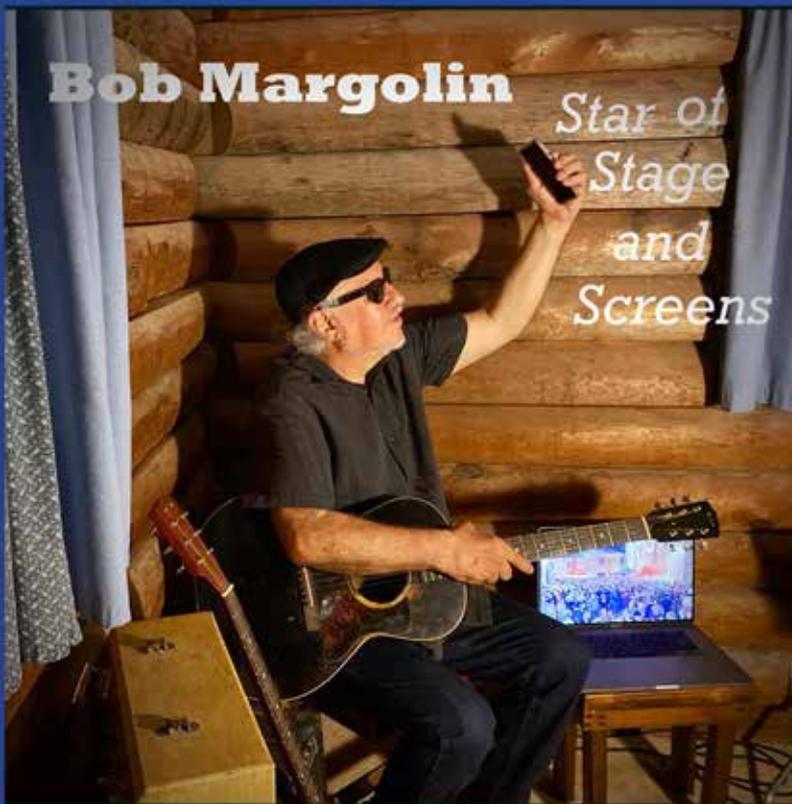
"Blue Heart Records and Malaya Blue are a match made in blues heaven. The support and professionalism is first class; it's clearly a label destined to become a world leader. We are proud to be part of the family" - Steve Yourglivch, Manager- Malaya Blue

www.blueheartrecords.com

[f](#) [i](#) [t](#) @blueheartrecs

Bob Margolin

Star of
Stage
and
Screens



STAR OF STAGE AND SCREENS

Following up on Bob's "Acoustic Blues Album" BMA, more original music played on his 1930's Gibson and a National steel guitar. Home recorded direct and again, No Sugar Added.

"This is the blues - the real blues - and we can all feel it."

- American Blues Scene

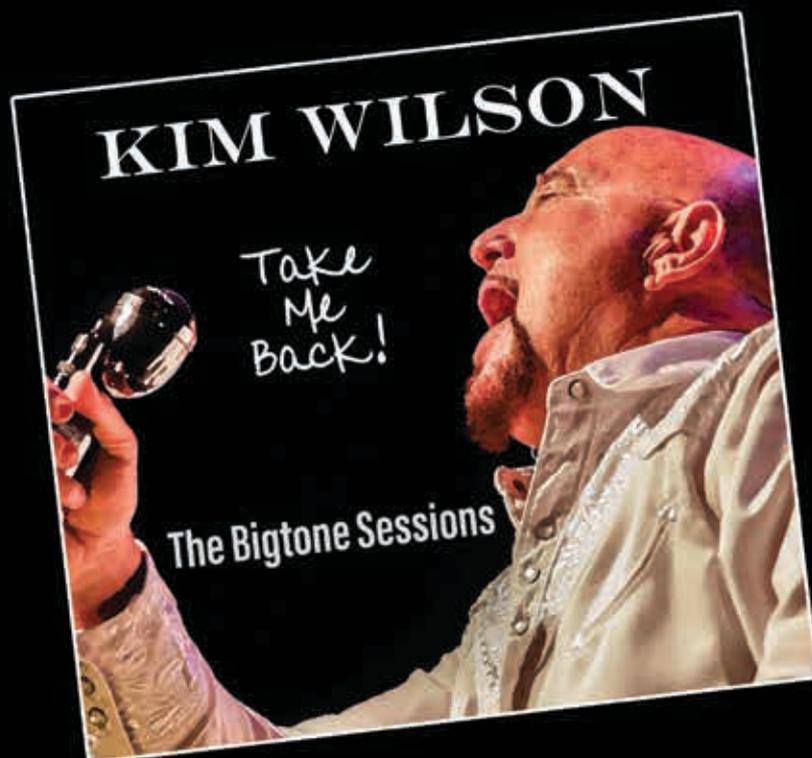
BOBMARGOLIN.COM



M.C. Records Proudly Presents **KIM WILSON**

His 1st Solo Recording in 3 Years

Coming October 9th!



With special guests:

Billy Flynn
Barrelhouse Chuck,
Big Jon Atkinson
Rusty Zinn
Kid Andersen

Available wherever you
love to buy, download or
stream amazing music,
also at:
www.mc-records.com

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



M.C. RECORDS
631 754 8725
mc@mc-records.com
www.mc-records.com

Photo credit: Douglas Avery

