



Next Blues Society Jams at Taliano's, 4PM - Dec. 5 & Jan. 2
DC Blues Holiday Party at Chick Hall's Surf Club - Dec. 11
w. Blues on Board, Badabing Blues Band & Blue Lou & Friends - see p. 2
Board & Committee Members Needed - story on page 3
Battle of the Blues story on page 2
www.deblues.org — Hotline - (202) 962-0112
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Scenes from the DC Blues Society's Battle of the Blues that was held at Chick Hall's Surf Club on October 6. Top row (right to left) - drummer for the Shakers, the opening act; Mike Westcott of the winning Blues on Board; Blue Lou displays his beer bottle slide technique. Bottom row - Chet 'Dr. S.O.L. Feelgood' Hines, who emceed the competition poses with the members of Blues on Board, after announcing they won. Photos © Ron Weinstock

THE DC BLUES SOCIETY

P.O. BOX 77315

WASHINGTON DC 20013-7315

202-962-0112

<http://www.dcblues.org>

President: Sam'i Nuriddin

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Editors - Music: Ron Weinstock

Events: Steve Levine

Contributors: Felix McClairen

The D.C. Blues Society is a non-profit section 501(c)(3) organization. Annual membership: Individual \$15, Family \$25, Canada \$25 (US), other countries \$40 (US). Members receive the D.C. Blues Calendar, discounts at Society events and some clubs, and other benefits. Contributions (not dues) to the D.C. Blues Society are tax-deductible. **To join, send a check & address to the P.O. box above.**

The DC Blues Calendar is usually published monthly (except for a combined December-January issue and occasional other issue). It contains information on Society events, blues listings and other items of interest. Recent issues are also downloadable as PDF files from the Society's website, www.dcblues.org.

This issue is © 2004 DC Blues Society.

MEMBERSHIP CHANGES -Please note, changes in your name and address and/or membership status should be forwarded to webhelper@dcblues.org or president@dcblues.org or mailed to the postal box.

Note - The next issue is February 2005 and the deadline for that issue is January 15. Note this is a couple days earlier than usual.

Listings should be sent to **Steve Levine, 5910 Bryn Mawr Rd, College Park, MD 20740** or to Steve's e-mail address is (cypressgrove@hotmail.com).

Articles, news items and other material for publication should be sent to **Ron Weinstock, 2862 Dover Lane, #202, Falls Church, VA 22042**. Ron's e-mail address is rbluesw@yahoo.com.

Ad rates: Business card \$20; 1/8 page \$25; 1/6 page \$30; 1/4 page \$40; 1/3 page \$55; 1/2 page \$75; 2/3 page \$110; full page \$140. Discount for consecutive placement of ads. Column width is 3.65 inches for a 2-column page, or 2.4 inches for a 3-column page. Height for 1/2 page is 4.85 inches. To place ad, contact **Ron Weinstock, 2862 Dover Lane, #202, Falls Church, VA 22042**. Ron's e-mail address is rbluesw@yahoo.com.

Send payment for the ads to the D.C. Blues Society postal

The DC Blues Society wishes all of its members a happy and healthy holiday season and may 2005 bring us all health, happiness, prosperity and peace.

D.C. Blues Society Jam News

We apologize for the jam being cancelled at the last minute on November 7. However there was a benefit for Rick Serfas that took place at that time and many of our regulars wanted to be there. The openness of the jam has made it an event through which we have been able to watch many folk play and mature as performers. It has always been an open event where all that was required was one love the blues. And it has not matter whether you came out to perform or simply enjoy. The jam makes us an extended blues family. And we want to thank all of you who have made the jams this year such a success.

The D.C. Blues Society's monthly jam returns to Taliano's on Sunday, December 5 at 4:00 PM. We will also be celebrating the first jam of 2005 on Sunday, January 2 at Taliano's. So hope to see you at both jams.



Mike Westcott and Frank Costantino of Blues on Board. They will be at the Society's Holiday party. Photo © Ron Weinstock

Three Bands to Cook Up Hot Blues for Blues Society Holiday Party - Dec. 11

The D.C. Blues Society will hold its annual Holiday celebration Saturday evening, December 11 at Chick Hall's Surf Club, 4711 Kenilworth Ave Bladensburg, MD. The party will go from 9:00PM to 1:00PM. The admission of \$15.00 members, \$20.00 nonmembers, includes food.

Entertainment will be provided by **Blues on Board**, winners of the Society's Blues Battle, along with the **Bad-abling Blues Band** and **Blue Lou & Friends**, two of the other bands who competed. They will each have a chance to stretch out for a bit longer than the twenty minute set they were restricted to at the competition, and give us a chance to get and boogie with their music. Proceeds from the Holiday Party will be used, in part, to help defray the cost of sending the winners of the Battle of the Bands to Memphis to compete in the International Blues Challenge in February. There will also be a variety of door prizes.

Blues on Board Wins DC Blues Band Battle

...On to Memphis

Last year, the DC Blues Society included the local competition for the International Blues Challenge (IBC) in the annual Blues Festival. This year we tried something

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Blues on Board continued from page 2

different. On 6 November, with the unflinching and generous support of Chris Hall and the Surf Club, this year's freestanding Battle of the Blues Bands was a tremendous success both as a source of dynamite entertainment and as a DCBS fundraiser.

Our panel of distinguished judges voted Blues on Board the winner of the band competition. Blues on Board is led by guitarist, Mike Westcott, with Spence Leckliter on bass, and Brian Costantino on drums. The judges apparently favored their energetically hard-edged, rock-inflected style of Blues. The DCBS will award Blues on Board \$1000 to help defer the costs of competing in the IBC competition in Memphis, Tennessee on 3-5 February 2005. The thousand-dollar honorarium was made possible through the admission fees of well over a hundred Blues-loving fans.

Also competing were Acme Blues Company, Blue Lou & Friends, Jonny & The Stingrays, The Shakers, and Badabing Blues Band. As testimony to dedication to craft and the significance of the DCBS-sponsored IBC competition, the dramatic story of Max Vadi of Badabing deserves mention.

The day before the competition, Max's wife and bassist, Ruth, reluctantly called to announce that Max was having surgery that day and Badabing would have to withdraw from the competition. Around two o'clock on Saturday, I spoke with the excited Ruth, who said Max had been released from the hospital and the band would indeed compete. At the appointed time, with the hospital wristband still attached to his picking hand, Max took the stage for an exciting performance.

Fortunately, the entire band competition could not have happened without similar (if less dramatic) heroics from some dedicated volunteers. The panel of volunteer judges included Elliot Gross, David Jackson, Liz Lohr, Vick Tynes, Ernie Tolley, and alternate Ron Weinstock. The DCBS Volunteer Coordinator, Doris Garnett, expertly managed the scoring and other duties with the help of Amanda Sweet, Willie Sutton, C.J. LaClair, Sylvia Kiser, and Melvin Bell. Also special thanks for Reid and Audrey Lohr for help in planning the competition and hosting the elimination round from tapes entered. Congratulations again to Blues on Board and all the best in the IBC competition. Show your support for the band by watching them in Memphis in February.

Felix McClairen

For more information on the International Blues Challenge, which is held in Memphis in February, please check out website of the Blues Foundation, www.blues.org.



Blue Lou & Friends. Photos © Ron Weinstock.
More competition photos on age 4 and 10

D.C. Blues Society Board Members & Volunteer Committee Members Wanted!

Board Members:

The Society is looking for members to serve on its Board of Directors. A background in the music field is definitely not a requirement, only an interest in Blues and a desire to help the Society.

General expectations for board members include leading a DCBS committee, participating in DCBS events and activities, and reaching out to the community for ways to spread the Blues and to encourage new member enrollment. Every board member is an ambassador and fundraiser for the Blues and DCBS. Specific board member duties and responsibilities will be discussed and determined after candidates have been selected.

Please send a short (less than one page) letter of interest describing your background and abilities, why you want to help lead the DCBS, and on which committee you would be most valuable.

The DC Blues Society is a 501(c)(3) nonprofit organization that depends on grants, contributions, and volunteers to operate. Board members are also volunteers and do not receive compensation for their service.

Please send your letter of interest to:

Felix McClairen 1220 L St. N.W. #1103 Washington, DC 20005. Felix's e-mail is macvid@hotmail.com or leave a message on the hotline.

Volunteer Committee Members:

We are not only looking for Board members. If you have an interest in working with any of our committees, please contact us. It is through our committees that the work of the D.C. Blues Society takes place. You can review the functions of each committee here. Your expertise and willingness to commit your time to the Blues helps DCBS keep the Blues alive!

DCBS COMMITTEES

Fundraising Committee

Identify sources of long-term and short-term funding for DCBS operations, programs, and special events. Funding sources include regional and national organization grants, personal and corporate donations, and in-kind contributions. Establish policies and procedures, and coordinate annual fundraising strategy. Create activities, events, and partnerships that promote the Society's mission and raise funds to continue our efforts.

Special Events Subcommittee

Produce an annual schedule of fundraising events with Blues themes that may include dances, concerts, bus trips to Blues events, picnics, and other events and activities designed to raise funds and members. Under the guidance of the Fundraising Committee Chair, the SES will be responsible for planning and producing events and developing a budget and financial reports for all events. Focus is on partnering with established regional Blues venues and creating new ones. The SES will raise the DCBS profile in Blues performance throughout the region and establish on-going relationships with other organizations, such as the Kennedy Center, Strathmore Hall, and regional nightclubs. SES is also responsible for the annual DCBS Festival and expanding and coordinating weekly Blues Jams.

Marketing Committee

Establish policies and procedures and execute strategies to maximize the value and exposure of the DCBS "brand" to enhance participation in fundraising activities. Forge mutually beneficial relationships between DCBS and its members and potential members, corporations, musicians, government funding agencies, and other non-profits. Design an annual marketing plan. Develop marketing materials to promote the use of the DCBS logo through licensing arrangements and to promote fundraising initiatives. Coordinate and increase advertisements placed in the DCBS newsletter, website, and other media outlets.

Merchandising Subcommittee

Identify, order, price, and control inventory of suitable merchandise bearing the DCBS logo or proprietary images. Discover new markets

Board & Committee Members continued from page 3

and products to better serve our members and Blues fans in general through Blues merchandising. Identify and coordinate merchandise display venues, sales, and maintain records.

Publicity & Promotions Subcommittee

Establish policies, procedures, and strategies to promote awareness of the society and all DCBS events. Cultivate relationships with media representatives and create promotional materials. Develop and maintain a list of media contacts, supportive associations, corporations and create press releases for DCBS activities and events.

Membership Committee

Develop policies and procedures to coordinate membership and recruiting processes. Design strategies for maintaining and expanding the membership base. This committee is responsible for all member communications and for negotiating perks and discounts with businesses for members. Develop and constantly improve membership benefits package.

Newsletter Subcommittee

Produces the publication for DCBS members and the larger Blues community with information on the Society's activities and other blues information. Develop commercial sponsors and solicit advertising for newsletter. The Newsletter Subcommittee also coordinates editing and printing.

Website Subcommittee

Host the DCBS website and maintain the currency and accuracy of material on the site. Develop fundraising opportunities to include merchandising, on-line donations, and advertising sales. Make recommendations for improvement.

Volunteers Committee

Identify, recruit, and organize volunteers to support the Society's activities. Develop policies and procedures, conduct training of volunteers as required, and design recruiting and volunteer appreciation activities. Maintain a current list of volunteers with contact information and areas of interest and expertise.

Blues In Schools Program Coordinating Committee

The Blues in Schools program has the goal of perpetuating blues music education and performance in every education outlet in the DC Metropolitan area. Liaison with school system administrators and educators and solicit funding and sponsorships to enable the program to become self-sustaining. Coordinate Blues music programs with schools, including curriculum development, cultivating support from local and guest musicologists and other academics, and booking performers. Develop a DCBS Music Scholarship award program along with sponsors to support it.

Volunteers Needed

If you feel you are unable to devote the time to be on a committee but want to help and have skills you can provide us, please contact us as well. Whether you can help draft a grant, contribute an article to the newsletter or help at a Society show (for a few examples), we can use any assistance you can provide us. Just let us know and indicate the committee you are available to assist.



More scenes from the D.C. Blues Society's Battle of the Blues. From the top- Steve Remy & Waverly Milor of the Acme Blues Company; The Shakers; Mad Max; Members of the crowd during the performance by Blues on Board. Photos © Ron Weinstock

Dec. 3 & 4
Night of 100 Elvises

Saturdays at
Neighbor's
Restaurant

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December Blues Listings

- 1** Janine Wilson @ Afterwords
Jimmy Cole @ JV's
- 2** Johnny & The Stingrays @ JV's
- 3** Mary Shaver Band @ Colony South Hotel
Night of 100 Elvises @ Lithuanian Hall
Reggie Wayne Morris @ Zoo Bar
- 4** **Cephas & Wiggins** @ Arts Alive-Black Box
Theatre, Montgomery College
Night of 100 Elvises @ Lithuanian Hall
Curbfeeler @ Bangkok Blues
- 5** **DCBS Jam** @ Taliano's
George Thorogood @ Birchmere
- 8** Martha Capone and Bob Hume @ JV's
- 9** **Santa Jam** @ State Theatre
Blues On Board @ Bangkok Blues
- 10** Reggie Wayne Morris @ Willie D's
ACME Blues Company @ Colony South Hotel
- 11** Reggie Wayne Morris @ Firestone's
ACME Blues Company @ Colony South Hotel
Mary Shaver w/Smokin' Polecats @ Zoo Bar
GrooveQuest @ Neighbor's
Piece By Piece @ Downtown Saloon
- 12** Dave Elliott and Redneck Jazz @ JV's
- 14** Fat Boys w/Billy Hancock @ JV's
- 15** Rev. Billy C. Wirtz @ Rams Head
Janine Wilson Band @ Afterwords
- 17** **Saffire** @ Rams Head
- 18** **Saffire** @ Birchmere
Blues Museum @ Afterwords
Robert Lighthouse @ Bangkok Blues
- 22** Martha Capone and Bob Hume @ JV's
- 23** Martha Capone w/Bruce Katsu @ JV's
- 28** **Holmes Brothers** @ Rams Head
Fat Boys w/Billy Hancock @ JV's
- 29** **Johnny Winter** @ Rams Head
- 31** Mary Shaver w/Smokin' Polecats @ First
Night Alexandria
Deanna Bogart @ Rams Head
Acme Blues Co. with Chai @ Bangkok Blues

January Blues Listings

- 1** Deja Blues @ Bangkok Blues
Jamie Lynch Band @ JV's
- 2** **DCBS Jam** @ Taliano's
- 4** **BB King** @ Rams Head Live
Jimmy Cole @ JV's
- 8** Reggie Wayne Morris @ Bangkok Blues
- 10** Derek Trucks Band @ Rams Head
- 11** Derek Trucks Band @ Rams Head
- 12** Martha Capone & Bob Hume @ JV's
- 13** Savoy Brown @ Rams Head
Mary Shaver @ JV's
- 14** Catfish Hodge @ JV's
B.G. & The Mojo Hands @ Bangkok Blues
Rory Block @ Wolf Trap
- 15** GrooveQuest @ Neighbor's
- 16** **B.B. King, Bobby Bland & Clarence Carter** @ Constitution Hall
ACME Blues Company @ Knights of
Columbus, Catonsville (benefit for
Special Hockey Washington)
- 17** Johnny Lang @ Rams Head Live
- 20** Martha Capone @ JV's
- 21** Brinson "Doc" Reed Band @ JV's
Bob Elliott & Friends @ Bangkok Blues
- 22** GrooveQuest @ Neighbor's
Robert Lighthouse @ Bangkok Blues

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- 26** Martha Capone & Bob Hume @ JV's
- 27** Jimmy Coles Band @ JV's
- 29** GrooveQuest @ Neighbor's
Chai & The Bangkok Blues @ Bangkok Blues
- 30** Gregg Allman & Friends @ State Theatre

Weekly Events

- Sun** Detroit Slim @ Full Moon
Steve Kraemer @ Cat's Eye
Dave Elliott's Redneck Jazz @ JVs
Jim Bennett & Lady Mary w. Unique Creation
Band @ Lamont's
Jam @ Lasick's (except 1st Sunday)
Jesse Yawn @ Club Paradiso
Acoustic Jam @ King of France Tavern
Automatic Slim Jam @ Wahoo's
Pro Blues Jam @ Sully's
- Mon** Joe Stanley Band @ JVs
Blues jam @ Chick Hall's Surf Club
- Tue** Jam @ Full Moon
Blue Lou Jam @ Bangkok Blues
Ben Andrews @ Madam's Organ
Resonators @ Grog & Tankard
- Wed** Open Mike @ JVs
Jam @ Coconuts
(Every other Wednesday) One Bad Jack
Band's Blues Jam @ Beach Cove

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- Big Dog Band @ Cat's Eye
Steve Smith Band @ Round Table
Nancy Katz & the Stray Dogs @ Fast Eddie's
Fairfax
Various @ Full Moon
- Thu** Jam @ Backstreets Cafe
Big Little Band Jam @ Zoo Bar
Jam @ Riverdale Pizza Pub
Blues Museum @ The Saloun
- Fri** Blue Flames @ Bertha's,
Hardway Connection @ Lamont's
- Sat** Jam @ Archie's Barbershop
Various @ Full Moon
Blues Jam @ Lee's Restaurant
Clarence Turner @ Ledbetter's

D.C. BLUES SOCIETY

MEMBER DISCOUNTS

The Music Loft offers a 10% discount on repairs, lessons, rentals and sales. 2507 N. Franklin Road, Arlington VA (703) 522-5500, Wed-Sat 12 To 6 PM. They also have selected recordings by local acts such as Franklin & Harpe & The Top Dogs Industrial Sound Studios is offering a 15% discount to DC Blues Society members. You must have a card to get this great deal. If you call soon and set up time to record, your 1st set of ADAT tapes is free. For more info, contact Industrial Sound Studios, P.O. Box 1162, Riverdale, MD 20738. The Phone number is 301-209-0565. The E-mail address is industrialstudio@hotmail.com.

MEMBERSHIP CHANGES

Please note that changes in your name and address and/or membership status should be forwarded to webhelper@dcblues.org or president@dcblues.org or mailed to the postal box. Please do not leave changes on the hotline. Thank you. Also please note that the mailing label should indicate the month your membership expires, so you can tell if it is time to renew your membership from the label, if you have not received or misplaced your renewal form.

Special Notice

The next issue is February 2005. There will be no separate January 2005 issue. The deadline for the the February 2005 DC Blues Calendar is January 15. Please note that this date is a couple days earlier than usual. Get your listings in as soon as possible. Have a happy and safe holiday season

Places to Hear Blues

Bookings get cancelled so check with the venue as the show gets closer.

219 Basin Street Lounge, 219 King St., Alexandria, VA (703) 549-1141
Afterwords Cafe, 1517 Connecticut Ave NW, D.C. (202) 387-1462
Allegro, 13476 New Hampshire Ave, Silver Spring
Armadillos, 132 Dock St., Annapolis, MD (410) 268-6680
Austin Grill, Silver Spring MD
Backstreets Cafe, 12352 Wilkins Ave., Rockville, MD
B&B Cafe, 14601 Main Street, Upper Marlboro, MD 301-952-9001
Ball's Bluff, 2 Loudon Street, SW, #2D, Leesburg, VA (703) 777-7577
Bangkok Blues, 926 W. Broad St., Falls Church, VA (703) 534-0095
Barefoot Pelican, 156 Enterprise St., Sterling, VA (703) 444-2208
Bay Cafe, 2809 Boston St, Baltimore, MD
Beach Cove Lounge, Chesapeake Beach Md.
301 855 0025
Bertha's, 723 S. Broadway, Baltimore, MD (410) 327-0426
Berwyn Cafe, 5010 Berwyn Rd., College Park, MD (301) 345-9898
Birchmere, 3901 Mt. Vernon Ave., Alexandria, VA (703) 549-5919
BlackRock Center for the Arts, 12902 Town Commons Ave Germantown MD (301) 528-2260
Blues Alley, 1073 Rear Wisconsin Ave. NW, DC (202) 337-4141
Bohemian Gardens, 2001 11th St NW DC
Brady's, 7189 Center St, Manassas, VA (703) 369-1469
Caribou Coffee-7629 Old Georgetown Rd Bethesda MD
Cat's Eye, 1730 Thames St., Fells Point, Baltimore, MD (410) 276-9866
Chevy Chase Ballroom, 5207 Wisconsin Ave. NW, DC (202) 363-8344
Chick Hall's Surf Club, 4711 Kenilworth Ave, Blaensburg (301) 927-6310
Chuck & Billy's Lounge, 2718 Georgia Ave., NW, DC (202) 232-0924
Clarendon Ballroom, 3185 Wilson Blvd., Arlington, VA (703) 218-6585
Coconuts, 1629 Crain Hwy., Crofton, MD (301) 261-3366
Copper Bit, 573 Frost Dr., Warrenton, VA (703) 347-5757
Dead Eye Saloon, Hanover Street, Baltimore, MD (410) 539-7784
Diamond Grill, 800 W Diamond Ave Gaithersburg, MD (301) 963-4847
Ebb Tide, 985 Bay Ridge Road, Annapolis, MD (410) 269-1500
Famous Dave's, 917 Quince Orchard Rd, Gaithersburg, MD
Fast Eddie's, 6220 S. Richmond Hwy., Alexandria, (703) 660-9444
Fat Tuesday's, 10673 Braddock Rd, Fairfax (703) 385-5717
Firestone's, 105 N Market Street, Frederick MD (301) 663-0330
Fish Bowl, 4802 Benson Ave., Baltimore, MD (410) 247-2474
Flanagan's Bethesda MD
Fletcher's, 701 S. Bond St., Baltimore, MD (410) 588-1889
Funk Box (old 8X10) Baltimore MD
Full Moon, 1710 Aliceanna St, Baltimore, MD (410) 558-2873
Gee's, 3415 52nd Ave., Cheverly, MD (301) 927-2582
Glen Echo Park, MacArthur Blvd & Goldboro Rd, Glen Echo, MD
Grand Marquis, 18320 Village Mart Dr, Olney, MD (301) 260-0500
HR-57, 1610 14th Street, NW, Washington, DC (202) 667-3700
Half Moon BBQ, 8235 Georgia Ave, Silver Spring MD (301) 585-1290
Holiday House, 6427 Harford Rd., Baltimore, MD (410) 426-6794
Hull Street Blues, 1222 Hull St, Baltimore, MD (410) 727-7476
Hunter's, 10123 River Rd, Potomac, MD (301) 299-9300
Ice House Cafe, 760 Elden St., Herndon, VA (703) 471-4256
Iota, 2832 Wilson Blvd., Arlington, VA (703) 522-8340
IMT, Unitarian-Universalist Church of Silver Spring, 10309 New Hampshire Ave., Silver Spring, MD (301) 588-7525
J.J.'s Grill, 2005 Viers Mill Road, Rockville, MD (301) 309-6388
Jammin' Java, 231 Maple Ave, Vienna, VA (703) 255-1566
Junction Station, 1705 Edmonson Ave., Catonsville, MD (410) 747-6437

The next issue is

February 2005

deadline - January 15

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E-mail: cypressgrove@hotmail.com

Ad rates: Business card \$20; 1/8 page \$25; 1/6 page \$30; 1/4 page \$40; 1/3 page \$55; 1/2 page \$70; 2/3 page \$100; full page \$125. Discount for consecutive placement of ads. Column width is 3.65 inches for a 2-column page, or 2.4 inches for a 3-column page. Height for 1/2 page is 4.85 inches. **To place ad**, contact Ron Weinstock, 2862 Dover Lane, #202, Falls Church, VA 22042. Ron's email address is rb bluesw@yahoo.com.

Send payment for ads to the D.C. Blues Society postal box.

JV's, 6666 Arlington Blvd, Annandale VA (703) 241-9504
King of France Tavern, 15 Church St, Annapolis, MD (410) 216-6340
Lamont's, 4400 Livingston Rd, Pomomkey, MD (301) 283-0225
Lasick's, 9128 Baltimore Blvd., College Park, MD (301) 441-2040
Luna Park Grille, 5866 Washington Blvd., Alexandria, VA (703) 237-5862
Madam's Organ, 2641 18th St., NW, DC (202) 667-5370
Magic Cue, 13032 Middlebrook Rd., Germantown, MD (301) 916-7665
Mexicali Blues, 2933 Wilson Blvd., Arlington, VA (703) 812-9352
Michael's Pub, Kings Contrivance Ctr, Columbia, MD (410) 290-7878
New Haven Lounge, 1552 Havenwood Rd., Northwood Shopping Center, Baltimore, MD (410) 366-7416
New Vegas Lounge, 1415 P St., NW, Washington, DC (202) 483-3971
Occaquan Inn, 301 Mill St., Occaquan, VA (703) 491-1888

Oliver's Pub, 1565 Potomac Ave., Hagerstown, MD (301) 790-0011

Oliver's Saloon, 531 Main St., Laurel, MD (301) 490-9200

Old Town Theater, 815 1/2 King Street, Alexandria, VA 22314

Outta the Way Cafe, 17503 Redland Rd., Derwood, MD (301) 963-6895

Parker's, 1809 Eastern Ave., Baltimore, MD (410) 563-2988

Pelican Pete's, 12941 Wisteria Dr., Germantown, MD (301) 428-1990

Penny Lane, 109 South King Street, Leesburg, VA (703) 771-1984

Ram's Head, 33 West St., Annapolis, MD (410) 268-4545

Ram's Head Live, 20 Market Place, Baltimore MD
Recher Theatre, 512 York Rd., Towson, MD (410) 337-7210

Rendezvous Inn, 362 Front St., Perryville, MD (410) 642-0045

Riverdale Pizza Pub, 6258 Kenilworth Ave, Riverdale MD (301) 927-1060

Roots Cafe, 27th & Paul Streets, Baltimore, MD (410) 880-3883

Rosedale American Legion, 1311 Seling Ave., Rosedale, MD

Round Table, 4859 Wisconsin Ave., NW, DC (202) 362-1250

Royal Lee Bar, 2211 N. Pershing, Arlington VA (703) 524-5493

Santa Fe Grill, 216 William St., Fredericksburg, VA (540) 371-0500

Spanish Ballroom, Glen Echo, MD

St. Elmo's Coffee, 2300 Mount Vernon Ave., Alexandria, VA (703) 739-9268

Starland Cafe, 5125 MacArthur Blvd, NW (202) 244-9396

State Theatre, 220 N. Washington St., Falls Church, VA (703) 237-0300

Sully's, 14513 Lee Jackson Hwy, Chantilly, VA (703) 818-9292

Summit Station, 227 E. Diamond Ave., Gaithersburg, (301) 519-9400

Sunset Grille, 7250 Columbia Pike, Annandale, VA (703) 658-0982

Sweet Caroline's, 29 W Cork St, Winchester VA (540) 723-8805

Taliano's, 7001 Carroll Ave., Takoma Park, MD (301) 270-5515

Truffles, 1001 Olney-Sandy Spring Rd Sandy Spring, MD (240) 774-7309

Twins, 1344 U St, NW DC (202) 234-0072

Wahoo's Sports Bar, 9820 Liberty Rd, Randallstown, MD (410) 655-8668

Waterman's Crab House, Rock Hall, MD (410) 810-2631

Whitlow's on Wilson, 2854 Wilson Blvd., Arlington, VA (703) 276-9693

Wild Azalea, 1648 Crystal Square Arcade, Arlington, VA (703) 413-2250

Willie D's, Pasadena, MD

Wolf Trap, Vienna, VA (703) 255-1900

Zoo Bar, 3000 Connecticut Ave., NW, DC (202) 232-4225

If you know of clubs that do have blues on a regular basis (at least once a month) that we do not list, please send an update to Steve Levine at cypressgrove@hotmail.com.

CD Baby CD gems

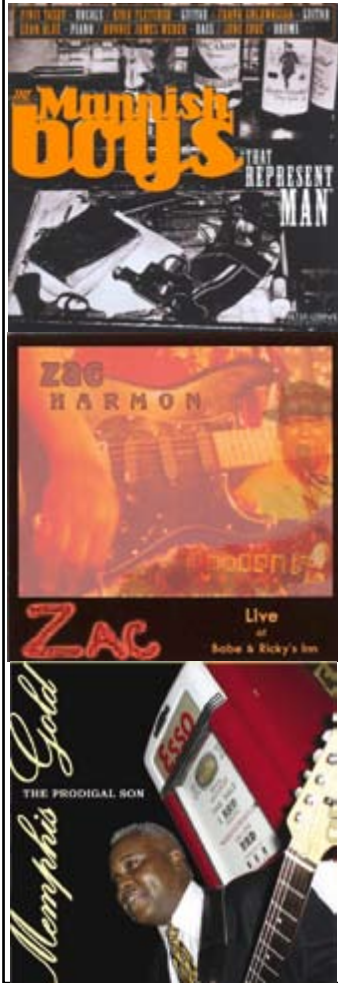
CDBaby.com is a website that specializes in independent music by artists of all types of musical genres. Some of its releases may be hard to find at even blues specialty webstores like www.bluebirdmusic.com or www.triangle-music.com and the artists available include Baltimore-Washington performers like Jim Bennett & the Unique Creation Band, Detroit Jr., Charles Stalling, Robert Frahm (a really fine album produced by Steve Jacobs), Melanie Mason, and Franklin Harpe & Usilton. I have ordered from them a few times each of the past two years and there are a few discs from my latest order that I would like to highlight for you.

While the members of **The Manish Boys** may not be well known among the general public, those familiar with them will have no problem agreeing that this is indeed an all-star blues group. Members include guitarists Kirk Fletcher (who has toured with Kim Wilson, Charlie Musselwhite and others) and Frank Goldwasser (aka Paris Slim who was in the house band at the legendary Oakland club Eli's Mile High Club), pianist Leon Blue (who has worked with Roy Milton, Albert King, Sonny Rhodes, Philip Walker, Roy Gaines), vocalist Finis Tasby, bassist Ronnie James Weber and drummer June Core (the latter two recently were with Lil Charlie and the Nightcats). They bring these impressive credentials to the Delta Groove cd, "**That Represent Man.**" This is a wonderful set of straight urban blues with no blues-rock edges as they handle a wide spectrum of blues material including remakes of Chicago blues like Little Walter's *Temperature* (with Johnny Dyer guesting on harp), Eddie Taylor's *I Feel So Bad*, and Smokey Smothers *Come on Rock Little Girl*; Louisiana Swamp blues like Jimmy Anderson's *Going Crazy Over T.V.*, Lonesome Sundown's *I Had a Dream Last Night* (with Roy Gaines guesting on vocal and lead guitar); classic urban blues like Curtis Jones' *Lonesome Bedroom Blues* and Jimmy Wilson's *Strangest Blues* and tunes from B.B. King, Freddie King and Johnny Guitar Watson (*The Eagle is Back* with Mickey Champion handling the vocal). Tasby handles most of the vocals with pianist Blue handling ably the Jimmy Nolan penned *You've Been Goofin'*. Tasby is a strong vocalist with a bit of grit and down home feel that lends a definite authenticity to his performances while Fletcher and Goldwasser are able to take things down to the country as well as lay down some hot jazzy post-B.B. King grooves. Furthermore, while the songs are covers, they have selected songs that have not been recorded to death and given them fresh arrangements (*I Feel So Bad* stands out here). If this is not an essential release, there performances are so wonderfully played that this may end of being one of your favorite recent blues releases.

Frank Goldwasser himself has a recent Delta Groove release, *BluJu*. Goldwasser is joined here by guitarists Kirk Fletcher and Alec Schultz along with guest appearances by J.J. Malone and Phillip Walker. There is also a horn section present. This is a modern urban blues disc with Goldwasser's guitar being a bit more upfront and the rhythm section driving things along with an forceful, funky groove. Mixing in a few choice covers from Elmore James, Jimmy Reed and Phillip Walker with his originals, Goldwasser sings and plays forcefully and soulfully whether reworking *Twelve Year Old Boy* or working over an insistent Howling Wolf-flavored riff on *Well, Well Josephine* ("I really want to be your friend Josephine but you scared everyone away."). One number, *Petit À Petit* (L'Oiseau Fait Son Mid), is sung in french while there are couple driving instrumentals, including the title track which evokes the legendary Freddie King. Some real strong playing and vocals making for another solid disc. This and The Manish Boys disc were produced by Randy Chortkorf.

Another cd I purchased several months ago was, **Live at Babe & Ricky's Inn**, by **Zac Harmon** and his fine band from Southern California, the Mid-South Blues Revue. Harmon was the winner of the 2004 Interna-

Notes Hot & Blue by Ron Weinstock



tional Blues Challenge put on by the Blues Foundation in Memphis this past February and listening to his disc one can see why. A Mississippi native he has played with Z.Z. Hill, Sammy Myers and a variety of blues and R&B legends. Living in Los Angeles since 1980, he has developed into a very appealing guitarist, vocalist and a pretty capable songwriter with such choice originals as *Forty Days*, *Full Figured Woman* and *Stormin' in Mississippi*. Harmon and his band really lay down a nice unhurried tempo throughout this and his performances ring true. As winner of the IBC, he is booked on the Legendary Rhythm and Blues Cruise at the end of January along with such major names as Taj Mahal, Shemekia Copeland and Dr. John. I am booked on that for one am looking forward to seeing him live. This disc with some fine live performances (and a couple tracks also heard in studio versions) has whet my appetite.

Memphis Gold

It was gratifying seeing Memphis Gold at this past summer's Pocono Blues Festival. Having seen Chester Chandler perform at long gone venues like Smokehouse Blue, as well as his band with Charlie Sayles with their regular gigs at JVs and being regulars when Whitlow's on Wilson first opened, one has to admire how he and his band has matured. At the time of the festival, he gave me an advance copy of his new self-produced cd, **The Prodigal Son**, which is being released imminently. Comprised mostly of originals it includes his regular band with guest appearances by Phil Wiggins on harp and Pete Ragusa on drums on a track or two, and several tracks have the late Willie Hicks on them. Anyone who has seen Memphis Gold knows how much soul he brings to his performances and his Memphis influences go beyond the late Reverend Robert Wilkins and other influences of his youth. Certainly, the Stax sound underlies some of his songs like his evocation of *Don't Make Your Move Too Soon* on the opening *Come Wit Me*, with its funky tempo and groove. Its not surprising to see folks filling the dance floor and when he takes his guitar solo on this, it does not slow things up one bit. They avoid hurrying the tempo too much on the shuffle, *Don't Let Her Ride*, which I believe was previously recorded by James Peterson, and has a nice piano solo and raw acoustic harp before Memphis Gold's guitar takes the tune out. After the hot racetrack groove on *Crabcakes*, the tempo slows down for *Big Leg Woman* with more fluid fretwork. The title track, *Prodigal Son*, is not the song by his mentor, Rev. Robert Wilkins, but has a similar theme about a wandering blues man heading home set against the melody of the classic *44 Blues*. Then there is an instrumental *Chicken It*, with a riff that suggests Howlin' Wolf's *Killing Floor* (and some nice harp), *Preacher Blues*, where he talks about bringing his shotgun to church with a driving solos, and the humorous bit of double entendre on *Test Drive That Woman* and the lengthiest track, *Serves Me Right*, is a terrific slow blues as pleads to his lady that he wants to come back home. I had not listened to this in a couple months, but hearing it again I was struck how good this is. I should point out that I am among those who are thanked in the credits (reflecting my long friendship with Mr. Chester Chandler). I am just so gratified to have a friend produce probably the best local electric blues cd since Bobby Parker's two discs for Black Top. It is that good. I am sure you will be hearing this on WPFW and you should check www.memphisgoldprod.com for information on purchasing this superb cd. Local Tower Records have this.

Janiva Magness

I first heard vocalist Janiva Magness on several recent CDs on which she was a featured singer. Among younger singers who I have 'discovered' recently perhaps only Teeny Tucker has left such an impression on me. Northern Blues has just issued a new cd by her **Bury Him At the Crossroads** which is produced by Colin Linden. The sticker on it notes she was a WC Handy nominee for Contemporary Female vocalist, and her

cont'd from page 7

previous album, *Use What You Got* (Blues Leaf), may have been the reason as she handled as backed by a tight West Coast jump blues band shouting the blues in a soulful, unforced manner that exhibited how good a singer she was but also one with considerable pipes. Like Ms. Tucker, her vocals never have the strained, manner quality of some better known vocalists. her rendition of *Find a Fool* compares favorably with Koko Taylor's recording of the number, while she makes one forget that *Matchbox*, *I'm Not Ashamed* or *That's Why I'm Cryin'*, were originally recorded with by men, as she makes the songs her own. It should be no surprise she is equally convincing on Billie Holiday's *Stormy Blues*, which sports some lovely tenor sax with nice relaxed accompaniment. Adding to the listening pleasures here are the explosive guitar breaks by Zack Zunis that often evoke Ike Turner and Johnny 'Guitar' Watson. This is a terrific disc and should be at better stores as well at bluebeatmusic.com, triangle-music.com, amazon.com and other better retailers. The new album, **Bury Him in the Crossroads** was produced by Canadian Colin Linden who handles the guitar here along with Jeff Turmes who plays rhythm guitar, bass, baritone sax and baritone sax, Richard Bell on keyboards and Stephen Hodges on drums for a bit sparer sound. Turmes contributes some originals including the real fine opening number, *A Woman Knows*, a Turmes original with a jaunty rhythm, with Linden plays some hot riffs with Turmes' baritone sax laying down the foundation here. Magness performs J.B. Lenoir's *The Whale Has Swallowed Me*, with her vocal evoking the late Chicago blues

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legend and putting to shame some of the mediocre renditions of Lenoir's tunes that were featured in the PBS Blues program devoted in part to him. This is followed by solid vocal on Magic Sam's *Everything Gonna Be Alright*, and Sam Cooke's *Lost and Lookin'*, with its low-key, atmospheric backing. *Wasn't That Enough*, may have a tasteful acoustic backing, but her vocal is sassy enough without overwhelming the backing, and with Turmes providing lively banjo accompaniment updates Robert Wilkins blues *That's No Way to Get Along* (which Wilkins himself updated as a gospel ballad, *The Prodigal Son*). One of the highpoints is the rendition of Smokey Robinson's *One More Heartache*, originally recorded, with some understated organ complementing Magness' vocal. Not everything is quite as strong as the attempt to evoke the classic blues of the twenties on *I'm Leavin'* You is not completely successful, but by no means a bad performance. Few vocalists today could handle with such authority the range of blues Janiva Magness performs and do it at such a high level. **Bury Me at the Crossroads** may not be as consistently strong as *Use What You Got*, but is still quite good and also recommended and should be a bit easier to find in local stores.

Big Joe Duskin

Born in Alabama in 1921, Big Joe Duskin has resided in Cincinnati for a number of years. A formidable pianist who was influenced by the great Memphis Slim and Roosevelt Sykes, Duskin actually abstained from performing blues in public to honor a promise to his father, a preacher that he would not play in public until his father passed away (and his dad lived to 105). It was not until the 1970s that this veteran started playing again in earnest leading to albums for Arhoolie and the Austrian Wolf labels.

Now, one of the last of the original Cincinnati blues artists, he has a new album, **Big Joe Jumps Again!**, on the Yellow Dog label produced Willie Lee Ellis, a conservatory singer who met Duskin in the 80s and among those who has championed his music. Bassist Ed Conley and Philip Paul both did numerous sessions for King records (Paul was on Freddie King's classic *Hide Away*). Guests also appear on several tracks including rocker Peter Frampton who is heard on two selections including *Every Day I Have the Blues*. Frampton now lives in Cincinnati and met Duskin at a benefit after 9/11. With the sympathetic trip backing, Duskin delivers his piano blues shouting out his lyrics in a fashion that evokes the great Sykes. Songs include Sykes' *Miss Ida B.* (also a staple of Pinetop Perkins repertoire), Lowell Fulson's *You're Gonna Miss Me*, Memphis Slim's *Every Day* and *Beer Drinking Woman*, and the boogie woogie standard *Down the Road a Piece*. There is even a rendition of *North to Alaska* before the album closes with a short rendition of *Just a Closer Walk With Thee*. We may never know just how good Duskin was in his prime as he kept his promise to his father, but he is still in his eighties a solid blues pianist and vocalist who is among the last of his generation of blues pianists and we should be thankful for this splendid release.

Guy Davis

Legacy is the latest release by the talented Guy Davis (Red House) and while opening with a rap duo, *Uncle Tom's Dead* between Guy's so, Martial Davis who proclaims Blues is dead along with Uncle Tom while Guy answers that the blues is your legacy against a blues backing that is an interesting experiment, but a bit pedantic. It is followed by a variety of selections in which Davis demonstrates his skills on guitar, banjo, mandolin, harmonica as well as vocals. Its nice to hear the small string band feel he lends John Hurt's *Payday*, along with Henry Thomas' *Run Molly Run*, a song that predates the blues, and the reflective rendition of Walter Davis' *Come Back Baby* (erroneously credited to Lightning Hopkins). The rendition of the traditional *Rolling in My Sweet Baby's Arms*, a staple of the bluegrass repertoire, is performed as a Piedmont blues and may be the album's highpoint. Davis' original blues-ballad, *I Just Can't Help Loving You* is followed by a jug-band flavored reworking of Sleepy John Estes' *Drop Down Mama* with T-Bone Wolk's accordion providing a bit of the performances bounce and *Things About Comin'*

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My Way, a nice variation of *Sitting on Top of the World*, with Wolk adding some nice mandolin fills in the accompaniment. The rest of the album includes more originals including a banjo breakdown, *Red Goose*, an adaptation of the traditional *Hikin' Jerry*, and a reworking of *See See Rider* into a blues waltz with Wolk again on accordion. Admittedly Davis is not this writer's favorite vocalist (a matter of taste), but he is an outstanding musician, songwriter and a performer who with the accompanying musicians here has produced a fresh collection of performances which include strong new songs and fresh rearrangements of familiar blues. Recommended.

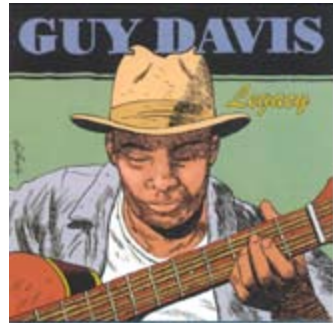
Paul Rishell & Annie Raines

Known as an acoustic known duo, Paul Rishell and Annie Raines latest album **Goin Home** (Tone Cool/Artemis) opens them in an electric band setting as Rishell revives Charlie Jordan's *Hunkie Tunkie Blues* before they go back to acoustic with their original, *You've Got It Made*, on which Rishell plays lovely slide while Raines adds some deft mandolin. Its one of two originals they contribute to an album of distinctive interpretations by such legends as Charlie Patton (*I'm Goin' Home* and *Some of These Days (I'll Be Gone)*), Leroy Carr (*Memphis Town*), Blind Boy Fuller (*Custard Pie*), Blind Lemon Jefferson (*Black Horse Blues*) Ma Rainey (*Black Eye Blues*) and William Moore (*Ragtime Millionaire*). Rishell has become a more original interpreter of classic material over the years and the reworking of Patton's *I'm Goin' Home* has a bluegrass-tinged, particularly with the slide accompaniment on this gospel number. Big Maybelle's hit, *Candy*, is a feature for some really lovely harmonica from Annie Raines, who also takes a nice vocal vocal on Rainey's *Black Eye Blues*. The pair's other original, *It Ain't Right*, is a nice topical urban blues with a full band including horns, with a nice harp break from Ms Raines. The pair close playing electric but without a full band on a lengthy, rocking rendition of Magic Sam's hard rhythmic workout, *Lookin' Good*. This last track comes from a live performance and closes another excellent release by the two.

Dan Treanor & Frankie Lee

A veteran of the soul-blues circuit, Frankie Lee (who performed at the 4th D.C. Blues Festival) has long been one of this writer's favorite singers, and has had several noteworthy cds available, with the Hightone The Ladies and the Babies being a particular favorite. Northern Blues has just issued, **African Wind** which has Frankie backed by a small group led by Dan Treanor, a Denver blues performer who makes and plays handmade African instruments including a diddley bow, ngoni (African banjo), and khalam (African guitar) along with a kalimba (thumb piano) and djembe (Hand drum) that he has obtained from Africa. He also plays other instruments here including a dobro and cane flute. Treanor wrote all the songs which Lee brings his soulful singing to and generally he he sounds comfortable here with the African instrumentation providing some musical seasoning. Many of the songs are standard blues themes. Lee can't stand being alone without his woman in *Missing* with its insistent bass groove while a Bo Diddley groove dominates *Mean Woman Blues* with Treanor adding harp and a driving electric guitar solo. *Tell Me Mama* has an acoustic backing with some nice slide (sounding like lap steel) and harmonica while an African feel is evident on, *The African Wind*, as Lee sings about going to the fishing pond and getting older with his baby while on celebration of the West African praise singer, *The Griot Man*, the instrumentation simply is an ingredient in the musical mix. *Black Hanna* has a strong rhythmic groove that suggests a Mississippi Hill country fife and drum band groove, while the backing on Texas Son lends the tune an almost country groove as he recalls his Texas roots and about going home while *Who's Going Home* is a brisk blues shuffle, and the repeated bass on *Lonesome Road* lends it an almost haunting quality as Lee sings about not going that lonesome road by himself.

Notes Hot & Blue by Ron Weinstock



The closing *Cane Flute Soul* brings the fife and cane band groove to the fore here to close a never less than entertaining recording. While occasionally Lee's vocals overpower the backing and the lead electric guitar often comes across as generic blues-rock (David Henderson would have done well have listened to Olu Dara's recent albums), it does not change the fact that this is not simply intriguing, but quite enjoyable.

J.B. Hutto

The late J.B. Hutto was among the most gifted of those slide guitarists who were heavily indebted to the legendary Elmore James. The Georgia born Hutto played a fierce broom dusting slide mixed with his powerful vocals that probably are best captured on the first volume of the classic series, **Chicago The Blues Today**. Delmark has just released a new cd of previously unissued tracks, **Stompin' at Mother Blues**, that makes available a complete session with the same band (bassist Herman Hassell and drummer Frank Kirkland) that appeared on those celebrated recordings and six recordings from a 1972 session with Lee Jackson on second guitar, Elbert Buckner on bass and Bombay Carter on drums. From the first session, only *Hip Shakin'* (heard here) was previously issued on Hutto's first Delmark album, *Hawk Squat*, while of the six tracks (along with some studio chatter) come from the session that produced **Slidewinder**, three are unissued, two

alternate takes and one was issued on Delmark Records - 50 Years of Jazz and Blues. The two sessions were done during the day at the now defunct Mother Blues. There are some exceptional tracks here as on the opening *Evening Train*, with its *Dust My Broom* riff and Hutto's insistent vocal while on other tracks, the backing does not seem as balanced as on *My Soul* and the rendition of *Alcohol Blues* is not as charged as Hutto and the Hawks's performance on **Chicago The Blues Today**. One of the performances, *If You Change Your Mind*, was recut with a slightly different band including pianist Sunnyland Slim for the **Hawk Squat** album and was stronger than this earlier recording, which is by no means poor. *Married Woman Blues* and *Sorry*, have strong vocals although the backing is not as crisp as this band at is best. With respect to the 1972 tracks, Hutto is upfront as always, but the band seems more in the background and not nearly as sympathetic accompanists. None of these tracks comes close to the level of the chilling original *Too Late*, that was a highlight of *Slidewinder*. This is a release more for Hutto completists and slide fans. For those not familiar with J.B. Hutto, you should get ahold of **Chicago The Blues Today Volume 1** (which also has excellent Junior Wells and Otis Spann) and then **Hawk Squat** before this.

Lowell Fulson

Just a brief mention of the 4 cd box by JSP of Lowell Fulson, **1946 to 1953 Classic Cuts Remastered**. This is one of several box sets of recordings that are in the public domain overseas. JSP has boxes of such pre-war artists as Memphis Minnie, Blind Blake, Blind Willie McTell, Charlie Patton and Blind Lemon Jefferson and post World War II artists like Big Joe Turner and Charles Brown. The Oklahoma born Fulson, who had traveled with and accompanied Texas Alexander bridged tTexas country blues with the West Coast jump blues of the forties and fifties. Here you can hear his *River Blues*, that goes back to Texas Alexander and others as well as his hit recordings like *Every Day I Have the Blues* (he had a bit hit with this Memphis Slim number), *Blue Shadows* and *Sinner's Prayer*, which would also be a hit for Ray Charles who toured and led Fulson's big band on one tour. Fulson would later give B.B. King his *Three O'Clock Blues*, and it was B.B.'s first major hit. Fulson would later have other hits like *Reconsider Baby* and *Tramp*, but this box collects his pioneering eraly sides and lets us observe his maturation as a blues artist.

Blues on DVD

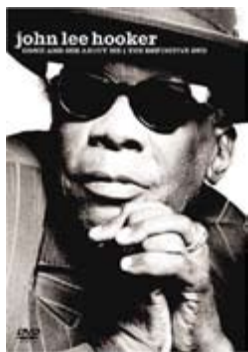
With the holidays coming, it probably makes sense to briefly review several DVDs that have come out recently

Last year, Reelin' in the Years Productions and Experience Hendrix produced the first two volumes of **The American Folk Blues Festival** (Hip-O). **Volume 3** has just been issued and contains performances from 1962 to 1969 including a number of long-gone legends who were on these pioneering European tours four decades ago. This volume opens with Big Mama Thornton performing *Hound Dog* with Buddy Guy on guitar and Buddy from the same year, 1965, does James Brown's *Out of Sight*. Roosevelt Sykes does a strong piano boogie and one-man band Doctor Ross does a robust version of *I Feel So Good*. After Big Joe Turner reprising his *Flip, Flop and Fly* (with Otis Rush in guitar) we are treated to deep country blues performances from Skip James, Bukka White and Son House from 1967 which in turn is followed by Hound Dog Taylor and Koko Taylor with the only existing footage of Little Walter and several tracks by Sonny Terry & Brownie McGhee. Bonus tracks included are by Earl Hooker and Muddy Waters (whose two tracks are from a German TV show unrelated to the tour, but these are powerful performances with Otis Spann on piano and Paul Oscher on harmonica. There are many stunning performances here with strong packaging.



Also from Hip-O and the same producers is **Blues Legends, Memphis Slim & Sonny Boy Williamson in Europe**. With a few performances from the American Folk Blues Festival TV programs mixed in with contemporaneous European television broadcasts, there are some excellent performances from a 1963 broadcast Jazz Prisma by Memphis Slim (*The Blues is Everywhere* and *Wish Me Well* being outstanding) with excellent Matt Murphy guitar. The same band back Sonny Boy on *Keep It to Yourself* and *Your Funeral and My Trial* before an unaccompanied *Bye Bye Bird*. Two Memphis Slim performances from the AFBF shows are followed three performances by Sonny Boy from a Swedish Film Short which includes an impromptu tribute to President Kennedy who had been assassinated a year prior. Bonus tracks include Sonny Boy backing Mae Mercer (who would appear in several films including the Clint Eastwood vehicle **Dirty Harry**) on a AFBF tour and three selections of Otis Spann at the 1960 Newport Jazz Festival (The packaging identifies this as the Newport Folk Festival, but I believe this is the same festival as the Muddy Waters album, **Live at Newport**. This makes available more wonderful performances that have been unavailable or almost impossible to obtain until now.

John Lee Hooker, like Muddy Waters, made a number of television appearances, and Eagle Eye Media has compiled 19 of them, **Come and See About Me, the Definitive DVD**. The performances include three B&W ones from before he became a major artist outside of the R&B market including *Hobo Blues* from the American Folk Blues



Festival. Other include a number with his own band and collaborations with artists such as Van Morrison (on *Baby Please Don't Go*), Bonnie Raitt, John Hammond, Ry Cooder, Carlos Santana and a rocking rendition of *Boogie Chillen* with Eric Clapton and the Rolling Stones. There are terrific renditions of *Maudie*, *Boom Boom*, *I'm in the Mood* (with Raitt) and *The Healer* (with Santana). On other tracks, artists like Mark Natfalin, Bobby Murray, Henry Oden and Charlie Musselwhite, accompany Hooker. There are recollections of Hooker from various performers, his daughter and the late King of the Boogie

himself. If a few of the clips have interminable boogie, most of them are focused and the guests accentuate Hooker's distinctive and deep approach to the blues.



More scenes from the Society's Blues Competition. From Top to Bottom- Jonny & the Stingrays; Folks dancing and enjoying the blues; The Badabing Blues Band. Photos © Ron Weinstock

From the Editor's Desk-

Reminder. The next issue will be the February 2005 issue. The deadline for this issue is January 15. This is a couple days earlier than the usual deadline.

Your editor is looking for writers, artists, photographers to make your contribution to your Society's newsletter. Please email samples or items for publication to rbluesw@yahoo.com

Also, we are looking for bands/performers to submit short bios and contact information through which the members may get a sense of who you are and the style of blues that you play.

See everyone in 2005. Have safe and healthy holidays.

Ron

Noteworthy Blues

Rather than make a best of list, I have put together a list of cds and dvds that I have discovered this past year that I consider noteworthy. Some of these are items that may have been released on small independent labels prior to 2004 but I discovered this year. If not available at local stores, websites like www.bluebeatmusic.com, www.triangle-music.com, www.cdbaby.com, amazon.com and for local acts, www.rightonrhyth.com

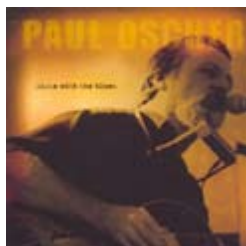


New releases

Henry Butler **Homeland** (Basin Street)
W.C. Clark **Deep in the Heart** (Alligator)
Wallace Coleman **Bad Weather Blues** (Pinto Blues)
Kirk Fletcher **Shades of Blue** (Cross-cut)
Paul Geremia **Love Murder & Mosquitos** (Red House)
Corey Harris **Mississippi to Mali** (Rounder)
Barbara Lynn **Blues and Soul Situation**



(Dialtone)
Janiva Magness **Use What You Got** (Blue Leaf)
Memphis Gold **Prodigal Son** (Memphis Gold Prod)
Charlie Musselwhite, **Sanctuary** (Real World)
Paul Oscher **Alone With the Blues** (Electro-Fi)
Michael Powers Onyx Root (Baryon Records)
Tad Robinson **Did You Ever Wonder** (Severn)



Byther Smith **Hold That Train** (Delmark)
Mavis Staples **Have a Little Faith** (Alligator)
Various **Patchwork: A Tribute to James Booker** (STR Digital)
Joe Louis Walker **New Direction** (B)
Jody Williams **You Left Me in the Dark** (Evidence)
Warner Williams **Blue Highway**



(Smithsonian/Folkways)
Charles Wilson **If Heartaches Were Nickles** (Delmark)

Vintage releases

Juke Boy Bonner **Ghetto Poet** (Arhoolie)
Ray Charles **In Concert** (Rhino Handmade)
Lowell Fulson **1946-1953 Classic Cuts Remastered** (JSP)

Robert Lockwood Jr. **The Complete Trix Recordings** (Savoy Jazz)

Percy Mayfield **His Tangerine and Atlantic Recordings** (Rhino Handmade)

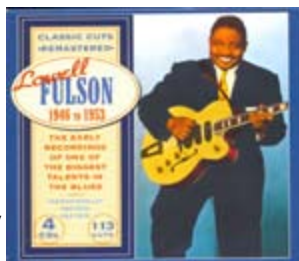
Muddy Waters **Hard Again** (Sony/Legacy)

Roosevelt Sykes **Chicago Boogie** (Delmark)

Big Mama Thornton **With the Muddy Waters Band 1966** (Arhoolie)

Various, **I Blueskvarter - 1964, Volume Three** (Jefferson Records)

Various **Savoy Blues 1944-1994** (Savoy Jazz)



D.C. Blues Society Membership Application/Order Form

The DC Blues Society is a nonprofit section 501(c)(3) all volunteer organization!

Members receive a copy of the newsletter; The D.C. Blues Calendar, as well as discounts on society events & merchandise, some clubs, and other benefits.

The most important benefit is you help keep our ad rates up, the grant applications more appealing to the grantors and potential sponsors interest and support.

Contributions (not membership dues or merchandise) to the D.C. Blues Society are tax-deductible. *1204-0105*

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P.O. Box 77315

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Family memberships (list member names):

Please allow up to six weeks for processing

Questions? Check out www.dcblues.org

or call the Society Hotline: (202) 962-0112

Would you be interested in volunteering? _____

If yes, what would you like to do (if you know)?

Change of address or other member information should be sent to the postal box or president@dcblues.org



Some images from the past year -

Top left - Flatfoot Sam with Chris Kirsch at the benefit for Chris Kirsch at Chick Hall's Surf Club in March. We had such hope that Chris would win his battle with cancer. Alas he passed away and we miss him terribly, just like Nap Turner who also left us too soon, but they both enriched our lives.

Top right - Linwood Taylor with Choo Choo Charlie Williams at this year's DC Blues Festival. Linwood played a terrific set, and after playing with Charlie at Charlie's set at Hot August Blues, had Charlie add some harp to Linwood's set.

Bottom left- Some of the performers at the WAMA/Strathmore Timeline series tribute to the DC Blues Society belting out Sweet Home Chicago.
Photos © Ron Weinstock



DC Blues Society

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Washington DC 20013-7315

The next issue is February 2005.

Deadline - January 15

Your mailing label includes date your membership expires. You can renew with application on page 11.