

BLUES CITY BAND BOO

CHARLOTTE BLUES SOCIETY
NO LIVE BANDS
WASH YA HANDS





MUSIC, COVID AND COMMUNITY

Mary London Szpara

Hello Blues Fans and CBS Members!

"Stuck inside of (insert your address here)_____ with the Memphis Blues again..."

Going a little bit cray-cray?

Well, hopefully this issue will inspire you! We tapped the services of our good friend **Tony Rogers** to put together a few resources. He came up with some fantastic people and links now offering music lessons of all types: online, by FaceTime and Skype. If you are home bound, this is a great time to learn, or brush up on skills or learn an instrument. Info in this newsletter and on our website. If you offer lessons and aren't mentioned, shoot me an email at info@CharlotteBluesSociety.org and I'll do my best to add it to the website ASAP.

If you would rather LISTEN to music than play, **Marty Gunther** has been our review Guru: and the **Red, Hot and Blues Reviews** contain tantalizing gems for you to discover.

Hey we know this has been a difficult time - yet there is a silver lining. Having spoken with many friends in the music community here and around the country, this down time is not all negative. It has forced us all to slow down, to reevaluate & appreciate the people around us. To help one another where we can. Perhaps, as in after Hugo and 9/11, the reset is what we needed to get us all back on track, although the financial hit so many have taken we could all do without. But I for one, am really appreciating the nicer, kinder people I am meeting.

Sadly, our wonderful events we had planned for April & May are both being rescheduled. **Vanessa Collier** is tentatively looking at a September date. Hold on to your tickets, they will be honored. **Jontavious Willis** will be rescheduled when the planets realign.

I have been encouraged by the number of artists that we can find posting performances on Facebook, Instagram, and YouTube Live. We are pleased to announce that **The Annual Blues Music Awards** WILL go on...albeit in a new form. You can **watch live** on **The Blues Foundation YouTube Channel** on May 3rd! Read on for more details!

Locally, **Music Anywhere CLT**, a part of the **Music Everywhere CLT** initiative posts live performances on their Facebook page. Every genre and calibre of talent is represented. It has been a great time of discovery: hearing music and artists we have not been aware of, or pulling out old albums that recall sweet memories. More info in these pages.

There are many positive stories out there, here is one included in this newsletter.

Pat Mother Blues participated in our **Blues Challenge** 2 years ago and we were so excited to see her story featured in **Rolling Stone Magazine**. Big call out to our **Rita Miller** for making us aware of it.

The article is dated April 22, 2020 and we reprinted it for you. You can also go directly to the story by clicking on the **Rolling Stone** masthead.

Until we gather together again, stay well, stay home, stay strong, stay safe. Cyber hugs to you all.

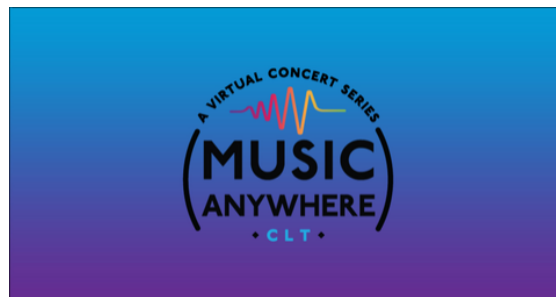
~ your fearless, and socially distant leader mls

**STAY AT HOME
EXTENDED IN
CHARLOTTE
THROUGH
MAY 8**

**SUPPORT
LOCAL
ARTISTS**

I know, bummer, right?

But live music is still available, and Music Everywhere CLT is offering you an easy way to find it.



Click on the **Music Anywhere CLT** box (left) for listings of live performances from artists throughout Charlotte

Looking for just Blues?

Click below.

Find something to watch, or add your own blues event here



You Can't Stop The Blues



**THE 41st BLUES MUSIC AWARDS
SHOW WILL GO ON AS THE FIRST**

**VIRTUAL
BMA CEREMONY
MAY 3, 2020**

Nominee performances, award presentations, and other surprises will bring the entire blues community together from around the world

MEMPHIS, Tenn. — This year's Blues Music Awards ceremony will be unlike any of its predecessors. In light of the current coronavirus pandemic, the annual BMA gala will take place online in living rooms around the world instead of onstage in Memphis. The festivities will commence on May 3 at 5 p.m. EDT, 4 p.m. CDT, and 2 p.m. PDT, and will be broadcast on The Blues Foundation's Facebook page and co-broadcasted on its [YouTube channel](#) . Barbara Newman, Blues Foundation President and CEO states "our goal this year is to create a global community from all corners of the world, coming together to celebrate the music and heal our souls."

Multi-BMA winning and GRAMMY® Award nominated artist Shemekia Copeland will host the event from her living room and BMA nominees will contribute exclusive performances recorded in their homes. Like prior BMA ceremonies, this online event will also feature announcements of all nominees and award winners, along with some special guest appearances. A full list of 2020 BMA nominees can be found [here](#).

Not only will the BMA show emanate from artists' living rooms around the world, but it can be enjoyed by fans from their own homes while socially distancing— making this event one big communal party. Preserving, celebrating and promoting the blues are core missions of The Blues Foundation, which marks its milestone 40th anniversary this year. This unique online experience will allow Facebook viewers to share their thoughts and comments with fellow blues enthusiasts watching worldwide as they celebrate blues' grand night together.

Pat Cohen was displaced by Hurricane Katrina, then her house burned down. But she never stopped believing in kindness, and now she's making a difference by playing socially-distanced nursing-home gigs

By JONATHAN BERNSTEIN

MUSIC IN CRISIS
pat mother blues cohen

Rolling Stone

This is the third installment of Rolling Stone's Music in Crisis series, which looks at how people all across the music industry are coping with the coronavirus pandemic.



About a week ago, Pat "Mother Blues" Cohen had an idea. The veteran singer spent years gigging in New Orleans as the self-proclaimed "Queen of Bourbon Street," but had to relocate to North Carolina after Hurricane Katrina. In recent years, Cohen has found steady gigs performing at regional nursing homes. With the outbreak of COVID-19, Cohen's paid performances at nursing homes and senior-living facilities stopped, but she realized that that didn't mean she needed to stop singing.

For the past week or so, she has played five-song sets for seniors stuck inside their rooms at nursing homes around Salisbury, North Carolina. The idea began as a way to connect with her younger brother, George, who is currently living at the Citadel Salisbury nursing home. (The nursing home is the site of a notable COVID-19 outbreak, with nearly 100 cases as of last week.) Cohen has performed several socially-distanced shows outside nursing homes in the past week, singing along to backing tracks on a portable preamp. "I do it so that I'm not stuck in the house," she says. "And I do it because people enjoy it."

Cohen spoke with Rolling Stone about the shows, maintaining a positive attitude in the midst of difficulty, and her lifetime of overcoming struggles.

The whole music business is nuts; everything as we used to know it is changing at a rapid pace. I'm a blues singer, so it's real different for me. I mean, we used to be able to go to clubs and do what we do, and people loved it, and people still do love it — you've got your die-hard blues fans. But the shame is that the very music that started everything is dying out. This was happening even before all this corona stuff. It's just dying out.

So before this all started, I was going to nursing homes to sing. Because, like I said, there's not a lot of venues that are out there now, unless you're doing festivals, and you really need an agent to book those. If you don't have one, you have to get creative. My thing is, "Do something nice for somebody with what you have."

So I go to nursing homes, and I give them a five-star show. I started doing it around town and then I started just driving an hour and a half, trying to make sure I could get to as many as I possibly could. The people at these homes are so thankful, because they don't get really good music.

Thankfully, I've been able to still go out and continue doing what I call my ministry. With my sound system, I go outside, I set up where the residents can look out the windows and hear me, and I do about five tunes.

It's all I can do. You comply with all the [quarantining] rules, but you also live your life, and you try to do something kind for somebody. Just do whatever you can. If you don't have a lot of money, that's fine. I don't have a lot of money. For Pete's sake, I'm a blues singer.

When I'm playing these shows outside of the nursing homes, you can't really see the residents. Most of them don't open their windows, but they can hear me through the window. After the first show I did [at the Citadel in Salisbury], I was ready to leave and somebody said out loud to me, "Thank you so much. Me and my roommate were just sitting here listening to you."

My brother is in that nursing home. He had a stroke. So that's where all of this started, really, me playing in nursing homes. People in his nursing home were just too lazy to get him together to take him to events in the nursing home, because he's paralyzed. I wanted to do something where he could get some entertainment, so when I first started playing at his nursing home, I would not do it unless they brought my brother to my performance.

At these shows, I'll do show tunes: "The Best Is Yet To Come," "Black Coffee." I do that kind of stuff. "Straighten Up and Fly Right." I do "Knock on Wood," which is old-school R&B. They love this song I do called "Wang Dang Doodle," that's the blues. I'll do all different types of stuff. "What a Wonderful World," "Georgia on My Mind," all sorts of beautiful, well-written stuff. They don't have stuff like that today.

Right now, the nursing homes are not paying. I mean, I do it so that I'm not stuck in the house. And I do it because people enjoy it. During normal times, they pay me to perform. But some nursing homes, if they talk to me and tell me they don't have a budget to pay me but they would love to do it, if they talk to me nicely, sometimes I'll give them a performance. It's close by, and if it's something I can do, then I do it. And I wish other musicians would do this.

I was born in North Carolina but spent most of my life in New Jersey, and later moved to New Orleans, where I built quite a reputation as a singer. I was "Mother Blues, Queen of Bourbon Street," because I was one of the biggest draws. I used to dress in costume, I had all this big fancy drag-queen hair and sequined dresses, and I'd be out there doing my thing.

That was before the whole [Hurricane] Katrina thing. I've had to learn how to be more positive, because a lot of crazy things have happened to me. When Katrina happened, I moved back to North Carolina. I was what you call "displaced." People didn't really understand what that meant, "displaced." They'd be like, "OK, get over that." How are you going to get over that when you're in some place where you don't even know where you are, where you don't know anybody?

I cried just about every single day for a year. What I learned is that crying does not help anything. It's OK to grieve, sometimes you need to grieve, but don't grieve too long. That was the lesson I learned.

Then, about four years ago, my house in North Carolina burned down. I lost everything again. I went into a hotel for about a week and I grieved, and a week later I came out and I just started pulling my life back together. Even now, I'm still learning that lesson: Don't sit around grieving. You can't get anything accomplished. This is from somebody who knows.

I've been through some really trying times. This, the virus, this is lightweight, compared to what I have been through, losing everything I've ever had. This is going to pass. Everybody, eventually, is going to be fine.

In the meantime, I hope everybody would just be nice to one another, and that goes all the way to the top, to the president. Just be nice, that's all. I believe there needs to be more kindness, and that all of this ugliness creates ugly things. If you're kind, things come to you. It's like your karma money.

I'm going to get that back, I don't know how. I lost all of these gigs, and I have nothing now. But everything's not about money. It's not. You'll be OK. Whatever you give out, you'll get back. It may not be money, but you'll get it. Everything that you need, the universe, or God, or whatever your higher power is, is going to give it back to you. I believe that.

LATEST NEWS:

COVID-19 BLUES MUSICIAN EMERGENCY RELIEF FUND

———— APPLICATIONS ARE NOW AVAILABLE ————

If you need assistance, please click here for more information on how to apply.

The Blues Foundation has created the COVID-19 Blues Musician Emergency Relief Fund to assist full-time professional blues musicians who have lost their income source due to tour and event cancellations into the foreseeable future. 2020 BMA ticket holders are being asked to convert their purchases into donations to be applied directly to the fund. Monies have already been distributed to blues musicians for rent/mortgage, utilities, cell phone bills, car payments and other vital necessities with hopes for continued fund growth to allow The Blues Foundation to help as many blues musicians as possible.

Donations may be made directly online here.

Funds donated to the COVID-19 Blues Musician Emergency Relief Fund are dedicated 100% to artist relief efforts.

Contributions may be made online or by sending a check to:

**The Blues Foundation (COVID-19), 421 South Main,
Memphis, TN 38103.**

A great website to checkout for indie artists

Missed Tour

Fans helping bands.

Indie artists can sell their merch on this site, and fans can go here to purchase. Especially helpful to those that do not have a "store" on their webpage, do not have a website, or are only on Facebook. PLEASE NOTE: Always go first to the artist's site to purchase any merch they have: this way they get 100% of the funds.



UNSIGNED ONLY
MUSIC COMPETITION

UNSIGNED ONLY

Is Looking For Great Blues Artists

Judges include: Ruthie Foster, Janiva Magness, Kenny Neal, Eric Bibb, Victor Wainwright, Art Tipaldi (Editor, Blues Blast Magazine), and many more

**ENTER YOUR
SONGS ►►**

GRAND PRIZE WINNER WILL BE MENTORED BY TOP INDUSTRY PROFESSIONALS

SUGAR BLUE – COLORS

(BEEBLE MUSIC BB805)
WWW.SUGAR-BLUE.COM

Harmonica genius Sugar Blue has been spreading his genius internationally for decades, but never as completely as he does on this dazzling disc, a tour de force that was recorded on four continents and features a roster chockful of world-renown talents. Fusing elements of blues, jazz and funk with international overtones, the album was conceived in Shanghai, China, where Blue currently makes his home and includes band leader/wife Ilaria Lantieri on bass along with longtime bandmates Rico McFarland and Damiano Della Torre and others from Italy, Japan, South Africa and China. The musical stew they create is out of this world.

Among the multitude of highlights are “And the Devil Too,” a pyrotechnic backhanded thank you to a former lover, “Bass Reeves,” a tribute to a real-life former slave turned U.S. Marshal and genuine American hero, “We’ll Be Allright,” featuring the South African choir Afrika Riz, the sugary ballad “Dirty Ole Man” and “Keep On,” an optimistic promise that, no matter our troubles, brighter days are ahead.



AVEY GROUWS BAND – THE DEVIL MAY CARE

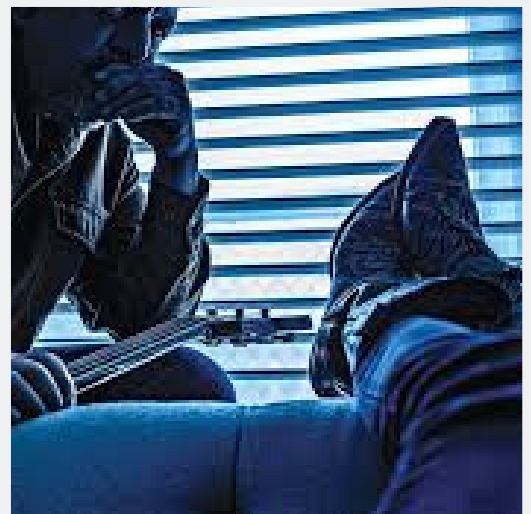
(SELF-PRODUCED CD)
WWW.AVEYGROUWSBAND.COM

BASED OUT OF THE QUAD CITIES REGION SPANNING THE MISSISSIPPI RIVER IN ILLINOIS AND IOWA, THE AVEY GROUWS BAND ARE A POWERFUL, TIGHT ENSEMBLE WITH A GRITTY TAKE ON BLUES, ROOTS AND COUNTRY WHO MAKE THEIR FULL-LENGTH CD DEBUT HERE AFTER MULTIPLE SUCCESSFUL TRIPS TO THE INTERNATIONAL BLUES CHALLENGE. FRONTED BY HONEY VOICED JENI GROUWS AND THE FIERY CHRIS AVEY, FORMER LEAD GUITARIST FOR LATE ARIZONA HALL OF FAME BIG PETE PEARSON, THE FIVE-PIECE UNIT WERE IBC SEMI-FINALISTS TWICE IN THE PAST THREE YEARS, DELIVERING ORIGINAL TUNES THAT ALSO HAVE MADE THEM FAVORITES AT FESTIVALS ACROSS THE COUNTRY. Avey Grouws is definitely a band to keep on your radar. Among the crowd-pleasers on this one are “Come and Get This Love,” which eliminates the chill of a cold Midwestern night, the steady-driving “The Devil May Care,” “Long Road,” which opens as a powerful blues-rocker, modulates to a ballad and builds steadily throughout, and the rumba-flavored “Dirty Little Secret.”

ROOMFUL OF BLUES – IN A ROOMFUL OF BLUES

(ALLIGATOR RECORDS)
WWW.ROOMFUL.COM

Currently celebrating their 50th anniversary in a career that’s included recording with Jimmy Witherspoon, Eddie “Cleanhead” Vinson, Earl King and others, Roomful of Blues delivers a little CD gold with this album, their first release in seven years and first in a decade that’s loaded with new material. An eight-piece horn band fronted by vocalist Phil Pemberton and lead by guitarist Chris Vachon and sax player Rich Lataille, they’ve been blending jump, swing, blues and R&B consistently in a lineup that’s previously included Duke Robillard and Ronnie Earl on guitars and Curtis Salgado, Sugar Ray Norcia and Mark DuFresne on vocals. The band doesn’t miss a step here -- kicking off with the funky “What Can I Do?” -- as they deliver material that’s a little darker and more contemporary than anything they’ve released previously. Other don’t miss cuts include the humorous “Phone Zombies,” the swinging “She’s Too Much,” the rocking “We’d Have a Love Sublime,” “Carcinoma Blues” and the title cut, “In a Roomful of Blues.”



RED HOT & BLUES REVIEWS

By Marty Gunther

MICK KOLASSA – BLIND LEMON SESSIONS

(ENDLESS BLUES RECORDS MMK012020)
WWW.MIMSMICK.COM

AN INVENTIVE SONGWRITER AND PICKER, ACOUSTIC GUITARIST MICK KOLASSA FOLLOWS UP ON HIS WELL-RECEIVED 2018 CD, 149 DELTA AVENUE, WITH A HEAPING HELPING OF WHAT HE LIKES TO CALL “FREE-RANGE” BLUES – APT NOMENCLATURE WHEN YOU CONSIDER THAT HE TRAVELED ALL THE WAY FROM HIS HOME IN MISSISSIPPI AND LAID THE GROUNDWORK FOR IT IN GERMANY. MICK PLAYS SIX- AND 12-STRING GUITARS AS WELL AS BARITONE GUITAR AND UKULELE AND BANJULELE AND PROVIDES PERCUSSION HERE IN VARYING MUSICAL ALIGNMENTS RECORDED WITHOUT AMPLIFICATION. HE CAME UP WITH THE CONCEPT AFTER RECEIVING AN INVITATION TO BREMEN, WHERE HE CONTRIBUTED TO TWO PLANNED COMPILATION ALBUMS FOR BLIND LEMON RECORDS, THE TOP ACOUSTIC LABEL IN EUROPE. A COLLECTION OF EIGHT COVERS AND FOUR ORIGINALS, SOME OF THE highlights here include Lonnie Johnson’s “Jelly Roll Baker,” “Text Me Baby,” a new song with traditional appeal, a pairing of Peggy Lee’s “I Want to Be Seduced” and the fresh-out-of-the studio “Mr. Right” -- in which Mick insists: “I ain’t never done it wrong!” – as well as an acoustic take on Jace Everett’s “Bad Things,” the theme for the HBO series, True Blood.



JEREMIAH JOHNSON – HEAVENS TO BETSY

(RUF RECORDS RUF1277)
WWW.JEREMIAHJOHNSONBAND.COM

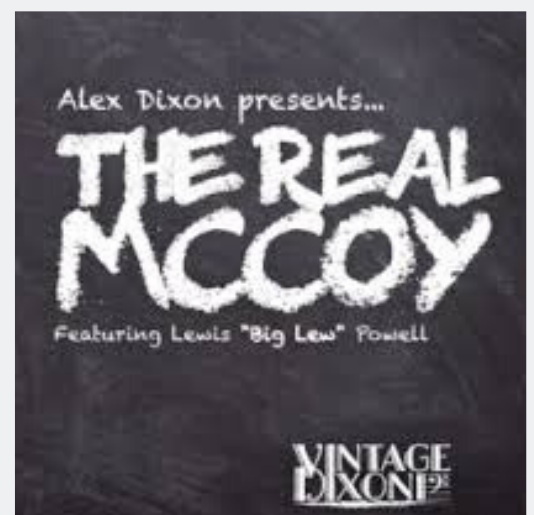
ST. LOUIS-BASED SINGER/SONGWRITER JEREMIAH JOHNSON RETURNS TO THE STUDIO FOR THE FIRST TIME IN TWO YEARS FOR THIS FIERY BLUES-ROCKER, WHICH HAS STRONG OUTLAW COUNTRY OVERTONES REMINISCENT OF THE BLUE-COLLAR MUSIC EMANATING OUT OF TEXAS IN THE MID-'70S. A FOLLOW-UP TO HIS POWERFUL STRAITJACKET, WHICH HIT THE NO. 6 SPOT IN BILLBOARD'S BLUES CHARTS, IT CONTAINS A STEEL-STRONG BLUES THREAD THROUGHOUT A SET OF 11 ORIGINALS AND ONE COVER. THE THEMES WILL ALSO STRIKE A FRIENDLY CHORD WITH ANYONE FAMILIAR WITH RED CLAY AND A HANKERING FOR SOUTHERN ROCK. THE OPENER, “WHITE LIGHTNING,” IS DELIVERED FROM THE PROSPECTIVE OF A STRUGGLING FARMER WHILE “TORNADO” SINGS PRAISE FOR A LADY WHO'S A WILD LOVER. OTHER STRONG LISTENS ARE “LEO STONE,” WRITTEN WHEN HIS FIANCÉE WAS IN THE FINAL STAGES OF CHILD BIRTH, “LONG WAY HOME,” ABOUT A grandmother suffering from dementia, and the driving rocker “Castles in the Air.”



VINTAGE DIXON FEATURING LEWIS “BIG LEW” POWELL – THE REAL MCCOY

(DIXON LANDING MUSIC)
WWW.VINTAGEDIXON.COM

NO ONE IN THE WORLD TODAY IS MORE FIRMLY ROOTED IN CHICAGO BLUES THAN PRODUCER/BASSIST/KEYBOARD PLAYER ALEX DIXON, GRANDSON OF THE LEGENDARY WILLIE DIXON -- SOMETHING THAT COMES THROUGH LOUD AND CLEAR ON THIS CD, WHICH FEATURES THE DEBUT OF VOCALIST LEWIS “BIG LEW” POWELL. IN ADDITION TO THE BLUES BELTER OF THE FIRST ORDER WHO EMERGES FROM THE BACKGROUND AFTER SERVING AS PERCUSSIONIST FOR THE WINDY CITY'S NELLIE “TIGER” TRAVIS, DIXON LEADS A BAND CONSTRUCTED WITH SOME OF THE MOST IMPORTANT SECOND- AND THIRD-GENERATION BLUES ARTISTS TODAY, INCLUDING BLUE AND FELLOW HARP PLAYER STEVE BELL, DRUMMER ALVINO BENNETT (KOKO TAYLOR, MIGHTY JOE YOUNG) AND GUITARISTS MELVIN TAYLOR, GINO MATTEO, RICO MCFARLAND AND JOEY DELGADO. A COLLECTION OF SEVEN ORIGINALS AND FOUR WILLIE CLASSICS, THIS IS OLD-SCHOOL CHICAGO BLUES THE WAY IT USED TO BE. THE HARD-HITTING SHUFFLE, “NOTHING NEW UNDER THE SUN” OPENS BEFORE THE BAND RE-INVENTS BUSTER Benton’s 1973 hit, “Spider in My Stew.” Be sure to tune in to “The Real McCoy,” “My Greatest Desire,” the percussive “10,000 Miles Away” and the stop-time pleaser, “Chi-Town Boogie.”



RED HOT & BLUES REVIEWS

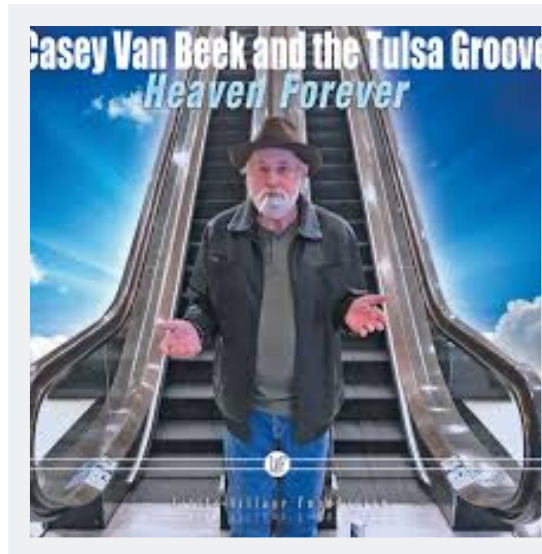
By Marty Gunther

CASEY HENSLEY – GOOD AS GONE

(VIZZTONE LABEL GROUP VTCH-002)
WWW.CASEYHENSLEYMUSIC.COM

AN ELECTRIFYING 26-YEAR-OLD VOCALIST WHO TURNED THE BLUES WORLD ON ITS EAR WITH A STELLAR DEBUT CD IN 2018, CASEY HENSLEY BLENDS JUMP, SWING, CHICAGO BLUES AND ROCK FOR THIS ALL-ORIGINAL FOLLOW-UP. DECLARED A RISING STAR BY THE LOS ANGELES TIMES, CASEY'S FIRST DISC HIT THE NO. 10 SPOT ON LIVING BLUES RADIO CHARTS. A FIERY REDHEAD, SHE'S BACKED HERE BY THE SENSATIONAL LAURA CHAVEZ ON GUITAR IN A LINEUP THAT INCLUDES CANDYE KANE'S SON, EVAN CALEB YEARSLEY, ON PERCUSSION. HENSLEY FIRST ROSE TO PROMINENCE IN 2015 IN HER NATIVE SAN DIEGO AFTER SEVERAL SOLD-OUT SHOWS CELEBRATING KANE, WHO FOUGHT A VALIANT, SEVEN-YEAR BATTLE AGAINST PANCREATIC CANCER.

CASEY'S VOCAL DYNAMICS ARE ON FULL DISPLAY FOR THE STOP-TIME ACAPELLA OPENER, "GOOD AS GONE," WHICH KICKS THINGS INTO HIGH GEAR. OTHER pleasers include the slow-and-steady "You Should Be So Lucky," built atop a Magic Sam guitar hook, the sugar-sweet jump "What Do You Say," the ballads "Love Will Break You" and "Searching for a Man" and the '60s style soul-blues rocker, "What's a Woman to Do."



CASEY VAN BEEK AND THE TULSA GROOVE – HEAVEN FOREVER

(LITTLE VILLAGE FOUNDATION)

WWW.LITTLEVILLAGEFOUNDATION.COM/CASEY-VAN-BEEK-AND-THE-DELTA-GROOVE

Casey Van Beek backed Linda Ronstadt along with future Eagles Don Henley and Glenn Frey in the '60s and was bassist of the multi-platinum country rock group, The Tractors, in the '70s. He fell in love with the sounds of Tulsa – a mix of blues, country and rockabilly – after relocating from the West Coast and recording for Leon Russell's Oklahoma-based Shelter Records. This CD began after Christmastime jams that included former Tractors bandmate Walt Richmond (Bonnie Raitt, JJ Cale and Eric Clapton) and a roster of Shelter veterans proved so much fun that they started writing and recording new material and laying down some of their favorite covers, too. Tune into a laid-back cover of Huey "Piano" Smith's "Roberta" before sinking your teeth into the blues shuffle "Solid Ground," the bittersweet "Waltzing with My Shadow," the humorous "Superstitious" and "Get On with It," a clever love song about Golden Agers. If you're looking for something completely different, you'll enjoy this one.

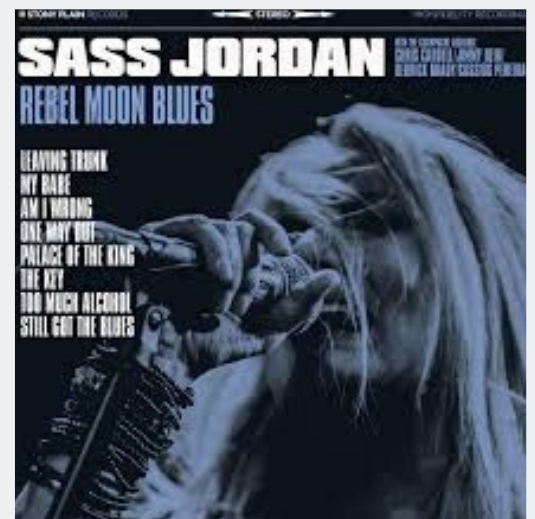
SASS JORDAN – REBEL MOON BLUES

(STONY PLAIN RECORDS SPCD1410)
WWW.SASSJORDAN.COM

A NATIVE OF THE UK WHO GREW UP IN MONTREAL, SASS JORDAN HAS SOLD MORE THAN A MILLION RECORDS IN A CAREER THAT BEGAN IN THE '70S AND EARNED HER BILLBOARD HONORS AS THE BEST ROCK VOCALIST IN CANADA. POSSESSING POWERFUL, RASPY PIPES, SHE'S SOLD MORE THAN A MILLION ALBUMS WORLDWIDE, DELIVERING TUNES THAT HAVE FREQUENTLY APPEARED ON TV'S BAYWATCH, KNIGHT RIDER AND OTHERS.

SHE CUTS NEW GROUND ON THIS ONE, DELIVERING A FULL BLUES SET FOR THE FIRST TIME WITH BACKING FROM AWARD-WINNING HARP PLAYER STEVE MARRINER (MONKEY)JUNK, HARRY MANX AND COLIN JAMES) AND A LINEUP THAT INCLUDES SEVERAL OTHER TALENTS.

FROM THE OPENING CUTS OF SLEEPY JOHN ESTES' "LEAVING TRUNK," YOU KNOW THE BLUES IS IN GOOD HANDS. A COLLECTION OF SIX OTHER COVERS AND ONE ORIGINAL, REBEL MOON BLUES IS ROCK SOLID AND TOTALLY CYAN THROUGHOUT. BE SURE TO TUNE INTO KEB' MO'S "AM I WRONG," THE SELF-PENNEDED "THE KEY," AND INTERESTING RE-DOS OF J.B. HUTTO'S "TOO MUCH Alcohol" and Gary Moore's "Still Got the Blues."



RED HOT & BLUES REVIEWS

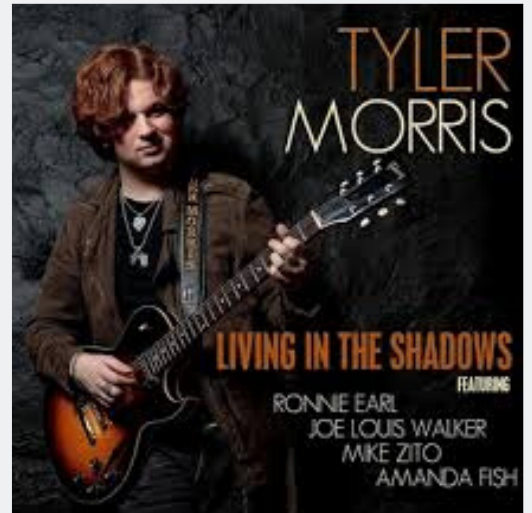
By Marty Gunther

TYLER MORRIS – LIVING IN THE SHADOWS

(VizzTONE LABEL GROUP VTTM-02)
WWW.TYLERMORRIS.COM

ONE OF THE FASTEST RISING GUITAR SLINGERS IN THE NORTHEAST, TYLER MORRIS TEAMS UP WITH RONNIE EARL, JOE LOUIS WALKER AND MIKE ZITO FOR THIS DISC, AND THE FIREWORKS COME HOT AND HEAVY AS HE MAKES HIS DEBUT AS A VOCALIST AFTER LEAVING THE SINGING TO OTHERS ON THREE PREVIOUS DISCS. STILL ONLY 21 YEARS OLD, TYLER'S AN INVENTIVE AXE MAN WHO'S COMFORTABLE IN ANY MUSICAL FORMAT IN ADDITION TO BEING AN INNOVATIVE ELECTRICAL ENGINEER WHOSE AUDIO EFFECTS ARE USED BY JOE BONAMASSA, WARREN HAYNES AND OTHERS. A BOSTON NATIVE, HIS RELAXED, PLEASANT TENOR IS FEATURED ON SEVEN OF THE TEN CUTS WITH ZITO, WALKER AND KANSAS CITY-BASED AMANDA FISH SITS IN ON THE OTHERS.

Morris is under complete control as he blasts through this set. Top cuts include a stellar cover of Gary Moore's "Movin' On" – on which Tyler handles vocals like he's been doing it all his life, a stinging version of Tony Joe White's "Polk Salad Annie," and the self-penned "Living in the Shadows," "Temptation," "Why Is Love So Blue" and "Young Man's Blues."



RORY BLOCK – PROVE IT ON ME

(STONY PLAIN RECORDS SPCD1409)
WWW.RORYBLOCK.COM

A SIX-TIME BLUES MUSIC AWARD WINNER WHO GREW UP IN NEW YORK, WHERE SHE WAS THE DAUGHTER OF A GREENWICH VILLAGE SANDAL SHOP OWNER WHO OUTFITTED SEVERAL FIRST-GENERATION BLUES ARTISTS, RORY BLOCK CONTINUES HER TRIBUTE TO HER FOREBEARS WITH THIS ALBUM, A FOLLOW-UP TO A WOMAN'S SOUL, A BIG TIP OF THE HAT TO BESSIE SMITH IN 2018.

One of the best traditional acoustic guitar pickers in the business, she learned at the feet of her dad's customers -- Mississippi John Hurt, Son House and Reverend Gary Davis -- and continues their traditions in what's billed as the second installment of her Power Women of the Blues series. Block breathes new life into several important ladies of the '20s and '30s here, including Memphis Minnie, Merline Johnson – better known as the Yas Yas Girl, Rosetta Howard and others, tossing in one original for good measure. The highlights include Helen Humes' "He May Be Your Man," Ma Rainey's "Prove It on Me," "In My Girlish Days" and "Milk Man." Old-timey music done right!

CRYSTAL SHAWANDA – CHURCH HOUSE BLUES

(TRUE NORTH RECORDS TND748)
WWW.CRYSTALSHAWANDA.CO

RAISED ON THE WIKWEMIKONG RESERVE ON A REMOTE CANADIAN ISLAND IN LAKE HURON AND A FULL-BLOODED MEMBER OF THE OJIBWE NATION, CRYSTAL SHAWANDA IS A NASHVILLE-BASED VOCALIST/SONGWRITER WHO POSSESSES AN ALTO VOICE THAT'S SO STRONG IT COULD TRIGGER GALE WARNINGS IN THIS FOLLOW-UP TO 2018'S STELLAR VOODOO WOMAN. CRYSTAL'S CAREER BEGAN AS A COUNTRY SINGER IN 2008 ON RCA RECORDS, AND HER DEBUT CD, DAWN OF A NEW DAY, REMAINS THE HIGHEST SELLING RECORD BY A NATIVE AMERICAN IN THE LABEL'S HISTORY. THIS ONE'S DEFINITELY HER BEST YET – A TOTALLY CONTEMPORARY BLUES RELEASE THAT INCLUDES GUEST APPEARANCES FROM THE MCCRARY SISTERS, KEYBOARD PLAYER PETER KEYS (LYNYRD SKYNYRD), SAX PLAYER DANA ROBBINS (DELBERT McCLINTON) AND BASSIST DAVE ROE (CEELO GREEN, JOHNNY CASH).

Shawanda explodes out of the gate with the blazing "Church House Blues" and "Evil Memory" before the super-sensual "Move Me." Other pleasers include the slow-and-easy "Rather Be Alone," the funky "Hey Love," the bittersweet ballad "Bigger Than the Blues" and driving "New Orleans Is Sinking." Climb on board this one. Crystal's star is definitely ascendant.



RED HOT & BLUES REVIEWS

By Marty Gunther

VINCE SALERNO & GERALD McCLENDON – GRABBING THE BLUES BY THE HORNS

(PRAVDA RECORDS PR-6407)
WWW.PRAVDAMUSIC.COM

Chicago blues, soul and jazz veterans Vince Salerno and Gerald McClendon team up here for horn and harmonica player Vince's debut release, proving why they've both been Windy City favorites for decades. Influenced by King Curtis and Jr. Walker, Salerno splits his time between McClendon's soul-blues band and The Rhythm Rockets, who've been heating up cold Chicago nights since the '60s with a mix of jump blues, jazz and R&B. He worked previously with Eddy Clearwater, Luther Allison and Pinetop Perkins. McClendon, known as "Soulkeeper," was most recently heard as part of last year's stellar Delta Roots release, *Battle of the Blues: Chicago vs. Oakland*. Gerald's featured on the first seven cuts, which include Earl King's stop-time classic, "Come On," a pair of Otis Redding covers and material culled from the catalogs of '50s great Harold Burrage, harp ace Billy Boy Arnold and others before Vince takes over to close with a trio of stellar instrumentals: the horn-fueled classics "Bag's Groove" and "Stolen Moments" and the original harp number, "The Wobble." This one's a treat for anyone who likes their blues served with a heaping helping jazz and soul.



BEN RACINE BAND – LIVE À MONTRÉAL

(SELF-PRODUCED CD)
WWW.BENRACINEBAND.COM



ONE OF THE HOTTEST GROUPS NORTH OF THE BORDER, THE BEN RACINE BAND RETURNS HOME TO MONTREAL TO CELEBRATE THEIR TENTH ANNIVERSARY WITH THIS SET OF DEEP-IN-THE-POCKET, HORN-DRIVEN, SOUL-DRENCHED BLUES. SINCE RELEASING THEIR FIRST CD IN 2013, THEY'VE REMAINED IN THE SPOTLIGHT ON THEIR OWN OR BY BACKING CANADIAN BLUES QUEEN DAWN TYLER WATSON ON HER TWO MOST RECENT, AWARD-WINNING ALBUMS. A SIX-PIECE UNIT, THEY WALKED AWAY WITH THE TOP PRIZE AT THE 2017 INTERNATIONAL BLUES CHALLENGE, AND RACINE TOOK HOME THE ALBERT KING AWARD AS THE COMPETITION'S TOP GUITARIST, TOO. CONSISTING OF 11 ORIGINALS AND FOUR WELL-CHOSEN COVERS, THIS ONE WILL HAVE YOU UP AND DANCING. BE SURE TO TUNE IN TO A DARK VERSION OF DUKE ROBILLARD'S "ADDICTION," "TOO BUSY BEING PRETTY," "ONE OF A KIND," WHICH DESCRIBES SOMEONE WHO SIMPLY KNOCKS FOLKS DEAD WITH A SMILE, AND "MIGHTY GOOD TIME," a call-and-response that swings with a '50s feel.

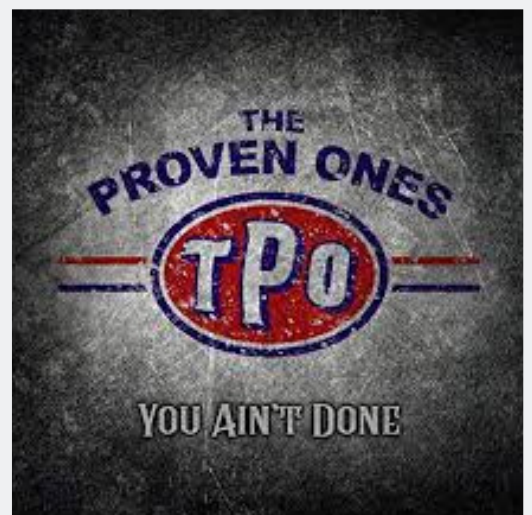
THE PROVEN ONES – YOU AIN'T DONE

(GULF COAST RECORDS GCRX 9022)
WWW.THEPROVENONES.COM

ONE OF THE MOST STAR-STUDDED OUTFITS IN THE BLUES TODAY, THE PROVEN ONES FOLLOW UP ON THEIR BLUES MUSIC AWARD-NOMINATED DEBUT RELEASE, *WILD AGAIN*, WITH ANOTHER COLLECTION OF MODERN MUSIC CERTAIN TO ATTRACT MAJOR ATTENTION FOR NEXT SEASON'S HONORS.

PRODUCED BY MIKE ZITO IN COLLABORATION WITH PERCUSSIONIST JIMI BOTT, THE LINEUP MELTS SOME OF THE FOREMOST INSTRUMENTALISTS ON BOTH COASTS – INCLUDING VOCALIST/HARP PLAYER BRIAN TEMPLETON, KEYBOARD PLAYER ANTHONY GERACI, GUITARIST KID RAMOS AND BASSIST WILLIE J. CAMPBELL. AND RUTHIE FOSTER MAKES A GUEST APPEARANCE, TOO.

This all-original disc stretches the boundaries of blues beginning with the psychedelic opening to "Get Love" and including a little rock, soul, country, Latin and pop, too. Among the standouts are "Gone to Stay," which is built atop a regimental beat, the rock-steady "You Ain't Done," the ballad "Whom My Soul Loves," featuring Ruthie, and the poignant "She'll Never Know," which is based on a poem penned by Bott's late sister.



Lessons and more Resources

It's more than just you learning new skills, it's also keeping musicians working, during this unusual time.

*Drums, Guitar, vocals, keys, bass, kazoo
(well maybe not the kazoo)*

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Lessons and more Resources



Here's more!

Thanks to Tony Rogers for getting the list started.

This list will also be posted on our website.

If you are interested in listing your services, please email us with

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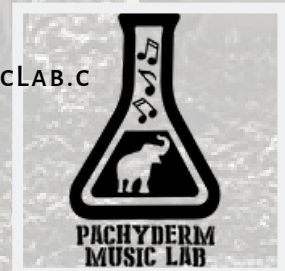
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again**



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