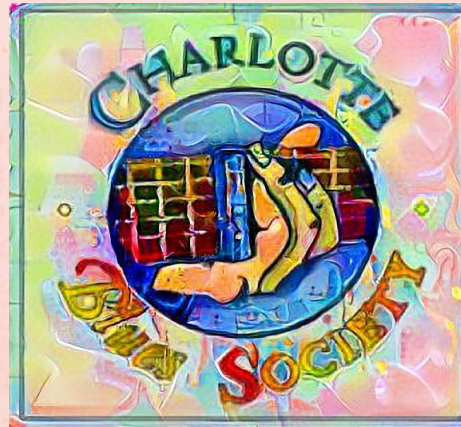


AUGUST 2020

# Charlotte Blues Society

Monthly E-Bluesletter



In this  
Bluesletter:

Marty  
Gunther's  
"Red Hot &  
Blues  
Reviews"

SPAH comes  
to Charlotte  
in 2021 page 4

BMA 2021  
Submissions

Taste of  
Charlotte  
2020 page 4

CBS Blues  
Challenge  
2021 is going  
Virtual!  
page 15  
page 3

ARTISTS  
SUPPORT  
GRANTS  
page 7

# YES CHARLOTTE THERE WILL BE A BLUES CHALLENGE page 3

The opportunity of a Virtual Challenge opens the door to discover new talent through technology !

**PLUS: The search for a new Home for CBS**

AUGUST 2020

# Musings

from the President



## Ain't no cure for the Summertime Blues

This is the time of year when we would all be outdoors at Whitewater Center for the River Jam, or any of the amphitheaters or outdoor festivals, taking in the sun and the sound of sweet sweet music.

Instead we find ourselves mostly at home, where bird song, cicadas, tree frogs, ambient night noise, streaming live music online and our personal music collection (be it CD or vinyl) provide the musical backdrop to our evenings. Or we launch out on our own, where rehearsing, practicing or learning an instrument has become our new norm.

It's been a time to listen more than speak, and a time to find our own personal peace.

We wear masks everywhere in public. We safe distance. We Face Time, or we Zoom in order to see family and friends. We long for human touch, and those living together have gained a new appreciation for how special that really is.

We miss the live music events that allowed us to gather in groups, dance, sing, celebrate. But we hold on to the knowledge that we must refrain, or we may never have moments to cherish together again.

We are learning that respect must play a key role in how we survive this pandemic, and we find ways to keep our patience in check, and sometimes: it is very hard.

We worry for those who don't have an income, or who depend on others for food, shelter, health care and basic necessities.

We have found the mentality of the "Me Generation" is a failed concept, and the need for the "WE Generation" is more important.

It has been a time of extreme change, and we are learning to adapt. We have been informed that **The Rabbit Hole**, the space we have called "Home" for **Charlotte Blues Society** since the **Double Door Inn** shut it's doors, has been sold. We are now exploring options as to where will be settling in after the pandemic. With change, comes opportunity and we embrace the new challenge with a positive attitude and look to our members for suggestions. Please go to our website and suggest away.

One of our big events every year is **The Blues Challenge**. **It will happen this year!** It's morphed due to Covid 19 and we are working on a Virtual Event. The dynamics and details are now on the planning board, and we hope to have something for you soon. Normally at this time, we are already going through submissions, but this is not a normal year. This is an opportunity to have new, young talent submit their set. We are excited about the possibilities!

We received information from the **Blues Foundation** regarding the procedures for a virtual competition and have included it in this newsletter. If you are interested in being a part of this years challenge, keep reading! This could be the year you step up and step into the **Challenge!**

Speaking of the **Blues Foundation**, the **Blues Music Award (BMA)** submissions are being accepted for 2021. Submission info is also included in this news letter.

As you all know, we adopted **Loaves & Fishes** the past two years, and were off to a good start through our March meeting. Last year we donated over one TON of food. This year, the need is greater than ever. Since March 15, kids who relied on their meals at school, were forced to find alternate sources. The shelves at Loaves and Fishes are depleted as quickly as they are filled. They have mobile units going to the at risk homes and areas of our community and have been delivering meals and supplies since March. As we look at the delayed school year, hungry kids will once again be the hardest hit. The food does not magically appear on the shelves. **Please take a moment and consider donating to Loaves and Fishes.** Tell them you are a member of Charlotte Blues Society, reach out and do a good thing. Any donation, small or large, is appreciated. We thank you, and the children in our community do as well. More than one can is needed my friends. Blues for food: it's a good thing.

Oh, and one other GOOD THING: Recently I have been involved in conversations with the President of **Piedmont Blues Preservation Society**. We will be doing some very exciting things in the near future together with them and the other 2 Blues societies in NC. This down time is reaping great rewards for blues that will be far-reaching! Stay tuned!

And finally, applause to our own **Marty Gunther**, who was recruited to submit an essay to the Library of Congress for its permanent online collection of writings pertaining to the most significant recordings in American history. His entry for Mance Lipscomb's "Texas Sharecropper and Songster," the very first LP ever issued by Arhoolie in 1960: can be read here: ["Texas Sharecropper and Songster"—Mance Lipscomb \(1960\)](#).



# The BLUES CHALLENGE 2021

[www.CharlotteBluesSociety.org](http://www.CharlotteBluesSociety.org)

## Virtual Competition.

*The Blues Foundation recently informed us of new protocol /expanded rules for Virtual Challenges.*

*We are now working on a virtual format for the Charlotte Band and Solo/Duo Challenges. All prior rules regarding eligibility are still in place. However, this year, Challengers will be chosen via **video submissions** by the challengers, with the following protocols required:*

- 1. All performances must be pre-recorded and submitted to CBS to distribute to judges for review and scoring. Streaming is not allowed to ensure consistency for judging purposes.*
- 2. Performances must be filmed single view with one camera, landscape/horizontal capture, on a cell phone. No professional video equipment may be used. Tripods may be used and are encouraged to ensure a stable picture.*
- 3. Performance must be continuous. Musicians may not capture and edit multiple takes.*
- 4. There may be no post-production edits or post-production elements added to the video.*
- 5. There may be no captions and no lower thirds added to video content. Content must be taped raw with no editing of originally captured content.*
- 6. The same judges must be used to score all submitted performances.*

*The manner in which the local blues community is engaged in viewing and supporting each local challenge will be left to the leadership of each affiliated blues society. The Blues Foundation encourages continued use of this event to support fundraising, bring in sponsors, build membership, and expand awareness of the blues within each community.*

This is a great opportunity for those who have been home working on their music over the last several months. The ability to reach new artists and have new submissions is real. We are incredibly excited, and will have the forms on our website by August 15th.

Judging will take place in October, to see who will represent us in 2021 at the IBC. (which may also be a virtual event) But the payoff is exposure to the world!



You may now formally submit your album or minimum 6-song EP for consideration via the Blues Foundation's online service\

.This year, they have added the opportunity to submit a single for "Song of the Year" consideration even if you do not have a full album or EP released. To be eligible for submission, your single must be a first-ever recording professionally released to the public between November 1, 2019 and October 31, 2020 and may not be part of a larger EP or full album release. To submit a single for "Song of the Year," you must contact Joe Whitmer at [joe@blues.org](mailto:joe@blues.org). Singles may not be directly uploaded to the online submission platform without a special code.

Submission fees and deadlines:

August 1, 2020 – August 31, 2020 \$155 per album or EP submission / \$55 per song submission  
September 1, 2020 – September 30, 2020 \$180 per album or EP submission / \$80 per song submission  
October 1- October 15, 2020 \$225 per album or EP submission submission / \$125 per song submission

The submission process officially closes on October 15, 2020. You must upload your music and artwork and complete payment for your submission transaction no later than OCTOBER 15TH to be considered for a Blues Music Award nomination.

All music must be uploaded as a WAV file with album artwork uploaded as a JPEG or PDF file.  
If you need assistance with uploading your music, album artwork, and/or liner notes, please contact Joe Whitmer at [joe@blues.org](mailto:joe@blues.org)

.As you release future recordings, we encourage you to send at least one copy of your CD to: The Blues Foundation, 421 South Main, Memphis, TN 38103-4464. The earlier you do this the better. It informs The Blues Foundation staff that your CD has been released and allows us to log it for future BMA related communications.



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## Loaves & Fishes

You are making a difference with every donation!

As we continue our fight against hunger, especially for at risk kids, now more than ever your help is needed. Schools have been closed due to the COVID-19 virus, and schoolchildren that relied on those meals may now go hungry. Hunger does not take a holiday. Normally we ask you to bring multiple cans of food to our next event.

Now we simply ask that you make a donation to Loaves & Fishes during this difficult time. Any amount, small or large is greatly appreciated. Your generosity makes all the difference.

Loaves & Fishes has recently added two mobile units for "food pharmacies". The mobile food pharmacies will travel to communities identified as "food deserts," where access to nutritious, fresh food is limited by the barriers of availability, cost and transportation.

They also have drivers to bring food to the families, since it is unsafe to have them come to the pantry. Please help if you can.

Thank you



In Search of a  
New Home

**OH NO!**

**NOT AGAIN!**

sorry... it's true...

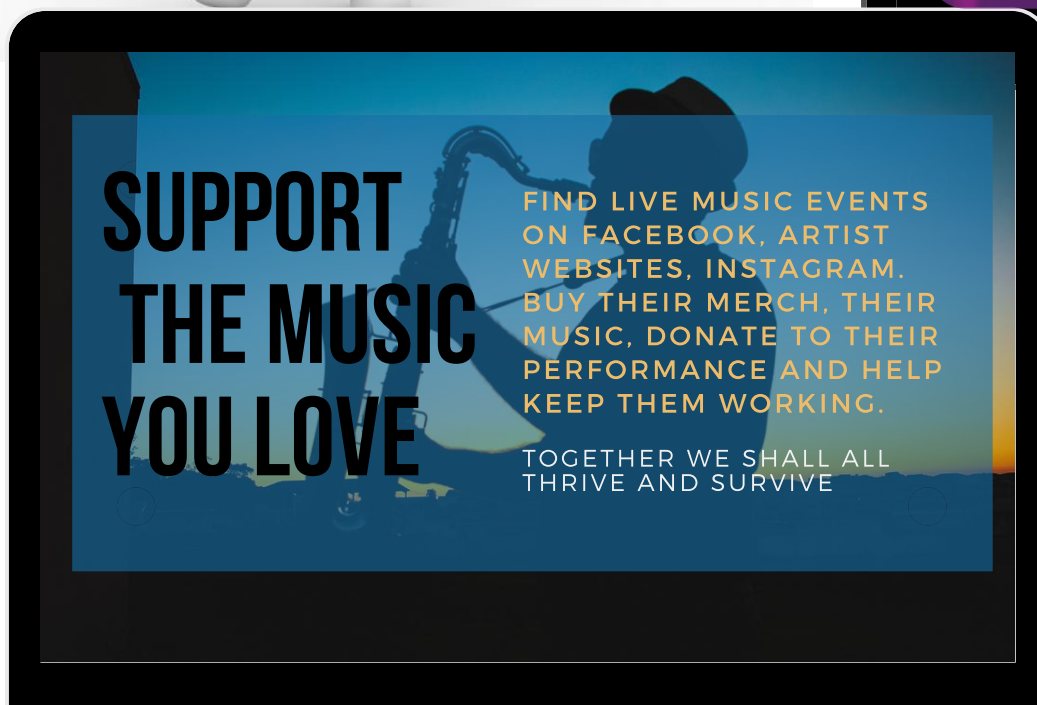
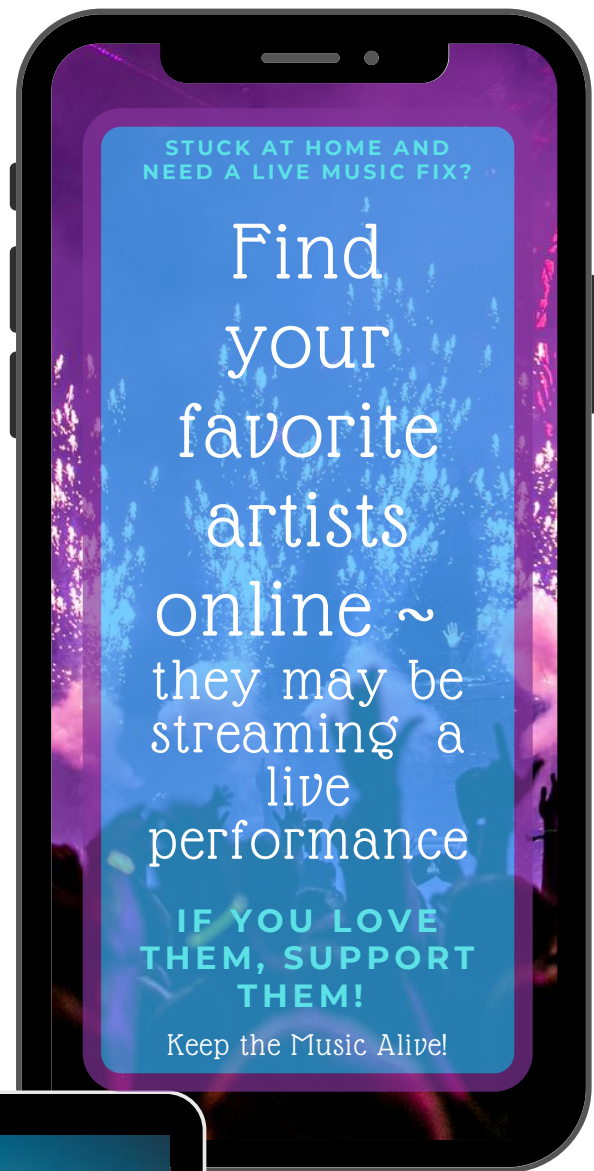
**THE RABBIT HOLE HAS BEEN SOLD!**

Soon we will need a new place to get our blues groove on.

Your suggestions are welcome!

[www.CharlotteBluesSociety.org](http://www.CharlotteBluesSociety.org) and on our FB Group Page,

Shows in Charlotte have been postponed at least through August with the exception of Middle C Jazz. Highly recommend you check them out. Are you in need of a mass infusion of BLUES? Avoid Cabin Fever with a dose of live music. Simply go online and find a streaming event or watch party. Donate where you can!





# GOOD NEWS **Artist Support Grants** Guidelines and Information FOR ARTISTS

**Artist Support Grants** were created to provide direct support to individual artists during and following the COVID-19 pandemic. The initiative will fund professional and artistic development for emerging and established artists to enhance their skills and abilities to create work or to improve their business operations and capacity to bring their work to new audiences.

Artists representing visual, craft, performing, traditional, and interdisciplinary art forms are encouraged to apply. Applicants should demonstrate a commitment to spending a significant portion of their time on their work as artists.

**The Artist Support Grants will support projects occurring between January 1, 2021 and June 30, 2021.** Artists may request up to \$2,000. Those applications selected for funding will receive the full award they are eligible for.

## Eligibility

- **Individuals and Artist Collectives** – Both individual artists and small, unincorporated groups of collaborating artists are eligible to apply.
- **Residency** – Artists should have lived continuously in Mecklenburg, Cabarrus, Cleveland, Gaston, Lincoln or Rowan county for at least one year before October 1, 2020. An applicant must be at least 18 years old and either a U.S. citizen or a permanent resident alien. Artists who live in more than one region should apply only where they spend most of the year. All members of a collaborating team must be North Carolina residents, live in the region in which they are applying, and meet the other eligibility requirements. Resumes documenting residence for all team members should be included with the application. For Gaston County Artists, please direct questions and inquiries to Gaston Arts Council at [gac@gastonarts.org](mailto:gac@gastonarts.org).
- **Multiple Awards** – Artists who are sole proprietors of organizations that have already received funding for FY2020–2021 from the N.C. Arts Council are ineligible to apply.
- **Conflict of Interest** – Current board and staff members of the consortium partner organizations and their family members are not eligible to apply for the award.
- **Student Status** – The Artist Support Grant is intended for adult, nonstudent artists. Artists enrolled full-time in undergraduate or associate degree-granting programs may not apply for the grant. Artists in certificate programs are generally eligible. Artists pursuing graduate degrees in subjects other than their art form may be eligible if they meet the other eligibility criteria.

## Eligible Projects and Costs

Up to 50 percent of the grant amount may be used for artist fees.

- **Completion/Presentation of a New Work** – Cost of resources necessary to complete or present a significant new work (e.g., purchasing art supplies or equipment (digital may qualify) or space rental)
- **Career Promotion** – Projects aimed at advertising artists' work and/or demonstrating their skill level (e.g., websites, portfolios, audio-visual documentation, and online presentation)
- **Training** – Costs to attend a class or workshop (in-person or virtual) aimed at either enhancing the artist's skill level or professional development (e.g., a master class or workshop taught by acknowledged authorities in the applicant artist's medium)
- **Travel** – Costs of transportation, lodging, and food for training, professional conferences, or research as allowed or possible while adhering to social distancing guidelines

## Ineligible Projects and Costs

- Scholarships for undergraduate- or graduate-level education
- Projects that support or oppose a particular candidate for public office
- Projects that are exclusive to members of a particular religious faith group
- Projects that do not have a direct effect on the applicant's growth as an artist (e.g., the promotion of other artists' work)

## Deadline

All applicants are required to apply through our online application system before NOON on October 1, 2020.

**Application Link:** [https://www.GrantRequest.com/SID\\_672?SA=SNA&FID=35453](https://www.GrantRequest.com/SID_672?SA=SNA&FID=35453)

## Evaluation Criteria

- Overall excellence of the applicant's artwork as demonstrated by work samples
- Feasibility of the proposed project
- Contribution of the proposed project to the advancement of the applicant's professional artistic development and practice

**Review Process** All completed Artist Support Grant applications will be judged by a multicounty panel of established artists, arts professionals, arts educators and administrators who will review and evaluate the applications and allocate funds for selected projects.

For Gaston County Artists, please direct questions and inquiries to Gaston Arts Council at [gac@gastonarts.org](mailto:gac@gastonarts.org).

### Upcoming online workshops for prospective applicants:

August 13, 5:30 p.m. August 21, 10 a.m. August 31, 5:30 p.m.

Each workshop will be hosted on Zoom, and RSVP is required to receive the log-in information

If you would like assistance with reviewing your draft materials, please use the "email a draft" option within the application to send your materials and questions to your county's arts council representative.



## Gerald McClendon – Can't Nobody Stop Me Now

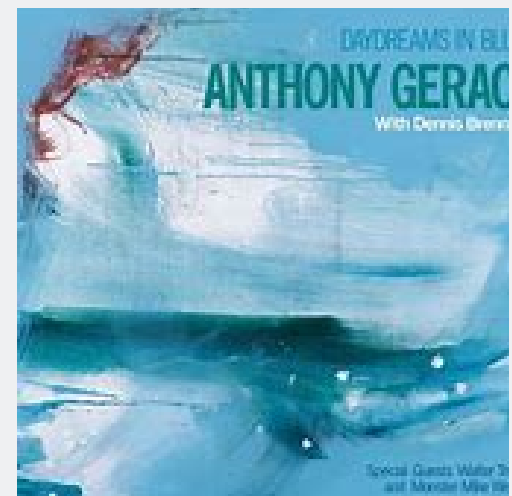
(Delta Roots Records DR-1003)  
[www.geraldmcclendon.com](http://www.geraldmcclendon.com)

No one working in the studio today has a better handle on urban soul-blues that label owner/percussionist Twist Turner at Delta Roots Records. If you have any doubt, just give this one a listen. With veteran vocalist Gerald McClendon at the mike, this one updates sounds that rose to prominence in the '60s and '70s and carries them forward for a new generation. A native Chicagoan, McClendon possesses a honeyed, emotion-infused voice and is worthy of far more attention than he's received in a career that's included only a handful of releases. He's definitely a star on the ascendant with this disc – a follow-up to Delta Roots' stellar *Battle of the Blues: Chicago vs. Oakland* compilation and *Grabbing the Blues by the Horns* -- his partnership with horn player Vince Salerno – both of which hit the market in the past year. All of the material on this CD was penned by Turner, who's on drums throughout with Herb Walker (Tyrone Davis, Sugar Blue), Mark Wydra (Eddy Clearwater, Z.Z. Hill) and Joe Burba on guitars with all-star support throughout. This one's so good, it's impossible to pick out "best" cuts. It's going on my short list for the next awards season.

## Anthony Geraci with Dennis Brennan – Daydreams in Blue

(Shining Stone Records SSCD006)  
[www.anthonygeraciblue.com](http://www.anthonygeraciblue.com)

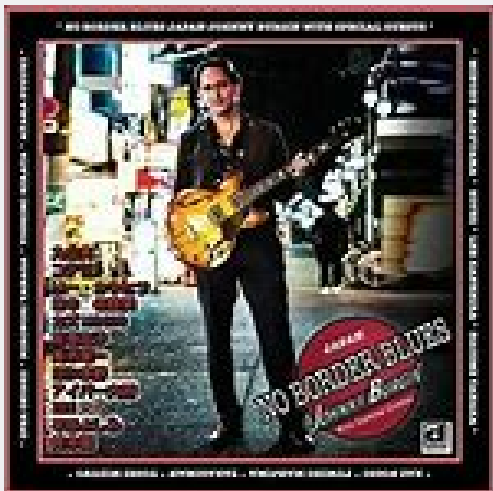
A perennial nominee for Blues Music Awards, keyboard player Anthony Geraci teams with Boston-based vocalist/harp player Dennis Brennan for this sophisticated collection of intimate jazz-tinged blues. A founding member of Sugar Ray and the Bluetones, The Proven Ones and the Boston Blues All-Stars, the duo get assists from guitarists Monster Mike Welch, Peter Ward, Troy Gonyea and Walter Trout, bassist Michael "Mudcat" Ward and others in a flawless production recorded at Lakewest Studio in West Greenwich, R.I. Among the many high points here are the originals "Love Changes Everything," "Tomorrow May Never Come," "Tutti Fruitti Booty," "Hard to Say I Love You," "Living in the Shadow of the Blues" and the poignant "Ode to Todd, Ella and Mike Ledbetter."



## Johnny Burgin – No Border Blues

(Delmark Records DE-863)  
[www.rockinjohnnyburgin.com](http://www.rockinjohnnyburgin.com)

A stylish guitarist/vocalist who's been delivering old-school sounds in Chicago in the early '90s, Johnny Burgin traveled across the Pacific and gathered several of the foremost blues artists in Japan for this CD, which proves once again that, although the music was born in the American South, it's an international language spoken clearly by folks in all corners of the world. Recorded primarily in Osaka with foreign talent and one cut recorded in the Windy City with his own regular band, the roster includes keyboard player Lee Kanehira, who's made a name for herself with the Cash Box Kings, as well as harp players Kotez, Kaz Nogio and Iper Onishi, guitarists Minoru Maruyama, Nacomi Tanaka and Yoshi Mizuno and more world-class talent. Burgin handles vocals on five of the 11 cuts in a set that's primarily delivered in English, but has Japanese high points, too. Tune into this one for "One Day You're Gonna Get Lucky," "Sunnyland," "Pumpkin's Boogie," "I Just Keep Loving Her (Mada Sukinanda)," "Old School Player" and "Samurai Harp Attack." You'll be glad you did!







## Goldman Thibodeaux & the Lawtell Playboys – La Danse à St. Ann's

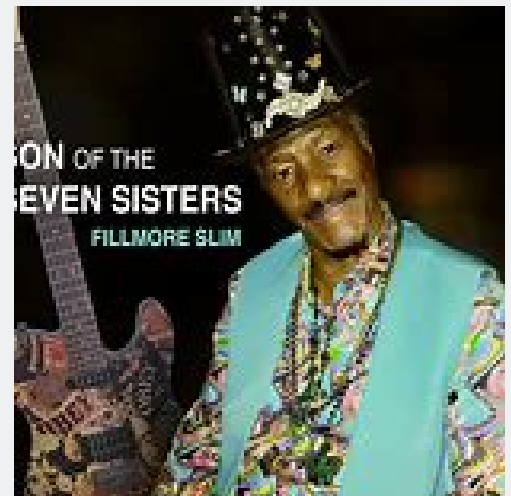
(Nouveau Electric Records)  
[www.goldmanthibodeaux.bandcamp.com](http://www.goldmanthibodeaux.bandcamp.com)

Now 87 years old and one of the most enduring figures in the history of Louisiana music, Goldman Thibodeaux returns to the studio for the first time in 13 years for this live set of traditional Creole and Cajun tunes and improvisations that are sure to keep you up and moving throughout. Thibodeaux has been a member of the Lawtell Playboys since 1966, an ensemble founded 20 years earlier by brothers Bébé and Eraste Carriere. Goldman's on accordion and vocals and leading a six-piece band throughout. They were performing before a festive audience at a family reunion in Mallett, La., when this was recorded last fall. If you're looking for something different, put on your dancing shoes for "Two Step de St. Ann's," "Allons Sur Plancher," "Je T'aime Autant," "Jolie Caton," "Watch That Dog," "Blues de Goldman" "Pauvre Hobo" and "Jongle Moi."

## Fillmore Slim – Son of the Seven Sisters

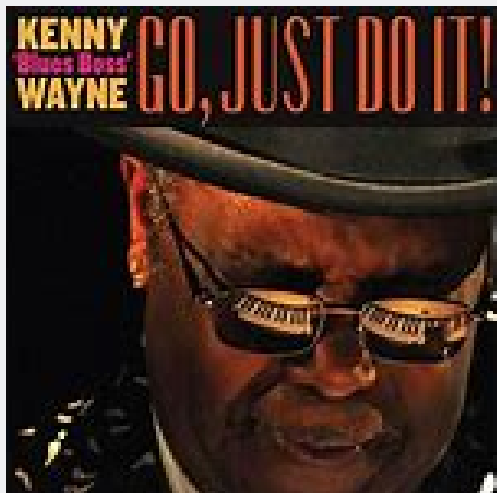
(Self-produced CD)  
[www.fillmoreslimmedia.com](http://www.fillmoreslimmedia.com)

San Francisco-based Fillmore Slim is a legend on many levels. A world-class character and once one of the most recognized pimps in the U.S., he's also a guitarist and songwriter of the first order who's been thrilling audiences for the better part of seven decades. Now in his mid-80s, Slim leaves other artists slack-jawed when he appears on stage, and this album shows why. Produced by Kid Andersen at Greaseland Studios and featuring a lineup that includes harp player Rick Estrin, who's been working with Slim since he was 15, *Son of the Seven Sisters* finds Fillmore at his absolute best, delivering grooves that deliver a big taste of why he's known as the Mack Daddy of the blues. This one's full of self-deprecating tidbits and a whole lot of good-natured fun along the way. Be sure to give a good listen to "Son of the Seven Sisters," the autobiographical "I'm a Playboy," "Jody Must Be in My Business" and "I'm a Badd Brotha Foya" as well as a tribute to old friend Johnny "Guitar" Watson and a tip of the fedora to all girls named "Mary Sue."



## Kenny "Blues Boss" Wayne – Go, Just Do It!

(Stony Plain Records SPCD1413)  
[www.kennybluesboss.com](http://www.kennybluesboss.com)



Boogie Woogie Hall of Fame keyboard player/vocalist Kenny "Blues Boss" Wayne hits the high notes with this energetic collection of good-time blues – a silky smooth mix of contemporary music full of jazzy, R&B overtones with a taste of rap thrown in for good measure. An ex-pat American who's been one of the brightest stars on the Canadian blues scene since migrating North of the Border decades ago, Kenny shares the mike with 2020 BMA soul-blues nominee and Maple Blues winner Dawn Tyler Watson, jazz Grammy winner Diane Schuur, Julie Masi of Parachute Club and rapper Cory "SeQual" Spruell to deliver ten originals and fresh arrangements of three covers. Some of the key cuts on this one are "Just Do It," "You Did a Number on Me," a tasty re-do of Percy Mayfield's "You're in for a Big Surprise," "I Don't Want to Be the President," "Bumpin' Down the Highway," "T&P Train 400" and "Let the Rock Roll."



## Misty Blues – Weed ‘Em & Reap

(Self-produced CD)

[www.mistybluesband.com](http://www.mistybluesband.com)

Fronted by deep-throated contralto Gina Coleman, Misty Blues is a six-piece horn band founded in the 1990s and based out of the Berkshire Mountains in western Massachusetts. Finalists in the 2019 International Blues Challenge, they deliver a full set of originals here, mixing blues, soul, funk, jazz and gospel into a blend that's tasty and contemporary, too. Coleman doubles on cigar box guitar, bass and percussion, and she penned nine of the 11 cuts here with bassist/trumpet player Bill Patriquin and keyboard player Benny Kohn contributing the others. Her voice glides and glistens throughout atop some of the most complex charts you'll hear in the blues today. Some of the standout cuts include "No More to Give," "Blues Coaster," "Don't Send Me Home," "Phunk 'n Grewv," "Keep Rising Up" and "Treat Me Like I Want." If your tastes run to stylish, urban blues, though, this one's definitely right for you!

## Adam Karch – Everything Can Change

(Disques Bros BROS11902)

[www.adamkarchmusic.com](http://www.adamkarchmusic.com)

A stylish, mellow fingerpicking acoustic guitarist, Adam Karch is a native of Montreal, but delivers a hybrid brand of soothing, Americana-steeped blues reminiscent of tunesmith Kelly Joe Phelps and six-string master Chet Atkins as he drives his sound forward atop an innovative, percussive technique that makes him unique. This is the fifth CD for Karch, who's been fronting bands in his Canadian homeland since age 14. A collection of six originals and five well-crafted covers, his delivery is easy-breezy and his originals are modern but still imbued with an ageless feel. Among the tasty cuts here are "It's Your Song," "Everything Can Change," "Porch Groove (Sunday Morning)" and its companion, "Porch Groove (Saturday Night)," "Bitter Harvest" and "Preachin' Blues (Up Jumped the Devil)."



## Kat Pearson – My Roots

(ToneTrade Productions)

[www.katpearson.com](http://www.katpearson.com)

Based in England, but a Southern California transplant, Kat Pearson is a pleasant alto who weaves her family's rich heritage as freed slaves, Oklahoma sharecroppers and current membership in culturally diverse society into this all-original collection of contemporary, autobiographical blues. Pearson discovered her love for performance when sitting in with a band on a family trip to Britain at age 18 while celebrating her high school graduation. She takes a break from her longtime group, Kat & Co. to team with her longtime guitarist Francisco Accurso and the Marco Marzola Jazz Trio here.

Silky smooth, but haunting throughout, some of the top cuts include "Cane Creek," "Labour's Train," "The Truth," "Until I Get What I Need" and "When the Blues Is Over."

**KAT PEARSON**  
MY ROOTS







## Steve Howell, Dan Sumner & Jason Weinheimer – Long

### Ago

(Out Of The Past Music OOTP 014)

[www.stevehowell.ws](http://www.stevehowell.ws)

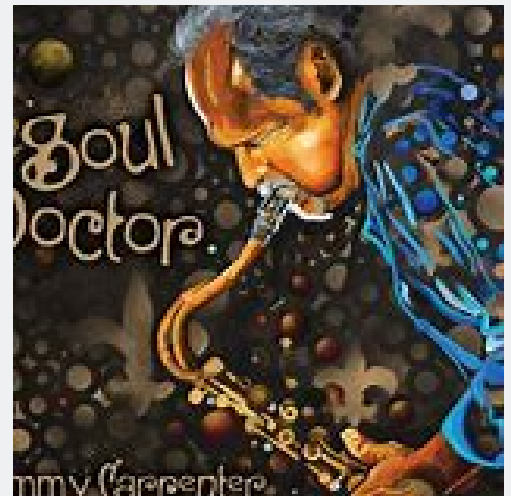
Here's a great album to play for someone you adore while sitting fireside or swinging on the veranda! Texas troubadour Steve Howell has been delivering acoustic blues, rock and folk since the '70s, but dips into his not-so-secret love for the American songbook on this one. A talented picker himself, Howell teams with jazz guitarist Dan Sumner and bassist Jason Weinheimer to cover several of his personal favorite tunes, which are culled from multiple mediums and all of which are delivered laid-back and with a strong, bluesy root. Easy listening at its best, the disc opens with "Singin' the Blues," a 1920 hit for vocalist Aileen Stanley, and flows steadily throughout. You'll love takes on Ella Fitzgerald's "Angel Eyes," Percy Mayfield's "Please Send Me Someone to Love" and Duke Ellington's "Do Nothing 'Til You Hear from Me" as well as bluesy versions of Antonio Carlos Jobim's "Dindi," Sammy Cahn's "Bei Mir Bist Du Schoen" and Johnny Mercer's "I Thought About You."

## Jimmy Carpenter – Soul Doctor

(Gulf Coast Records)

[www.jimmycarpenter.net](http://www.jimmycarpenter.net)

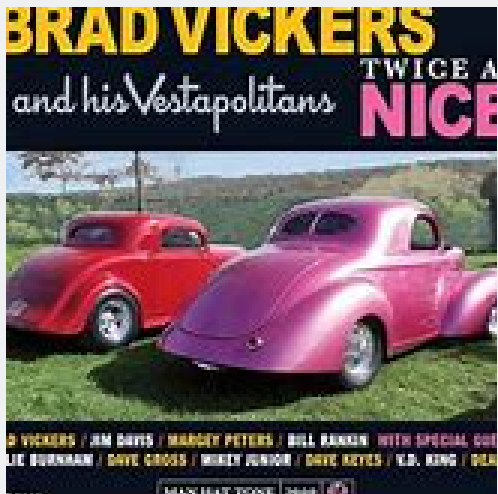
One of the most beloved sax players in the business, Las Vegas-based Jimmy Carpenter toured internationally with Tinsley Ellis, Jimmy Thackery, Walter Wolfman Washington and others before becoming a fixture in Mike Zito's band about eight years ago. As a front man, he's an exciting performer who blends blues, R&B and rock into a package that swings from the jump. This is Carpenter's fourth solo CD in a career that began in the '80s with the North Carolina-based Alka-Phonics. Jimmy's joined here by fellow horn players Mark Earley and Doug Woolverton in a large-band setting that includes 10 other musicians – including Zito and Nick Schnebelen – to deliver several originals and three covers. You'll love the funky "Soul Doctor," which opens, "Wild Streak," "Need Your Love So Bad," a modern take on the classic "One Mint Julip," "LoFi Roulette" and "Yeah Man," a redo of a Muscle Shoals classic penned by Eddie Hinton, one of the best and most tragic vocalists of all time.



## Brad Vickers and His Vestapolitans – Twice as Nice

(Mad Hat Tone Records MHT2000)

[www.bradvickers.com](http://www.bradvickers.com)



New York native Brad Vickers loves old-time music, as the name of his group – which is taken from a guitar tuning popular in the 1920s implies. And all of the 11 tunes here – four covers and seven originals – feature his seven-piece band and come across with the feel a bygone era. Vickers knows the music well. Before launching the Vestapolitans in the mid-2000s, he enjoyed a lengthy career as a sideman with several of the biggest names in blues and roots, including Odetta, Chuck Berry and Rosco Gordon, among others. He and bassist Margey Peters share vocals in a set that mixes traditional blues, ragtime and more. Give a good listen to "Worried Life Blues," the Big Maceo classic that was a regular part of Berry's set, "Mississippi Swamp," the driving "Coast to Coast," the vocal duet "Red Dust," Memphis Jug Band founder Will Shade's "Look a There Look a There" and "Brooklyn Evenings."



## Matteo Sansonetto Blues Revue – I'm Still Around

(Wind Chill Records WC1005)

[www.matteosansonetto.it](http://www.matteosansonetto.it)

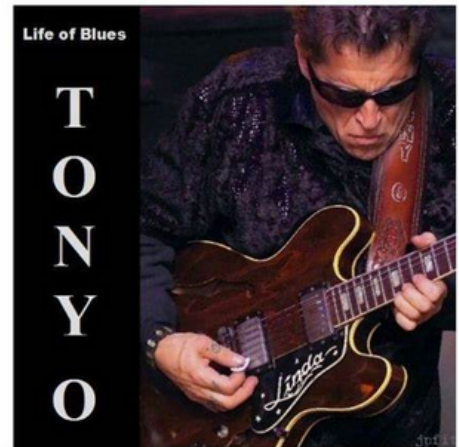
Based out of northeastern Italy, vocalist/guitarist Matteo Sansonetto celebrates his return to action after a debilitating automobile accident with this set of modern blues, which was recorded with a star-studded lineup from Chicago -- where he spends time, too -- including string masters Jimmy Johnson and Dave Specter. A dedicated student of the Windy City sound, Sansonetto appeared on the cusp of stardom with the release of *My Life Began to Change* in 2015, but broke both hands in the wreck. He's back at top form in this mix of soulful covers and originals. Among the standout cuts here are a silky smooth take on Johnnie Taylor's "Last Two Dollars," the title cut "I'm Still Around," "Tell Me That You Want Me Too," an unhurried love ballad, "Still Called the Blues"--with Johnson on vocals -- and the originals "Everything's Alright (with My Baby)" and "Don't Call Me in the Morning."

## Tony O – Blues O' Blues

(Top of the Blues Records)

[www.tonyo.com](http://www.tonyo.com)

A native New Yorker, Tony O Melio is one of the finest guitarists in the Chicago tradition, something that was evident to mentors Howlin' Wolf and Hubert Sumlin in the '70s when they started calling him by his adopted stage name. A former member of Legendary Blues Band and a Grammy nominee for his work with Pinetop Perkins, he's a gifted harp player, too, and hits on all the high notes here. Tony's backed here by The Uptown Horns, the brass section who've toured with everyone from the Rolling Stones and Ray Charles to Albert Collins, as well as several other top Manhattan music veterans as he delivers three originals and standards penned by B.B. King, Muddy Waters, Jimmy Rogers and Brook Benton. A treasure for anyone who loves old-school Windy City blues, the three originals -- "Blues O' Blues," "Keep on Movin'" and "Just Drive" -- stand out in a set that also includes "My Love Strikes Like Lightning," "It's Just a Matter of Time," "Lie to Me" and "You Upset Me Baby."



## Irma Thomas – After the Rain

(Rounder Records/Craft Recordings)

[www.craftrecordings.com](http://www.craftrecordings.com)

Here's a new throwback for anyone who loves vinyl: Irma Thomas -- the undisputed Soul Queen of New Orleans -- recorded this Grammy-winning album a few months after Hurricane Katrina decimated the Big Easy and destroyed her home in the process, and Craft Recordings recently released it as a high-quality 33 1/3 LP. The tunes in these grooves delivered up a message of hope that still rings true 14 years after the original release. Irma still reigns supreme, opening with Arthur Alexander's poignant Muscle Shoals burner "In the Middle of It All." The pleasers come hot and heavy throughout, but all hold up extremely well despite the passage of time. Tune in to "I Count the Tears," the traditional "Make Me a Pallet on the Floor," "I Wish I Knew How It Would Feel to Be Free," the gospel-flavored "Another Man Done Gone," a stripped-down take on "Soul of a Man" and "Shelter in the Rain."



A member of the CBS board since 2018, Marty is no stranger to the area or the Blues. A native Rhode Islander who attended App State, his first exposure to the music came through Muddy Waters at Newport in 1960. His complete baptism into the Blues came in 1966 when Howlin' Wolf was crawling across the Newport stage and singing "Moaning at Midnight." A longtime member of the Chicago blues community, where many international stars were close friends, he was taught by harmonica player Sugar Blue, and co-founded the Nuclebusters, one of the hardest working bands in South Florida, where he resided previously. In addition to writing the "Red Hot 'n Blues Reviews" column and contributing occasional articles, Marty's an in-demand journalist across the Blues spectrum. Senior writer at Blues Blast Magazine, he's also a contributor to The Groove, the monthly newsletter of the Crossroads (Ill.) Blues Society, and his CBS reviews appear regularly in Chicago Blues Guide.



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AUGUST 2020



## NOMINATION CATEGORIES

Contemporary Blues Album  
Traditional Blues Album  
Soul Blues Album  
Rock Blues Album  
Acoustic Blues Album  
Live Blues Recording  
Historical or Vintage Recording  
New Artist Debut  
Male Blues Artist  
Female Blues Artist  
Blues Band of the Year  
Sean Costello Rising Star Award

Don't forget to vote!

The SPAH Convention is coming to Charlotte in 2021



Charlotte Blues Society is hosting!



SPAH 2021  
Charlotte Sheraton, Charlotte, NC  
August 10-14, 2021

## What is SPAH?

SPAH is a worldwide harmonica organization based in the United States.

SPAH –the Society for the Preservation and Advancement of the Harmonica –is a 501(c)(3) nonprofit registered in the State of Michigan.

The SPAH 2020 Convention in St. Louis has unfortunately been cancelled due to COVID-19 concerns. However, please keep August 11-15 on your calendar open for “SPAH Week!” The SPAH board is now planning a “SPAH Week” of online seminars, performances, and some “general sessions” where we can all join together for a few moments. Stay tuned to [www.SPAH.org](http://www.SPAH.org) and the SPAH Facebook site for details.

SPAH advances its mission of preservation and advancement since 1963 in many ways.

### SPAH:

- Produces an annual convention, attended each year by about 500 enthusiasts, to gather, jam, give concerts, share knowledge casually and in seminars, and to spend time with vendors, teachers, experts, manufacturers and friends from across the globe.
- Publishes a quarterly magazine, Harmonica Happenings, for its members, with famous player interviews, historical articles, recording reviews, with advertising by makers and sellers of harmonicas and related products.
- Awards youth scholarships to cover registration and hotel accommodation at each annual SPAH convention. Scholarships aid in the musical development of young harmonica players, aged 21 or under. Scholarship funds are raised both through donations and through raffles & fundraising at the convention.
- Conducts youth outreach with free learning events for local children at the convention.
- Honors excellence with annual awards in musicianship and service to the harmonica community (similar to the Oscars or Grammys for the harmonica world).
- Helps local harmonica clubs get started, keep going, and help one another
- Fosters worldwide communication and exchanges with harmonica players and organizations in many nations.





# INTERNATIONAL SONGWRITING COMPETITION



2019 1ST PLACE  
Blues

Jeff Schroedl  
(Altered Five Blues Band)  
Waukesha, WI, USA

## Honorable Mention

**Big Black Mamba** A W Cardinal, Jasmine Colette (Blue Moon Marquee) (Alberta, Canada)

**Trouble In My Head** Anna Scionti (Anna Scionti) (North Fitzroy, VIC, Australia)

**She Stands By My Side** Christopher Pitts (Chris Pitts & The Memphis Prime) (Memphis, TN, USA)

**One Evil Man** Darren Watson (Darren Watson) (Wellington, New Zealand)

**Mischief Man** Jeff Schroedl, Alan Arber, Jeff Taylor (Altered Five Blues Band) (Waukesha, WI, USA)

**Come On Home** Jenny Langer (Moonshine Society) (San Jose, CA, USA)

**Find Me** Lucius Bennett, Martin Blockson (Lucius Bennett III) (Cincinnati, OH, USA)

**Don't You Put Your Hands On Me** Regina Bonelli, Tomas Doncker (Regina Bonelli) (New York, NY, USA)

**Near Me** Silas McCoy, Samuel McCoy (Blue Salt) (Jefferson City, MO, USA)

The International Songwriting Competition (ISC) for 2020 is now open. Established in 2002, ISC is the world's largest international songwriting competition, receiving over 18,000 entries from 140 countries in 2019.

Winning ISC is an honor awarded to many artists whose careers have been successful. Previous winners have included: Illenium; Vance Joy; Bastille; Gotye; Lindsey Stirling; Kimbra; The Band Perry; Kehlani; Faouzia; Gregory Porter; Fantastic Negrito; Passenger; Lupe Fiasco; Gin Wigmore; Missy Higgins; For King and Country; Dean Lewis; and many more.

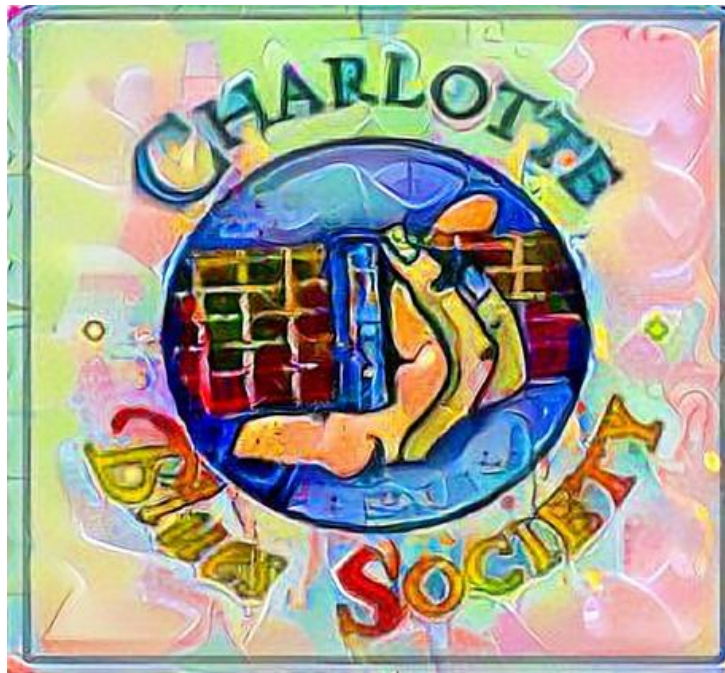
# 2021 BLUES CHALLENGE VIRTUAL

THIS IS YOUR OPPORTUNITY TO SHOW US WHAT YOU'VE GOT.  
CHECK OUT THE VIRTUAL RULES ON PAGE 3 OF THIS  
BLUESLETTER.

YOU CAN RECORD YOUR SET IN YOUR BASEMENT,  
YOUR GARAGE, YOUR BACKYARD, YOUR LIVING ROOM, YOUR  
BEDROOM, WHEREVER YOU CAN CAPTURE THE SET WITH  
YOUR CELL PHONE

**We can't wait to see the hidden  
talent out there!**

SOLO/DUO CHALLENGE  
BAND CHALLENGE



**THE BLUES FOUNDATION**  
— AFFILIATED BLUES SOCIETY —



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WORLD CLASS BLUES PRESENTED BY CHARLOTTE BLUES SOCIETY

# Charlotte Blues Society Blues Sunday Special Events

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HOLD ON TO YOUR TICKETS FOR VANESSA COLLIER. THIS IS A POSTPONED DATE, AND YOUR TICKETS WILL BE HONORED FOR THE RESCHEDULED DATE.



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STAY POSITIVE....

A NEW DATE WILL BE ANNOUNCED SOON

WE SHALL ALL CELEBRATE OUR 27TH  
ANNIVERSARY TOGETHER.



# TASTE of *Charlotte*

*Presented by Food Lion*

Taste of Charlotte Festival

Sept. 18-20, 2020 ~  
Tryon Street Uptown

please go to our website and sign up to help us at the  
CBS Beer/Wine Tent!

It is our biggest fundraiser for our group every year.

here's the link:

<https://charlottebluessociety.org/taste-of-charlotte>

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2020

# Neighborhood Theatre & MaxxMusic

## have been a friend to blues artists and fans.

Support Neighborhood Theatre/MaxxMusic and their staff during this extensive mandatory closure due to Covid 19 by purchasing one of our new Marquee T-shirts. Thanks for your support now, in the past and in the future! We look forward to bringing more outstanding concerts to Charlotte, as soon as we can. Stay safe!Shipping: We hope to start shipping out and offering venue pickup dates within 30 days. For locals, that want to pickup of their orders at the venue, please use discount code VENUETICKET to avoid shipping fees. Click on the image you like below and it will take you to the store to order. SUPPORT our live venues. Music heals, let us do what it take to keep our wellness centers open!

F-U COVID 19



<https://neighborhoodtheatre.bigcartel.com/product/f-u-covid-19-marquee-t-shirt>

SUPPORT LIVE MUSIC



<https://neighborhoodtheatre.bigcartel.com/product/support-live-music-marquee-t-shirt>



Grab Bag T in various colors

<https://madparkdesigns.com/collections/t-shirts/products/support-neighborhood-theatre-grab-bag-tee>



REMEMBER:

**THE VIRUS DOESN'T MOVE.**

**PEOPLE MOVE IT.**

**WE STOP MOVING ~**

**THE VIRUS STOPS MOVING.**

**THE VIRUS DIES.**

**IT'S THAT SIMPLE**

**# STAY HOME**

**# SAFE DISTANCE**

**IT COULD SAVE LIVES**



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GUIDELINES & COURTESIES  
CHARLOTTE BLUES SOCIETY OPEN BLUES JAMS

# Blues Jam Guidelines

YOU ARE PARTICIPATING IN A TRADITION THAT IS OVER 26 YEARS IN THE MAKING. THE CHARLOTTE BLUES SOCIETY HAS CONSISTENTLY PROMOTED A BLUES JAM AS PART OF ITS BLUES SUNDAY. THE CHARLOTTE BLUES SOCIETY'S BLUES SUNDAY OCCURS ON THE FIRST SUNDAY OF EACH MONTH. THE BLUES JAMS DO NOT HAPPEN AT EVERY BLUES SUNDAY. ALWAYS REFER TO CHARLOTTEBLUESOCIETY.ORG FOR DETAILS AND SCHEDULES. WE HOPE YOUR EXPERIENCE WILL BE INSPIRING AND THAT YOUR OWN MUSICAL ABILITIES WILL BE INFORMED BY THESE JAMS.

WE OFFER THE FOLLOWING GUIDELINES TO CONSIDER WHEN SIGNING ON AS A PARTICIPATING JAMMER:

\*A PRACTICAL SUGGESTION, SIGN UP EARLY. ON THE SIGN-UP SHEET PLEASE LIST YOUR INSTRUMENT AND/OR ABILITY THAT YOU WISH TO CONTRIBUTE TO THE JAM. WHILE THE BLUES HAS A LOT OF VARIATIONS, PLEASE BE ADVISED THIS IS A BLUES JAM. PLEASE KEEP IT REAL LADIES AND GENTLEMEN.

\*BE RESPECTFUL OF ANY EQUIPMENT THAT YOU USE, BACKLINE AND PA, TREAT IT AS YOUR OWN OR POSSIBLY BETTER THAN YOUR OWN. IF YOU HAVE A SPECIAL AMP, PEDAL OR SET-UP THAT YOU NEED TO USE, REMEMBER GUIDELINE #1; COME EARLY

"BRING YOUR OWN GEAR INCLUDING AMP. DO NOT RELY ON THERE BEING ENOUGH AMPS ON STAGE. IF YOU HAPPEN TO BLOW UP AN AMP DURING A RIGHTEOUS JAM, THEN MAKE SURE IT IS YOUR OWN"

\*KEEP TRACK OF YOUR PLACE ON THE SIGN-UP SHEET. IT IS NOT UP TO THE JAM MASTER TO TRACK YOU DOWN WHEN YOUR TIME TO SHINE ARRIVES.

\*PLEASE BE ADVISED THAT YOU NEED TO BE TUNED AND READY BEFORE YOU GET ON STAGE. ADDITIONALLY, IF YOU ARE A GUITARIST THAT TUNES DOWN A HALF STEP, PLEASE NOTE THE HOUSE BAND WILL BE TUNED TO STANDARD 440. TWO CHOICES REMAIN, EITHER TUNE TO 440 OR MAKE ALLOWANCES IN YOUR CHOICE OF A CHORD VOICING.

\*IF YOU ONLY HEAR YOURSELF ON STAGE, PERHAPS YOU ARE TOO LOUD. LIKewise, IF YOU HEAR EVERYONE ELSE, BUT NOT YOURSELF; TURN UP.

\*BE RESPECTFUL OF YOUR FELLOW MUSICIANS, NO MATTER WHAT THEIR ABILITY MAY BE. EVERYONE USUALLY STARTS AT THE SAME PLACE.

\*IN REGARDS TO SOLOING, AGAIN PLEASE BE RESPECTFUL OF OTHER MUSICIANS IN THE JAM. FOR EXAMPLE, RHYTHM GUITAR IS NOT JUST SOMETHING TO WASTE YOUR TIME ON WHILE YOU WAIT FOR YOUR NEXT SOLO. ONE OF THE LESSONS OF A BLUES JAM IS TO LEARN HOW TO BE AS APT AN ACCOMPANIST AS YOU HOPE TO BE AS A SOLOIST. THE JAM MASTER WILL BE GENEROUS WITH SOLOS, BUT BE MINDFUL OF OTHER MUSICIANS THAT MAY BE WAITING TO JAM.

\*LASTLY, HAVE FUN. ALSO RESPECT THE TRADITIONS AS WELL AS THE INNOVATIONS OF THE BLUES. LIKewise, RESPECT THE CHARLOTTE BLUES SOCIETY AND THE RABBIT HOLE FOR PROVIDING THE SPACE AND EQUIPMENT FOR YOU TO JAM.

**We are fortunate to have an experienced blues man and great "Jam Master" in Michael Wolf Ingmire. Help him make it a great jam by following our guidelines. No matter what degree of experience you have, Michael will help make your first, and every jam, one that is fun and make you want to come back for more!**