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Dec 3 Holiday Bash with the Rev. Billy C. Wirtz

Join us for a Holiday Bash like no other as the Rev. Billy C. Wirtz brings his Explosive Atomic Boogie show to Charlotte

Sunday
December 3



Doors at
6:00 Show
at 7:00



511 E. 36th St. Charlotte
N.C. 28205



Billy Wirtz will always be finding creative opportunities to teach others about the blues. Come on out and learn something. Have some fun. Fully seated show, don't be late.

“It's my mission. I want to see the blues artists get the recognition they deserve. I want the blues to receive the same accolades that jazz and classical music get as so-called 'serious' music. The blues should not be simply pushed off to one side as 'party music'. There's more to it than that.”

There is an article that he has written about music history at the end of the newsletter.

[Traveling Down the Chitlin Circuit Washed Ashore, The long, strange story of Carolina Beach Music](#)
[Blue Blast Magazine article on Wirtz](#)



The Road to Memphis has begun!

Winners will receive a sponsorship to offset costs of the IBC in Memphis Jan 16-20, 2024 and perform at our January 7, 2024 Blues Sunday show. We will be fund raising until they depart.

MEET THE WINNERS

Red Dress Amy

Born in Charlotte, and raised on blues and rock n' roll, Red Dress Amy brings a ton of energy to any stage they set foot on. The trio combines blues influences such as Philip Sayce and Cream, with rock performers such as The Black Keys and Black Pistol Fire to cultivate their own sound. The three piece is composed of Kevin Hamilton and a pair of Daltons. Dalton Johnson on drums and backing vocals together with Dalton Rowland on bass guitar provide a robust rhythm section needed to pair up with Hamilton's raspy vocal delivery and guitar tones. This sound is apparent with their newly released single "No Stranger" which has continued to showcase their live performances and ability to deliver their sound in front of an audience. With this in mind, RDA plans to release its second album this fall. "Mirage", the album name, was recorded live at The Evening Muse in Charlotte earlier in 2023 and contains a combination of current released material, while also including new previously unreleased tracks to further imprint the live sound that the band prefers.



Dalton Johnson - drums/vocals
Dalton Rowland - bass
Kevin Hamilton - vocals/guitar

Their brand new album [Mirage](#) is out on Spotify and other platforms.



Melissa McKinney

Melissa McKinney is a singer/songwriter, music teacher, and event curator who believes in the power of community. She writes songs about the trauma and pain that every person inevitably experiences in their lives. She sings these songs as a cry for hope, healing, and inspiration and you can hear that in every single note that she sings.



In addition to leading her band Mama & The Ruckus, she manages her daughter's band, "McKinney," is a resident artist at LEAF Global Arts in Asheville, is the founder of the Women to the Front Music Festival, and is the owner and director of Stages Music School & The One Voice Project. She is

also on the board of Asheville's newest festival, AVL Fest. Melissa believes that music is a pathway for healing. She has built her life around music out of necessity, with a longing to add some balance to the struggles of life.

As a young girl, Melissa was mentored by Nat Reese, a blues man from the WV Coalfields who taught her about the blues and encouraged her to pursue her love of singing. Later in life, after Melissa had a young daughter herself, she reconnected with Nat who taught her to play guitar and once again encouraged her to pursue a career in music. Melissa had set aside her music to raise her daughter and a whole generation of young musicians. Now that her child is grown, Melissa has finally made the decision to follow Nat's advice.

She is inspired by Albert King, Big Mama Thornton, Beth Hart, Nina Simone, and Nathaniel "Nat" Reese.



Melissa McKinney - Vocals /Guitar

<https://melissamckinneymusic.com>



The Southern Groove Machine

Rooted deeply in the Blues, The Southern Groove Machine channels driving riffs, funky rhythms, and rock attitude, transporting its fans on an unforgettable listening journey. With influences ranging from Joe Bonamassa and Kenny Wayne Shepherd to Tower of Power and Marcus King, The Machine pumps out expertly crafted tunes, both known and obscure, as well as a few of its own creation. This is an evolutionary band, classic yet distinctly modern. And because its eldest member is only 19, The Machine perfectly represents the new face of blues music.

Guitarist Jack Slater and singer Hannah Arnold front The Machine. Hailing from Charlotte and Atlanta respectively, the two have long gigged together at venues

throughout the same Southern corridor that's produced legendary bands like The Allman Brothers and Larkin Poe. Jack's rich phrasing and blistering attack reflect generations of great blues and rock guitar players melded into a style that's uniquely his. Hannah's warm, powerful vocals spark comparisons to blues and soul icons, including Etta James.

Drummer Evan Schmit and bassist Jamie Goodwin bolt down The Machine's rhythm section. Evan's uncanny syncopation and perfect timing derive from a musical aptitude reserved only for the rarest of performers, like Nate Smith. Jamie's diverse jazz influences, including Herbie Hancock, inspire his own stylish playing and fuel the band's groovy spin on the blues.

Come take a ride on The Machine. You won't regret it.

Jack Slater - guitar/vocals

Evan Schmit - drums

Hannah Arnold - vocals

Anderson Shelley - bass

<https://youtu.be/5QaA86zud2s?si=Zxn4PniLVwBUJImE>

Jackson Stokes Performing Sunday January 14

at Heist Brewery & Barrel Arts. [Tickets](#) now available on Eventbrite



JACKSON STOKES JAN 14 AT HEIST BREWERY & BARREL ARTS

Jackson Stokes is an original soul-rock singer-songwriter and road-dog from St. Louis, MO. Playing professionally for over half of his life, 30 y.o. Jackson has toured 4 different continents through his work as the guitarist of the Devon Allman Project, Tonina, and with his solo band. Stokes has co-written and played on multiple charting records including Devon Allman's *Ride or Die* which went #1 on the Billboard Blues Charts. Jackson's next record is being produced by Luther Dickinson and will be coming out in the Spring of 2023 on Create Records which includes his newest single, "Gemini". He has opened and shared the stage with numerous acts such as Robert Cray, Eric Gales, Lucas Nelson, Samantha Fish, Ivan Neville, Eric Krasno, The Allman Betts Band, and Robert Randolph. Guitar Player Magazine has said, "Jackson Stokes is charting his own path with a tour de force of soulful rhythm and blues guitar playing."

[Tickets](#) on sale now at Eventbrite.

Member only code will go out Dec 4.

If you love us, please share the news....

Please take a moment to leave us a (great, please) [review on Google](#)

Get Involved!

Want to be on the board of directors? Help in other ways?

Volunteers needed for the Executive Board, Blues in the Schools and Newsletter content.



JACK ANTHONY'S INTERVIEW WITH POPA CHUBBY is now available on Spotify.

<https://open.spotify.com/episode/2qGnb5hUa4bDp53OQ0RsN7>

Thanks for helping to Keep the Blues Alive!

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**HELP US GET THE
LEGENDARY
DOUBLE DOOR INN
A COMMEMORATIVE
MARKER FOR ITS
50th BIRTHDAY!!!**

Sign the Petition at
[Change.org](https://www.change.org)

[Petition · HELP ME GET THE LEGENDARY DOUBLE DOOR INN A
COMMEMORATIVE MARKER FOR ITS 50th BIRTHDAY!!! · Change.org](#)

Want to know more about the infamous Double Door Inn?

Watch this video from [WBTV](#). There is also a [PBS documentary on the DDI](#).

Come see the Dec, 17 Show at the Neighborhood Theatre.

DOUBLE DOOR INN 50TH ANNIVERSARY REUNION PARTY

featuring:

The Spongetones, Lenny Federal Band & Shana Blake's tribute to the Monday Night All Stars. Tickets on sale at [Maxxmusic.com](https://www.maxxmusic.com) \$10 advance + fees/tax.

Blues Sunday: Hughes Taylor Band Feb 4, 2024

Heist Brewery and Barrel Arts

Watch for discount code coming by email soon to Current Members!

An old soul hailing from Macon Georgia USA, Hughes Taylor was immediately drawn to the blues when he first picked up the guitar. Two decades later, he's become an

acclaimed guitarist and songwriter playing a fiery brand of blues-rock whose power trio lineage stretches back to Stevie Ray Vaughan, Cream and Jimi Hendrix.

His latest studio album, *Modern Nostalgia*, is a showcase not only of his signature style as a guitarist but of his overall evolution as a musician, songwriter, and producer. Written during the pandemic and recorded at the legendary Capricorn Sound Studios, it's a sweet mix of blues, blues-rock, and southern rock; a modern successor to the great music that put Capricorn on the map many years ago. *Modern Nostalgia* was released on CD in July 2021 and has been on the US Blues-Rock Top 50 Album Chart every week for the past 16 months. A limited-edition double vinyl edition was released in June, 2022.

From age 13, locked away in his bedroom, Hughes practiced for hours on end playing along with his favorite guitar heroes. By 14 he was writing his own material and recording demos in his parents' basement, while simultaneously developing his live act by playing anywhere anytime with anyone. He was performing professionally before he could legally drive, and by the time he started college, creating and performing music was his primary source of income.

He self-released his first full-length album of original songs, *Hear My Melody*, in the spring of 2016. *Restless* followed in early 2018, sandwiched between graduating with honors in marketing from University of North Georgia and marrying the love of his life. By the summer of 2019, The Hughes Taylor Band's sound began to coalesce, combining his spin on the blues-rock power trio format with the inescapable influence of his hometown heroes, the Allman Brothers. *Good Blues, Fast*, an album of classics lovingly arranged and interpreted by Taylor was his first release to gain acclaim beyond Georgia and paved the way for the next chapter in his music journey.

In January of 2020, Hughes and his band toured the United Kingdom supporting the Heather Findlay Band. Gaining immediate popularity and positive music press reviews, the trio returned stateside just as the pandemic halted all tours and local performances. Fortunately, the last few shows of the tour were recorded, affording enough good material for the *Live in the UK* album he released in early 2021.



66th GRAMMY Awards Blues & Roots Nominees

(LOS ANGELES, CA) – The 66th GRAMMY Awards will take place Feb 4, 2024 at Crypto.com Arena in Los Angeles, California. The will also air live from 5-8:30pm PT and 8-11:30 pm ET on CBS and stream on Paramount. The [GRAMMYS](#) voting process begins with members and record companies submitting entries, which are then screened for eligibility and category placement.

Best Traditional Blues Album:

- Ridin' - Eric Bibb
- The Soul Side of Sipp - Mr. Sipp
- Life Don't Miss Nobody - Tracy Nelson
- Teardrops for Magic Slim Live at Rosa's Lounge - John Primer
- All My Love for You - Bobby Rush

Best Contemporary Blues Album:

- Death Wish Blues - Samantha Fish and Jesse Dayton
- Healing Time - Ruthie Foster
- Live in London - Christone "Kingfish" Ingram
- Blood Harmony - Larkin Poe
- LaVette! - Bettye LaVette

Best Regional Roots Music Album:

- New Beginnings - Buckwheat Zydeco Jr. & The Legendary Ils Sont Partis Band
- Live At The 2023 New Orleans Jazz & Heritage Festival - Dwayne Dopsie & The Zydeco Hellraisers
- Live: Orpheum Theater Nola - Lost Bayou Ramblers & Louisiana Philharmonic Orchestra
- Made In New Orleans - New Breed Brass Band
- Too Much To Hold - New Orleans Nightcrawlers
- Live At The Maple Leaf - The Rumble Featuring Chief Joseph Boudreaux Jr.

Of note...

America Roots Performance & Best Americana Performance nominees include:

- Heaven Help Us All, The Blind Boys Of Alabama

Best Roots Gospel Album nominees include:

- Echoes Of The South - Blind Boys Of Alabama

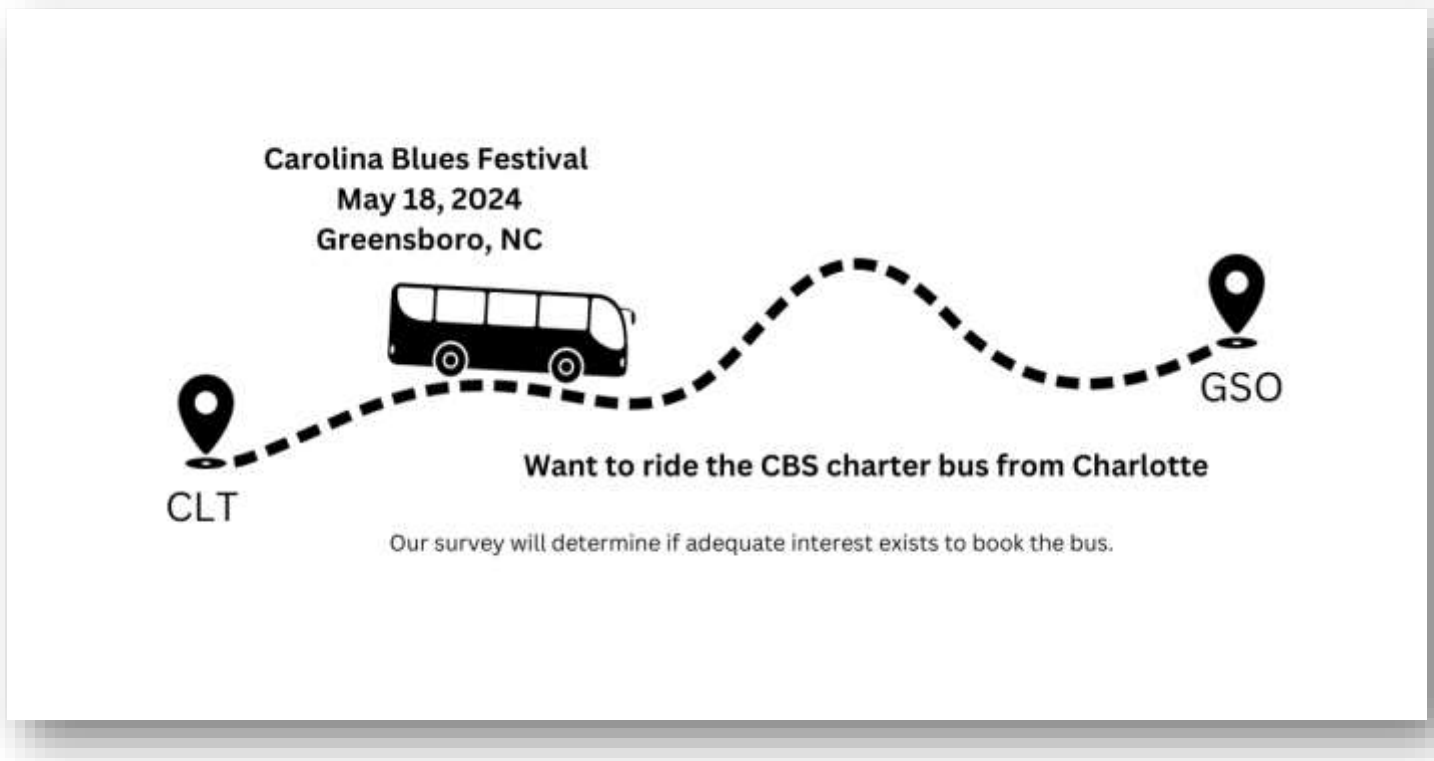
Best Album Notes nominees include:

- Playing For The Man At The Door: Field Recordings From The Collection Of Mack McCormick, 1958–1971- Jeff Place & John Troutman, album notes writers (Various Artists)
- Written In Their Soul: The Stax Songwriter Demos - Robert Gordon & Deanie Parker, album notes writers (Various Artists)

• Best Historical Album nominees include:

- Playing For The Man At The Door: Field Recordings From The Collection Of Mack McCormick, 1958–1971
- Written In Their Soul: The Stax Songwriter Demos

Bus Charter Survey



[https://us2.list-manage.com/survey?u=48634ab418855e3a84ad13d16&id=3d955101ce&e=*\[UNIQID\]*](https://us2.list-manage.com/survey?u=48634ab418855e3a84ad13d16&id=3d955101ce&e=*[UNIQID]*)

Save the dates for the Blues Sunday events.
Watch for your member only discount by email.
First Sunday of the Month
Jams will return soon!
We will be starting earlier to allow all to participate



Jan. 7 - The Road to Memphis with the Winners of the Blues Challenge performing at Blues Sunday Jan. 2023 before they head out to Memphis

Red Dress Amy

Melissa McKinney

The Southern Groove Machine

Congratulations to our Charlotte 2024

International Blues Challenge winners! Memphis here they come!



Red Dress Amy
- Band



Southern Groove
Machine - Youth

Melissa McKinney
Solo Artist



Thomas "Mookie" Brill Needs a New Left Foot.

Our friend needs our help to recover from a life changing motorcycle accident.

The Charlotte Blues Society is raising funds for the benefit of Thomas "Mookie" Brill. Mookie was in a serious motorcycle accident in late October resulting in a broken vertebrae and severe injury to his left foot. After surgeries and much effort, it was decided that amputation of the foot was necessary. an amputation at mid calf was performed. Mookie is in the hospital recovering and will be moved to rehabilitation soon. Many of you know Mookie from his years of participation in the Charlotte music scene and his camaraderie at The Double Door Inn and various other Charlotte gathering places. He will be fitted with a prothesis which should provide him with excellent mobility and a pretty normal life moving forward. He can use prayers and well wishes, and we would like to help him with his medical expenses.

If you could find it in your heart to donate a few dollars to help him with the cost of his medical bills and the expense of his recovery it would be greatly appreciated.

<https://www.gofundme.com/mookie-needs-a-new-left-foot>



RED HOT'n BLUES REVIEWS by Marty Gunther

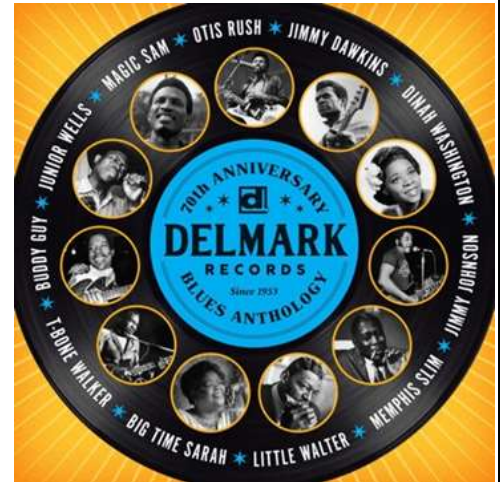
VARIOUS ARTISTS - DELMARK RECORDS 70TH ANNIVERSARY BLUES ANTHOLOGY

DELMARK RECORDS 878

www.delmark.com

The most important jazz and blues label in the U.S. since 1953, Delmark Records had an unbelievable treasure trove of recordings to choose from as it celebrates its 70th anniversary, but it's hard to argue that they could have selected better than the ten cuts that grace this stellar CD. It opens with Junior Wells' "Snatch It Back and Hold It" from Hoodoo Man Blues, which is considered by experts to be the first modern blues LP that emulates true bar sound, and powers ahead from there. Magic Sam's "All of Your Love," Otis Rush's "All Your Love (I Miss Loving)," Jimmy Dawkins' "All for Business" and Dinah Washington's "Blues for a Day" fill out the first half of the set.

And don't miss T-Bone Walker's "I Want a Little Girl," Big Time Sarah's "Long Tall Daddy," Little Walter's "I Just Keep Loving Her," Memphis Slim's "Memphis Slim U.S.A." and Jimmy Johnson's "Ashes in My Ashtray." It just doesn't get better than this!



MARCEL SMITH - FROM MY SOUL

LITTLE VILLAGE FOUNDATION LVF 1060

www.littlevillagefoundation.org

The world needs more vocalists like silky-throated tenor Marcel Smith. He simply dazzles from the opening notes of this CD, which delivers old-school, blues-drenched soul in a manner that would have made him a superstar in the '60s or '70s. A seductive and alluring mix that includes gospel, too, it's a winner on all counts.

Produced, mixed and mastered by Kid Andersen at Greaseland Studio in California, this star-laden effort includes contributions from Jim Pugh (organ), Rick Estrin (harp), a full horn section and appearances on rhythm from Dereck "D-Mar" Martin (drums) and Jerry Jemmott (bass) along with a host of others. And Johnny Rawls also guests on two cuts. Open your ears and give a listen to "I'm Coming Home to You," "If You Miss Me," "What Can We Do," "Freedom Blues," "To Be True," "Nothing Left to Burn," "There Goes My Used to Be," "Turn Back the Hands of Time," "My Heart Told a Lie," "I Don't Want to Take a Chance" and "How Can You Mend a Broken Heart."



RED HOT'n BLUES REVIEWS by Marty Gunther



BEN HARPER FEATURING CHARLIE MUSSELWHITE - *GET UP!*

STAX RECORDS/CRAFT RECORDINGS CR00651

www.benharper.com

www.charliemusselwhite.com

Here's a treat for vinyl lovers: Ben Harper and Charlie Musselwhite have enjoyed an enduring partnership despite their seeming musical differences, and they mix blues, roots, gospel and R&B on this disc, which received a Grammy ten years ago. They celebrate the anniversary in style with its re-release on LP.

The two giants first got together while working on a John Lee Hooker album in 1997 and have toured together intermittently ever since. Charlie's harp lays down a consistent, dazzling rhythm throughout this one as Ben handles guitar, production and all of the vocals. If you missed this the first time, you'll enjoy "Don't Look Twice," "I'm In I'm Out and I'm Gone," "We Can't End This Way," "You Found Another Lover (I Lost Another Friend)," "I Ride at Dawn," "Get Up," "She Got Kick" and "All That Matters Now."

JOEL ASTLEY - *SEATTLE TO GREASELAND*

BLUE HEART RECORDS BHR 047

www.joelasatley.com

Seattle-based Joel Astley is an 18-time Washington Blues Society Best of the Blues honoree thanks to his work in several ensembles in the Pacific Northwest, but the harp player makes a dazzling debut as a headliner with this disc, which – like the title infers – was produced by Kid Andersen at Greaseland.

A mix of jump, swing and more, Astley shines on the reeds with backing from Johnny Burgin and Andersen on guitars and keys, June Core on drums and Randy Bermudes on bass. Astley's lilting voice is a perfect match for the contemporary original themes that populate the set. Toe-tappers include "Born Cryin'," "Candy Shop," "Just Right," "Karma Wheel," "Takin' It With Me," "Hot as Hell," "Work With What You Got," "Bobby's Place" and "No Brighter Gold."



RED HOT'n BLUES REVIEWS by Marty Gunther



AL BASILE - *B'S TIME*

SWEETSPOT RECORDS SS9948

www.albasile.com

Cornet player/singer/songwriter Al Basile is one cool cat, and the Rhode Islander celebrates the 25th anniversary of his Sweetspot Records in style with classy, sassy and thought-provoking retrospective – 17 tracks culled from 19 previous CDs, all of which groove deeply and swing from the hip throughout.

A multiple Blues Music Awards nominee, Al's also a world-class poet and storyteller. And each one of the totally different compositions here are magical in their own right. His backing ensembles – which include Duke Robillard, Monster Mike Welch, Bruce Katz, Sax Gordon, Jerry Portnoy and past and current members of Roomful of Blues -- are pure magic, too.

Dive deep into “You Showed Me Something,” “I Really Miss You,” “Tickle My Mule,” “Drive Me Darling,” “Hooray for Me (and to Hell with You),” “Can I Trust You With a Kiss,” “Losing My Cool,” “Causing Joy,” “Sleeping Beauty,” “You Don’t Know Lonesome” and “1.843 Million.”



KYLA BROX - *LIVE AT KONIZ CASTLE*

PIGSKIN RECORDS

www.kylabrox.com

Hailing from Lancashire, England, Kyla Brox is a sultry alto who captured the European Blues Challenge in 2019 after winning British honors the year before. She and her four-piece road band simmer and smoke in this 16-song set, which was captured in Switzerland last March.

An intriguing set of blues-rock that's shred-free throughout and ranges from intense ballads to soulful, well-executed burners, Kyla delivers 14 originals along with a pair of covers. The arrangements are tasty, but minimal enough to give her the space she truly deserves to shine. And COVID probably cost her the exposure she deserves in the U.S. after her previous success.

Give a spin to “When We’re Alone,” “Beautiful Day,” “Bloodshot Sky,” “In the Morning,” “Sensitive Soul,” “Bluesman’s Child,” “Honestly Blues,” “If You See Him,” “I Can’t Make You Love Me,” “Don’t Let Me Fall,” “Choose Me” and “Hallelujah.”

RED HOT'n BLUES REVIEWS by Marty Gunther

MARIO ROSSI BAND - *SMOKE BURST*

SELF-PRODUCED CD

www.mariorossiband.com

Based out of Sao Bernardo do Campo, Brazil, and a guitarist who's toured South America with John Primer, Mario Rossi drew acclaim as a heavy metal rocker in his youth, but the blues was definitely in his blood. Since going azure in 2013 at age 27, he's hit the road with John Primer, toured the U.S. and proven to be a force to be reckoned with in the blues.

There's still somewhat of a hard edge to Rossi's playing on this disc, the fourth in his catalog, but the deep-in-the-pocket, original sounds he delivers here demonstrate a love and respect for his forebears. There's deep feel in every note he plays, and his vocals follow suit. Steve Bell, Carey's son and Primer's bandmate, guests on harp.

Choice cuts in this intense set include "Smoke Burst," "Leavin' for a Walk," "It Means Blues," "There's No Hope for Willie Brown," "Jammin' for Jimi," "Expensive Instinct" and "Cold Lonely Nights."



SUE FOLEY - *LIVE IN AUSTIN VOL. 1*

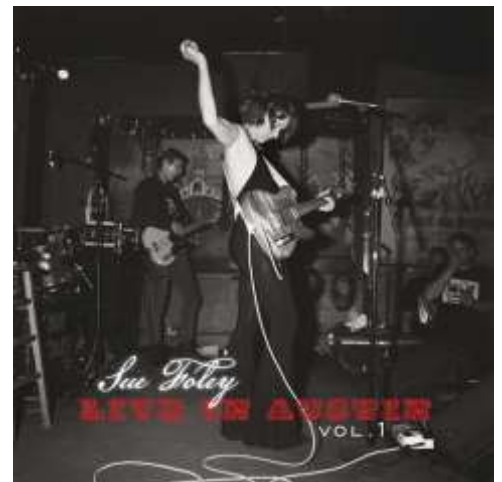
STONY PLAIN RECORDS

www.suefoley.com

Canadian-born guitarist/vocalist Sue Foley has become one of the true treasures in Austin since moving to the Texas capital 30 years ago. And she fires on all cylinders here, showing why she was selected as the Koko Taylor Award winner as the Blues Music Association's female artist of the year a few months ago.

Mixing several of her early hits with other, more recent numbers that have put her at the absolute top of the blues world, this performance was captured in front of an enthusiast audience at the legendary Continental Club and blazes from the jump.

You'll dig "New Used Car," "Walkin' Home," "Highwayside," "Queen Bee," "Hooked on Love," "Positively 4th Street," "Me and My Chauffeur Blues," "Better" and "High Roller."



RED HOT'n BLUES REVIEWS by Marty Gunther



DAVIS HALL & THE GREEN LANTERNS - *CANBORO CANBOROUGH*

SELF-PRODUCED CD

www.greenlanterns.ca

A mostly instrumental project fronted by Downchild/former Maple Blues Awards drummer of the year Jim Casson, Davis Hall & the Green Lanterns deliver on all counts with this sophomore offering, a unique mix of blues, jazz and funk that will grab you instantaneously and have you yearning for more as they fill your ears with some of the most unique sounds you'll hear this year.

Jim's a multi-instrumentalist who doubles on vocals, keyboards, xylophone and more. His one-of-a-kind lineup includes Wayne DeAdder on guitar and ukelele, Mike Brandon on slide guitar and N. Jay Burr on tuba and trombone. They're augmented by Sisters Euclid keyboard wizard Mark Lalama.

Not your grandfather's blues but a whole lot of fun, tune in to "Carrottown," "Homer," "Canboro Canborough," "The Comfort in the North," "Lowbanks," "Silverdale," "Sugarloaf" and "White Toyota."

FRENCHIE MOE - *SOUL FULL TONIGHT*

SELF-PRODUCED CD

www.moisette.com

A stellar female guitarist who was mentored as a child by British bluesman Victor Brox and playing professionally at age 15, Frenchie Moe hails from Europe as her name suggests but has been based in New Orleans for more than a decade. And the good-time feel of the Big Easy comes through loud and clear in this swinging set.

Frenchie joins forces with multi-instrumentalist Gulf Coast legend Sunpie Barnes and keyboard player Bruce Elsensohn of the Luther Kent Band here, delivering all of the tasty fretwork and providing perfectly unaccented vocals in a confident, distinctive soprano.

Get your groove on with "Fight You Like a Man," "Backup Plan," "Crawfish Heads," "Furry Slippers," "I'm Into Something," "Gator Bags a Beaver" and "Invisible Man."



RED HOT'n BLUES REVIEWS by Marty Gunther

MATHIAS LATTIN - *UP NEXT*

VIZZTONE LABEL GROUP VT-ML-01

www.matiaslattin.com

A no-nonsense singer/guitarist who took first place in the 2023 International Blues Challenge, Houston-based Mathias Lattin is all business in this debut release, a soulful, deep-blue effort that displays talent far more mature than someone who's only age 20. It's an emotion-packed effort powered by stinging, shred-free attack on the strings.

A veteran of the IBC-winning Keeshea Pratt Band who was mentored by Shawn Allen and Annika Chambers-DesLauriers, Mathias wrote and produced this entire 10-tune set, drawing influences from Roy Hawkins, Marvin Gaye, Bobby Womack and Lucky Peterson.

Don't miss this one. Choice cuts include "Who's Been Loving on You," "Lose Some Weight," "Can't Stop Feeling," "You Know This Won't Do," "You Don't Love Me No More," "2nd Degree" and "After Party."



FOGHAT - *SONIC MOJO*

FOGHAT RECORDS FHR0022

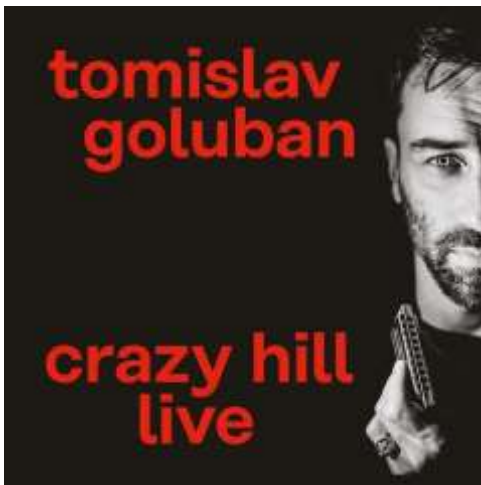
www.foghat.com

An enduring force in the world of blues-rock for more than 50 years, Foghat hasn't been in the studio for seven years, but return at the top of their game with this disc, which features the same intense slide guitar work, infectious melodies and driving boogie beat the band's been known for since their debut in 1971.

Former Wild Cherry/Molly Hatchet guitarist Bryan Bassett, Pat Travers Band bassist Rodney Quinn and lead vocalist Scott Holt – who toured on guitar with Buddy Guy for a decade – join percussionist/co-founder Rodger Earl in a manner that would make their predecessors proud. Blues-rock done right, choice cuts include "She's a Little Bit of Everything," "I Don't Appreciate You," "Mean Woman Blues," "Driving On," "Let Me Love You Baby," "How Many More Years," "Wish I'd Been There," "Time Slips By," "Black Days & Blue Nights" and "She's Dynamite."



RED HOT'n BLUES REVIEWS by Marty Gunther



TOMISLAV GOLUBAN - *CRAZY HILL LIVE*

DELTA NOTE RECORDS

www.goluban.com

A world-class harmonica player, educator, radio deejay and festival promoter from Croatia, Tomislav “Little Pigeon” Goluban is one of the busiest artists in the European blues scene, and he delivers an interesting mix of blues, rock and world sounds in this live set, which was recorded with his regular band in the city of Ludberg last spring. The music here ranges from tunes with the comfortable old-school feel of Sonny Terry and Slim Harpo --Tomislav’s early inspirations -- to a taste of ‘50s Chicago and a more contemporary feel, delivered mostly in English with a few in his native tongue.

For a good-time feel, tune in to “Extra Boom,” “Disappear for Good,” “Forhills Boogie,” “Train Beat,” “Fun Starts Here,” “Do the Right Thing,” “Mr. B” and “Hayloft Blues.”

BLOOD BROTHERS - *LIVE IN CANADA*

GULF COAST RECORDS

www.bloodbrothersband.net

Fresh off winning this year’s Blues Blast Music Award for rock-blues album of the year, the Blood Brothers – Mike Zito and Albert Castiglia – hit another major high note with this release, a live-in-studio set that emulates their searing, high-energy stage shows.

Recorded at Blue Frog Studios in White Rock, B.C., with a lineup that includes Lewis Stephens on keys, Matt Johnson and Ephraim Lowell on drums and Doug Byrkit on bass, this 12-track pleaser features live 10 amped-up versions of tunes from their previous CD along with two Zito-penned covers.

Get your heart racing with “Hey Sweet Mama,” “Tooth and Nail,” “In My Soul,” “A Thousand Heartaches,” “No Good Woman,” “Hill Country Jam,” “You’re Gonna Burn,” “Bag Me, Tag Me, Take Me Away” and “Gone to Texas.”



Stocking Stuffers by Marty Gunther

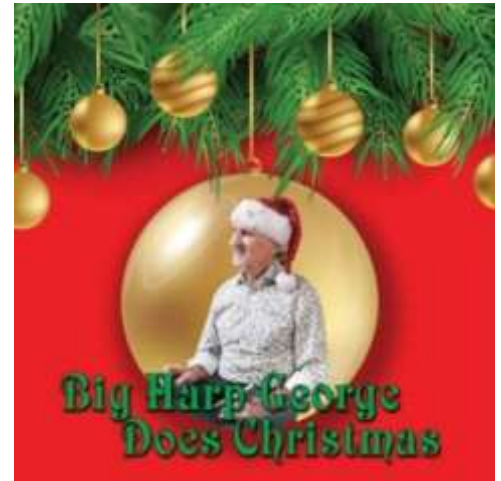


BIG HARP GEORGE - *BIG HARP GEORGE DOES CHRISTMAS*

BLUES MOUNTAIN RECORDS BMR CD06

www.bigharpgeorge.com

It doesn't matter if you're naughty or nice, you'll definitely want to put this all-original set from Big Harp George under your Christmas tree. It's some of the most unconventional, swinging holiday music you've ever heard. A master of the chromatic, George swings from the hip from the opening track, "Bad Santa," puts a samba spin on "Carioca Christmas" and "Coquito Girl," describes "Reindeer on Strike" and "That Grinch Is Me" and gets a little sentimental, too, through "Where'll I Be for Christmas," "Fireside Waltz" and more.



VARIOUS ARTISTS - *JINGLE ALL THE WAY*

BLUES HEART RECORDS BHR053

www.blueheartrecords.com

The roster of Blue Heart and Nola Blue Records has exploded onto the scene in recent years with dozens of great offerings, and this package serves up 14 of their talents at their holiday best. The Texas Horns open the action with "Silver Bells." Other choice cuts include Benny Turner's "I Want Some Christmas Cheer," Grammy nominee Teresa James' "I Saw Mommy Kissing Santa Claus," Rick Vito's "I Was a Bad Boy This Year," Bobby Gentilo's "Santa Claus Go Straight to the Ghetto," Laura Tate's "Merry Christmas Baby," Vaneese Thomas' "Peace and Good Will" and more, all of which will leave you feeling rosy and bright!



Former board member Marty Gunther has moved from Charlotte, but he remains dedicated to the CBS family. A musical nomad who grew up in Rhode Island and attended App State, his baptism to the blues came while listening to Muddy Waters at the 1960 Newport Folk Festival. A longtime member of the Chicago Blues community, he was taught harmonica by Sugar Blue before founding the Nuclebusters, a fixture in South Florida since the late '80s. An in-demand journalist with broad knowledge across the music spectrum, his "Red Hot 'n Blues" column also appears monthly in Chicago Blues Guide and he serves as senior writer at Blues Blast magazine and a contributor to the newsletter of Crossroads Blues Society (Ill.), too.

[Spotify playlist of these reviews.](#)

Local Jams, Shows and Festivals



Have shows to contribute?
Send a PM or email to
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Blues Society
[Group page on Facebook.](#)



[VFW Post 1160](#) and [Guitars 4 Vets](#)
host the Charlotte Blues Jam
3rd Sundays 5-8PM
Please check the dates before you go.
December 17



Old Town Public House Blues Jam

2nd & 4th Sundays 1-4 PM
21314 Catawba Ave.
Cornelius, NC 28031



TOSCO MUSIC OPEN MIC

First Tuesdays at the Evening Muse
&
Holiday Party Dec 18, Knight Theater



Local Jams, Shows and Festivals

MusicEverywhereCLT has a great calendar and an open mic listing.

<http://musiceverywhereclt.com/calendar/>



International Blues Challenge

Jan 16-20, 2024

Beale St., Memphis, TN

Youth Showcase is Friday Jan.18

Tickets on sale at blues.org

Check for lodging discounts at their site.

November CBS Board meeting**Tuesday Dec. 19, 2023****Time: 6:30 Social, 7:15 Business****Location: Dilworth Neighborhood Grille****DECEMBER SHOWS:****Robert Jon & the Wrecks- 12/1. BoatYard LKN****Seth Walker - Evening Muse 12/1****CBS HOLIDAY BASH Dec 3 at Neighborhood Theatre****Joan Osborne 12/6 at Neighborhood Theatre****12/17 Double Door Inn 50th Birthday Party****TOSCO MUSIC HOLIDAY PARTY 12/18****2024:****Blues Sunday: Road to Memphis Jan 7
at Neighborhood Theatre****Jackson Stokes 1/14 Heist Brewery & Barrel Arts****Blues Sunday: Hughes Taylor Band Feb. 4
Heist Brewery & Barrel Arts****Robert Cray: Booth Playhouse Feb 12****Tinsley Ellis and Marcia Ball: Feb 18 Booth Playhouse**

Got any ideas for future shows?

Please let us know at CLTBluesSociety@gmail.com

Or post to the [Facebook Group](https://www.facebook.com/groups/www.charlottebluessociety.org).

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Get your raffle tickets while they last! Only 100 to be sold.

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Raffle tickets are perfect for a stocking stuffer.

Charlotte *Blues* Society

2023-2024 G&L Guitar Raffle

Drawing April 2024

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The Tribute® Series ASAT Classic Bluesboy is dripping with mojo. In Candy Apple Red over Poplar body, tortoise pickguard, vintage tint satin finish neck, Rosewood fingerboard.



www.CharlotteBluesSociety.org

RAFFLE GUITAR SIGNATURES include: Mac Arnold, Blood Brothers (Mike Zito and Albert Castiglia), Johnny Burgin, All of the Band of Heathens, Pam Taylor, North Mississippi Allstars, Daniel Nicole, Jamie McLean, Jason Scavone, Tommy Castro, Curtis Salgado, The BoneShakers, Ghost Town Blues Band, Rob "Hound Dog" Baskerville, Chris O'Leary, Duane Betts, Selwyn Birchwood, Vanessa Collier, GA-20, Lil' Ed, Shana Blake, Popa Chubby, Walter Trout, Jackson Taylor Lee

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OUR MISSION STATEMENT

The CHARLOTTE BLUES SOCIETY (CBS) is dedicated to the promotion and preservation of the American Blues tradition through the presentation of concerts, forums, educational programs and support of local musicians in Charlotte and surrounding areas.

CBS NEEDS YOU !

Please consider volunteering for a committee, board position, or event, Or simply make a Tax-deductible donation. Just a few hours per year will make a difference.

Your memberships fund our shows. We are a 501(c)3 organization and count on members to contribute.

Like us on [Facebook](#). Be sure to post blues related articles on the [CBS group page](#). Follow us on [Instagram](#).

Know of an upcoming show? Share the details with us so we can spread the word!

All are welcome to our monthly Board meetings. These are typically the 3rd Tuesday of the month at a local Charlotte establishment. Next meeting is Tuesday Dec 19 - Location TBD. Please send any agenda items at least one week in advance.

Tell you friends and family, neighbors and co-workers. With your help, we can continue to grow and thrive.

Thank you!

The CBS Board



www.CharlotteBluesSociety.org

Washed Ashore

The long, strange story of Carolina Beach Music

Written by Billy C. Wirtz

Beach music is not surf music.

It has nothing to do with the Beach Boys, Jan and Dean or Frankie and Annette. As a matter of fact, it doesn't have much to do with The Beatles, Elvis, or any form of mainstream Rock & Roll.

A basic definition might describe Beach music as: Rhythm and blues, soul music and disco that is popular among baby boomer residents of the Carolinas who want to dance, party and re-live their happy adolescent years at the beach.

A more accurate description would be: A variety of musical styles, including: post-war r&b, "group sounds" of the '50s, soul obscurities from the '60s, one-hit wonders from several eras, mainstream disco, the occasional gospel cut and almost anything by Delbert McClinton. It is virtually any song with a relaxed 4/4 shuffle rhythm that beach music lovers can "Shag" to. ("Shag" in this case referring to a dance style rather than an Austin Powers expression. Professor John Hook describes it as "an improvisational dance that looks like a smooth, slowed down, elegant version of The Jitterbug.") The standard tempo for Shag tunes is 125-130 Beats per Minute on the metronome.

Beach music has been around for some 80 years, is played on countless radio stations in the Carolinas, draws thousands to the beach every year for conventions and yet even in the information age, is virtually unheard of outside of a four-state area in the Southeast.

This is the short history version of an American cultural phenomenon.

Forbidden Pleasures: 1945-1954

Back in the 1940s, Carolina Beach, N.C., wasn't much to look at... but it was the closest spot that mill workers from towns like Statesville and Hickory could get to for a cheap vacation. Wrightsville Beach was a few miles up the coast, but that was for the rich folk, and neighboring Seabreeze Beach was COLORED ONLY. It was also a hot spot for returning World War II vets anxious to drown some pain, have a few laughs and maybe throw a fist or two. Sometime around late 1944, an ex-merchant marine from Charlotte named Jim Hannah came to Carolina Beach to help build the new pier and decided to hang around for a while.

It wasn't long before he and some buddies from back home in the moonshine trade decided to open a beer joint, and in March of '45, they pooled non-taxed resources, and came up with enough money to open the infamous Tijuana Inn.

Unlike modern beach side establishments, The Inn wasn't a theme bar with perky waitresses, surfer boy bartenders and drinks named after sexual acts. It was a rough and tumble tavern, with a jukebox chained to the floor to prevent its' use as a battering ram during the fights. The guys that ran it weren't business majors from Duke, they were small-time gangsters, and in turn they attracted a clientele of drifters, hookers, local hoods and returning servicemen looking to fight or fornicate; either one, take your pick.

A friend suggested to Hannah that they put some of the new tunes with that "crazy Negro beat" that he had been hearing over at Seabreeze, The "Colored" beach - (songs like "Hey Bop A Ree Bop" by Lionel Hampton, "The Honeydripper" by Joe Liggins and "Round The Clock" by Johnny Otis) on the jukebox at the T.I.

At that time, in those days, at any place other than a gangster owned beer joint/brothel/ gladiator arena, suggesting that Negro records with the wild, new rhythms might be allowed in a white establishment in the South was nothing short of absurd, if not downright life threatening. Hannah however, agreed to the idea, probably figuring that half his customers could care less, and that the rest of his beer drinkin', Benzedrine inhalant-goblin' patrons needed something besides "In the Mood" for the two above mentioned activities, but more importantly... for dancing. The records went on the jukebox, and overnight, everything changed.

According to Hannah, people began to literally camp out in front of the T.I. just to get in on the action, and before long, some of the "hot-dog" dancers began to add some of the new dance steps that were being done over at Seabreeze to these new sounds, and at least one version of a dance called the Shag was born.

Although the Tijuana Inn was the most notorious of the honky-tonks, there were many other little hole-in-the-wall joints along the beach catering to the "fuck or fight" crowd, and it wasn't long before they all began to realize that white dancers plus black music equaled green cash. Jukeboxes were chained down, the beer coolers were stocked, Benzedrine procured and for three glorious years, Hanna and his buddies had a ball.

In 1948, it was rumored that two drifters had killed some folks down in Myrtle Beach. In the resulting hysteria, the mayor of Carolina Beach ran all the vagrants and "undesirables" including the dancers, fighters and, of course, Mr. Hannah off the beach, the Tijuana Inn closed, and the scene died, almost....

If the Carolina Beach scene had been an isolated occurrence, it might have left nothing but a few carefully edited stories to tell future generations, but over 600 miles away in Nashville, Tenn., WLAC radio was blanketing the South with a 50,000-watt signal, and in between ads for hair pomade, and "two-dozen live baby chicks," - and seven years before Allen Freed used the term "rock & roll" to disguise the fact that he was playing black music for white teenagers - DJs like Gene Nobles and "Hossman" Allen were spinning the latest "Harlem" hits by Wynonie Harris and Billy Ward & The Dominoes for a small, but ever growing following.

Even though this early r&b began to make its presence felt on the pop charts around '54, in the seven years between '47 and '54 it was still virtually unknown to mainstream America. It was so far out of the mainstream, and so lewd and suggestive, that before WLAC, the only place one could hear it would be in one of "those places" at the beach. But thanks to 'LAC, 35 years before the Walkman enabled their grandchildren to listen to Snoop Doggy Dogg without parental interruption, the sons and daughters of "good families" from the South were listening to transistor radios stashed under their pillows, hearing Wynonie encouraging his baby to "Keep on Churnin' till The Butter Comes," and counting the days till Summer.

After being run out of Carolina Beach, many of the dancers, gigolos, fighters, and beach bums drifted down to Myrtle Beach and Ocean Drive in South Carolina. They brought with them their music and dance steps, and around the fringes of the growing tourist destination, a few more isolated holes-in-the-wall began to spring up. Once again, these were hard-ass, no-name, white trash beer joints, but something else was happening.

For the first time, a few adventuresome middle-class outsiders and mill workers from upstate began to sneak into these places and Shag to the music they heard on that station from Tennessee. They risked life, limb and reputation, but there was something about rubbing elbows (and most other body parts) with Rooster and the disciples of Rev. Hannah, in sweltering, cinderblock shacks at the beach, dancing to songs championing the pleasures of "Wine-Spo-Dee-O-Dee" that felt good... totally forbidden, but really good.

In 1954, once again, it all changed. This time it wasn't a mayor, but a lady from out of town named Hazel.

Be Young, Be Foolish, Be Happy: 1954-mid 1970s

Late in the summer of '54, Hurricane Hazel flattened Myrtle Beach. Two weeks later r&b records, until then only available via the Hannah crowd or WLAC, began showing up on the pop charts. In the spring of 1955, Myrtle Beach began to rebuild and a nightspot named The Pad opened. Also, in the spring of '55, r&b began to dominate the jukeboxes in the pavilions and soda shops along the boardwalk. At The Pad, for the first time, college students openly mixed with the juke joint crowd, and brought their dance concept of "smoothness" to the Shag. In contrast to the rougher, more frantic rock & roll beat sweeping the rest of the nation, the subtler group sounds of The Clovers and The Drifters caught on in the Carolinas; Little Richard barely made a ripple, and Elvis was copying stuff they'd heard on 'LAC five years ago. Northern record companies began to take note of this phenomenon and began sending hardcore black records to the southern beaches for test marketing. Songs became hits based on their potential for Shagging rather than by their national airplay. "Green Eyes" by The Ravens and "Sixty Minute Man" by The Dominoes received non-stop jukebox play years after they'd fallen off the national charts. At the end of the season, the kids went home, to college, and to the textile mills, and by now even their local radio stations were picking up on the trend and programming the sounds of the beach along with the current pop favorites.

The '50s and '60s were troubled, turbulent, and often violent times to be in the South. In the '50s, segregation was crumbling and in the '60s, large numbers of boys were being sent to a place called Vietnam. Back in those prehistoric years before aromatherapy, anger management classes, and online self-help Web sites, a generation of Carolinians had to do something to relax and get away, so they headed to Myrtle Beach in record numbers.

For the next 15 years, the relaxed "smooth" music the kids grew up on at The Pad and in the pavilions stayed on the jukeboxes and on the playlists of emerging local bands. The record companies up North shrugged their shoulders and kept sending them black records, and while the rest of the world went crazy over The Beatles, the

kids in the Carolinas Shagged away their summer nights to "Be Young, Be Foolish, Be Happy," "Under The Boardwalk" and "A Quiet Place." The Singing Nun, Dick Clark and Ed Sullivan were all well and good, but this was still the land of "Sixty Minute Man".

By the late '60s, the tide had begun to ebb, most of the members of the beach crowd were raising families, and the influences of the outside world and its music were being felt on the Carolina coast. Although beach music survived on jukeboxes and a few oldies shows inland, once again the scene almost died, and this time it was saved by a family member, a bastard offspring named Disco.

Turn the Beat Around: mid-'70s to early-'80s

For all the damage that it did to the rest of the business, disco saved beach music. By the mid-'70s, many of the "beach diggers" had raised their families, established careers and had accumulated the spare time and money needed to go dancin'. What they found when they returned to the clubs were new styles of music that had a lot in common with the music of their past. Disco and beach music had three important similarities:

1. They were both spawned from clubs; in the case of Beach music through the jukeboxes; in disco, via the club DJs.
2. They both involved touch dancing, with prescribed steps, and room for improvisation.
3. Many of the big disco hits had the relaxed, 125 BPM 4/4 shuffle "smooth" groove. (Two perfect examples would be "You'll Never Find [A Love Like Mine]" by Lou Rawls and "The Love I Lost" by Harold Melvin and The Bluenotes.)

The one major difference of the disco era from those preceding it was the replacement of the jukebox by in-house DJs, but rather than kill Beach music, it kept it alive; alongside the latest from Donna Summers, the dancers were still Shaggin' to "Green Eyes," and old times there were not forgotten. In 1979, a group calling itself S.O.S. (Society of Strandlers, named after the Grand Strand area) organized a reunion of the old summer crowd at Myrtle Beach. They anticipated a few hundred people, and 5,000 showed up.

This was also the year that Mike Lewis, a DJ from Chapel Hill, decided to augment the same songs that people had been dancing to for 30 years with some new tunes that weren't necessarily national hits. He chose a current r&b obscurity, "Goin' Back To Louisiana" by Delbert McClinton, for use in a Shag contest in Wilmington, and minus Benzedrine inhalers and chains around the jukebox, it looked like The Tijuana Inn all over again.

It Will Stand: mid-'80s to the Present

The rebirth of beach music that began in the late '70s launched a small but significant revolution in the lives of baby boomers in the Carolinas. In the early '80s not only did they embrace the music and memories of the past, they developed an entire subculture around the music and the dance. Shag clubs sprang up in several dozen cities, the first publication (It Will Stand) dedicated to the preservation of beach music came out of Charlotte, and the conventions at the beach began to draw thousands. DJs and beach diggers began a relentless search for new songs to play in the clubs. It didn't matter if it was a lost gem from Earl Bostic in the '40s, or the newest blues release from the Alligator label, if it had shagging potential. Using the latest technology, if a song was a little too fast or slow, the club jocks would change the original speed of a song to fit the dancers' needs. By the '90s there were a few stations programming beach music 24 hours a day, Pat Conroy titled a novel after it and one abysmal attempt (Shag) was made to capture it on film. Such labels as Ripete Records continue to reissue the old classics and new products, and there are now, of course, several Web sites dedicated to it. On the club and festival circuit there are groups like The Chairmen of the Board, The Catalinas and The Embers, who've become legendary and quite wealthy playing it. Beach music has survived and is thriving. Which begs one question....

How come, outside of the Carolinas, Georgia and parts of Virginia, virtually no one, including music writers, musicians and die-hard r&b fans have ever heard of it? Maybe for a few of the following reasons:

- It was a jukebox phenomenon. Unless you went to Myrtle Beach as a youth, or heard it from a secondary source, you'd never make the important connection between the songs, the dance and the place.
- The music and Shaggin' are associated, in modern times, somewhat correctly, with older, conservative white Republicans.
- With the exception of the early years, it doesn't have a particularly colorful, sordid history that makes for great retelling on VH1 specials.

Maybe someday the mass media will discover Beach music and give it the coverage it deserves. Then again, maybe a little too much exposure could ruin it. Down here in Orlando, Fla., there are a couple of restaurants that offer theme park versions of "authentic" jazz and blues clubs. Performers aren't allowed to smoke, drink or cuss onstage, hamburgers are twenty bucks and legendary Blues musicians are reduced to smiling folk art prints, hung on a wall next to a Gluten-free menu.

Let's hope that never happens to the music of Jim Hannah and that jukebox he chained to the floor.

(Reverend Billy C. Wirtz) William Wirths©

www.revbillycwartz.com

newsletter edited by Bonnie Spalding