

JUNE 2020

Charlotte Blues Society

Monthly E-Bluesletter

ARE WE READY TO TURN THE BLUES UP?

How Covid 19 is reshaping live
music ~
and where do we go from here

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GUNTHER
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BOBBY RUSH

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Tentative
rescheduled Date:
Sept 13
Stay tuned:
Vanessa Collier



JUNE 2020

Musings *from the President*

Blues Winners and celebrations of music!

Wow, the **Blues Music Awards** are over, and I was doing the happy dance all night long!. First of all, for **Christone "Kingfish" Ingram**. Taking home 5(FIVE) BMA's ! Whew! I have a special place in my heart for that young man anyway, so it was exciting to see him capture the hearts of voters as well. Princess Pride would be so pleased.

Elsewhere, we saw many of those that we hold in a special place in our hearts, **Vanessa Collier, Albert Castiglia, Sugaray Rayford**, Check out the complete list of winners later on in this newsletter.

OK, I admit it, I am feeling a little down. Psychologists say we need 11 hugs a day to keep our emotional sanity. Being single is not all it's cracked up to be at times like these. When the time comes to gather again, I have a feeling someone will need to tie me down, I'll want to hug everyone that walks in the door, but I know that is just too uncomfortable for most now.

It would be tragic if this stupid pandemic changes us to be afraid to reach out and touch. I've said it.

I reached out to several musicians and people in the music industry and asked them the pivotal question: When do you think we will see live music, and what will that look like? Some really interesting answers....

If you have been on our Facebook Group page recently, you will have noticed a lot of posts for live steams from blues artists locally, regionally and nationally.

Some joy in Whoville last week: hairdressers opened their doors. Lord, there were some really bad bed heads showing up at local groceries and home centers lately...I am most grateful.

One of the best things about Covid, it has given me time to pick up my guitar again. I will not be ready for a jam at an event anytime by any stretch of the imagination, but it sure is nice to sit and play a bit. My piano is finally seeing some use again as well...so, I guess if I can't see anyone else play, I may as well entertain myself...still trying to figure out if I can hold and lighter and yell "encore!" while playing (just to capture that whole experience)

On a much more serious note, I had a call from **Libby Ballew** regarding **Loaves and Fishes** recently. She just wanted to thank Charlotte Blues Society to picking up the torch long before it became front & center. We gathered over one ton of food last year, and made a huge difference. Restaurants, local families and others have been generous with their time and their treasure to help those who are at risk. As we said many times, many kids in our community get their only meals of the day during the school year. With Covid-19 forcing kids to stay home, their food source is gone. Please keep this in mind, once this pandemic is over, the kids will still need our help, will still need to eat every day. That can only happen with the kindness of strangers. I thank all of you that have given in the past, and be assured, we will continue to collect food for them when we get back to our events.

Life is crazy right now...please be respectful of those around you. You may not want to wear a mask, but for some, the fear is very real, and kindness is always the answer. Let's work on keeping each other's attitude positive - especially those that don't necessarily agree with us. This is an opportunity for us to spread peace, to be compassionate. It is my sincere belief that everyone is doing their best to find a solution.

How Covid 19 is reshaping live music ~ and where do we go from here

Musicians and industry people sound off

On local and regional level, bands will begin to return to performing. I believe that people will be cautious about the live music scene at first. Within months the scene will become more relaxed.

I've spoken to crew members for major artists. They told me they were told not to expect work until summer 2021.

Obviously it will take more time with re-booking, routing and promoting larger tours. As a big fan of live music I am looking forward to its return.

Artists of any level should be using this down time to write more amazing songs. They must be written with both the recording and live performance in mind.

Terry "Dream Maker" Hudson
Music Industry Coach/Consultant

Terry "Dream Maker" Hudson
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(704) 678-3688
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The truth is, I honestly don't know. Things are just starting to open up again, but most big gigs have been canceled or rescheduled until later in the year. But even the rescheduled dates are still subject to how all this unfolds.

My greatest worry right now is the audience taking social distancing and basic precautions seriously. The days of running up onstage and grabbing a mic to sing, or screaming songs in my face while I'm playing are over. I just hope the audience respects that.

I DO think there will be an upswing in jazz and instrumental music, as both singing and large groups are still an issue.

~John Shaughnessy
bassist, composer, audio producer/engineer
based out of Charlotte North Carolina
johnshaughnessy23@gmail.com

I'm a professional musician based out of Buffalo, NY. In NYS we have been on tight lockdown for 65 consecutive days. My daughter attends high school classes on line, all of her other activities have been cancelled such as athletics, foreign exchange. My wife is a hair dresser, and she has been home the entire time as well.

As a musician this was to be my first year back into the foray as a full time player. For the last decade I was running a high school guitar program and gigging in the gaps. This year was intended to be slow for me. I figured it would take time to line up a cast of players that gelled with my ideology, playing style, and goals.

However to my surprise things fell into place instantly and I had an exciting year booked. Since the covid-19 epidemic, 99% of my gigs have officially canceled. As I called musicians to keep the music progressing, many have decided to either move on or leave the scene behind completely. In NYS if you were a gig worker, it was extremely difficult to collect unemployment. I did not qualify, but I was prepared due to aforementioned reasons.

I decided to try my hand at online live busking. Again to my surprise it went pretty well. My band was not tight and just reading charts, but people understood the circumstances. Eventually even those players declined to continue.

So I started playing classical guitar like a maniac. And I have fallen in love.

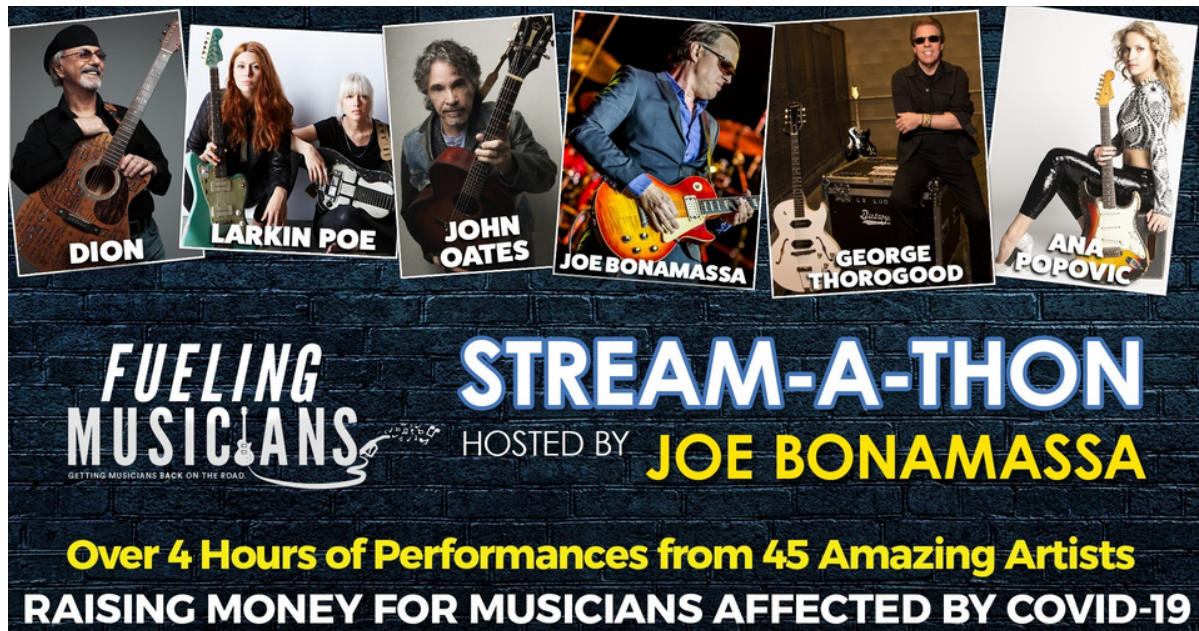
I've been doing the online thing again, and again it has been good to me. I would be remiss if I failed to acknowledge that classical guitar is challenging and it will humble you in an instant. Pieces that you thought were down cold will suddenly show up with a memory issue, instantly you will feel the adrenaline surge which doesn't help because it causes you to tighten up, now you're fighting two issues when you expected none.

This has been a new experience for me as I started playing electric guitar in grade 4. By grade 6 I had assembled a band and taught them to play my music, and we were giving concerts at the local middle school. I remember being terrified back then. I remember but I haven't experienced any stage fright in literally decades.

So Covid has forced me to face new fears, and forced me to branch into new directions that I would not have explored. My classical studies require a detailed daily two hour practice regimen. When the bands return to the concert stage my skills will definitely be at a whole new level.

~ Joseph Michael Mahfoud
<http://www.josephmichaelmahfoud.com/>

NOTE: Joseph has performed for Charlotte Blues Society events in the past with positive reviews from members and guests. He was scheduled to play the Blue Wednesday events Sponsored by Reisdent Culture Brewing and Charlotte Center City Partners in conjunction with Charlotte Blues Society at Victoria Yards, this summer. The Live Events have been postponed TFN.



this event will be available to stream in the following places:

<https://www.facebook.com/joebonamassa>

<https://www.facebook.com/keepingthebluesalive>

On Sunday, May 31st at 3PM ET Joe Bonamassa and Keeping the Blues Alive Foundation will premiere an online stream-a-thon benefit for their Fueling Musicians Program. The event will feature 4 hours of music performances from over 45 musicians including some of Joe's legendary friends and talented rising stars.

This stellar event benefits qualifying touring musicians who are suffering financial hardship and whose careers have been put on hold as a result of the COVID-19 pandemic's effect on the music industry. For more information on the program, or to donate, please visit <https://joeb.me/FuelingMusicians>.

To date, the program has raised over \$170,000 to provide immediate cash payments for essential living expenses of \$1,000, as well as pre-paid gas cards of \$500 to help musicians stay afloat and get back on the road again when it is safe.

Tune in on Sunday, May 31st at 3PM ET to support Joe's mission and donate to the Fueling Musicians program.

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



The blues ain't nothing but a good man feelin' bad.

~ Leon Redbone

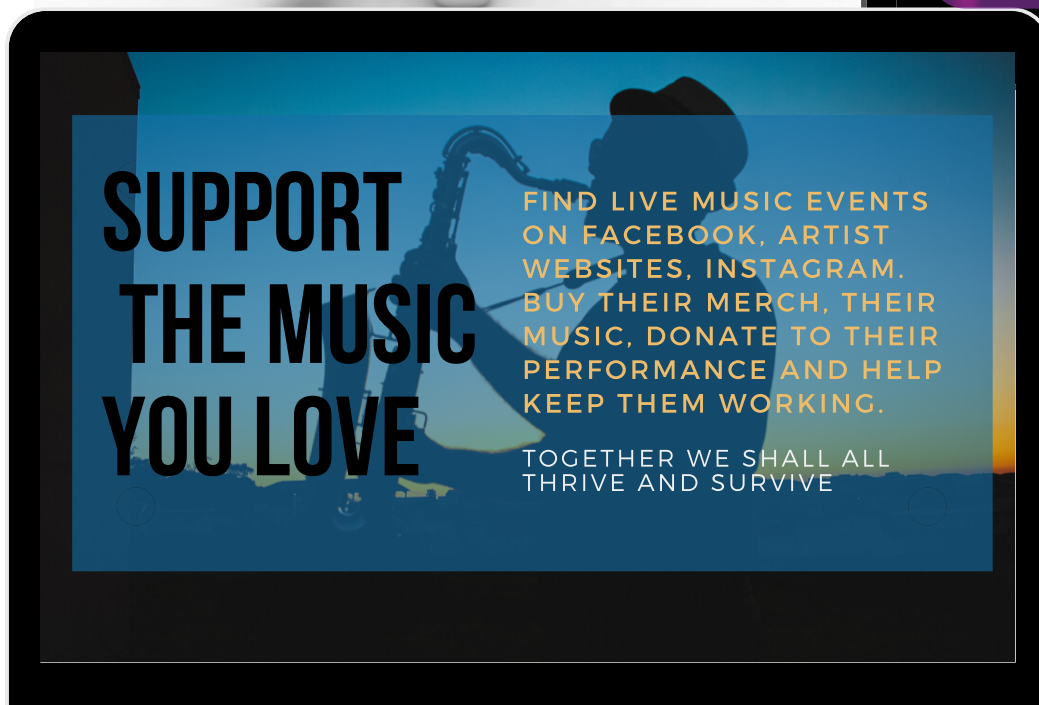
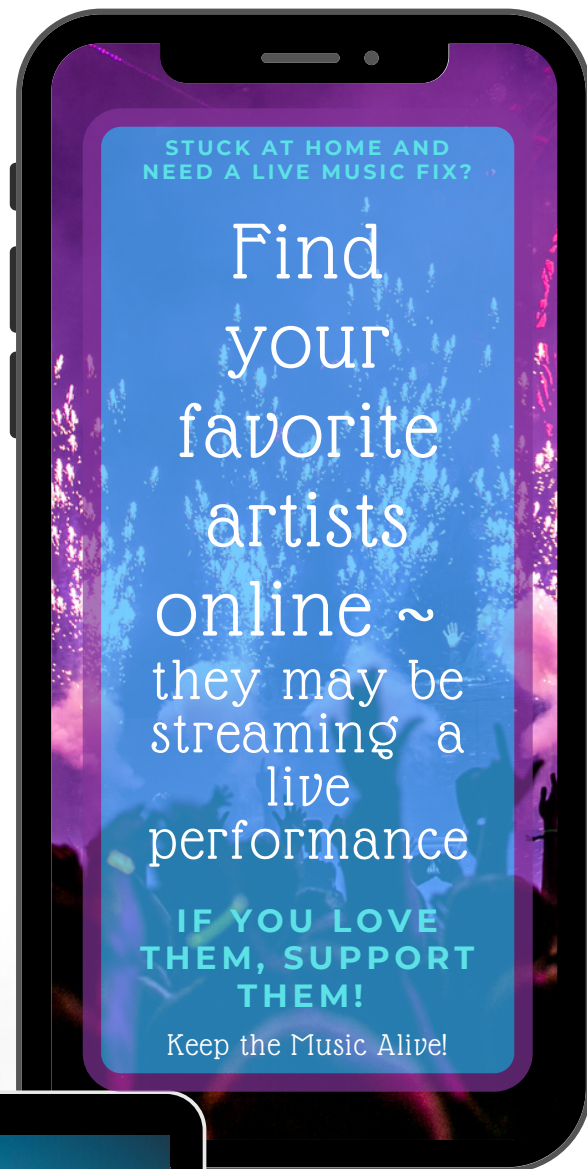
You have to make a decided effort to not get seduced by the Blues.

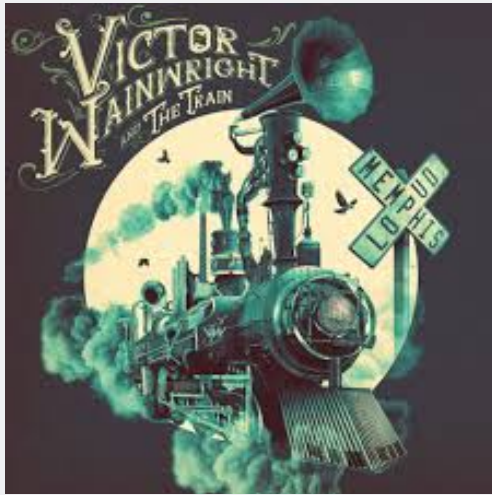
~ Al Jarreau

The blues are the roots and the other musics are the fruits. It's better keeping the roots alive, because it means better fruits from now on. The blues are the roots of all American music. As long as American music survives, so will the blues.

~ Willie Dixon

Shows in Charlotte have been postponed at least through June 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!





VICTOR WAINWRIGHT AND THE TRAIN – MEMPHIS LOUD

(RUFRECORDS 1280)

WWW.VICTORWAINWRIGHT.COM

KEYBOARD MASTER VICTOR WAINWRIGHT EARNED A 2019 GRAMMY NOMINATION FOR HIS DEBUT RUF RELEASE WITH HIS NEW, BIG BAND, AND HE STEAMS OUT OF THE STATION IN HIGH GEAR ON THIS ONE, WHICH WAS RECORDED IN THE BLUFF CITY AND CO-PRODUCED BY MULTI-INSTRUMENTALIST DAVE GROSS. VICTOR'S VOCALS RING LIKE A BELL IN THIS SET OF BLUES, FUNK, NEW ORLEANS SOUL AND AMERICANA AS HE AND HIS COHORTS DELIVER A WALL OF SOUND THAT HITS LIKE A SLEDGEHAMMER THROUGHOUT. HIS REGULAR LINEUP NOW INCLUDES FORMER ROOMFUL OF BLUES HORNS DOUG WOOLVERTON AND MARK EARLEY, AND HIS GUESTS INCLUDE GROSS, MONSTER MIKE WELCH, HARP PLAYER MIKEY JUNIOR, REBA RUSSELL AND GRACIE CURRAN, AMONG OTHERS. THE TRAIN PULLS SLOWLY OUT OF THE STATION WITH "MISSISSIPPI," BUT QUICKLY SHIFTS INTO HIGH GEAR. THE HORN-FUELED "WALK THE WALK" COMES ACROSS WITH A BIG EASY BEAT BEFORE "MEMPHIS LOUD" URGES YOU TO CLIMB ON BOARD. OTHER MUST-LISTENS INCLUDE THE SLOW-AND-EASY "SING," THE THOUGHT-PROVOKING "AMERICA," THE UPBEAT "MY DOG RILEY" AND THE INTROSPECTIVE SONG OF LOSS, "RECONCILE."

JIM GUSTIN & TRUTH JONES – LESSONS LEARNED

(SELF-PRODUCED CD)

WWW.EPRESSKITZ.COM/JIMGUSTINANDTRUTHJONES

BASED OUT OF SANTA CLARITA, CALIF., VOCALISTS JIM GUSTIN AND JERI GOLDENHAR, AKA TRUTH JONES, MADE IT TO THE SEMI-FINALS OF THIS YEAR'S INTERNATIONAL BLUES CHALLENGE, AND SHOW WHY THEY'RE ONE OF THE RISING GROUPS IN THE WORLD WITH THIS EXCELLENT CD. AN ALL-ORIGINAL COLLECTION OF BLUES AND HORN-PROPELLED R&B, IT WAS ENGINEERED BY SOUTHERN CALIFORNIA HEAVYWEIGHT TERRY WILSON (ERIC BURDON AND TERESA JAMES) AND FEATURES GUEST APPEARANCES FROM TOWER OF POWER TRUMPET PLAYER LEE THORNBURG, CROOKED EYE TOMMY GUITARIST TOMMY MARSH AND OTHERS. GUSTIN AND JONES PAIR UP FOR A DUET ON "I'VE BEEN DRINKING" BEFORE MIXING SINGLE LEADS AND DUETS ON THE REST OF THE THOROUGHLY MODERN SET. TOP CUTS INCLUDE THE PIANO-DRIVEN JAZZ BALLAD "WHEN THIS SHIP SAILS," THE LATIN FLAVORED "NEVER FORGET," THE ACOUSTIC "NEVER TOO BIG FOR THE BLUES" AND SOULFUL BURNER, "ROCKSLIDE."



THE REVEREND SHAWN AMOS & THE BROTHERHOOD – BLUE SKY

(PUT TOGETHER MUSIC PTM-00008)

WWW.SHAWNAMOS.COM

THE SON OF COOKIE MAGNATE WALLY AMOS, SINGER, SONGWRITER, HARP PLAYER AND BLUES PREACHER SHAWN AMOS HITS THE HIGH NOTES WITH THIS INTERESTING MIX OF SWAMP BLUES, FUNK AND ROOTS, THE LATEST STOP IN AN EXTENSIVE MUSICIAN JOURNEY THAT'S INCLUDED BEING A GRAMMY-WINNING PRODUCER AND SERVICE TIME AS CHIEF EXECUTIVE FOR QUINCY JONES' LISTEN UP FOUNDATION, WHICH BUILDS BRIDGES BETWEEN THE HEARING AND HEARING IMPAIRED. AMOS FELL IN LOVE WITH THE BLUES WHILE A FILM STUDENT AT NEW YORK UNIVERSITY AND SPENT HIS SUMMERS ON THE TRAIL ESTABLISHED BY MUSIC JOURNALIST PETER GURALNICK IN HIS FEEL LIKE GOING HOME BOOK TRILOGY. THE NINTH RELEASE IN HIS CATALOG, HE'S BACKED HERE BY HIS NEW UNIT OF OLD FRIENDS, WHICH INCLUDES FORMER MEMBERS OF BANDS LED BY THE INDIGO GIRLS, NORAH JONES AND MACY GRAY. THE MUSIC BUILDS INTENSITY THROUGHOUT, BEGINNING WITH THE PERCUSSIVE BALLAD "STRANGER THAN TODAY." OTHER HIGHLIGHTS INCLUDE THE BARN-BURNING "COUNTING DOWN THE DAYS," THE SOULFUL "ALBION BLUES" AND THE ROLLICKING "KEEP THE FAITH, HAVE SOME FUN."





LIZ MANDEVILLE – PLAYING WITH FIRE

(BLUE KITTY MUSIC)

WWW.LIZMANDEVILLE.COM

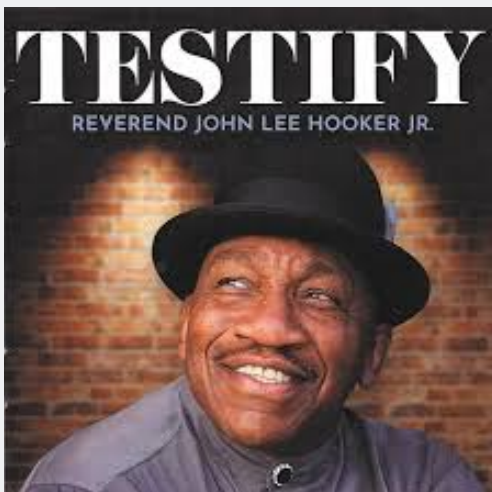
CHICAGO-BASED VOCALIST/GUITARIST LIZ MANDEVILLE TEAMS UP WITH ARTISTS FROM FIVE DIFFERENT NATIONS AND GIVING THEM PLENTY OF SPACE TO DELIVER INDIVIDUAL SETS, PROVING ONCE AGAIN THAT BLUES IS A UNIVERSAL LANGUAGE, AS THEY PUT THEIR OWN SPIN ON TUNES FREQUENTLY IMBUED WITH SEXUAL THEMES. GUITARISTS DARIO LOMBARDO (ITALY), MINORU MARUYAMA (JAPAN), PETER STRUIJK (NETHERLANDS) AND BIG DEZ ALONG WITH HARP PLAYER GILLES GABISSON (FRANCE) ARE FEATURED ALONG WITH AMERICAN BLUES FIDDLER ILANA KATZ KATZ IN SEGMENTS THAT RANGE FROM BASIC COUNTRY BLUES TO RIP-ROARING SOUNDS OF THE WINDY CITY. ADDING TO THE MIX ARE APPEARANCES BY GUITARIST ROCKIN' JOHNNY BURGIN AND VIOLINIST ANNE HARRIS. A DIVERSE PACKAGE THAT'S INTERESTING THROUGHOUT, SOME OF THE TOP HITS INCLUDE "JUST GIVE HER CHOCOLATES," "COMFORT FOOD BLUES," "EVERYBODY GOT WINGS," "HE LOVES MY BISCUITS," "BOSS LADY" AND "HEY BABE YOU WANNA BOOGIE?"

TONY HOLIDAY – SOUL SERVICE

(VIZZTONE LABEL GROUP VT=THPS-02)

WWW.TONYHOLIDAYMUSIC.COM

MEMPHIS-BASED SOUL-BLUES SINGER AND HARMONICA PLAYER TONY HOLIDAY DELIVERS A WARM AND FUZZY FOLLOW UP TO HIS STAR-STUDDED PORCH SESSIONS, DELIVERING A SET OF ORIGINAL TUNES CO-WRITTEN WITH PERENNIAL BLUES MUSIC AWARD NOMINEE JOHN NÉMETH AND BOOSTED BY A DROP-IN APPEARANCE FROM WAINWRIGHT. CONSIDERED TO BE AMONG THE TOP YOUNG HARP PLAYERS IN THE U.S. TODAY, HOLIDAY POSSESSES A RELAXED VOICE, IS SKILLED ON BOTH DIATONIC AND CHROMATIC AND CARRIES FORWARD OLD-SCHOOL SENSIBILITIES TO A MODERN AUDIENCE, SOMETHING THAT COMES ACROSS ON EVERY CUT HERE. BE SURE TO TUNE INTO "PAYING RENT," A CHICAGO-STYLE PLEASER THAT FINDS HIM HEARTBROKEN AND LIVING IN A BROKEN HOME AND URGING LISTENERS TO KEEP THEIR EYE ON THE PRIZE OR ELSE THEY'LL LOSE EVERYTHING. OTHER WINNERS HERE INCLUDE "SHE KNOCKS ME OUT," "CHECKERS ON THE CHESSBOARD," "DAY DATES (TURN INTO NIGHT DATES)" AND "OL' NUMBER 9."



REVEREND JOHN LEE HOOKER JR. – TESTIFY

(STEPPIN' STONE RECORDS)

WWW.JOHNLEEHOOKERJR.COM

JOHN LEE HOOKER JR. SPENT HIS TROUBLED YOUTH FOLLOWING IN THE MUSICAL FOOTSTEPS OF HIS FATHER IN A LIFE MARRED BY DRUG ADDICTION AND PRISON SENTENCES. BUT HE FINALLY CLEANED UP HIS ACT AFTER TURNING TO GOD, SOMETHING THAT COMES THROUGH LOUD AND CLEAR ON THIS STELLAR CD, A POWERFUL BLEND OF AUTOBIOGRAPHICAL CONTENT AND DEEP SPIRITUAL MESSAGES DELIVERED IN BLUES-INFUSED GOSPEL. ALWAYS DEEPLY RELIGIOUS DESPITE HIS ISSUES, HOOKER GRADUATED NEWBURGH SEMINARY IN INDIANA AFTER SERVING FOR A DECADE AS A HOSPITAL CHAPLAIN. NOW BACK HOME IN THE SAN FRANCISCO BAY AREA, HE CURRENTLY MINISTERS TO PRISON INMATES. HE'S ASSISTED HERE BY CHARLIE MUSSELWHITE, A FULL HORN SECTION AND SEVEN-PIECE CHOIR AS HE DELIVERS THE GOSPEL AND A WHOLE BUNCH MORE. HOOKER'S STRONG BARITONE DETAILS HIS EARLY STRUGGLES IN THE OPENER, "LISTEN TO THE SPIRIT," BEFORE WEAVING THE STORY OF HIS RECOVERY AND SALVATION THROUGH THE REST OF THE UPLIFTING SET. THE HIGHLIGHTS ARE BOUNTIFUL. DON'T MISS "PREACH IT LIKE IT IS," "LET THAT DEVIL GO" AND A STELLAR ARRANGEMENT OF "AMAZING GRACE," AMONG OTHERS.



RUTHIE FOSTER – LIVE AT THE PARAMOUNT

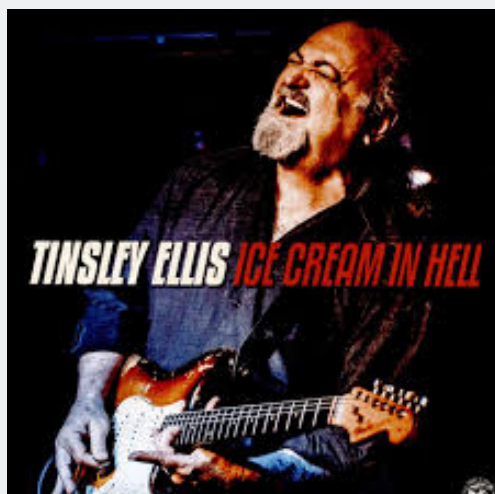
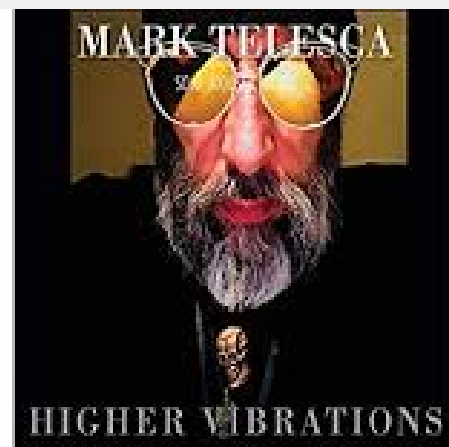
(BLUE CORN
Music BCM2001)
WWW.RUTHIEFOSTER.COM

THERE'S A GOOD REASON THAT TEXAS SONGBIRD RUTHIE FOSTER WON BACK-TO-BACK BLUES MUSIC AWARDS AS TRADITIONAL FEMALE VOCALIST, BUT SHE'S GOT A LOT OF UPTOWN COOL, TOO – SOMETHING THAT'S EVIDENT ON THIS SURPRISING DISC ON WHICH SHE FRONTS A 14-PIECE ORCHESTRA AND THREE BACKUP SINGERS DIRECTED BY A WORLD-CLASS CONDUCTOR WHILE REINVENTING SOME OF HER OWN HITS AND DELIVERING A FEW FAMILIAR STANDARDS, TOO. A FORMER BIG-BAND SINGER IN THE U.S. NAVY, RUTHIE RETURNS TO HER ROOTS, DONNING A BLUE GOWN INSTEAD OF HER CUSTOMARY JEANS FOR THIS OVER-THE-TOP, BUT LAID-BACK SET OF TUNES ARRANGED BY CONDUCTOR JOHN BEASLEY AND POWERED BY A 10-PIECE HORN SECTION ATOP A TRADITIONAL FOUR-PIECE BLUES ENSEMBLE. FOSTER'S INTRODUCED BY DAUGHTER MAYA BEFORE LAUNCHING INTO A SET THAT FEATURES STUNNING VERSIONS OF "BRAND NEW DAY," JOHNNY CASH'S "RING OF FIRE," "DEATH CAME A-KNOCKIN' (TRAVELIN' SHOES)," "JOY COMES BACK" AND SHOW-STOPPING TAKES ON "FLY ME TO THE MOON" AND "MACK THE KNIFE," TOO. DON'T MISS THIS ONE. IT'S A TREASURE!

MARK TELESKA – HIGHER VIBRATIONS

(SELF-PRODUCED CD)
WWW.MARKTELESCA.COM

ONE OF THE BRIGHTEST LIGHTS ON THE SOUTH FLORIDA MUSIC SCENE, MARK TELESKA CELEBRATES HIS VICTORY OVER CANCER WITH THIS COLLECTION OF ACOUSTIC BLUES – NINE ORIGINALS THAT MIX PERFECTLY WITH SIX BLUES AND GOSPEL COVERS CULLED FROM THE PRE-WAR ERA AND MORE. A SINGER, SONGWRITER, GUITARIST, BASSIST AND BANDEADER AS WELL AS AUTHOR, HE'S BEST KNOWN NATIONALLY THROUGH HIS WORK WITH MICK KOLASSA, WITH WHOM HE RELEASED THE WELL-RECEIVED YOU CAN'T DO IT CD. THIS IS HIS SECOND SOLO EFFORT FOLLOWING A 2016 ALBUM OF ELECTRIC BLUES. A STELLAR FINGERPICKER WITH AN EXCEPTIONAL SENSE OF TIME, HIS ONLY ACCOMPANIMENT HERE IS SNARE DRUM CONTRIBUTED BY HIS PRODUCER, BOB TAYLOR. AMONG THE HIGH POINTS ARE "99 YEARS," A TIMELESS ORIGINAL DELIVERED FROM THE POINT OF VIEW OF SOMEONE TRAPPED BEHIND BARS FOR SOMETHING HE DIDN'T DO, "BLACK DRESS," A CLEVER PLEA FOR HIS LADY TO QUICKEN HER PACE READYING FOR A NIGHT OUT, "LOOKIN' FOR SOME GOLD," "LIFE IN THE CITY," A SPRIGHTLY VIEW OF MANHATTAN, AND AN INTERESTING ACOUSTIC COVER OF AL GREEN'S SONG OF DESIRE, "I'M A RAM."



TINSLEY ELLIS – ICE CREAM IN HELL

(ALLIGATOR RECORDS ALCD 4997)
WWW.TINSLEYELLIS.COM

BELOVED ATLANTA-BASED BLUES-ROCKER TINSLEY ELLIS HAS NEVER SOUNDED MORE FOCUSED THAN HE DOES ON THIS ALL-ORIGINAL ALBUM, CUTTING LIKE A KNIFE WITH HIS SIX-STRING AS HE DISSECTS THE DOWNSIDE OF ROMANCE FROM SEVERAL DIFFERENT DIRECTIONS. THE 20TH CD IN TINSLEY'S CAREER, IT'S A WELCOME RETURN TO THE STUDIO FOR HIM AFTER SPENDING MOST OF THE PAST YEAR TOURING IN THE COMPANY OF TOMMY CASTRO. IT'S A FOLLOW-UP TO 2018'S WINNING HAND, A MORE UPBEAT EFFORT THAT RECEIVED PLENTY OF AWARDS ATTENTION. AMONG THE MUST-LISTENS HERE ARE "LAST ONE TO KNOW," WHICH DESCRIBES LOVE AS A COMBAT ZONE – AND YOU'D BETTER BE READY TO FIGHT, "ICE CREAM IN HELL" – THE TIME WHEN HE'LL TAKE BACK HIS EX, "HOLE IN MY HEART," "NO STROLL IN THE PARK," "EVIL TILL SUNRISE," "UNLOCK MY HEART" AND THE POIGNANT BALLAD, "YOU'RE LOVE'S LIKE HEROIN." DON'T BE DISSUADED FROM BUYING THIS ONE BECAUSE OF THE THEMES, THOUGH. IT JUST MIGHT BE HIS BEST YET!



BOB CORRITORE & FRIENDS – DO THE HIP-SHAKE BABY

(SWMAF RECORDS)

WWW.BOBCORRITORE.COM

NOW BASED IN PHOENIX, ARIZ., WHERE HE'S OWNED AND OPERATED THE RHYTHM ROOM FOR THE PAST 25 YEARS, BOB CORRITORE IS A CHICAGO-BORN HARMONICA PLAYER WHO SURROUNDS HIMSELF WITH THE BEST TALENT ON THE PLANET AND DELIVERS MUSIC IN TRUE WINDY CITY FASHION – SOMETHING THAT'S UNMISTAKABLE IN THE GROOVES OF THIS ONE. PRODUCED IN ASSOCIATION WITH THE SOUTHWEST MUSICAL ARTS FOUNDATION, IT'S A 13-CUT CD ON WHICH CORRITORE PLAYS IN SUPPORT OF A ROSTER OF 20 MAJOR TALENTS FROM ALL CORNERS OF THE U.S., INCLUDING KID RAMOS, JUNIOR WATSON, BOB WELSH, BOB STROGER, THE LATE HENRY GRAY, JOHN PRIMER, ANDY T, ANSON FUNDERBURGH, L.A. JONES AND MANY MORE – AND ALLOWING ALL OF THEM PLENTY OF SPACE TO SHINE. THIS ONE POWERS OUT OF THE GATE WITH MIGHTY JOE MILSAP AND THE FREEMONTS IN CHARGE FOR "SHAKE YOUR HIPS" AND FLOWS LIKE A RIVER THROUGHOUT WITH UPDATED VERSIONS OF SEVERAL CLASSICS, INCLUDING "THE TWIST," FEATURING GRAY IN ONE OF HIS FINAL RECORDINGS, "TRYING TO MAKE A LIVING," "STAND BY ME" AND A WHOLE LOT MORE.

THE NIGHTHAWKS – TRYIN' TO GET TO YOU

(ELLERSOUL RECORDS ELL 20202)

WWW.THENIGHTHAWKS.COM

HARMONICA PLAYER MARK WENNER AND THE NIGHTHAWKS HAVE BEEN TRAVELING THE HIGHWAYS AND BYWAYS OF AMERICA FOR 48 YEARS AND ARE CONSIDERED TO BE ONE OF THE BEST BAR BANDS EVER. BUT THEY CUT NEW GROUND ON THIS CD, WHICH DELIVERS THE SAME POWERFUL MUSIC, BUT WITH A LINEUP THAT FEATURES TWO NEW MEMBERS WHO TAKE THEIR MUSIC TO HIGHER LEVELS THAN EVER BEFORE. GUITARIST DAN HOVEY AND BASSIST PAUL PISCIOTTA JOIN LONGTIME PERCUSSIONIST MARK STUTSO SIGNED ABOARD AFTER LONGTIME MEMBERS PAUL BELL AND JOHNNY CASTLE DECIDED THEY NO LONGER WANTED TO TOUR. BUT THE FOUR-PIECE BAND'S FEEL AND FOUR-PIECE HARMONIES CONTINUE UNABATED IN THIS MIX OF OLD-SCHOOL BLUES, ROCK, R&B, SOUL AND DOO-WOP. WENNER AND HOVEY NOW SPLIT LEAD VOCALS. THE HIGHLIGHTS INCLUDE A GREAT REMAKE OF "COME LOVE," WHICH WAS FIRST RECORDED BY JIMMY REED AND PENNED BY THE OWNERS OF VEE-JAY RECORDS IN THE '50S, THE ELVIS CLASSIC "TRYIN' TO GET TO YOU," T-BONE WALKER'S "I KNOW YOUR WIG IS GONE" AND THE ORIGINALS "BABY IT'S TIME," "SOMETHIN'S COOKIN'" AND "THE CHEAP STUFF."

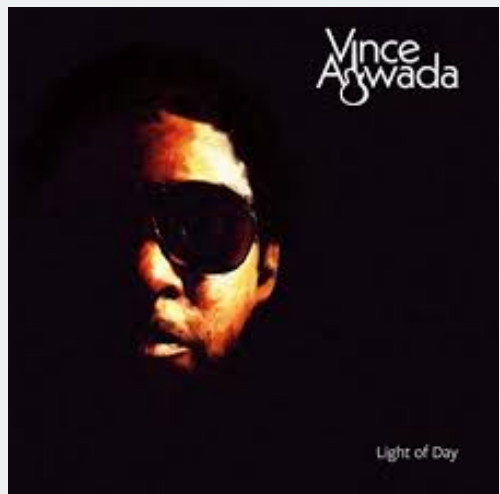


VINCE AGWADA – LIGHT OF DAY

(ROCKETNOODLE MUSIC)

WWW.VINCEAGWADA.COM

LOS ANGELES-BASED GUITARIST/VOCALIST VINCE AGWADA CUT HIS TEETH ON THE SOUTH SIDE OF CHICAGO AND HAS BEEN A FIXTURE ON THE BLUES SCENE SINCE THE '70S, WHERE HE ESTABLISHED HIMSELF IN THE HOUSE BANDS AT BOTH THERESA'S AND THE CHECKERBOARD LOUNGE AND SPENT EXTENSIVE TIME WORKING IN SUPPORT OF LEFTY DIZZ, JUNIOR WELLS, SUGAR BLUE, KOKO TAYLOR, LARRY MCCRAY AND OTHERS. VINCE FINALLY LAUNCHED A SOLO CAREER IN 2008, AND LIVING BLUES MAGAZINE RECOGNIZED HIM AS ONE OF THE 40 GREATEST YOUNG BLUES TALENTS OF HIS GENERATION. DESPITE THE HONOR, THIS IS ONLY THE THIRD RELEASE UNDER HIS OWN NAME -- A LENGTHY, FIERY MIX OF ORIGINAL CONTEMPORARY BLUES AND BLUES ROCK DELIVERED WITH THE ASSISTANCE OF SEVERAL OF THE MOST IMPORTANT SIDEMEN STILL WORKING IN THE WINDY CITY. VINCE FLIES UNDER THE RADAR, BUT DEFINITELY DESERVES YOUR ATTENTION. SOME OF THE STANDOUT CUTS HERE INCLUDE "TWO TONS OF FUN," "I WANNA FLY," "QUICKSAND," "ANGELINA," "SOUTHBOUND 69" AND "CREDIT CARD," A DEEP BLUES LAMENT ABOUT EXCESSIVE SPENDING THAT WILL STRIKE A FAMILIAR CHORD WITH ANYONE STRUGGLING TO MAKE ENDS MEET TODAY.





CATFISH KEITH – CATFISH CRAWL

(FISH TAIL RECORDS
FTRCD017)

WWW.CATFISHKEITH.COM

CATFISH KEITH CAPTURED THE 2019 BLUES BLAST MUSIC AWARD FOR HIS MOST RECENT PREVIOUS CD, REEFER HOUND, AN ALL-ACOUSTIC COLLECTION OF SONGS WITH MARIJUANA THEMES. A GUITARIST WHO SWITCHES BETWEEN TRADITIONAL AND RESONATOR INSTRUMENTS, HE CARRIES FORWARD THE SONGSTER TRADITION ON THIS ONE, DELIVERING A MIX OF WELL-CHOSEN COVERS AND TOSSING IN FOUR ORIGINALS FOR GOOD MEASURE. BORN IN EAST CHICAGO, IND., BUT BASED OUT OF CENTRAL IOWA, KEITH IS A THREE-TIME BLUES MUSIC AWARDS NOMINEE WHO'S BEEN A FIXTURE ON THE INTERNATIONAL COUNTRY BLUES CIRCUIT FOR DECADES, MIXING DELTA AND ROOTS, SINGING IN A PLEASANT, MID-RANGE BARITONE AND ACCOMPANYING HIMSELF WITH FOOT STOMPS AS HE DELIVERS LIGHT AND AIRY MUSIC THAT'S FULL OF WARMTH AND DEEP EMOTION. THE COVERS HERE COME FROM THE CATALOGS OF JESSIE MAE HEMPHILL, BIG BILL BROONZY, THE CARTER FAMILY, JOHNNY SHINES AND OTHERS, AND ALL ARE TERRIFIC. AND CATFISH'S ORIGINALS – "CATFISH CRAWL," "DON'T YOU CALL ME CRAZY," "LITTLE PAL OF MINE" AND "MEMPHIS MORNING TRAIN" – ALL COME ACROSS WITH A TIMELESS FEEL.

LINSEY ALEXANDER – LIVE AT ROSA'S

(DELMARK RECORDS
DE-862)

WWW.LINSEYALEXANDER.COM

A FIXTURE IN CHICAGO SINCE THE EARLY '60S AND KNOWN AS THE HOOCHIE MAN, LINSEY ALEXANDER POSSESSES A BOOMING BARITONE VOICE, STRAIGHT-AHEAD, NO-FRILLS GUITAR SKILLS AND MORE ENERGY THAN MOST MEN HALF HIS AGE, SOMETHING THAT'S EASILY APPARENT IN THIS LIVE SET. FOLLOWING THE BLUEPRINT LAID DOWN BY OTIS RUSH ON ANOTHER DELMARK RELEASE, ALL YOUR LOVE, I MISS LOVING, LINSEY RECORDED THIS SET AT ROSA'S LOUNGE ON THE CITY'S NORTH SIDE AND BACKED BY KEYBOARD PLAYER ROOSEVELT PURIFOY, PERCUSSIONIST BIG RAY STEWART AND BASSIST RON SIMMONS, WHO'S BEEN AT HIS SIDE FOR FOUR DECADES. TRADITIONALISTS WILL LOVE THIS MIX OF FIVE ORIGINALS AND FOUR COVERS, WHICH DELIVER CONTEMPORARY BLUES WITH A FAMILIAR, THROWBACK FEEL. SOME OF THE BEST CUTS INCLUDE "PLEASE LOVE ME," "MY DAYS ARE SO LONG," A TREMENDOUS COVER OF LATIMORE'S "THERE'S SOMETHIN' 'BOUT 'CHA," "SNOWING IN CHICAGO" AND "GOING BACK TO MY OLD TIME USED TO BE."

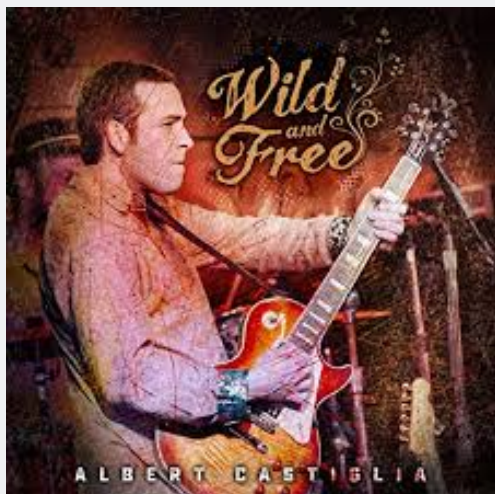


ALBERT CASTIGLIA – WILD AND FREE

(GULF COAST RECORDS)

WWW.ALBERTCASTIGLIA.NET

SOUTH FLORIDA-BASED BLUES-ROCKER ALBERT CASTIGLIA FOLLOWS UP ON HIS BLUES MUSIC AWARD-WINNING CD, MASTERPIECE, WITH THIS POWERFUL LIVE SET, AND THE END RESULT SHOULD PUT HIM IN MAJOR CONTENTION FOR ANOTHER TROPHY WHEN NEXT YEAR'S PRIZES ARE HANDED OUT. CAPTURED IN JANUARY AT THE FUNKY BISCUIT, A JEWEL ON THE BLUES HIGHWAY IN BOCA RATON, ALBERT'S DELIVERY IS IN-YOUR-FACE THROUGHOUT BACKED BY HIS ROAD BAND, JUSTINE TOMPKINS ON BASS AND EPHRAIM LOWELL ON DRUMS WITH LEWIS STEPHENS ON KEYBOARDS AND GUEST APPEARANCES BY MIKE ZITO AND JOHN GINTY. THIS ONE'S UNRELENTINGLY INTENSE FROM THE OPENING BARS OF "LET THE BIG DOG EAT." OTHER PLEASERS SURE TO ROCK YOUR SOCKS OFF INCLUDE "HOODOO ON ME," "GET YOUR ASS IN THE VAN," "KEEP ON SWINGING," "TOO MUCH SECONAL" AND COVERS OF PAUL BUTTERFIELD'S "LOVIN' CUP" AND FREDDIE KING'S "BOOGIE FUNK."



Marty Gunther has lived a blessed life where the blues is concerned. A native Rhode Islander now based in Charlotte and App State alum, his first experiences with live music came at the feet of first-generation blues legends at the Newport Folk Festivals in the 1960s. A professional journalist and harmonica player whose work appears in Blues Blast Magazine and other outlets, he was a longtime member of the Chicago blues community before founding the Nuclebusters, a band that's been entertaining South Florida since 1987.

One of CBS's favorite shows was our 2018 Christmas Extravaganza with Albert Castiglia ~ who won BMA for Blues Rock Album



Some of our Favorite Carolina residents Bob Margolin & Eric Gales both bring home a trophy



Huge night for Christone "Kingfish" Ingram, taking home FIVE (5) BMA's!



THE BLUES FOUNDATION

40TH ANNIVERSARY

THE 2020 BLUES MUSIC AWARDS LIST OF WINNERS

The Blues Foundation has created the COVID-19 Blues Musician Emergency Relief Fund to assist blues musicians during these difficult times. Please considering making a donation.

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2020 BLUES MUSIC AWARD WINNERS

BB King Entertainer of the Year Sugaray Rayford
Album of the Year *Kingfish*, Christone "Kingfish" Ingram
Band of the Year The Nick Moss Band feat. Dennis Gruenling
Song of the Year "Lucky Guy," written by Nick Moss
Best Emerging Artist Album *Kingfish*, Christone "Kingfish" Ingram
Acoustic Blues Album *This Guitar and Tonight*, Bob Margolin
Acoustic Blues Artist Doug MacLeod
Blues Rock Album *Masterpiece*, Albert Castiglia
Blues Rock Artist Eric Gales
Contemporary Blues Album *Kingfish*, Christone "Kingfish" Ingram
Contemporary Blues Female Artist Shemekia Copeland
Contemporary Blues Male Artist Christone "Kingfish" Ingram
Historical Blues Album Cadillac Baby's *Bea & Baby Records - Definitive Collection*, Earwig Music
Soul Blues Album *Sitting on Top of the Blues*, Bobby Rush
Soul Blues Female Artist Bettye LaVette
Soul Blues Male Artist Sugaray Rayford
Traditional Blues Album *Lucky Guy*, The Nick Moss Band
 Featuring Dennis Gruenling
Traditional Blues Female Artist Sue Foley
Traditional Blues Male Artist Jimmie Vaughan
Instrumentalist Bass Michael "Mudcat" Ward
Instrumentalist Drums Cedric Burnside
Instrumentalist Guitar Christone "Kingfish" Ingram
Instrumentalist Harmonica Rick Estrin
Instrumentalist Horn Vanessa Collier
Instrumentalist Piano Victor Wainwright
Instrumentalist Vocals Mavis Staples

our friend Sue Foley banked the Traditional Blues Female Artist Award



Vaness Collier took home the Instrumentalist - Horn Award - We can't wait to have her postponed date rescheduled & confirmed.

JUNE 2020



NOMINATION CATEGORIES

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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

Recordings released from May 1, 2019 to May 31st, 2020 are eligible. Complete information along with submission forms are available on our website at:
www.bluesblastmagazine.com/blues-blast-awards
Submissions deadline extended to May 30th, 2020

Your chance to vote begins in June!

BOBBY RUSH: TRUE BLUES SURVIVOR!

~ Marty Gunther

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Anyone who's spent any time at all with Bobby Rush knows him to be one of the most upbeat, friendly and humorous folks they've ever met – sharp as a tack and a great conversationalist who's got both big-city smarts and deep country roots.

That's how Blues Blast found him a few weeks ago, when we contacted him by phone to set up this interview. He was at home in Jackson, Miss., and it was a few days after the world in general and his life in particular had come to a screeching halt.

As a former Chicagoan who first met Bobby at an upscale club on the South Side about 50 years ago, it was an honor for this writer to handle the assignment – the first ever in a warm friendship that's endured across intermittent meetings through the years.

We don't cross paths often. But when we do, we enjoy each other's company for as long as time allows. This one was going to be a pleasure for both of us, something he stated immediately after picking up the phone.

"These are strange times," he said, his voice strong and cheerful and his seemingly boundless energy masking the fact that he'd been born in north Louisiana more than eight decades ago. "I spent last Saturday at home with my wife and kids. It was the first time on a Saturday in 50...60 years."

The time wasn't right for an extended chat. When that call came, however, things had changed. Bobby's voice sounded slightly strained and his seemingly boundless energy low.

"It's been rough on me for three or four weeks," confessed the Grammy winner and Blues Hall of Famer. "They're tryin' to put the brakes on me."

The road warrior had been in Chicago on Valentine's Day for a major show when he began feeling ill. His symptoms – a fever that came on like a train before subsiding, a dry cough and general fatigue – persisted for weeks, and he suspected the worst: that he'd come down with coronavirus somewhere in his travels.

A man who normally hops around the globe regularly and displays more energy and better moves than most men one-third his age, he was clearly ailing, but stated that his symptoms had lessen and that he was feeling a little better by the day. He insisted on going forward with our talk against this writer's objection. In my eye, Bobby Rush is nothing short of a national treasure, and his health will always be far more important to me than any story.

But continue we did.

Only later after we spoke did I discover the truth: A week earlier, like many of his fellow musicians who are homebound and off the road for the foreseeable future, he decided to entertain his fans with a solo, acoustic show broadcast on social media. Immediately thereafter, his son and grandson rushed him to a Jackson hospital because his condition seemed worse. Doctors subsequently admitted him briefly before releasing him to return home and self-quarantine. His personal physician also administered a test for COVID-19.

Several days later, when we spoke, the results still hadn't arrived a week later, and eventually proved to be inconclusive. Always the trouper, Bobby was living apart from his family – something he was ordered to do until April 20. And all of his meals were being delivered twice a day through a state-run program.

BOBBY RUSH: TRUE BLUES SURVIVOR!(CONT. 2)

Fortunately for him and all who know and love him, Rush's condition continued to improve after we spoke – so much so, in fact, that he sounded like his old self – both enthusiastic and talkative -- on the eve of Easter, when interviewed by Memphis' Tri-State Defender, which posted a snippet of its phone conversation on its website.

Even after admitting he'd "never been so scared in my life, through it all, Bobby was more concerned about how the illness would affect his band of nine musicians and the family he loves so dearly. A man of deep faith, he's grateful for the overwhelming number of prayers and well wishes offered up by fans and friends around the globe after his family finally released a statement about his condition two months after his symptoms had set in.

Above everything else, Bobby credits God for his recovery, which shouldn't come as any surprise. After all, he's the son of a preacher. And despite his chipper outlook on life, he's a true blues survivor who's already overcome more pain and hardship than most men could endure.

Bobby Rush is truly a living, breathing bridge to a different era, a world in which the races were still separated and a time when the real giants of the blues world walked shoulder-to-shoulder with him on this earth.

Born Emmett Ellis Jr. on Nov. 11, 1933, Bobby knows of what he speaks and has literally seen it all.

The son of a guitar- and harmonica-playing minister and farmer, he was street smart as a child despite only attending school about three months a year. He worked in the family's cotton fields beginning at age seven, regularly spending his time in reverie as he daydreamed about becoming a performer. In his mind, he saw himself on stage and dressed in tails like the man depicted on the tin of Prince Albert tobacco that his father smoked. He practiced singing in the mirror, and he burned matches and used the charred ends to create a moustache and look older than his tender years. His focus was so strong, in fact, that his mother, Mattie, once hit him in the head with a cup simply to get his attention. "I'd be pickin' cotton or choppin' cotton, doin' what I had to do," Rush recalls, "but I had this dream where I was this big superstar. I didn't know about anything other than the country life, but in my mind, I'd have all of the country men and women waitin' for me at the end of the cotton field to see me weigh my cotton up and to play a song."

Although he excelled at Bible study, he never sang in church. But he did build himself a Diddley bow out of a brick, broom wire and glass bottle in the barn, and he experimented with it on Sunday mornings follow the early service and after his father, Emmett Sr., returned to church for afternoon sessions. His first real guitar came as a gift from his first cousin, Son Scott, and he hid it in the barn loft, where it warped under the heat of the hot Louisiana sun.



His father found it six months later, and Rush feared he was in for a whipping. Bobby recounted the incident in the song "Chinkapin Huntin'" on his 2009 Blind Snake CD, and the tune's title refers to a search for the nuts of a brush-like variety of the chestnut tree common to the South.

At the time, Rush had no clue that his dad was a musician. He was shocked when, instead of a paddling, Emmett Sr. took the six-string from his hands and started singing and playing – and even more so because, when he did, the young boy expected to hear a gospel number akin to "Swing Low Sweet Chariot," but got a full-on blues performance instead.

Surprisingly, the song contained strong, un-churchlike sexual overtones. The lyrics, he recalled, repeated the line: "Me and my gal went Chinkapin huntin'/She fell down and I saw somethin'."

To this day, Rush doesn't know what his father saw because his dad never completed the verse. But he did teach Bobby how to play both six-string and harp in the months and years that followed. And despite the common belief among the faithful that blues is the Devil's music, he never dissuaded Bobby from following the dream that eventually resulting in him becoming the superstar envisioned in his dreams. Instilled with a strong work ethic, in addition to toiling in the fields, Bobby also began transporting the cotton to market at age ten or 11, driving a team of mules by himself to sell it at the gin 15 miles away. Because of his youth, he went unnoticed as he listened intently while the adults around him shared notes about the best time to peddle their wares to get the highest return. The Ellises grew more than cotton, and the tips he picked up quickly made him a major asset in the family's farming operation.

He grew up soaking up music by listening to radio powerhouses, WLAC in Nashville and KFFA in West Helena, Ark., -- whose 50,000-watt signals reached all corners of the South -- as well as local gospel and country stations, too. The music he plays today is drawn from a broad range of influences, including everyone from Percy Mayfield, Sonny Boy Williamson and Solomon Burke to Willie Dixon, singer-actor Phil Harris and many others.

Bobby's first exposure to live blues came at about age 14 after his family had moved to Pine Bluff, Ark., where his dad had assumed the pulpit at a new church. It was there that Big Joe Turner played in Townsend Park on the city's north side, soon followed by performances from Jimmy Reed, Howlin' Wolf and Muddy Waters with a young Little Walter in tow.

Continuing a habit he picked up while daydreaming in front of the mirror, Rush donned a fake mustache to make himself look older and started sneaking into clubs. Still in his mid-teens, he befriended and eventually started playing with slide guitar legends Elmore James and Boyd Gilmore, future Chicago keyboard stalwart Johnny "Big Moose" Walker and drummer Robert Plunkett, who backed Otis Rush, Eddie Shaw, Jimmy Dawkins and others. As a group, they eventually relocated to Little Rock for a while, where they worked as the house band at two popular venues, Drums and Jitterbug.

BOBBY RUSH: TRUE BLUES SURVIVOR! (CONT. 4)

Bobby moved to Chicago at age 19 in 1953, slowly evolving from Emmett Ellis Jr. into Truman Roosevelt and other stage names before adopting the one fans know him by today. He chose Bobby after a favorite cousin and Rush partially because he was always in a hurry to establish himself in show business.

"It was like movin' to heaven," Rush says today, "because Muddy Waters was there, B.B. was there...Smokey Hogg, John Lee Hooker, Jimmy Reed... then come Bo Diddley, Pigmeat Markham, Moms Mabley, Johnny Brown...my gosh, all the guys you know who were singin' the blues was comin' through Chicago for Chess Records and Vee-Jay."

His first gigs came in the southwest suburbs, playing in Blue Island before moving to small clubs with white audiences -- Skins in Robbins and The Apex in Phoenix -- where he sang and played behind a curtain. "They wanted to hear my music," Rush says, "but they didn't want to see my face." It wasn't uncommon, he says, to play clubs that were posted "Blacks not allowed," adding: "It's nice that the laws have changed, but you know and I know that the hearts of men haven't changed that much." As someone who grew up deeply rooted in the Jim Crow era of segregation and racial prejudice, Bobby has successfully balanced a career that appeals to folks of all colors. But, he says, he's still waiting for the world to change in a positive direction.

"There's not too many people around now who realize and recognize that what I have done, what I'm doin' and what I plan to do is all the same," Rush says. "I got people around me now tellin' me all the time: 'Bobby Rush, we don't want to hear you talking about what it was. It's a new day now!' 'I'm tryin' to find what is the new day... 'cause, as I get older and see thangs, it's like the Scripture says: There ain't nothin' new under the sun. So what everybody talkin' about? What's new? You got a new approach, that's all. "When they tell me I'm old-fashioned, it burns my heart because even though things have changed, they still remain the same. The saddest thing is that the people I know'd for 50-60 years, they're not around to know and fight (for true racial equality)," he says. "The people who's comin' up - especially in the blues music business -- the black music business - most of the guys want to deal with the blackness of the music, but don't wanna go on and deal with the blackness of it all.

"Most of the guys I know that's comin' up now want to wrestle, but don't want to fall. But any good wrestler is gonna fall - even if you win most of the time."

As someone who's been the lifeblood of blues and soul blues for decades, it also bothers him greatly that some folks who claim their music to be "blues" today simply have no clue as to what the music's all about. In musical terms, he says, "when you can count 'one and two and...' the one counts, but the and is just as important - because if you don't know where the and is, you don't know where the count is. The music is more than just notes."

We live, Bobby says, in an era in which the younger, surviving generation venerates living artists as blues gods while ignoring the past. It's a cultural divide in opinions that's as clear as black and white. And it's as important to carry the tradition forward because the stars of the '30s through '90s are gone and no longer can speak for themselves.

With few exceptions, there's a distinct, multi-generational gap between Rush and Buddy Guy - who's three years younger -- and the new wave of emergent young black bluesmen, including Marquise Knox, Christone "Kingfish" Ingram, Jontavious Willis, Andrew Alli and others.

"Bennie Turner (Freddie King's brother) can't tell the stories that Freddie King told," Rush says. "You can talk to the drummer for B.B. King, but he can't tell the stories that B.B. tells 'cause he wasn't in the room when it all happened. But there are still a few people who can," he adds. "It's too bad that most people didn't get this information."

There are a great many artists of color trying to carry the blues forward the best way they can, he insists. Talented in their own right, the music they deliver is often primarily neo-soul, hip-hop, rap and more. Check the listings for some of the "blues" festivals Rush headlines - ones aimed directly at a black audience - and it's apparent that the roster features more artists whose sounds are old-school soul and other art forms with, at best, just a taste of blues itself.

"They don't know anything about the real root of the blues," Bobby insists. "Most of the time, what the white people are sayin' the kings of the blues is true. "It's almost as if the wah-wah (pedal) was invented so the white guys could sound like a black guy. But what's botherin' Bobby Rush is that you've got black guys buyin' a wah-wah, tryin' to sound like a white guy who's tryin' to sound black."

"Among my people, they take it as a racial kinda thing. But I'm just tryin' to set the truth to them: That's the way it was, and that's the way it is," he insists, "because, if you talk right now about who the dominant black men are playin' the blues today, you'd probably say Buddy Guy and Bobby Rush. "We're the only ones left. But we ain't the only ones playin' the blues. We're the only ones who aren't ashamed of it! But the blues is the root of everything. If you don't like the blues, you probably don't like your mama," he laughs.

"Young people don't wanna know about the past because it's too outdated to them. But without the root of the tree...without the root, there'd never be a tree. It's like 'I think I know how a woman feels to have a baby,'" he says. "But I really don't know 'cause I never had one myself."

"That's where I come in...people like myself...to tell 'em about people that came before me and taught me what I know that I didn't know I knowed."

Bobby's stage act grew out of that tradition. He started developing it in 1959, a year before he formed his first band, after playing in groups that included Earl Hooker, Freddie King, Ike Turner and Luther Allison in central Illinois and the upper reaches of the Mississippi River.

Booked as the house band at Bagarbar, a club in the Quad Cities community of Rock Island, Ill., he hired a comedian to serve as his emcee, but he backed out at the last minute. A natural comedian and actor, Bobby decided to do it himself. He changed clothes between sets, did a comedy routine as "The Tramp" before rushing backstage again and changing clothes after having delivered his own introduction.

He was so convincing that it took the bar owner five months - during which he'd been footing the bill for the extra performer -- before he realized the ruse. At that point, however, Bobby was filling the club to the rafters and his boss never cut his money after finding out. "I was just bein' me," he says. "All I know'd was to pick up my guitar and harmonica, played the best I could play, sung the best song that I know'd to sing and tried to remember the best things that meant somethin' to me."

Rush has been living in Jackson since 1983. In so doing, he broke a vow he made to his parents decades earlier, when he promised them he'd never move there because of the slavery and racial hardships they and their ancestors had endured. He did so, he says, in an effort "to make a difference."

The founding father of a style of music termed "folk-funk," Bobby's shows serve up a combination of over-the-top band of showmanship that includes a world-class band and trio of booty-shaking dancers with occasional interludes of solo, old-school acoustic blues - a mix that appeals to people of all races.

While a casual listener might misinterpret the strong messages about sexual relations and infidelity that populate many of his songs, they're all delivered respectfully - and virtually all of them can be traced back to his early life on the farm. "When I started out, I talked about the things that I related to - good or bad-- which was farm things - horses, elephants, cows, dogs and what have you - and then I put them into womanizin' things," Rush says, "from a woman's standpoint and from a man's standpoint, too... 'If you was a horse and I was a horsefly, would you let me...' That sort of thing.

"It's like Louis Jordan used to sing about the monkey and the buzzard. The monkey always thought that the buzzard was his friend. But when the buzzard tricked him to fly with him, he tried to throw him off knowin' the monkey didn't have no wings to protect himself. So the monkey wrapped his tail around the buzzard's neck...not to hurt him, but to hold on. "He said: 'You chockin' me!' and the monkey says: 'Well, you better straighten up and fly right!' That's where that song came from. My first gold record, 'Chicken Heads' - (No. 34 on Billboard's R&B charts for the Galaxy label in 1971) - came from another Louis Jordan song, 'Ain't Nobody Here but Us Chickens.'"

And if you listen closely to his other material - songs like "What's Good for the Goose Is Good for the Gander," "Wearin' It Out," "Sue," "Handy Man," "Hen Pecked" and more - you'll discover that they primarily deal with unselfish love and deep devotion.

BOBBY RUSH: TRUE BLUES SURVIVOR! (CONT. 7)

“The woman is the key to everything, man,” he insists. “She’s the key to my life and everybody else’s life -- whether we want to admit it or not. Why would you want to go to school if it wasn’t to be educated enough to take care of a woman in your life? Why would you want to learn how to count if it wasn’t countin’ up somethin’ for the one you love?”

“I wouldn’t work a day in my life if I didn’t have to take care of my family, ’cause the work ain’t what I love. It’s in reverse of what I love. It’s that attitude that persisted throughout his illness.

“We men are macho and all that,” he says. “But once we get sick, we rely on the woman to bring us some water, rub our heads, soothe our aches and pains and talk to us when we’re down and lift us up when we fall down. The lady is the reason why we do all we do.”

It’s that attitude that persisted throughout his illness. “At this point in my life, I think I’ve got a pretty good idea about where I stand,” he said while still in the midst of his personal battle. “I’ve been fightin’ with this virus thing for four or five weeks now. I’m not so concerned about death itself because they ain’t got no cure for it. “I’m not a religion nut, but if you’re a believer like I am, what you have to do is put your trust in God that He’ll see me through like He has through all these years. I come from a family of prayer warriors, and that means something to me personally.”

That faith helped Rush overcome immense personal tragedy early on in his life, when he lost both his first wife and three children to side effects of sickle cell anemia. Now a household name around the globe, it helped him preserve for two decades as he became the undisputed king of the chittlin circuit before scoring his first hit record and becoming popular with more affluent, white audiences. And it’s enabling him to persevere today, too. A four-time nominee, he finally captured his first Grammy at age 83 -- for the album Porcupine Meat -- in 2017. He was inducted into the Blues Hall of Fame in 2006 and served as the ribbon cutter in 2015, when the Blues Foundation dedicated its new museum in Memphis -- a fitting honor when you consider that, at last count, he’d garnered approximately 50 Blues Music Awards nominations and taken home five statuettes as soul-blues artist of the year, two more for both acoustic artist and acoustic album, and one each for historical album, overall album and B.B. King Entertainer of the Year.

But Bobby’s never been one to rest on his laurels. He’s released more than 400 records, including the CD *Sitting on Top of the Blues*, which dropped last summer, and the recent single, “Dolemite Kid,” a playful childhood reminiscence that’s tied in to his cameo appearance in the new film biography of comedian, actor, singer and filmmaker Rudy Ray Moore, “Dolemite Is My Name,” starring Eddie Murphy. “That was the best thing that ever happened to me,” Rush says with a smile in his voice. “Eddie Murphy totally embraced me and what I did -- but all I did was be myself. “It’s the way God blessed me. Everybody else was playin’ somebody else. But I was playin’ Bobby Rush!” -- a natural role to play when you consider that he and Moore toured together on the chittlin circuit for a decade prior to integration. “How bad could I be playin’ me?”

BOBBY RUSH: TRUE BLUES SURVIVOR! (CONT. 8)

“Rudy Ray and I musta did 150 shows together, playin’ for small crowds in juke joints, VFW halls, dancehalls, bars --and at least 120 of them that made no money at all. Rudy Ray would be the headliner and emcee, and he was a good business man, too, goin’ around with a bullhorn, drivin’ through the streets and announcin’: ‘Ladies and gentlemen, tonight’s gonna be Rudy Ray Moore, Bobby Rush and more’ – goin’ from town to town doin’ that.”

Produced by Vasti Jackson, the “Dolomite” song is related to the movie in name only as it carries forward the folk-funk tradition loaded with boasts and mythical superheroes. In this one, Bobby playfully claims he stuck his hand down an alligator’s throat, “snatched the tongue out of the mouth and used it for my remote.”

Marty Gunther has lived a blessed life where the blues is concerned. A native Rhode Islander now based in Charlotte and App State alum, his first experiences with live music came at the feet of first-generation blues legends at the Newport Folk Festivals in the 1960s. A professional journalist and harmonica player whose work appears in Blues Blast Magazine and other outlets, he was a longtime member of the Chicago blues community before founding the Nuclebusters, a band that’s been entertaining South Florida since 1987.





INTERNATIONAL SONGWRITING COMPETITION



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)

May 6, 2020 -- The International Songwriting Competition (ISC) is pleased to announce its 2019 winners. Established in 2002, ISC is the world's largest international songwriting competition, receiving over 18,000 entries from 140 countries in 2019. More than \$150,000 in cash and merchandise is awarded to 71 winners in 23 categories covering all genres of music.

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.

WORLD CLASS BLUES PRESENTED BY CHARLOTTE BLUES SOCIETY

Charlotte Blues Society Blues Sunday Special Events

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

STAY POSITIVE....

A NEW DATE WILL BE ANNOUNCED SOON

WE SHALL ALL CELEBRATE OUR 27TH
ANNIVERSARY TOGETHER.

APRIL 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

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!