

JULY 2020



Charlotte Blues Society

Monthly E-Bluesletter

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A UNITY CELEBRATION WITH FRIENDS

The logo for Intrepid Artists Intl USA is a circular emblem. It features a central image of a guitar with two hands holding it. The text "INTREPID ARTISTS" is written in an arch at the top, "INTL" is in the center, "EST. 1994" is below that, and "USA" is at the bottom. There are decorative flourishes on either side of the guitar.

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**Join us for a Virtual Blues Festival July 10-11
beginning at 4pm**

8 hours a day 2 full days of blues

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to Charlotte
in 2021
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Taste of
Charlotte
2020

and more!

JULY 2020

Musings *from the President*



A Blue Blue Summer.....

Summer has just begun and the Coronavirus has taken the wind out of the sales (pun intended) for festival concert goers and live music fans. We were shuttered and sheltered in our homes, and then shattered when George Floyd was murdered. The event was caught on video and it became a reality check around the world.

Suddenly the conversation turned from pandemic to unity, and we all had to sit down and take an honest look at ourselves and find real solutions that have not been solved for hundreds of years, much less since the Civil Rights Act of 1964.

I had many video conferences and discussions with our Vice President Kelly Foster. Then we had conversations with our board of directors, and came to the conclusion, that we would not, could not be silent. We issued the following statement to our members, and I feel it is important to emphasize that once again:

Statement from Charlotte Blues Society amid the nationwide and worldwide protests following the death of George Floyd at the hands of the Minneapolis Police Department.

The Blues are based on the pain and the anguish of Black America. They provided us then, and now with music that showed our worst, and our best. It is the genesis of all our music in this country, and we are compelled to honor those that have given us this gift, and stand with them.

We join with other music organizations to reflect, and to remind all that racial injustice and inequality has no place in this country.

We ask all Blues Society group members and Blues lovers to stop and hear the silence, as well as the shouting.

Listen for the cries and anguish, and act with compassion and love. Above all, we must rely on love to get us through.

We are one in music, in heart, in mind. Take the time to pay attention.

Division and hate is not acceptable.

We cannot remain sheltered from the pain experienced by our brothers and sisters.

We cannot hide behind the walls of discomfort and refuse to speak out against that which we know is wrong.

We cannot shrink back from our responsibility, for yes, it is our responsibility to hold true to the ideals of unity.

Music is the great unifier – one of the major ways in which we come together as members of the human family.

Now is the time to make a stand and declare our solidarity with ALL of the members of our beloved Blues Community.

To that end, we denounce racism, discrimination, and the history of systemic oppression that would dare to say that the lives of George Floyd and countless others do not matter. We therefore join together today with those fighting for love, peace, justice, and dignity for all.

Virtual Blues Festival July 10-11 2020

www.CharlotteBluesSociety.org

A Unity Celebration with Friends

Press release from Intrepid Artist International:
<https://intrepidartists.com/>

We hope you and your families are all hanging in there and remain Strong during these very difficult times we are all experiencing! With the world at a standstill and negativity surrounding us, we are thrilled to announce Intrepid Artists International's inaugural **Virtual Music Festival... "A Unity Celebration with Friends"** to take place July 10-11. We hope that it will be something that music lovers around the globe can all enjoy, at the same time hopefully help our cause a little. We are looking to raise money through private sponsorship and donations to help pay for health insurance for the Intrepid employees and their families.

On top of this, 20% of ALL proceeds will be donated to the Blues Foundation COVID19 Fund. The event will be FREE but hope that those who are able will pitch in to help our cause. Our artists have all gotten together and donated their services and time to make this happen for us and we could not be more grateful to them. Intrepid has ALWAYS been a family and been there for each other and now is no different. We are blessed to work for all the fine artists that Intrepid represents!

Not only will we have music from approximately **4:00 PM to Midnight each day** BUT we will also be auctioning off a STUNNING Custom Olympus Guitar that was made especially for the Intrepid 25th Anniversary Celebration last year. There will be giveaways, merchandise packages and opportunities to bid on Zoom Guitar Lessons with some of the Intrepid Artists as well as one on one Zoom Meetings with some of the Intrepid artists and much more!

While this event is geared to help raise money to help cover health insurance costs it will be streamed FREE across Facebook and other platforms and we hope that you can join in on the fun and help us with this very worthy cause. We are ready to get back to doing what we all LOVE and Thank you in advance for joining us for some Fun and Great Music on July 10-11. See you there.

This event will be presented in conjunction with our dear friends at Blues Radio Int'l and Datflys Concert Videos.

July 10, 2020

Intro: 4pm EST

Albert Castiglia - 4:05 -4:35pm
Ana Popovic - 4:40-5:20pm
Gary Hoey - 5:25-6:05pm
Blues Beatles - 6:10-6:40pm
Mr Sipp - 6:45-7:15pm
Anthony Geraci - 7:20- 7:50pm
Toronzo Cannon - 7:55-8:25pm
Carolyn Wonderland -8:30-9pm
Nick Schnebelen - 9:05-9:35pm
Mike Zito - 9:40- 10:10pm
Robert Jon & The Wreck - 10:15-10:45pm
Honey Island Swamp Band - 10:50-11:20pm

July 11, 2020

Popa Chubby - 4:05 -4:35pm
Vanessa Collier - 4:40-5:20pm
Davy Knowles - 5:25-6:05pm
Kenny Neal - 6:10-6:40pm
John Nemeth - 6:45-7:15pm
Empire Strikes Brass - 7:20-7:50pm
Selwyn Birchwood - 7:55-8:25pm
Lil' Ed Williams -8:30-9pm
Anthony Gomes - 9:05-9:35pm
Joanna Connor - 9:40- 10:10pm
The Steepwater Band - 10:15-10:45pm
Mantras - 10:50-11:20pm

The Blues of The Band

By Michael Ingmire

I recently wrote an appreciation of The Band in conjunction with a review of the new Daniel Roher film, **“Once Were Brothers: Robbie Robertson and The Band.”** I wrote this for Ann-Marie Murrell and Politichicks. At that magazine, I have the freedom to write, among many subjects, about the best American music has to offer to the world. Short review of the film, if you love The Band, you should see this film. If you are curious about The Band, you should see this film.

Considering this is a Blues Letter, I thought it would be interesting to write about the Blues roots of The Band. Occasionally those Blues roots get lost in the description of this group as being the Fathers of the Americana genre. Without a doubt, the example of The Band has influenced and informed the genre of Americana. But the Blues were hugely important to the development of The Band.

When Toronto street kid, Robbie Robertson, was trying to get the guitar slot in the Ronnie Hawkins Rockabilly band, The Hawks, he was listening hard to two Blues guitar players. In particular these were two guitar players that were important to Howlin’ Wolf, namely Willie Johnson and Hubert Sumlin. If you watch the Classic Album documentary about the album, “The Band,” you will see a segment of a more modern day Robbie Robertson playing some subtle Hubert Sumlin licks on an old Fender Broadcaster through an almost equally old amp. Stunning stuff. A lot of what I reference here is available on YouTube among other movie outlets.

When Robertson was a youngster, he spent countless hours trying to unlock the secrets of Johnson and Sumlin’s styles. If you listen to Robertson’s guitar playing on Ronnie Hawkins version of Bo Diddley’s, “Who Do You Love,” you will hear a style that is the best described as equal parts Johnson and Sumlin. From Stratford, Ontario, Band Vocalist/Piano Player, Richard Manuel was deeply influenced by the Blues as early as Junior High. Like his junior high bandmates, he was listening to the clear channel, after Midnight show, The John R Rhythm & Blues Show. This show was broadcast on WLAC out of Nashville. Robertson was also listening to same Blues, Gospel and Rhythm & Blues that Manuel was listening to. Both with their transistor radios under the pillow. Someone should do a book on the influence of Southern radio on American and Canadian musicians. A fascinating topic.

Whenever they passed through or played in Chicago, Levon and Robbie spent a lot of time in the Chicago Blues bars with Michael Bloomfield and Paul Butterfield. Bloomfield, in particular, would take them to see local legends like Muddy Waters and Otis Rush.

(cont. page 5)

The Blues of the Band (cont)

Richard Manuel was deeply influenced by the vocal stylings of Bobby “Blue” Bland and Ray Charles.

As he matured and joined Ronnie Hawkins, after Robertson and Helm were already in the ranks, he was considered an equal to Ray Charles vocally. On YouTube, check out Richard’s version of Charles’ “What Would I Do Without You,” for proof of that claim. This was recorded when The Band was assisting Eric Clapton on his “No Reason to Cry” album. Eric and Richard were soul mates and drinking buddies.

Levon Helm, the only American in The Band, had the Southern Blues roots down. He grew up listening to Sonny Boy Williamson II and Robert Nighthawk, among many, live.

In 1965, playing on their own as a Blues band after leaving Hawkins, the Hawks almost joined forces with Sonny Boy Williamson II while in Helena, Arkansas. But Williamson died before they realized that accomplishment.

Instead, they toured the world with Bob Dylan.

Rick Danko had a broad tenor of a voice and Sam Cooke was his greatest influence. Multi-instrumentalist, Garth Hudson can play the deepest Blues or the broadest classical. In 1968, The Hawks became The Band and the Blues influence continued. In 1975, Levon Helm, in partnership with Henry Glover, produced the “Muddy Waters Woodstock album.” The next year, 1976, Muddy and Paul Butterfield had featured spots in The Band’s final concert, “The Last Waltz.”

When rehearsing for the Last Waltz, The Band would routinely warm up on Albert King tunes. Once the Blues effects you, no matter your success in other aspects of life, it never leaves you alone and that was true for The Band. Without a doubt, The Band still occupies an important place in my weekly listening.

Michael Ingmire, is a musician, writer, commentator, activist and author based in North Carolina. As a musician he has shared stages with artists like John Lee Hooker, Albert King, Bo Diddley, Dr. Mac Arnold, Wilson Pickett, Allen Ginsberg, Kenny Neal, Bob Margolin, among many. Michael's work is available for listening or purchase at reverbNation.com under Michael Wolf Ingmire. Starting in September 2015, Michael has been a consistent contributor to Politichicks, writing about, political, musical, and social topics.

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

"This moment of grief can also be a moment of purpose."
- Brittany Packnett Cunningham

The Blues is an African American art form, originally created as an artistic expression and response to the oppression, dehumanization, and hatred this population had to endure.

The Blues Foundation stands with the musicians and members of our community past and present who speak truth through music. In sadness and outrage,

The Blues Foundation pays homage to the memories of George Floyd, Breonna Taylor, Ahmaud Arbery, and all others whose lives were abruptly, unjustly, and hatefully ended. Each of these human beings was taken because of the individual and systemic racism that has pervaded the psyche of America for 400 years.

We grieve with the families, and we will join the greater conversation for the eradication of racism in deference to the legacy of the Blues.

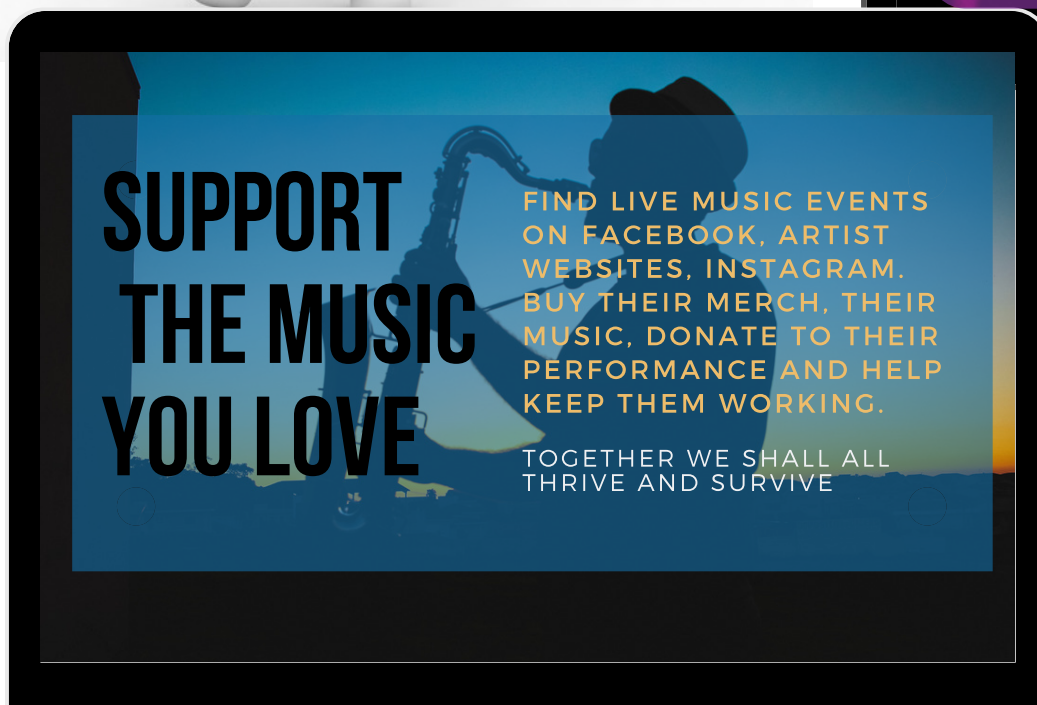
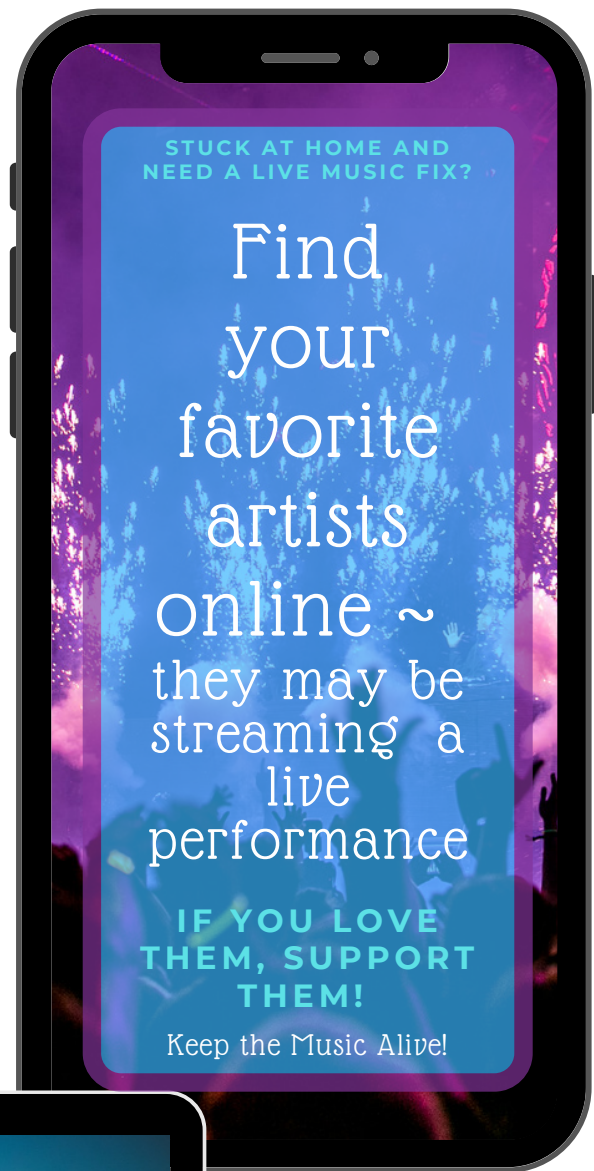
"The moral arc of the universe is long, but it bends towards justice."
- Martin Luther King Jr.

The Board of Directors of The Blues Foundation

THE BLUES
FOUNDATION
40TH ANNIVERSARY



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





John Primer & Bob Corritore – The Gypsy Woman Told Me

(VizzTone

Label Group VT-SWMAF-14)

www.johnprimer.com www.bobcorritore.com

John Primer and Bob Corritore fit together like hand and glove when it comes to old-school Chicago blues, building on the foundation laid down by their forebears and imbuing it with nuances that update it for 21st Century audiences while remaining faithful to its origin. Friends since the mid-'70s, when John was playing guitar in the house band at Theresa's Lounge behind Junior Wells and Bob was just beginning to stretch his wings as a harp player, this is their third album together in addition to pairing for a portion of last year's *Do the Hip-Shake Baby*, a multi-artist showcase issued under the name Bob Corritore & Friends.

Recorded at Greaseland Studios in California and Tempest Recording in Arizona, this disc mixes electric and laid-back acoustic arrangements, and the highlights come hot and heavy throughout. But sure to tune into the Primer originals "Little Bitty Woman" and "Walked So Long" as well as several recrafted covers that are much, much more than copies of the originals.

Leroy Ellington's Sacred Hearts – Live and Kickin' It!

(Infiniti Group Records IGR200101)

www.leroyshsacredhearts.com

Based out of Cincinnati, where he's been a fan favorite for decades, horn player/vocalist Leroy Ellington fronts an eight-piece band with backup singers to deliver a powerful set of blues-drenched R&B on this disc, a strong follow-up to his well-received 2019 studio release, *Sanctified*. Captured across two nights at The Madison Theatre in Covington, Ky., the band explodes out of the box in a set that includes seven Ellington originals and four interesting covers, and everything you'll hear here is advertised as coming "as is" just a few minor hiccups included. Take my word though: You'll have a hard time finding them. For big-band blues with a big-city feel, be sure to turn in to "Heaven Don't Want Me," "My Father's Son," a take on John Mayer's "Gravity," "Somethin' Funky Goin' On," "The Forecast Calls for Pain" and "Baptized in a Bedpan." You won't be disappointed!



John Blues Boyd – What My Eyes Have Seen...

(Gulf Coast

Records)

www.johnbluesboyd.com

Possessing when Gulf Coast owner Guy Hale calls "the voice of God," John Blues Boyd is a rare, under-recorded talent who started life as a Mississippi sharecropper and became a roofer in San Francisco before turning to the blues for solace after the death of his wife of 49 years a few years ago. He quickly established himself in 2017 with the release of *The Real Deal*, a disc produced by Little Village Foundation, the non-profit created to expose under-recorded, under-appreciated talents to the world. Like his earlier CD, this one was recorded by Kid Andersen at Greaseland. It's a lengthy, deeply personal, all-original set of traditional blues that provides an autobiographical snapshot of Boyd's life, which includes being run out of the Magnolia State because of political activism and other themes that include love won and lost and labor on hot rooftops and under the searing sun. An all-electric set backed by the usual cast of Greaseland all-stars, Boyd's rich baritone will envelop you throughout. Among the stand-out tunes here are "In My Blood," "What My Eyes Have Seen," "A Beautiful Woman (for Dona Mae)," "49 Years," "Why Did You Take That Shot" and "Got to Leave My Mark."





Evelyn Rubio – Crossing Borders

(SeaSpeedProductions)

www.evelynrubio.com

Houston-based Evelyn Rubio's musical road is most interesting. She was a child TV star in her native Mexico, traveled the world in musical theater companies and returned home to become a rocker before moving to America after falling in love with the blues. Most recently, she's served as the vocalist and sax player in former B.B. King bandleader Calvin Owens' 18-piece orchestra. Evelyn blues, rock, jazz and country here in a package produced by bassist Larry Fulcher and backed by his partners in Legendary Blues Band/Taj Mahal Band and former Etta James guitarist John Sklair, Austin superstar David Grissom and others. The first dozen cuts are delivered in perfect English, the final three in her native Spanish. A melismatic alto who delivers searing horn flourishes, Rubio's headed for stardom. Be sure to tune in to "One More Last Time," "Just Like a Drug," "He Did Me Wrong But He Did Me Right," "When You Say You're Sorry," "Border Town" and "What a Way to Go."

Bessie Jones – Get in Union (Alan Lomax

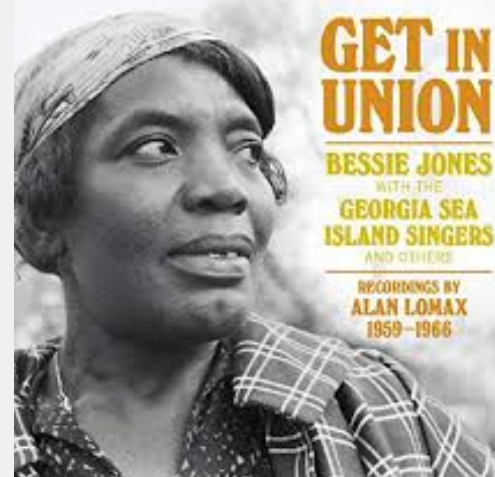
Archives/Association for Cultural Equality)

<http://www.culturalequity.org/alan-lomax/friends/jones-0>

Here's a treat for anyone with a love for pre-War blues!

Bessie Jones was a powerhouse vocalist who was living on the St. Simons Island in Georgia when famed ethnomusicologist Alan Lomax first recorded her. One of

the most popular performers on the folk circuit in the '60s and '70s, she and Lomax worked closely for decades to present and promote black folk music across the U.S. All of the material here was captured when Bessie was a member of the Georgia Sea Island Singers between 1959 and 1966, and tapes were so well digitally remastered that you can almost feel Jones' breath as she delivers a collection of blues, gospel and folk in various solo and small-group settings. Available as a download from Bandcamp.com, this collection breathes new life into sounds of a bygone era. The hits here are too numerous to mention, but include tune classic tunes from the American songbook as well as dozens of little surprises. Strongly recommended.



Sonny Landreth – Blacktop Run

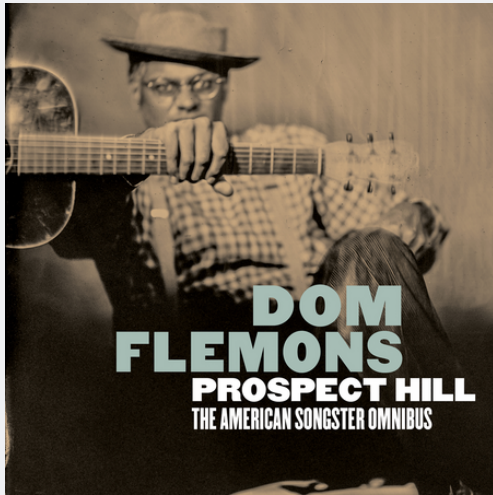
(Provogue/Mascot Label

Group)

www.sonnylandreth.com

Veteran Louisiana slide guitar master Sonny Landreth fires on all cylinders in this follow-up to his Grammy-nominated Recorded Live in Lafayette, reuniting with producer RS Field and delivering a collection of music that ranges from searing electric instrumentals to tender acoustic ballads. A gifted storyteller who loves to experiment with new sounds, Landreth's aided here by keyboard player/tunesmith Steve Conn. Sonny opens the CD on resonator with the title cut, "Blacktop Road," a hingerpicked treasure that hints of Eastern mysticism before the funk kicks in from the opening bars of "Lover Dance With Me" before flowing like the Mississippi throughout. Other pleasers include the Hill Country-flavored "Mule," "Beyond Borders," a Conn tune originally intended for Carlos Santana, "The Wilds of Wonder," "Many Worlds" and "Something Grand." Don't be surprised if this one's up for another Grammy come next awards season.





Dom Flemons-Prospect Hill: The American Songster Omnibus

(Omnivore Recordings)

www.theamericansongster.com

Multi-instrumentalist Dom Flemons, known as “The American Songster,” has been a busy man since splitting from the Carolina Chocolate Drops in 2014. A consistent award nominee in both blues and folk music, he’s a dynamic acoustic artist who’s at his best throughout this two-CD, 44-cut set. Released in conjunction with the Smithsonian National Museum of African American History as part of its Legacy Recordings series, this one includes the bulk of two of previous releases, which are supplemented by 12 brand new instrumental cuts to round out the work. He’s joined here by a revolving lineup that includes Grammy-winning musician/actor Guy Davis and others. If you’re a fan of old-time blues and folk, this one’s for you. Some of the prime cuts include “Til the Seas Run Dry,” “But They Got It Fixed Right On,” “Have I Stayed Away Too Long,” “Big Head Joe’s March” “Grotto Beat” and “Hot Chicken.” Fair warning: Several of the entries double as vocal and instrumental takes, but they’re so rich in textural differences that you probably won’t even notice.

Charlie Bedford – Good to Go (Blue Heart Records BHR002)

www.charliebedfordmusic.com

A native of Melbourne, Australia, guitarist/vocalist Charlie Bedford has been making a name for himself in Memphis since 2017 with three appearances at the International Blues Challenge Youth Showcase. At age 19, he’s an old man in a young body. This CD was charting in the top five in Aussie charts and climbing when this mini-review was being written. The next generation of the blues, Bedford started playing in clubs at age 12, and was in three top bands before launching his solo career. His debut CD -- 9,500 Miles from Memphis -- charted well, too, featuring original tunes that belie his tender years. That’s apparent from the opener of this one, “Money Junkie,” which describes a lady addicted to cash. Other must listens include the whimsical love song “Honey,” “Enemy,” the soulful “Just a Little Longer,” the psychedelic “Telephone” and “Steady Driver Man,” which comes with a Bo Diddley beat.



Grant Dermody – My Dony

(Thunder River Recordings)

www.grantdermody.com

Harmonica master Grant Dermody possesses a playing style that has a timeless, laid-back feel, something that’s apparent from the first notes of this CD, his second teaming with Grammy-winning multi-instrumentalist/producer Dirk Powell. Originally conceived as an acoustic effort, it’s an eclectic production steeped with a Chicago feel. A Seattle native who primarily specializes in Delta and Piedmont blues, Dermody serves up a winner here with guest appearances by former Chocolate Drop Rhiannon Giddens, Birds of Chicago vocalist Allison Russell, Amythyst Kiah and Creole accordion master Corey Ledet. The grooves deep beginning with the title cut, which opens. Other pleasers include “One Step at a Time,” “It Hurts to Be in Love,” “Too Late to Change Your Mind,” “Corner Strut,” “Come on Sunshine” and “Hometown Blues.” A treasure for folks who like their harp unadorned with overblow and electronic alterations.





Jose Ramirez – Here I Come

(Self-produced CD)

www.joseramirezblues.com

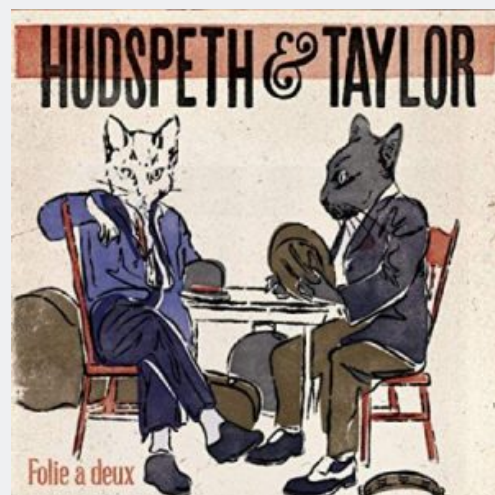
Despite being a native of Costa Rica, 32-year-old Jose Ramirez is well on his way to becoming a major star in the U.S., and this exceptional debut album – which was produced by Anson Funderburgh and features Grammy-winning keyboard player Jim Pugh, the Texas Horns and a skintight veteran rhythm section in the lineup – is certain to propel him into the stratosphere. Based out of the Tampa Bay area in Florida, he took second place in this year's International Blues Challenge as a representative of the D.C. Blues Society. With influences that include Johnny "Guitar" Watson, Ray Charles and others, he's a vocalist and guitarist of the first order who mixes contemporary blues and soul throughout this set. The opener, "Here I Come," announces his arrival and pays tribute to his personal blues heroes before reinventing T-Bone Walker's "I Miss You Baby." There's a lot to like on this one, including "Gasoline and Matches," which features Funderburgh, "One Woman Man," "Goodbye Letter" and "Waiting for Your Call." This one smokes!

Hudspeth & Taylor– Folie a Deux

(Self-produced CD)

www.brandonhudspeth.com

Here's a treat! The great majority of acoustic bluesmen do little more than deliver time capsules from the past, but not Brandon Hudspeth and Jaisson Taylor. Brandon's highly percussive guitar stylings match perfectly with Jaisson's expressive baritone vocals and percussion throughout. The duo teamed up in 2015 after spending the previous 15 years working separately in Kansas City, where they're based. Even today, Brandon tours with Levee Town and Dustin Arbuckle, while Jaisson fronts his own quartet. Together, they mix Chicago and Piedmont stylings here with ragtime and a little jazz, too. Their sound is hypnotic. Hence the album title *Folie a Deux*, a French term for a group hallucination or shared psychosis. The high points run hot and heavy through this set. Be sure to check out "Big Fat Hairy Lie," the original rag "Candy Man," "Silly Billy," which comes complete with jazz references, the cautionary "Low Down Dealer Man" and the toe-tapping "When You Comin' Home."

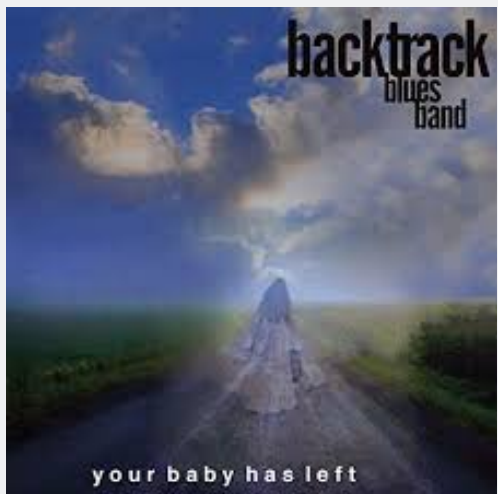


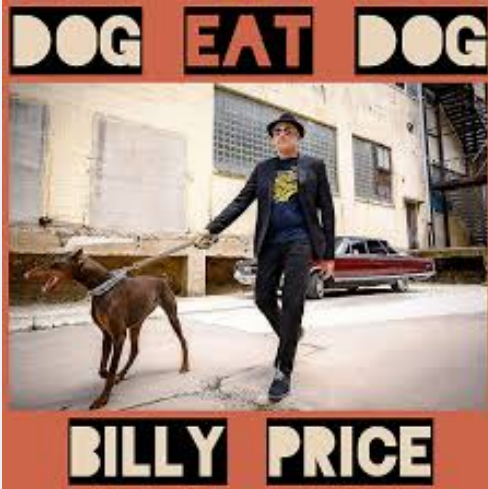
Backtrack Blues Band – Your Baby Has Left

(VizzTone Label Group VT-BTB07)

www.backtrackbluesband.com

One of the longest running bands in Florida, the Backtrack Blues Band teams with producer Tom Hambridge for this one, and produce a winning combination that blends traditional Chicago blues with Texas, swamp and Sunshine State funk, too. The five-piece unit is led by vocalist/harp player Sonny Charles and guitarist Kid Royal and a roster that includes former Amazing Rhythm Aces bassist Stick Davis. Recorded in St. Petersburg and Alabama, the disc features contributions from perennial Blues Music Award keyboard nominee Bruce Katz as well as the Muscle Shoals Horns: Vinnie Ciesielski (trumpet) and Brad Guin (sax). This of eight originals and one cover here are deep-in-the-pocket throughout. Give a good listen to "Best Friend's Grave (Joy, Joy, Joy)," a pleasant, loping blues with gospel overtones that's much more upbeat than the title, as well as the stop-time "Your Baby Has Left," the percussive shuffle "Killin' Time," the boogie "She Might Get Mad" and the slow blues ballad "Times Is Hard."





Billy Price – Dog Eat Dog

(Gulf Coast Records)

www.billyprice.com

Here's one you might have missed. Billy Price has been a mainstay on the soul-blues circuit since serving as vocalist for guitar god Roy Buchanan in the '70s. A frequent Blues Music Award nominee, he and Otis Clay took top honors in 2016 for *This Time For Real*, and Billy missed out on two more trophies this past May – including album of the year. A fixture in Pittsburgh for decades, Price is now based out of Baltimore, but recorded this one at Greaseland aided by a lineup that includes the legendary Jerry Jermott (B.B. King and Aretha Franklin) on bass and former Rick Estrin & the Nightcats percussionist Alex Pettersen as well as a host of other talents. Billy's got one of the sweetest tenor voices in the business, and there's absolutely nothing on this album that you won't love. Some of my favorites include "Working on Your Chain Gang," "Lose My Number," "Dog Eat Dog," "Toxicity," "Same Old Heartaches" and "You Gotta Leave."

Duffy Bishop – I'm Gonna Do What I Want!

(Lil Spinner Records)

www.duffybishop.com

Sultry, smoky-voiced blues belter Duffy Bishop is a living legend in the Pacific Northwest, where she's been inducted in the halls of fame for the Washington Blues Society, the Cascade Blues Association and the state music hall in Oregon, too. She shows why on this pleasing CD, which delivers modern tunes with classical appeal. A professional entertainer since age 16, Duffy's been releasing albums since the early '80s, has toured the Far East as a member of Big Brother and the Holding Company. In her spare time, she's also an award-winning costume designer. She and her guitarist husband, Chris Carlson, are veteran road dogs who penned four of the nine tunes in this set. Be sure to give a good listen to "I'm Gonna Do What I Want" – which includes not eating lima beans, "69 Years Old – a tribute to a young-at-heart lover, "Must Be My Fault," tasty covers of "You Don't Own Me" and "My Road Is Not Wide" and "Whistle Callin'."



Peter Karp – Magnificent Heart

(Rose Cottage Records)

www.peterkarp.com

Master songwriter Peter Karp penned all 13 tunes on this one, and they shine like diamonds as they blend gritty visions of the street with sweet love songs and more – all of which provide deep insight into the world swirling around us. A New Jersey native who began his career in the underground music scene in New York City, Karp subsequently enjoyed a lengthy partnership with Canadian songbird Sue Foley and has worked and recorded with former Rolling Stone Mick Taylor. This one features guest appearances by harp players Kim Wilson and Jason Ricci as well as John Ginty on keys. If you're a fan of inventive tunesmiths, you'll love this CD. Among highlights are "Sitting on the Edge of the World," the haunting song of lost love, "The Letter," "She Breaks Her Own Heart," "Scared," a ballad based on words by Peter's late wife, poet Mary Lou Bonney Karp, and the whimsical "Chainsaw."



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

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 Margoin & 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.

[donate here](#)

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

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

Don't forget to vote!

The SPAH Convention is coming to Charlotte in 2021



Charlotte Blues Society is hosting!



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

What is SPAH?

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

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

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

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

SPAH:

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



INTERNATIONAL SONGWRITING COMPETITION



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.

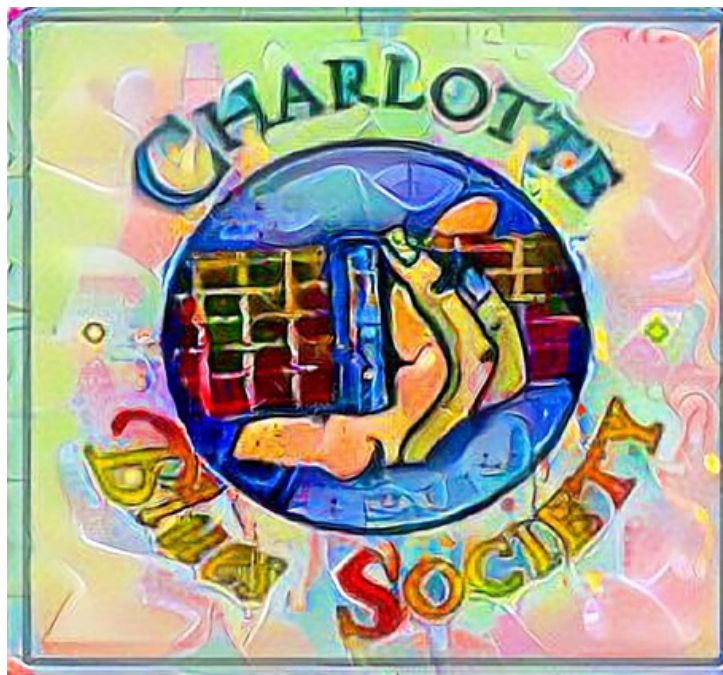
2021 BLUES CHALLENGE hmmmm...

YUP, WE ARE IN A STATE OF FLUX RIGHT NOW

IT IS THE CURRENT INTENTION OF THE BLUES FOUNDATION TO HOLD THE INTERNATIONAL BLUES CHALLENGE IN EARLY 2021. WHETHER THE IBC WILL BE HELD LIVE IN MEMPHIS, OR HELD VIRTUALLY, AND WHAT FORMAT IT MAY TAKE, HAS NOT YET BEEN DECIDED. THE BLUES FOUNDATION'S BOARD OF DIRECTORS CONTINUES TO CLOSELY MONITOR THE STATUS OF THE CORONAVIRUS PANDEMIC AND HOW IT IS IMPACTING MEMPHIS AND WORLD-WIDE TRAVEL. WE ARE CONSIDERING ALL OPTIONS, KEEPING THE HEALTH AND WELL-BEING OF OUR PARTICIPANTS AND ATTENDEES AT THE FOREFRONT OF OUR DECISION-MAKING PROCESS. WE WILL UPDATE YOU AS SOON AS FINAL DECISIONS ARE MADE.

**it may not be possible...but we
may be looking at a virtual event**

STAY TUNED, STAY IN TOUCH.
AND PLEASE JOIN CBS TODAY
HELP US KEEP THE BLUES ALIVE!



THE BLUES FOUNDATION
— AFFILIATED BLUES SOCIETY —

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.

TASTE of *Charlotte*

Presented by Food Lion

Taste of Charlotte Festival

Sept. 18-20, 2020 ~
Tryon Street Uptown

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

It is our biggest fundraiser for our group every year.

here's the link:

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

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 VENUEPICKUP 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!