



DECEMBER 2021

# Charlotte Blues Society

*Monthly E-Bluesletter*

## CHARLOTTE BLUES SOCIETY

**Blues Christmas BASH**

Get your tickets NOW!  
Members Get 45% discount!



**DAVY KNOWLES**

Presented by

**Charlotte Blues Society & Maxx Music**  
**SUNDAY**

**December 5 7:00 pm**



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

DECEMBER 2021

# Musings

from the President  
Mary London Szpara



Wow! This year has blown by! It's time for the Annual **CBS Blues Christmas Bash presented by CBS & MaxxMusic December 5th at Neighborhood Theatre with DAVY KNOWLES** PLUS 45% discount tickets for CBS members: (we told you being a member was worth every penny) Join NOW

We all missed not gathering last year, so, buckle up and get ready to party Early ticket sales were robust, and Davy will be playing the big stage. The one and only Josh Daniels will be opening the show.

CBS will be there in full force with a Silent Auction held the first part of the night. Bring your cash or card and do some Christmas shopping as some really great items. (Independence HS Students have brought their creativity to the table and have done some amazing things with our old drum kit) We have an official autographed BB King poster donated by Gregg Saur...handmade jewelry, music memorabilia, and more goodies.

Our CBS merch, including long sleeved t-shirts, sweatshirts, hoodies and hats will be available just in time for the cold weather that has moved in.

You will love the 50/50 raffle to help raise funds for CBS as we head into 2022. If you win the raffle, you split the pot with CBS 50/50!

See you Sunday!

On Tuesday Dec. 7, Tab Benoit returns to Neighborhood Theatre with Samantha Fish. A hot show indeed. It doesn't stop there:

Blues Legend Bobby Rush, will be performing in Charlotte on December 14th. You can hear the discussion here:

<https://soundcloud.com/charlotte-blues-society/bobby-rush-interview-nov-22-2021?si=82f91ac8a4724603afc9a827056c31ba> Do NOT miss seeing, meeting, and talking with Bobby when he comes to town. It will be an amazing night. He is a living blues legend, do not miss!

## Upcoming events for Blues Sundays in 2022:

**January** brings **Red Dress Amy** - They wowed us at the Sept. Jam! And their performance will be followed by another Mighty Fine Blues Jam Jan. 2, 2022 at Neighborhood Theatre!

**February 6-** it's **Sticky Fingers**: A Rolling Stones Tribute band, followed by an Mighty Fine Blues Jam!

March is looking good for Eddie Turner. Due to earlier booking, we will not be at Neighborhood Theatre that night, but stay tuned for the details!

The wait is over: time to celebrate our **28th anniversary April 3rd 2022** with the one and only **Vanessa Collier**! All presales will be honored, and additional tickets will be available for this outstanding artist and winner of multiple blues awards.



RENEW YOUR MEMBERSHIP



# **THE IBC RETURNS TO MEMPHIS IN 2022**



## **NEIGHBORHOOD THEATRE CHANGES POLICY REGARDING COVID-19**

Thanks to the love and support of numerous patrons and the city of Charlotte, the **Neighborhood Theatre** survived with its doors closed for more than a year. Now that we have reopened, the staff of the NoDa music venue is doing everything it can to keep the doors open.

**With COVID-19 infection rates once again on the rise, the time has come for a difficult decision.**

**Effective, Aug. 20, 2021, the Neighborhood Theatre will require proof of a full course of COVID-19 vaccination or proof of a negative COVID-19 test taken within 72 (48) hours of the show date for entry into any event. The final vaccination dose must occur at least 14 days prior to the event.**

**"This is what needs to be done to safely keep our doors open - for our employees, our patrons and the performers," Gregg McCraw, owner of MaxxMusic and booking agent (talent buyer) for the Neighborhood Theatre, said. "We can't handle another shutdown if our staff gets sick."**

**Proof of vaccination can be a physical card or the photo of a complete vaccination that matches the patron's ID. Proof of a negative test can be a printed or digital test result that matches the patron's ID. All patrons are to wear a mask, as per City of Charlotte indoor requirements, when they are not drinking while inside the venue.**

**"A lot of music venues are going this route, especially now that Lollapalooza showed how effective it can be," McCraw said. "We hope everyone who would like to attend a show at the Neighborhood Theatre will do what they can to minimize the risks for staff, artists and fellow music lovers. The Charlotte music community has always been outstanding when it comes to helping out one of their own. This is something we can all do together."**

**Streaming tickets will now be available to many of the Neighborhood Theatre performances. Patrons who have already purchased a ticket but would like a refund can contact the Neighborhood Theatre**

**Gregg McCraw  
MaxxMusic, Inc**

**Charlotte Blues Society members have been very vocal about wanting to return to live music. Our polls also reflect our desire to be safe. Our diverse demographic represent every age group and differing opinions. Although some may prefer not to attend under these requests, we ask you to consider your options and join us. In America, every business has the right to create their own rules, and we ask you to respect the desire of our new "home" and our members to keep us all safe and "Keep the Blues Alive!"**





with

**Rick Ballew**

Get YOUR BLUZ on!

Every Sunday night from 8-10pm, Rick Ballew brings you two hours of great blues and blues rock on WYTX

His "Keeping the Blues Alive" Award winning show features artist interviews, new releases and music from the masters of this genre, along with the fresh new talent shakin' up the blues world today.

Don't miss a single show from former Charlotte Blues Society president and well-known radio personality Rick Ballew

*You can find his weekly playlist on our Facebook Group page every Thursday.*

WE'RE DREAMING OF A



# Blues Christmas Extravaganza

## DAVY KNOWLES!

SUNDAY DECEMBER 5, 2021  
AT NEIGHBORHOOD THEATRE

45% OFF **MEMBERS ONLY DISCOUNT**

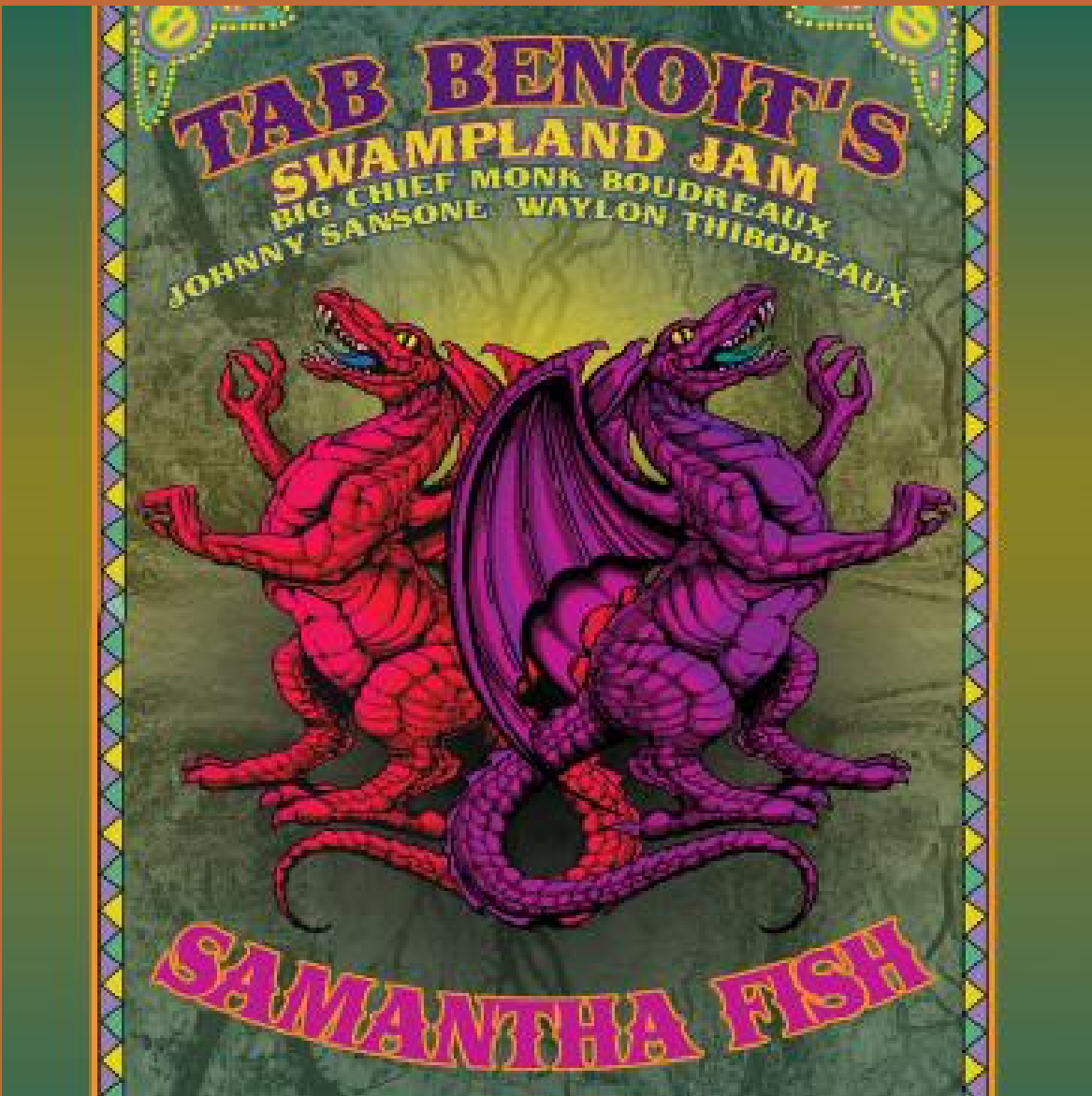
CODE HAS BEEN EMAILED TO CURRENT MEMBERS. MISSING CODE? CONTACT US TO VERIFY YOUR MEMBERSHIP:  
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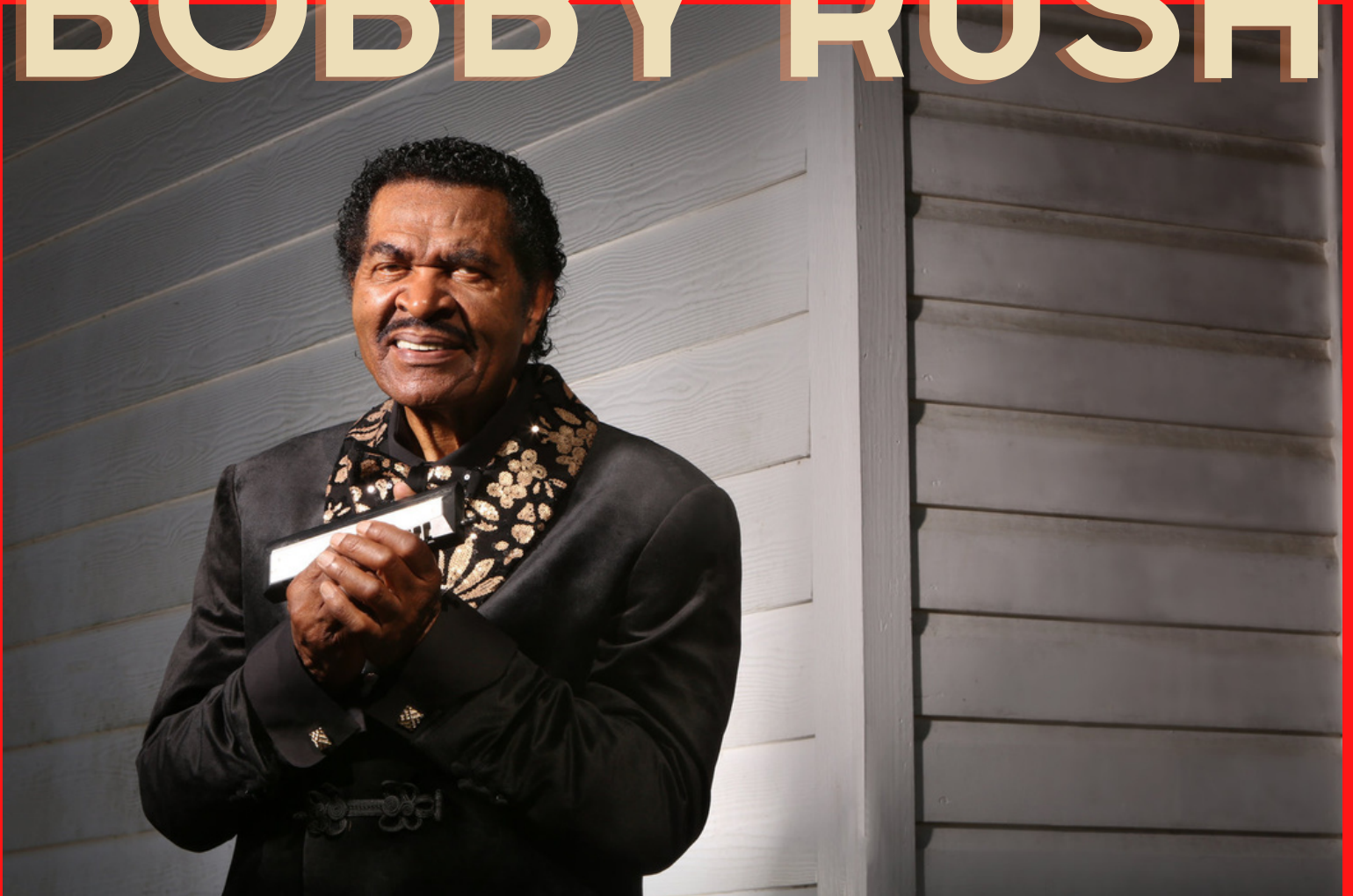




**TUESDAY**  
**DEC. 7 2021**  
**8:00PM SHOW**

Neighborhood Theatre  
511 E. 36th St., Charlotte, NC, 28205-1103

# BOBBY RUSH



**TUESDAY**  
**DEC. 14 2021**  
**8:00PM SHOW**

Neighborhood Theatre  
511 E. 36th St., Charlotte, NC, 28205-1103



WRITER'S NOTE: The following story was written in 2020 early in the COVID-19 crisis, when Bobby Rush was dealing with being off the road for the first time in 50 or 60 years - and, although never diagnosed, battling what he believed to be a case of the virus, too. Like the trouper he's always been, he insisted that the interview go on despite my concern and objection. - Marty Gunther

## Bobby Rush: True blues survivor!

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.

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 following 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 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 often 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.

"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 persevere 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?

"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 "Dolemite" 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."

The first bluesman ever to sing on the Great Wall of China and a man who still performs up to 200 dates a year, Bobby was already on the path to recovery and eager to get back on the road when we spoke.

"You're the medicine," he told me as the interview came to a close. Here's hoping he's back soon, drawing the audience's attention to his fine ladies as they shake on stage and smiling that broad, familiar smile for the whole world to see. He's already been busy cataloging his songs in preparation for a new, all-acoustic album.

Check out Bobby's music and, hopefully, where he'll appear next by visiting his website: [www.bobbyrushbluesman.com](http://www.bobbyrushbluesman.com)





Bobby Rush's biggest hit, "Chicken Heads", is celebrating its 50th year anniversary this year. In recognition of this milestone, he collaborated with this prolific group of artist friends in recording reimagined versions of the track, in their own unique styles. On Record Store Day Black Friday this year, a 12" vinyl will be released with versions from Buddy Guy, Gov't Mule, Christone "Kingfish" Ingram, and a brand new recording of the track from Bobby Rush--inspired by over 50 years of performing the song live in front of audiences around the globe. Chicken Heads 50th Anniversary 12" LP will be available exclusively at local independent record stores for @recordstoredayus Black Friday! Head to [recordstoreday.com/stores](https://recordstoreday.com/stores) or your favorite independent record store's website to find out how to pick up your copy. #RSDBF #SupportYourLocalRecordStore #BobbyRush

**C**harlotte **B**lues **S**ociety

Upcoming

*Blues Sundays*

**CBS BLUES CHRISTMAS  
EXTRAVAGANZA  
DAVY KNOWLES**

DECEMBER 5 , 2021  
Neighborhood Theatre  
7:00 PM Doors

**RED DRESS AMY**

&

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January 2, 2022  
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**STICKY FINGERS**

-A Rolling Stones Tribute  
&

**Mighty Fine Blues Jam**  
February 6, 2022  
Neighborhood Theatre  
7:00 PM Doors

**EDDIE TURNER**

March 6, 2022  
venue to be announced  
7:00 PM Doors

**28th Anniversary Bash**

**Vanessa Collier**

April 3, 2022  
Venue to be announced  
7:00 PM Doors





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 Delmark Records 870  
[www.davespector.com](http://www.davespector.com)  
 Since releasing Bluebird Blues in 1991, Dave Spector has been a key cog at Delmark Records as both a guitarist and in the control room, too, delivering music at the cutting edge of blues and jazz – a relationship that’s celebrated with this must-have 24-track, two-CD set. Culled from both his solo releases and his work as a sideman, the native Chicagoan’s joined by a virtual who’s who of top talent, including Ronnie Earl, Barkin’ Bill Smith, Tad Robinson, Willie Kent, Brother Jack McDuff, Floyd McDaniel, Lurrie Bell, Jimmy Johnson, Steve Freund, Otis Clay, Jorma Kaukonen, Billy Branch and dozens of others. From the opening cuts of “Buzz Me” to the topical closing number, “Ballad of George Floyd,” this collection is flawless – and will make a perfect last-minute gift this holiday season. *With a helping hand from Kid Andersen, you don’t miss this one!*

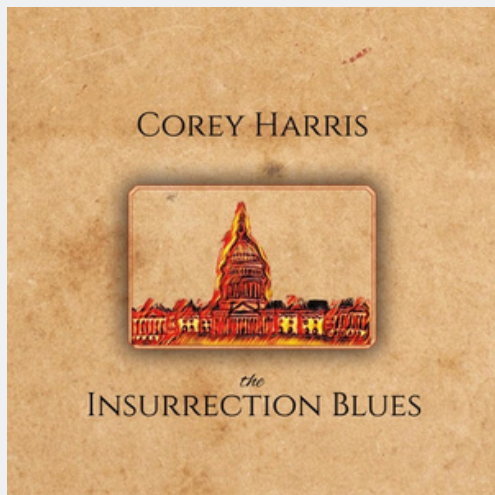
**Ben Levin – Still Here**  
 VizzTone Label Group VT-BL004  
[www.benlevinpiano.com](http://www.benlevinpiano.com)

Cincinnati-based piano player Ben Levin may be a 21-year-old college student, but he’s already a master of his craft who works nationally alongside Bob Margolin, Bob Corritore and Bob Stroger. Mature far beyond his age, he hits new heights on this disc, which explores the depths of human emotion. Recorded in old-school mono at the height of the epidemic, Ben’s accompanied by guitarist/co-writer father Aron as he delivers an all-original set that mixes whimsy about bad meals to more serious subjects about romance and his dad’s real-life, six-week hospitalization with COVID-19. If you like traditional Chicago and New Orleans piano delivered with two-fisted flare, you’ll enjoy “Love and Friendship,” “Still Here,” “That’s the Meal,” “Kissing at Midnight,” “Christmas Rain,” “Her Older Brother,” “I Wonder What’s the Matter” and “I’m Your Essential Worker.”



**Robbin Kapsalis & Vintage #18 – Soul Shaker**  
 Bird Song Records  
[www.vintage18.net](http://www.vintage18.net)  
 An energetic alto who hits the stage in beaded dresses and white go-go boots, native Chicagoan Robbin Kapsalis and her skintight trio are one of the hottest live acts on the circuit today – something that comes through loud and clear on this long-awaited follow-up to their 2017 debut CD, Grit. Based out of Washington, D.C., and featuring Bill Holter on guitar throughout, they deliver a mix of contemporary blues, soul and jazz in this set, which includes six originals, a new tune from Deb Ryder and covers from Windy City favorites Junior Wells and Buddy Guy and Lil’ Ed & the Imperials, too. Put on your dancing shoes. You’ll need ‘em for “Shake It Baby,” “Lost Souls,” “Boogaloo,” “Jukin’,” “From the Heart of the One,” “Silver Spoon,” “The Cannonball” and “You Don’t Deserve Me.”





## Corey Harris – Insurrection Blues

M.C. Records MC-0089

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

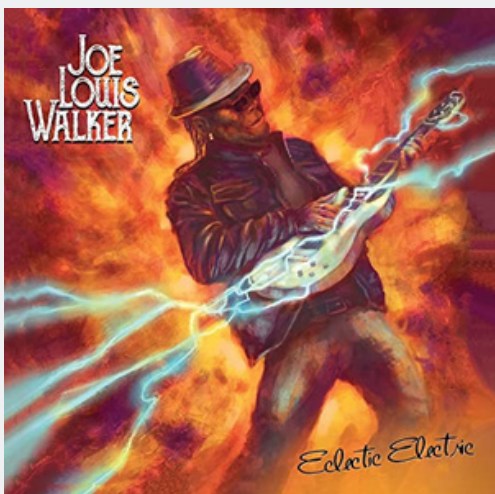
One of the most celebrated acoustic musicians in the world, Corey Harris makes his debut on the M.C. imprint to deliver an intimate package about life on a troubled planet. And despite the title, all of the statements expressed in the 15 cuts ring true regardless of your political stance. A MacArthur Foundation genius now based out of Charlottesville, Va., Corey recorded this one in Italy, mixing a few choice originals with refashioned, timeless first-generation covers. It's a solo effort aided only by harp player Phil Wiggins and mandolinist Lino Muoio, who appear on one cut each. From the opening strains of "Twelve Gates of the City" to the closing original, "Scottsville Breakdown," it's a masterpiece of contemporary Delta blues. Other pleasers include "When Did You Leave Heaven," "Special Rider Blues," "Insurrection Blues," "You Gonna Quit Me Baby," "That Will Never Happen No More" and three other tunes infused with West African tradition.

## Various Artists – 40 Years Landslide Records

Landslide Records LDCD-1049

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

The Atlanta-based Landslide label has been flying under the radar for the past 40 years, delivering some of the best music out of Georgia and more, and celebrates its long history with this beefy, specially priced, two-hour collection of blues, roots, rockabilly and jazz. A special treat for blues lovers, the label's roster has included Sean Costello, Tinsley Ellis, Piano Red, Scrapomatic, Delta Moon, Nappy Brown, Dave Bartholomew and The Bluesbusters – all of whom are represented on the first platter of this two-disc set. The second CD ventures into other mediums, but there's plenty more to whet your appetite, including contributions from the Derek Trucks Band, Widespread Panic, Col. Bruce Hampton, Webb Wilder, Mike Mattison and more. Well worth the price of admission!



## Joe Louis Walker – Eclectic Electric

Cleopatra Records CLO2391

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

Like the title infers, Joe Louis Walker pulls out all the stops on his latest album, teaming with music royalty from multiple areas to deliver a mix of blues, gospel, funk and more that's tied together with the powerhouse guitar runs that he's known for. A collection of four originals and seven covers that Joe truly makes his own, the disc features contributions from vocalist Bette Smith, guitarists Waddy Wachtel, Jimmy Vivino, Doyle Bramhall II and Murali Coryell, the B.B. King Blues Band and others. But JLW's definitely the star throughout. Give a good listen to "Uptown Girl Blues," "Bad Betty," "Gone and Alone" and "Regal Blues" as well as interesting takes on "Hotel California," Keith Richards' "Make No Mistake," Warren Zevon's "Werewolves of London" and a reprise of The Countdown Singers' "All She Wants to Do Is Dance."





## Fred Hostetler – Fortuna Redux

Mukthiland Records

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

A blues/rock veteran whose career began in the '60s, Fred Hostetler disappeared from sight for about 18 years when he emigrated to India to do voluntary service in an ashram, but hits the high notes with this tasty set of gentle acoustic blues, his third release since returning home in 2018. Based out of Whidbey Island, Wash., Hostetler's background includes work with Jeff Beck, Billy Squire and Johnny Winter as well as the popular West Coast band, Blue by Nature, which he founded with Rick Dufay of Aerosmith. An accomplished songwriter, his tunes have appeared in several major movies. A multi-layered solo set, you'll enjoy "Taming the Wolf," "Shelter from the Storm," "Rain on My Window Pane," "Lady Luck Fortuna Redux," "He's Gone Rogue" and "I'm a New Man."

## Sugar Queen & the Straight Blues Band – Better Days

Self-produced CD

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

A classically trained pianist, Sugar Queen – aka Michele Denise – is a Southern-born singer/songwriter who spent a decade delivering Chicago-style blues in Malaysia and China before relocating to the Netherlands, where she's now based, and adopting her current identity about five years ago. Possessing a beefy – albeit limited – alto, her first release under her new name, 340 Blues, placed in the Top Ten album of the year on Chicago-style blues charts, and five of its tunes received major airplay. Her follow-up, Sugar Queen LIVE, continued her ascendancy. An all-original set with subjects mined from the artist's African-American heritage, give a listen to "I'm That Kind of Woman," "Better Ways," "Change My Name," "Looking Back," "Lovin' Only Keeps a Man," "Creeping Going On" and "Shake Off Dem Blues."



## John Winkler – Juke's Blues

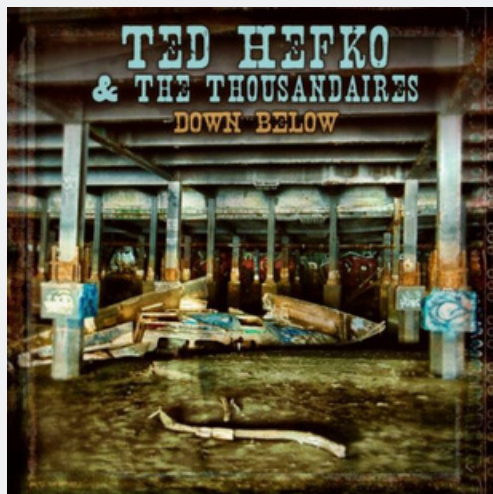
HarpTone Records

[www.reverbnation.com/jukejointjohnny4](http://www.reverbnation.com/jukejointjohnny4)

Known as Juke Joint Johnny or the Harmonica High Priest of the Southeast, John Winkler has been a fixture on the Charleston, S.C. blues scene for 30 years, but makes his debut as a front man with this CD. One listen and you'll be asking yourself why it's taken so long. A native of upstate New York, Winkler cut his teeth with Joe Beard, fronting his own band and touring the world with keyboard player Gary "Shrimp City Slim" Erwin for decades. He teams with Erwin here along with Elliott & the Untouchables – another top Low Country unit -- to deliver a sensational set of original Chicago and West Coast blues. Possibly the best debut album you'll hear this year, give a listen to "Lucky," "Playin' for Keeps," "Somebody New," "Positively Prezlee," "Short Fat Fanny," "Slow Roast," "Millionaire," "Tell Me True," "Meetin' Mama" and "The Nine Harp Thing







## Ted Hefko & the Thousandaires – Down Below

Self-produced CD

[www.ted.hefko.net](http://www.ted.hefko.net)

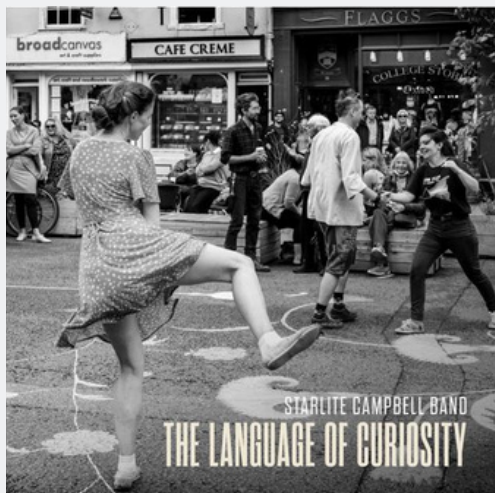
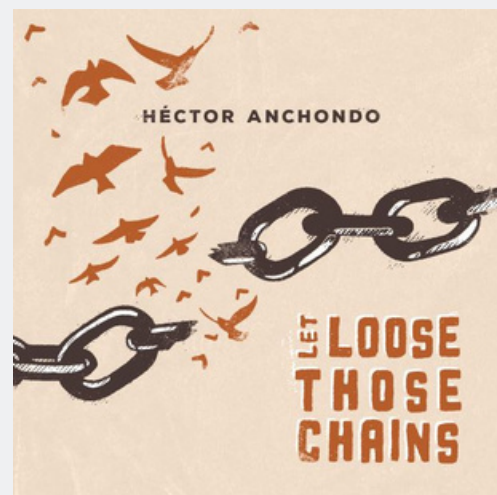
A Wisconsin native who's been based in New Orleans for 20 years, Ted Hefko is a multi-instrumentalist tunesmith who usually heats up the night with a classy mix of blues, jazz and soul, but takes an interesting turn here by infusing backwoods country and old-school Louisiana R&B, too. Ted possesses a sweet, relaxed mid-range voice, and doubles on guitar and sax while fronting a backing group composed of top Gulf Coast talent. They combine to produce a warm, slightly-behind-the-beat sound that will have you grooving no matter what blues-rooted style they're playing. If you like blue-eyed soul, you'll love this one. Give a listen to "Lay Your Problems on My Knee," "Hurtin' Too," "Please Don't Refuse," "My Life in Bars," "In My Head Again," "Down Below," "Big Thing" and "One More Picture of You." f.

## Hector Anchondo – Let Loose Those Chains

VizzTone Label Group VT-HA-01

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

The 2020 International Blues Challenge solo/duo winner, Omaha-based guitarist Hector Anchondo delivers a tour de force collection of original acoustic pleasers here, spanning both sorrow and joy without ever being depressing or overpowering. Influenced by John Lee Hooker, Taj Mahal and Keb' Mo' and a 25-year road dog, Hector recorded this one in Crystal Lake, Ill., and Bradenton, Fla., backed solely by a rhythm section. He displays exemplary fingerpicking skills throughout, and his tunes are both fresh and unique. Be sure to tune in to "Let Loose Those Chains," "I'm Going to Missouri," "Current River," the saccharine-sweet love song "Candy Shop," "Sometimes Being Alone Feels Right," "Strike It Down," "Vested Angels," "Momma's a Hard Man" and "You Know I Love You but You Got to Go."



## Starlite Campbell Band – The Language of Curiosity

Supertone Records

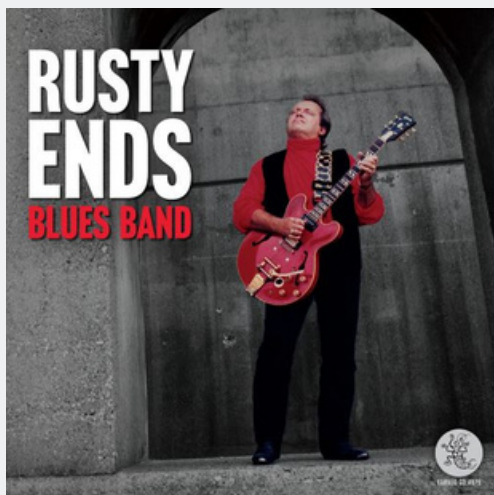
[www.starlite-campbell.com](http://www.starlite-campbell.com)

Based out of the United Kingdom, the husband-wife duo of bassist/keyboard player Susie Starlite and guitarist Simon Campbell found love on stage and struck gold with their full-band debut release, *Blueberry Pie*, a few years ago. This follow-up is just as tasty. Nominees in both the British and European blues awards for their previous effort, they're festival favorites across the Continent and in Australia, too, possessing a sound that's all their own. They describe this all-original set as a Rubik's Cube view of life in the modern world. The action opens with the blues-rocker, "Distant Land," but quickly settles into a steady groove with "Gaslight." You'll also enjoy the driving "Language of Curiosity," "Bad Sign," "Take Time to Grow Old," "Stone Cold Crazy," "Lay It on Me" and "Ride on Cowboy."



# RED HOT & BLUES REVIEWS

By Marty Gunther



Rusty Ends Blues Band – Rusty Ends Blues Band  
Earwig Music Company CD 4979  
[www.rustyends.com](http://www.rustyends.com)

A guitarist/vocalist who's been recording since the late '60s, Rusty Ends mixes blues and blue-eyed soul on this all-original disc. Originally issued in 1996 on the soon-to-be defunct Rollin' & Tumblin' imprint, it's just as vital today as the day it was released and quickly disappeared. An enigmatic fixture from Louisville, Ky., who's rumored to have studied Native American mysticism in the swamps of South Florida, Rusty spent time backing up several top R&B outfits – including the Shirelles, Drifters, Coasters and Marvelettes -- before turning to blues full time. His backing unit includes horns, keys and harp with a guest appearance from vocalist Robbie Bartlett. There's a whole lot to like in the 17 cuts here, beginning with "What Next?" Other pleasers include "Blue Shadows," "I Wanna Know," "A Man Can't Understand a Woman," "Something Wrong Going On," "Broken Dreams for Sale," "Whips & Chains," "One Step Forward" and "The One Wish."

Miss Lady Blues – Moe Betta Blues  
Self-produced CD  
[www.artistecard.com/missladyblues](http://www.artistecard.com/missladyblues)

A native of Tuscaloosa, Ala., who now resides in Atlanta, Miss Lady Blues -- aka Tikeshia McMullen Boyd – shows why she's the reigning female artist of the year in the Alabama Music Awards with this collection of original old-school soul-blues sure to have you belly-rubbing on the dance floor. A follow-up to her 2017 debut, *Pieces of My Soul*, she's an emotive, honeyed alto with limited range who simmers behind the beat. She's backed by Dexter Allen, the longtime Bobby Rush guitarist who's now a star in his own right, and musicians who bridge both gospel and blues. Grab your significant other and trip the light fantastic with "Back It Up with That Lip," "She Ain't Me," "Being in Love," "Addicted," "Loving You," "Baby" and "Can't Be Love."



Luca Kiella – Ready for You  
Cypress Road Productions  
[www.lucakiella.com](http://www.lucakiella.com)

Luca "Kiella" Chiellini hit the pinnacle of the blues world as keyboard player in Welch Ledbetter Connection a couple of years ago and shines on his own with this release, an all-original, high-octane collection of contemporary New Orleans funk, horn-infused soul-blues and more. A native Italian, Luca recorded this one in Chicago and the Big Easy with backing from Bonerama trombonist Mark Mullins, trumpet player Bobby Campo, saxophonist Brad Walker and the skintight Windy City rhythm section comprised of drummer Paul Hall and bassist William Paggett. The hits come fast and furious beginning with "Till Tomorrow." You'll also enjoy the percussive "Here No More," "I Hate My Boss," "Ready for You," "Many Reasons Ago," "A True Connection," "Let You Go," "Won't You Please" and "Is There Any Love Left for Me?"

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 payer 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.



# **CBS NEEDS**



**WE LOVE A HELPING HAND:**

# **VOLUNTEER FOR EVENTS**

**Welcome our latest**

**Board Members:**

**Linda Graham**

**Bonnie Spalding**

**Rhonda Lewis**

**Floyd Carroll**

Linda is our new Secretary,  
Bonnie & Rhonda will be  
handling Membership & Merch  
duties.

Floyd will be helping us on  
Social Media, Blues in the  
Schools and special projects.

We are actively interviewing  
candidates for

**President**

**Vice President**

**Treasurer**

If you are interested in joining the  
board, we'd love to hear from you





## **GoFundMe for Benny Turner**

*^click on the above to go directly to the link^*

CBS was privileged to have the great Benny Turner play for us in November of 2017 at The Rabbit Hole. The poster from that show is below.

We recently found out that Benny lost everything in Hurricane Ida a few weeks ago.

Benny is a world class entertainer and bass player. His blues pedigree is long, We discovered him to be more than a wonderful performer, he is a kind and gentle man, who would never ask for funds himself. This GoFundMe was set up for Benny & his family by friends.



Not only did Benny lose his home and all his possessions, someone stole his car, , and the hits just kept coming.

Show him how much we love and support him. He is a proud man, would never ask for this himself. If you met him at our event, you know he is a class act, with a heart of gold. Those of you who were members of CBS at that time were able to see him for free...let's show him how much he is appreciated now by donating. you can find it here directly:

Fundraiser for Benny Turner by Turner Family : Benny Turner - Hurricane Recovery Fund (gofundme.com)



Keep Your  
Beer Cold

PICK UP  
YOUR FREE  
KOOZIE AT  
OUR NEXT  
EVENT!

Keep Your  
Head Cooler

WITH A CBS  
CAP

\$20



CLICK ON THE IMAGES TO PURCHASE

*Please consider a tax-deductible donation to*  
**Charlotte Blues Society**

*Your end of year donation is good for you ~  
and your business may have matching funds.*

*Your end of year donation helps us continue our mission of*

***"Keeping the Blues Alive!"***

*Donate online [www.CharlotteBluesSociety.org](http://www.CharlotteBluesSociety.org)*

*or*

*send your check to  
Charlotte Blues Society*

*PO Box 32752*

*Charlotte NC 28232-2752*



*Charlotte Blues Society is a 501(c)3 organization  
and will provide you with a receipt for tax records*

Keep  
the  
Blues  
Alive



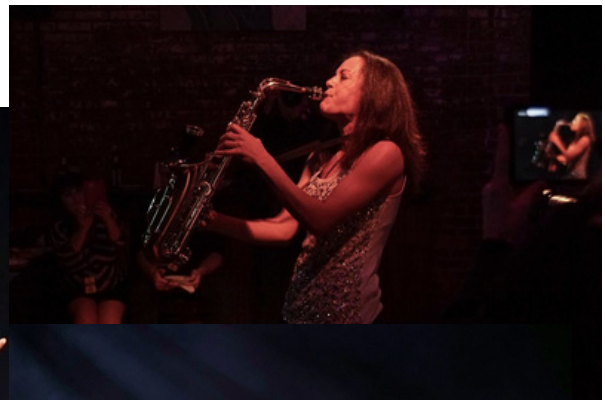
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WORLD CLASS BLUES PRESENTED BY CHARLOTTE BLUES SOCIETY

# Charlotte Blues Society Blues Sunday Special Events

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HOLD ON TO YOUR TICKETS FOR VANESSA COLLIER.  
OK, IT HAS TAKEN US LONGER THAN WE HAD HOPED, BUT WE  
ARE FINALIZING THE DETAILS NOW!  
THIS IS A POSTPONED DATE, AND YOUR TICKETS WILL BE  
HONORED FOR THE RESCHEDULED DATE APRIL 3, 2022  
VENUE TO BE ANNOUNCED SOON!



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STAY POSITIVE

OUR 28TH ANNIVERSARY CELEBRATION

WILL BE EPIC

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GUIDELINES & COURTESIES  
CHARLOTTE BLUES SOCIETY OPEN BLUES JAMS

# Blues Jam Guidelines

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

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

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

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

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

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

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

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

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

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

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



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# before you go...think... **Loaves & Fishes**

As we continue our fight against hunger, especially for at risk kids, now more than ever your help is needed. COVID-19 virus, has affected schoolchildren throughout the Charlotte area that relied on school meals. Summer is no vacation when you are hungry and the need continues.

Thank you for your donations in the past, and know we understand that not everyone is in a position to give. If you are, please do so. Thank you.

Normally we ask you to bring multiple cans of food to our next event. We ask that you do that on Sept 5th for our Blues Jam.

You can also 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

