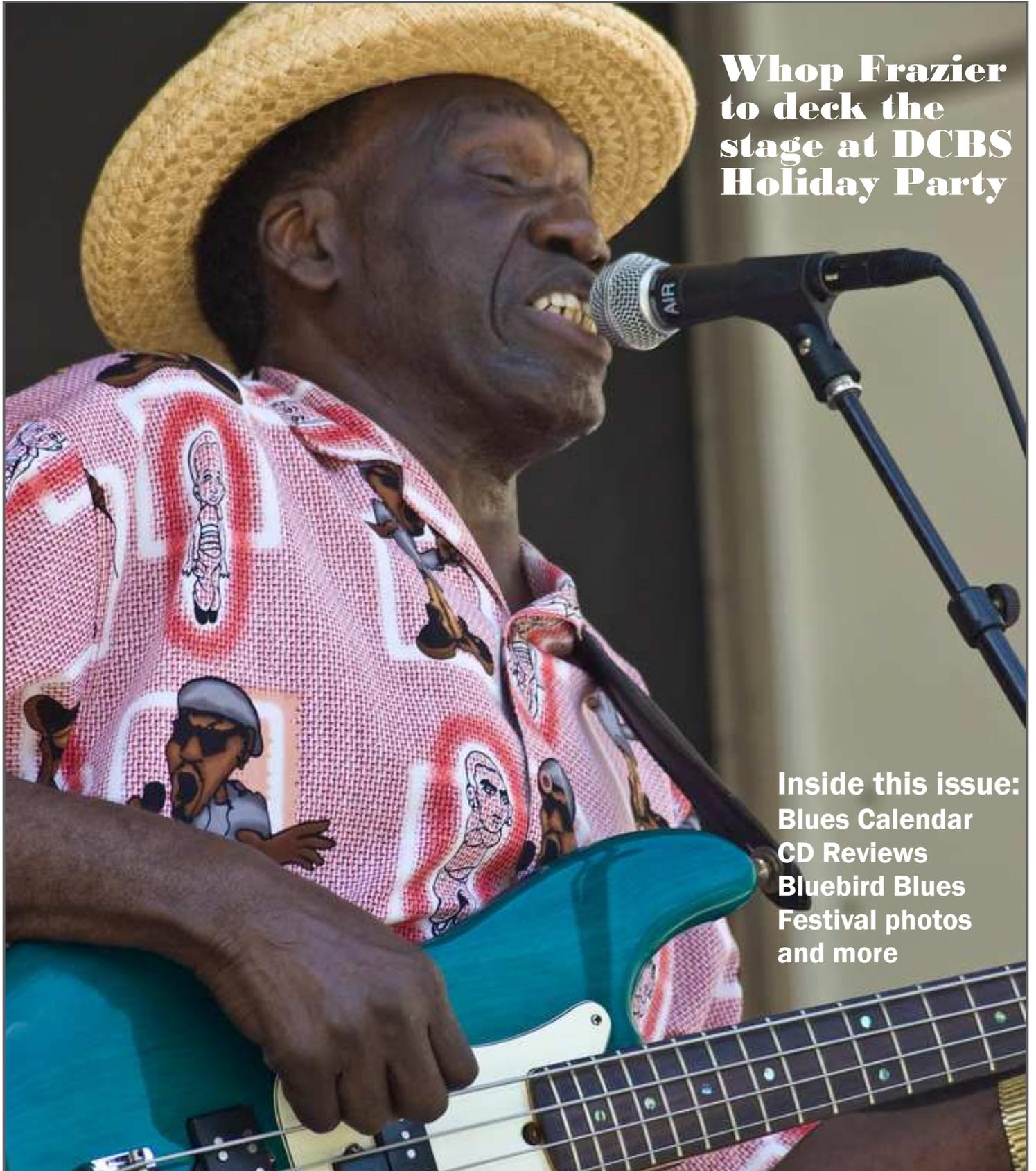




November 2008 Volume 2 Issue 10

CAPITAL BLUES MESSENGER



**Whop Frazier
to deck the
stage at DCBS
Holiday Party**

**Inside this issue:
Blues Calendar
CD Reviews
Bluebird Blues
Festival photos
and more**



THE DC BLUES SOCIETY

P.O. BOX 77315
WASHINGTON, DC
20013-7315
www.dcblues.org
Hotline:
202-962-0112



The DC Blues Society is a non-profit 501(c)(3) organization dedicated to keeping the Blues alive through outreach and education. It is funded in part by the DC Commission on the Arts & Humanities, an agency supported in part by the National Endowment for the Arts. The DC Blues Society is a proud affiliate of the Blues Foundation www.dcblues.org .

The DCBS' newsletter, *The Capital Blues Messenger*, is published monthly (unless otherwise noted). Past newsletters are available on the DCBS website, www.dcblues.org
This issue is © 2008 DC Blues Society

The Capital Blues Messenger is your publication and members are encouraged to submit articles, cartoons and photography. Please send to the editor@dcblues.org.

Blues listings for bands should be sent to calendar@dcblues.org or mail to Steve Levine, 5910 Bryn Mawr Rd. College Park, MD 20740.

Note: The deadline for submissions is the 15th of the month. DCBS reserves the right to edit or refuse any content, including advertising, that it deems inappropriate.

ADVERTISE IN THE DCBS CAPITAL BLUES MESSENGER

AD RATES	
Business card	\$20
1/8 page	\$25
1/4 page	\$40
1/3 page	\$55
1/2 page	\$75
2/3 page	\$110
Full page	\$140

Ads should be at least 200 dpi; optimum 300 dpi. Print edition is in black & white. For on-line rates, go to www.dcblues.org. Questions? Email ads@dcblues.org

Become a member . . . get a FREE CD . . .

Annual membership: Student \$15 (send copy of photo ID), Individual \$25, Family \$35, Canada \$35 (US), other countries \$50 (US). You can join on-line or send your check to DC Blues Society, P.O. Box 77315, Washington, DC 20013-7315. Application on page 11. Contributions (not dues) are tax-deductible.

Send changes in name, address or membership status to membership@dcblues.org or mail to DCBS Attn: Membership at the address listed above.

Members are invited to attend the monthly DCBS Board meetings. For information, contact president@dcblues.org.

DCBS Board Members

- President:** Felix McClairne (president@dcblues.org)
- Vice President:** Nick Dale (vp@dcblues.org)
- Secretary:** Celina Wood (secretary@dcblues.org)
- Treasurer:** Frank Kahan (treasurer@dcblues.org)
- Advertising:** Jazs (ads@dcblues.org)
- Media:** Ida Campbell (media@dcblues.org)
- Membership:** Gerard de Valroger (membership@dcblues.org) (fundraising@dcblues.org)
- Merchandise:** James Ginyard (merchandise@dcblues.org)
- Volunteer Coordinator:** Arnedra Bowers (volunteer@dcblues.org)
- Honorary Directors:** John Cephas, Barry Lee Pearson, Joseph Wilson

Key Volunteers

- Blues in the Schools:** Dr. S.O. Feelgood (301-322-4808)
- Jams & Festival:** Sam'i Nuriddin (jams@dcblues.org)
- Newsletter Editors:** Donna Shoulders, Mary Knieser (newsletter@dcblues.org)
- Graphics: Lisa M. Green/For Graphic Design: www.aall-artonline.com
- Public Relations:** Chris DeProperty, (info@dcblues.org)
- Website:**
- Administrator:** Jazs, Fred Morser (webmaster@dcblues.org)
- Forum:** Crawlin' Kingsnake (forum@dcblues.org)
- DCBS on MySpace:** Stacy Brooks
- DCBS on PayPal:** Fred Morser

NOTE: The photos taken at Westminster for October CBM were by Sheryl Adams. We apologize for the error.

Become a member of DCBS and get a FREE limited edition CD featuring 17 of the DC area's best bands. It's simple, quick and easy. Here's how:

- Use the mail-in application on Page 11 ,
- Apply on-line at www.dcblues.org or
- Sign up at DCBS sponsored events and other venues where the DCBS booth is exhibiting.

Because of the extra handling and shipping costs, this offer expires on 12/31/2008. After that, the CD will be given only to new members signing up at DCBS events or at the DCBS exhibit booths. You don't want to miss out so join today and receive this exciting CD.

and get involved . . .

Volunteers are the lifeblood of DCBS. Visit www.dcblues.org to learn more about all its volunteer opportunities and to apply. Here's a few examples of positions in need of your talents and time:

- DCBS Street Team Representatives:** Contact: ads@dcblues.org
- Blues in the Schools (BITS) Reps:** Contact: Dr. S.O. Feelgood 301-322-4808
- Bookkeeper, Development Assistants, Grants Writers, Newsletter Assistant:** Contact: president@dcblues.org.
- Volunteer Coordinator Assistants:** Contact: volunteer@dcblues.org.
- DCBS Websters:** Contact: webmaster@dcblues.org.

Storage Space Needed — DCBS needs a place to store a drum kit, speakers, amp, and other PA equipment. Ability to transport equipment infrequently is helpful, too. Contact volunteer@dcblues.org.

Inside this issue	
President's Drum	3
Blue Bird Blues in Review	4
Volunteer Activities	5
Blues Views and News	6
November Blues Calendar	10
Order From/Application	11
Front/Back Cover Photos of Whop Frazier © Ron Weinstock	

PRESIDENT'S DRUM

Southern Soul: Stepchild or Blood Relative of the Blues

Southern Soul, Soul-Blues, Bluesy Soul...whatever you call it, this is the genre of music that is growing in popularity among traditional Blues fans—at least Black fans. Southern Soul, the term I prefer, is clearly (based on record sales and show attendance) more popular than straight-ahead Blues among Blacks of all ages and largely unknown or ignored by other audience demographics. Let's not beat around the bush. Straight-ahead Blues is supported and its rewards reaped by other than mostly Blacks. Many bemoan the fact that Blacks have largely abdicated their cultural heritage and the Blues business to white folk in America and worldwide.

I hear the moans and groans as I write. My purpose here is not to argue the merits of such points of view. It is a natural part of the transfer of tradition and ethos that occurs in all cultures where originators and adopters intermingle. At some point in cultural transference, those designations disappear. This issue is best articulated and debated by so-called experts and practitioners of the art form. DCBS attempted to contribute to this dialogue with last year's 20th Anniversary presentation: "Who Stole the Soul from the Blues?" that featured Dr. Jarad Ball, the late Tom Bracy (aka DJ Tom-Tom, a Southern Soul & Blues promoter), musicians Barrelhouse Bonni, Larry Taylor, Mike Baytop, Jay Summerour and others.

Daddy B. Nice offers one of the most thoughtful reflections I could find on Southern Soul and its relationship to the Blues. Nice, who runs an information-rich website www.southernsoulnb.com claims that "Southern Soul is today's extension of classic rhythm and blues as it was played and appreciated in the 60's and early 70's, and as it's still being played on the stations of The Deep South." It has its own stars, its own audience and hits list. [See *Southern Soul Resources on Pg.9*]

Nice believes that the genre borrows freely from Memphis, Philly and Chicago-style rhythm and blues, country, gospel, rock and other influences. That description belies another of his assertions that Southern Soul is not simply the Blues because the Blues' lineage is narrower and less danceable. I frequently hear such comments from those not indoctrinated in straight-ahead Blues and Southern Soul. I think most Blues fans will agree that the Blues is the progeny of gospel, gave birth to rock, can and does include country and is tightly intertwined with the R&B that grew out of Memphis, Philly, and Chicago. After all it is called Rhythm AND Blues. And which came first?

Record labels and their marketers added the "rhythm" to make it more palatable (sophisticated?) to a wider audience. If you come to any DCBS shows (or visit juke joints around the country), you'll agree that the less-danceable tag is downright insulting. I agree with Nice that Southern Soul is more laid back than low-tech (to a limited extent) than the modern so-called urban sound that gets most airplay. Nice says that Southern Soul is more liable to include a narrative, be less frenetic and grittier than contemporary urban music. It seems to me that Southern Soul and Blues share all those elements: having a narrative (telling a story), gritty—or not and we all know that the Blues can be as frenetic as it can be languid.

So, what the heck *is* the difference between Southern Soul and Blues? Nice mostly defines it in contrast to other music. This may be inevitable because however you define the distinctions, one is bound to find exceptions, barring an unassailable distinguishing definition. My own distinction between the genres goes like this: Straight-ahead Blues is often instrumentally driven. This does not mean that vocals are absent or irrelevant. But Blues often features instrumental solos

with the standout instrument getting down, or showing out if you will. Bad singers can be great Blues artists. (By "bad" I mean you wouldn't want to listen to him/her without the band playing.) That's probably not the case for Southern Soul artists.

Beyond this gossamer thin distinction, I lean toward the school of thought (perhaps I am the only one in it) that believes that Southern Soul and Blues may be separate but exist on the same hand. Call it the Booker T. Washington school. Southern Soul, like the Blues, does not mean that the music must come from the Deep South. It's called Southern Soul because, like the Blues, it is nurtured in the South. Nice puts it like this: "The South is where it has a chance of entering people's real lives." The Blues and Southern Soul also share marginalization by mainstream media.

However, Southern Soul thrives and deserves the attention of Blues-loving fans. The local prominence of Southern Soul is represented by the very popular *Da 'Gator Show*. Every Saturday, noon—2 p.m. on WPFW-FM 89.3, www.wpfw.org you'll hear many of the icons of Southern Soul featured on a number of Southern Soul charts including Marvin Sease, Willie Clayton, Theodis Ealey, Peggy Scott Adams, Mel Waiters, Sheba Potts-Wright, Lee "Shot" Williams, Lee Fields (one of my personal favorites) and many others.

For live performances, you can catch many Southern Soul artists at Lamont's Entertainment Complex www.lamontsentertainment.com, one of the hot stops on the neo-Chitlin' Circuit. [A topic for a later *Drum* installment.] Lamont's old-fashioned, outdoor picnic-style summer shows literally bring busloads of music lovers to his Pomonkey, MD location where he's hosted the likes of Bobby Blue Bland, Bobby Rush, Theodis Ealey as well as regional artists like Jim Bennett and Lady Mary, Big G, and the Hardway Connection.



The Hardway Connection (left) is a local example that illustrates very well the thin line between Southern Soul and the Blues. Before the Blues Foundation established the separate Soul Blues awards category, the Hardway Connection won the DC Blues Society's Battle of the Bands contest and went on to Memphis to win the Foundation's 1994 National Blues Talent Competition. As the press clippings say: "The Hardway Connection from Washington, DC, took the crown with a dynamic soul-blues approach."

[See you at the Nov 8 Surf Club fundraiser to send this year's contest winner, Billy Thompson & Friends to Memphis.]

At the risk of belaboring the point, I heard Karen Valentine, assistant on the Andrea Bray Show (WPFW), mentioned that she didn't know Johnny Taylor was considered Blues. Therein lies the conundrum in slicing and dicing the people's music. It's not just Taylor who blurs the line between the Blues and Southern Soul. The list is long and includes such Southern Soul (and Blues?) stars as Z.Z. Hill, 'Lil Milton, Denise LaSalle, Shirley Brown, and Bobby Rush, who recently won several music awards from the Blues Foundation in both Blues and Soul Blues categories. And who would question Bobby Blue Bland's cred as a Bluesman? Though you'll see him claimed as a Southern Soul star.

When you feel like you've loved for the last time (or first), or feel like walking the backstreets alone, or feel like putting footprints on the ceiling, Southern Soul or Blues by any name can offer you joy and solace. Embrace them.

Blues (and Southern Soul) Always,



Bluebird Blues Festival in Review

Once again, Blues lovers from across the region delighted in a full day of music at the 16th Annual Bluebird Blues Festival held inside the Novak Field house at Prince George's Community College. The main stage headliner was vocalist Bettye LaVette. This lady is unstoppable and her performance was absolutely captivating. As she sang, her face and body were palettes of emotion—joy, pain, love, despair. In words and song, she led the audience through a short retrospective of her career which began in Detroit when she was 16. The audience responded with great appreciation to her performance and her tenacity.

Some of the other musicians filling out the schedule included The Holmes Brothers; Mike Baytop & Rick Franklin; Warner and Jay; Memphis Gold; Larry Johnson; Michael James "Blues" Baker & Blue Smoke Blues Band. Music workshops and numerous children's activities made for a family-friendly event. Outside, the air was filled with the smell of funnel cake, sausages, ribs and other delights while vendors provided festival-goers with ample opportunities to part with their money.

Glenn Thompson was on hand to photograph the events. Here's a small sampling. For more photos of this and other blues events, check out the DCBS homepage for links.

MusiCares for Music People Free Dental Clinic for Musicians

MusiCares Foundation, the social service outreach arm of The Recording Academy (GRAMMYS), is sponsoring a FREE DENTAL CLINIC in the DC-area on November 12. To register and receive these services, musicians need only contact the foundation to complete an application and provide some routine documents to validate their music careers and their need for cost-free care.

MusiCares provides emergency financial aid grants, critical referrals and information to music professionals dealing with personal, medical and financial crises. It also organizes and provides services to musicians and others in the music industry who may lack access to health-related services.

For more information, contact Dee Dee Acquisto, Senior Director of Health and Human Services at deedee@grammy.com or call the toll free number: 877-303-6962. Website: www.musicares.com
Call today!



Top (L to R) Bettye LaVette; Warner Williams; Bottom (L to R): Wendell Holmes; Memphis Gold, Michael James "Blues" Baker, Larry Johnson. Photos courtesy Glenn Thompson



VOLUNTEER ACTIVITIES



Prince George's County Executive, Jack Johnson (above right) was among the many Blues fans who stopped at the DCBS membership table at the 16th Annual Bluebird Blues Festival. He's seen here chatting with DCBS Board member Gerard de Valroger.

Several new members were added to the roles and in return for their support, they received the exclusive, limited edition CD featuring 17 songs by some of the top Blues bands in the DC area.

Looking for fun, excitement and a place to volunteer? Send an e-mail to fest-volunteer@dcb Blues.org and join in the FUN!

Blues Events for Veteran's Weekend

Another big holiday weekend coming up! Many of the events are a short driving distances from each other. Coming from out of town? Check the DCBS website (www.dcb Blues.org) for updates and information about camping and lodging available in our area.

DCBS is proud to be a part of the **First College Park Blues Festival** on Saturday, November 8. This FREE festival is the same day as the DCBS IBC WinnerFest at the Surf Club Live, so there's plenty of music and activities to enjoy all day and night!

College Park Blues Festival

Saturday, November 8 (Noon-4pm)
Ritchie Coliseum (see ad below)

After the festival, why not stay around for the **DCBS's WinnerFest @ Surf Club Live @ 8 pm**. Ticket Order Form on Pg. 11

A special "Tribute to America's Veterans" concert takes place on Sunday, November 9 at the Roundhouse Theatre in downtown Silver Spring. It will feature performances by Michel Baytop, acoustic blues guitar, and the internationally known jazz group, the Marcus Johnson Project. Among the special guests at the benefit concert will be soldiers from Walter Reed Hospital and Montgomery County Executive Isiah Leggett, a Vietnam veteran.

The event benefits *Operation Second Chance*, a local, non-profit organization providing recreational opportunities for wounded American soldiers. For information, go to www.operationsecondchance.org

Contact Alan Bowser at abowser@starpower.net or SSTCI Board members for tickets. Info: www.silverspringtowncenter.blogspot.com

Tribute to America's Veterans Concert

Sunday, November 9 @ 7 pm
Silver Spring Town Center, Inc
At the Round House Theatre

College Park Blues Festival

Saturday, November 8, 2008

12:00 p.m. - 4:00 p.m.

Ritchie Coliseum

(University of Maryland - Route 1)

featuring

MARY SHAVER BAND

THE COUNTRY BUNKER FUNKY
BLUES BAND



3 CHORDS & THE TRUTH
(COLOURS PROGRAM)

COLLEGE PARK YOUTH
CHOIR

- Live Music
- Instrument "Petting Zoo"
- Games And Crafts For Kids

- Free Parking
- BBQ Chicken & Ribs
(Available For Purchase)



BLUES VIEWS AND NEWS

Mike Flagg on The Dying Traditions

Back in the 1970s, half a dozen women in Raleigh, NC got together occasionally on a weeknight to sing, while one or two strummed an acoustic guitar and another played piano. Their husbands stayed home and grumbled and watched the kids. They called themselves the *Cradle Rockers*. By the time I came along in the early 1980s, the group was coed with some pretty fair guitar players and singers. It was mostly folk and country, and we were pretty good, for duffers. The harmonies were crystal clear and soaring; the country licks, hot and tasty.

I brought Blues to the mix and some old rock and roll—it was pretty much all I could play anyway. A few of us started a garage band and called ourselves “The BMWs – Music for Yuppies.” (This was the 80s, after all.) We covered some Bonnie Raitt and Koko Taylor and Tracy Nelson, with a little country stuff by Emmylou Harris and Richard Thompson’s alt-folk thrown in. We gigged at a little restaurant around the corner from the newspaper where I worked because we prevailed on the owner to let us play (we ate lunch often). Twenty years later, the Berkeley Café is one of Raleigh’s bigger and more interesting musical venues. We were its first musical act.

I was back not long ago and what’s left of the old *Cradle Rockers* convened in somebody’s living room - thirty years later. As I played guitar to those old songs, it got me thinking. How often do you find ten fairly accomplished, amateur musicians anywhere these days? And more important, are we likely to continue to see duffers like these, or will amateur musicianship continue its long slide from the days before television (and even radio) when the piano in the family parlor was one of the main forms of family entertainment?

It’s not just that the Blues is music for old farts. Eric Clapton and The Stones came all the way from England in the 1960s to show us that giants walked among us, unseen and unheard, with strange names like Muddy Waters and Howling Wolf. We’re told that young people today, thanks to MTV and video games, supposedly have shorter attention spans, do not read newspapers, let alone taking the time to learn to play guitar or piano. Hip hop (regardless of what you think of the lyrics), with its samples and other “ready-mix, just-add-water” elements, often doesn’t require a lot of instrumental proficiency.

Instead, kids today have *Guitar Hero*, a sort of short-cut, paint-by-numbers, karaoke form of playing guitar. A computer game. It’s great that kids are wind-milling those little plastic Les Paul guitars that come with it, but it’s not really playing. At best, it might encourage a few to go out and pick up a real instrument, but who knows? And, on the other side, we’ve got all these old geezers, baby boomers at the peak of their affluence, buying high-end Rickenbacker guitars because that’s what they remember the Beatles playing in “*A Hard Day’s Night*,” taking them out to their suburban garages and cranking up the old amp next to the Lexus. Over much of the last 15 years, guitar sales boomed. *Music Trades* magazine reported that in 2006, the average price was almost \$400, which may indicate a lot of older, more affluent buyers in the mix (and a few indulgent parents of just-starting-to-play, kids).

If we continue to slowly become a nation of audiences rather than performers, what will this mean for our music? For our culture? Few musicians at the Blues Society’s jams are younger than middle age. While Hasidic rappers, klezmer bands, gospel choirs and chamber music maintain some audience, our challenging popular music, like jazz, seems to be on life-support. Public schools are offering fewer art and music courses in their attempts to keep up with the standards of *No Child Left Behind*, and families are finding out there’s less and less money for these “luxuries.” It translates into fewer young players coming up, honing their chops in neighborhood coffeehouses and other obscure venues.

Our culture could be impoverished if we continue to lose amateur musicians. The sheer diversity of music will suffer if all we have to listen to is whatever recording companies choose to serve up these days (most of it dreck). They produce fewer recordings and introduce fewer new artists as they become more risk averse.

I hope we don’t become like Hong Kong, where I lived until a few years ago. A friend who taught communications at a university constantly dealt with disgruntled students wanting to know why they were taking a course that wasn’t going to help them make money after graduation. They should study marketing, management or “something useful” for their business culture. That’s not to say good dancers or musicians or painters aren’t appreciated. They are. But not nearly so much as Sir Li Ka-shing, the city’s biggest mover and shaker, and the richest person of Chinese descent and often referred to as “Superman.”

Hong Kong has a spectacular cityscape, with some of the best restaurants in the world and a vibrant economy. But it is not an important place culturally, especially for its size and economic clout. It used to have a decent amount of places to hear live music but now, I’m told, many of them are gone.

I’m not suggesting that we’re on the verge of becoming some kind of soulless, mercantile society. We’re not. But as I sat in that living room with the *Cradle Rockers*, I wonder if we’re in fact, part of a dying tradition. I fervently hope not.

The 25th International Blues Challenge

The excitement is growing! Come see **Billy Thompson & Friends** on Nov. 8 at the Surf Club Live. This is a fundraiser to help send the band to the IBC in February, 2009.

You can go too. Bus and air travel plans are underway. Join DCBS members and Blues fans for a fun-filled trip to Memphis. For more information, contact Emma via her website www.ibctrip.com or call 202-361-1110



25th INTERNATIONAL BLUES CHALLENGE
The World's Largest Gathering Of Blues Bands
February 4-7, 2009
tickets at blues.org

“...better than any festival I have ever attended”
Eddie Bogwell, VP, Tulsa Blues Society

“...continue to be amazed at how well an event this big comes off”
Mike Dew, WNCW Radio

The Blues Foundation www.blues.org

The Blues Foundation’s website has posted information about the IBC including a partial schedule, information on tickets, lodgings and of course, the 25th Anniversary t-shirt! For information and sales, go to www.blues.org

The list of Blues artists that competed during the past 25 years is impressive. You can see the list of competing bands from years past on the website.

And, congratulations to Clarence Turner! He won the Baltimore Blues Challenge and will be competing in Memphis.



DCBS Annual Holiday Party To Feature Whop Frazier



Be sure to mark your calendars for Saturday, December 20 and the DCBS Annual Holiday Party. Join DCBS members and other Blues fans for a great night of music and fun. This year's party features Whop Frazier (vocals/bass) along with Tom Newman (guitar) and others. It's a guaranteed musical blow-out that you don't want to miss!

Frazier, a DC native who makes his home in nearby Virginia, has performed all over the world. Described as a gritty vocalist and authentic Blues master, he never disappoints with his straight-forward approach to the music. Frazier has performed with many of the greats in the Blues. Before striking out on his own, he was a longtime member of Bobby Parker's band. For more information, go to his website: www.whopfrazier.com.

With Frazier is another mainstay of DC music, Tom Newman. A Howard University music major graduate, he plays numerous instruments with an emphasis on guitar. Newman has some pretty impressive music credentials having played with diverse talents like country legend Charlie Daniels, Roy Ayers, Lloyd Price and jazz great, Stanley Turrentine. His website is www.myspace.com/tomnewmanproject.

Check the DCBS hotline and website for holiday party updates. You know it's gonna be a certifiable Blues blast!

Advance tickets are available. Ticket order form is on Page 11 and you can buy on-line at www.dcb Blues.org or call 301-322-4808.



Second Tour for Bluzapalooza

On October 26, Bluzapalooza, the 12-day Blues tour, headed back to Iraq and Kuwait. It's the brainchild of producers Steve Simon and John Hahn and presented by Armed Forces Entertainment. For Simon and Hahn, it's also become a labor of love.

A few hours before their overseas flight, the musicians and the producers assembled in the USO Lounge at Washington Dulles International Airport. Several DCBS members were on hand to greet them and got to hear Simon talk about the previous tour. "We make instant Blues fans," he said. "Most of these young servicemen and women have never been exposed to our music. They love it. They ask

us for more and want to know where to hear it when they're back home. Our absolute duty and mission is to put on a top notch show for our troops. It's a matter of respect. When we bow to thank the audience after a show, it's so moving, we all have tears in our eyes." Shemekia Copeland commented "It's very humbling and inspiring to participate in this tour." According to Zac Harmon, "It's the right thing to do."

Chip Eagle, journalist and publisher of *Blues Revue*, is going along for a second time and will provide periodic updates on his blog: www.myspace.com/theblueswax.

Joseph A. Rosen will photograph the tour. He was the 2002 recipient of the prestigious *Keeping the Blues Alive in Photography and Art* award. Examples of his work can be seen on-line at www.josepharosen.com.

Simon is already giving thought to the next tour which may include visits to VA hospitals in the US. Like I said, it's become a labor of love.

For more information on Bluzapalooza go to www.bluzapalooza.com.

Front row (l-r): Arneda Bowens, Tony Braunagel, Dustin Arbuckle, Gerard de Valroger, Shemekia Copeland, Louis Marin, Deanna Bogart, Jazs, Celina Wood.

Back row (l-r): Terry Wilson, Chip Eagle, John Hahn, Aaron Moreland, Steve Simon, Zac Harmon.

Photo © Joseph A. Rosen



Silver Spring Town Center, Inc.
Presents
A Tribute to America's Veterans Concert

Featuring
The Marcus Johnson Project
Jazz

Michel Baytop
Acoustic Blues

Sunday
November 9, 2008
7:30 PM

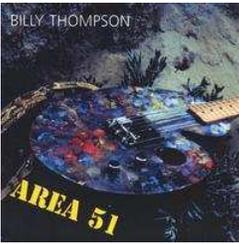
Round House Theatre
8641 Colesville Road
Silver Spring, MD 20910

Ticket Price \$20

PROCEEDS TO BENEFIT
OPERATION SECOND CHANCE

FOR TICKETS CONTACT ABOWSER@STARPOWER.NET

PARTNERS:
DC BLUES SOCIETY, OPERATION SECOND CHANCE
ROUND HOUSE THEATRE
PFA INVESTMENTS



Billy Thompson's CD

Area 51

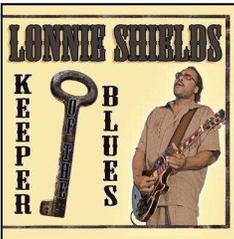
Reviewed by Ron Weinstock

I missed this year's DC Blues Society's Battle of the Bands so I cannot comment on Billy Thompson and the performance that won the competition. But, listening to this album, it's evident that he's a blues rocker with a wicked guitar style and raspy, rock vocal style rooted in the blues. His self-produced CD, *Area 51*, opens with a bit of frenzied rock and roll (suggesting Bill Kirchen) with a lyric about flying saucers before changing the pace with a Hendrix-flavored opening in "If My Memory Would" – again, a nice blues lyric and a passionate vocal.

There is a bit of southern rock flavor (Allman Brothers, anyone?) on "Into the Mystic" and the rhythm section gets into a good groove. "Rich Man's Woman" is straight blues but his growling vocal might have been better had he taken a bit lower key as he pulls out all the stops with his guitar. He rocks things up with "Future Girl" and again the rhythm section is shining behind his bluesy vocal. He sings with a soulful tinge on "For True" while "Tangerine Sky (Slide Return)" features more of his adept slide guitar playing. It's back to the blues for "My Money's Funny" which sports striking ironic lyrics well-delivered and "That Thing" has a bit of funk in the groove.

This is a varied recording and certainly shows that Billy Thompson is quite a talent. He is a marvelous guitarist incorporating a variety of influences but puts his own stamp on his music (he writes very good songs). Not as consistently strong a vocalist perhaps, but he certainly delivers the songs quite ably. The backing here is also first-rate. This may not be strictly a blues album, and Thompson may not be strictly a blues artist, but this recording wears very well to these ears.

I'll miss him on November 8 at WinnerFest but based on this recording, he's certainly a performer that I hope to see in the not too distant future.



Lonnie Shields' CD

Keeper of the Blues

Reviewed by Kirk Jackson

One day, in the 1970's, a teenage guitar player named Lonnie Shields received a lesson in the blues from a man he describes today as his mentor, legendary drummer Sam Carr.

Part of a local rhythm and blues band, Shields liked to play the popular music of the day: The Isley Brothers, Earth Wind and Fire, Al Green. Carr told his young protégée, matter-of-factly, he would have to learn the blues.

Shields went on to learn blues chords with the best of them. But his latest album, *Keeper of the Blues*, shows he didn't entirely give up the "soul." Jay Davidson, horn arranger and saxman on "*Keeper of the Blues*," says some of the album's 11 songs have a "Memphis-y type of vibe to them."

"You've got to realize that I come from that area," said Shields, a native of West Helena, AR. "And the arrangements of the songs sound like Memphis songs." Shields' guitarist, Billy Baltera, put up over \$10,000 of his own money as producer of the project, recorded by Greater Planet Records, Sellersville, PA. "This material needed to be recorded," Baltera said. "Lonnie said he wanted to make a comeback and once I realized he was for real, it was an easy decision to make."

Seven years in the making, *Keeper of the Blues* was supposed to include keyboard work from Ike Turner, Shields said. But the music icon, who passed away last December, never became involved. The album does feature Shields regular band: Baltera, bassist Jimmy

Pritchard and drummer Chris Sherlock along with prominent guests like Davidson, trumpeter Steve Jankowski and keyboardist Glenn McClelland, known for his work with Blood, Sweat and Tears.

Shields, who lives in Media, Pennsylvania, said he has kept a low profile in order to raise his daughter, Kayla Mae, now seven years old. "I felt that I should do that first before I hit the road again. Let her know who I was before I did something like this again."

Other events may have also taken their toll as well, including the death of Shields' mother, Annie Mae, in 2000 and a 2001 traffic accident that injured his hand and elbow. Shields discusses many personal issues on *Keeper of the Blues*. "Dark Cloud," for example, talks about the effect the death of his mother had on him. "I didn't care about music no more, I didn't care about nothin' no more," he said in an interview.

The album is dedicated to Annie Mae Shields and to Carr, now 82. "He's the Keeper of the Blues—and no one ever gave him credit," Shields said of Carr. "He was the backbone of the blues down south."



David Cole Brings Blues to Cape May Jazz Festival

David Cole and Main Street Blues are heading up to Cape May for its jazz festival (Nov. 7-9). On Saturday, Nov. 8 Cole along with Wes Lanich (keyboards), Emory Diggs (bass) and Steve Walker (drums), will bring a solid evening of blues to the stage at Cabanas Restaurant, the festival's dedicated blues venue.

According to Cole, he hears music all around him and it's been a driving force

for most of his life. By day, he teaches general music and a variety of instruments to DC public school students. By night, sometimes as many as six a week, he's performing at one of the area music venues or providing accompaniment to actors at Metro Stage in Alexandria or Arena Stage in DC. He's worked with many notables from the area including The Jewels, Jacques "The Saxman" Johnson, The Orioles, Memphis Gold, The Clovers, Jerry Gordon, Roberta Flack and band-leader Bobby Felder. He also tours with R&B singer, Little Royal.

Blues, jazz, R&B, soul, country, classical, Cole can play it all. In recent years, his focus has been on up-tempo blues themes rather than somber ones. He's also exploring other forms of music and their connection to the blues. Several of the songs he has written will be included on his forthcoming CD.

No stranger to DCBS events, his appearances included the 2005 Annual DC Blues Festival with vocalist Dee Constance, and with his group, Main Street Blues, the 2006 DCBS Holiday Party. He was also a participant at the 2007 Battle of the Bands. Cole is a regular player at Westminster Church for its Friday jazz nights and Blue Monday Blues. Cole is also part of the band in the stage play, *Pearl Bailey...By Request*, at Metro Stage which runs through Nov. 8. He performed in Metro's production of *Cooking at the Cookery*, a musical about singer Alberta Hunter and *Bricktop*, the story of an American singer, dancer and Paris saloon owner. He was part of the Arena Stage production of *Thunder Knocking On The Door* (original music & lyrics by Keb' Mo' and Anderson Edwards). He returns to Metro Stage in late January for *Cool Papa's Party*. For ticket information: www.metrostage.org.

You can catch Cole on the Millennium Stage at the Kennedy Center with Bobby Felder's Capital All Stars Band on Monday, Nov. 24; Westminster Church on Friday, Nov. 28; Café Agape (Oxon Hills) Friday Dec. 5 and a special holiday luncheon/fundraiser at the Navy Yard on Saturday Dec 6. Schedule and event information are available on his website: www.myspace.com/davidcolemainstreetblues.

Southern Soul Resources (See article on Page 2)

SBR.COM Top 25 Charts

www.americanbluesnetwork.com/index.asp
 Daddy B. Nice's Top 100
 Southern Soul (90's - 00's)
www.southernsoulnrb.com/top_chart.cfm
 Top 50 Southern Soul & R&B Albums:
www.bluescritic.com/
SouthernSoulBluesCharts.htm

Internet Radio

www.americanbluesnetwork.com/index.asp
 24 hours radio featuring Blues & Southern Soul
 and weekly top 20 playlist.
www.amazinmace.tripod.com/boogieradiolive365
www.theboogiereport.net/boogieradiolive365
www.soul-patrol.net

The Maxx FM WLBM 105.7

Gary "G Ball" Ball — WLBM — LP Maxx 105.7 is a not-for-profit, FM station providing Classic R&B, Soul, Blues, Jazz, Gospel music, news and information: www.wlbmf.com

Soul and Blues Report Radio

www.soulandbluesreport.com/sbr/sbr_radio.html

Live 365

www.live365.com/index.live
 [Type in Blues, Soul, Southern Soul, and look for local DJ, Moonman] Live365 is the largest Internet radio network. It offers the most diverse array of high-quality radio available today, with 1000's of stations spanning myriad genres and over 150 countries. With easy-to-use tools and services, anyone with a computer and an Internet connection anyone can create her/his own personal Internet radio station

XM/Sirius Satellite Radio

www.xmradio.com/onxm/full-channel-listing.xmc

Other Southern Soul & Blues Info Daddy B. Nice's Southern Soul and R&B

Everything about Southern Soul including seminars on the subject in Boulder, CO (of all places). www.southernsoulnrb.com

Mary4Music offers a comprehensive list of blues on the Internet. www.mary4music.com

Soul Patrol

www.soul-patrol.com/newsletter
www.soul-patrol.com/convention

The Boogie Report includes a rack of links to Blues and Southern Soul websites.

www.theboogiereport.net/jboogiemasononline/id73.html

Blues Critic contains commentaries from Blues Critic editor Dylann DeAnna and others. Also includes Biographies, Discographies, and CD Reviews. www.bluescritic.com

The Blues Foundation is a non-profit corporation, headquartered in Memphis and the home of the Blues. With more than 165 affiliated Blues organizations and membership spanning the globe, the Foundation serves as the hub for the worldwide passion for the Blues. www.blues.org

Souland Blues Report — a web-based Southern Soul bi-weekly publication with the sole purpose of marketing/promoting Southern Soul music, artists, & labels to the nation. www.Soulandbluesreport.com

Information and links also on DCBS's website: dcblues.org



SURF CLUB LIVE! PRESENTS
TWO CAPITOL NIGHTS OF POST-ELECTION BLUES:

The **NIGHTHAWKS**
The **Kelly Bell Band**

BOBBY PARKER
 & **The Blues Night Band**

SUNDAY - DECEMBER 28
 SHOWTIME 8:00 PM
 \$15 AT THE DOOR

SATURDAY - JANUARY 10
 SHOWTIME 9:00 PM
 \$15 AT THE DOOR

surf club

SURF CLUB LIVE - 4711 KENILWORTH AVENUE
 HYATTSVILLE, MD [301]927-6310 - SURFCLUBLIVE.COM

NOVEMBER CALENDAR



1	Daryl Davis @ Country Store; Rusty Bogart w/ Big Boy Little (Rusty's last local gig!) @ Zoo Bar; Cathy Ponton King @ Madam's Organ; Blues on Board @ Bare Bones; Nadine Rae @ Mom's in the Kitchen; Deb Callahan Band @ Cat's Eye
2	DCBS Jam @ Surf Club Live; BT Richardson Band @ Madam's Organ; Stacey Brooks Band @ Bangkok Blues
3	Queen Aisha @ Westminster Church
4	Otis Taylor & Black Banjo Project @ Rams Head
5	Otis Taylor & Black Banjo Project @ Blues Alley; Esther Haynes Trio @ LaPorta's; Idle Americans, Paul Mastradone Blues Jam @ Beach Cove; Hurricane Howie @ Afterwords
6	James Cotton @ Wolf Trap; Coco Montoya w/ Popa Chubby @ Rams Head (6:00 and 9:00 shows); Big Boy Little Blues Jam @ Zoo Bar; Skylla Burrell Band @ Cat's Eye
7	Idle Americans @ Glen Echo; Nicole Hart & NRG Band @ Madam's Organ; Nighthawks @ Jammin' Java; Popa Chubby @ State Theatre; Reggie Wayne Morris @ Zoo Bar; Keys to New Orleans w/Allen Toussaint, Henry Butler & Jon Cleary @ Kennedy Center
8	DCBS Winnerfest Fundraiser, featuring Billy Thompson & Friends @ Surf Club Live; College Park Blues Festival @ Ritchie Coliseum; Mary Shaver Band @ Music Cafe; BBQ Bob & Spareribs @ Madam's Organ; Smokin' Polecats w/ Mariana Prevetti @ Zoo Bar; Muleman @ Moontimes Cafe; Stacy Brooks Band @ Saint's Bourbon Street; Channel Cats @ Leadbetter's; Janine Wilson @ DC Green Festival; Deb Callahan Band @ Blackrock Center; Matt Wigler @ Jammin' Java
9	Idle Americans Blues Jam @ Bangkok Blues; Johnny Artis Band @ Madam's Organ; Mike Baytop/Jay Summerour/Marcus Johnson Project @ Round House Theatre (Tribute to America's Veterans)
10	Charlie Sayles Blues Band @ Westminster Church
11	Idle Americans @ Bangkok Blues; Capitol Blues Ensemble @ Old Bowie Town Grille; Muleman @ Cat's Eye
12	Big Boy Little Blues Jam @ Zoo Bar; Idle Americans Blues Jam @ Country Store
13	Idle Americans, Deja Blue @ Bangkok Blues; Chris Polk @ Madam's Organ; Sookeey Jump Blues Band @ Zoo Bar
15	Johnny Winter, Gina Sicilia @ Birchmere; Sherwood Blues Band @ Potomac Grill; Johnny Artis Band @ Madam's Organ; Roustabouts @ Zoo Bar; Deb Callahan Band @ Sunset Grille; Roger Girke Band @ Cat's Eye
16	Susan Tedeschi, James Hunter @ Birchmere; Mary Anne Redmond @ Flanagan's Harp and Fiddle
17	Bobby Parker Blues Night Band @ Westminster Church; Shemekia Copeland @ Rams Head
18	Idle Americans @ JV's; Jason Byrd @ Flanagan's Harp and Fiddle
19	Idle Americans, Paul Mastradone Blues Jam @ Beach Cove
20	Big Boy Little Blues Jam @ Zoo Bar
21	Clarence "The Bluesman" Turner @ Bangkok Blues; Mary Shaver Band @ JV's; Liz Briones @ Zoo Bar; Nadine Rae & Allstars @ Domenica's
22	Jimmy Thackery, Cathy Ponton King @ Birchmere; Idle Americans @ Frisco Grille; Liz Mandeville @ Madam's Organ; Tom Cunningham Orchestra @ Glen Echo; Blues Dogs @ Mom's in the Kitchen; Flatfoot Sam & Educated Fools @ Zoo Bar
23	Idle Americans Blues Jam @ Bangkok Blues; Mary Anne Redmond @ Flanagan's Harp & Fiddle

24	Clarence Turner Blues Band @ Westminster Church
25	Billy Price Band @ Ram's Head Annapolis
26	BB King @ Birchmere; Idle Americans Blues Jam @ Country Store; Hurricane Howie @ Afterwords
27	Muleman @ Cat's Eye; Give Thanks Jam @ Jammin' Java
28	Nighthawks, Kelly Bell Band @ State Theatre; Idle Americans @ Murphy's Pub; Catfish Hodge @ Madam's Organ; Bobby Parker @ Madam's Organ; Nothing But Trouble @ Cat's Eye
29	BBS: Roomful of Blues @ Rosedale American Legion; Idle Americans @ The Zoo Bar; Smokin' Polecats w/ Mary Shaver, Mariana Prevetti @ Surf Club Live; Cathy Ponton King @ Flanagan's Harp & Fiddle; Chuck Brown @ Ram's Head Annapolis
30	Mary Anne Redmond @ Flanagan's Harp & Fiddle; Aaron Neville @ Birchmere

Attention dancers: Looking for information on dance-friendly venues? See the DCBS homepage for links. An e-mail newsletter with dance-specific information, often with a blues twist, comes from Robin. E-mail her at hc1829@aol.com if you want to receive it.

Bolded items are picks by calendar editor, Steve Levine, and include DCBS and BBS events. Send listings to calendar@dcblues.org or mail to Steve Levine, 5910 Bryn Mawr Rd., College Park, MD 20740. Deadline is 15th of the month. Events listed are based on the best information possible. DCBS cannot be held liable for errors in schedules, places or performances listed. It is recommended that you contact the venues to verify the event will occur. The DCBS homepage has additional music links and information: www.dcblues.org.

Requiem

Levi Stubbs (72), lead singer of the Four Tops (*I Can't Help Myself; Reach Out; Baby, I Need Your Loving; Bernadette*); died October 17, 2008.

Neal Hefti (85), trumpeter, arranger and composer of jazz standards such as *Splanky, Little Pony* and *Li'l Darlin'* (made famous by Count Basie) and theme songs for TV show including *Batman* and *The Odd Couple*, died October 11, 2008.

Without the Blues...

The Blues Foundation has a new website: www.igetblues.com. It has posted two hilarious music videos on the site. Check out the fun at www.igetblues.com/without.php and then help spread the message about the Blues by forwarding the link to your friends. Ask them to do the same so this message (and the meaning) ends up all over the world:

Music wouldn't be the same without the Blues!



Caption Contest Entries

Congratulations to Barbara Parry for her winning caption: *The Day the Music Died*. She'll receive a copy of the limited edition DCBS compilation CD with songs from 17 DC-area bands.

1st runner up: Ed Terry and his entry: *The breakfast cereal of gravelly-voiced bluesmen everywhere—Frosted Music Bits*.

2nd. runner-up: Fred Morser with his parental lament "...and to think I spent \$5,000 on junior's music lessons."

3rd. runner-up: John Zubersky and his caption "*Pressure gives me the blues.*"

Thanks to all who participated and Montgomery Scrap Co. for the photo.

DCBS Membership Application & Advance Ticket Orders

Members receive **The Capital Blues Messenger**, the DCBS newsletter featuring information on Blues events in the DC area and other articles of interest; discounts on DCBS events and merchandise; discounts on admission to participating clubs, business services, etc. Dues play an important part in helping DCBS fulfill its mission to promote the Blues and the musicians who keep the music alive, exciting and accessible.

Contributions (not dues) to the DC Blues Society are tax-deductible. Join on-line at www.dcblues.org or mail application with check or money order to:

DC Blues Society
P.O. Box 77315
Washington D.C. 20013-7315

Member Discounts

The following companies offer discounts to DCBS members. You must present your current membership card to receive them. Discount offers may be withdrawn at any time.

<p>½ price discount at Blues Alley DCBS members get half off the normal admission for Blues shows that do not require advance ticket sales. 1073 Wisconsin Ave., NW, Washington, DC 20007 202-337-4141 www.bluesalley.com</p>	<p>20% discount Neil Senning Enterprises Quality Painting and Handyman Services: Plastering/Drywall Deck Cleaning/Power Washing/Staining/ Carpentry/Interior & Exterior Work and much more. Call 301-717-1773</p>
<p>JV's Restaurant Buy one drink, get the second drink free 6666 Arlington Boulevard, Falls Church, VA 22042 703-241-9504 www.ivsrestaurant.com</p>	<p>15% discount Industrial Sound Studios Call soon to get your first set of ADAT tapes free P.O. Box 1162 Riverdale, MD 20738 www.industrialstudio@hotmail.com</p>
<p>10% discount at Capitol Hill Books Across from Eastern Market 657 C Street, S.E., Washington, DC 20003 202-544-1621 www.capitolhillbooks-dc.com</p>	<p>15% discount at BOK Custom Framing 5649 Lee Highway, Arlington, VA 22207 703-534-1866 Hours: M-F 10 -6, Sat. 10-5</p>
<p>10% discount at J & J Automotive 9160 Euclid Court Manassas, VA 20110 703-368-3600 www.jjautoservices.com</p>	<p>10% off at Famous Dave's Barbecue (Gaithersburg Location only) 917 Quince Orchard Rd. Gaithersburg, MD 20878 (240) 683-0435</p>

Here comes Santa Claus...

...well, he may not show up but you should — DCBS Annual Holiday Party, Saturday, Dec. 20. BTW—did you know that the song mentioned above was written by Gene Autry?

A prolific writer of cowboy blues, Autry wrote or co-wrote 300 songs and recorded scores of others including *I'm Back In The Saddle Again*; *Blueberry Hill* (predating Fats Domino by 16 years); *Gold Mine in the Sky*; *You Are My Sunshine*; *Rudolph The Red-Nosed Reindeer* and *South of the Border (Down Mexico Way)*. CDs are available through his website: www.geneautry.com and the Autry National Center of the American West: www.autrynationalcenter.org. Early recordings in his "hillbilly" style, such as *Do Right Daddy Blues* and *Black Bottom Blues*, are available as European imports. Autry owned Challenge Records whose biggest hit (1958), "Tequila" by The Champs, is credited with starting the instrumental craze of rock and roll in the 50s and 60s.

DCBS Membership Application/Renewal



_____ Renewal? (Y) (N)
Date

Name (please print clearly)

Address

City/State/Zip Code

Telephone E-mail

Dues per year (circle appropriate one):
Student: \$15 Individual: \$25
(Include photocopy of student ID)
Family: \$35 Corporate: \$200
Canada: \$25(US) Other Countries: \$40 (US)
Please allow up to six weeks for processing

Family members – please list names:

DCBS TICKET ORDER FORM



_____ Member? (Y) (N)
Date

November 8, 2008 @ 8 p.m. @ Surf Club Live

WinnerFest _____ Tickets: i\$10 Member; \$12 Non-Member
(\$15 at door)

December 20, 2008 @ 8:30 p.m. @ Surf Club Live

Holiday Party _____ Tickets: i\$10 Member; \$12 Non-Member
(\$15 at door)

\$ _____ Total enclosed

Name (please print clearly)

Address

City/State/Zip Code

Telephone E-mail

Tickets will be held at Will Call. Order on-line at www.dcblues.org or call 301-322-4808.

Holiday Party

Whop Frazier

With Tom Newman

December 20, 2008

Get tickets in advance & save!

Order Form Page 11

On-line at

www.dcblues.org

Or call

301-322-4808



WinnerFest

Billy Thompson & Friends

November 8, 2008

8:00 p.m.- 1 a.m.

Surf Club Live

4711 Kenilworth Ave.

Hyattsville, MD

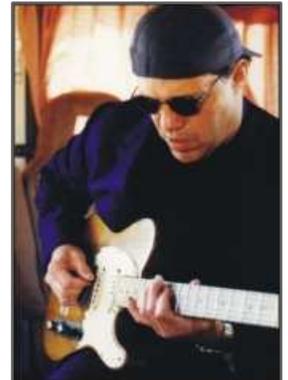
Advance tickets:

\$10 members

\$12 non-members

\$15 door

Proceeds to help send the
band to IBC in Memphis



DC BLUES SOCIETY

www.dcblues.org

P.O. Box 77315

Washington, DC 20013-7315