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Bits

BLUES IN THE SOUTH

59TH ANNUAL GRAMMY AWARDS **BLUES** WINNERS & NOMINEES

CATEGORY 49. Best Traditional Blues Album

Winner

Porcupine Meat

Bobby Rush

Label: Rounder Records



Can't Shake This Feeling

Lurrie Bell

Label: Delmark Records

Live At The Greek Theatre

Joe Bonamassa

Label: J&R Adventures

Blues & Ballads (A Folksinger's Songbook: Volume 1)

Luther Dickinson

Label: New West Records

The Soul Of Jimmie Rodgers

Vasti Jackson

Label: VJM



CATEGORY 50. Best Contemporary Blues Album

Winner

The Last Days Of Oakland

Fantastic Negrito

Label: Believe Global/Blackball Universe



Love Wins Again

Janiva Magness

Label: Blue Élan Records



Bloodline

Kenny Neal

Label: Cleopatra Blues



Give It Back To You

The Record Company

Label: Concord Records

Everybody Wants A Piece

Joe Louis Walker

Label: Provogue



BLUES GIGS: FROM EXMOUTH TO EASTBOURNE AND A BIT MORE BESIDES - M A R C H 2017

- 02 JINDER @ THE PLATFORM TAVERN, TOWN QUAY, SOTON
02 1:00PM - 11:00PM* SWANAGE BLUES FESTIVAL - SWANAGE, DORSET
- 03 PLATFORM POSSE @ THE PLATFORM TAVERN, SOTON
03 RIVERSIDE BLUES BAND @ THE ANCHOR, HIGH ST@ THE PLATFORM TAVERN, TOWN QUAY, SOTON, SWANAGE BLUES FESTIVAL,
03 JO HARMAN AT THE 1865, SOUTHAMPTON,
03 1:00PM - 11:00PM* SWANAGE BLUES FESTIVAL - SWANAGE, DORSET - 18 INDOORS VENUES, 70 GIGS, JAMS AND OPEN MICS
- 04 PETE HARRIS BLUES BAND @ EAST BAR, HIGH ST. SWANAGE 12.30PM
04 RUBY AND THE ROUGCUTS @ THE PLATFORM TAVERN, SOTON
04 STAN'S BLUES JAMBOREE @ SWANAGE BLUES FESTIVAL, THE LEGION, 152 HIGH STREET, SWANAGE BH19 2PA,
04 1:00PM - 11:00PM* SWANAGE BLUES FESTIVAL - SWANAGE, DORSET - 18 INDOORS VENUES, 70 GIGS, JAMS AND OPEN MICS ,
- 05 PETE HARRIS AND JON VAUGHAN @ THE RED LION, HIGH ST. SWANAGE 8PM
05 STEAMER @ THE BLACK SWAN, HIGH ST, SWANAGE BLUES FESTIVAL
05 1:00PM - 11:00PM* SWANAGE BLUES FESTIVAL - SWANAGE, DORSET - 18 INDOORS VENUES, 70 GIGS, JAMS AND OPEN MICS
- 07 STAN'S BLUES JAM @ THE THOMAS TRIPP, 10 WICK LANE, CHRISTCHURCH BH23 1HX
09 PATRICK DUFF @ THE PLATFORM TAVERN, SOTON
09 THE BRIXHAM BLUES SECOND THURSDAY (BBT2) @ MARITIME INN, KING STREET, BRIXHAM
10 PETE HARRIS BLUES BAND @ STRAWBERRY FIELD TAVERN, CENTRE WAY, LOCKS HEATH SO31 6DX
10 THE DEAD POETS @ THE PLATFORM TAVERN, SOTON
11 PETE HARRIS AND JON VAUGHAN @ THE VINE, WEST ST. HAMBLEDON, HANTS. PO7 4RW
11 THE AVERAGE BLUES BAND @ THE PLATFORM TAVERN, SOTON
11 RIVERSIDE BLUES BAND @ THE HINKLER, THORNHILL, SOUTHAMPTON SO19 6DF
12 PETE HARRIS AND HUGH BUDDEN, THE MONKEY HOUSE, SOUTHAMPTON RD.. LYMINGTON
13 BLUES AT THE BRIDGE @ THE BRIDGE INN, TOPSHAM, OPEN MIC: ACOUSTIC ONLY. START 8.15 CLOSE 10:30. FREE FOR ALL INCLUDING LISTENERS
14 STAN'S BLUES JAM @ THE DEAN PARK INN, 41 WIMBORNE ROAD, BOURNEMOUTH BH2 6NB - FREE ENTRY - 8.30PM - 11.00PM,
15 THE KING BISCUIT BOYS,GEORGE & DRAGON, WELLINGTON, SOMERSET. TA21
15 OYSTERCATCHERS BLUES NIGHT@ THE OYSTERCATCHERS CAFE, NORTHUMBERLAND PLACE, TEIGNMOUTH, OPEN MIC: ACOUSTIC ONLY. START 8.30 CLOSE 11:00.
- 16 HANNAH ROBINSON BAND @ THE PLATFORM TAVERN, TOWN QUAY, SOTON
16 5TH BRISTOL JAZZ & BLUES FESTIVAL 16-20 MARCH,
17 PETE HARRIS AND HUGH BUDDEN @ THE FERRYMAN, WARSASH, SOUTHAMPTON 8PM
17 JUNKO SHAKERS @ THE PLATFORM TAVERN, TOWN QUAY, SOTON
17 CHICAGO 9 @ THE SWAN WOOLSTON SO19 9BG 9PM
17 8:00PM - SAIICHI SUGIYAMA @ MR KYPS. POOLE
17 THE KING BISCUIT BOYS - DEVISES,THE CELLAR BAR, DEVISES
17 5TH BRISTOL JAZZ & BLUES FESTIVAL 16-20 MARCH
18 PETE HARRIS AND JON VAUGHAN @ THE CROWN, ALDBOURNE WILTS. SN8 2DU
18 SAIICHI SUGIYAMA @ SOUTH DEVON ARTS CENTRE, TOTNES
18 IAN SIEGAL @ THE PLATFORM TAVERN, TOWN QUAY, SOTON
20 5TH BRISTOL JAZZ & BLUES FESTIVAL 16-20 MARCH
22 SAIICHI SUGIYAMA BAND AT THE 1865, SOUTHAMPTON
23 PETE HARRIS AND HUGH BUDDEN @ MANGO THAI TAPAS BAR, 27 PORTSWOOD RD. SOUTHAMPTON SO17 2ES
23 SAIICHI SUGIYAMA @ THE 1865, SOTON
23 DANNY BRYANT @ WORTHING PIER, SOUTHERN PAVILION, BN11 3PX
23 SARAH HARRISON BAND @ THE PLATFORM TAVERN, TOWN QUAY, SOTON
24 KAZ HAWKINS @ WORTHING PIER, SOUTHERN PAVILION, BN11 3PX
24 SWAMPGRASS @ THE PLATFORM TAVERN, TOWN QUAY, SOTON
24 RIVERSIDE BLUES BAND @ THE BULL, DOWNTON, NR SALISBURY SP5 3HL
25 RIVERSIDE BLUES BAND @ THE CRICKETERS, SPRINGBOURNE, BOURNEMOUTH BH1 4RN
25 ERROL LINTON @ QUAY ARTS, NEWPORT, IOW,
29 8:30PM - 11:00PM STAN'S BLUES JAM 2 @ THE OWL'S NEST,196 CHRISTCHURCH ROAD, WEST PARLEY, FERNDOWN, BOURNEMOUTH BH22 8SS
30 SAIICHI SUGIYAMA @ THE MALTINGS, FARNHAM
30 PAUL LAMB & THE KINGSNAKES @ THE BROOK, 466 PORTSWOOD ROAD, SO17 3SD -
31 CHICAGO 9 @THE BLACK DOG WALTHAM CHASE SO32 2LX 8.30PM

The BiTS Interview: Mike Zito

Mike Zito (born November 19, 1970) is an American guitarist, singer, producer, and songwriter from St. Louis, Missouri. He is a co-founder of Royal Southern Brotherhood that featured Cyril Neville, Allman, Charlie Wooton and Yonrico Scott.

Zito started singing at the age of five and by his late teens he had begun his career in the St Louis area music scene. In 2008, Zito made his international debut on the Eclecto Groove label.

BiTS: How did you get into music in the first place? Was there a lot of music in your house as a kid?

MZ: No, I mean, there was music but no-one played music. We kind of grew up poor in a little apartment. But my dad loved to listen to music and he played a lot of big band music and crooners. Dean Martin, Frank Sinatra, things like that. Then I got turned onto rock and roll from my older sisters and I just fell in love with music. So they were fairly supportive but no-one played. But luckily for me, three blocks from my house was a little guitar shop; so that was a little bit of

BiTS: And I understand that's where you had your first job or certainly an early job anyway.

MZ: Yeah, it is. That's right. I grew up from that store and as soon as I turned 18...and I worked there for free for about a year until they would pay me because I wanted to be there. And so I worked there for probably 10 years.

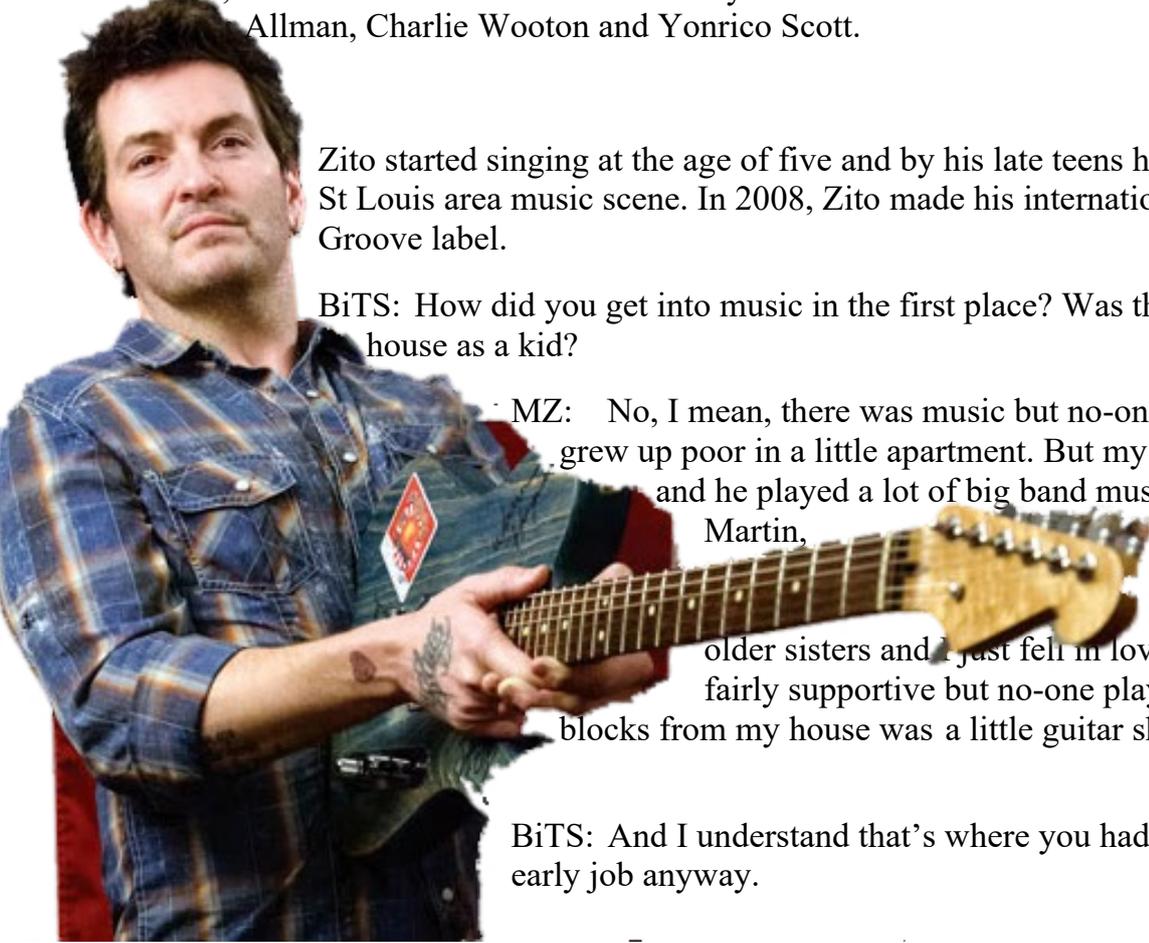
BiTS: Really? As long as that?

MZ: Oh, yeah. Yeah I worked there...

BiTS: And I guess you used to take the guitars down off the wall and play them, that's how you learned to play. Is that right?

MZ: Yeah, I did. I mean, I did have a few lessons here and there but really working at the music store was it. And a lot of great musicians came into that music store so I was surrounded by the best that St Louis had to offer almost every day. It was pretty amazing.

BiTS: Yeah, there's a lot of great music around St Louis. There's no doubt about that at all.



BiTS: Tell me, what stage did you start to play in bands then? How old were you?

MZ: I was 18. I mean, when I worked at the music store, probably within six months of working there, I got an opportunity to audition for a band. And it was like a cover band. They were all much older. I was 18 and they were all in their thirties and forties. And they were looking for a guitar player and...yeah. They played R&B and blues and classic rock, things like that. So I auditioned. Actually, there were two girls and a guy, another guy and then I auditioned. So it was...yeah, they were all older and that was kind of my first gig. So I did that and I played in bands all through working at the music store.

BiTS: And what was the name of that band? Do you remember?

MZ: I think it was called Inside Out. [laughs]

BiTS: [laughs] Okay, that's a good name actually. I like that name for a band. And tell me then, what provoked you then into eventually starting to go on the road and that sort of thing?

MZ: Well, when I lived in St Louis, I played seven nights a week. You could play all the time. So I never really got on the road much when I lived in St Louis because I just played in town. But when I moved to South-east Texas, which is a really different area, there's plenty of places to play music but you have to kind of, you know, not like in the small town I lived in, you have to move around a little bit in order to play. I would drive to Houston and I would drive into Louisiana, like Charles Louisiana, into Baton Rouge, into New Orleans, and I was going because I was trying to play regularly. So I just started driving and getting gigs and playing around the coast. And I think that really turned me onto the whole idea of touring. That, okay, to really make this work I need to get out here and start travelling. You know, to make that first leap sometimes is difficult when you're used to...you've got work in your local town and there's no real reason to go. Because sometimes it doesn't sound like it's worth it to drive three hours to make the same money that you could make in 15 minutes from the house. But I was in a situation where there were not enough gigs around my house so I needed to get out on the road. And that just kept growing, you know, I just kept driving further and further in both directions. And I've just been doing that for, I don't know, for 14 years I guess.

BiTS: Tell me how this eventually led into you forming the Royal Southern Brotherhood. Who...was it your initiative or were the others involved? What happened?

MZ: Yeah. I have a manager in New Orleans. His name is Reuben Williams. And we've been working together a long time. And when I made an album called Pearl River, when I was making that album, I needed some songs. And I had met Cyril Neville because he managed Cyril Neville and I had met him and he was very nice to me. Of course I knew he was very famous with the Neville brothers.

BiTS: Sorry to interrupt you, I did an interview with Cyril about six weeks ago.



BiTS: Tell me about Pearl River and working with Cyril.

MZ: Yeah, I needed songs and so my manager...our manager, he talked to Cyril and said, do you have any songs for Mike Zito. And he sent the song 'Pearl River' to me. And it was a wonderful, very serious, wonderful song. And so I recorded it and we ended up calling the album 'Pearl River'. And then that won a Blues Music Award in the United States for song of the year. And that really provoked the two of us to start writing more songs together. And that kind of led to the initial idea that you and Cyril should work together. Like maybe you should start a band or play together. I thought that was a great idea. I really thought, oh, this will be great, I'm going to start a blues band with Cyril Neville. But around that time...I grew up around Devon Allmand because he has lived in St Louis since he was, I don't know, 20 years old. And we worked together at another music store at one point. So I've known Devon for a long time. And he had kind of just been popping up and sending me messages and asking me what I was doing, who was my manager, how was my record deal. The next thing you know, he was in New Orleans and we kind of all got together and decided to see if we could play or write songs. It just kind of jammed. So it really kind of came together naturally. Sincerely. Not just, hey, let's just put all these guys together. It really did come together on it's own with just, more or less, an idea of, you know, let's see what happens. And it all worked out to tell you the truth.



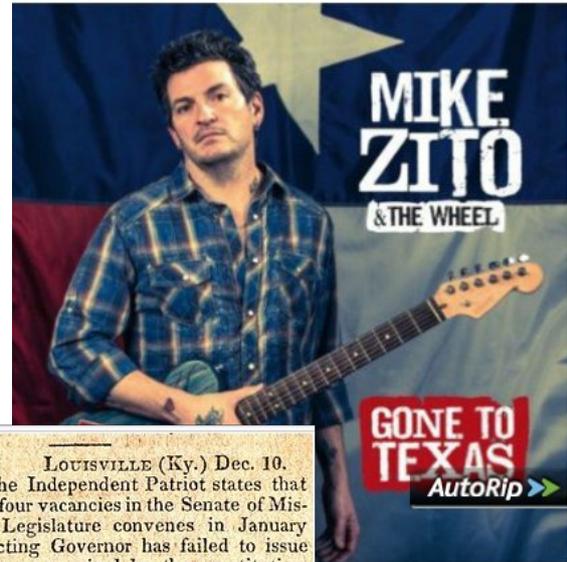
BiTS: And do you feel that the Royal Southern Brotherhood came to a natural end or were you wanting to have your own band again with your own music? What really happened then?

MZ: Yeah. Well, I definitely wanted to have my own band with my own music again. We weren't always playing nearly as much blues. I really honestly went into that group thinking I was starting a blues group with Cyril. And I thought, wow, this is going to be great. And of course, it really went in many other directions, musically, which is great. Sometimes a little over my head I think. [laughs] But it was great. But I think in the back of my head, I always thought, I need to get back to playing my own music and blues, sooner or later. I knew I wouldn't be able to do it forever just because I have so many ideas and songs. The plan originally was it wouldn't be forever or it would be kind of a side band to our own bands. But it took off and was so successful so fast, we just had to kind of go with it. It was fantastic. I mean, really. I do think for me it came to a natural end. I really think...I mean, I know the band has gone on and it's doing fantastic but for me, also when you...it had some really high moments and it was a sort of, not tapering off, but the excitement, I could not feel the excitement as much. So I just tried to make kind of a graceful exit. I don't regret it. I mean, I would like to play more music with them at some point. But I feel that was the right time for me to move on.

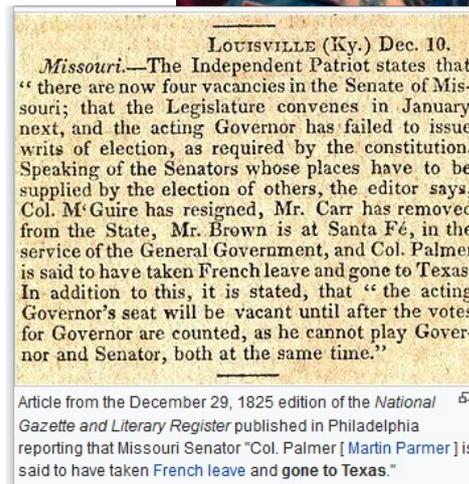
BiTS: The new band that you put together after that was called The Wheel. Why is it called that?

MZ: [laughs] Well, I just always had this idea that now that I'm on the road, you know, I'm on the road. This music we play, you have to go on the road. No-one is going to...I haven't met many people who get really famous from playing blues. You don't usually, have hit songs and you've got to be on the road out travelling. It's kind of a reference to my song...the album a couple of albums before that

was called Greyhound, and in that I talk about the wheels rolling on. So I just had it in my head that when I get my next band together I'm going to call it The Wheel. I thought that sounded good, like the wheel rolls on. So, yeah, in the middle of the Brotherhood I kind of put my own group together and picked the musicians to come play with me. Again, just try another project, bring in a band. But, again, it kind of got away from me and got away from the blues. [laughs] So to speak. Because not everybody wants to do the same thing. I've always had my own band, but this was a situation where I thought, well, include the band, in the name and let them musically be a part of how they want to play. And try to make it cool, you know, which it was. But again it just kind of gets away from what I'm trying to do. So, yeah, we did that for three albums and four or five years. And I just put that to rest last year.



BiTS: Let's talk about one of the albums, *Gone To Texas*, which I love, incidentally. I have an affinity with Texas, I spent some time working in Fort Worth, believe it or not, and I love the state, love the country area around there. Anyway, tell me something about the title track 'Gone To Texas' which I believe has a particular meaning, is that right?



MZ: Yeah, it sure does. When I had this idea of doing my Texas album, it was kind of the same thing. I had grown so fond of my new home and the culture and the people. It's so different from where I grew up. And, also, I really got my life together when I moved to Texas. I met my wife and then I got clean and sober from drugs and alcohol. I got my family together, my music career took off. Everything has really come together for me. And I thought, I want to try to tell this story, somehow, or to have songs that kind of tell a story. And I was reading history books on Texas and "gone to Texas" is a very common saying from the colonial days of the United States when mostly men would break the law or become in debt and run away from their families and take off and leave and run to Texas, because Texas was still a part of Mexico then. So they would run away and leave their troubles behind. And in the colonial states they would call that "gone to Texas". It was not a good thing, it was a...they would go and paint it...like if a man ran away and left his obligations and family and didn't pay his debts, they would go to the home of the family and they would paint GTT really big on the front of the house to shame the family. The man of the house has gone to Texas, he ran off.

BiTS: This is all new to me. I didn't know any of this, it's fabulous.

MZ: Yeah. And of course, my story is not so...well, the other point is a lot of the men who had quote, unquote, "gone to Texas", went on to become very famous in Texas. Some of them were at the Alamo, some of them were a big part of Texas breaking away from Mexico and Spanish control. So, a lot of them also got their lives together. And I thought, well, okay, that's not necessarily...I'm not so dramatic, but I kind of lost everything in my last years in St Louis. Drugs and alcohol were very bad. And I kind of ran away, I did run away, and I ended up in Texas and I got my life together. And I thought, man, that's it. That's the story. That's the song, very simple, that's the story, gone to Texas. And so that story...that song is very much a simple laid out story of what I did. And then we

just included...I wrote songs that I thought were just included in the music that has influenced me. From the swamp rock music to the funky New Orleans Funk and blues sounds. I really just wrote songs and included things that had been rubbing off on me.

BiTS: Do you write a lot? Are you working on songs right now?

MZ: Actually, I am starting to work on some songs and I'd love to say I write a lot. I do write a lot but I can't say that I'm a songwriter in a sense that I think that songwriters get up and write songs every day. And I don't do that every day. I should. I tend to write songs when a project is coming to hand. Like there's something like, okay, we're going to do something. I'm going to produce something and we're talking about it. What they want to do. And I think, okay, let me think about this. I'm going to write some songs. I don't necessarily anymore sit and just pick up a guitar and write a song and then record it, like demo it, for no reason other than to just keep songs. I know a lot of songwriters write songs and then they keep them and then when someone needs a song, they have a collection of songs that they've written. But I don't ever do that. I kind of write for the purpose. When you ask if I'm writing now, I am starting to write now because at the end of summer, at the beginning of September, I'll go back into the studio in Nashville with Tom Hambridge to record our next record together. So I'm kind of starting to get my ideas. That's a good focal point, okay, I have a new project in September. So now I'm thinking about it. And that's kind of what I'll be doing between now and then, working on...

BiTS: You've led to my next question without me even asking. I was going to ask you when you're going back into the studio again. [laughs]

MZ: Well, the 'Make Blues Not War' record came out in November on Ruf Records and that has done really...that is really, of all these projects I've been doing, that is what I've been wanting to do for a long time. And I'm finally doing what I want to do. So we're going to stay on path. I'm working with the producer, Tom Hambridge, that I've always wanted to work with. So, yeah, that came out in November. So we'll go back in the studio at the end of the summer and I think the next record will come out beginning of 18, like this time next year. So we've kind of a plan in place because we've found some really nice success early on here with the album, with the 'Make Blues Not War' album. I'm just thrilled because it's much more blues-based and blues rock and really fun. It's got great songs but it's guitar orientated. It's really been pretty exciting.

BiTS: I'm really glad to hear that. That's absolutely wonderful. Mike, let me talk to you, if I may, for a couple of minutes about guitars. Do you have a lot of guitars?

MZ: Yeah.

BiTS: How many is a lot?

MZ: [laughs] Well, there's never enough, that's for sure.

MZ: I have probably, electric and acoustic, probably 25 to 30 guitars in my collection. And I'm really proud of what I have. I don't collect vintage instruments. I don't buy old guitars. Not that I wouldn't, but it doesn't interest me so much. And, again, I worked at the music store for long. But I have a nice collection of guitars that I really like. And to me, different body styles and different kinds. And I get to work with a guitar maker named Mike Delaney.



BiTS: Oh, I was about to ask you about Mike Delaney, the model. Which looks very much like a Fender...a Telecaster

But it's got a big chunk out of the side of it, is that for your arm?

MZ: You know, I played the Telecaster for a long time and when I asked Mike to make me a guitar, he said, well, I have a body idea for a Telecaster and it has this big cut out of its bottom. But it's kind of been my own version of it. Would you mind it I made mine. And I said, no, that sounds great, let's do that. I think I have about 12

Delaney guitars now. And they're my favourites, yeah. Absolutely.

BiTS: And the Peace model, which I hadn't seen until I went on your website, I think is absolutely lovely. I think it's delightful.

MZ: Oh, yeah. That's my favourite guitar. I love it, it's fantastic. It really is. Everything has kind of been a predecessor to this new...you know, I'm a kind of big peace and love, let's all get along, let's listen to music, let's have a good time. Not be so serious. And so that was my idea, let's make this peace guitar, because I knew I wanted to do that.

BiTS: You're a kind of 21st century hippie, is that right? [laughs]

MZ: Yeah, that's it. My new motto, I'm telling everybody, for 2017 is 'More sex and less politics'. That's what we all need.

BiTS: [laughs] Yeah, well, probably true. Difficult with what's going on at the White House at the moment.

MZ: Oh, boy, yeah. I don't think anybody is getting laid there.

BiTS: [laughs] Tell me what the next couple of days holds for you. You've got sound checks and that kind of thing. Where is the gig that you're doing?

MZ: Well, we're in Basel, Switzerland. It's a new programme called 'Groove Now'. I could not tell you the name of the venue but it's put on by our promoter here in town. This is a special group that was put together for the special event and it includes myself, Albert Castiglia and the former rhythm section of the Fabulous Thunderbirds and The Manish Boys. And the great singer, Sugaray Rayford. So it's kind of a special group called The Blues Giants.

BiTS: And tell me do you have a family back in Texas?

MZ: I certainly do. I've been married with my wife for 15 years and I have five children. A very exciting, fulfilling family life.

BiTS: [laughs] You seem to be on the road all the time, do you ever miss your family?

MZ: Oh, I do. And I'm fortunate, I'm not on the road nearly as much as I used to be. Although this year is going to be pretty busy with the success of this new album. So we have a lot of work ahead of us. But since the Brotherhood, things have really taken a little break. Because, yeah, you need time for the family. And I kind of get to schedule it in now where I make sure I'm off, at home, I'm going to be there for all the birthdays and all the good stuff. It's not easy but we all make it work.

BiTS: Mike, you're starting to break up. It's a convenient time for me to say thank you very much indeed for doing this. I'm going to get this transcribed and it will go in an e-zine that I produce which is called Blues in the South. That's not the South of America, but the South of England

MZ: Yeah.

BiTS: And that will be published next month sometime. I'll get round to getting it transcribed.

MZ: Okay, well I can't wait to see it. And we'll share it with everyone. Thank you.

BiTS: Thank you for speaking to me. It's been absolutely fascinating. And good luck with the gigs in Basel and good luck with the rest of the tour.

MZ: Hey, thank you Ian. Have a good year.

BiTS: Cheers. Bye then.





A BiTS SPECIAL-SERIES

by Bob Pearce

"Re - mem - mem- remember when"

Memories of the first encounter with..... Pt.1

Since reviewing the book about Slim Harpo and refreshing myself with some old albums and 45rpm* by him, that have not seen the turntable* for almost thirty years, I thought I would delve back into the past with other artists or songs and try to remember my reaction on that first hearing. So, here's part one.....

What better place to begin than at the beginning.

SONNY BOY WILLIAMSON (Aleck 'Rice' Miller) b.1899 or 1908 d. 1965

Many will know of my first encounter with Sonny Boy, I think it's pretty well documented. However, for those who don't, here's what happened.



There was a small, independent record shop in Shirley, Southampton (U.K) which I'd frequent at least once a week, to loiter within and listen to which records people were buying. This would give me a fair idea of songs I may have to learn - as I was the vocalist in a reasonably popular local band, we'd have to remain current in our material.

After a few weeks of this activity, the man behind the counter asked if I liked the blues. "Yeah, I guess so" I replied, in the hopes of not being thrown out. At this point he placed a disc on the turntable and directed me to the small speaker on the wall. I listened as the play-in crackled a bit..... and then....

I'm not really too sure how to explain the feeling I felt within, nor just what my mind was going through as the wail of Sonny Boy's harmonica suddenly appeared to rip that small eight inch speaker to shreds!

It didn't of course, but at that moment, all my musical heros like Eddie Cochran etc; took a back seat to the experience I'd just had. "He's sixty-four years old you know" said the shop man, he then proceeded to play the 'B' side of the disc, by the end of which I was a total wreck. I bought the record, then he showed me an album by this old harmonica player - I bought that too.

On arriving home, my Mum asked why I'd purchased the records. "You should hear this bloke". She said that she'd like to - if only we had a record player!!!

Favourite track Trust My Baby, from album 'IN MEMORIAM'/Chess Records CRL4510

Favourite moment during Little Village from album 'BUMMER ROAD'/Chess Records CH1536

*45rpm refers to a two sided vinyl disc on which sound is recorded

*Turntable refers to part of the equipment required to listen to the above

This is the FIRST of a new BiTS series by erstwhile editor and founder of Blues In The South, Bob Pearce, who over the next few months will be remembering his first encounters - some in person some on records - with some of the famous and not so famous blues music makers. Don't miss them! Sign-up [here](#) to become a regular (and free) recipient of one of the best ezines in the UK,

Jo Harman

People We Become

Total Creative Freedom

ASIN: B01MR2XH1W



I really enjoyed Jo's debut release 'Dirt On My Tongue' and she and her young band were also very impressive playing the material live. This new album was recorded in Nashville with producer Fred Mollin (Carol King, Billy Joel, Carly Simon, Rumer etc.) and features session players like guitarist Tom Bukovac, drummer Greg Morrow and pianist Gordon Mote, as well as a guest appearance by the Doobie Brothers' frontman Michael McDonald, who duets with Jo on the restrained funk of "When We Were Young", the album's first single.

Jo has been marketed as a 'blues singer' in the UK (*Not a view shared by her manager Ed*) and plies the blues circuit of gigs, clearly she has a greater vocal range than just blues and she demonstrates that on this release, with songs like "Silhouettes of You" and "Unchanged and Alone"

alternating from very gentle, breathy vocals to more strident singing, despite both being to my ears quite middle-of-the-road songs. I did like the laid-back semi-acoustic songs "Person of Interest" and "The Final Page", with "When We Were Young" being very catchy and very Doobies (with McDonald reduced to a backing singer) . However, I'm afraid that I found many of the other tracks a bit forgettable and a tad bland - probably reflecting the influence of producer Fred Mollin, when you consider the other people that he has worked with, although everything is very well-played and produced. For me the outstanding track here (by a country mile) was "The Reformation" an outstanding gospel-based song that is very original and has real grit with some powerful backing. I don't blame Jo for trying something a bit different and I'm sure that working in Nashville with an experienced producer and session musicians can only be a great career experience for her and you can hear it in her vocals throughout the record that she has risen to the challenges of the material.

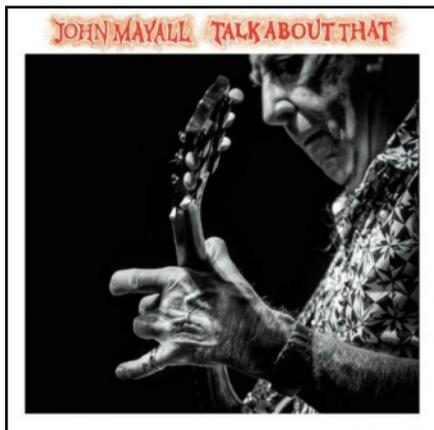
Graham Harrison

John Mayall

Talk About That

Forty Below Records

ASIN: B01M8NHUA0



I used to work with a saxophonist called Joe Silmon-Monerri who had apparently given John Mayall his first job in his jazz band in Manchester and even in the 1980's still referred to him as "young Johnny". Young Johnny is now 84 and this his latest album is his follow up to 2015's "Find a Way to Care" which I thought was a fine blues record showcasing John's often under-appreciated keyboard playing. This record also features John on keyboards (as well as vocals and harmonica) but I didn't think that it was quite as bluesy or as varied as "Find a Way to Care" - we had to wait until the nice understated version of Jimmy Rogers' "Goin' Away Baby" to hear John's harmonica. Guitarist Joe Walsh guests on two Mayall originals "The Devil Must Be Laughing" and "Cards on the Table," while John's road band of Rocky Athas on lead and rhythm guitar, Greg Rzab on bass and Jay

Davenport on drums and percussion make their last appearance here (Rocky Athas has now left to go solo), rounded out by the brass section of Ron Dziubla, Mark Pender and Nick Lane.

"The Devil Must Be Laughing" is one of the album's real highlights and reminded me of tracks on John's 60's solo record "The Blues Alone", while "Gimme Some of That Gumbo" is swinging New Orleans bounce. The album features mainly Mayall originals apart from the Jimmy Rogers cover and covers of Bettye Crutcher's "It's Hard Going Up" and Jerry Lyn Williams' "Don't Deny Me". The brass section is very professional but for me were just a bit too slick, however after being initially a bit disappointed by this record it has grown on me and its hard not to admire John's great talent and continued enthusiasm for what he does and while his voice may be a bit lacking on some numbers on others it sounds as strong as ever. And the piano/vocal "You Never Know" is a nice intimate way to finish the record.

Graham Harrison

Elvin Bishop

Elvin Bishop's Big Fun Trio

Alligator ASIN: B01NAEL4A2



I first came across Elvin Bishop when he was the original guitarist with the Paul Butterfield Blues Band, after four albums with Butter he left and moved to the West Coast to start his own band. He is a capable guitarist but a limited singer and over the years I've liked some of his work but I think that he has also produced some pretty average stuff - his saving grace however, is a desire to entertain and amuse. The Big Fun Trio is Elvin on guitar and vocals, Willy Jordan on cajon and vocals and Elvin's usual bass player Bob Welsh on guitar and piano.

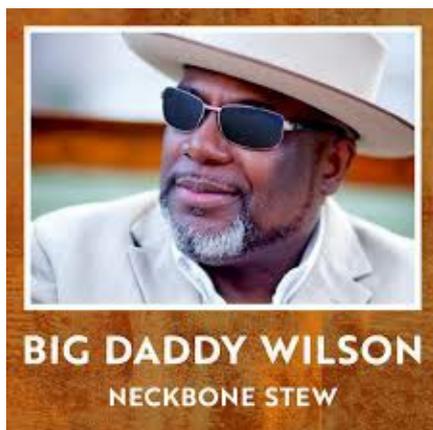
I liked the stripped down instrumentation (although the guys are also joined by ace harp players Charlie Musselwhite, Kim Wilson and Rick Estrin on one track each) which nonetheless still rocks like mad, there is also Elvin's sense of humour - evident on his songs like "100 Years of Blues" with Mr. Musselwhite and "That's What I'm Talking About". However, the opener "Keep On Rollin'" while seeming like a feel good party song also has a few home truths about American politicians. You can also tell that the guys are really enjoying themselves on songs like Fats Domino's "Let The Four Winds Blow" and Bobby Womack's "It's All Over Now" which features great guitar playing from Bishop and Welsh.

Elvin also finds time to rework Lightnin' Hopkins' "Honey Babe" which was included on his 1975 album "Let It Flow" - and appears here as a rocking Western Swing stomper. There are two instrumentals "Delta Lowdown" with nice country blues harp from from Rick Estrin and more easy rolling piano and "Southside Slide" featuring Elvin on slide guitar. My favourite track was probably Sunnyland Slim's "t's You, Baby" with its great blues harp from Kim Wilson, stunning piano playing from Welch and Jordan's wailing vocals - although there isn't a bad track here and I was genuinely surprised by how much I liked this record.

Graham Harrison

Big Daddy Wilson

Neckbone Stew



Ruf Records ASIN: B01NCLQYX3

Big Daddy Wilson is very much in the style of Keb' Mo' and Eric Bibb (who guests on this record along with his sometime Swedish lead guitarist Staffan Astner) - soulful, gospel-based acoustic blues music. Although Big Daddy hails from North Carolina he's been based in Germany since leaving the U.S. Army and marrying a German wife. Also like Bibb, Big Daddy has a wonderful voice and he has written most of the songs here himself - except for a nice version of Tracy Chapman's "Gimme One Reason" where he shares the vocals with guest Ruthie Foster - and again like Bibb the songs relate to modern life but with a nod to the blues tradition.

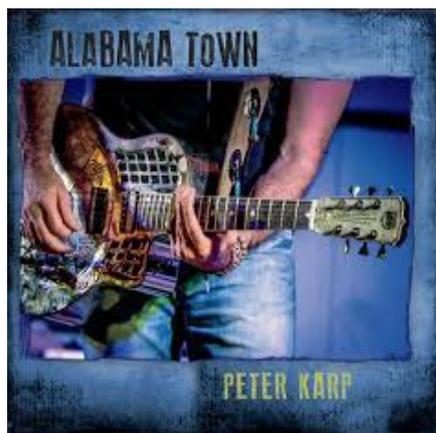
He's backed by the members of his trio - Paolo Legramandi on bass and vocals and Cesare Nolli on guitar (who also produced as the Goosebumps Brothers) together with contributions from Staffan Astner and Eric Bibb on guitars, Sven Lindvall on tuba, Nik Taccori on drums, Dave Rossi on keyboards and Alessandro Meroli on horns and flute. The musicians and Big Daddy are all comfortable in country blues mode or in more gospel and soulful styles or even reggae and at the centre of every song is Big Daddy's wonderful dark honey voice. I really liked the variety on the record and was impressed by the versatility of both Big Daddy and the musicians that he's gathered around him.

Graham Harrison

Peter Karp

Alabama Town

Rose Cottage Records ASIN: B01MY1KGV3



This is a fine album which features a very original take on the blues - Karp's youth was divided between New Jersey and Alabama and this seems to be a factor in his music which is like a mixture of southern blues and the more modern Americana of Bruce Springsteen. Karp is a good singer and guitarist (mainly electric resonator) and is an excellent songwriter in the tradition of Springsteen and John Hiatt, with songs like the title track and "Lost Highway" (where he plays piano) describe life in modern America.

However, in addition to his own fine musicianship the album also features a number of high profile guests including Mick Taylor who plays guitar on "I'm Not Giving Up" and the atmospheric "Her and My Blues" (blistering electric slide), the Band's Garth Hudson who adds accordion on "I Walk Alone" and

harmonica ace Dennis Gruenling who plays on the three semi-acoustic tracks "That's How I Like It", "Beautiful Girl" and "The Prophet" - which also features Peter's son James Otis on guitar. Also involved are guitarists Todd Wolfe and Paul Carbonara (Blondie) as well as Leanne Westover and John Zarra who add vocals and mandolin to "Kiss the Bride". This is very varied album which has some excellent modern blues - both electric and acoustic - and also some very nice more contemporary Americana, although Peter Harp is at the centre of every song I like the way he has used others to provide variety with some excellent sounds and textures.

Graham Harrison

Mothers Follow Chairs

All Night Long (Own label)



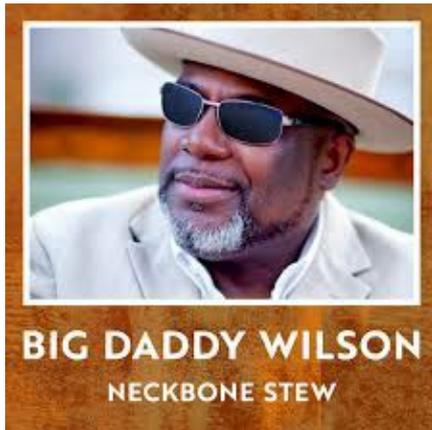
I guess most listeners will focus on the vocals of Petra Poláková-Uvírová, who can roar like Koko Taylor - try the opening, bragging 'I'm Bad', from Katie Webster, or indeed, 'Wang Dang Doodle' - or come over all tough and tender a la Etta James, as on 'Never Let Me Go', 'Reverend Lee' and particularly 'Time Will Tell', and conjure up Nina Simone with 'Summertime' or especially 'Gin House Blues'. There is nothing wrong with that at all - plenty right, in fact, and certainly not a clichéd repertoire - but that is to overlook the other four members of this excellent band from the Czech Republic. Guitarist Ivan Němeček can edge towards both rock or jazz, whilst keeping things firmly in blues and soul territory whilst keyboards player Pavel Dědek lays down a firm cushion, and shows perfect control with his piano playing on 'Gin House'. The rhythm section of Ivo Kolařík (bass) and drummer Patrik Stoklásek anchors

everything, ensuring that although you might not have heard of this band before, they are certainly well worth a listen. And the closing 'Černa Jessie' shows the band aren't afraid to tackle a blues in Czech (I presume) - very enjoyable, as is indeed the entire album.

Norman Darwen

Big Daddy Wilson

Neckbone Stew (Ruf 1236)



A set like this shows just how much the blues scene has changed over the last few decades. Big Daddy Wilson is an African-American blues singer originally from Edenton, North Carolina; he married a German woman and is now settled in Germany. Nothing too unusual there then, so far – after all, Champion Jack Dupree, Louisiana Red, Guitar Crusher and others all settled there too. What makes Mr. Wilson different though is that he came to the blues in Germany; he had sung gospel in the US and listened to country music and went to his first blues show in Europe, being inspired by it to jam on the central European blues scene. Having heard this CD, it is no surprise he is such a success. He has an excellent, seemingly soul-tinged voice (those gospel roots, I guess) and a wide range of material, from the Robert

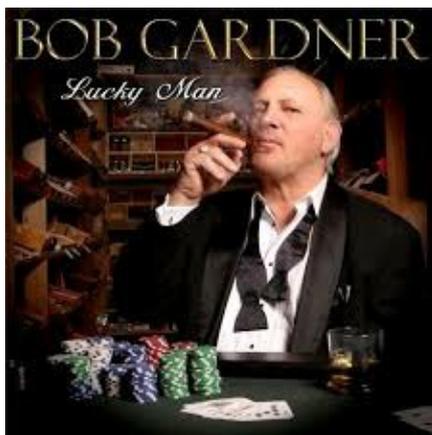
Johnson inspired rootsy blues of the opening 'Cross Creek Road' and the down-home grooving 'Give Me One Reason', a vocal duet with Ruthie Foster, to the deep gospel groove of 'The River', from the seemingly whimsical 'Cookies Gonna Kill Me' (with a serious message) and 'Peanut Butter Pic' to the achingly beautiful 'I Just Need A Smile'. In a couple of places he made me think of a more soul-orientated Eric Bibb, and indeed, Eric does guest on one track. I'd say that Big Daddy Wilson is definitely one to look out for.

Norman Darwen

Bob Gardner

Lucky Man

(Own label – www.bobgardnermusic.com)



Bob Gardner is a new name to me, but I do appreciate his sophisticated but tough blues singing on his debut album. Guitarist Eric Walters originally wrote (or co-wrote) the material for a project involving Texas guitarist Buddy Whittington – a familiar name to many readers, I suspect – but things fell through and he eventually recorded this with Bob in Las Vegas with some stellar musicians. Bob himself is a stand-up vocalist and there are occasional echoes of the likes of Curtis Salgado, Delbert McClinton and Bobby Bland, but he is very much his own man. The material is a rich variety of blues styles, from the swinging, brassy blues of the opening 'Ain't Gonna Worry No More', with lovely guitar work from Eric, right through to New Orleans jazz styled, ever so slightly – and appropriately - corny 'Ain't Dead Yet'.. Along the way

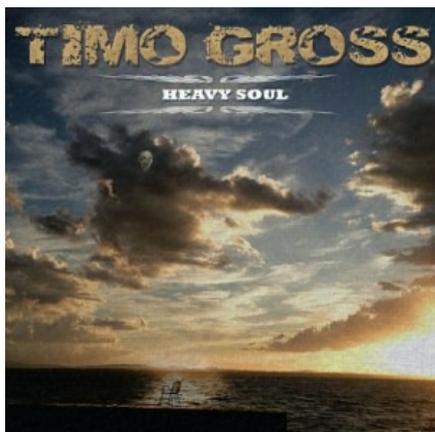
are the likes of the ever so slightly Latin tinged 'Dallas', the grooving, Delbert McClinton-ish 'Shotgun Shack', the wonderful blues of 'Part Time Lover Man' (superb brass here), the ballad stylings of 'Johnny's Door', the smoother approach of 'Devil's Blues' and the big, big sound of the title track. Throughout Bob's assured vocals impress, as does Eric Walters' varied playing – but do note that this is a band effort, not a one- or two-man show. Recommended.

Norman Darwen

Timo Gross

Heavy Soul

Grand Cru GCR-01)



German singer and guitarist Timo Gross started his solo career in 2005 after a quarter-century backing others. He has gained a strong following for his blues and rock sounds, and this set, on his own label, should bring him even more fans. Timo is not afraid to use modern technology – besides taking on vocal, guitar, keyboards and bass duties on this set, he is also responsible for electronics and loops. Mind you, he opens with the old folk number ‘Gallis Pole’, a number which many may know from the “Led Zeppelin III” album. Timo has here an impressive album that is more likely to attract a larger audience, not by compromising the blues but by subtly updating it. Lend an ear to the rolling ‘One Way Ticket’ or the Albert King influenced ‘Caribou

River’ - if you have doubts, these should certainly dispel them. The beautiful closer ‘Why’ draws a little from Curtis Mayfield’s ‘People Get Ready’, whilst ‘Travellin’ Part Two’ is driven along by some fine down-home guitar playing (Part One was the title track of a 2007 album). There is a little helping of Americana too, and throughout Timo’s world-weary vocals and intelligent song-writing impress – a lot. Recommended.

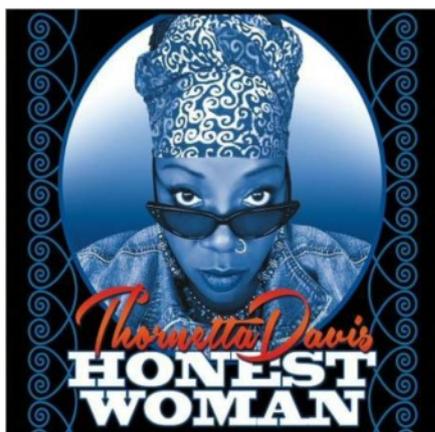
Norman Darwen

(www.tinogross.com)

Thornetta Davis

Honest Woman

Sweet Mama Music)



Now this is very impressive, very enjoyable. Detroit singer Thornetta has a big, powerful, soulful voice and a sassy attitude, though she can also be tender and touching. Additionally she can write excellent songs – all 13 tracks here are her own, with the exception of the opener, a recitation written by her sister Felicia and titled ‘When My Sister Sings The Blues’ accompanied simply by Brian (Roscoe) White’s slide guitar. The remaining songs all have bigger arrangements, tailored to each particular song and range from the no-nonsense, celebratory ‘I Gotta Sang The Blues’ (a wonderful duet with Kim Wilson) and the rather direct ‘I Need A Whole Lotta Lovin’ To Satisfy Me’ via the lilting soul of ‘Am I Just A Shadow’ on through to the gospel infused funky blues of ‘Feels Like Religion’ with its backing choir. Guitarist

Larry McCray and his drummer brother Steve make a huge contribution to ‘Set Me Free’ (especially the guitar break), but in reality this is a strong and highly recommended set in its own right. Do check it out; Thornetta is on the way up in the blues world – and deservedly so.

Norman Darwen

(www.thornettadavis.com)

Zoe Schwarz Blue Commotion

This Is The Life I Choose

33 Jazz/ Proper Music

This is Blue Commotion's 4th studio album. Here we have eleven brand new original songs, (more about them later) plus two bonus tracks, both covers: 'Feeling Good', which has often been a tour-de-force the band on gigs, plus 'We're Going Wrong', a Jack Bruce song from the 60's.



The band's a tad smaller than it was, Si Genaro having left for other things but the sound is still awesome. The cover of Feeling Good comes with some magnificent axe work by Rob Koral as well as some sexy and emotional vocal work by Zoe that, IMHO exceeds that of Nina Simone who had made the song (by Newley and Bricuse) her own. We're Going Wrong, with its angular vocal line is driven by some nice drumming and keys work by Pete Whittaker on Hammond and Paul Robinson on drums and percussion.

Now the originals. My Baby Old Me So is a fun piece with clever lyric which bounces along with gusto while the opening chords of the opener Hold On reminds me of some early James Brown stuff before it turns into a real rocker with a vengeance.. The organ driven, I Wanna Get Something Started With You is a not-so-double-entendre song that comes with a killer Hammond solo before Rob lets go with a very fine, well paced solo. The title track is a gentle song with echoes of Billy Holliday but none the worse for that.

There are some points in the album where I find myself wanting to hear a horn section but (hint - hint) perhaps that will come next time. In the meanwhile this is an outstanding album by an outstanding band with an outstanding vocalist: What a voice! What delivery! What style!. Nuff said! Awards? I think so!

Ian McKenzie

Jools Holland and Ruby Turner

Jools and Ruby

East West Records



First of all let me say that you have here 22 tracks, four of them brand new, for the princely sum of £5.99. What a deal!

Of course, the downside of that is that 18 of the tracks have been released before on various Rhythm and Blues Orchestra albums, although it is a delight to have them all in one place. The music ranges from pumping, foot tappin' boogie, through stately classic gospel to the jazz and boogie tinged modern music that is Jool's staple.

Ruby of course is magnificent. She has earned a place in the hearts of British music lovers which is second to none and despite - or perhaps because of - years of strutting her stuff, still goes above and beyond the call of duty. The stunningly good R&B Orchestra are tight, well drilled and filled with both enthusiasm and fire. There is no combo on this side of the Atlantic and very few on the other, that can beat them at their game. Many of the musicians have been with Holland for years (some for more than twenty) and the whole thing is underpinned by what surely must be one of the best rhythm sections of all time: Gilson Lavis on drums (who has worked with Jools since the days of Squeeze, Dave Swift on bass, Mark Flanagan on guitar and Jool's little brother Chris on back-up keys. All that and a water-tight bunch of horns too...what more could you ask? IMHO the sound is simply magical. Take a word of advice and go and see the band live. It cannot be judged from TV!

This is an excellent album and comes strongly recommended. I have never understood when Jools and his colleagues are not regular nominees in the British Blues Awards. There is now't so queer as folk.

Ian McKenzie.

A BITS BOOK REVIEW BY BOB PEARCE

MOANING AT MIDNIGHT THE LIFE AND TIMES OF HOWLIN' WOLF (UPDATED AND REVISED EDITION)

James Segrest & Mark Hoffman
THUNDER'S MOUTH PRESS ISBN-13: 978-1-56025-683-0

O.K., I've been informed that this book has been around for a few years now, guess it just took me a little while to 'check it out'. I'm so very happy that I did.

With one or two exceptions, many of these blues biographies end up being missed opportunities, lots of previously known information, pictures that have been seen elsewhere, basically nothing new. Some take up to four hundred or more pages and need a mortgage to purchase.

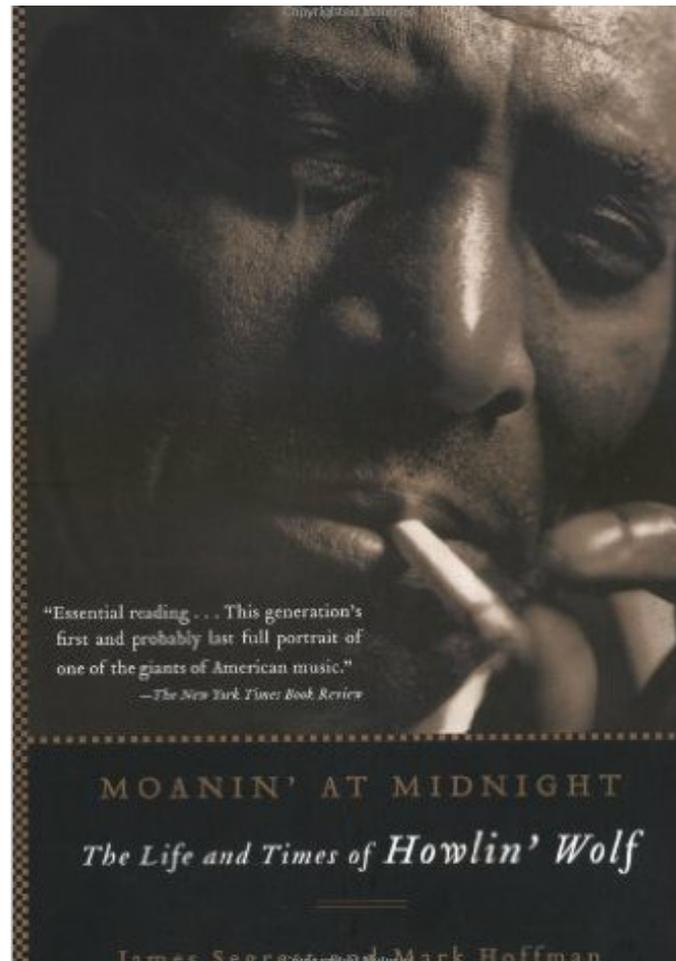
Nothing to worry about here. It was difficult to put this book down, it has everything you'd ever need, or want to know about Chester 'Howlin' Wolf' Burnett. There are the sad moments, some quite unbelievable to us in 2017 I'm sure. At times I laughed out loud and the laughter wouldn't stop.... you know, when you think it's over, then as you go to drink your coffee - here come those uncontrollable giggles again!

The stories from Hubert Sumlin, S.P. Leary, Johnny Littlejohn, Henry Gray and a whole bunch of other Wolf band members should have you rolling around in hysterics.

The european tours, working with British groups, recording at the Chess studios, the reality of the rivalry between Wolf and Muddy Waters. It's all here.

All I can say is..... **BUY IT, BUY IT, BUY IT. VERY HIGHLY RECOMMENDED**

Bob Pearce



The only down side to the copy (paperback) I bought, was the really poor quality reproduction of the photographs. Such a shame.





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3rd The Met, Abertillery.

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8th Harpenden Public Halls.

9th Fiddlers Elbow, Camden.

10th Electric Palace, Bridport.

11th Palladium Club, Bideford.

17th The Citadel, St Helens.

18th The Greystones, Sheffield.

30th The Brook, Southampton.

31st Southern Pavilion, Worthing Pier.

April 2017

9th Village, 82392 Habach, Germany.

10th Rockhouse, 5020 Salzburg, Austria.

11th Reigen, 1140 Vienna, Austria.

22nd Arlington Arts Centre, Newbury.



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Booking fees may apply. Photo: Veronica McLaughlin

AtLastEttaJames.com  [@AtLastTheEttaJamesStory](https://www.facebook.com/AtLastTheEttaJamesStory)

16 - 19 MARCH 2017

BRISTOL JAZZ AND BLUES FESTIVAL

Thursday, March 16th

20:15-22:30

Sari Schorr & The Engine Room + Northsyde
(Double Bill)

Colston Hall, The Lantern

-

20:00-21:30

Metropolis with Live Score by Andy Sheppard

Colston Hall, Hall One

-

Friday, March 17th

18:00-19:30

Dakhla/Remi Harris Trio (Double Bill)

Colston Hall, The Lantern

-

19:30-23:15

The Big Swing

Colston Hall, Hall One

-

20:15-21:30

Alec Dankworth's Spanish Accents

Colston Hall, The Lantern

-

20:00-22:00

Quantic Live Ft. Alice Russell

The O2 Academy

-

22:15-23:30

The Bristol Bluesmen

Colston Hall, The Lantern

-

Saturday, March 18th

11:00-12:30

Bobby Shew - Trumpet Workshop

The Folk House

-

13:00-14:30

Robben Ford

Colston Hall, Hall One

-

13:00-14:30

Pee Wee Ellis - Funk Workshop

The Folk House

-

13:00

Jason Rebello

Colston Hall, The Lantern

-

15:15-16:30

How Louis Armstrong revolutionised popular
music - presented by Ricky Riccardi

Colston Hall, The Lantern

-

15:00-16:30

Bobby Shew - Big Band Workshop

The Folk House

-

16:30-18:50

Mud Morganfield and Kirk Fletcher (Double
Bill)

Colston Hall, Hall One

-

17:30-18:45

Moscow Drug Club

Colston Hall, The Lantern

-

21:00-22:30

Sounds for Spies & Private Eyes

Colston Hall, Hall One

-

21:30-22:45

Dinosaur

Colston Hall, The Lantern

-

Sunday, March 19th

11:00-12:30

Roger Biwandu - Percussion Workshop

The Folk House

-

11:00-12:30

Kirk Fletcher - Guitar Workshop

The Folk House

-

13:00-14:15

Robin Nolan Trio

Colston Hall, The Lantern

-

13:00-14:30

Praise! Featuring London Community Gospel
Choir

Colston Hall, Hall One

-

15:15-16:30

Pee Wee Ellis with Roger Biwandu Trio

Colston Hall, The Lantern

-

16:30-18:00

The Bobby Shew Big Band - 'My Friend Dizzy'

Colston Hall, Hall One

-

17:30-18:15

Yazz Ahmed

Colston Hall, The Lantern

-

21:00-23:00

Macy Gray

Colston Hall, Hall One

-

21:30-22:45

Jasper Høiby's Fellow Creatures

Colston Hall, The Lantern

-

22:00-23:15

Jimi Hendrix (Slight Return)

Colston Hall, The Lantern

-

Bobby Shew - Big Band Workshop

The Folk House

-

16:30-18:50

Mud Morganfield and Kirk Fletcher (Double
Bill)

Colston Hall, Hall One

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17:30-18:45

Moscow Drug Club

Colston Hall, The Lantern

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21:00-22:30

Sounds for Spies & Private Eyes

Colston Hall, Hall One

-

21:30-22:45

Dinosaur

Colston Hall, The Lantern

-



SARI SCHORR & THE ENGINE ROOM 2017 UK TOUR DATES

Following the September 2016 of Sari Schorr & The Engine Room's critically acclaimed debut album "A Force of Nature" featuring guest performances from Walter Trout and Oli Brown, Sari is pleased to announce her upcoming 2017 UK Tour dates.

"We're really looking forward to coming back to the UK to perform songs from the new album to our lovely British blues fans," says Sari. "British blues audiences are the best – they're passionate about their music."

The band features guitarist Innes Sibun (Robert Plant), keyboardist Anders Olinder (Peter Gabriel, Glenn Hughes, PP Arnold), bassist Kevin Jeffries (Mike Oldfield, Roger Taylor, Steve Harley) and Kevin O'Rourke (drums).

Book online from Bandsintown - <http://bandsintown.com/SariSchorr>

| | | |
|--|---|---|
| Bar Brunel, Bridgewater Wednesday 15 March | Cottiers, Glasgow Sunday 26 March | Beaverwood, Chislehurst Thursday 18 May |
| Colston Hall, Bristol Jazz & Blues Festival Thursday 16 March Crawdaddy Club, Essex Friday 17 March | Talking Heads, Southampton Wednesday 4 April | Keighley Blues Festival Friday 19 May |
| Rockabella Blues Club, Frome Saturday 18 March | The Stables, Milton Keynes Wednesday 12 April | Redcar R&B Club, Cleveland Saturday 20 May |
| The Borderline, London Monday 20 March | Huntingdon Hall, Worcester Thursday 13 April 7 | Flowerpot, Derby Thursday 25 May |
| Fibbers, York Thursday 23 March | Atkinson, Southport Saturday 15 April | Ropetackle Arts Centre, Shoreham Friday 26 May |
| Scarborough Blues Festival Friday 24 March | The Hawth, Crawley Sunday 16 April 2 | West End Centre, Aldershot Saturday 27 May |
| Drummond's, Aberdeen Saturday 25 March | | |

A c o u s t i c b l u e s c l u b

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Acoustic music - the way the blues began



KAZ HAWKINS BAND SEMI FINALISTS at IBC in Memphis

Feb 20, 2017

KHB made it to the semi-finals of the biggest blues challenge on the planet in Memphis in February. Representing the United Kingdom in the International Blues Challenge held by The Blues Foundation, the band wowed blues fans on the world famous Beale St. So much so that on the 2nd quarter final night, the fans were queuing down Beale St after word had spread.



On leaving Memphis the band said "We are so thrilled to be returning home as semi-finalists representing UK Blues Federation it has been a whirlwind of networking and excellent music that we have enjoyed. Thank you to our fans who helped us get to experience this and to the Blues Foundation for the welcome to Memphis".

Paul Lamb

Live At The Royal Albert Hall

The New Paul Lamb & The King Snakes Album

It is with great pleasure that Paul Lamb has announced that

28th February 2017

will see the release of the brand new Paul Lamb & The King Snakes album "Live At The Royal Albert Hall"

Quite simply this new release is what it says on the tin... the UK's premier blues band recorded live at The Royal Albert Hall.



Track Listing

1. Mr Lamb's Groove Walk
2. Jumpin' Little Judy
3. Let Me In
4. Lose Your Money
5. Aint It A Pity
6. Baby Please Don't Go
7. Burnt Child
8. Whoopin' With Albert
9. Tore Down
10. Preachin' The Blues
11. Come To The Conclusion

11 superlative tracks of traditional and rockin' blues.

This magnificent new album, captures the moment, atmosphere and outstanding performance of The Undisputed Master of the Blues Harmonica along with his sensational band The King Snakes, performing live at The Royal Albert Hall.

Paul Lamb Harmonica & Vocals
Chad Strentz Vocals & Rhythm Guitar
Ryan Lamb Lead Guitar
Dino Coccia Drums
Rod Demick Bass Guitar & Vocals

Recorded Live at The Royal Albert Hall
Engineered & Produced by Paula Riordan

DAN PATLANSKY ANNOUNCES APRIL / MAY 2017 UK TOUR

WITH SPECIAL GUEST ASH WILSON

Celebrated South African blues rock guitarist Dan Patlansky returns to the UK for his April / May 2017 UK Tour with special guest Ash Wilson. This will be the first tour Patlansky will undertake following his support slot on King King's 2016 UK tour, and Joe Satriani's 2015 UK and European tour.

The UK tour follows Patlansky's recent accolade when his current album *INTROVERTIGO* was voted the #1 Blues Rock Album of 2016 by the Blues Rock Review. This marks the second time Patlansky has been voted #1 in Blues Rock Reviews' Top 20 Albums. The first time was in 2014 with his previous studio album *Dear Silence Thieves* which featured the rock radio favourites Backbite and Fetch Your Spade.

Patlansky's special guest is the Lincolnshire-based singer-songwriter Ash Wilson. Hailed as one of the UK's most exciting and distinctive new vocalists, guitarists and songwriters on the British contemporary blues scene, Wilson's debut album, *Broken Machine*, will be released 21st April and features bassist Roger Inniss (Chaka Khan, ex-Laurence Jones), keyboardist Bob Fridzema (King King), and guitarist Jesse Davey (The Hoax).



Further info about Dan Patlansky's April / May 2017 UK Tour can be found here – <http://bit.ly/2kEiKaG>

DAN PATLANSKY - APRIL / MAY 2017 UK TOUR

WITH SPECIAL GUEST ASH WILSON

TICKETS - thegigcartel.com, <http://danpatlansky.com/shows>

| | |
|---------------------------------------|----------------------------|
| Mr. Kyps, Poole | Saturday 15 April |
| HRH Blues Festival, Sheffield Academy | Sunday 16 April (SOLD OUT) |
| Islington O2 Academy, London | Tuesday 2 May |
| The Deaf Institute, Manchester | Wednesday 3 May |
| The Globe, Cardiff | Thursday 4 May |
| The Tunnels, Bristol | Friday 5 May |
| The Factory, Barnstable | Saturday 6 May |

Red Butler: a band for the 21st Century

Once in a while a young band comes along that makes you stop, look and listen.....”RED BUTLER IS ONE SUCH BAND”

The great news for ROCK FANS, BLUES FANS, LIVE MUSIC LOVERS and ASPIRING MUSICIANS in West Sussex is that Red Butler will be playing in their home county at ROPETACKLE ARTS CENTRE, High St, Shoreham-by-Sea BN43 Phone: 01273 464440 on FRIDAY 24TH MARCH!

Established in 2012 by Alex Butler, the band comprises of Alex (lead guitar and backing vocals), Dan Spellman (rhythm guitar and lead vocals), Charlie Simpson (drums) and Mike Topp (bass and backing vocals). Despite an average age of 24 the band members bring a wealth of experience ENABLING THEM TO TRANSMIT THEIR ENERGY TO IGNITE AUDIENCES

Having spent 18 months in preparation for their second studio album, ‘NOTHING TO LOSE’_ released in November 2016, their latest album sees the band deliver a mix of ROCK CRESCENDOS and RIFFS, that will leave their devout blues rock fan base in awe and take them on a SONIC JOURNEY INTO NEW MUSICAL TERRITORY! Drawing upon the combined life experiences of the band, the ten new songs not only salutes



contemporary rock, but shows their GRADUAL TRANSITION FROM CONVENTIONAL BLUES to a harder, bigger and bolder sound INFUSED WITH A PROGRESSIVE FORM!

The POWER and CREATIVITY OF THEIR MUSIC has seen Red Butler win several national awards and other accolades, including:

Alex – RUNNER UP in Young Artist category – British Blues Awards 2016

Band – THIRD PLACE in Best Blues Band category – British Blues Awards 2016

REPRESENTING THE UK at the European Blues Challenge in Italy 2016

WINNERS of the UK Blues Challenge 2015

RUNNERS-UP in the British Blues Awards 2015 (Alex, Young Artist and Band, Emerging Artist)

BEST NEW UK ACT – Blues Matters Magazine 2014

In front of a completely packed Tuesday Night Music Club (Hooley, Surrey), the effect their performance had on the audience was neatly summed up by the following comment,

“THERE REALLY ARE NOT WORDS TO

DESCRIBE HOW GOOD LAST NIGHT WAS. PUT SIMPLY, IF YOU WERE THERE YOU’LL

PROBABLY STILL BE COMING DOWN. AND IF YOU WEREN’T YOU’LL HAVE TO LIVE

WITH THE FACT THAT YOU MISSED SOMETHING THAT PEOPLE WILL TALK ABOUT FOR

YEARS TO COME.”

Below is the IBBA air-play chart for JANUARY 2017 produced by Dave Raven. The top of the chart reflects IBBA Picks Of The Month. It also reflects the impact of the first 'Stones' blues Album in many a year the choices for next month (SEE RIGHT).

Congratulations to Rag Mama Rag, Jo Harman Little Stevie and the Big Beat and the Rumblestrutters for their impactful offerings



| Position | Artist | Album |
|----------|---------------------------------------|---|
| 1 | RAG MAMA RAG | SOME OL' DAY |
| 2 | JO HARMAN | PEOPLE WE BECOME |
| 3 | LITTLE STEVE & THE BIG BEAT | ANOTHER MAN |
| 4 | BLUES ENGINE | TRACKS |
| 5 | THE RUMBLESTRUTTERS | PROHIBITION BLUES |
| 6 | PETER KARP | ALABAMA TOWN |
| 7 | FRAN MCGILLVRAY BAND | MIDNIGHT CALL |
| 8 | CATFISH | BROKEN MAN |
| 9 | JOHN MAYALL | TALK ABOUT THAT |
| 10 | MARCUS MALONE | A BETTER MAN |
| | JACK J. HUTCHINSON | ÖS BOOM BOOM BROTHERHOOD SET YOUR HEART FOR THE SUN |
| 12 | THE LACHY DOLEY GROUP | LOVELIGHT |
| | POPPA CHUBBY | THE CATFISH |
| 15 | ZOE SCHWARZ | BLUE COMMOTION THIS IS THE LIFE I CHOOSE |
| | TROY REDFERN | DIRT BLUES RITUAL |
| 16 | ASH WILSON | BROKEN MACHINE |
| 18 | THE HUSKY TONES | WHO WILL I TURN TO NOW |
| | BIG DADDY WILSON | NECKBONE STEW |
| 20 | THE ROLLING STONES | BLUE & LONESOME |
| | NINE BELOW ZERO | 13 SHADES OF BLUE |
| 22 | THORBJÖRN RISAGER & THE BLACK TORNADO | CHANGE MY GAME |
| | STARLITE CAMPBELL BAND | BLUEBERRY PIE |
| | KAZ HAWKINS BAND | FEELIN GOOD |
| | JIM KOEPEL | RSVP TO PARADISE |
| 25 | AYNSLEY LISTER BAND | EYES WIDE OPEN |
| 26 | THE OUTSIDERS UK | EVERYTHINGÖS GONE VINTAGE |
| | SEAN TAYLOR | FLOOD & BURN |
| | JON GINDICK | WE ALL COME BACK AS MUSIC |
| | GAETANOL LETIZIA | RESURRECTION |
| 31 | ROB BERRY | I'D RATHER GO BUSKING |
| | REBECCA DOWNES | BE LIVE |
| 32 | MARTIN HARLEY AND DANIEL KIMBRO | STATIC IN THE WIRES |
| 34 | LEVI CUSS | NIGHT THIEF |
| | BRIGITTE DEMEYER & WILL KIMBROUGH | MOCKINGBIRD SOUL |
| 35 | THE MIGHTY BOSSCATS | GOLDFEVER |
| | THE GERRY JABLONSKI ELECTRIC BAND | LIVE TROUBLE |
| | KEITH THOMPSON | TWO MINUTES TO MIDNIGHT |
| | JOANNE SHAW TAYLOR | WILD |
| | BACKBONE CAST | POWER WITHIN OURSELVES |
| | ANDRES ROOTS | WINTER |
| 44 | THE CADILLAC KINGS | THE SECRET OF MY SUCCESS |
| | THE BLUESBONES | DOUBLE LIVE |
| | MIKE ZITO | MAKE BLUES NOT WAR |
| | MICHEL MESSER'S MITRA | CALL OF THE BLUES |
| 48 | VARIOUS ARTISTS | INTERNATIONAL BLUES CHALLENGE #32 |
| | THE HEXMEN | KING BEE |
| | REBECCA DOWNES | BELIEVE |
| | MISSISSIPPI MCDONALD | DRESS FOR THE MONEY |
| | JACK MACK & THE HEART ATTACK HORNS | BACK TO THE SHACK |
| | DANIELITA DEVITA | SOUTHSIDE BLUES |

IBBA Picks of the Month for MARCH 2017:

CATFISH - BROKEN MAN

MARCUS MALONE - A BETTER MAN

LACHY DOLEY - LOVELIGHT

TERESA WATSON BAND - TERESA WATSON BAND

WEDNESDAYS

9pm UK time

3pm Central

The way the blues began.



Nothing else but acoustic blues. No wah-wah foot-pedals No piles of Marshal amps. Just music from the instruments the way it was intended



FANTASTIC NEGRITO



SAM CHATMAN



CLICK ANY OF THE PICS ON THE LEFT AND YOU WILL BE TAKEN TO YOUTUBE FOR A GREAT VIDEO TREAT.

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PAUL LAMB & THE KINGSNAKES
FRIDAY MARCH 10 2017



Blues in the South

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(KCOR)

Blues Radio 24/7/365

Blues Rock And Cool Talk

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Music to soothe your soul and
ease your worried mind.



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Buddy and Hopkins

By Jason Nocera (www.buddyandhopkins.com)

