

Southwest Blues

Blues News Brought to You By

DFW Blues Society



featuring

**CASEY
JAMES**

**Johnny Winter
Raisin' Cain**

Hangin' in Memphis

CD Reviews & More...

SEPT 8, 2010 //
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What it Iz!

Finally...Another issue of SW Blues hits the streets! About time, huh?! It's GREAT to be back!

It's all thanks to the newly formed DFW Blues Society and the benefit so many of you came to support. Dallas Fort Worth have needed a 'real blues society' for a long, long time. Most other big cities have them - there's the Houston Blues Society, Austin Blues Society, Kansas City Blues Society and on and on. Now SW Blues is the official newsletter of the DFWBluesSociety.org, and the directors are Tracy Yost, proprietor of Pearl at Commerce in downtown Dallas, and yours truly. We are looking for Board Members, too.

There will be a monthly blues society jam the first Thursday of each month at Pearl beginning Oct. 7th, and Jackie Don Loe will host the debut with Jim Suhler hosting the Nov. jam. To host a jam you must first start by joining the society.

And now on with the blues...
Featured up front is the now very well known, Casey James, out of Cool, Texas (well now Nashville, TN). Many of you may recognize him from *American Idol*, as he finished in the top three this past season. Look for his new CD soon on the Sony label.

A blues fan shares her trip to Memphis, Tennessee, and we also have the CD reviews and blues news you've become accustomed to over the last 13 years.

Hope you enjoy the new issue and we look forward to bringing you many more in the future, and by all means if you want to help support America's Music join the blues society and let us know what you'd like to help with!

Have a Safe Labor Day weekend, and a Happy and Safe Halloween. See you in November.

Joanna

New Art

SW Blues enjoys gracing our calendar with your original art. Please submit blues related 11" x 3-1/2" hand rendered or photo art by the 10th of the month. Send to SW Blues, PO Box 710475, Dallas, TX 75371-0475.

Southwest Blues
Blues News Brought to You By
DFW Blues Society

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For CD Reviews: Send TWO copies to us!

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| 12 BLIND DOG COOLEY | 14 DANNY ROSS JIMMY SLACK & FRIENDS | 15 JOSH WEATHERS TRIO | 16 1/2 COVER BOBBY COUNTS WITH BLIND DOG COOLEY |
| 19 CHERYL ARENA | 21 DANNY ROSS JIMMY SLACK & FRIENDS | 22 BIG MIKE & BOX OF ROCK | 23 1/2 COVER BOBBY COUNTS WITH PAT BOYACK |
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10/09 Autumn Stroll 1-3 10/09 Obzeets in N.Dallas
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Bluesical Notes

The **DFW Blues Society** (dfwbluessociety.org) was founded on July 2, 2010, by **Tracy Yost** and **Joanna Iz** after encouragement from blues supporters near and far. This will help with the continuation of *SW Blues* (now the official newsletter of the DFWBS) and there will be a variety of 'blues society' happenings. There will be a monthly society blues jam at Pearl on Commerce downtown Dallas the first Thursday of each month, and the first one will be hosted by **Jackie Don Loe** on Oct. 2nd, the second one by **Jim Suhler** Nov. 4th.

The first **DFW Blues Society** Benefit is Oct. 10th at Pearl featuring **Smokin' Joe Kubek & Bnois King, Texas Slim** and more!

Look for the DFW Blues Society table & join-us in supporting Blues at the **Stevie Ray Vaughan** Remembrance Ride & Concert Oct. 3rd from noon-6:30p at Cowboys in Arlington. The after party will be at Sons of Hermann Hall in Dallas starting at 8pm. The pre-party the day before (Oct. 2nd) is from 1-7pm at E. Texas Choppers in Terrell. Thanks **Shon!**

The 25th **Arkansas Blues & Heritage Festival** on the banks of the Mississippi River will be Oct. 7th-9th. The fest was previously known as The King Biscuit Blues Festival, which originated in 1986 as a one-day musical tribute to the Delta blues roots of Helena-West Helena, Arkansas, and in particular, sought to celebrate the contribution of Sonny Boy Williamson (namesake of the parent organization, SBBS). The initially small festival has expanded to three days, and this year it celebrates a quarter of a century - That's 25 human years - kicking off the first night with the one and only **Legendary BB King**.

Last month, **Roger Crisler** of Crisler Guitar Repair celebrated his 50th birthday with an incredible jam session organized by his wife, **Cheryl**. Performances by **Smokin' Joe Kubek, Bnois King, Texas Slim, Joey Love, Perry Jones, Jackie Don Loe, Dave Taylor, Pat Boyack, Tom Conley** and **Michael Harris**.

On Aug. 23rd at 6pm the Dallas Hole in the Wall finally shut its doors for good. It originally opened in 1976. It was bittersweet with long time customers strolling in with six packs of ice cold beer to wash down one more burger, talking about past

memories and looking for souvenirs. Employees **Jackie** and **Maimie** served up until the very end, and familiar faces such as **Myra, Jeff, Kenneth, Dennis** and the **Prez** were all in attendance. An impromptu jam broke out with **Jackie Don Loe** on guitar and Dallas diva **Andrea Dawson**, who sang one more blues song for the house. Legend now has it that **Andrea** ordered the last hamburger, a claim she is proud to own!

Kayla Reeves is now a lead singer with the **Trans-Siberian Orchestra!**

Sunday Oct. 31st **Smokin' Joe Kubek & Bnois King** will have a Blues for Breast Cancer Benefit at Pearl in Dallas (Blues For Boobs!).

Prayers sent up for: Joe Jonas, Dallas based blues artist, suffered a stroke and is in rehab recuperating. There will be a benefit to help Joe with expenses Nov. 6th at the Lakewood Theater in Dallas. **Thomas Yearsley**, bassist for the Paladins and former husband of Candye Kane, was hit by a train and has a broken leg and banged up head, while trying to save his dog. Also, DJ **Sweet Willie Mitchell** has been ill; **Frank 'EZ-Duz-It' Otero** has been in the hospital for surgery and a stroke; and hope **David 'Bottlehead' Miller** is out of the hospital and feeling a lot better.

Travel Advisory

The Bedford Blues & BBQ Fest will be Labor Day weekend Sept. 4th & 5th in Bedford with **Robert Cray** and **Taj Mahal** headlining.

Dusk til Dawn Fest at the Down Home Blues Club in Rentiesville, OK will be Labor Day weekend the 3rd - 5th.

The Sydney Blues Festival (Windsor, Australia) is Oct. 29th-31st.

The 4th annual Mayor's Blues Ball is Sept. 3rd-5th at Medicine Park, OK.

The Legendary Rhythm & Blues Cruise will be Oct. 17th-24th and **Smokin' Joe Kubek & Bnois King** will be on it!

Music Box

Joined at the Hip is the new CD from **Pinetop Perkins & Willie 'Big Eyes' Smith**.

Mark May released *In Texas Live* the first of the year.

New from **Stevie J** is *The Diversity Project*.

James Cotton has signed with Alligator Records with the first Alligator CD, *Giant*, coming Sept. 28th.

New CD from **BufoD Norris** is *Get Ready*.

Bryan Krull's new book is *Lil' Choo-Choo Johnson, Bluesman*.

Raisin' Cain the Wild and Raucous Story of Johnny Winter in the new

book by **Mary Lou Sullivan**.

The Well is new from **Charlie Musselwhite**, and *Georgia Warhorse* if from **JJ Grey & Mofro** on Alligator.

Take It Off and Get Loose With It in the new CD from **Keith Little**.

Solomon King's newest is *Under The Sun*.

Look for **Eddie Turner's** *Miracles & Demons*.

Marc Benno & the Nightcrawlers featuring **Stevie Ray Vaughan** have a new CD entitled *Crawlin'*.

Keepin' On is the August release from **Albert Castiglia**.

The 1st recipient of The T-99 Scholarship (named in honor of the late **Jimmy 'T-99' Nelson**) announced by the Houston Blues Society is **Rebecca Laird**.

Welcome To The Big Time is the new CD from **Stevie Paige**.

Duke Robillard has put out *Passport to the Blues*.

Ronnie Earl says *Spread the Love!*

Piano Red's *Lost Atlanta Tapes* was released in August.

New CD from **Bob Corritore and Friends** is *Harmonica Blues*.

Mitch Kashmar has released *100 Miles To Go*.

Sept. 21st look for **Claudette King's** *We're Onto Something*.

Soul Stirring Man out Sept. 14th from **Charles Walker**.

Sept. 14th is also the release date for **James Nixon's** *Live in Europe*.

Diggin In is new from **Jose Alvarez**.

Paul Thorn has a new CD out entitled *Pimps & Preachers*.

Gumbo Blues is out by **Mitch Woods**.

lemonace is out with **Cathy Lemon & Johnny Ace**.

Andy Cohen's latest CD is *Built Right on the Ground*.

Teeny Tucker's newest CD is *Keep the Blues Alive*.

Let's Live It Up! is the latest CD from **Mississippi Heat**.

Testify is available from **Rocky Jackson**.

Julius Pittman & The Revival's CD is *Bucket List*.

The latest CD from **John Nemeth** is *Name The Day!*

Harper released *Stand Together* earlier this year.

The newest from **Magic Slim & The Teardrops** is *Raising The Bar*.



Pearl At Commerce

Fri Sep 3.....Freddie Jones
Sat Sep 4....Janiva Magness
Fri Sep 10....Michael Burks
Sat Sep 11... "Loteria - The Art of Chance"
with Vaqueros Electronicos, Zachary Scott Pohl Band, and Hats & Statues
Fri Sep 17.....Buster Brown Band
Sat Sep 18....Mike Morgan & Friends
Fri Sep 24....Clay McClinton
Sat Sep 25...The Stratoblasters
Fri Oct 1.....Freddie Jones
Sat Oct 2.....Mike Zito
Fri Oct 8.....Snarky Puppy
Sat Oct 9.....Junior & The Journeymen
Sun Oct 10...DFW Blues Society Fundraiser
with Smokin' Joe Kubek, Bnois King, Texas Slim, and more!
Fri Oct 15.....Alan Haynes with Jim Suhler

Happy Hour M-F 4-8pm \$3 wells & longnecks

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 Every Tuesday The Rebel Alliance Jazz Ensemble
 Every Wednesday Jason Elmore Acoustic Sets

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 Sat 09/04 Rock Blues Band Sat 09/18 Black Dog Friday 1 Perry Jones
 Fri 09/10 TBA Fri 09/24 Daddy Rocks 8 Jackie Don Loe
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CD Reviews



Smokin' Joe Kubek & Bnois King *Have Blues Will Travel* Alligator CD #4937

In 2010, Smokin' Joe Kubek and Bnois King's friendship comes of age. That is to say, celebrates 21 years since they first met up on that Monday night in 1989 in Dallas. Move forward with jet speed and their 13th collaboration, they prove their joint venture is tighter and still dead center on target with their Alligator Records release *Have Blues Will Travel*.

After so many years and many more miles, a lot of musical partnerships would be showing the strain and wear of the road: the well running dry, reduced to repeating themselves over and over. Not the case with Joe and Bnois. Fire still burns in the souls of these bluesmen. They co-wrote all of the 12 tracks (occasionally adding a 3rd songwriting partner), and manage to keep the songs contemporary, relevant and all blues.

You can't live the Bluesman's life without a REALLY good sense of humor, and the best tracks on the disc are the ones that showcase the ability to laugh off the adversities of today and move on down the road to tomorrow. The title track "Have Blues, Will Travel" is a classic musicians tale – if Muddy or Wolf were alive today – I'm sure they would tell a similar tale of infidelity, hard times, playing the roadhouses and the road that keeps you alive and moving – in more ways than one.

"RU4 Real?" is a hilarious calling on the carpet of a young lady who, in fact, may not be all she seems. In this age of insanity when women inject themselves with bovine toxins and zoom their teeth to an eerie blue (are teeth supposed to glow-in-the-dark?), it's a reminder that all the artifice ain't fooling anyone.

Blues fans love vintage amps and stock guitars, but they ooh and ahh

over them via Internet. Just as Robert Johnson wrote lyrics in the vernacular of his day, Joe and Bnois make blues for the times they live in, and the technical world is, fortunately or not, a big part of now. "My Space Or Yours?" uses all the tech speak as double entendre – you'll never think the same when someone asks you to 'download' for them!

Road warriors they are, Kubek and King understand what it is to work for your money. The theme of "Payday in America" is the constant loop so much of the world operates: work a job you hate to make the money for the toys to live for the weekend.

The old adage "Don't go to bed angry" gets a modern twist on "Sleeping With One Eye Open," warning the listener to make peace before bedtime or be prepared to pay the price.

It's Kubek's madman guitar prowess that gives the CD its considerable and compelling bite. Not known for subtlety, Kubek's playing is always up front and honest, with a searing tone that could only come from Texas. Coupled with King's smooth vocal chops, the pair craft real Texas Blues for modern times. There are hints of where they've both been, but as a unit, their pasts and experiences are seamlessly melded into something new and captivating. I don't normally advocate picking up hitchhikers, but if they are Joe and Bnois, slam on the brakes. You'll recognize them instantly: Couple of seasoned Bluesmen standing by a rural Texas road holding a sign reading "Have Blues, Will Travel".

- Blue Lisa



Jeff Turmes *Five Horses Four Riders* Fat Head FH1004

Jeff Turmes isn't exactly a household name in most music circles, but he probably should be. While the corporate blues industry promotes legions of guitarists too-often limited to saturating over-worked blues standards with every stale rock cliché they can muster, Turmes keeps busy creating music the old-school way – listening to and watching the world around him. A multi-instrumentalist, he's frequently called on for recordings and live gigs by multiple artists including his wife Janiva Magness,

Tom Waits and the legendary Mavis Staples in whose touring band he's held the bass chair since 2007. A prolific songwriter, he won the International Songwriting Competition's 2006 Best Blues Song award for "Eat the Lunch You Brought," a savvy warning about the pitfalls of envy.

In his latest effort, Turmes excels at the difficult task of folding divergent stories, sounds and influences into a single CD through the sheer strength of his well-honed style. More remarkably, this well-crafted body of original songs, while eclectic, is in no way esoteric or inaccessible to casual listeners. Its stories and textures can be felt in the heart and soul even if the musical and literary tools with which they were forged are unfamiliar. His roots, including old-time music, blues and modern jazz, run deep into the very bedrock of American Music. The songs, all written with a very hip literary flair, range from the wry humor of "Something Must of Happened," to the melancholy imagery of "Loser's History," to the title track's dark, foreboding narrative. Turmes and his sidemen give top-shelf performances covering a wide dynamic range through highly creative arrangements and instrumentation. "Turn Your Heart in My Direction" suggests Atlantic producers may have sent Miles Davis off to Muscle Shoals to produce a classic soul session; an unlikely scenario that in this case yielded a first-rate soul ballad that also ranks as a great jazz ballad.

Turmes himself acknowledges this is more a songwriting than a blues CD but there are some great blues throughout. "Honey Man's" sultry Tommy Johnson groove is so strong that listeners might imagine Howlin' Wolf himself about to deliver a low feral moan. The relaxed shuffle of "Hew to the Roadside" contrasts sharply with the dissonant syncopated percolation of "When My Baby Wakes Up". The rhythmic, melodic and dynamic complexities of early blues from Texas, Mississippi and the Piedmont are preserved while avoiding the trappings of mimicry and plagiarism.

This project's luster shines clear. It's the sort of CD you'd want on a cross-country road trip. Turmes seems to have discovered the secret of how best to combine influences like Ellington and Strayhorn, Ralph Stanley and Skip James to tell his own stories in his own extraordinary way.

- Joel Foy

dfwbluessociety.org



The Juke Jumpers *Villa Acuna, 1963* CGCD 111

I'm not one to go around smiling. It just seems unnatural. Matter of fact, perpetually perky people force in me the uncontrollable urge to smack them. Hard. Like sarcasm, it's just another service I offer. You can thank me later.

So the strange thing was I realized as I was driving down I-30 listening to *Villa Acuna, 1963* by the Juke Jumpers on my MP3 player that I was smiling. Me. No one with me, so it's not like I was even trying to be 'nice'. I just couldn't help it. This is happy music. Not that don't-worry-be-happy crap that makes me want to strangle someone. But open-the-juke-joint-door-to-find-the-party-hopping happy. This-kind-of-hip-and-cool-music-could-only-happen-in-Texas happy – Me – Teeth baring grin. Well I'll be a Monkey's Aunt. (I'm actually a Monkeys Aunt Lala, but that's another story.)

I don't care where you go to get your copy (although getting it from Sumter over at Record Town in Ft. Worth would probably be especially satisfying); just don't let another sun set without adding this to your collection.

What is it? It's Blues. It's Swing. It's Rockabilly. It's Country. It's the best of Fort Worth cool all wrapped up in 12 infectious tunes that will make you want to tap your toes, clap your hands and leap from your chair. (Safety warning: make sure you're seat belt is buckled tightly if you listen to the CD in the car.)

I would lay down even money I could play this for my Mom, my Dad and my Monkey and they would all find something they would love on it. Trust me when I say that that never happens, diverse bunch they are, but this is that special a CD.

And how could it miss? Sumter Bruton and Jim Colegrove strumming, twanging and crooning, Johnny Reno blowing sax and singing, Jim Milam thumping the hell out of the bass (bass players take note – this is what bass playing is supposed to sound like), Craig Simecheck riding the keys, Michael Bartula pounding the skins and vocalizing and Susan Colegrove sweetening the pot with her background vocals. Good God

Almighty – there is some talent up in here!

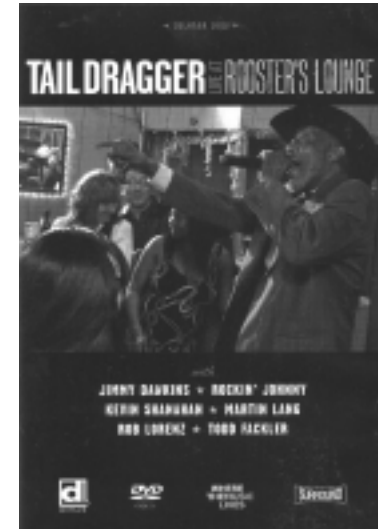
Jim Colegrove once again uses his considerable producing, recording and mixing talents to engineer a beautifully balanced product that is a pleasure to listen to at loud and soft volumes.

Let's see if I can give you an accurate summary of the lyrical content: buzzards, Wolfman Jack, screen doors, Jesus, first wives, luck, voodoo, The Crossroads, gin, Robert Johnson, Elmore James, 400 lb. women, trombones, 1955, love at first sight, motel rooms, midnight alley escapes, holy rollers, backsliders, mules, trains and red lights. Sounds wacky, well yes, because it is the wackiest fun I bet you've had in a long time!

It would take me the entire layout capability of this magazine to try to describe in detail the delicious zaniness of these songs, but I think you get the idea.

If you insist I make sense of all of this, here it is – if you love Texas music, you'll love the Juke Jumpers *Villa Acuna, 1963*. Don't ask any more questions – just go – GO CAT GO! And get yourself a piece of this action!

- Blue Lisa



Tail Dragger DVD *Live At Rooster's Lounge* Delmark 1803

Many of us are lamenting the end of live music at the Hole In The Wall, where the cramped quarters and incredibly small stage created the kind of connection between performer and audience that can't be artificially manufactured. A juke joint either has it or it doesn't. The good news is that Delmark's new DVD *Tail Dragger Live at Rooster's Lounge* is like being back at the Hole once again.

The vocalist known as Tail Dragger (not to be confused with Too Slim & the Taildraggers) is a staple of the Westside Chicago club scene, carrying the torch for the late Howlin' Wolf, keeping that uncomplicated, gut bucket style of blues alive into the

21st century. His sound is lowdown and stinging, workmanlike and traditional. He holds a Saturday night residency at Rooster's Lounge along with a versatile band of experienced musicians. This video was filmed for Delmark on March 21, 2009, and captures a moment in time that sadly is fading fast.

Tail Dragger takes the stage amid a generous crowd of people and gets down to business quickly. Rooster's sports a stage that is only slightly larger than the Hole's and just as close to the club's patrons. You can hear the glasses clink and see folks walk right past the camera as they make their way through the crowd and claim whatever tiny piece of real estate they can, often competing with the musicians for space. Tail Dragger appears to relish in the intimacy of the club, exchanging asides and directing traffic as only a veteran performer can. His blues are simple and unadorned like Son House, all about strife and worry, cheating women and untrustworthy acquaintances. Between songs he preaches a bit hoping others will heed his warnings. Then the band launches into another song and he gets right into the teeth of the audience. Seriously scary stuff indeed!

On this video Tail Dragger is supported by a traditional Chicago sound lineup: two guitars, harp, bass and drums. Longtime Chicago guitarist and producer Jimmy Dawkins sits in with the band on the song "Wander" and is one of the highlights of the video. But Tail Dragger is the real story of this video, bobbing and weaving his way through his set like a welterweight champion. The songs tend to be long which gives the band ample opportunity to stretch out. But you won't hear any aimless rambling from these musicians. They keep things simple and tight, giving Tail Dragger a perfect platform for his brand of blues.

Tail Dragger and his band should be seen and not just heard. *Live at Rooster's Lounge* is well produced and professional despite the casual surroundings. Particularly interesting is the commentary by Tail Dragger under the extra features on the DVD menu. He talks about how he views his band as more like family and also reveals how Howlin' Wolf gave him his stage name. It's easy to see why Delmark feels they have the perfect follow up to Tail Dragger's previous best selling DVD. This video is enjoyable and familiar in a way that will please those that like their live blues sweaty, up close and personal.

- **Jim Dimock**



Big Pete Pearson
Finger In Your Eye
Vizztone

When a man like Big Pete Pearson says that if you mess with him he'll put a finger in your eye, you pay attention! This isn't any Three Stooges nyuk nyuk tomfoolery; this is serious business. Big Pete Pearson, along with the Rhythm Room All-Stars, lays down the law on their latest CD *Finger In Your Eye*. The ten songs on this disc serve notice that Big Pete is a force to be reckoned with.

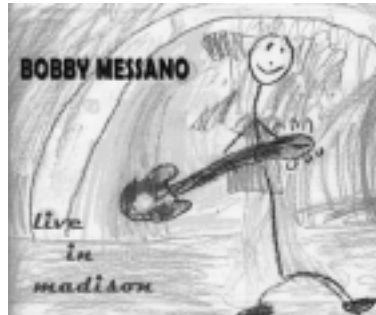
This collection of songs, all written by Big Pete, are gems of the classic Chicago sound, captured flawlessly and produced with loving care. Producer Bob Corritore, who also plays a mean harp, has translated the power of Pearson's presence on each cut. The band establishes its chops on the title tune and continues to blow the grooves off the disc with each subsequent song. Pearson is based out of Phoenix's Rhythm Room. With the All-Stars he has the perfect collection of musicians to back his distinct and forceful personality. The bottom end is anchored by Patrick Rynn on bass and Brian Fahey on drums. Chris James displays some serious chops on guitar, blending a thorough knowledge of electric blues and complimenting Big Pete's phrasing perfectly. This is music for traditionalists.

Guest artists abound. A jazzy song called "The Time Has Come" features the smooth guitar lines of Duke Robillard along with an organ accompaniment reminiscent of Jimmy Smith and rounded out by a sultry baritone sax part. Johnny Rapp, a frequent collaborator of harpist Corritore adds a second guitar to the proceedings on "Sister From The City" and "That's That," giving the band a full sound and establishing a John Lee Hooker vibe that makes it impossible to keep your feet still. Pinetop Perkins contributes some piano as only he can on the title track.

Big Pete's vocal style is infectious. He gets under your skin and tickles your nerves. He delivers his songs with authenticity that only comes from a lifetime of having the blues. His stories come from his soul, full of heartbreak and grief. On the slow blues "Slippery When Wet" he lays everything bare as he struggles to understand why the woman of his desires is somehow always out of his reach.

Big Pete Pearson is a time-tested entertainer, a blues purist, and a generous bandleader and still going strong at age 74. He encourages the All-Stars to throw down their best and they don't disappoint. This disc is a must have for anyone who enjoys their beer cold, their blues hot, their feet tapping and their ears rewarded.

- **Jim Dimock**



Bobby Messano
Live In Madison
Prince Fog #0026129563

Boasting a musical resume that includes playing with Steve Winwood, Joe Lynn Turner, Lou Gramm and many others, guitarist/vocalist Bobby Messano gets to release his dream CD *Live In Madison*.

Recorded at 2009 Bamfest in Madison, WI, Messano is in fiery form. Backed by long standing bassist Steve Geller and drummer Joey B. Banks, Messano tears through a set of highly charged material of original tunes and classic textbook standards.

A driven acoustic spiritual "Sea of Hope" sits comfortably by the side of Stevie Winwood's "Can't Find My Way Home." It's in the blues where Bobby finds his true calling.

Bobby's own "Holdin' Ground" features white-hot fretwork which makes him the darling of the club and festival circuit.

His rendition of Hendrix' "Little Wing" is the complete package of balladry, feedback, whammy-bar gusto and banshee screams. Willie Dixon's "Let Me Love You" shuffles Stevie Ray style patented by Messano's slicy wah-wah licks.

Even Bobby can write a mean shuffle himself as evidenced in the fast paced romp of "The Way Things Used To Be."

- **Gary Weeks**

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CALENDAR

CALENDAR



- Photo Courtesy Steve Galli

Casey James Has Guitar Fever by Sheryl Clark

Twenty-seven guitars. But who's counting? Casey James, an extraordinary lead guitarist and vocalist had to stop and count them to be sure of the number. Why so many? "Because they all sound different, way different," explains James. According to Billy Gibbons guitarist for ZZ-Top, "Each guitar has its own character and personality, which can be magnified once the player engages in beatin' it up."

James' fans have started a Twitter site called "Casey's Guitars." The guitar tweets belong to the six guitars selected to travel on a national concert tour with James, a singer/songwriter from Cool, Texas.

Casey James Band

In addition to paid gigs, James has performed at milestones in his own life such as his junior high and high school graduation, his 2005 wedding and his grandmother's funeral.

"The stand-out times are the times people are really into it." James reflects on appearances by the Casey James Band that performs blues, country, rock and acoustic tunes. "I remember gigs when you have the crowd in the palm of your hand. They're hanging on every single note, every word and all your lyrics. They're getting it. You're connecting."

His brother Billy "BC" James is his bass guitarist and friend Jacy McCann is his "ridiculously talented drummer. I know a gazillion songs, I never stay with a set list. If there are more country fans, I play more country. If they are listening to blues on the jukebox then I play more blues. I cater to the audience. If I'm playing a song, it's because I love the song."

James' vocals often include a hallmark of blues music, the vibrato. "It's a quality to my voice that is a stand out thing, a bit of personality."

Incredible guitar skills and an honest love of music lead people to compare James to leading performers of earlier decades: Jimi Hendrix, Jimmy Page and the Allman Brothers.

A Life of Music

An important influence in his musical development and love of the blues is his mother, Bybee Debra James. She took James with her to perform at hospitals and senior homes when he was young. James contributed guitar, mandolin and vocals to her 2006 country and folk CD, *Cross that Line*. "People loved acoustic guitars and good harmonies. I stayed in the shadows with Casey because he's great. If he wasn't my son I wouldn't dare get on stage with him. We would be playing and he would go into some cool blues riff. Anything that showcased his lead playing, coupled with our voices would be crowd-pleasers," Debra reminisced.

Eleven years as a working musician created indelible memories. "A lot of my gigs were places where I was just background noise. Anytime I was playing at a place where people wanted to hear music – actual music venues – that is what I love."

"I knew Casey was something special the first time I heard him play – everybody knew it," asserts bass player and music instructor Bobby Counts. Counts has earned his living making music while touring, jamming, recording and performing. He is a local legend in Texas and has mentored countless guitar players. James and Counts jammed together for the past few years. "Casey had developed the ability to communicate easily with other musicians. If I didn't know the song, he would outline it to me in a way that I could pick up on anything he did, so when it came up I knew, boom, that's what he was talking about."

Life experience, especially tragedy, contributes to the emotion that a songwriter or performer brings to his craft. James has earned praise for the realism and depth he imparts to both cover songs and originals. This maturity came at a high cost. He almost died in a motorcycle accident at the age of 21. He hit a car that turned in front of him unexpectedly and was thrown, cartwheeling through the air for 150 feet. Air-lifted to a trauma center, the doctors were not sure he would survive. His right femur had multiple fractures and his left forearm was crushed. Once they were sure he would live, he was told that he would never play guitar again. It took a year of hospitalization, rehabilitation and re-learning how to walk but James is a determined young man. He has a titanium rod in his thigh, screws and plates in his arm. When he returned home from the hospital he asked his mother to put his guitar in bed with him. He practiced playing chords for as long as he could stand the pain.

American Idol

James reluctantly packed up his guitars and cowboy boots to audition for *American Idol*. He did not own a television and had never watched the show. His expectations were not high that he would be successful in a pop music talent contest but hoped to obtain some exposure. At his initial audition the judges openly debated whether to send him forward. "I'm willing to do anything [to advance]," James pleaded. His televised performances made it clear that he was not willing to compromise his musical vision to adapt to the confines of the show. The first time he played guitar lead on "I Don't Wanna Be" the audience cheered, but the judges were critical. James was determined to show the viewers his style. As he advanced through the competition, it was clear that the voters embraced Casey James: guitars, cowboy boots and long blonde hair.

Judge and bass player Randy Jackson applauded his guitar prowess, comparing him to renowned blues legends Jonny Lang, Kenny Wayne Shepherd and Stevie Ray Vaughan.

During Hollywood Week, James borrowed his mother's favorite acoustic guitar – and decided to keep it. "The Martin produces a wonderful tone - and she shivers. I really miss her," Debra says. "My sticky-fingered son ended up

with her! He did pay me and she is in good hands. I loved that guitar, but it has so many memories for Casey. I just didn't have the heart to ask for it back."

Friends had encouraged James to audition for *American Idol* over the years but he had been unwilling. He is not a pop music singer, nor does he fit the role of "raw talent" that the show promotes. He was already an established musician who plays drums and trumpet, in addition to stringed instruments. James was not interested in being 'packaged' by the judges. In retrospect, an argument could be made that James himself influenced the show on many levels.

His stage experience and broad knowledge of music earned him praise from music critics for his band arrangements. "I knew what I wanted and knew how to ask for it in a respectful way. I know how to work with other musicians," James explains.

He earned the distinction of being the only performer in the show's history to incorporate guitar leads, slide guitar and Spanish guitar into the songs. He played nine different guitars, four acoustic and five electric, as well as a mandolin during his televised performances. James escalated the concept of the singing format by breaking out two guitars for one song in the show finale and on the summer tour.

His encyclopedic knowledge of music allowed him to expand the song list repertory and perform seven songs that had never been sung on the show before. His fans responded enthusiastically.

The audience jumped to their feet to celebrate James performance of "Hold On, I'm Comin'" awarding him the first standing ovation of the season. It was one of his favorite performances. "[The standing ovation] was a great honor. It was R&B night. The big band was onstage with the horn section and the strobe lighting. It was unbelievable to me! There was so much energy, everybody was so excited. I watch that performance back sometimes. It looked amazing."

With many years of experience playing in bars and coffeehouses, James was able to bring an intimacy to his performances that drew in viewers. He brought forth an arsenal of guitars and beat them into submission. His popularity grew and he was voted into the top three finalists. This earned him a trip on a private jet for a Hometown Visit. He appeared in Fort Worth and the tiny town of Cool, Texas (population 238) where he grew up. Thousands of screaming fans cheered him through two days of appearances, radio and television interviews and musical performances.



- Photo Courtesy Karen Roundtree

A jam session at Keys Lounge in Fort Worth was the highlight of the trip. James took the stage with Bobby Counts on bass guitar, Gonzy Trevino on drums and Danny Ross on keyboards. The lounge was bursting with supporters and friends. James smiled dryly, "The last time we played here there were about seven people in the bar." Videos of these performances appeared on YouTube and catapulted his appeal. In contrast to the conservative theme nights on *American Idol*, this set was full of emotion, elation and stupendous guitar riffs. The blue-eyed blues singer was as-

tounding! Even his supporters were awestruck. "I'm thrilled to see such valor on stage once again and find it very moving and sexy. The 'guitar gods' have handed Casey the mantle of power and I, for one, am rejoicing in his onstage persona," commented Tina Marie Deraco, a fan of blues music.

Concert Tour



-Photo Courtesy Claudia Bevell

On the *American Idol* Summer Concert Tour James' impressive guitar skills thrilled audiences, as he performed for thousands every night. The size of the venue was an adjustment for him. "[Performing in a large arena] is totally different. In a smaller venue people are right there with you. In a concert I have to connect through the music. I love doing it! When I make that connection it is the most intense and powerful feeling!"

The shows evolved into the Casey James Tour as reviewers singled him out for praise at every stop. He electrified the stage with sets that departed dramatically from the *Idol* norm. Audiences jumped, screaming, to their feet when he danced around the stage, guitar wailing. He walloped those guitars until they smoked.

The concert in his hometown arena in Dallas was a Casey James lovefest. After the group finale at the end of the show the other singers waved to the fans and left the stage. As the lights dimmed, James stood there quiet and alone, center-stage, looking out into the audience, letting his eyes rove around the arena. Maybe he was reflecting on the long road to this moment. He was clearly savoring the experience, the Texas crowd, the applause, the excitement, the adulation. It was a glimpse of his future.

'Idolmania' is rampant during the concert tour and the singers invest time at each venue meeting fans, posing for photos and signing autographs. James is praised for his graciousness to his supporters. "My fans are exceptional because they are good people." He smiles. "I think they will be there for me when I go out on my own. They will want to hear me on a CD and see me perform again."

"Late Night Sandwich" the famous videos featuring James and Big Mike, along with the other singers, were launched during the tour. These short film clips showed the singers eating, joking and relaxing on the tour bus and backstage. Supporters shared the videos of the 'insider scenes' so often they became a YouTube phenomenon.

Eclectic Music Influences

A music connoisseur, James asserts he is influenced by all the music he hears. He has an astonishing range of music on his iPod, including folk, alternative rock, operatic arias, bluegrass, 1940's music, gangsta rap, country, hip-hop and pop. His eclectic taste in music spilled over to his fans who requested a 'Song of the Day' recommendation from him. James endorses songs on his Twitter site that he thinks are not being played enough. "I am trying to get good music out there."



-Photo Courtesy Larisa Orlikova

Don't tell the guitars, but he does have favorites. His very first guitar is still number one in his heart. It is a 40th anniversary Fender Stratocaster that is a blue/purple color and he calls it "Mine." "If I say hand me my guitar that is the one I mean." (Well of course, how could it be confusing for a guy with 27 guitars to say "Hand me my guitar")? A bright turquoise Fender Stratocaster called "Blue" is well-known to his fans from the TV show and serves as his Twitter avatar. He has a 1982 black Stratocaster that used to be white so the black guitar is called 'White'. The equipment roadies may need a color-coded guitar flowchart – and a pay-raise.

Blues music has always been his preferred style. In his high school yearbook he listed his goal, 'To be a famous blues musician'. His face lights up when he discusses Texas Blues. "It appeals to me on all levels. I love the style, the singing, the groove, the shuffle. 6/8 time is hard to beat. I love being able to express myself through a guitar. People understand what I'm trying to say when I play notes: happiness, sorrow, mournfulness, excitement, anger. I can express myself through an instrument, especially guitar."

Radio stations started to play his music across the US and in the Philippines while he was touring in the summer. When told about the airplay, he responded, "I am just speechless. If I heard myself on the radio I would flip out." James signed a record contract with Sony. His debut CD will introduce original songs. After the CD release he will embark on a concert tour. He is living every musician's dream – James and his 27 guitars.

"There are people out there who are ready to hear my music and I'm ready to give it to them," he smiles happily. To accommodate the studio recording schedule, James, who is now single, recently moved to a two bedroom house in Nashville – one room for him, one room for the guitars. A note to family and friends: If you are planning to visit Casey James in Nashville, you better reserve a hotel room. If you sleep in the guitars' room, you risk catching 'guitar fever'.

Casey's Accomplishments on *American Idol*

- o Only musician to play nine guitars (4 acoustic, 5 electric) and a mandolin during the show
- o First contestant of the season to receive a standing ovation
- o Only contestant to introduce seven songs to the *Idol* stage
 - o You'll Think of Me
 - o All Over Now
 - o Hold On, I'm Comin'
 - o Jealous Guy
 - o Lawdy Miss Clawdy
 - o Don't
 - o Daughters
 - o OK It's Alright with Me
- o Only guitarist allowed to power up his own tube amplifier onstage
- o First performer of the season to inspire the audience to stay on their feet throughout an entire song, "Don't Stop"
- o Only performer to play a custom guitar belonging to a legendary songwriter-musician, Lindsay Buckingham
- o First musician to play two guitars during the same song; "Every Rose Has It's Thorn" and "Don't"

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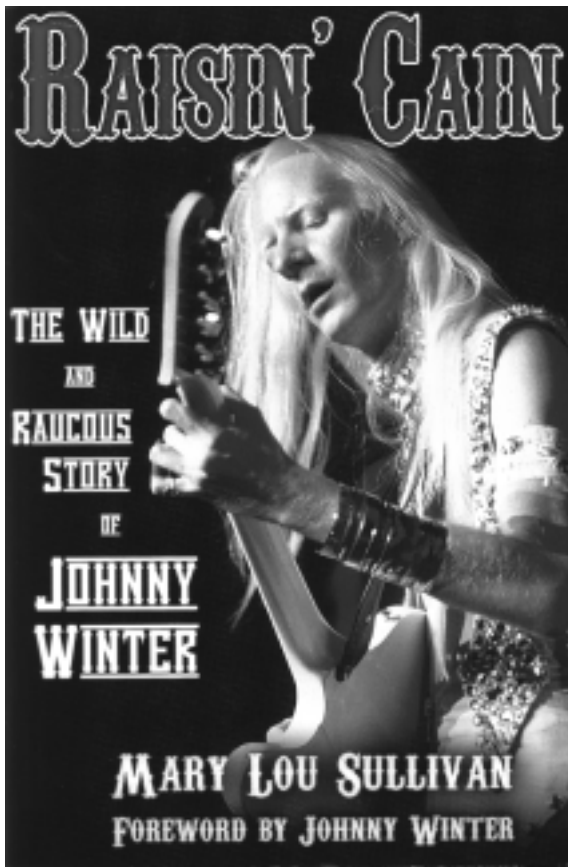
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Raisin' Cain

The Wild and Raucous Story of Johnny Winter

by Mary Lou Sullivan
Backbeat Books

It wasn't an easy task for author Mary Lou Sullivan to write the story on Johnny Winter. Having to contend with Johnny's manager Ted Slatius' juggernaut of politics, eccentricities and alcoholism were barriers to completing the project. Once Slatius was fired and co-guitarist Paul Nelson was brought on board to manage, only then was the project to come to complete fruition.

This is not an unauthorized biography done without the consent of the artist. Johnny himself gave his blessing and in his foreword, credits Sullivan for painting an accurate picture.

Movie rights should be brought to this book. *Raisin' Cain* covers the entire spectrum of Johnny's career. It's one wild ride and when the train stops, we are sad it's over.

Nothing is left out. From Johnny's upbringing in Beaumont, we see his struggles. Being albino made him an easy target for prejudice and slander, but it never slowed his confidence down in learning guitar, listening to old blues and playing in numerous bands.

Interviews are conducted with Tommy Shannon, Uncle John Turner, Bruce Iglauer, Edgar Winter and many other cronies and misfits. Johnny himself is a willing candidate and is open and blunt about this alcohol and drug abuse, stints in rehab and his open door policy on chasing women.

It's not all dirt. We see a man whom *Rolling Stone* magazine elevated to godlike status. His tours playing at stadiums and clubs always left audiences wanting more.

Winter's business acumen wasn't the best one. Managed by pirates and cutthroats seemed to leave Johnny in a financial hole. Even he will admit his temperament wasn't an easy one.

In the final years with Ted Slatius, his concert performances turned into shoddy affairs with Johnny being too medicated on prescriptions to perform. What the audience got was a caricature of a man who once brought blues to the forefront.

Thanks to Paul Nelson, Johnny's life changed. Firing Slatius, editing the financial records and cutting out the meds, Johnny's star went back on the rise.

So nothing is ruined for the readers I will stop here. What I will say is Johnny wants to be remembered as a great bluesman. Those who have had the pleasure of jamming with him won't disagree.

- Gary Weeks

Guitar Workshop

with Jackie Don Loe

~ Same Old Blues ~

Greetings guitar players, in these times of economic hardships it is easy to feel the blues. As a musician you can play the blues better when you can feel them. And when emotion is high, the soul runs deep. The blues is a form of universal communication and people are always searching for a connection, to be a part of something and understand the meaning. Come on in and I'll play the blues for you, everywhere from dimly lit street corners to backroom smoky juke joints the blues man must tell it like it is and testify!

Eventually, everything goes back to the root, a rare discovery yet it is nothing new, just the same old blues. Currently the blues is creeping back into the scene with blues influenced releases by classic rock stars Steve Miller and Rick Derringer, also pop icon Cyndi Lauper. Bonafide bluesmaster Jimmie Vaughan has never left the genre and is continually going back to the root and finding rare gems on his new records.

Players like this have nothing to prove but to just be yourself. When you go back to the blues you have so much to choose from to help express your feelings and current situation.

Let's go back this month and look at a traditional gospel style 12 bar blues in the key of D Major entitled "Same Old Blues" written by Don Nix and performed by Freddie King. A beautiful progression with a repeating I-III-VI progression in bars one through seven. (The F# is voiced as a dominant chord instead of a minor for a more bluesy sound.) The D7 in bar eight introduces a transition and the song rises up in bar nine with the G, G#dim chords then walks down in bar ten with the D-C-B bass line followed by a II-V-I for bars eleven and twelve and ending with an A augmented chord for the turnaround.

12 Bar Blues in Key of D Major – "Same Old Blues"

D /// | F#7 /// | Bmin /// | Bmin /// | D /// | F#7 /// | Bmin /// | D7 /// |

G / G#dim / | D C B / | Emin7 / A7 / | D / A aug / |

Find a chord book and experiment with different chord voicings and really feel this one. Play it slow, breathe, and please take your time on this tune. Remember – it ain't nothing but the *same old blues!*

Enjoy, and always keep your ears open.



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914 Dallas - The Grok w/Karen Burton (6-12)
916 Plano - Zander's House w/Cheryl Arenal (7-10)
917 Dallas - KXON Studio/KM Williams CD Release (8pm)
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Notes from a Blues Fan: Talk Memphis

I like Memphis. Every two years I make the commitment, come hell or high water, to attend the Blues Music Awards. And over time I've come to look forward to visiting Memphis, in addition to being wildly excited about the awards ceremony and the attendant jams, concerts and meet and greet opportunities. Yes, I'm a fan but not a shameless groupie. Nevertheless, finding myself in the elevator with Buddy Guy when he was in a good mood was a thrill. Anyway, I covered all that a couple of years ago. Right now I'm high on Memphis.

First of all, if you go it would be wise to do so during the awards period, for so many obvious reasons. But whether or not you end up there that particular week there are plenty of good times and good blues to be enjoyed. Here's a primer:

Like it or not, Beale Street is where you'll catch the blues acts. It's also the most touristy part of Memphis. Normally that would raise alarms but in this case it's true: you have to navigate through drunken frat boys and the young ladies who follow in their wake, along with Midwesterners out for some good barbecue, to hear the blues. I've talked to a lot of people far more knowledgeable than me, and I'm convinced: Beale Street is where you find the blues, not off on the shadowy side streets. But Memphis knows how to keep it real; those same folks will be your dance partners, along with locals who are out for a night of live blues. It's all good.

Beale Street has two new additions this year of major significance to us "bluesies". Ground Zero, the Memphis location of the Clarksdale club, has moved to Beale Street from their former digs a few blocks off and it's a beautiful space, and Red Rooster has done the same. I'm delighted about this because it signals a real confidence in attendance for blues acts in an area that could take the easy way out and offer only DJs and pop. And that's what I mean about Memphis having soul; it's not a logo or a branding; Memphis takes their art seriously and the blues are front and center. Show me another city where the main source of civic pride is the communal history of music.

On that note, I want to mention the Center for Southern Folklore on South Main Street, a non-profit that dedicates itself to 'preserve, defend and protect the music, culture, arts and rhythms of the south'. They do great work and offer support to many local artists. They also extend their retail space to various musicians for evening concerts and I was lucky enough to catch the Daddy Mack Blues Band's CD release party while I was in town. And what fun that was. It's a tiny space but they make the most of it, and because it was BMA week Matt Isbell and Billy Gibbons showed up to make the night even more special. They offer local artistry for sale as well, beautiful things such as area rugs, jewelry and ceramics. Judy Peiser, the director of CSF, does a terrific job.

I love good food, just can't help it, so I'm going to plug two places that offer splendid New American fare as well as traditional Southern dishes. In no special order, one is McEwans on Monroe, just off Main. Just eat at the bar and absorb the vibe, and have yourself some fabulous everything. It's that simple.

The Majestic Grill on South Main is the go-to place for anyone who loves wonderful food, a warm welcome and a chance to meet up with anyone you would want to see in Memphis, from the movers and shakers, to the Blues Foundation board members, to the managers of major acts, to the DJs of satellite radio

shows, to the bloggers and so on, and it just doesn't matter: in Patrick and Deni's place we are all one. That is, we are all out for some good grub in a place where everyone feels at home. Patrick and Deni, my hat is off to you. What you've created and maintained is no easy feat and you've done it with so much grace.

So far I've taken you down upper South Main and the environs but there's more. You'll hear about some juke joints and Wild Bill's is one. I prefer the excellent house band at Rum Boogie on Beale (James Govan) but Bill's is a very good time, and I highly recommend it if you're in the mood for quart beers, home cooked food and local blues in the best sense: they may not be the best musicians you've ever heard but honey, they'll get you dancing.

And check out lower South Main, too. First up is the Civil Rights Museum at the Lorraine Hotel. One of the best things I ever did for myself was visiting this monument.

The area around the museum has much to offer, too - bakeries, wine bars, shops and so on. But what I really recommend is Ernestine's and Hazel's. It's down there past the American Recording Academy into historic South Main. E&H only offers soul burgers and beer during the day. But come back after sundown. The restaurant in the back opens up and they have a larger menu featuring down home cuisine. Don't be shy about your visit; there is plenty to explore in the upper rooms if you don't mind listing staircases and darkened hallways, which will eventually lead you to Nate's. Now you're in one of the deep, dark recesses of Memphis. As wise souls have told me, what you get out is what you put in.

And down the stairs again, on Ernestine and Hazel's north wall, a terrific array of photos. My friend Mary Ann and I spent a pleasant half hour poring over them in no special order. There was Little Richard, there was Bono and Etta James when she couldn't have been more than 20.

And there, last picture to the left, was Joe Jonas, handsome as ever. There's a story there, but one that only Joe can tell.

- C.E. Ford



Happy Halloween

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Sat Sep 04-Perry Jones
Fri Sep 10-Tommy Katona
Sat Sep 11-Aaron Burton
Fri Sep 17-Legendary Woo Brothers
Sat Sep 18-Jackie Don Loe & Electric Trio
Fri Sep 24-High Rollers
Sat 25-Pete Barbeck & Billy Jack

Tuesday Aaron Burton Delta Blues Jam:
7th-Joel Foy 14th-Hash Brown
21st-KM Williams 28th-Kirkland James

www.myspoca.com/goatsblues

We Open at 1am and Close at 2am

The Barflies
Every Wednesday 8p-12a
Chaser's Lounge, Dallas

1st-Perry Jones 8th-Jackie Don Loe
15th-Perry Jones 22nd-Pete Barbeck

Every Friday 10p-2a
Kings X, Dallas

Sat. Sept. 18 Kelly's Bar Pleasantdale, Neb
Sat. Oct. 09 Private Party, Fayetteville, Ark
Oct. 22-23 Jack's Place, Eureka Springs, Ark
w/Pete Barbeck & Jackie Don Loe

Sonny Boy TERRY

Every Thursday Night
Shakespeare's Pub
Kirkwood & Memorial
Houston, TX
281.497.4625

For Bookings: 713.869.7746 or www.sonnyboyterry.com

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EVERY THURSDAY OPEN MIC JAM - ROCKY'S BAR & GRILL, RICHARDSON

09/04 BARTON ST. DUO - COFFEE N CREAM (7-9P), ALLEN
09/11 BARTON ST. DUO - SCHMITTY'S, LITTLE ELN
09/15 BARTON ST. DUO - VINEYARD STEAKHOUSE (6:30-9:30P), GRAPEVINE
09/22 BARTON ST. DUO - ORZEET (6-10P), DALLAS
10/01 BARTON ST. BLUES - MILLION DOLLAR ELM CASINO, TULSA, OK
10/02 BARTON ST. BLUES - MILLION DOLLAR ELM CASINO, TULSA, OK
10/09 BARTON ST. DUO - COFFEE N CREAM (7-9P), ALLEN
10/29 LENNO & CO. - CAFE MALAGA (7-11P), MCKINNEY
10/30 BARTON ST. BLUES w/BLUE LISA - VINEYARD STEAKHOUSE, GRAPEVINE

FOR BOOKINGS CALL LENNO AT 214-695-2373

Nate's Seafood and Steak House

Music 6:30 - 10:30pm

BOOGIE NIGHT EVERY THURSDAY

Sept 02 The Silvertones
Sept 09 Kerrie Lepai
Sept 16 Chant
Sept 23 Joey Love
Sept 30 "Soul Revue"
w/Lou Hampton & Bobby Patterson

Oct 07 TBA
Oct 14 Paul Byrd
Oct 21 Texas Slim & Love Machine
Oct 28 "Soul Revue"
w/Lou Hampton & Bobby Patterson

Sun Oct 31 "Annual Halloween Bash"
w/Jackie Don Loe

SUNDAY BLUES HAPPENING 6:30-10:30 PM
HOSTED BY JACKIE DON LOE

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natesseafood.com 972-701-9622

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Your Friendly Neighborhood Bar & Grill

Friday, Sept. 3rd - Ms. Sharon Birthday
Friday, Sept. 10th - Back to School Fundraiser
Sat., Sept. 11th - Debra Birthday
Friday, Sept. 17th - Sheila Birthday
Sat., Sept. 25th - Angie Birthday
Sat., Oct. 16th - Princess Birthday

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HAVE A SAFE LABOR DAY WEEKEND!

Kathy

Southwest Blues

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Welcomes Back Southwest Blues!

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here in the DFW area!***

***Make YOUR plans now to attend
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Smokin' Joe Kubek, Bnois King,
Texas Slim and more!***

***Oct 10th at Pearl At Commerce
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www.dfwbluessociety.org

DFW Blues Society is a Texas not-for-profit organization formed to provide for the preservation of Blues history, the celebration of Blues excellence, and perpetuation of the Blues culture and music in the Dallas/Fort Worth area.