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BLUESPAPER

The LCBS Bluespaper - for your listening pleasure!

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Samantha Fish and Nicholas David play to a full house at Wildwoods Nov 30 2019.

Photo by David Antin

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2020 Blues 'n' Buffett Chili Challenge

20th year of event! Sunday, February 9th

Steve Springer

Won't be long now! The 20th annual Blues 'N' Buffett Chili Challenge is just around the corner. The date is Sunday, February 9 from 1 to 4 PM at the Cedar Rapids Marriott (1200 Collins Rd NE, Cedar Rapids).

Tickets are \$8 in advance and \$10 at the door, seniors \$5 (65 and over). Taste over 20 chili recipes which includes at least 6 professional entries along with another great silent auction. There will be celebrity judges, including local television and radio personalities and Blues musicians who will taste and vote on the Overall Best Chili as well as Best Chili in one of four categories. (Understand, however, there are no "losers". All the competitors from both clubs are real winners and the Committee appreciates their loyalty, dedication and support). Tickets are available on-line. Just "Google" Blues and Buffett Chili Challenge.

A big part of the Chili Challenge has always been the terrific silent auction. We have been able to accumulate many unique and one of a kind items which has helped boost donations to our charities. All proceeds go to the Henry Davison Scholarship Program and the Eastern Iowa Arts Academy. The first year for this event was 2001 and that year the profit divided between the charities was \$537. To date, this event has donated over \$128,000. Please attend and help us make this another record year. Again, all profits go to the charities and the charities are located right here in Cedar Rapids. Please attend the event and help us support our community.



The Linn County Blues Society is a way cool, non-profit organization dedicated to the preservation of Blues music in Eastern Iowa as well as to provide charitable contributions to other community organizations. LCBS is an Affiliated Organization in the Blues Foundation's international network. The BLUESPAPER is a monthly publication of the LCBS. Website: lcb.org

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To learn more about the Linn County Blues Society or to join, see the membership form in this Bluespaper or the LCBS website. Your membership includes;

- Discount admissions to many local Blues activities.
- Monthly LCBS Bluespaper.
- Voting rights in the LCBS elections.
- Being a part of the groove!

Bluespaper Contact information

Send news, band or club live entertainment schedules, advertising, coffee, donuts, Oreos®, or Bailey's® to the editor: Bluespaper@lcb.org

Bluespaper Ad Rates

\$15.00 - Business card size - 2" x 3.5"
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\$75.00 - 2 columns (2/3) - 4.75" x 9.75"
\$100.00 - Full page - 7.5" x 9.75"

Submission Requirements- All ads, photos or scanned images, either color or black/white, need to be 300ppi. Native Adobe Illustrator, Photoshop, JPG, TIFF, EPS, PDF, BMP accepted. Ads created in MS Word may cause dementia, severe cramping or diarrhea. Deadline for submissions is the 20th of the month.

Moving? Send your new address to; LCBS, PO Box 2672, Cedar Rapids, IA 52406-2672 so you won't miss a single issue of your Bluespaper. Better yet, save a stamp and email your changes to mailings@lcb.org

Particularly with the blues, it's not just about bad times. It's about the healing spirit.

Scatting

Women Sing the Blues



Richard Finley

From the beginning Blues singers typically have been soloists; they tell their personal story in song. But in the early years of the development of the Blues, women sang in a very different style than men. The men offered up a more “down-home”, less urbane form of Blues, typically accompanying themselves on guitar or piano, while women performers plied their trade in a much more formal setting.

At the birth of the Blues era, in the 1920s, female Blues performers most always toured with the tent show circuit and presented their music as vaudeville Blues. Travelling vaudeville shows were a significant source of entertainment for rural America, offering a mix of traditional folk Blues and urban theater music. The singers were accompanied by a band and the singer did not play an instrument while performing. Women singing the Blues were given great exposure wherever the show went, and they were instrumental in popularizing the 12-bar Blues throughout the United States

The singers in the tent show circuit did not have the luxury of amplification and the women who sang the Blues required the ability to be heard in the back row. This was the era of the “Big Mamas.” These were powerful singers who were able to belt out a song and be heard above the band and all the way to the cheap seats. To be heard, a singer would push their voice and

often give out a gravelly, guttural, emotional, wail. Women who were blessed with a BIG voice could last on the circuit. The early years of the 20th century was fertile ground for the Blues and the lowdown, near-shout style that developed prior to amplification survives today.

It is not within my power to list all of the fine artists responsible for developing this style, but I can name some of the more well-known performers. Most of our knowledge comes from early recordings and those who did not, or could not record are lost to us.

One of the earliest artists is Mamie Smith who recorded what many consider the first Blues songs, “That Thing Called Love” and “You Can’t Keep a Good Man Down.” Also belting it out at the beginning was Lucille Nelson Hegamin. She made a series of recordings in the 1920s.

Alberta Hunter wrote and recorded the critically acclaimed “Down-hearted Blues.” She was a singer-songwriter who brought her act to New York and London. Mary Stafford was the first African-American woman to record for Columbia Records. She did so back in 1921.

Other early performers of note were Edith Wilson (the face of Aunt Jemima, not the president’s wife), Esther Bigeou, and Katie Crippen.

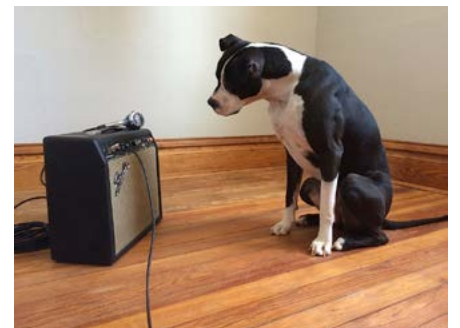
Then come two performers who strengthened and popularized the style. Their affect is still felt to-



day, Ma Rainey and Bessie Smith. Ma Rainey was a female superstar across the south prior to her recording debut in 1923. Her popularity then made its way north. Bessie Smith was greatly influenced by Ma Rainey and their voices changed the style of blues forever as they spread the earthier, rougher, big voiced sound. They swept away the lighter-voiced, more refined Blues singers who had preceded them. You can hear their echo in the songs of Ethel Waters, Edmonia Henderson, Rosa Henderson, Viola McCoy, and Lucille Logan. The work of Koko Taylor, Ruth Brown, Nina Simone, and Billie Holiday carried this style into the modern era.

My list is short. But it is a place to start if you wish to listen to the style of these early performers. After you get tuned into these ladies of the Blues go out and listen to some of our local performers who are still belting it out in classic style.

Richard Finley is the harmonica player and singer for The Blue Dog Band, and a blues historian



Samantha Fish and Nicholas David at Wildwoods

Samantha Fish- 30- Flirty, and Fabulous. Review and Photos by Jennifer Leavy

With her retro Pin-up-girl glam and soulful sound, Samantha Fish performed to a sold-out audience at Wildwood Saloon in Iowa City on November 30. This is not the first time Samantha performed at this venue, but it was her best! You had to get reserved tickets early if you wanted to get a seat for this show as it was standing room only for the packed house. With her soulful melodies and rockin' blues edge, Fish took her audience on a musical journey unlike any female blues artist prior. Samantha has forged a place in Blues infamy. She knows how to capture the audience and carry them away with the music. There is so much passion that is portrayed when Samantha sings. It is like you are experiencing the emotions with her.

The rise of Samantha's career is one to be envied among blues musicians. Only 10 years after launching career as a contemporary Blues artist, Samantha has truly made a name for herself. This Mid-West Kansas City girl started playing drums at 15, but soon found her true calling in playing guitar. By 18 she began playing at the infamous Knuckleheads Saloon in Kansas City where she learned to hone her art as a musician. Within 2 years of her Knuckleheads debut, she produced and recorded her first album Live Bait. The success of that album drew the attention a talent agency which led her to sign with Ruf Records. The first album produce with Ruf was a compilation of Fish and two other female blues artists, Cassie Taylor and Dani Wilde titled Girls with Guitars. The group toured the 2011 Blues Caravan throughout the United States and Europe. At the same time, she continued touring with the Samantha Fish Band and recorded Runaway with the help of Mike Zito. This album won the 2012 Blues Music Award for Best New

Artist. Her latest album released September 2019, Kill or be kind was met with rave reviews at the concert. Fans couldn't get enough of the new music.

All this early success has allowed Samantha to play with some very influential blues musicians. Fish sang a duet with Devon Allman on his 2013 album Turquoise. Then in the summer of 2013 Fish was called onto the stage with Buddy Guy who was so impressed that he said, "When this kind of shit happens, I'll play all night!" Artists across the blues genre recognize and admire the talent that is Samantha Fish. This rising star has only begun to reach the heights to which her undeniable talent, energy, and passion can take her.



Nicholas David: The Voice of Blues

Minnesota is no stranger to producing incredible talent. One of the newest ones to burst onto the scene is Nicholas David (Mrozinski). St Paul based singer and songwriter first garnered national attention as a contestant and finalist on The Voice third season. That was just the platform to launch Nicholas into performing nationwide and recording six studio albums.

With a regional following in the Twin Cities, this keyboardist and singer has found the key to his success, "playing music from the heart for the heart." Which he most certainly did when he opened for Samantha Fish at Wildwood Saloon Nov 30th. With

a sound that is uniquely his own, he exudes a sound and style that makes you want to come back for more. He can be smooth and smokey all at the same time. Compared to Dr. John, Nicholas still brings his own style to the table. And just when you think you have figured out his sound, the next song begins, and you are transported again to another melody.

In 2015 Nicholas opened for Devon Allman Project, which after reconnecting later was offered the keyboard spot with Devon Allman on the 2018-2019 world tour. It was during this tour that he finally met Samantha Fish. He describes Samantha's music as beautiful and sincere. Nicholas David's songs caught the attention of Fish who invited him to New Orleans to record his latest album Yesterday's Gone. The sky is the limit as where the talent can take him. With playing with the Avett Brothers, and Allmans, his recording continually hit the top 10 for Billboard and iTunes. And he has done it all by staying true to himself and his music.

I call myself a blues singer, but you ain't never heard me call myself a blues guitar man.



Jay Gordon's Blue Venom

"Slide Rules"

2019 - Shuttle Music

Jay Gordon's Blue Venom when I reviewed the No Cure album for Blues Review Magazine in 2011. It appeared on their online web-zine BluesWax. That was one of my favorite discs that year. Slide Rules!, Gordon's latest release is even more spectacular, as his heels dig deep into the Mississippi delta mud for thirteen ferociously outstanding electric slide blues. Gordon, one of the best guitarists/vocalists around fronts the band with bassist Sharon Butcher and drummer Tom Parham making up the rhythm section.

Gordon opens up with one of his originals "Dripping Blues" which definitely lives up to its name. The slide-work on this is covered in grease and cooked to perfection. He follows with another astonishing track "Pain". It is packed with more tantalizing guitar, and topped with his trademark fearless, gravelly vocals. I positively dig it. "Dockery's Plantation" is an absolutely fabulous seven-and-a-half minute experience. It's ambrosia for the blues lover's soul.

The cover songs they choose for this record are brilliant. First we get Elmore James' "Stranger Blues" with its unavoidable driving rhythm. They do this one just right. Hearing Robert Johnson's "Travelin Riverside Blues" puts a big smile on my face. But their version of "Train Train", that badass song released by Blackfoot in 1979, is a killer indeed.

So, like the first album from Jay Gordon I reviewed, Slide Rules! is definitely among my favorites from the year. I highly recommend it.

By Phillip Smith; Dec. 14, 2019

Ruth Wyand "Tribe Of One" Back Bay Bill Records

By Peter "Blewzzman" Lauro © Nov. 2019

Up until not that long ago, I had not been familiar with Ruth Wyand. Then on her last swing through Florida, when I got to see her perform three times over a two day period, I not only became a fan, but a friend, as well. The first and second of those performances were when Ruth - and a tribe of more than one - performed a women in blues showcase at the Funky Biscuit. Wowing the audience twice within a few hours, Ruth opened the show with a solo acoustic set then came back later in the show playing an electric set with a full band.

Just a few days later, I had the pleasure of emceeing a blues jam at Kelly Brothers Irish Pub at which Ruth was the featured guest. Once again, she opened up with a few solo numbers before switching to electric guitar with the full host band joining in. By now, I had become both very aware and very impressed with her vocal ability, musical skills, song writing prowess, stage presence and all around talent.

Ruth Wyand's Fourth release, a solo effort on which she plays guitar, foot drums and sings all the vocals, is fittingly titled "Tribe Of One". Of the disc's fourteen tracks, eleven are Ruth Wyand originals with a cover of songs by Bob Dylan, Jimi Hendrix and Etta Baker.

So that rabbit foot she keeps in her pocket; that penny she keeps in her shoe; the gris gris bag hanging on her post; and the voodoo potion she shoots back with a shot of Jack; all seem to just make things worse. No matter what Ruth does, she just can't "Break The Curse". Musically, Ruth has taken this one person band to a whole new level. Although I know there is no looping or overdubbing involved I still find it hard to believe I'm not listening to a three-piece rhythm section. Very impressive.

So when it comes to men, Ruth's take is that if you're going to tell her how to lead her life; question her decisions; and be disrespectful in general; she's "Better Off Alone". Hmmmm.....this could be the very reason she's a one woman show. Musically this one's all about masterful vocals and precision pickin' and slidin'.

Ruth Wyand's rendition of Bob Dylan's "Blind Willie McTell" should be manda-



tory listening for all guitar students. It sets the bar so high that sounding even close to as good as she does would not only put a smile on the students face, but the teacher's as well. Absolutely flawless work.

Ask Ruth about her songwriting and she'll certainly tell you that a lot of her work comes from having a sarcastic sense of humor. The way she's all over this guy for having the 'can't make up your mind blues', "Love On The Line Blues" will attest to that.

"100 Proof" is the disc's rocker. It features some of Ruth's best slide guitar and percussion work, and some John Lee Hooker type growling vocals.

Combining the facts that: one of her previous tracks is a cover of a song by the late Etta Baker; Ruth and Etta both hailed from the part of the country where the phrase Piedmont Blues was coined; and I do get the impression that Etta may have been one of Ruth's strongest influences; I'm assuming that "On The Porch With Etta" is a tribute to an inspiration and old friend. This short instrumental features a most amazing 'stop what the hell ever it is you're doing and pay attention' presentation.

Other tracks on this possible nomination for the "Acoustic Album of the Year" at the next Blues Music Awards include: "Bad Mojo", "The Last Nail", "Help My Soul Survive", "Till It's Safe To Go Outside", "I Don't Have Proof", "Little Wing" (Jimi Hendrix), "Broken Women" and "Mint Julep" (Etta Baker). For more info on Ruth Wyand visit her website at www.ruthwyand.com. When you do, please tell her the Blewzzman sent you.

Local Music 2020

JANUARY 2020 BLUES CALENDAR

Thur. 2	J.M. O'Malley's QDogs BBQ Co.	Bryce Janey w/ Dan Johnson, 8-midnight BillyLee Janey, 6-9PM, Marion
Fri. 3	Bo Mac's Checkers Tavern	Nate Hines, Skeeter Louis & DJ, 7-10PM Live Music, 7PM
Sat. 4	QDogs BBQ Rock Island Brewing	Billylee Janey, 6-9PM Marion John Resch and Doggin' Out 9:30PM -1AM
Sun. 5 	Botanical Gardens Rumors Bar and Grill	The Blue 2, 2-4PM, Des Moines Wess-side Jam, 4-8PM
Wed. 8	QDogs BBQ Co. Screaming Eagle	Bryce Janey, 6-9PM Marion Deja Blue hosts jam, 7-10PM Waterloo
Thur. 9	J.M. O'Malley's QDogs BBQ Co. Parlor City Pub	Craig Erickson, 8-midnight Robert 'One Man' Johnson, 6-9PM McMurrin & Johnson, 7-10PM
Fri. 10	QDogs BBQ Co. Checkers Tavern	Skeeter Louis Trio, 6-9PM, Marion Live Music!, 7PM
Sat. 11	Whiskey Jo's Pub Sanctuary Pub	Billy Janey & Skeeter Louis Allstars 4-8PM Mike Maas& Carlis Faurot7-9PM, IA City
Sun. 12	Rumors Bar and Grill	Nate Hines, DJ & Eric Douglas 5-8PM
Wed. 15	QDogs BBQ Co. Screaming Eagle	Skeeter Louis Trio. 6-9PM Marion Deja Blue hosts jam, 7-10PM Waterloo
Thur. 16	J.M. O'Malley's QDogs BBQ Co.	Kevin Burt & Dan Johnson, 8-midnight. Craig Erickson, 6-9PM Marion
Fri. 17	Checkers Tavern QDogs BBQ Co. Lincoln Wine Bar	Live Music!, 7PM Craig Erickson, 6-9PM, Marion McMurrin & Johnson, 7-10PM Mt Vernon
Sun. 19	Old Neighbor'd Pub Rumors Bar and Grill	Bryce Janey Trio w/Mighty Mouse, 5-8PM Wess-side Jam, 4-8PM
Wed. 22	QDogs BBQ Co.	Bryce Janey, 6-9PM Marion
Thur. 23	J.M. O'Malley's QDogs BBQ Co. Parlor City Pub	Matt Panek, 8-midnight Robert One Man Johnson , 6-9PM Marion McMurrin & Johnson, 7-10PM
Fri. 24	QDogs BBQ Co. Karma Coffee Cafe' Checkers Tavern	Nate Hines -Johnson Duo, 6-9PM Marion Mike Maas& Carlis Faurot, 7-9PM, Hiaw'a Live Music!, 7PM
Sat. 25	QDogs BBQ Co.	Bryce & Billylee Janey , 6-9PM Marion
Wed. 29	QDogs BBQ Co. Screaming Eagle	Skeeter Louis Trio w/ Bob Dorr, 6-9PM Marion Deja Blue hosts jam, 7-10PM Waterloo
Thur. 30	Parlor City Pub J.M. O'Malley's	McMurrin & Johnson, 7-10PM Charlie Morgan, 8-midnight
Fri. 31	QDogs BBQ Co. Checkers Tavern Lincoln Wine Bar	Craig Erickson, 6-9PM, Marion Live Music!, 7PM Mike Maas Trio, 7-9PM Mt. Vernon

Why is the January Blues Calendar so Skinny? Them Changes.

- Sadly, DJ's Saturday "Meat Gig" will end when The Village Meat Market closes on Dec.29, 2019. Lou Oettinger-Thompson is retiring and has sold the business to Sausage Foundry owner Steven Prochaska. Steve plans to remodel and reopen as the Anvil Meat Market and Deli in the spring of 2020.
- The Famous Mockingbird is closing after the New Years Eve show with Kris Lager. What a great run they had!

Be sure to CHECK this out!

EVERY

- Sun. - The Rumors Jam, 4-7PM
- Tues. - The Famous Parlor City Jam. 7-10PM
- Wed. - Screaming Eagle's Deja Blue Jam 7-10PM
- Thur. - J.M.O'Malley's, TBone Giblin Jams, 8-mid
- Thur. - CR VFW, Wild Bill & Pony Express, 5-9PM
- Thur. - "Daddy-O" McMurrin at Parlor City 7-10PM
- Fri. - Checkers Tavern, LIVE Music 7PM



Huston Rogers
STEAKHOUSE

The LCBS meets on the 1st Monday of each month at
The Best Western Longbranch PLUS
Next meeting is on Jan 6 at 6:00PM for a soft-start.
General meeting begins at 6:30PM. Guests are always
welcome!
90 Twixt Town Rd., Cedar Rapids • 377-6386.

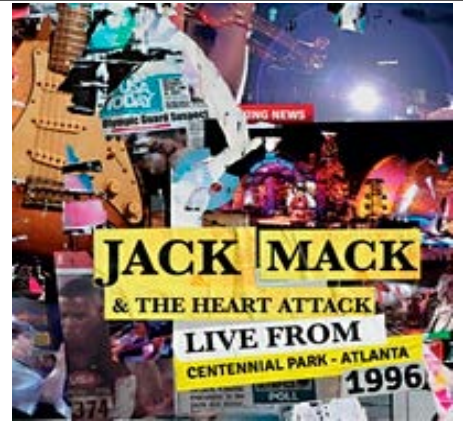
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- Parlor City is suspending the Tuesday Jams until March 2020 due to concerns about winter weather risks and a seasonal lull in attendance.
- Presumably, some overworked underpaid Blues musicians are taking a well deserved break from the grinding schedule, traveling here and there, or better yet, getting aboard the Blues Cruise.

Cheers to a new year and another chance for us to get it right.

Jack Mack & The Heart Attack



“Live From Centennial Park, Atlanta - 1996”

By Peter “Blewzzman” Lauro © Dec 2019

It's July 1966, and Jack Mack & The Heart Attack are performing at the XXVI Olympiad in Centennial Park, Atlanta. As the band closed their set with one of their original songs - “I Walk Alone” - a pipe bomb that killed one and injured one hundred and eleven exploded in close proximity to the stage, abruptly ending the show. This is a live recording of that show and the blast would be the first time an act of domestic terrorism ever closed a live recording. Right around the time most of you will be reading this, Clint Eastwood's latest film - “Richard Jewel” - will have just been released. Those of you who recognize that name may remember that Richard was the security guard who was wrongfully accused of setting off that bomb. The movie will feature that closing song along with the bands cover of The Staple Singers' “I'll Take You There”.

Review: Mack & The Heart Attack, known around the world as the “Hardest working band in soul business”, include: Andrew Kastner on guitar and vocals; Bill Bergman on tenor sax and vocals; John Paruolo on Hammond B3 organ and vocals; Lester Lovitt on trumpet and vocals;; Tim Scott on bass and lead vocals; TC Moses on lead vocals; and Alvino Bennett on drums. Additional vocalists used include Mark Campbell and Carlos Murguia. The disc's five original songs and six covers of some soul classics were just the type of high energy tracks that could keep close to forty thousand party goers on their feet for most of the show.

With the crowd already in a frenzy just from the emcee's introduction, the band made sure they kept them there with a powerful opening track titled “More Soul” (A. Christian). Although it was under a two-minute

warm up number, the guys had the enthusiastic audience sounding like they had just witnessed a show peaking performance.

Maintaining that momentum, the band goes into an original six-and-a-half minute dance number titled “Breaking Down The Walls” - which probably broke down everyone's inhibitions as well. Ya just can't hear stuff this funky and and not want to boogie.

With outstanding backup support, TC's soulful vocals lead the way through a five minute plus rendition of the Staple Singers classic, “I'll Take You There” (A. Bell). Musically, the track is highlighted by Tim and Alvino laying down the cool rhythm groove and TC calls them out individually by name - John, Andrew and Tim step out with some fine solos on the piano, guitar and bass. Then right on the, “Horns, c'mon” cue from TC, Bill, and Lester bring it all to a closing crescendo.

Leading the potent rhythm, Alvino and Tim - on the drums and bass - could very well be at disc's best on this eight-and-a-half-minute production of “Respect Yourself” (L. T. Ingram & M. Rice). Having said that, the highlights of the track come three minutes in when Bill and Andrew get into back to back ninety second solos on the sax and guitar.

On another of their originals, everyone in the band is “Livin' It Up” on this performance. From the vibe I'm getting just listening on my computer I can tell the live vibe at the show had to be off the charts. Jack Mack & The Heart Attack may be the hardest working band in soul business, but right here they're having way too much fun for it to be called work.

So being the holder of the title, it's only right to pay tribute to another of the hardest working soul bands and that's exactly what the guys did during a twelve minute medley of “Simple

Song”, “Stand”, “I Want To Thank You” and “I Want to Take You Higher” - all of Sly And The Family Stone fame. For the record, this one was called “Sly Medley”, and also for the record, it was funky as all get out.

Since all the tracks before this only totaled approximately fifty-five minutes I'm thinking that “I Walked Alone” - another original featuring TC singing his heart out - was certainly not intended to be the last track.....until the pipe bomb explosion sadly changed all that.

Other tracks on “Live From Centennial Park, Atlanta - 1996” include two originals titled: “Woman Thing” and “Something About Ya”; “Sex Machine” (J. Brown, B. Byrd & R. Lenhoff); and “Take Me To The River” (A. Green & M. Hodges).

As the various 2020 awards ballots start coming around not too long from now, I'm expecting, “Live From Centennial Park, Atlanta - 1996” to get plenty of “Historical” attention.

To find out more about the Jack Mack & The Heart Attack just go to www.jackmack.com. Remember, wherever you go and whoever you contact, please let them know the Blewzzman sent you.

Peter “Blewzzman” Lauro
Blues Editor @ www.Mary4Music.com
2011 Keeping the Blues Alive Recipient

★ Linn County Blues Society Membership Application

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We at the LCBS thank you for pledging your support for LIVE music in the Linn County area.

2019

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Happy New Year!



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WINTER BLUES FEST

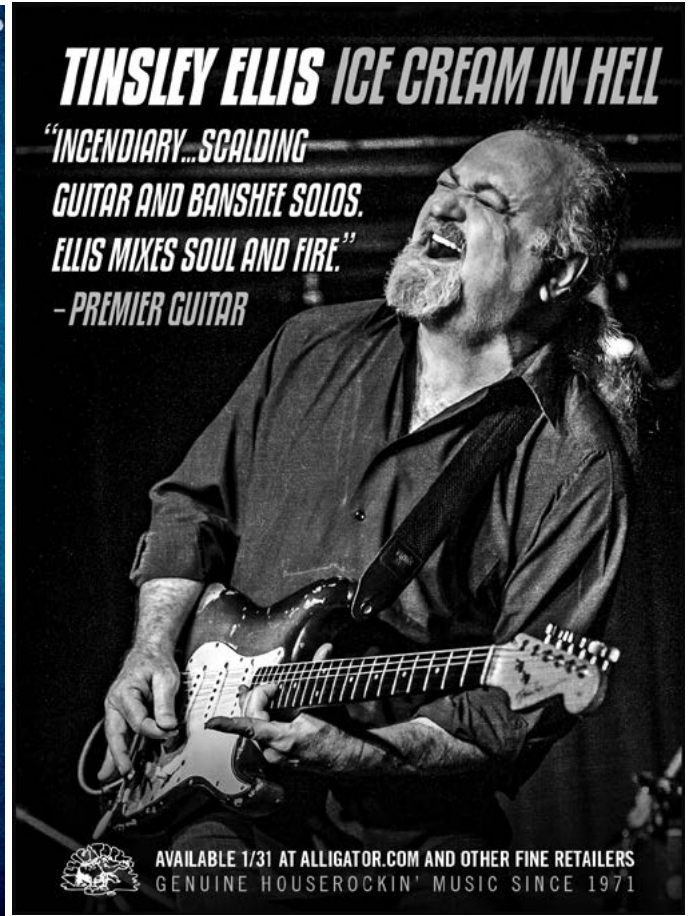
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