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BLUESPAPER

The LCBS Bluespaper - for your listening pleasure!

Issue 305

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February 2020



Craig Erickson jams with Chicago jazz-fusion band Marbin December 20th at the Famous Mockingbird in Marion, Iowa Photo by Phillip Smith

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Toronzo Cannon and the Chicago Way

“The Preacher, The Politician or The Pimp”

Czech Village Blues 2019 headliner, Toronzo Cannon just added another release to his collection of recordings. As Cannon is able to tour more, he still works full time as a Chicago bus driver, he continues to evolve and grow as an artist.

Cannon covers a lot of territory across the record's 12 self-penned tracks. While staying with his electric Chicago blues, driven by his trademark lead guitar, he adds acoustic delta-blues, soul, funk and jazz to his sonic pallet. But it's the stories that have always made Cannon's songs memorable Cannon always focuses on songwriting, the lyrics are as important as the music. It is rare for a blues record to connect with both raw emotion and lyrical sophistication.

Toronzo Cannon is breathing new life into the blues, keeping the traditions of the genre alive while also pushing the genre forward in the most positive of ways. While he is an incredible guitar player, and is backed by a top rate band, the songs are the true stars of this album.

The title song “The Preacher, the Politician Or the Pimp” skewers greed. The closing track “I'm Not Scared” is an empowering message representing “the voices of people who refuse to be victims”. Joanna Connor guests on slide guitar. Thematically somewhat similar is “The Silence of My Friends,” a plea for people to speak up against wrongs done to others.

“She Loved Me (Again)” is a powerhouse electric blues in which a tough tale is punctuated with incendiary guitar. “Stop Me When I'm Lying,” which adds a vibrant horn section, is an example of Cannon's clever lyric crafting. “Insurance”, his comment on the costs of health insurance stars Billy Branch on harmonica.

“That's What I Love About 'Cha” is an R&B duet with Nora Jean. Roosevelt Purifoy's red-hot boogie piano adds an old-timey blues feel to the preceding's. The opener “Get Together Or Get Apart” and “Let Me Lay My Love on You” are funky blues. “Ordinary Woman” is a jazz-inflected tribute to women who on the surface may not seem perfect but beneath it are definitely worth it. “The First 24” - a gospel blues with acoustic and slide guitars - takes Chicago blues back to its Mississippi Delta roots.

Review written by Bill Graham, January 2020



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: lcbs.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@lcbs.org

Bluespaper Ad Rates

\$15.00 - Business card size - 2" x 3.5"
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\$60.00 - Half page ad - 4.75" x 7.25"
\$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@lcbs.org

Blues ain't never going anywhere. It can get slow, but it ain't going nowhere. – David Edwards

Scatting

The World as My Venue



Richard Finley

When I think of old blues players, my mind's eye conjures up an image of a road-worn man sitting on a chair on a street corner with a guitar around his neck, head tilted back, singing out. He is in command of his instrument, working it, while telling us about the blues in his life. He is a street performer, a beggar, a drifter, a man who knows something about the world, and he is going to tell you a story in song.

In the early days, at the birth of the blues, such men performed as self-accompanied soloists, plying their trade in public places, often on railroad platforms, and curbsides. They played for tips and they travelled light. There was no need for a manager, nor roadies, nor sidemen. The world was their stage and they could set up in an instant, hopefully at a location where there was adequate foot traffic that offered a promise of some healthy tipping. Of course, there was no amplification and people who stopped to listen got close in to hear; this type of blues was sung in an intimate voicing. For example, when you listen to the recording of Robert Johnson it is obvious that his singing and playing is meant to be enjoyed at close range. It is as if he were sitting right there in the room with you.

These were musicians on the move, rootless and wandering to make a buck. These early blues men didn't tour so much as drift. They journeyed from town to town

according to their own sense of when and where to go. They walked, hitch-hiked, hoboed, took the bus, or rode the train depending on their circumstances, and many of the early titles such as *Dust my Broom*, *Sweet Home Chicago*, and *Up the Line*, reflect the footloose lifestyle.

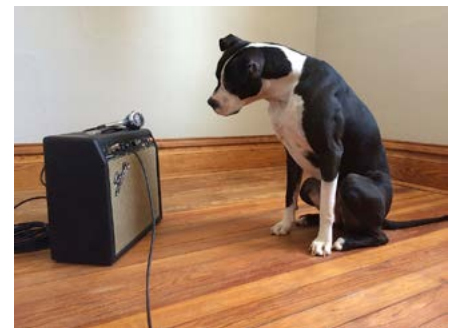
W.C. Handy himself credited his 1912 compositions, "The Memphis Blues" and "St. Louis Blues" to hearing the music that a street performer was putting down. On his travels Handy encountered one (or more) of these self-accompanied street performers and then went on to compose and publish the first of his blues songs. These songs (which quickly became standards for blues singers) were heard, learned, modified and recycled back to the street musicians from whence they came, played once again by the folks who created them.

Although begging (or playing for tips) was a major aspect of the trade, not all early bluesmen remained at the bottom of the economic ladder. One of the first to gain fame was Blind Lemon Jefferson who started out playing in front of barbershops and on street corners in East Texas towns. He became a successful solo guitarist and vocalist in the commercial recording world when he travelled to Chicago in 1926 and recorded the hits "Booster Blues" and "Dry Southern Blues." These sides offered a down-home form of the blues that quickly gained in popularity.



In the late 1930s and into the 1940s as radio and phonographs became more common and recordings multiplied, performers began migrating from the streets to more formal venues. But even today, the streets have not altogether been abandoned. Certain public areas remain where street musicians still perform as in years past. You can sometimes catch them on a warm spring Saturday afternoon. The music is not always blues ... and the musicians are not usually drifters ... and the performer's gender is not always male ... and the buskers are not usually avoiding work as a farm laborer. However, these folks are carrying on the busking tradition that was a large part of the birth of the blues. As lovers of the blues and all of its traditions, we need to be on the lookout for any of the folks out there putting down our music in the old style. Stop and give them a listen and maybe a buck or two. They deserve our support.

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



20th Annual Blues 'n' Buffett Chili Challenge

Sponsored by the Linn County Blues Society
&
The Isle of Iowa Parrot Head Club



Sunday

February 9, 2020 1-4 PM

Cedar Rapids Marriott Hotel

1200 Collins Rd NE.

Cedar Rapids, Iowa 52402

Admission : \$8 in advance/ \$10 at the door for ages 7 & older, \$5 Seniors
Senior Citizen (65 & older) \$5
Children under 7 FREE with paid adult



Proceeds benefit the Eastern Iowa Arts Academy
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Advance tickets are available: Online via PayPal @ www.blues-buffett.com
Visit lcbs.org and isleofiowa.com for more club/event information

Blues is easy to play, but hard to feel. – Jimi Hendrix

Frank Bey "All My Dues are Paid" Nola Blue Records

By Peter "Blewzzman" Lauro © Dec 2019

From time to time, I read such a compelling statement on a one sheet or jacket liner notes that necessitates a need to share it. This is one of those times and here is that statement: "In a time when American Idol-type vocal gymnastics too often pass for soul, Frank Bey is a perfect reminder of what soul singing is really all about: communication, warmth and emotional sincerity." Rick Estrin.

"All My Dues Are Paid" - quite a matter of fact title - is Frank Bey's sixth release and it's his second on the Nola Blue Label. The thirteen track disc was produced and co-produced by Kid Andersen and Rick Estrin and was recorded at Kid's Greaseland Studio - a place where some of the best musicians in the business have been known to hang out. During these sessions those who were hanging out to back up Frank's lead vocals included: Jim Pugh on organ, piano, Rhodes and Wurlitzer; Eric Spaulding and Nancy Wright on tenor sax; Jack Sanford on baritone and tenor sax; Rick Feliciano on trombone; John Halbleib on trumpet; Alex Peterson, Derrick "D'mar" Martin and Paul Revelli on drums; Jerry Jemmott on bass; Paul Olguin on lead bass guitar; Martin Windstad on percussion and congas; Kid Andersen on guitar, baritone guitar, vocals, percussion, organ and Wurlitzer; Vicki Randle on congas and percussion; Don Dally and Kimberly Kistler on strings; Lorenzo Farrell on organ and Wurlitzer; Aki Kumar and June Core on handclaps; and Lisa Leuschner Andersen, Willie Walker, Rick Estrin, D'Mar, Loralee Christensen and Dennis, Walter and Dwayne Morgan - collectively known as The Sons Of the Soul Revivers on vocals.....Phew! That was tough and I hope I got 'em all.

Until now, when it came to making a statement with an album title, I always thought that the loudest ever made was by Willie Dixon with "I Am The Blues" (1970). That said, Frank Bey declaring "All My Dues Are Paid" also packs quite the punch. On the title track - which he collaborated on with K. Murray, R. Estrin and K. Andersen - Frank tells of the days of being black and poor while living in the south; along with being used, abused and played by friends who were nothing more than parasites and snakes. Through it all, and later medical issues as well, Frank always kept on pushing and although no one else did - he knew that there was no way to stop Frank Bey. With several bass's, several horns and several percussionists teaming up, the rhythm groove is relentless, and with super background support from the ladies, Frank's singing it just

like he lived it. Song of the year credentials are all over this one.

Since it's been forty years ago that George Jones had a monster hit with "He Stopped Loving Her Today" (B. Braddock/C. Putnam), Frank Bey's version has me thinking that if Nola Blue Records sent it to country radio, lightning could very well strike twice. After all, the song constantly pops up on surveys as one of the greatest country songs of all times and - with the heart and soul Frank's putting into it - I'm loving the idea. The sullen rhythm groove Jim, Jerry and Alex are in; the heavenly sounding strings of Don and Kimberly; and Lisa's angelic humming are all perfect accompaniments for the songs melancholy mood.

It may be a Nightcats song but Kid and Rick hit the nail on the head giving it to Frank to sing. He's not only singing "I'll Bet I Never Cross Your Mind" (R. Estrin) like he wrote it, but like he lived it and knows exactly who he's singing it to, as well. Needing to recall what the original version sounded like I just took a quick visit to YouTube and came to the conclusion that although quite similar, I'm liking the feel Jim adds with the organ vs a piano and the sultriness Nancy added with her style on the sax. Great track.

He's sung blues, he's sung soul, he's sung country and now, on this big band style track, Frank Bey's singing some jump jazz. Although I'm not suggesting it (>), it wouldn't surprise me if Frank could rap as well. With some of the disc's most smoking rhythm by a double dose of the Pauls on bass and drums and Lorenzo on keys; Jack, Eric and John nailing the horn arrangements; and Kid killing it on the guitar; "Never No More" (P. Mayfield/D. Malone) is indeed the dance floor filler.

How can a song with relatively sad lyrics sound so wonderful and uplifting? Just give a listen to Frank singing "If It's Really Got To Be This Way" (A. Alexander/D. Fitts/ G. Nicholson) and you'll know exactly how. On the only track with just a four piece band behind him, Frank Bey absolutely shines on this beautifully done vocal presentation.

Every time I hear this song, I can't "Imagine" (J. Lennon) ever hearing a more enlightening song with such hopeful lyrics. With his more powerful, more soulful and more heartfelt rendition, Frank - and this amazing group of musicians performing it with him - take the song to a whole other level. Other incredibly done tracks on "All My Dues Are Paid" include: "Idle Hands"



(R. Biancol/M. Kane); "One Of These Days" (W. Troinai/H. Hoyer); "Calling All Fools" (R. Estrin); "It's A Pleasure" and "One Thing Every Day" (M. H. Schermer); "Ha Ha In The Daytime" (P. Mayfield); and "Perfect Day" (L. Reed).

My track record when making statements like I'm about to make is quite respectable. That said, with a handful of past BMA winners involved on this project, don't be surprised should you see Sallie Bengtson walking to the stage to pick up Nola Blue's first Blues Music Award come May. Remember where you heard it!

Although this legendary artist is very well known to most of you, should you like to learn more about Frank Bey just go to www.frankbeymusic.com. Also, should you have not yet received your airplay copy of the album that Frank Bey is calling "one of the best I have ever recorded", please contact Betsie Brown at www.blindraccoon.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



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Local Music 2020

FEBRUARY 2020 BLUES CALENDAR

Sun. 2	Rumors Bar and Grill	The Rumors Jam, 4-8PM
Wed. 5	Screaming Eagle	Deja Blue hosts jam, 7-10PM Waterloo
Thur. 6	Parlor City Pub J.M. O'Malley's	McMurrin & Johnson, 7-10PM Matt Panek, 8-midnight
Fri. 7	QDogs BBQ Co. Lincoln Wine Bar Checkers Tavern	Craig Erickson, 6-9PM, Marion McMurrin & Johnson, 7-9PM, Mt Vernon Live Music!, 7PM
Sat. 8	QDogs BBQ Co.	McMurrin & Johnson, 6-9PM, Marion
Sun. 9	Rumors Bar and Grill	he Rumors Jam, 4-8PM
Mon. 10	Georges Buffet	Kilowatt, CannonSaul and the White Tornado, 8-11PM, Iowa City
★		
Wed. 12	Cedar River Landing Screaming Eagle	Flaming Cameros. 6-9PM Deja Blue hosts jam, 7-10PM Waterloo
Thur. 13	Parlor City Pub J.M. O'Malley's	McMurrin and Johnson 7-10PM Bryce Janey, 8-midnight.
Fri. 14	Checkers Tavern	Live Music!, 7PM
Sat. 15	QDogs BBQ Co.	Robert 'One Man' Johnson, 6-9PM, Marion
Sun. 16	Rumors Bar and Grill Big Grove Brewery	The Rumors Jam, 4-8PM Home Brewed benefit for Riverside Theater 5-7 PM, Iowa City
Wed. 19	Screaming Eagle	Deja Blue hosts jam, 7-10PM Waterloo
Thur. 20	Parlor City Pub J.M. O'Malley's	McMurrin and Johnson 7-10PM Craig Erickson, 8-midnight.
Fri. 21	Checkers Tavern Sanctuary Pub Rumors Bar and Grill	Live Music!, 7PM Mike Maas & Carlis Faurot 8-10PM, Ia Cty Blue Scratch Band 9:00 PM
Sat. 22	Lincoln Wine Bar	Mike Maas Trio, 7-9PM Mt. Vernon
Sun. 23	Rumors Bar and Grill	The Rumors Jam, 4-8PM
Wed. 26	Screaming Eagle	Deja Blue hosts jam, 7-10PM Waterloo
Thur. 27	Parlor City Pub J.M. O'Malley's	McMurrin and Johnson 7-10PM Merrill Miller, 8-midnight.
Fri. 28	HyVee Market Grill Checkers Tavern Lincoln Wine Bar	Mike Maas Trio 5:30-8:30PM Live Music!, 7PM The Blue Dog Band 7-9PM, Mt Vernon
Sat. 29	QDogs BBQ Co.	Laid Back Band, 6-9PM, Marion

Be sure to CHECK this out!

EVERY

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



Huston Rogers
STEAKHOUSE

The LCBS usually meets on the 1st Monday of each month at The Best Western Longbranch PLUS. Due to Caucus Night on Feb 3, the meeting will be a week later on the 10th at 6:00PM for a soft-start. General meeting begins at 6:30PM. Guests are always welcome!

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Look for the LCBS
on Facebook & Twitter!



The Corridor Quintet – comprised of students from City High, West High, Cedar Falls, and Cedar Rapids Washington – will perform at First Friday Jazz at the Opus Concert Cafe Friday, February 7, at 5 p.m. The first set will be broadcast live on KCKK. The First Friday Jazz Series features an eclectic mix of jazz, Latin, contemporary music and more in an intimate, upscale environment. For a \$12 cover, enjoy live music and drink specials at the Opus Concert Café bar the first Friday of every month

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

Kevin Burt Live at Checker's Tavern Jan. 5, 2020

Review and photo by Phillip Smith

It's been around twenty years since I first witnessed Kevin Burt's early appearances at Checkers Tavern. He's always been engaging, but this show seemed more special, as Kevin reminisced about playing this venue in his early days as a solo performer. After kicking his show off with "Wake Up Baby", an original off his Heartland and Soul album, he fabulously played through a mix of covers and original songs. Armed with guitar and harmonica, he covered selections such as Dylan's "All Along the Watchtower", Junior Wells' "Messing with the Kid", Richie Havens' "Freedom", Johnny Nash's "I Can See Clearly Now", and Buddy Guy's "Feels Like Rain". He also played several of my favorite originals, such as "Your Smile", and "Day Day". His performance was soulful and heartfelt, and his voice, as always, superb. I enjoyed this one immensely.



The BIG Winter show: CIBS Winter Blues Feb. 14-15, 2020

If you've never been, this is the year to go. The festival takes over the entire downtown Marriott with 5 stages of blues music from national touring artists across all sub-categories of the genre including Swing Blues, Rockin' Blues, Rockabilly, traditional, Rhythm and Blues, Soul and Alternative. There is a little something for every taste in music. There simply isn't a music festival experience in Des Moines comparable to the Winter Blues Festival. It's unique, it's fun and a great way to spend a cold winter weekend in Des Moines, especially if you're looking to do something a little different on Valentine's Day weekend.

Friday's lineup includes:

Davy Knowles- Rockin' Blues - Isle of Man (UK)
Paul Nelson Band - Rockin' Blues, NYC, NY
Tennessee Redemption (featuring Brandon Santini and Jeff Jensen)- Soul Blues- Memphis, TN
Nikki Hill (with Laura Chavez and Matt Hill)- Rockin' Blues - New Orleans, LA
Buckmiller-Schwagger Duo- Traditional Blues- DSM, IA
Blues Two (The Blue Band's Bob Dorr and Jeff Petersen)- Cedar Rapids, Traditional Blues, Iowa (Blues Hall of Fame members).

Saturday's lineup includes:

Chris Cain- Traditional Blues- California
Mike Zito's Big Blues Band featuring the B.B. King Horns - Big Band- New Orleans, LA

Albert Castiglia- Rockin' Blues- FL
Taylor Scott Band- Rockin' Blues - CO
Harper & Midwest Kind- Alt/ Contemporary Blues featuring Didgeridoo, Australia.
Lindsay Beaver- Rockabilly- Austin TX
Lauren Mitchell- Soul Blues- FL
Cedar County Cobras- Cedar Rapids- Traditional Blues
Heath Alan's Iowa Blues Expo- DSM- Various Flavors

Wait, there's more: Tickets, schedule, artist profiles and links at www.cibs.org



Linn County Blues Society
 PO Box 2672
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scan for LCBS web info

Current list of members of the IBHOF

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BLUES FEST**

20 ACTS
TWO NIGHTS!

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BLUES SOCIETY

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 Ardie Dean
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 Bob Dorr
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 Dan "DJ" Johnson
 Darrell Leonard
 Dartanyan Brown
 Del Saxman Jones
 Dennis McMurrin
 Dwight Dario
 Eddie Haywood
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