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2012 BLUES FESTIVAL ISSUE

INSIDE: Linsey Alexander, New Orleans Now, Richard Harding,
CD Review, New Releases, Blues & Jazz CDs, Tapes, Shirts, LPs & DVDs



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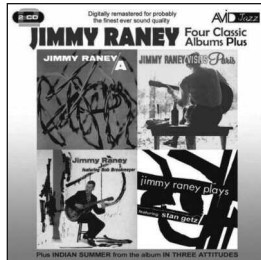
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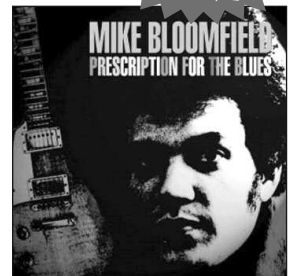
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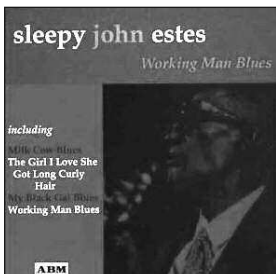
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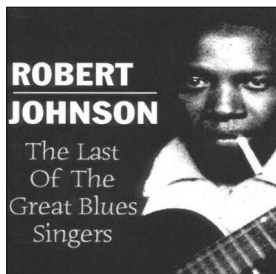
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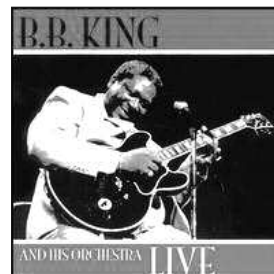
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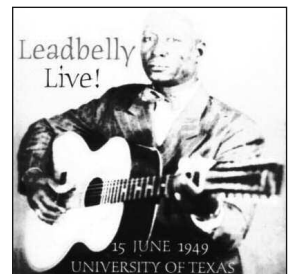
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Delmark Doings

CHICAGO BLUES FESTIVAL – June 8, 9, 10, 2012: Summer time is almost upon us—one of our favorite times of the year. Chicago Blues Fest always kicks off the summer in a big way—with one of the biggest music events of the year (and still free!) We're honored and pleased to have many Delmark recording artists play this year's Fest, including **Zora Young, Demetria Taylor, Quintus McCormick, Jimmy Dawkins, Eddie C. Campbell, Kenny Smith, Big DooWopper, Dave Specter, Eddie Shaw, Bob Stroger, Charles Wilson, Lurrie Bell, & Billy Branch**. In a special preview Blues Fest series held at the Old Town School of Folk Music's brand new theatre/building, **Demetria Taylor** played a rousing Mother's Day celebration, and **Sharon Lewis** recently tore it up with her band Texas Fire, billed as "Diamonds in our own back yard." **Rockin' Johnny & Jimmy Burns** just recorded and videotaped an episode for WTTW at Delmark, airing for Blues Fest.

We also just found out the way cool news that guitarist **Dave Specter** is playing for **President Obama** at a benefit at the Chicago Cultural Center on June 1st!

I would love to mention a few of the very many special shows going on during this year's Festival, including our annual Delmark Blues Brunch at the Mart, held every Sunday morning of the fest at the world's largest Blues & Jazz Specialty record store, Bob Koester's Jazz Record Mart. This year's Brunch will feature our faves, **Mississippi Heat** (they are celebrating their 20th anniversary and almost done with their new Delmark CD!) along with many special guests, including **Toranzo Cannon, Tail Dragger, Grana' Louise, Eddie C. Campbell**, and more!

The can't miss event of the Fest is the All-Star Post Fest party at Reggie's Music Joint in the south Loop on Saturday, June 9th with the reunion of **Jimmy Burns** with **Rockin' Johnny** (also celebrating his killer new Delmark CD- *Grim Reaper*;) a rare appearance from **Studebaker John's Maxwell Street Kings** (with **Rick Kreher & Steve Cushing**;) and standout west side guitarist, **Eddie Taylor, Jr!** Our main man, the one and only **Tail Dragger**, will be celebrating his new Delta Groove CD with our friend **Bob Corritore** at B.L.U.E.S. on Halsted on Thursday, June 7th.

Speaking of Tail Dragger, we're excited to announce that the 2012 *Living Blues* Magazine awards reader's ballot was just announced and our favorite Wolf styled singer was nominated for best live performer *and* most outstanding blues singer of the year (up against **Buddy Guy, Mavis Staples, Sharon Jones & Gregg Allman**!) Look for a new Delmark recording from him next year with a very special guest!! Fantastic singer/entertainer **Sharon Lewis** is nominated for female blues artist of the year, and the classic **Junior Wells' Hoodoo Man Blues** expanded version is nominated for best blues album, reissue recordings. In that same issue of *Living Blues*, **Deitra Farr** interviews the Bad Girl of the Blues, **Demetria Taylor**, and there is a big lead article on standout singer, **James Kinds**! Please send out healthy thoughts to the "Kind Man," as James unfortunately recently suffered a stroke, hopefully only a minor one. He was just about to head off for an anticipated European tour, too.

Our vinyl reissue series continues with very exciting news. Did you know that the classic 1975 recording from **Otis Rush, Cold Day in Hell**, is now out on LP??!! "Guts. That's what this record is all about: Otis Rush's days in hell, and the tentative joys of returning above ground. Everything about Otis Rush says guts: his squeezing, piercing guitar, his raw-boned, blood-tinged vocals, his lyrics, full of a profound sense of the trips men and women lay on each other - and most of all, his courage to open up from the inside and let all this out in his music."

DELMARK JAZZ NEWS: Innovative guitarist **Jeff Parker's** new CD, *Bright Light in Winter*, is also now available on glorious vinyl, LP, too. It just received a 4 star Downbeat review from esteemed critic, Peter Margasak. Young piano phenom **Jim Holman** just celebrated his elegant debut recording on Delmark at the Jazz Showcase with special guest, **Frank Catalano** on sax! Vibraphone star **Jason Adasiewicz's** Sun Rooms is rocking the Green Mill June 22 and 23 and there will be some wonderful press from Howard Reich in the *Chicago Tribune* and he will also be on 848 and weekender on WBEZ. Saxophonist **Jason Stein's** killer Quartet has some steady well received local gigs at Elastic Arts, The Hungry Brain on June 17th and the Museum of Contemporary Art on June 26th. **Kahil El' Zabar** and the **Ethnic Heritage Ensemble** with **Ernest Dawkins, Corey Wilkes, and Fareed Haque** are traveling to Africa soon to Kinshasa, Zaire!!

-Kevin "Proud Papa" Johnson, Delmark promotions

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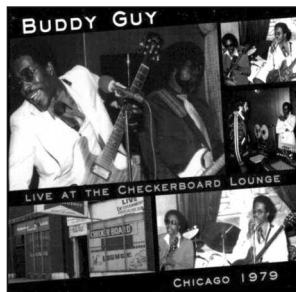
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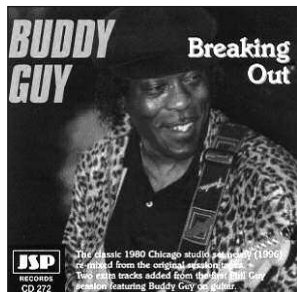
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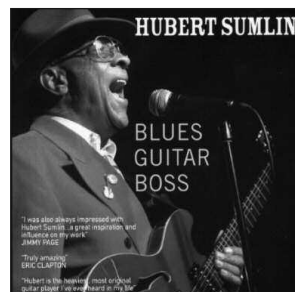
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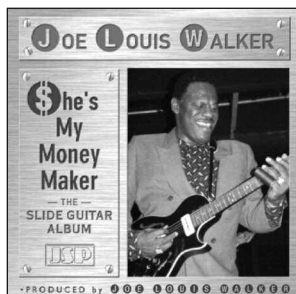
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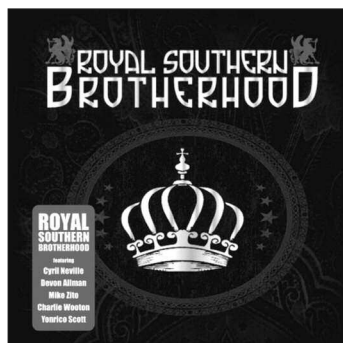
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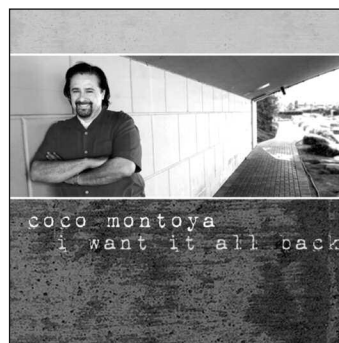
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RSB is **Devon Allman** (son of Greg), **Cyril Neville**, and **Mike Zito**. Press has been incredibly strong, currently featured on April cover of New Orleans' magazine, *Offbeat!* A US tour is booked.



JOANNE SHAW TAYLOR
Diamonds in the Dirt (1164)

One of the most exciting young guitarists playing blues today, **Joanne Shaw Taylor** has been on the road proving herself since Dave Stewart of Eurythmics discovered her at age 16. *Diamonds In The Dirt* is JST's sophomore record.



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JOANNE SHAW TAYLOR, *White Sugar* (1147)

Rockin' Johnny Band's *Grim Reaper*

liner notes from the new CD

In mid-1990s Chicago, musical worlds burgeoned, collided and cohered. Young jazz players crafted their own take on different traditions. Rockers turned toward country. A few became rock stars. Through it all, blues singer/guitarist Rockin' Johnny Burgin set his own pace.

Back then, and today, a slew of disciples of this city's 12-bar traditions turned their tributes into overwrought clichés. Rockin' Johnny stood apart from all of that. He absorbed the right lesson from West and South Side mentors. That was: economy should be a blues musician's ally. Pack a world into a few sharp notes and let the spaces sing for themselves.

At the same time, Johnny stayed hungry enough to book his own groups throughout large cities and small towns, and tells that story in the song "Shoe Leather And Tire Rubber." Meanwhile, he sharpened his skills when he served as a sideman for such legends as Tail Dragger, Jimmy Burns, Sam Lay, Pinetop Perkins, Billy Boy Arnold, Little Arthur Duncan and Jimmy Lee Robinson. Some outside gigs added fuel for his originality—like a memorable night at Beat Kitchen working alongside perverse r&b singer Andre Williams.

But when that decade ended, Johnny walked away from music.

Johnny's early and, ultimately, brief time away from the stage echoed Wes Montgomery's decision in the early 1950s to hold factory jobs: the jazz guitarist had a family to support, and remarked, "What I wanted to do didn't matter as much as what I had to do." A couple years ago, Johnny got back into performing and released *Now's The Time* in 2010. His new *Grim Reaper* does more than seal the deal for an artist who kept his thirst for writing and playing even while he's become more comfortable with himself.

"I'm more effective," Johnny said just before departing for a European tour. "While I can't stay up all night, now I really am focused. I had it, been without it, and now that I have it again, I'm not letting it go."

Like the night before a *Grim Reaper* mixing session, when Johnny played a birthday bash at B.L.U.E.S.

"So many musicians were there, like Eddie C. Campbell—that would have made me so nervous when I was in my late 20s," Johnny said. "But I wasn't nervous at all, though not so relaxed that I don't care. There has to be a little adrenaline going, or you're doing it wrong."

That energy is also a kernel for innovation, such as this disc's title track, which—like "Lousy Dimes"—is from the pen of Johnny's long-time friend Ken Kawashima. Lyrically, the story is medieval, but Johnny updates the tale through his studio-enhanced backwards guitar (otherwise, he's effects-free).

"The song is a conversation between the grim reaper and the singer, so that backwards guitar is like the pull of the underworld," Johnny said. "That worked out beautifully."

Grim Reaper also reconnects Johnny with James Porter, who frequently checked him out during the 1990s, and sometimes blew harp with his band onstage. Nowadays, Porter is a perceptive blues critic and his "One And One Ain't Two" features imagery that reflects his uncanny imagination.

Even when Rockin' Johnny and his band are playing comparatively straight ahead blues tunes, his spacings make his notes vivid and personal, especially on "Brand New Boots," "Rollin' And Tumblin'" and "My Baby She's A Good 'Un."

"I usually stick to the melody in a solo," Johnny said. "And there are holes in the melody, and in the holes, I put a comment on the melody. If you do that, the solo plays itself. Then you can do it again. That's it. One of my heroes was Guitar Junior. His style is boiled down, but he had that sting."

Johnny mentions Johnny B. Moore as another role model, especially for his vibrato. That technique quietly comes to the forefront of "Window To The Soul" and a drawn-out "Everybody Needs Somebody."

"There are a few different versions of that, it's like you're grinding the string down into the neck," Johnny said. "Sometimes I take my thumb, which is usually behind the neck, and put it in front of the neck, so I'm using my arm muscles and not the thumbs and I get a sound that way."

A show of strength, to be sure, and that contrasts with Johnny's vulnerable sounding vocals, especially on "She Fooled Me."

"Billy Boy Arnold is my idol on vocals, because he's a great singer, but a low-power singer compared to gospel-type singers like Bobby Bland," Johnny said. "When I heard that, I thought this is the way I ought to sing, this will solve all my problems. My singing is way better now than it was back then. I didn't work on it, it's just life."

As part of Johnny's artistic renewal, he's added horns to "It's Expensive To Be Broke" and "My Sweet Baby." But for the most part, *Grim Reaper* centers on the core group with Johnny exchanging licks alongside longtime guitar foil Rick Kreher. New drummer Steve Bass fuels the rousing beat of "Don't Mess With Me Baby" and locks into a slower drawl with bassist John Sefner on "Somebody Loan Me A Dime." Johnny says that the key to their chemistry is that he knows not to micromanage.

While Rockin' Johnny has kept his intensity from the 1990s, he's more lighthearted now, despite this album's title. It's hard to imagine his struggling earlier persona closing with a purely upbeat "Party This Christmas." None of this means he's lost his sense of focus, he's just realized that pure happiness can come from prioritizing the moment.

"In Robert Bly's book *Iron John*, he talks about ritual space, which we don't have in our culture," Johnny said. "But the bandstand is ritual space. When you step on the bandstand, your cell phone should be off. You shouldn't be chewing gum. And it's not about a Bill Doggett record from 1956. It's not about anything in the past anymore."

— Aaron Cohen

Aaron Cohen is *DownBeat's* reviews editor and author of *Aretha Franklin's Amazing Grace* (Continuum)





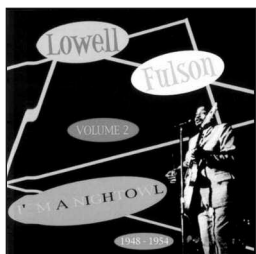
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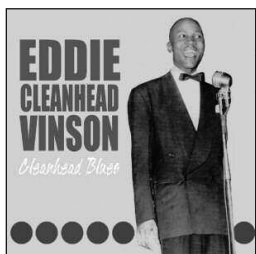
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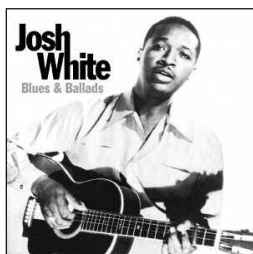
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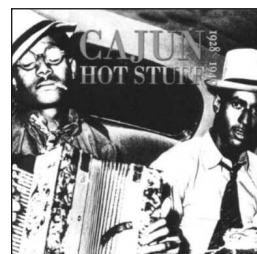
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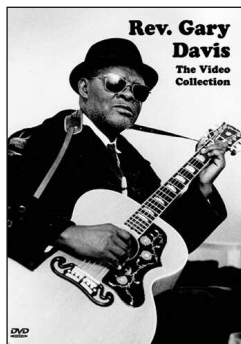
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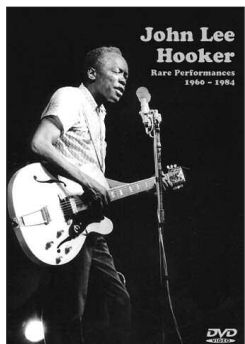
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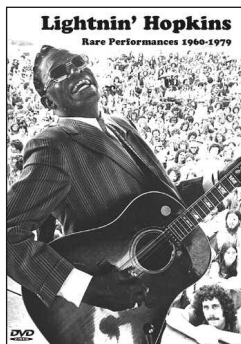
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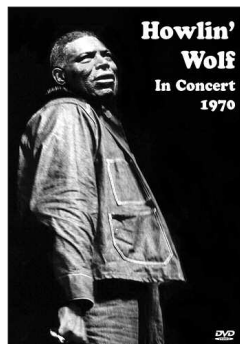
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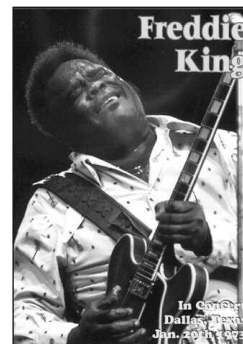
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Quintus McCormick's *Still Called The Blues*

The moment Quintus McCormick started singing *Hey Jodie!* I fell in love with his music. It was at his 2009 recording session on the very first song, very first take which got issued as the title track and the opening song on his Delmark debut. While I had heard a live recording that he was using as a demo and as something to sell off the bandstand I was not prepared for what was about to unfold that day. Quintus continued to deliver unbelievably soulful vocal performances of brand new original songs, one after another. When the one-day session was done we had fourteen killer takes and I thought to myself "Wow, this cat could be the next Johnnie Taylor!" And not only did he sing them but he also wrote them and played guitar too.

The critics also loved the album. *Blues Revue* said *Hey Jodie!* is the best studio debut of 2009 and one of the best soul-blues albums of the past decade" while *Living Blues* said "McCormick possesses a rich, soulful voice and an incredible versatility on guitar. At one moment he's laying down an edgy blues-rock intro, and the next he's shifting into funk mode with confidence and swagger."

Quintus always has music running through his mind. I've seen him at the Delmark offices and then he'll run to the piano and start running some chords. He's got to get it down on paper before it slips away. Then he'll tell me what's going on in the song and go into playing air drums vocalizing the different parts of the kit and squeezing up his face just to show how funky it's gonna be. And it is. Like "I Gotta Go" with the funky wah-wah clavinet.

Less than a year later Quintus says he's got enough material for another CD. Typically it takes an artist longer to come up with good, fresh songs but true to his word the second CD *Put It On Me* was no less successful in delivering great original blues, R&B and soul music. Meanwhile the first CD is still selling in spite of illegal downloading and the bad economy. And now less than three years from the recording of the first CD Quintus is back again with *Still Called The Blues*, full of wonderful, inspired original material and a few covers with which Quintus has completely made his own.

That's My Baby, one of the new Q-joints, sounds more like a Minnie Ripperton jam than something you'd expect from the label that brought the world all those great Junior Wells and Magic Sam recordings but remember they also brought soul and funk to their blues. Who can make a man when he's cussin' and fussin' melt like butter when she's says "What's wrong?" That's My Baby! Amen, brother!

Oh! Darling was of course recorded by The Beatles but it's not rock n roll. It's doowop. Only The Beatles version didn't have the usual four part backup harmonies. Q drops it r&b like Wilson Pickett dropped Hey Jude. And at the last minute, and unplanned, labelmate The Big Doowopper adds all four of the backup vocal parts.

Party on a Saturday, go to church on a Sunday, finally recall you gotta go back to work on a Monday. Anyway you look at it - doesn't matter what genre of music anybody can pigeonhole any of this MUSIC into, it's Still Called The Blues!

- Steve Wagner

Delmark's Riverside Studio Activity

Linsey Alexander's new CD *Been There Done That* was recorded in early March and it's completed already. That's because Linsey came to the session prepared to deliver and so unlike most blues albums these days there's no re-singing on the record at all! It was recorded live in the studio with 9 piece band including horns and special guest **Billy Branch**.

Mike Wheeler played rhythm guitar on Linsey's session and on May 21 & 22, he recorded his own session for a forthcoming Delmark CD.

Mississippi Heat is continuing work on their new CD *Delta Bound*, which celebrates their 10th CD overall, and the 20th anniversary of the band.

Ernest Dawkins finished recording a new Delmark album just before he left for his annual month-long residency in France. Now that he's back he'll be back in the studio for the final touches and mixing.

Rob Mazurek recorded his Pulsar Quartet in late March with Bundy Brown engineering. The next blues session will be **Willie Buck** in mid-June. He will be supported by the **Rockin' Johnny** Band and special guests.

Traditional jazz group the **Fat Babies** will be recording for Delmark that same week.

R&B/Reggae singer **Charli Hunt** is working on her second CD for Boomshot Records.

Trumpeter **Yves Francois** recorded with his seven piece band.

Blues harpist **Harry Garner** starting tracking for his independent CD.

Jazz vocalist **Gina Gibson**, who recorded a Christmas CD last year, was here to start work on her new CD.

Gene Lubin, original member of 60's band, **The Knaves**, was here re-visiting music he recorded at Chess studios and creating new music for a CD he will be coming out with soon.

Piano technician Charlie Terr just completed work on our wonderful 1917 Steinway B. It's nice to see the line of the Steinway, the Rhodes and the Hammond B3 with Leslie when you get that first glimpse of the room as you enter. Delmark/Riverside/Jazz Record Mart owner **Bob Koester** will be celebrating his 80th birthday in October and Delmark celebrates it's 60th anniversary next year - time flies when you're havin' fun!!

- Steve Wagner

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...available in June



Josh Berman & His Gang *There Now*

Delmark DE 2016

There Now is a collection of jazz hybrids: both new compositions and arrangements of early jazz standards. The Gang is concerned equally with the great musical legacies of Louis Armstrong, Pee Wee Russell, Derek Bailey, and the Art Ensemble of Chicago. It's the kind of exploration that can only come from musicians that are native speakers of three languages: jazz, free jazz and free improvisation. Josh Berman, cornet; Jeb Bishop, trombone; Guillermo Gregorio, clarinet; Jason Stein, bass clarinet; Keefe Jackson, tenor saxophone; Jason Adasiewicz, vibraphone; Joshua Abrams, bass and Frank Rosaly, drums.

Fred Lonberg-Holm's Fast Citizens *Gather*

Delmark DE 2017

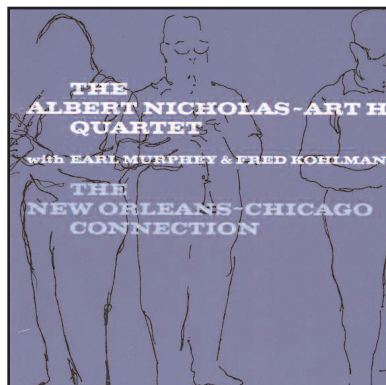
Formed in 2002, The Fast Citizens are the Chicago-based sextet of Aram Shelton, Keefe Jackson, Josh Berman, Fred Lonberg-Holm, Anton Hatwich and Frank Rosaly. With a rotating leadership, they have made three records, each featuring a different member. Continuing the exploratory tradition of their first two albums - Jackson's *Ready Everyday* (Delmark 571) and Shelton's *Two Cities* (Delmark 590) - *Gather* augments their jazz, experimental and free improvised vocabulary with an ever expanding set of references ranging from the popular to the esoteric. "Fast Citizens continues to forge its own direction, reaching beyond formulaic conventions to embrace new forms." - *All About Jazz*



Active Ingredients

Titration Delmark DE 547

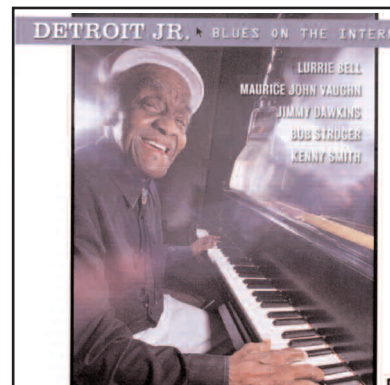
Chicago jazz drummer Chad Taylor formed Active Ingredients shortly after moving to New York in 2002. "Titration...is chemistry by mathematical equation...adding one familiar solution to another unfamiliar one, watching the reaction(s) that ensue(s), and thereby discovering some quality of the latter. Simple enough, for understanding how it relates to this interesting collaboration between some of New York and Chicago's most promising current improvisers...these Active Ingredients administer an elixir of heady freebop fringed by vaguely spiritual melodies and a loose, AACM-style spaciousness." - ★★★★★ *Sudden-Thoughts*. With Tom Abbs, Jemeel Moondoc, Steve Swell, Rob Mazurek and David Boykin.



The Albert Nicholas - Art Hodes Quartet *The New Orleans - Chicago Connection*

Delmark DE 207

Jazz clarinetist Albert Nicholas played with King Oliver and Jelly Roll Morton in the 1920s, Louis Armstrong in the '30s and was a major figure in the traditional jazz revival in New York in the '40s. Pianist Art Hodes was also on the scene in the '20s and recorded for numerous labels including many successful sides with Nicholas for Blue Note in the '40s. In a review of the original LP of this 1959 session Brian Rust said "One is left without any doubt about Nicholas being far and away the greatest living jazz clarinetist." - *The Gramophone* Hodes "plays with a darting vivacity which adds a stimulating sense of excitement to even the more mellow easygoing pieces." *High Fidelity Magazine*



Detroit Jr.

Blues On The Internet

Delmark DE 777

Blues pianist, vocalist and songwriter Emery "Detroit Jr." Williams, Jr. passed on August 9, 2005 less than a year after he recorded his last album, *Blues On The Internet*. In his 50-plus year career he performed as a solo artist and played with the bands of Howlin' Wolf and Eddie Shaw. He wrote hundreds of songs including the blues classic "Call My Job", a hit for Albert King and revisited here. With Lurrie Bell, Jimmy Dawkins, Maurice John Vaughn, Bob Stroger, Kenny Smith. 15 songs, an interview and the enhanced portion of the CD contains a video clip "Hot Pants Baby". "Detroit Jr. is a spirit undiminished and this recording will prove a lasting reminder of his talent." - *Living Blues*



These Delmark CDs, as well as the new releases by **Quintus McCormick**, **Rockin' Johnny**, and **Linsey Alexander** are **\$14.99 each**.

Linsey Alexander

liner notes from his new cd **Been There Done That**

"I think I've paid my dues, you know?"

Linsey Alexander hails from deep blues country. He was born in 1942 in Holly Springs, Mississippi, near the epicenter of the Hill Country blues community that introduced the likes of R.L. Burnside and Junior Kimbrough to the world. When he was about twelve years old, he moved to Memphis with his family; there he had the experience that would eventually lead him into a lifetime of making music.

"It started," he remembers, "from me listening to a guy who would come by my house, and he would bring his guitar, and he used to play us a little lick . . . This guy's name was Otis. I'd sit there and listen at him; we were about the same age. He left one day, and he left the guitar, so what I had seen him play and what he had showed a little bit, I picked up the guitar, and I started playing it myself. I think the first song actually was 'Hang Down Your Head, Tom Dooley,' and I did [the country music hit] 'White Silver Sands.'"

Linsey also remembers hearing blues, country, and rock & roll on the radio during those years; Memphis keyboard legend Rosco Gordon was a favorite of his, as were rockers like Chuck Berry and Elvis. But despite this, and despite his admiration for young Otis's guitar playing, he didn't yet envision himself as a musician. "That came later," he affirms. "I tried to be a singer more than I did a guitar player. When I'd be out playing football with the boys, and I had the long walk home by myself, I used to sing a lot."

In about 1960, Linsey left Memphis for Chicago. Like the bluesman he would soon become, he did it for love: "Followed my girl. She was down on vacation in Memphis, and me and her got to be close friends. She was living in Chicago, and I had a brother in Chicago, and my mother [had] passed in '58. I was living with [another] brother, and I was working in a hotel, doing maintenance work and stuff like that. When the girl left, my older brother and I decided to come to Chicago. So we packed up, got on the Greyhound, and here we come."

In Chicago, Linsey found himself captivated by the still-thriving South Side scene; a club-goer could immerse himself in music ranging from contemporary soul and R&B to hardcore Chicago blues. He heard popular soul artists like McKinley Mitchell and Bobby Day, and he also had the opportunity to experience the housewrecking bluesmanship of Howlin' Wolf. Inspired, he purchased a guitar, got together with a couple of like-minded friends, and formed a band. Christened the Hot Tomatoes, they were good enough to enter a talent show at a well-known nightclub on 63rd St. called The Place. But Linsey had higher aspirations. "I was kind of advancing more than my band could keep up with me," he asserts, "so I got another bass player, then I got another drummer, and we started gig-

ging out, and then we got another guitar player, and we called ourselves the Equitable Band. My first real paying gig was the Launching Pad.; 75th [St.] and Stony Island. We got in there with my band, and we played for about 8 years."

Linsey also had the opportunity to share stages with such figures as Bobby Rush, Little Milton, B.B. King, and Buddy Guy. But he focused mostly on fronting his own group. "My band was doing pretty good on the South Side," he affirms, "playing at various little clubs, lawn parties and stuff. We started getting good gigs; I played with [drummer and bandleader] Red Saunders for a while. They used to rent the band out to go do gigs for them."

"I went to a club down by 35th and Archer, used to be called Red's. I was playing there one night, and an agent come in there, his name was Frank Curtis, and he said, 'What in the world are you doing in here, as good as you are?' I said, 'Well, this is as far as I can go right now, [unless] something else happens.' We had a saxophone player, we was going good, about the hottest band on the South Side. So when I got with this agent, he started taking me around – took me up to B.L.U.E.S. [a popular North Side club]; they let me sit in, and that man heard me, and the guy from Kingston Mines [across the street] came over and heard me and said, 'We gonna give you some work.' So they gave me some work. Next time you know, I was in Blue Chicago [downtown] – the guy had me working, y'know?"

Savvy and opportunistic ("I seen I was going to be around tourists"), Linsey then recorded a series of CDs, which he produced and distributed independently. They didn't get much radio play, but they brought in some money and expanded his reputation. "The more money I made," he affirms, "the more I invested in myself. They been doing good and still selling."

No doubt because of those years of experience, as well as his hard-won businesslike attitude and determination, Linsey recorded this, his first-ever CD on an established label, with a rare blend of improvisational flair and no-nonsense attention to detail. "I did it live," he avers with justifiable pride, "and I didn't have to go back and overdub no singing. Not one song. And I just had to overdub two guitar solos, and that was it."

The songs, meanwhile, combine streetsy toughness with an eclectic approach that reflects Linsey's diverse musical influences. Although most of what's here is rooted solidly in the postwar blues tradition, there are strong flavorings of deep soul (the title tune is based on the melodic structure of the Eddie Floyd/Al Green classic "I've Never Found A Girl") and funk-driven R&B (a sharp-eared listener will hear echoes of Parliament's "Give Up the Funk" on the concluding cut, Linsey's imaginative updating of the Robert Johnson myth).

It's all part of Linsey's determination to "keep the blues alive," as he says, but to do so without becoming a copycat or repeating well-worn ideas until they've lost their sheen. The blues, to him, is a living and breathing music; it's part of who he is, not just something he plays. "I like the traditional sound," he says, "then I like my sound, and I try to get it all there together, where they can really combine together and make one thing. I hear a lot of guitar players all playing in the same – all trying to sound like somebody else. I don't want to be known for that. When you hear me, I want you to know who I am. I'm still living; I still got a story to tell." – **David Whiteis**



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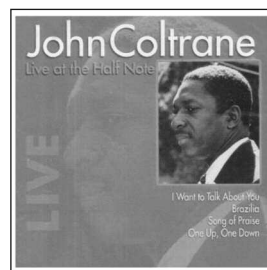
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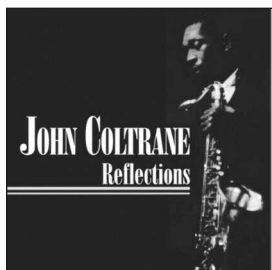
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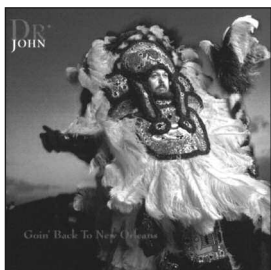
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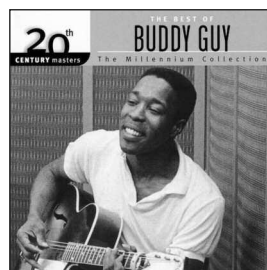
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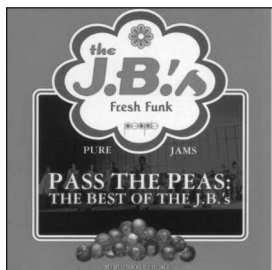
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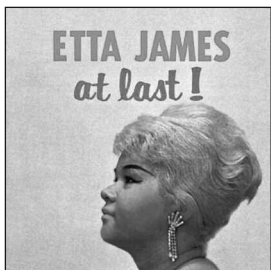
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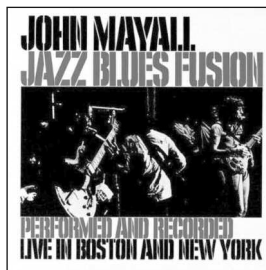
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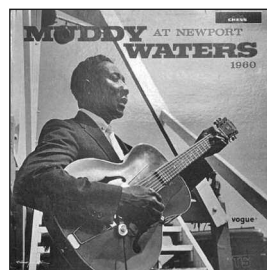
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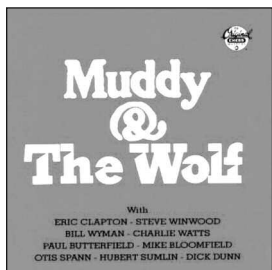
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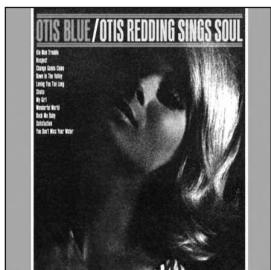
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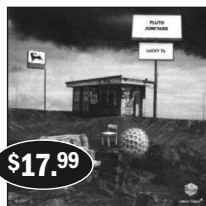


VARIOUS ARTISTS, *Best of Chicago Blues*
10 classic tracks w/ Buddy Guy,
JB Lenoir, Jimmy Reed, Koko Taylor,
Junior Wells, Otis Rush... (RHINO 75559)

new orleans now

by steve
marquette

While much has been documented about the historical contributions of New Orleans to jazz, there is also a vibrant contemporary scene incorporating that history into inspired and living music. The connection between Chicago and New Orleans is equally storied and that tradition continues through trombonist and organizer **Jeff Albert** who's septet **the Lucky 7's** is a combination of premier Chicago improvisers (Josh Berman, Keefe Jackson, Jason Adasiewicz, Jeb Bishop) and Katrina-displaced Quinn Kirchner and Matthew Golombisky. On their second outing, **Pluto Junkyard** (Clean Feed 141),



\$17.99

Pluto Junkyard

Albert's compositions and brawny trombone sound contrast nicely with co-leader Jeb Bishop—with whom he shares a musical kinship and sympathy. Apart from his work with the Lucky 7's, Albert's time is divided between his own experimental electronic based music, his quartet, whose release **Similar In the Opposite Way** (Fora Sound 01) is a prime example of Albert's fiery and funky conception, and curating the **Open Ears Music Series** Tuesday nights at the Blue Nile. The series (now in its fourth year) has played host to not only the New Orleans improvised music community, but national



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Similar in the Opposite Way

beautifully arcing lines eventually joined by saxophone. The rest of the CD, which has received national acclaim (including a 4 star review in *Downbeat*), finds Gillet's trio running the gamut from groove oriented pieces ("Cheller," "Gypsum") to more freely improvised moments ("Running of the Bells"). Further highlighting the city's draw to international talent, Italian drummer **Marcello Benetti** has recently taken up residence in New Orleans and brings both Gillet and Albert together in his quartet on **Shuffled** (Caligola 2150). With compositions like the driving "Green Card" and the second-line referencing "Primer (Dia En Nueva Orleans)" **Shuffled** Benetti displays his exceptionally clear and hard swinging style. Benetti is equally at home displaying his good humor and joy of playing in the tracks "819 Port Street (Elsie's Shoes)" and "BFF (Lili's List)." In many ways, this release is an excellent document of the current state of the scene and the city itself: vibrant, proud of its heritage and boldly looking to the future.



\$15.99

For more information, as well as free live recordings from the **Open Ears Music Series**, check out www.openearsmusic.org

Other titles of interest by Avant-Garde New Orleans musicians:

**While much has been documented
about the historical contributions
of New Orleans to jazz, there is also
a vibrant contemporary scene
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inspired and living music.**

and international talent alike, including **Ken Vandermark**, **Wilbert De Joode**, **Hamid Drake** and **Wolter Wierbos**. Cellist **Helen Gillet**, another frequent collaborator of Albert's and Chicagoans, has carved out a highly personal approach to improvising. Similar to her Chicago contemporaries Tomeika Reid and Fred Longberg-holm, Gillet has found ways to incorporate the full tonal palette of the instrument itself and modify it with loop stations, amplification and various pedals. A prime example of this



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is the opening track, "Walking Milo" from her impressive trio release **Running of the Bells** (Helen Gillet 01). The piece begins with solo cello being layered on top of itself with thoughtful momentum and

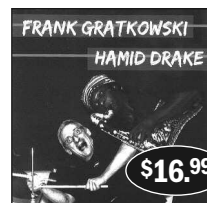


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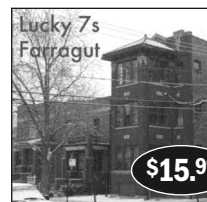
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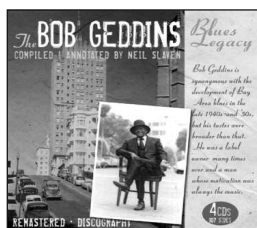
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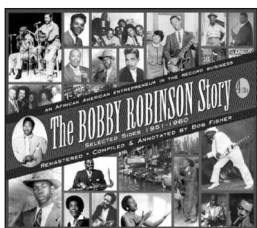
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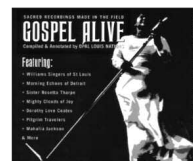


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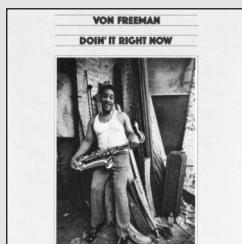
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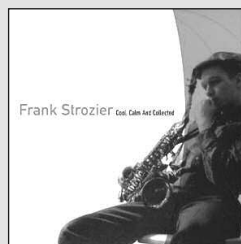
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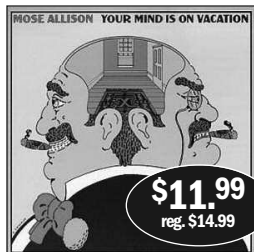


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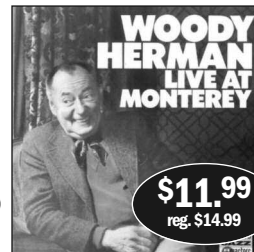
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together a great selection of songs and has cultivated a sound all their own. This is one of the most exciting and creative releases I have heard in a very long time. This music will not only satisfy the soul, but gives you a glimpse into the future of Blues music. Highlights Include: "Clarksdale Moan," "C-Line Woman," "Get Right Church" and "Don't Ever Let Nobody Drag Your Spirit Down."

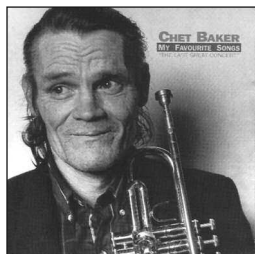
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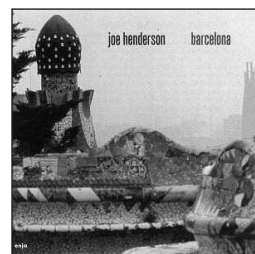
KENNY BARRON QUINTET *Live!* (5071)



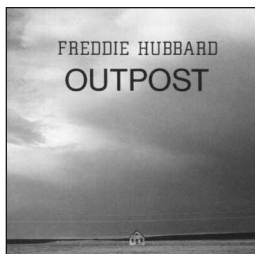
ART FARMER, *Soul Eyes* (7047)



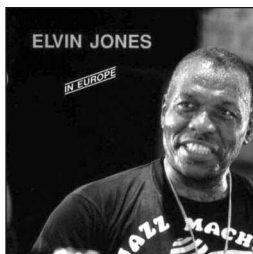
TOMMY FLANAGAN, *Let's Play The Music of Thad Jones* (8040)



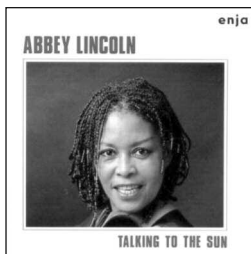
JOE HENDERSON *Barcelona* (9203)



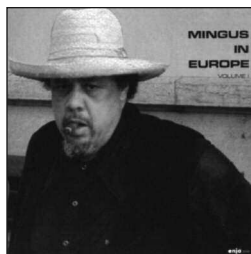
FREDDIE HUBBARD *Outpost* (9204)



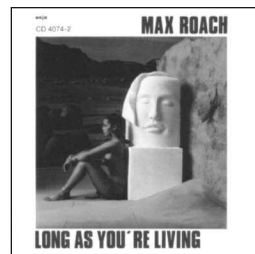
ELVIN JONES, *In Europe with Sonny Fortune & Ravi Coltrane...* (7009)



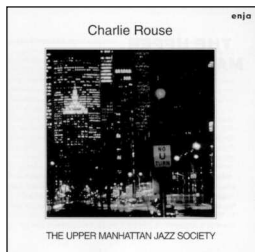
ABBEY LINCOLN *Talking To The Sun* (4060)



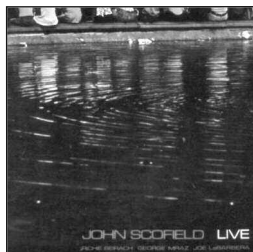
CHARLES MINGUS *in Europe w/ Dolphy, Clifford Jordan, etc...* (3077)



MAX ROACH, *Long As You're Living w/ Tommy & Stanley Turrentine, Julian Priester, etc...* (4074)



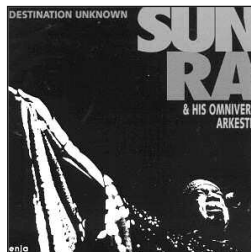
CHARLIE ROUSE *Upper Manhattan Jazz Society w/ Benny Bailey, etc...* (4090)



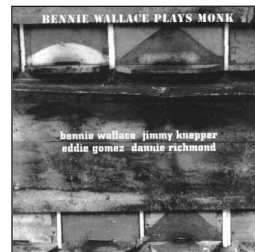
JOHN SCOFIELD *Live* (3013)



ALEXANDER VON SCHLIPPENBACH *Plays Monk* (9104)



SUN RA *Destination Unknown* (7071)



BENNIE WALLACE *Plays Monk* (3091)

other enja cds on
sale:

TOMMY FLANAGAN TRIO, *Giant Steps - In Memory of John Coltrane* (4022)

ELVIN JONES, *It Don't Mean A Thing* Nicholas Payton, Sonny Fortune, Willie Pickens, Kevin Mahogany, etc... (8066)

ABBEY LINCOLN, *Abbey Sings Billie Holiday* (9134)

JUNIOR MANCE at Town Hall w/ Houston Person, etc... (9085)

MAL WALDRON QUINTET W/ STEVE LACY, *One-Upmanship* (2092)

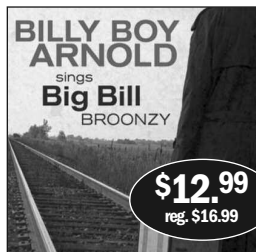
New Music!

SALE PRICES GOOD THRU 7/31/12

Low Prices!

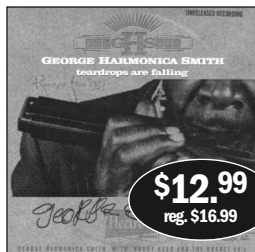
NEW RELEASE CD_s

BLUES ON SALE - PRICES AS MARKED



\$12.99
reg. \$16.99

BILLY BOY ARNOLD
Sings Big Bill Broonzy
with Eric Noden, Billy Flynn, etc
ELECTRO-FI (3430)



\$12.99
reg. \$16.99

GEORGE "HARMONICA" SMITH,
Teardrops Are Falling, Live in 1983
Long time Muddy sideman in
a rare live performance
ELECTRO-FI (3423)



\$12.99
reg. \$16.99

MILTON HOPKINS & JEWEL BROWN
Milton, cousin of Lightnin', was a house
guitarist for the Peacock label. Brown
toured with Louis Armstrong for years.
**They are performing at the Chicago
Blues Festival - Friday at 7PM on
the main stage. (DIALTONE 241)**



\$12.99
reg. \$16.99

REV. KM WILLIAMS
When I Rise
He is the original Texas Country
Blues Preacher - **performing
4 times in Chicago, incl. twice
at the festival! (DIALTONE 222)**



\$12.99
reg. \$16.99

LURRIE BELL
The Devil Ain't Got No Music
Lurrie is singing to the heavens on
his brand new CD! **Catch Lurrie
at the festival, Sat at 1:30 on the
Front Porch stage! (ARIA 2)**



\$13.99
reg. \$17.99

**MAVIS STAPLES, You Are Not
Alone** Latest CD is produced by
Jeff Tweedy. **Ms Staples is closing
the fest on the main stage.**
(ANTI 87076)
(ALSO AVAILABLE ON LP)



\$14.99
reg. \$18.99

OTIS TAYLOR, Contraband -
Newest release
from Taylor & Brand
(TELARC 33188)



2 CDs
\$12.99
reg. \$16.99

TEDESCHI / TRUCKS BAND
Everybody's Talkin' - Fresh from
winning a Grammy for their debut
album, *Revelator*, this is their first
live album. (SONY 95983)
(ALSO AVAILABLE AS 2 LP SET
~~REG \$34.99~~ **ON SALE \$29.99**)



\$19.99
reg. \$24.99

WARREN HAYNES BAND
Live at the Moody Theater
Brand new 2 CD / 1 DVD combo
(STAX 33389)

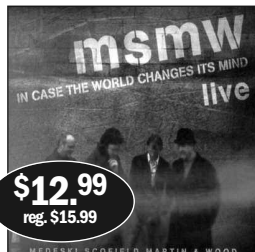


\$12.99
reg. \$16.99

MUD MORGANFIELD
Son of the 7th Son with Billy Flynn,
Harmonica Hinds, Barrelhouse
Chuck, and more - Morganfield is
part of a tribute to his father,
Muddy Waters on Sat at 6:30 on
the main stage. (SEVERN 55)

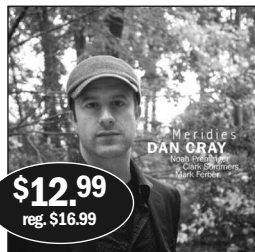
JAZZ

TITLES ON SALE



\$12.99
reg. \$15.99

**MSMW, In Case The World Changes
its Mind - Live** Medeski, Martin, Wood
& John Scofield (INDIRECTO #13)



\$12.99
reg. \$16.99

DAN CRAY, Meridies
Chicago up-&-coming piano star w/ Noah
Preminger on tenor (ORIGIN 82609)



\$18.99
reg. \$24.99

CALVIN KEYES, Shawn-Neeq
Re-issue of Keyes' classic 1971 release on
Black Jazz from Tompkins Square (2646)



\$12.99
reg. \$15.99

TOUFIC FAROUKH
Faroukh takes his music outside of his home
countries of France and Lebanon to play
alongside Western jazz musicians. (ENJA 9583)



\$12.99
reg. \$16.99

RENAUD GARCIA-FONS, Solo
French/Spanish virtuoso Garcia-Fons is one of the finest
double bass players in the world who easily transgresses
flamenco, jazz and classical music. (ENJA 9581)



\$12.99
reg. \$16.99

REZ ABBASI, Suno Suno
"A killer set packed with potent
soloing." -Downbeat
(ENJA 9575)

THE CONTRIBUTIONS OF RICHARD HARDING, THE QUIET KNIGHT

The *Chicago Sun-Times*' Dave Hoekstra wrote a nearly full-page obituary for one of Chicago's greatest club owners recently.

Richard Harding loved good music, served good liquor, was eminently fair to the artists and showed excellent taste in the music he booked.. What more can you ask of a club owner?

The first club I recall is **Poor Richards**, which was originally at 1363 North Sedgwick virtually across the street from the notorious Cabrini-Green project. The first gig I heard about was when he hired Big Joe Williams before moving the club to a location at 1363 Wells Street. I believe he included in his bookings Sleepy John Estes and possibly Arthur Crudup. He had moved only a block or two but it placed him in the most important center for music in the city....Wells Street in the 60s.

Also located on Wells were: Mother Blues, originally operated by a folk trio that recorded for Mercury, eventually became a jazz/blues hot spot managed by Bob Wetlauffer who'd been a bartender at the Gate of Horn; and Big John's where the Butterfield-Bloomfield-Siegal-Schwall, etc. guys played. (We recorded J.B.Hutto's last Delmark there, *Stompin' At Mother Blues*, DE-778). Little Brother Montgomery opened the Plugged Nickel with a trad band but when they brought in Woody Herman for a one-nighter they started booking blues.. Miles Davis did one of his classic albums there. Judy Roberts started her career at Bulls. The original Earl of Old Town presented banjoist Eddie Davis and a full size trad band, later became a legendary folk club with Steve Goodman, John Prine, etc. a veteran of the Sweethearts of Rhythm worked at another club. Blues legend Curtis Jones played his last date in the U.S. there before being seduced to France.

The police riot during the Democratic convention on 1968 was as bad on Wells Street as anything you saw in Grant Park. Then there seemed to be a crime problem on Wells so the music scene moved up Lincoln Avenue to the Kingston Mines, Wise Fools, B.L.U.E.S., etc..

Anyway, in 1969, Richard moved into the **Quiet Night**, which I seem to recall had been a folk club. This second-floor Belmont location was spacious enough for him to bring in Muddy Waters, Miles Davis, Howling Wolf, Herbie Hancock, and to feature the Siegal-Schwall band regularly. Folk and rock figures such as Dan Hicksman, Neil Sedaka, Steve Goodman, Loudain Wainwright, Utah Phillips, Arlo Guthrie made up much of the schedule. I understand record company tour support helped.

But whenever there was a cancellation, Richard would bring in Roosevelt Sykes, which always resulted in Sunnyland Slim and Little Brother Montgomery being in the audience and often sitting-in. (I used to wonder if perhaps they weren't being paid as well.)

It lasted ten years. There was some police harassment (perhaps looking for a bribe). He sold the club and moved to Aspen, then San Francisco, before returning to Chicago and opening **DaVinci's Music Gallery** on the third floor at 2011 West North, one of the first music clubs in the Wicker Park art colony. He opened with Stan Getz. But the club soon became home for the great jazz pianist Willie Pickens. It is thought that Richard lost so much money on Getz that he couldn't continue so he soon retired again from the business.

During the younger mayor Daley's regime it was very difficult to license a club for live music. One club in our neighborhood had to chug along as a coffee house for more than a year before getting their cabaret license. Let's hope our new and better mayor Rahm Emmanuel will do something about this. I anticipate he will because he's a vast improvement (as are our new police chief and county commissioner over their predecessors).

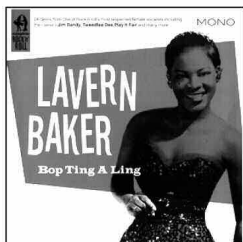
I returned from a few weeks on the road to learn that Richard had returned to Chicago a few years ago and had just recently passed. Dave Hoekstra said that Harding "said his hellos because he wasn't so good at goodbyes."

- Bob Koester

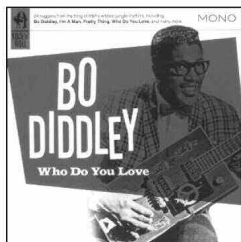


Early Rock & Roll CDs from Snapper ★ Just \$7.99 each! reg \$9.99

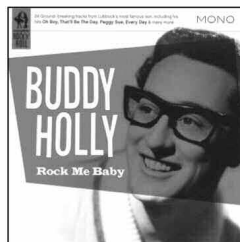
Rock & Roll didn't happen overnight. It evolved from the already existing forms of blues, rhythm & blues, jazz, country & gospel. Independent labels were primarily responsible for the burgeoning new music. While Mitch Miller, over at Columbia, was giving you Doris Day and Frankie Laine, Atlantic was encouraging Ray Charles to fuse gospel into what became soul; Sam Phillips, at Sun in Memphis was experimenting with Howlin' Wolf, Rufus Thomas and Roscoe Gordon. Those recordings led directly to the Hillbilly Cat, Elvis Presley. The frenzy of activity following in Elvis's wake was unprecedented in recorded music. Hundreds of small labels sprung up trying to duplicate Sun's success. These sets represent the best of those years just before and just after Elvis changed everything. All have over 20 tracks and are all recommended for those with a remote interest in the evolution of rock. *Sale prices good through 4/30/12.*



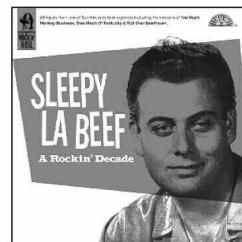
LAVERN BAKER
Bop Ting a Ling (824)



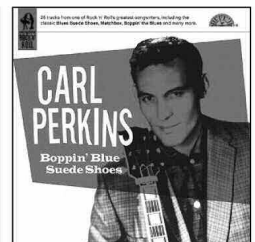
BO DIDDLEY,
Who Do You Love (829)



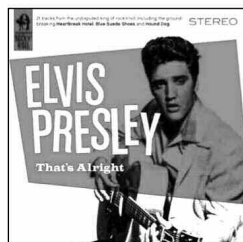
BUDDY HOLLY
Rock Me Baby (823)



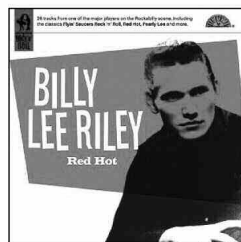
SLEEPY LABEEF
A Rockin' Decade (818)



CARL PERKINS, Boppin' Blue
Suede Shoes (805)



ELVIS PRESLEY
That's Alright (802)



BILLY LEE RILEY
Red Hot! (806)



BIG JOE TURNER
Feeling Happy (809)

ALSO ON SALE:

CHUCK BERRY, *You Can't Catch Me* (828)

RUTH BROWN, *Wild Wild Young Man* (803)

LITTLE RICHARD, *Ready Teddy* (822)

FRANKIE LYMON & THE TEENAGERS, *Why Do Fools Fall in Love* (831)

CARL MANN, *Rockin' Mann* (817)

JANIS MARTIN (the female Elvis), *Cracker Jack* (825)

GENE SIMMONS, *I Done Told You* (834)

RAY SMITH, *Shake Around* (815)

WARREN SMITH, *Rockabilly Legend* (810)

Sale prices good through 7/31/12

2012 Chicago

Friday, June 10, 2012

CROSSROADS STAGE

11:15 am - The Jimmy Reed Family
12:45 pm - Quintus McCormick
2:30 pm - Zora Young
4:15 pm - Joe Louis Walker

MISSISSIPPI JUKE JOINT STAGE

11:30 am - Panel Discussion (Lightnin' Hopkins) with Roger Wood, Chris Strachwitz & Alan Govenar
12:45 pm - Ol' Skool Revue from the Delta Music Institute
1:45 pm - Eddie C. Campbell
3:00 pm - Vasti Jackson
4:30 pm - Johnny Rawls
6:00 pm - Jam Session: Kenny "Beedy Eyes" Smith & Mississippi Heat

FRONT PORCH STAGE

Noon - Blues In The Schools with Stone Academy, Eric Noden, Katherine Davis & Erwin Helfer
1:30 pm - Fernando Jones and My Band!
3:00 pm - Matthew Skoller Band
4:30pm - Big James & The Chicago Playboys

WINDY CITY BLUES SOCIETY STAGE

11:00 am - Chicago Kingsnakes
Noon - Steepwater Band
1:00 pm - "Chicago Delta": Mississippi Gabe Carter & Black Oil Brothers
2:45 pm - Jimmy Dawkins
4:00 pm - Cash Box Kings
5:15 pm - Earwig Music Review: Rob Stone, Chris James & Patrick Rynn
6:15 pm - Acoustic Blues Session

PETRILLO MUSIC SHELL

(A Centennial Celebration of Lightnin' Hopkins)
5:50 pm - Rev. K M Williams
7:00 pm - Milton Hopkins and Jewel Brown
8:30 pm - Texas Johnny Brown

Saturday, June 11, 2012

CROSSROADS STAGE

11:15 am - Tommy McCracken
12:45 pm - Diunna and Blue Mercy
2:30 pm - Bob Jones + Ronnie Hicks & The Masheen feat. Mike Wheeler
4:15 pm - Billy Branch and the Sons of Blues

MISSISSIPPI JUKE JOINT STAGE

11:30 am - Panel Discussion of Malaco Records (Tommy Couch, Jr., Wolf Stephenson, Brett Bonner & Alex Thomas)
1:00 pm - Terry "Big T" Williams
2:30 pm - Mark "Muleman" Massey
4:00 pm - Homemade Jamz Blues Band featuring Ryan, Kyle & Taya Perry
5:30 pm - Jam Session with Ronnie Hicks & The Masheen Company Band

FRONT PORCH STAGE

12:00 pm - Columbia College Blues All Stars
1:30 pm - Rev. K M Williams
3:00 pm - Sam Lay Blues Band
4:30 pm - Tribute to Hubert Sumlin: Bob Margolin, Eddie Shaw, Dave Spector, Bob Corritore, Johnny Iguana, Kenny "Beedy Eyes" Smith & Bob Stroger

WINDY CITY BLUES SOCIETY STAGE

11:00 am - Fernando Jones presents "Blues Kids of America"
Noon - Big DooWopper
1:10 pm - Sam Lay joins Bob Riedy and Bob Corritore
2:30 pm - Omar Coleman & Friends: Kenny Smith, Bob Stroger & Billy Flynn
4:00 pm - Harmonica Blowout: Harry Garner Band w/ many harp guests
5:30 pm - Nigel Mack Band
6:25 pm - Geneva Red's Original Delta Fireballs

PETRILLO MUSIC SHELL

5:40 pm - Paul Kaye (Tribute to David Honeyboy Edwards)
6:35 pm - Celebrating Muddy Waters Disciples: Pinetop, Big Eyes & Mojo, featuring Bob Margolin, Mud Morganfield, Kenny "Beedy Eye's" Smith, Barrelhouse Chuck, Lil Frank, Bob Stroger & Joe Filisko
8:25 pm - Floyd Taylor

Delmark Records encourages you to check out these great

Quintus McCormick

...will play the Crossroads Stage Friday at 12:45 pm
See page 7 for more information on Quintus McCormick.

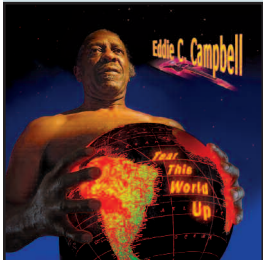
Zora Young

...will sing at the Crossroads Friday at 2:30 pm
"Young displays a voice that reveals her years spent studying blues, gospel, soul and rock. Her roots are obvious, but her method makes it clear that she's learned her lessons well."
-Art Tipaldi, *Blues Revue*



Eddie C. Campbell

...will play the Juke Joint Friday at 1:45 pm
(b. 1939, Duncan, MS)...one of the last of the originators of the West Side sound of Chicago blues still performing... mesmerizing audiences with his devastatingly wild, vibrato guitar on his reverb-drenched metallic purple Fender Jazzmaster and his powerful, resonating, rich, & wide ranging vocals.



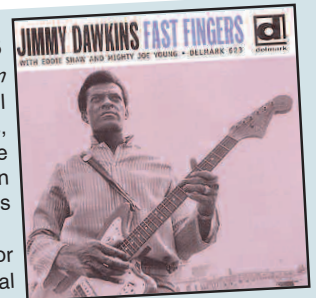
Mississippi Heat

...play the Juke Joint Friday at 6:00 pm
"One of the most exciting blues ensembles performing today...one of those bands that defies clichés because each CD is better than the last." - *American Harmonica Newsletter*



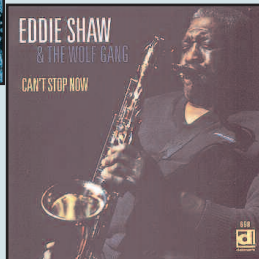
Jimmy Dawkins

...will be at Windy City Stage Friday at 2:45 pm
Dawkins stands out as a solemn, thoughtful figure. With his ax cradled in his arms, staring through his shades into the crowd...he seems merged with his songs on a higher realm. His voice pleads, his fingers answer with super-quick guitar riffs.
- John Fishel, Program Director, Ann Arbor Blues Festival



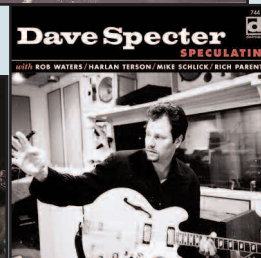
Eddie Shaw

...plays the Front Porch Stage Sat & Sun at 4:30 pm
Since he left the Mississippi Delta in the 1950's, Shaw has been a sideman, bandleader, arranger, and a club owner...He carries on the rich blues tradition of his mentors: Howlin' Wolf, Muddy Waters & Magic Sam...The "King of the Road" has taken his version of the blues all over North America and Europe. -Nick Faraclas from his liner for *Can't Stop Now* (Delmark 698)



Dave Spector

...plays the Front Porch Stage Friday at 4:30 pm
"Spector crosses the line between modern blues and vintage jazz of the '40s, 50s, and '60s, returning to a musical philosophy in which the two idioms stood across from each other on quite a narrow street." - Neil Tesser



Blues Festival

Sunday, June 12, 2012- "Sitting On Top Of The World"

CROSSROADS STAGE

11:15 am - Demetria Taylor
12:45 pm - Mary Lane and the No Static Blues Band
2:30 pm - Charles Wilson
4:15 pm - Lil' Ed & The Blues Imperials

MISSISSIPPI JUKE JOINT STAGE

11:30 am - Howlin' Wolf B-Day/Panel Discussion with Barbra Marks, Sterling Plumpp & Dick Shurman
12:30 pm - The Rising Stars Fife and Drum Band
1:30 pm - Eden Brent
3:00 pm - Pat Brown
4:30 pm - Patrice Moncel
6:00 pm - Mississippi Jam Session with Dexter Allen

FRONT PORCH STAGE

Noon - Homemade Jamz Blues Band featuring Ryan, Kyle & Taya Perry
1:30pm - Lurrie Bell
3:00 pm- Omar Coleman and Friends
4:30 pm - Eddie Shaw & The Wolf Gang

WINDY CITY BLUES SOCIETY STAGE

11:00 am - Moonlighters
Noon - 3:50 - 5 bands compete in Round 1 of the Chicago Blues Challenge
4:10 pm - Pistol Pete Band
5:15 pm - Kilborn Alley Blues Band with special guest Deak Harp
6:15 pm - Liz Mandeville & Donna Herula Duo

PETRILLO MUSIC SHELL

6:00 pm - Celebrating Women in Blues - Tribute to KoKo Taylor, featuring Melvia "Chick" Rodgers, Jackie Scott, Deitra Farr, Nora Jean Brusco and The KoKo Taylor Blues Machine Band
7:45 pm - Mavis Staples

artists at this year's Blues Fest

The Big DooWopper...Windy City Stage Saturday at Noon

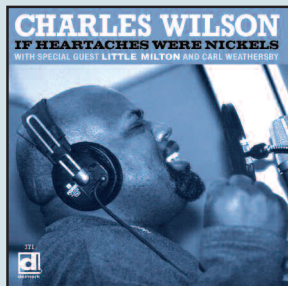
"[T]he gaunt and sightless yet irrepressible Big DooWopper has long been a familiar figure to Chicago commuters who have heard him singing, playing his keyboard, and proclaiming, 'jolly joy joy!'...DooWopper excels at up-tempo, bright shuffles and steeped-in-the-spirit gut-wrenching soul and gospel numbers, pouring all he has into each one, pushing his raspy vocal cords to the shredding point."
-Justin O'Brien, *Living Blues*



Charles Wilson

...will be at Crossroads Stage, Sunday at 2:30 pm

"Charles Wilson has been a force on the soul/blues circuit since at the least the early '80s. He's now taken upon himself the mission of bridging the gap between that audience and the precominantly white blues club / roadhouse / festival listenership." - *Living Blues*

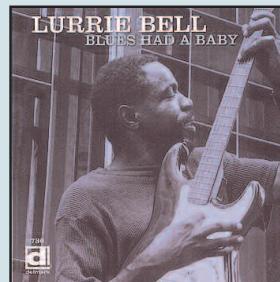


Lurrie Bell

...will be at Front Porch Stage, Sunday at 1:30 pm

"Everybody who has ever played with him or seen him scuffling the Chicago scene for years will tell...when his head is right, Lurrie is the baddest mofo on the planet.' And by that they usually refer to his prodigious talent on guitar and the spiritual hold that the blues has on him."

—Jack Oudiz, *Blues Access*



Check out our Blues Brunch on Fest Sunday, next page for details!

BLUES FESTIVAL

FRIDAY 6/8
WOMEN IN BLUES WITH...
 HOLLE THEE MAXWELL • PEACHES STATEN
 VIVIAN VANCE KELLY • TRACE ADAMS • RAMBLIN ROSE
 DIA MADDEN • SWEET BEV PERRON • LIZ MANDEVILLE
 DONNA HERULA • BLUE ROAD
 MUSIC JOINT | 21+ | \$10 | 8PM

SATURDAY 6/9
DELMARK RECORDS BLUES BLOWOUT AND THROWDOWN
 THE ROCKIN' JOHNNY BAND
 STUDEBAKER JOHN'S MAXWELL STREET KINGS
 JIMMY BURNS WITH ROCKIN' JOHNNY REUNION SET
 EDDIE TAYLOR JR'S WESTSIDE GUITAR SHOWCASE
 MUSIC JOINT | 21+ | \$15 | 9PM

SUNDAY 6/10
THE CHICAGO BLUES ALL-STARS with...
 SHARON LEWIS AND KILLER RAY ALLISON
 MUSIC JOINT | 21+ | \$10

FREE SHUTTLE BUS TO/FROM BLUESFEST!

1 REGGIES
 2105 SOUTH STATE STREET
 1 BLOCK FROM CHINATOWN / CERMAK REDLINE 312-949-0120

JAZZ & BLUES ON DVD

The number in parentheses is the APPROXIMATE time in minutes, where known. “+” indicates bonus material not included in the running time. Capital letters refer to the following.

P *Performance video*— Usually a 2-3 camera set-up in a television studio or a club: straight performance, not much filler.

D *Documentary*— Mixes interviews and usually narration to tell a story about the featured performer.

T *Television show*— Some, like the Nat King Cole videos are from actual TV series or specials, others from either public television series or documentaries.

A *Audio-only DVD* - No video, get it just for DVD's superior audio.

F *Feature Film*

I *Instructional video* - for aspiring musicians.

BLUES DVDS

BECK, JEFF *Performing This Week* +Eric Clapton, Joss Stone +interviews
Eagle Vision 30263 P (155) \$14.99

BELL, CAREY & LURRIE *Gettin' Up* live at Rosa's, Legends & at home,
+interview Delmark 1791 P (76+) \$24.99

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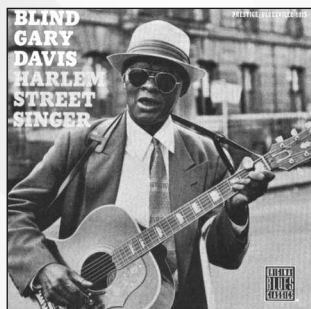
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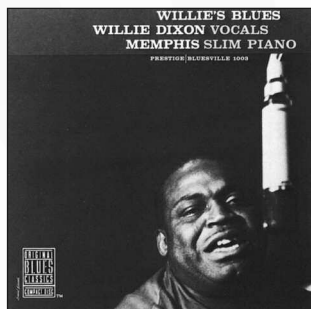
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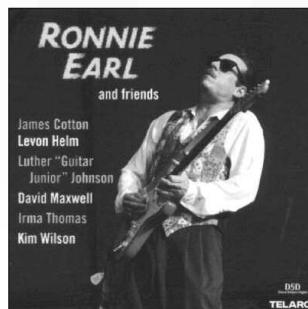
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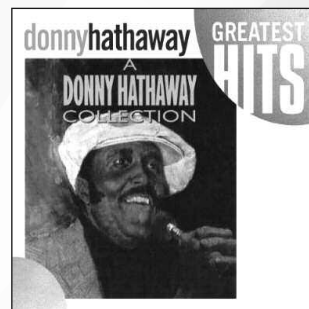
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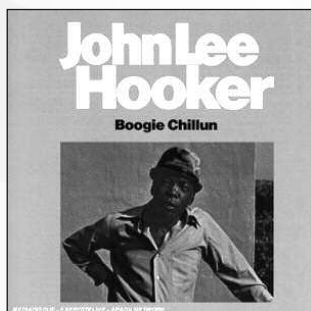
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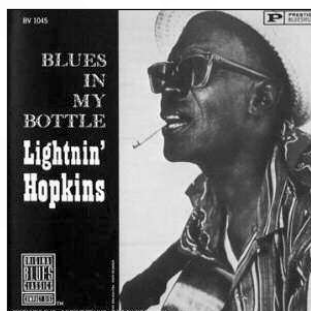
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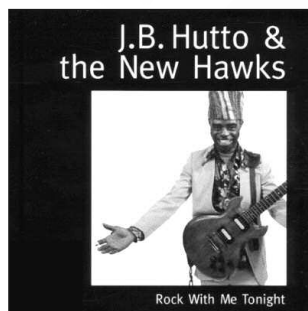
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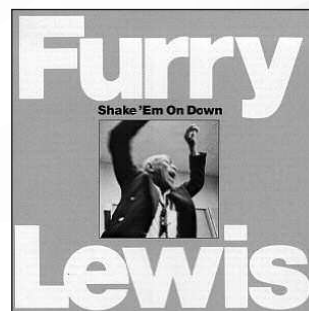
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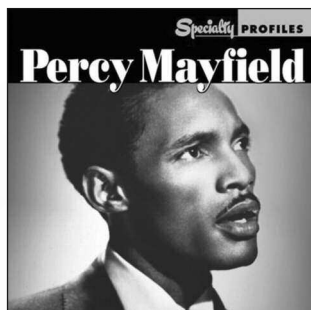
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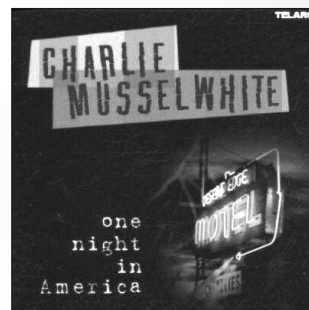
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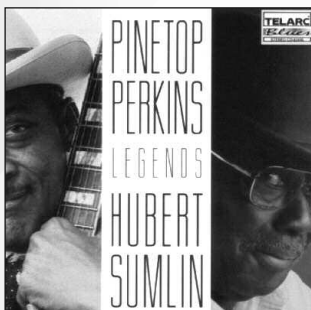
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KHAN, NUSRAT FATEH ALI *Revelation* Interra 5727
MARLEY, BOB *18 Greatest* Direct Source 68192
PIAZZOLLA, ASTOR *Adios Nonino* Yoyo 11972
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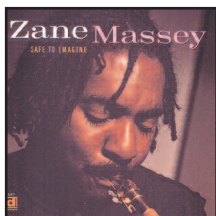
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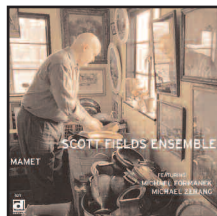
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S/T 2 CD set - 30 songs! Two 22222
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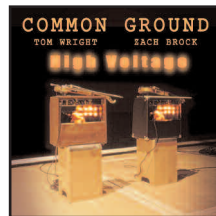
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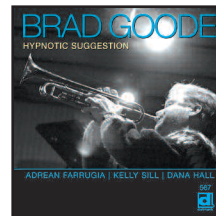
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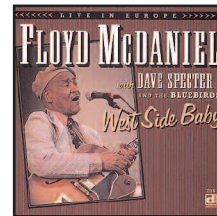
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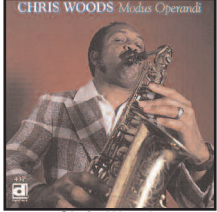
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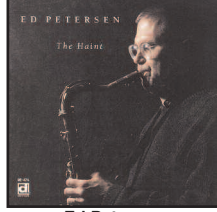
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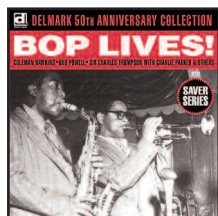
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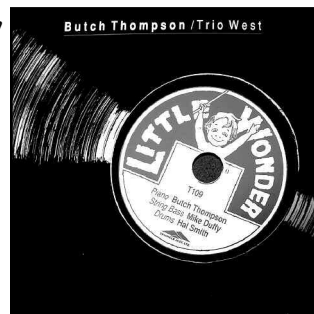
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Chuck Hedges DE 465 - *Swingtime Live At Andy's* w/ Dwayne Thamm.
DD 483 - *Skylark* with the Johnny Varro Trio
Earl Hines DD 212 - *At Home* ★★★★★
DD 470 - & *The Duke's Men* with Johnny Hodges, Cat Anderson, Sonny Greer... **Apollo** series
 DE 535 - *At the Party*
Art Hodges DD 213 - *Hodes' Art* w/ Raymond Burke, George Brunis, Volly DeFaut, Pops Foster. ★★★★★
 DE 215 - *Friar's Inn Revisited* w/ George Brunis, Volly DeFaut
 DE 217 - *Up In Volly's Room* w/ Volly DeFaut, Truck Parham, Barrett Deems, Nappy Trotter
 DE 238 - *Tribute to the Greats* **Euphonic** series.
Red Holloway DE 585 - *Go Red Go* w/ Chris Foreman, George Freeman, Greg Rockingham
Jim Holman DE 2014 - *Explosion!* w/ Richie Cole & Frank Catalano
Percy Humphrey DE 233 - *Climax Rag* w/ Albert Burbank, Jim Robinson, Cie Frazier
Dewey Jackson DE 246 - *Live At The Barrel* with **Don Ewell**, Frank Cace, Sid Dawson.
Franz Jackson & The Salty Dogs DE 237 - *Yellow Fire* w. guest vocalist Carol Leigh on one song
Keefe Jackson's Fast Citizens DE 571 - *Ready Everyday* w/ Josh Berman, Frank Rosaly
Project Project DE 580 - *Just Like This*
Illinois Jacquet DE 538 - *Jumpin' At Apollo* with Sir Charles Thompson, Bill Doggett, Mingus...Apollo
Joseph Jarman DD 410 - *Song For* with Fred Anderson, Bill Brimfield, Charles Clark. ★★★★★
 DD 417 - *As If It Were The Seasons* w/ Muhai Richard Abrams, Fred Anderson. ★★★★★
DD 428 - **Anthony Braxton** - *Together Alone* 1971, the only duet album they ever made.
Jazz Ltd. DE 226 - *Volume One* with Sidney Bechet, Mugsy Spanier, Don Ewell, Doc Evans, Miff Mole.
Jazz O'Manics DE 244 - *Sunset Café Stomp* live from Big Fest and Meyer's Ace. **Also on DVD!**
Bunk Johnson DD 225 - *The Last Testament* w/ Garvin Bushell, Danny Barker
Eddie Johnson DE 515 - *Love You Madly* w. John Young, Eddie DeHaas, George Hughes
Wynton Kelly DD 441 - *Last Trio Session* with Paul Chambers, Jimmy Cobb.
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Paul Lingle DE 219 - *Live At The Jug Club* ...**Euphonic** series
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Zane Massey DD 464 - *Brass Knuckles* Debut as a leader.
 DE 487 - *Safe To Imagine*
Gene May's Diddeland Rhythm Kings DE 232 - *The New Low Down* w/ Dick Baars, Clarence Hall
Rob Mazurek DE 586 - *Sound Is* w/ John Herndon, Josh Abrams, Jason Adasiewicz, Matthew Lux
 DE 540 - *Silver Spines* -solo
Kalaparusha Maurice McIntyre DD 419 - *Humility in the Light of Creator* 1st album as leader.
 DE 425 - *Forces And Feelings* w/ Rita Warford
 DE 553 - *Morning Song*
Kansas City Frank Melrose DE 245 - *Bluesiana* with Pete Daily & Boyce Brown.
Memphis Nighthawks DE 216 - *Jazz Lips* Ron DeWar, Joel Helleny, Dave Feinman, Mike McKee.
Microkalethw DE 591 - *Revisit* Polish electronic avant-garde.
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Nicole Mitchell DE 575 - *Black Unstoppable* w/ David Boykin, Jeff Parker, Josh Abrams. **Also on DVD!**
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 DE 599 - *Awakening* with Jeff Parker, Avreeal Ra, Harrison Bankhead
Roscoe Mitchell DE 408 - *Sound First AACM* recording! w. Lester Bowie (LP is DS-408) ★★★★★
 DE 475 - *Hey, Donald* with Albert "Tootie" Heath, Malachi Favors, and Jodie Christian.
 2DE 493 - *Sound Songs* **2 CD set.** Solo. \$19.99 ★★★★★
 DE 510 - *In Walked Buckner* w/ Jodie Christian, Reggie Workman, Tootie Heath
Murray, David & Kahlil El'Zabar DE 557 - *We Is, Live At The Top Shop*
New Orleans Ragtime Orchestra DE-214 - *Grace And Beauty* Two LPs combined into one CD.
Albert Nicholas Quartet DE 209 - *Albert's Back In Town* w. Art Hodes' All-Star Stompers featuring Floyd O'Brien.
NRG Ensemble DE 485 - *This Is My House* with Mars Williams, Ken Vandermark. ★★★★★
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Cecil Payne DE 478 - *Carpaw* with Harold Mabern, John Ore, Eric Alexander, Freddie Hubbard. ★★★★★
 DE 494 - *Scotch and Milk* w. Marcus Belgrave, Mabern, Eric Alexander, Lin Halliday, John Ore. ★★★★★
 DE 509 - *Payne's Window* w/ Eric Alexander, Harold Mabern, Joe Farnsworth.
 DE 529 - *Chic Boom, Live at the Jazz Showcase* w. Eric Alexander, Harold Mabern
Ed Petersen DE 445 - *Upward Spiral* Live & Studio with Fareed Haque, Brad Williams.
 DE 474 - *The Haint* w. Eric Alexander, Harold Mabern
Bud Powell DD 406 - *Bouncing With Bud* w/ Niels-Henning Orsted Pedersen (LP is DS-406). ★★★★★ 1/2
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Within U.S. 1 CD or cassette: \$3.00

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THE FOLLOWING IS OUR RETURN POLICY. *We will accept returns on the following:*

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