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BLUE NOTES!

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President's Column

By Sally Katen



An event near and dear to me, the Annual Hall of Fame Induction Ceremony, is scheduled for Sunday, September 25th. We have a musical extravaganza, a blues revue written by Nan Mahon, in the works for your entertainment this year. We have 15 local and not-so-local volunteers to fill our stage with song. You do not want to miss this one! Congratulations to the 2022 Hall of Fame Inductees. Please read about them in this issue.

Be sure to check out the photos from our fabulous Summer Extravaganza, the *Battle of the Saxes*, which was held July 16th at the VFW Hall in West Sacramento. This show featured the legendary Terry Hanck, Danny Sandoval, Nancy Wright and Marty Dera-doorian and they blew the roof off the Hall! It was a stupendous event and it sold out, forcing us to turn away some at the door since we hit the venue maximum. (Word to the wise, buy your tickets in advance!) I would be remiss if I did not extend our appreciation to Mindy Giles, Events Committee Chair, who along with committee members Liz Walker, Barbara Katen & yours truly, put this fantastic evening of entertainment together.

To be in the know about upcoming shows, be sure to sign up for *Jan's Jams* and *Rico's Blues News*. Go to sacblues.org to sign up and ensure you get the latest show info for our area!

It's been great seeing so many of you out at the *SBS Blue Sunday* shows (held the last Sunday of every month – except in September) at the Torch Club and the *Blues & Bourbon* shows every Wednesday at the Starlet Room. It's almost like the old days, pre-covid! But don't let your guard down folks, it never hurts to wear a mask so we can protect each other and continue congregating. I look forward to seeing you all out and about as we listen and enjoy some great blues music!

Oh, and one more thing - we're looking for volunteers to serve on our Board of Directors! See the article in this issue, and please consider joining us. YOU can help determine how the SBS rolls!

Blues In The Schools (BITS) Update *It's Alive!*

by Rick Snyder, BITS Chairman

We are again on the list of providers for the *Any Given Child* program and our presentation will be available to schools throughout the greater Sacramento area. We have already presented an assembly to John Reith Elementary in the Rancho Cordova district that was a hit with



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Board of Directors Development - Open

Help keep the Blues alive - Contact a Chair or Board Member to volunteer for the Board or a Committee!

The Sacramento Blues Society (SBS) is one of the oldest blues societies in California, founded in 1979. SBS is a 501(c)(3) nonprofit organization formed to preserve and promote blues music as an art form. SBS has kept the blues tradition alive in the Sacramento area by promoting the local blues music scene, bringing internationally renowned artists to the region, acknowledging our local blues artists, providing a Musicians' Crisis Fund and publishing the **Blue Notes** six times a year. SBS is an affiliate member of The Blues Foundation (which honored us with a 2015 Keeping the Blues Alive Award) which provides educational opportunities for young people with The Blues Foundation's "Blues in The Schools" Program.

Board of Directors Meetings - 2nd Tuesday of each Month, 7:00 p.m.

All SBS Members in good standing are invited to attend.

Meetings are held via Zoom; to request an invitation, email: president@sacblues.org

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the kids and staff. Red's Blues did an outstanding presentation that was enthusiastically received. Thanks, guys! One of the home school organizations has asked us to bring *Blues in the Schools* to their students as well. We are extremely excited about the coming year's opportunities, and will keep you informed as the school year progresses.

Sacramento BITS, in association with the Sacramento Blues Society and the John Lee Hooker Foundation, is presenting a fundraiser at the Sofia, Home of the B Street Theater, on November 4th. The fundraiser is being held at the request of the local blues band, Blind Lemon Peel. This is what you need to know:

Blind Lemon Peel Presents: *Not Your Father's Blues*, a fundraiser for *Blues in the Schools*.

Peel and Sacramento Blues Society's *Blues in the Schools* committee are long-time advocates of supporting, educating, and helping young blues musicians learn the history, values, and fundamentals of traditional blues.

Perhaps as proof of the value of bringing blues education into public schools, Sacramento's own BITS graduate and musical sensation Kyle Rowland will serve as music director for the BITS portion of the evening's entertainment. Rowland has been a student, teacher, and mentor with the *Blues in the Schools* program. Also sharing the bill that night is 20-year-old Amaya Levels, another proud graduate of SBS' BITS program and one of the most multifaceted artists on the local scene. They'll be joined by BITS graduate Peter Castles on the keys and BITS graduate Zach Waters who brings his mad guitar skills to the stage. Peel hopes to help bring these young musicians to more prominent public attention and afford them the thrill of playing on a proper soundstage.

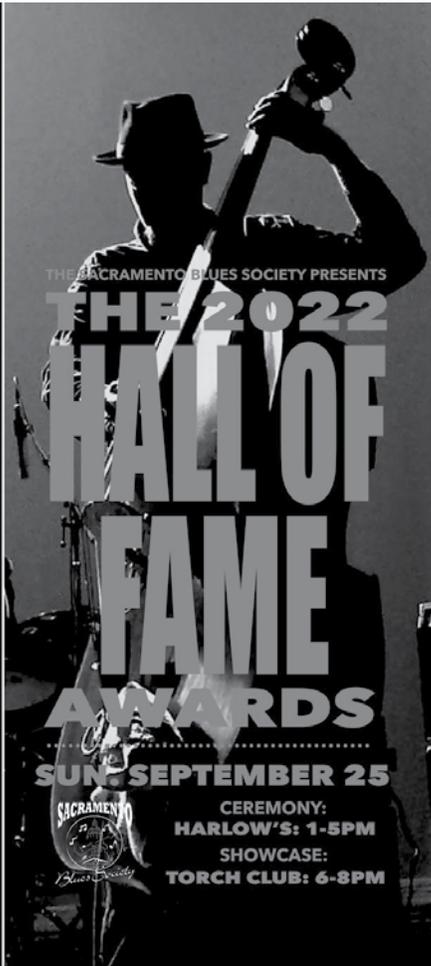
Presenting their own unique stylings of contemporary blues are Sacramento's favorite Zach Waters Band, BMA nominee vocalist Tia Carroll and an as yet undisclosed special guest, all sure to be among the significant highlights of the evening.

The Blind Lemon Peel blues style has been a decades-long evolution, with profound innovation happening at every stage. A "never-a-dull-moment" philosophy drives the show from the opening bars. An All-Star lineup is on hand with some of the Sacramento area's best rhythm and blues musicians: Steve Dunne on guitar (musical director from Oakland's renowned Cold Blood), Rich Forman on keys, AJ Joyce on bass, Jeff Minnieweather on drums, a first-rate two-piece horn section that includes Danny Sandoval on sax, and Dave Johnson on trumpet, trombone and flugelhorn. The band tears it up with a wide selection of feels, tempos, keys, and lyric content. It's a welcome splash of color that perfectly accentuates the area's lively blues community.

Showtime for this extraordinary evening is 7:00pm. Tickets for this outright life-fulfilling performance are available at: https://bit.ly/BLP_Sofia, or just scan the QR code in our ad on the back cover of this *Blue Notes* issue.

SBL Entertainment has generously offered a student discount. The discount code will be available soon.

We will have a Martin OOOXE Auditorium acoustic-electric guitar donated by an undisclosed friend of SBS member Jeff Herzog. We will have many incredible items to auction and raffle, so buy a ticket and take the ride!



IN RECOGNITION OF
THEIR CONTRIBUTION
TO THE PRESERVATION
AND PROMOTION OF
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SACRAMENTO AREA
FOR 20+ YEARS

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9/16 - JIMMY PAILER & LEW FRATIS @ 6PM
9/24 - RED'S BLUES @ 6PM
9/25 - SBS HOF JAM @ 6PM
10/1 - IAN MOORE @ 9PM
10/15 - DANIEL CASTRO @ 9PM
10/21 - JIMMY PAILER & LEW FRATIS @ 6PM
10/21 - HOT ROUX @ 9PM
10/22 - COFFIS BROS @ 9PM
10/30 - DAVE SEGAL BAND @ 4PM

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In Memoriam

James Papastathis III, January 16, 1953 – July 22, 2022

On Friday, July 22nd, our music community lost a precious piece of its heart and soul. James Papastathis III, or "Jimmy Pop" as he is known on the scene, passed away in his home from complications of his battle with lung cancer with his father and me by his side. The void left in our hearts is cavernous and hard-connsoled with his passing.

"Jimmy Pop"nd of melodic genius to any project in which he was involved. From his start as a teen polishing his skills with the local greats, "Jimmy Pop" as well known for his stints in Sacramento-based rock bands such as Radio Flyer, Ian Shelter, and the News. His signature style and slide proficiency were often the perfect ingredient that put any band he played in on the top of the scene.

In the early 2000s, Jimmy was hired by Mick Martin & the Blues Rockers, offering a fresh take on the Godfather's legendary repertoire, resulting in his introduction to the Sacramento Blues Scene.

Jimmy and I, both members of this band, started writing songs that blended blues with some of his signature rock sound, with a twist of funk and soul. Forming the band Mr. December in 2008, Jimmy put a rotating collaboration of some of Sacramento's finest players together for a project that we presented for well over 15 years. We played all the places we wanted to together and wrote a collection of gorgeous tunes that will long be played in his honor. It was, to quote the man himself, a "stone groove".

Jimmy had a way of being musically inspired by any of the players he sat down with. He reveled in making music with all those he was inspired by and had a way of blending his visions with theirs to create pure magic. Most recently, Jimmy penned a track he initiated with Joy and Madness lead, Hans Eberbach, and longtime bandmate Pete Phillis, to create their song "Breathe." This track was a piece Jimmy couldn't get out of his head, so when Hans was given the piece, he was instantly brought back to a set of lyrics he had written years before and the connection was made. In the final months of Jimmy's life, Pete, Hans, and Jimmy started recording; first in Pete's studio, and then as Jimmy got weaker, in Jimmy's home. On a personal note, I would like to give a huge Thank You to those two for giving Jimmy that last musical experience. It was so very important to him, and you'll never know how special it is to the rest of us.

As a human, Jimmy was the consummate gentleman. He was an instant friend to anyone he met, and a loyal brother to those he knew long term. His wit was unmatched and if he had a nickname for you, you knew you were someone he valued highly. He was always the first with an encouraging word, and the last to speak ill of another. He was kind, courteous, charismatic and the funniest man I've ever met.

I struggle to find ease to this loss. All I know is that I am a better person for having known him and am honored that I could have been a part of his world for the time I had with him. To say he will be missed would be an understatement. He was the infinite "stone groove". - Dana Moret

James Papastathis III was a true original. He added a subtle jazz feel and unique guitar virtuosity to Mick Martin and the Blues Rockers that was never heard before or since.

I listen to his stellar work on the *One Foot in Front of the Other* CD in disbelief -- especially on "What Did I Do" and "Penny for Your Thoughts."

The emotions he pulled from the strings on his guitar touched the heartstrings of the audience. "Goodbye Jim, you done good."

- Mick Martin

Four months ago, we played what turned out to be Mr. December's final performance. Yesterday our brother and Sacramento legend "Jimmy Pop" left us to go play in the Perpetual Jam, but I will always see him to my left and hear his Stone Groove. Forever. RIP, Jim. - Lawrence Gee

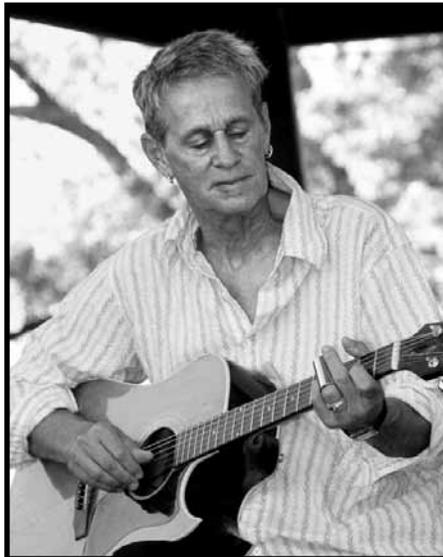
My husband, David Bollington, Sr. worked with James Papastathis, also known as "Jim Pop," for many years at Ace Hardware. We were lucky to see him and Dana married, watch them in their band, have them at our home and just be part of their lives. R. I.P. Jim

- Liz A. Bollington

So sad to hear the News that James Papastathis III has passed on. He was one of my personal favorites as a guitarist, musician & human. He had one helluva sense of humor that will always be remembered. Much Love, Brotha, as you make your Journey Beyond. - Justin Morelli

Jimmy, I chose Mr. December as the first concert I went to with Eric. Your music provided us the backdrop for one of our first dates. You and Dana were so special to us. Eric conspired to propose to me onstage at one of your shows. That was one of the best nights of my life, and it makes me so grateful you were an integral part of it.

I'm truly in shock that you're gone, but I know for a fact you're up there dazzling and delighting God and the biggest audience with your stone groove. You always got me grinning like a schoolgirl when you called me "Heat". Until we meet again, thank you for the gift of knowing you, for the enjoyment of your immense talent, the magnificent gift of your song, and for simply being the coolest cat of them all. Rock on, Jimmy Pop - Heather Lofholm





EXCLUSIVE BLUES & BONES FESTIVAL TICKET OFFER!!

In addition to offering SBS members \$10 off individual ticket prices utilizing coupon code Sacblues, Blues and Bones will donate another \$5 after the festival for each ticket bought with the Sacblues code to benefit the SBS BITS program.

This is a great opportunity to not only get a discount on your tickets but also to support one of our most important programs. This year's festival is shaping up to be one of their very best, headlined by the incomparable Eric Gales!

Let's show our support for this long-standing local Blues festival scheduled for Saturday, September 24th in Angels Camp at the Calaveras Fairgrounds. To purchase tickets using the Sacblues coupon code go to their website at www.bluesandbones.com.

CD Review

Mick Martin's Big Blues Band - Sure Cure for the Blues Live at the Sofia

By Rick Snyder

Mike Farrace sums up Mick Martin's new CD quite well in his liner notes, which, by the way, took me back to the room in my folks' house in the sixties when I would purchase a new "album," put it on the turntable, crank it up, listen to the music while reading the album liner notes word for word.



I have not known Mick for 50 years or even five years, so all of his material is relatively new to me. It's fresh, and I am hearing it with no preconceived notions. I won't go through this album song by song but rather overall.

Let me say that every musician I hear, whether guitar, drums, bass, keys, horns, or harmonica, gets an immediate comparison to players I look up to and consider outstanding and exceptional. I won't list their names but suffice it to say that the bar is high. The same can be said for the construction of a song. Let me begin with that as I discuss Mick Martin's newest CD.

Each song tells a story, not just one or two verses that repeat over and over with a chorus in between. I love that. It is an element that really draws the listener in and allows them to lose themselves in the music. Mick's originals are emotional, engaging, upbeat, humorous, and well-written. I hope this is not too simplified for you, dear reader, but I am a humble guitar player whose personal repertoire consists of other people's songs that are in my key.

Now, as to the musicianship, each band member gets more than

their fair share of time to shine. I like everyone to get a chance to strut their stuff and show me what they got! I know this is aversive to many "blues purists" opinion of what makes a good blues tune but not mine.

Mick has a voice that seamlessly fits a variety of tempos, emotions, and styles. There's a growl, but it is as if it belongs there and is not forced into the tune. His harp playing is the sum total of all his musical influences with his particular spin that fits in my ear most pleasingly.

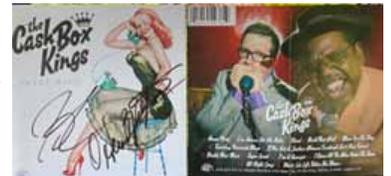
Andrew Little has an excellent feel for how much or how little should be in each and every solo he does. He seems to come straight from the heart, and I also feel it there. Jim Caselli and AJ Joyce on drums and bass are an amazingly tight rhythm section with enough twists and turns to keep the listener guessing. That's a good thing, by the way. Mike Caselli tickles the ivories in various styles that keep each tune fresh. I'm not a big organ fan, but Mike is a player that could lead me down that path. Pinkie Rideau has a voice bigger than life, and she knows how to use it. She seems like she is going to growl out a tune, but that is not the case. Her voice comes straight from the soul. Marcel Smith. What can I say to those who have heard this man sing? He's a beautiful human, and his voice reflects just that. Now David Johnson and Danny Sandoval are monsters! OMG, can these guys play? I get lost in the articulation of their respective horns and the intricate pattern they weave, only to get snapped back into the groove just when they are about to take you over the edge. Love it!

Great band, songs, killer musicians, and a great venue to do a live recording.

CD Review

The Cash Box Kings - Royal Mint And a Brief Review of Their Show at Buddy Guy's Legends By Gregg Jamnetski

On the southeastern side of Chicago, not far from the lower end of Lake Michigan, sits 'Buddy Guy's Legends,' a blues destination, or better, a blues Mecca. Upon entering the club, a visitor faces a small entry desk and then passes sharply left into a large dark room and an array of tables and chairs.



We grabbed one of the last remaining tables abutting the rectangular stage. As we sidled up to the table, a chattering French couple nodded solemnly to us and resumed their patois. It was easy to imagine them holding court once at home telling all their entranced friends how they 'got real' with an authentic blues experience in Chicago! Suddenly, the lights dimmed, the servers disappeared, and we all focused front and center to the stage - the Kings had made their entrance.

The Cash Box Kings, aka the Kings or CBKs, are a blues band featuring music that is definitively Chicago in tone and style. Most of their songs, and especially their music, harkens back to the 1940s and '50s with an unmistakable early 20th century Delta blues tone. The band is the inspiration of Joe Nosek and Oscar Wilson featuring songs they both wrote with Nosek on harmonica and Wilson as lead singer.

The Kings have been recording and touring since the early 2000s

with albums including both studio-produced and live performances. They've played all over the Midwest and Europe.

Currently they can be found on Alligator Records, which seems to have a clear fix on representing Chicago-style blues. This CD, *Royal Mint*, has 13 cuts, and features Joe Nosek on harmonica, Oscar Wilson doing vocals, Billy Flynn on guitar and mandolin, Joel Peterson on guitar, Kenny 'Beady Eyes' Smith on drums, Mark Haines on drums and Brad Ber on upright and electric base. There are also 'Special Guests' on organ, rhythm guitar, drums, and C-Note horns (sax, trombone, trumpet).

This instrument-rich production drives home a key point: *Royal Mint* is as musically rich as it is lyrically thoughtful and compelling. There's an undeniable proto-rock 'n' roll tone to this album, but there's more, a question: could there be something like blues-a-billy rather than rockabilly, a newly discovered musical orphan child of Chicago blues and southern rockabilly? If so, the CBKs birthed it; one special night at Legends, and many times listening to *Royal Mint* gives the same impression - the CBKs are raucous house-rockers, they can take any listener to the hardcore edge of Chicago's best blues.

What makes *Royal Mint* so special is not only the rich and engaging music, but the social consciousness that runs through almost every song. The CD is cliché-free, no 'I lost my baby and I'm blue' stuff. Rather, the CBKs elaborate on the dark forces embedded in our society. Nosek puts it best "Blues music is used to transform and to find relief, our songs are all about real life topics that matter—good times, tough times and some bad situations. We'll raise our voices when we have to, and we'll have a good time doing it." (CBK Website)

On a brief break from CBK's performance that night, Oscar Wilson directed the audience to a big wicker basket that had been sitting unobtrusively on the stage all evening. He dug his hand into the basket and pulled out a handful of CDs of the Kings' recordings for sale. Wasting no time, we rushed to get the CD featured in this Blue Note. Wilson is an engaging, frank, and gregarious guy. He grew up on the south side of Chicago and knows firsthand the hardships of a tough inner-city life. He reflected on some upcoming healthcare challenges he'd been facing which, thankfully, have not impaired his life or playing time with the Kings.

Born in 1953 on Chicago's 43rd Street (aka Muddy Waters Drive), Wilson grew up in the company of many blues artists who frequented his father's Friday night fish fries and jam sessions. According to Wilson's accounting, Junior Wells, Elmore James, Big Smokey Smothers, and close family friend David "Honeyboy" Edwards were all regulars at the Wilson home. It's hard to imagine a more authentic blues experience than growing up in a city noted for the music and having blues greats as family dinner guests who then jammed their evening away before dessert.

Wilson remarked that he held regular jobs but was always welcome sitting in with Chicago blues mainstays like Melvin Taylor and Johnny B. Moore. His vocal inspirations range from Muddy Waters, B.B. King and Albert King to Jimmy Reed, Jimmy Rogers, and Little Walter. In reality, such bona fides do not make a blues musician but Wilson's singing and his charming delivery put to rest any doubts that he deserves the accolades he's garnered. Sitting and being drawn into his blues-world was an unforgettable experience.

The CBKs have not passed unnoticed. In 2018 they were nominated for a Blues Music Award as Blues Band of the Year. Public

radio has also featured them: (<https://www.northernpublicradio.org/arts/2021-05-20/sessions-from-studio-a-the-cash-box-kings>)

Here are a few comments on some of the choice cuts on the CD, *Royal Mint*.

Cut #1: "House Party" - a joyous tone. Makes the listener want to get up and dance.

Cuts #2+3: "I'm Gonna Get My Baby" and "Flood" - a plaintive guitar lead draws you in while the songs themselves are from the traditional blues themes of lost love. Still, these are not tired renditions of a classic theme. The music and harmonica leads are just pure magic.

Cut #4 and 5: Cut 4 can only be described as biting satire ("Build the Wall" - obvious where that song goes) while Cut 5 ("Blues for Chi-Town") is a worrisome reflection on the crime and dangers of street life in Chicago. #5 does not hold back. It is an urban elegy that every listener can relate to and would have worries about.

The songs of this album cover many relevant social topics, and while *Royal Mint* can easily be seen as a prime example of how the blues evolves and communicates current social and political dilemmas, it is not without a touchstone for classic blues human interest themes like Cut #7, "If You Got a Jealous Woman, Facebook Ain't Your Friend." The classic - a cheating guy gets busted.

The final cut, "Don't Let Life Tether You Down", measures up perfectly with the cheery tone of the first cut, "House Party". It is less upbeat but rich in its simple philosophical message: there will always be hardship and disappointment in the human experience, accept it without being beaten by it. A nice parting message, a perfect finishing sentiment that was reminiscent of Bobby McFerrin's "Don't Worry, Be Happy."

Overall, our night at Legends was the kind of special moment worth treasuring - being in the right place, at the right moment, and of the right frame of mind to experience a deep connection to something you love.

SBS Hall of Fame 2022 Award Ceremony September 25, 2022 By Sally Katen

We have a great event planned for you this year. Our new inductees and inductors this year are: Chris Fraire - to be inducted by Jimmy Pailer; Chris Martinez - to be inducted by Mick Martin; John Noxon, also to be inducted by Mick Martin; Leigh Lunetta to be inducted by Jimmy Pailer, and Zot, to be inducted by Marty Deradoorian. Now that is a lineup!

In addition, there will be an incredibly special musical entitled *A Blues Revue*, written by Nan Mahon. It is a 90-minute revue of the blues over the years with local performing artists Pinkie Rideau, Ray Copeland, Marilyn Woods, Katie Knipp, Beth Grigsby, RW Grigsby, Kyle Rowland, Marcel Smith, Andy Santana, Gary Mendoza, Todd Morgan, Stephen Kimball, Derek Fresquez, Leigh Lunetta and Chris Fraire. This will be a musical show not to be missed!

Please join us on Sunday, September 25th, 2022, from 1pm to 5pm for our ceremony at Harlow's - 2708 J Street, Sacramento, CA. 95816, and the after-party at the Torch Club from 6pm to 8pm. That's where our current HOF inductees will join together on the Torch Club stage while their photos are hung on the Hall of Fame wall. The five photos of this year's inductees will join the 60 photos of previous classes of HOF inductees on that wall! Wow! We currently have 13 deceased, six non-musical, and three out-of-towners, which leaves us with 43 active, working, and playing musical Hall of Fame members.

Meet the 2022 Hall of Fame Class!

Christopher "Chris" Fraire is a bassist, who has been living and breathing blues for over 50 years. Chris was born into music, and had it pumping through his veins early on in the artists' melting pot of Berkeley. His grandfather Pete Fraire was a notable Hawaiian-style slide guitarist, who went on to teach guitar later in life; and his uncle Gilbert Fraire, bassist for the Merced Blue Notes (of American Bandstand fame), served as his first true influences. As a child, Chris watched them at various shows and special events, and knew even then that is what he was destined to do.



Like most kids growing up through the 60s, Chris listened to The Beatles and The Rolling Stones, which eventually led him to be influenced by English blues rockers: Eric Clapton, Jimmy Page, Jeff Beck, John Mayall, and Peter Green's Fleetwood Mac. Later, he would learn of Johnny Winter, who changed his course and nudged him to American blues artists: Freddy King, BB King, and Muddy Waters.

Chris' career led him to work with many industry leaders. Some notable mentions include: working with the Merced Bluenotes, performing with Steve Shelton backing JJ Malone, and playing with J. Wood & the Blues Commandos, where they backed up the likes of heavy hitters such as Charlie Musselwhite. Later in his career, some of Chris's shining moments as an artist include performing multiple tours across Canada with Frankie Lee, being a proud member of the Arbess Williams Band for several years, along with recording on her LP, and most recently, fulfilling a life-long dream of being featured on a movie track (*Under the Palm Tree*).

Chris is best known for the distinct way he wears his heart on his strings, and plucks soul from every chord. He continues to be a powerful force in the blues world, with no end in sight.

Leigh A. Lunetta - It's been said the apple doesn't fall far from the tree, and in this family, definitely a truism. Leigh began taking music lessons from his father, Stanley Lunetta, at the age of five. Stan Lunetta was a percussionist, composer, sculptor, and well-known Sacramento Music Circus contributor for more than 50 years.



Leigh's first professional gig as a drummer was when he was 12 years old, which was the beginning of a long and illustrious career of becoming proficient in playing a wide variety of genres of music, allowing his skills to be used in various venues and studios locally and in the Bay Area as well as Southern California. Leigh had the pleasure of playing with international blues artists Johnny Heartsman and Frankie Lee, both of whom settled in Sacramento, other local blues musicians Omar Sharriff and Jimmy Pailer (all HOF members), as well as many other well-known artists.

Leigh contributed his talents to the Blues In The Schools (BITS) program with Mick Martin and other musicians, performing in school assemblies. He continues to work the club scene, festivals, and

other local venues.

Chris Martinez has had a long career based in the blues, pulling together his own style of playing, influenced by acoustic to ragtime, to bottle neck, and continuing into electric players, starting with "The Three Kings" (Albert, B.B. and Freddie). His father's Texas influence prevailed, drawing Chris to players like Lightnin' Hopkins, Billy Gibbons, Anson Funderburgh, and of course Jimmie and Stevie Ray Vaughan. This led to Chris' long-running blues trio Hollywood Texas, which was started in the early 90s.



It was upon various day trips for gigs in San Francisco at the Saloon and the Grant and Green, that Chris met Johnny Nitro, a well-respected musician in the Bay Area, whom Chris quotes to this day "Keep it greasy, don't get too polished and continue to play with other artists often."

He's played with bass players Andrew Browne (Beer Dawgs) & Jay Peterson (Little Charlie & the Nightcats); was often an opening act for Commander Cody, Jimmy Rogers, and many others; played Sam's Hof Brau in Sacramento, jamming with Johnny Heartsman, Johnny "Guitar" Knox, Steve Samuels, Omar Sharriff (all HOF members) and other local greats. All of this led to backing Arbess Williams for two years, Guitar Mac another two after that; opening for Bobby "Blue" Bland, John Hammond, Albert Collins, Little Milton, and other internationally known blues artists.

On New Year's Eve 2008, guitarist James Papastathis asked Chris to join him, bassist Steve Schofer (Mick Martin), drummer Steve Price (Pablo Cruise) and vocalist Dana Moret (Lydia Pense) in forming the band Mr. December, which became a popular favorite in Northern California. In 2010, Chris put together a new band called "Hollywood Texas Blues" with Sacramento drummer Pete Phillis, legendary organ player Kevin Burton (Joe Louis Walker), NYC jazz bassist Zach Westfall, and toured the lower United States for two years. Chris joined the Katie Knipp band in 2019 and continues to tour with them.

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John Noxon, a life-long musician, started playing keyboard in rock and blues bands in the 'sixties in the San Francisco Bay Area. He lived in Utah, Texas, and Nevada in the late 70s-80s and returned to Sacramento in the early 1990s.



John has been a long-time supporter of the Sacramento Blues Society, serving in various capacities as Vice-President, Newsletter Writer, Editor, and Events Chair for 10 years, all the while directing and back-lining eighty-seven profitable shows. He initially created and chaired both the SBS Hall of Fame and the Gene Chambers Emergency Musicians' Fund in the early 90s.

As a musician, he has played in bands opening for Jerry Garcia, Huey Lewis, Johnny Heartsman, Coco Montoya, Tommy Castro, Van Morrison's Band, Les Dudek, Billy Preston, Larry Graham, Maria Muldaur, Guitar Shorty, and many others. In addition, he has performed with Daniel Castro, Elvin Bishop, Angila Witherspoon, Lara Price, Su Mac, Gary Mendoza, Mark Herin, Chris Martinez, Sacramento Blues Revue, Marshal Wilkerson, Grant Urias, Melon-nee Desiree, Val Starr and Mick Martin. Noxon currently plays keys in the Tim Noxon Rockin' Blues Band.

John's community spirit spilled into organizing, playing, and back-lining music for Sacramento Loaves and Fishes' special events, most notably on Thanksgiving.

He is one of the few remaining keyboard technicians with Hammond & Leslie keyboard repair experience. Noxon's keyboards are used at Greaseland; Tanglewood and King Tide Studios.

Zot got his first sax in 1954 while in the eighth grade and was reading charts in concert bands until 1962. He bought a Martin tenor sax, left college and joined Doug Brown and the Omens, a Pontiac, Michigan band that played from 9 pm to 2 am, six nights a week in a local club. During that period, Zot saw a sax player in Toledo, Ohio, who, when asked to play a tune, walked through the crowd and climbed up on the bar while people put money in his horn. That was a big inspiration for Zot, and he's been a bar walker ever since. (Although, now at 81, he doesn't do that so much anymore.) He remembers playing at the club for just over two years, where the owner let Bob Seger and his underage band sit up front to watch. Bob was looking for a record deal and asked Zot to add sax to some demos making him Seger's first sax player.



The Omens passed up a guaranteed record deal, so Zot left and moved to California in 1966. He did not play for 15 years. In 1978, Johnny "Guitar" Knox, left his partners Ray "Catfish" Copeland and Jimmy Morello (all HOF members) in charge of the Blue Flames. Three years later, Zot dropped into the Shanghai Saloon in Auburn one night to sit in with his sax and dazzled everyone there with his showmanship and his playing. He was made a full-time band member shortly afterward. A couple months later, tenor saxman Marty Deradoorian joined the band. In 1983, Copeland, Morello,

Deradoorian, Zot and bassist Steve Schofer were joined by Tim Barnes, formerly of Stoneground. Copeland left to form Catfish & the Crawdaddies and the band changed its name to the Fabulous Flames, releasing a well-received album entitled "Rock 'n Roll with a Whole Lotta Soul."

Marty and Zot have been a horn section together for over 40 years, still teaming up as guests with blues bands in Northern California to add their distinctive touch of class.

BLUES & BOURBON WEDNESDAYS AT THE STARLET

IN MIDTOWN (ABOVE HARLOW'S) (2708 J ST. SACRAMENTO)

SEPTEMBER 2022 SCHEDULE

SEPTEMBER 7TH:
RUDY PARRIS BLUES EXPERIENCE
 \$18: GA / \$10: SBS MEMBERS

SEPTEMBER 14TH:
DAVE CROALL & THE SOOTHERS
 FEATURING CHRISSE O'DELL
 \$12: GA / \$10: SBS MEMBERS

SEPTEMBER 21ST:
BILL MYLAR BLUES BAND
 W/ JOE LEV
 \$12: GA / \$10: SBS MEMBERS

SEPTEMBER 28TH:
STEPHEN KIMBALL BLUES BAND
 W/ ANDY SANTANA & SID MORRIS
 \$12: GA / \$10: SBS MEMBERS

VAX CARDS & MASKS MAY BE REQUIRED @ THE DOOR
 UPTOWN & LOWDOWN. 2 SETS OF BLUES, DRINKS/FOOD & DANCE FLOOR. 5:30PM DOORS / 6:30PM SHOW

CD Review

The Katie Knipp Band - Live at the Green Room Social Club

By Cari Chenkin

The first thing I noticed about this CD was that it is eminently listenable. I was playing it when my roommate walked in and said "What is that you're listening to? I really like it!" Each time I played it, I enjoyed it more and more. For one thing, the production values were so good that it was only at the beginning or end of each song when there was a little audience reaction or Katie speaking to the audience that I was reminded that this was a "live" recording. I know technology has advanced considerably in the past decade and it's great that a live recording can sound just as polished as a studio recording. That's certainly the case here.



There are twelve songs on the set, all originals written by Katie, and she is an excellent songwriter. With songs of love and loss, she displays pathos, as well as sardonic wit and humor, as she explores the human condition with a female perspective that I could

appreciate. In Cut #1, "Ya Make It So Hard to Sing the Blues", she gives you the message "don't sit around crying no more". In Cut #2, "Parade of Pain", she asks over and over "What's a girl to do?". In Cut #6, "Better Me", I don't know for sure if she's singing about an abusive relationship, but I think many of us can sympathize with the effort it takes to live up to a partner's expectations "I'll control the tears the way he controls me". In Cut #10, "Come Back", she sings a beautiful line "I can't grow old without you", expressing all the longing and love and desire for a long-term relationship.

Katie is also a multi-talented musician, contributing vocals, keys, guitar and harmonica to this CD. With vocals that can purr, growl or cry, all with her "signature" vibrato, she displays a vocal dexterity that works to express all her songs want to convey.

She is accompanied by an excellent group of musicians, including Zack Proteau on bass, Chris Martinez (who's coincidentally being honored as one of this year's class of SBS Hall of Fame inductees) on guitar, Otis Mourning on saxophones, clarinets and percussion, and Neil Campisano on drums. This stellar group busts out some very tasty solos throughout the songs on guitars, horns and keys, making this CD a very enjoyable listening experience. Katie's last two albums (in 2018 and 2021) charted well on the Billboard Blues Albums charts, and I don't doubt this one will do as well.

Call for Board Volunteers / Annual Membership Meeting

Want to Help Guide the SBS?

As we do every year, the Sacramento Blues Society will hold its bylaws-mandated annual Membership Meeting, concurrently with our annual Holiday Party. While we don't have a fixed date, time and place yet, it is time to call for volunteers who might be interested in joining our Board of Directors and committees.

We have two vacancies on our Board of Directors, and a number of current Board members will also run for re-election. If you'd like to have a direct hand in running the SBS, and have the time and desire to make the commitments required, please contact our **President, Sally Katen (president@sacblues.org)**, our **Vice President Barbara Katen (vicepresident@sacblues.org)** our **Secretary, Jim Coats (secretary@sacblues.org)** or **Blue Notes Editor Cari Chenkin (editor@sacblues.org)**. **Deadline for submission of candidates is Friday, September 30, 2022.**

Anyone running for election is asked to submit a brief statement of who they are and why they are running, along with a headshot photo, to be published in the November-December issue of the Blue Notes. Any current Board members who are up for re-election this year should also submit statements and photos. **Please note, you will need to get your photo and bio to the Blue Notes editor by Monday, October 10, 2022.**

Ballots go out to the Membership in November.

Nothing Like Good Sax!

By Doug Pringle

July 16, 2022, was the night I had some of the best sax of my life and it lasted for hours, thanks to the Sacramento Blues Society! It was the **Battle of the Saxes**.

When I read the list of players, I knew we had to be there. Those cats and kitten can blow. We had listened to three of the four before



and they are good. It turned out that the foursome were all great. Yup, that woman can play! Nancy Wright challenged three men: Terry Hanck, Marty Deradoorian and Danny Sandoval, and she was more than up to the task. Indeed, she and all of them excelled.



The room was packed when the Terry Hanck Band opened the show, and remained onstage to back all the saxophonists. The stellar ensemble included Johnny "Cat" Soubrand on blazing guitar, Tim Wagar on bass and

Butch Cousins on drums. Terry is a three-time Blues Music Awards winner for best horn. He is known as a great musician, singer, and songwriter. We were all chair dancing and tapping our feet when he opened the show with a solid set of tunes he had written including, "Good, Good Rockin' Going On," "You Give Me Nothing But The Blues" and "Last Tear Drop." If you missed the show, check them out on YouTube. Soon the dance floor was filled with many of the usual suspects, SBS members, who know good sax when they hear it. Party on dudes and dudettes!

The food was so good that it sold out. Bar-B-Que and blues are a great combo and the venue, the VFW Hall in West Sacramento, was not only spacious but it had a great bar. Purple Pig Eats sure can cook and they included a fabulous peach cobbler and fresh mozzarella drizzled with balsamic salad for non-meat eaters.

Terry's set was followed by Nancy who rocked the house. She is a Bay Area star who has been nominated for Blues Music Awards multiple times. Most of the songs she performed were from the repertoire of the legendary Koko Taylor. You will find her performing these two on YouTube, "I Got What It Takes" and "Keep Your Hands Off Him." Those of us who had not heard her play before were pleasantly surprised. Each had their individual style and hers was unique. She could make that instrument honk and scream with the best of them displaying a depth of range and tones. For us, a great surprise and wonderful addition to the show.

Marty, a SBS Hall of Fame Member, came on with his smooth, soulful style. The house was enthralled when he sang, "everyone wants to go to heaven, but nobody wants to die." Truth be told, his playing was to die for. It was easy to hear why he is in the Hall of Fame when he performed his versions of "Unchain My Heart" and Willis Jackson's "Gator Blues." The man started at age 19 and has been playing for decades. Among the greats he played with are Luther Allison and Albert Collins. Once he played for 12,000 people!

Then Danny, West Sac's own sax showman came on. This guy has a ton of energy, and he wails! Nobody sits still when he plays. He



Battle of the Saxes, Con't. from P. 9

has his own band and also is featured with the Mick Martin Blues Big Band. He learned to play at the age of eight and by 17 he was playing up to 5 nights per week in San Francisco and paying his way through college. He has a wide range that includes soul, funk, blues, and salsa. He rocked the house with the Jeff Lorber fusion "Tune 88"; Ronnie Earl's "Stickin'" and the Albert Collins hit "Don't Loose Your Cool". Check these out on YouTube.

After each performed their individual sets all four came on stage together and WOW! What a great performance. To top it off Marcel Smith was in the house and agreed to join the group and sang "Can I Change My Mind" with his powerful voice. They collaborated on "The T-Bone Shuffle" and we all hoped they would never stop. The event was billed as "a honkin', blowin' blues, soul, R&B dance party." It was all that and more. What a great night of sax. Probably the best I've ever had. Thank you, Sacramento Blues Society.

Battle of the Saxes Photos by Bob Cosman.

Getting Ready....



And the Show Begins!







BLUES & BOURBON WEDNESDAYS AT THE STARLET

IN MIDTOWN (ABOVE HARLOW'S) (2708 J ST. SACRAMENTO)

THE STARLET ROOM

OCTOBER 2022 SCHEDULE

OCTOBER 5TH: THE HUCKLEBUCKS
\$14: GA / \$12: SBS MEMBERS

OCTOBER 12TH: DENNIS JOHNSON
"REVELATION" RECORD RELEASE PARTY
\$20: GA / \$16: SBS MEMBERS

OCTOBER 19TH: STEVE FREUND QUARTET
\$18: GA / \$15: SBS MEMBERS

OCTOBER 26TH: JOHNNY BURGIN
\$16: GA / \$14: SBS MEMBERS

VAX CARDS & MASKS MAY BE REQUIRED @ THE DOOR

UPTOWN & LOWDOWN. 2 SETS OF BLUES, DRINKS/FOOD & DANCE FLOOR. 5:30PM DOORS / 6:30PM SHOW

A Casual Conversation with Danny Sandoval *By Barbara Katen*

If there has been a "Man of the Hour", or more fittingly "Man of the Summer", in my opinion, it has to be our local legend and Superstar, Danny Sandoval. He is amazingly talented, not to mention a super sweet guy. If you were fortunate to attend the SBS *Battle of the Saxes* on July 16th, you would agree with me that Danny came out swinging! It was a privilege and delight for me to have an opportunity to interview him for the *Blue Notes*.



Blue Notes (BN): What was your inspiration and how did you get your start in music?

Danny Sandoval (DS): While in the fourth grade in San Pablo, CA, the music teacher brought us into the cafeteria. He had all the instruments laid out. He told us if we were interested to take a form home for our parents to sign. I chose the saxophone right away. My parents asked why not the trumpet, as I could also play mariachi music. I told them that one day I'll play in a Mariachi with a saxophone. And I have!

BN: How old were you and why the saxophone?

DS: I was eight years old. Growing up in the 70s and 80s, almost all of the *Billboard* songs had saxophone in them. So, I was totally drawn to it.

BN: Growing up, who were your biggest musical influences and who influences you now?

DS: Growing up I loved to listen to Prince, Charlie Parker, Dexter Gordon.

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BN: What would you be doing if you weren't a musician?

DS: My brother Jr thinks I would be a chef. Seriously, something in public service.

BN: What has your journey been like during the past two years playing gigs and staying connected musically?

DS: It was depressing not having that interaction with the

audience and feeding off their positive energy. But the pandemic has lent me time to reflect and improve on my music and health. I've had more time to exchange ideas and feelings with other musicians. Talking about our feeling during the down time and reaching out to other musicians just to check in – as we all were missing music and what it brings. I was able to collaborate with Miko Weaver (former guitarist for Prince) on a few tunes. So that was super exciting for me.

BN: What's it like to play in multiple bands?

DS: Playing with multiple bands has been a great opportunity to experience playing different musical genres. For instance, I met my wife while playing in a salsa band. I got into jazz by participating with a Richmond Symphonic Orchestra when I was 12. One thing always leads to another.

BN: How do you balance gigs and rehearsals with a busy schedule?

DS: I try not to do any rehearsals. When not performing I work 40 hours a week at a full time job in the day and teach saxophone from home on Mondays and some Wednesdays. So, I do my best to spend any "free time" with my wife and kids. Family, work, and music balance is super important to me. Keeping my schedule up to date, being transparent and commit 100% to my commitments is what has helped be where I am today.

BN: What has been the highlight of your career so far?

DS: Being at the 1990 Monterey Jazz Festival with Dizzy Gillespie! I auditioned and was chosen to play with the Monterey Jazz Festival High School All Star Big Band.

BN: How did it feel seeing yourself in a downtown Sacramento tribute mural (1016 16th Street) and was it a surprise?

DS: It is very surreal to me! It was a huge and complete surprise! Here's a link to that story: <https://insidesacramento.com/wide0open-walls-standS-tall/>

BN: How would you describe yourself as a musician in one sentence?

DS: I love to share the gift of music with all of the audience.

BN: Who is the one person you would most like to meet (that you haven't already)?

DS: Branford Marsalis

BN: When and where were you happiest?

DS: The day I was married and when my children were born.

BN: What is your most treasured possession?

DS: Physical: Family – Material: My saxophones

BN: Who are your heroes in real life?

DS: My parents, my wife, and my music teachers: Tony Archimedes, Frank Sumares and Mel Martin.

BN: What is your biggest regret?

DS: Letting go of my first tenor saxophone. I should have kept that one!

BN: If you have a life motto, what is it?

DS: My own: Impeccability stems from learning from your own mistakes.

Now, just for fun, please answer these rapid-fire trivia questions.

BN: Favorite Food?

DS: Chiles Rellenos

BN: Favorite drink?

DS: Old Fashioned

BN: Favorite sport?

DS: Football

BN: Favorite leisure activity?

DS: Netflix with my wife

BN: Favorite City?

DS: Lucerne, Switzerland

BN: Cat or Dog?

DS: Both!

BN: Thank you Danny!

Sacramento Blues Society *Blue Sunday Update*

By Cari Chenkin

Photos by Bob Cosman

We had our June *Blue Sunday* on Sunday, June 26, with The Midtown Creepers performing for our Torch Club crowd. I was unable to attend this event, so thankfully my partner in crime, Sally Katen,



ably ran the show. Since I wasn't there, I can't review the show, but I understand it was a great time with a good turnout, and the Midtown Creepers kept the crowd on its feet with toe-tapping blues.

July's *Blue Sunday* occurred on July 31 and featured new

SBS member band, The Stephen Kimball Band. While the band is new to the SBS, Steve Kimball has played in the area for several years, most notably as part of the Gary Mendoza Band. Steve put together an "all-star" lineup of musicians for this occasion, including SBS Hall of Fame members Liz Peel VanHouten on bass and Andy Santana



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SBS Blue Sunday Update, Con't. from P. 13

on harmonica, vocals and even guitar; Sid Morris on keys and John Newby on drums. There were even guest appearances by Dave Croall on harmonica and vocals, and singer Chrissie O'Dell. We had an excellent turnout, one



of the best I've seen for *Blue Sunday* so far, and the lindy hop dancers were out in force on the dance floor. The band played their hearts out, and everyone had a terrific time.

By the time this issue hits the inboxes of our members, we'll have had our August *Blue Sunday*

(on August 28) with Modesto-based band Gloria T and the Master Groovers. Since we'll have gone to press before that date, we'll review the August performance in the Nov-Dec Blue Notes. There will be no *Blue*

Sunday in September, as the last Sunday of that month will be our annual *Hall of Fame Induction Ceremony* at Harlow's, followed by the afterparty at the Torch Club. We'll resume *Blue Sundays* in October with The



Dave Segal Band. On deck for November is the Papa Day Blues Band, and we'll round out the year with The Hucklebucks in December – but on the 18th, rather than the 25th, because, Christmas!



Thanks to all who have come out to spend their Sunday afternoon with us – you've made our newest program, *Blue Sunday*, a rousing success that we'll continue into 2023.

Thank You Donors

Our donors and members are the life blood of our organization. Without you we would be unable to accomplish our mission.

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