

SACRAMENTO

A bi-monthly publication of the Sacramento Blues Society



BLUE NOTES!

Blues Society



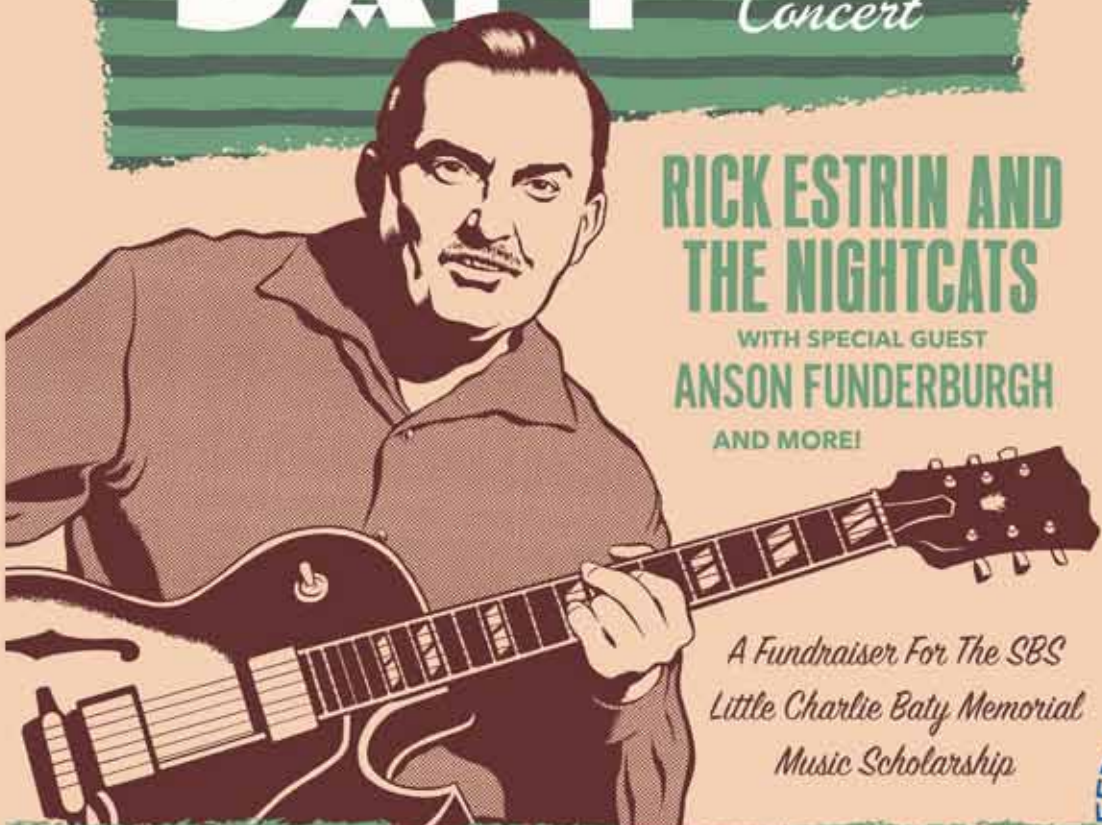
MARCH-APRIL
2023
ISSUE 44
VOL. 2

SWELL-PRODUCTIONS & THE SACRAMENTO BLUES SOCIETY PRESENT

The 2nd Annual

LITTLE CHARLIE BATY

Celebration Concert



RICK ESTRIN AND THE NIGHTCATS

WITH SPECIAL GUEST
ANSON FUNDERBURGH
AND MORE!

*A Fundraiser For The SBS
Little Charlie Baty Memorial
Music Scholarship*



THU. MARCH 23* HARLOW'S

2708 J STREET • \$75 (INCLUDES VIP BOOTH SEATING + SIGNED COMMEMORATIVE POSTER)
GA: \$40 ADVANCE / \$45 DOS • TIX: WWW.HARLOWS.COM • DOORS: 6PM / MUSIC: 7PM • ALL AGES

President's Column

By Sally Katen

*"Spring is Nature's way of saying,
'Let's party.'" ~ Robin Williams*



I couldn't have come up with a more fitting quote since the first day of Spring is March 20. I don't know about you, but my March calendar is filling up fast with some terrific blues shows! Let me run down just a few of these March shows for you: Sonny Landreth with Cindy Cashdollar at Blues & Bourbon at the Starlet Room on March 1, Walter Trout with Katie Knipp at the Crest on March 3, Albert Cummings at the Crest on March 14, Janiva Magness at Goldfield's on March 16, Vanessa Collier at a special Sunday Blues & Bourbon at the Starlet on March 19, Bonnie Raitt with special guest, Roy Rogers, at SAFE Credit Union Performing Arts Center on March 22 and the The Second Annual Little Charlie Baty Celebration Concert with Rick Estrin & the Nightcats and special guest Anson Funderburgh and others at Harlow's March 23 (please see the Casual Conversation interview with Rick Estrin in this issue). And this, my fellow blues lovers, is just a sampling of the music that awaits us locally as Winter turns to Spring.

I am happy to announce that after an absence of several years, we have big plans to make our presence known at the 2024 International Blues Challenge competition in Memphis next January. Please see the article in this issue from our IBC Chair, Renee Erickson-Sullivan for updated information on the IBC.

In honor of March being Women's History Month and considering the significance of women in the history of blues music, Jan Kelley has put together a great article for this issue which I hope you enjoy reading as much as I did.

And finally, I want to again thank all of you for the love and support I have received as I continue to recover from my long bout with Co-

vid, COPD and Flu. It has been my honor to be the President of the Sacramento Blues Society and most importantly, your friend. Let's have a great Spring filled with lots of blues!!!

Blues In The Schools (BITS) Update

by Rick Snyder, BITS Chairman

Whoa! You must be careful what you wish for... you might get it. And have we ever! Many elementary school presentations have happened and are scheduled to continue. Our in-school assembly programs for grades K-6 are tailored to meet the needs of each school at which they are presented. The assembly program is light, fun, interactive,



2022 Committee Chairs

Blues in the Schools - Rick Snyder

Hall of Fame - Sally Katen

Events - Mindy Giles

Membership - Linda McShane

Sponsorships/Fundraising - Barbara Ray

Public Relations & Social Media - Mindy Giles

Volunteer Coordinator - Sally Katen

Big Day of Giving - Rick Snyder

Merchandise - Lynette Shumway

Blue Notes Newsletter - Cari Chenkin & Jan Kelley

IBC Competition - Renee Erickson Sullivan

Webmaster - Mindy Giles

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, educating students with "Blues in the Schools", 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

2023 Board of Directors

Sally Katen, President

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Sacramento Blues Society Publications

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Blues in the Schools Update, Con't. from P. 2

and educational, although not in the same way as our Afterschool Program (Artist in Residency). However, there is something to be learned from the many artists/musicians who graciously offered their services in 2022 and now 2023. We have had Mick Martin, Kyle Rowland, Jimmy Pailer, Pete Philis, AJ Joyce, Val Starr, John Ellis, Beth Reid-Grigsby, Richard Grigsby, Sid Morris, Tim Wilbur, and Lew Fratis.

We currently have two Artist in Residency programs taking place. The first is at Pacific Elementary School, where Jimmy Pailer spends an hour each week with a third-grade class. He enjoys his time there as much as the kids enjoy having him.

The second is at West Campus High School, and Lew Fratis is our resident artist. So far, he has five or six students participating and their faculty advisor, Brianna Fonseca, a Blues in the Schools graduate. (She's a sax player). Lew tells me his group will be ready for our BITS/BDOG Showcase on May 4th in a new location near Woodlake. More on that as we firm up the details.

Funding any arts program outside the standard school curriculum requires a creative search for sources. We encourage teachers and school administrators to apply for local Arts Council grants. Depending upon your school, PTA money might be available for BITS programs. School Improvement Councils often put money aside for assembly programs and might be a viable source of funds for a school-wide program, especially during Black History Month.

Before the school year ends, we hope to present at least five more Assembly Presentations at elementary schools in the Greater Sacramento Area. For information on how to have Blues in the Schools come to your school, contact Barbara Ray at bray38@hotmail.com or Rick Snyder at sacbits@gmail.com. We look forward to hearing from you.

SBS Board of Directors Elects 2023

Slate of Officers

"If it ain't broke, don't fix it".

At our January meeting, your SBS Board of Directors held its election of 2023's slate of Officers. Since we had such a successful year in 2022, we elected the same officers for 2023 – why not continue a good thing? Congratulations to your 2023 SBS Board of Directors' Officers:

President - Sally Katen

Vice President - Barbara Katen

Secretary - Jim Coats

Treasurer - Renee Erickson Sullivan

Parliamentarian - Rex Smith

March Roars in Like A Woman!!

By Mindy Giles Photos Courtesy of the Artists

March, which I hear as a verb as much as a noun, was aptly chosen as Women's History Month. It has its origins in Sonoma County, CA. It grew out of a weeklong seminar in March 1978, a way to begin to address how women had consistently been written out of history books, classes and shared knowledge, and to correspond with International Women's Day. In 1987, Congress finally declared it official. That's just 36 years ago.

While I've always had equity in mind when booking my weekly Wednesday series "Blues & Bourbon" at the Starlet Room above



Harlow's, it was even more important to me to acknowledge and celebrate this month. SIX of NINE shows in March (and April 2023) feature women-led bands and women players:

March 1 - Sonny Landreth & Cindy

Cashdollar - In the world of guitar, both Cindy and Sonny are world-renowned. Cindy is from Woodstock, NY, her prowess on dobro and lap steel, then steel guitar was noticed and supported by this famous music and arts town—including luminaries Levon Helm, Rick Danko, blues legend Paul Butterfield, and folk heroes Happy & Artie Traum. In 1992, she left for Nashville, met and joined Asleep At The Wheel (nine years). Living in Austin, she collaborated with legends--Willie Nelson, Merle Haggard, Dolly Parton and Lyle Lovett, and won five Grammys. Bob Dylan (on his Grammy winning *Time Out of Mind* album), Van Morrison, Dave Alvin, Rod Stewart, Albert Lee, Marcia Ball, Rory Block, Jorma Kaukonen, Leon Redbone, Beau-soleil, Peter Rowan, Sonny Landreth. She was the first woman to be inducted into the Texas Steel Guitar Hall of Fame in 2011. Cindy was inducted into the Texas Music Hall of Fame in 2012 and was nominated as Instrumentalist of the Year by the Americana Music Association in 2016.



March 8 - Red's Blues - A longstanding B&B favorite band, leader Beth-Reid Grigsby is well-known and loved by the Sacramento blues community, the "Blues in the Schools" program and beyond for her excellent blues/Americana songwriting and generosity of spirit. The "third voice" (think Louvin Brothers) she and her songwriting player/husband create is a rare and wonderful thing. She and her SBS Hall of Fame band (RW Grigsby, Doug Crumpacker, Tim Wilbur) are joined by special guests—"The Sids" --Sid Morris on piano and Robert Sidwell on guitar.

March 15 - Chrissie O'Dell & The Real Deal - New York transplant Chrissie is back by popular demand on The Ides of March. A powerful blues and soul shouter and songwriter, she has added mightily to the Sacramento blues scene in the one year that she has been here. You can read more about her and her new all-star band, The Real Deal, in this issue in the "Spring Blues Fling" feature on page 11.

March 19 - Vanessa Collier - A special Sunday edition of "Blues & Bourbon" because this date was the only date Vanessa's national tour allowed and I HAD to get this entertainer/horn player back here! COVID cancelled my 2020 date, so the last time here was her debut in June 2019. Her star HAS risen! A Berklee School of Music dual degree grad (and also a grad of the Joe Louis Walker Band), she is an eight-times BMA nominee for "Horn



Player of the Year," 2019 and 2020 WINNER - BMA "Horn Player of the Year," 2022 Blues Blast Magazine WINNER for Horn --a nd 2022 BMA WINNER "Contemporary Blues Female Artist of the Year." She is an effervescent new talent who weaves blues, funk, soul, rock and jazz into her vision. Vanessa also brings an empowerment message to young people in her clinics nationwide and is

March Roars In Like a Woman, con't. from P. 3
active with many Blues in the Schools programs.

April 5 - Lucky Losers – Co-led by Cathy Lemons and harp man Phil Berkowitz, they are a San Francisco-based Delaney and Bonnie, making that hybrid mix of soul, blues, rock, gospel, and country music that emerged in the late 1960s. “Cathy has a velvet voice with a gritty edge and the rebel conviction of a woman risen from the ashes” is a line from their bio that I appreciate—



EVERY woman has had to be made of tough stuff in this business. Nominated for *Road Warrior* in 2022 & winners of FIVE Independent Blues Awards in 2021 (including “Artist of the Year” - Cathy Lemons & “Song of the Year” for “Godless Land”), their new record, appropriately, is titled *Standing Pat*, and is produced by that wunderkind kid, Kid Andersen.

April 12 - Annie Sampson - A true West Coast music legend, this quote from Rolling Stone’s Ben Fong-Torres is perfect: “...Annie’s all over the place, rocking and scolding, testifying and crying, torching and lusting, and celebrating love, life and ever increasing strength.”



The love of music pervades every note Louisiana-born Annie Sampson sings. The youngest of 12 children, her family of teachers and ministers sang together as a way of life. At age five she won a church talent show. Annie has continued to electrify,

move and delight audiences ever since.

Her late 1960s trajectory once she arrived in San Francisco is classic. She landed a principal part in the hit musical “Hair” at the American Conservatory Theater. Stoneground soon recruited her to become lead singer, so she joined the group for a series of national and international tours. Buoyed by the popularity of their four Warner Brothers albums, this large gypsy-hippie entourage traveled from the Fillmore West and Winterland to Paris with stops at every major American and European city and campus in between. A big talent like Annie’s did not go unnoticed by her peers. She has recorded with Elvin Bishop, Taj Mahal, Buddy Miles, Maria Muldaur, Eddie Money and Country Joe MacDonald, as well as performed with Bonnie Raitt, Boz Scaggs, Otis Clay, Sammy Hagar, Commander Cody, Steve Miller, Nick Gravenites, Clarence Clemmons, Elvis Costello and the late Jerry Garcia - among many others. Since the early 2000s, she is an essential part of The Blues Broadheads with Angela Strehli, Dorothy Morrison and Tracy Nelson.

Early Blues Women

As Adapted by Jan Kelley

On Valentine’s Day 1920, Mamie Smith stepped to the acoustical horn in the Okeh Company recording studios, shouted out “That Thing Called Love” for the disc spinning behind the curtain in the next room, and made history with the first recording by a Black woman vocalist.



“That Thing Called Love” was not authentic blues, but its immediate success led to a second recording by Smith of “Crazy Blues”. This

recording, a true blues, sold 75,000 copies in the first month and opened the door to a generation of leading vocalists who came to be known as the “Classic Blues” singers.

In the decade that followed, Ma Rainey, Bessie Smith, Ida Cox, Alberta Hunter and many other great women vocalists, who had already transformed the blues from a local folk tradition into a performing art, now established it in the broader popular culture.

The blues women ushered Black culture into the American mainstream, “indelibly recreating a world of Black experience and making visible the lives and aspirations of millions of Black Americans”, in the words of Sandra Lieb, biographer of Ma Rainey.

Reaching its peak during the birth and growth of the recording industry, the music of these women forms an irreplaceable but little-known chapter in the history of popular culture. It encompasses many traditions...

- Black minstrels
- The spread of traveling Black entertainment throughout the rural South and Midwest
- The 1920’s cabaret scene in the northern cities
- The emergence of women as popular performing artists.

The Classic Blues made a significant contribution to the development of jazz and blues as mainstream popular music, and to the eventual discovery and recording of male country blues singers who would later become “classic” in their own right.

And these blues bore witness to critical social changes experienced by Black Americans in the first decades of this century – the Great Migration northward, World War I, and the early years of the Depression.

Background to the Blues (1700-1865)

No one knows who named the blues or when, but their origins reach back directly to early African-American work songs and the spirituals of Black Christians, two forms of music which historically have expressed the early Black experience in America.

While adapting to a Euro-American culture, Black musicians and singers borrowed from Scottish ballads, Methodist and Baptist hymns, Western traditions or instrumental accompaniment, and popular American music of the vaudeville stage.

Weaving these diverse elements into the fabric of surviving African vocal and musical traditions over the course of many generations, they fashioned a distinctly new music that would be given the name “blues”.

Africa survived in the music of early Black Americans and was passed down to the blues in distinctive ways that set it apart from European musical traditions. For example –

- Improvisation
- Emphasizing rhythm over harmony
- Using significant tone or changes in pitch to change meaning.
- Emphasizing lyrics and vocal expression with instrument imitating voice and vice versa.

Plantation Songs and the “Devil’s Music”

Enslaved Americans perpetuated the value of music as an essential and meaningful accompaniment to everyday activities as well as significant happenings within the community.

In her history “The Music of Black Americans”, Eileen Southern identifies three types of plantation songs in which the African tradition of using music on all occasions and of classifying the music according to function was most clearly reflected –

- Songs that accompanied religious gatherings
- Songs of harvest celebrations
- Songs that accompanied the work of men and women in the fields.

The work songs may offer the best example of how African rhythms survived to resurface later in the blues:

*"Oh, Lawd, I'm tired, uuh
Oh, Lawd, I'm tired, uuh"*

To the improvised work songs – the shouts and “field hollers” that accompanied plantation labor, communicated between workers, and expressed personal feelings of the moment – enslaved Americans introduced what would be later recognized as the distinctive sound of the blues. In addition to the falsetto whoops, hollers, and field cries, there was now the sound of sorrow, mournful expressions of sadness and weariness, sometimes lightened with a wistful irony.

The mournful tone of work songs also found expression in the spirituals, the long, slow chants that sounded forth from religious gatherings. Articulating deeply felt emotions that later gave soul to the blues, these songs just as often voiced the spirit of assertion and survival that gave support to the enslaved community, and they added a more melodic character to the music.

As African religions were supplanted by Christianity, Blacks adapted their religious music as well, keeping American words to hymns and incorporating melodies but changing the rhythms, harmonies, and stresses of speech and adding the traditional “call and response”.

The same blue notes and stop times that were later emphasized in jazz can all be found in this early religious music of Americans.

Beyond the music of work and worship, there was “the devil’s music” – the fiddle songs, juba dances, and corn songs of harvest season. Outlawed by church elders, this was music that entertained.

It was this “devil’s music” – the secular music of pleasure and entertainment – that carried the blues beyond the plantation culture and into the larger community during the years following Emancipation.

Emancipation, the Country Blues, and Women Vocalists (1865-1900)

Emancipation brought social changes for Black Americans that were reflected almost immediately in their music. With the new freedom to move about and the need to find employment there came a fuller life, beyond the field and the church that needed expression.

In the 1870s there were thousands of Black migrant workers and wanderers – almost always men – on the move throughout the South, singing their ballads or “ballits”, shouting out hollers and moans, calling jigs for Saturday night dances and parties, and generally providing the “devil’s music” for community occasions.

It was during the next two decades of social transition that the blues began to be formalized.

Still expressive of Black Americans’ personal experience and feelings and using imagery that was generally rural, the songs of these traveling men nevertheless now began to reflect new complexities of a free life – leaving home, traveling the rails, looking for new kinds of work, the importance of money to the freed man.

Different from the more functional work songs or religious spirituals, this was secular music performed primarily for pleasure, for the group or for oneself.

The country blues singers (as they are now called) accompanied

themselves on guitars, banjos, harmonicas, or homemade instruments including axes and hammers. With the increased use of instrumental accompaniment, the evolution towards “performance”, and the spreading of local versions of songs over a wider area as the singers traveled from place to place, a standardization of the songs began to occur.

It was during this time that the country shouts and “ballits” were formalized into the 12-bar, three-line, repetitive stanza structure now recognized as the “classic” blues form:

*"When a woman gets the blues she hangs her head and cries,
When a woman gets the blues she hangs her head and cries
But when a man get the blues, he grabs a train and flies."*

Out of this era, it was the woman vocalist who emerged to move the blues toward professionalism. In contrast to the male country blues singers, women made up virtually all the performers who created the Classic Blues. For African American women, singing the blues in public became a professional way of earning a living, not only a way of easing labor or a means of personal expression.

These women began to find work as entertainers, not like the solitary country singers following the migrant work circuit, but with the traveling minstrels and vaudeville shows and the Theatre Owners Booking Association (TOBA) – a theatrical circuit at the turn of the century that kept Black performers constantly on the move from Florida to Texas and from Oklahoma to Mississippi.

An established avenue of employment for Blacks, the traveling shows provided mobility for a new generation no longer tied to the plantation, offered women a rare alternative to working as domestics, and promised a kind of glamour and recognition not possible before.

Along with comics, dance routines, wrestlers, ragtime players, wire-walkers and cake-walkers, women blues singers were hired to play the small towns and plantations that dotted the South. It was an important tradition for the Classic Blues women, providing their apprenticeship as professional performers.

The Classic Blues singers Rosa Henderson, Ida Cox, Clara Smith, Bessie Smith and of course Ma Rainey all came up by this route. And it was their rise to public recognition that proved so critical to the history of the blues, bringing it to the threshold of mainstream culture.

Source

Calliope Film Resources. The Classic Blues and the Women Who Sang Them. Copyright 2000 CFR.

<http://www.calliope.org/blues/blues.html>. January 2012

Amazon No Longer Smiles for Us

By Cari Chenkin

As some of you may know, Amazon had an in-house charity called “Amazon Smile” that gave customers a way to support their favorite charity by directing a small percentage of their purchases (at no cost to the customer) to that nonprofit. The Sac Blues Society had signed up to be one of the beneficiaries of that program, and over the years, we earned a small amount of money from the program. Sadly, Amazon has announced the end of the Amazon Smile program, effective February 20, 2023. Their statement reads:

"In 2013, we launched AmazonSmile to make it easier for customers to support their favorite charities. However, after almost a decade, the program has not grown to create the impact that we had originally hoped. With so many eligible organizations—more than 1

Amazon No Longer Smiles, Con't. from P. 5

million globally—our ability to have an impact was often spread too thin.

We are writing to let you know that we plan to wind down Amazon Smile by February 20, 2023. We will continue to pursue and invest in other areas where we've seen we can make meaningful change—from building affordable housing to providing access to computer science education for students in underserved communities to using our logistics infrastructure and technology to assist broad communities impacted by natural disasters.”

So, those of us who had signed up to contribute to the SBS via our Amazon Smile purchases will no longer be able to use that platform to help fund our organization. We're sorry that Amazon feels the program didn't work out the way they had anticipated, and hope they will fulfill their promise to direct their charitable efforts towards worthy humanitarian causes.

Meanwhile, we'll continue to seek the support of our members and friends, and want to remind you that all contributions to the Sacramento Blues Society are eligible to be used as tax deductions, as we are a registered 501 c (3) nonprofit.



BLUES & BOURBON WEDNESDAYS AT THE STARLET

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

MARCH 2023 SCHEDULE

MARCH 1ST:
SONNY LANDRETH & CINDY CASHOLLAR DUO
\$35: GA /\$30: SBS MEMBERS

MARCH 8TH:
RED'S BLUES W/ ROBERT SIDWELL
(RESCHEDULED) \$16: GA /\$14: SBS MEMBERS

MARCH 15TH:
CHRISIE O'DELL & THE REAL DEAL
\$14: GA /\$14: SBS MEMBERS

MARCH 19TH:
SPECIAL SUNDAY CONCERT W/
VANESSA COLLIER
\$24: GA /\$20: SBS MEMBERS

MARCH 29TH:
MITCH WOODS
\$14: GA /\$14: SBS MEMBERS

UPTOWN & LOWDOWN. 2 SETS OF BLUES, DRINKS/FOOD & DANCE FLOOR. 8:30PM DOORS / 9:00PM SHOW

Donn Tuttle Memorial Jam and Annual Fundraiser

By Mindy Giles

It's no secret that the special language of music creates a bond between musicians. This is truly born out when a musician passes. The music is always the best guidepost for players and listeners alike to understand the moment and the moments ahead.

And so, it is with this annual fundraiser in memory and tribute to a fellow musician, West Sacramento's Donn Tuttle, who passed

in February, 2016. On Sunday, April 23, several of the local blues greats join together with other volunteer rock & blues musicians to perform at the annual Donn Tuttle Memorial Jam and Annual Fundraiser. Three-plus hours of rockin' blues will raise money for the River City High School Music Department to help send graduating music scholars to college to further their music education. Last year over \$4600 was raised.

DONN TUTTLE MEMORIAL JAM AND ANNUAL FUNDRAISER
SUNDAY APRIL 23, 2023, 1:00PM -5:00 PM
West Sacramento VFW, 905 Drever Street 95691
\$10 donation at the door
with

- UNCLE MICK
- DANNY SANDOVAL (sax)
- ANDREW LITTLE (guitar)
- WAYNE SMITH (guitar)
- RICK YARRISON (drums)
- TOMMY KING (keys and vocals)
- DAVIN STIDGER "Stinger" (base)
- RUSTY CHAIN (guitar)
- RON COOK (guitar and vocals)
- JIMMY DaPRATO (vocals and percussion)
- ERIC KHAMAS (drums)
- FRANK MUNZ (harmonica and vocals)

Tommy King, promoter of this event and fellow musician, said "He grew up in West Sac and was one of the best bass players, singer-songwriters, and friend to Mick Martin, Lew Fratis, Wayne Smith, me, and dozens of other West Sac musicians. We performed together in each other's musical efforts from the mid-60s 'til a few years back when he passed from cancer. All of us have been jamming and performing in his honor since before COVID. Last year we started fundraising once again to raise money for his foundation."

Food and drinks are available for purchase and also a gift raffle. Proceeds benefit River City Music Boosters Donn F Tuttle Memorial Scholarship.

Here's more about Donn : <https://www.legacy.com/us/obituaries/sacbee/name/donn-tuttle-obituary>

Blue Sunday Update

by Cari Chenkin

Photos by Mindy Giles

December 18, 2022

December's band was the Hucklebucks, who delivered a great afternoon of blues classics, including covers of tunes by Slim Harpo, Lazy Lester and more. Composed of all SBS Hall of Fame members



(Doug Crumpacker, Kenny Marchese, R. W. Grigsby and Tim Wilbur), the Hucklebucks always provide a good time for listeners and dancers alike. Doug and Tim were the vocalists,

and Doug traded off his guitar for harmonica on some songs.



Red's Blues front woman, Beth Reid Grigsby, joined the band for a few songs, including "Sugar Coated Love" and "House of the Rising Sun".



Attendance at this show was disappointing, probably due to a couple of factors including the weather and the fact that it was one week before Christmas. However, that didn't stop the band, or the attendees, from having a fun time!

January 29, 2023

Our January band was the LuniTones, comprised of Stan Alves, Jerry Thomas and Hall of Fame members Paris Clayton and "Rat-a-Tat Pat" Balcom. They put on a fun and entertaining show which included blues classics, original tunes, and a couple of Grateful Dead songs, "Sugaree" and "Deal Go



Down".

Guest artist Dave Segal showed up to sit in for a couple of tunes as well.

The LuniTones sprung some



cool surprises, including a jazzy instrumental version of Van Morrison's "Moondance", and Paris' version of the Charlie Rich/Dallas Frazier tune "Mohair Sam".



The band was kind enough to invite yours truly to sit in and sing a couple of songs (Albert Collins' "If You Love Me Like You Say" and Barbara Lynn's hit "You'll Lose a Good Thing"), which I happily did.



There was a good-sized crowd and the dance floor was full all afternoon long.

The 2nd Annual Little Charlie Baty Celebration Concert is March 23!

By Mindy Giles

We are pleased to make this an annual concert fundraiser for The Sacramento Blues Society Little Charlie Baty Memorial Music Scholarship.*

Swell Productions and The Sacramento Blues Society Present The 2nd Annual Little Charlie Baty Celebration Concert featuring RICK ESTRIN & THE NIGHTCATS with special guest Anson Funderburgh! JUST ADDED: Rusty Zinn!

THURSDAY, MARCH 23, 2023, Doors: 6pm / Show: 7pm
\$40 - GA advance, \$45 DOS

TIX: <https://www.harlows.com/event/2nd-annual-little-charlie-baty-celebration-concert-fundraiser/harlows/sacramento-california/>

"Music, education, and good times were probably the three things Little Charlie valued most, so honoring his memory with this annual scholarship fundraiser seems just about perfect." – Rick Estrin



Photo by Bob Cosman

Rick Estrin and the Nightcats travel the world, spreading the joy and power of their music. In 2023, this special concert will be one of their few Sacramento appearances. The band is currently recording a new album for Alligator Records, with release scheduled for the fall of this year. In addition, the 44th Annual Blues Music Awards nominations were just announced in January, and are set for May 11 in Memphis. Their three nominations are:

Rick Estrin & The Nightcats
Band Of The Year

Christoffer "Kid" Andersen:
Instrumentalist Of The Year (Guitar)

Derrick D'Mar Martin:
Instrumentalist Of The Year (Drums)

"Rick Estrin sings and writes songs like the brightest wiseguy in all of bluesland and blows harmonica as if he learned at the knee of Little Walter." --DownBeat

Larger-than-life blues star Rick Estrin has piloted the wildly fun

and musically adventurous Rick Estrin & The Nightcats for the last decade, touring the world and proving night after night why they won 2018's Blues Music Award for Band Of The Year. The limitless combined talents of blues harmonica virtuoso and sly, soulful singer Estrin, guitar mastermind Kid Andersen, keyboard wizard Lorenzo Farrell and endlessly creative drummer Derrick "D'Mar" Martin take Estrin's inventive, original songs to new and unexpected places. On stage, the band's ability to deliver an unpredictable, no-holds-barred show is unmatched.

**The endowment was created in 2022 in honor of Charles "Little Charlie" Baty, master guitarist, and fearless musician. This scholarship honors Charlie Baty's commitment to the Blues in Schools program, and supports the Sacramento Blues Society's commitment to continuing the education and preservation of Blues music. It will support students in the School of Music within the College of Arts and Letters, California State University, Sacramento, California Info here: <https://www.sacblues.org/the-sacramento-blues-society-little-charlie-baty-memorial-music-scholarship.html>*

About Charles Baty, co-founder of Little Charlie & The Nightcats (1953- 2020):

Charles Baty was fearless, fierce, a relentless seeker. Generous, observant, clever, wordy, worldly. One of the greatest modern guitarists. The leader and co-founder of Sacramento's Little Charlie & The Nightcats, Charles Baty never played the same song the same way twice. *Guitar World* said, "Baty's straight blues playing is eye-popping...inspired and manic blues guitar. He can sting like Buddy Guy and swing like Tiny Grimes." The band released nine albums on Alligator Records (1987-2008) before Charlie decided to retire from their worldwide touring. But of course, he never stopped playing. Inside his vast musical mind jazz, rockabilly and swing had a very fertile playground.

A Casual Conversation with Rick Estrin

by Barbara Katen

Photos by Bob Cosman

I don't think I've ever enjoyed an interview as much as this one with the coolest cat alive! Rick's kindness, enthusiasm in responding to my interview request and in answering with such honesty gives insight into the very essence of the one and only RICK ESTRIN! Read on and enjoy...

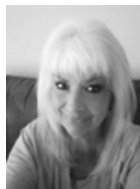


Photo - Barbara Katen

Blue Notes (BN): What was the first music that grabbed you – and at what age?

Rick Estrin (RE): I guess early rock n roll. Chuck Berry, Fats Domino, Little Richard, Elvis. I remember being six or seven years old - watching my older sister's friends dancing and having fun at a party. Being

six years old and checking out all the fine, sophisticated 12-year-old chicks. I think on some level I already knew what I wanted to do.

BN: Who were your biggest musical influences?

RE: Oh man! Everything I dug influenced me - I was a sponge, but on harmonica, definitely Little Walter, both Sonny Boys, Jimmy Reed and Cotton. As songwriters, Percy Mayfield, Sonny Boy Williamson #2, Mose Allison, Leiber and Stoller, and a whole bunch

more.

BN: Why and how the harmonica?

RE: A British Invasion cover band lived down the street from me. I was 15, lost and grief-stricken after my father died. I used to cut school to go to that house to hang out and smoke weed. One of the band members gave me a harp and told me I oughta learn to play it. At that time, I needed an outlet for all my grief, anger, and confusion. I found a lot of comfort in that harp. It turned out to be a perfect fit.



BN: Some of your songs have a comedic/hipster flair; does writing songs come easily to you?

RE: I was influenced by how much I dug Leiber and Stoller's work with the Coasters, and how much

I loved people like Redd Foxx and Robin Harris. The "hipster" part was probably motivated by people like Mose, Percy, and Oscar Brown Jr. Writing songs isn't usually easy for me. It often takes lots of editing to make it sound like it was easy. I've always been a fan of songwriting, and I think I have good instincts for the craft. I also had the benefit of being around Rodger Collins, a real songwriter, when I was starting out, so I got to watch him and see the kind of discipline that it requires.

BN: Do you have any favorites among the songs you've written?

RE: I do - and after all these years, I've got a ton of songs, so it's nice to be able to say I like a lot of them, 'cause I'm a pretty tough critic. A couple off the top of my head might be "Calling All Fools", "I Bet I Never Cross Your Mind" "Don't Do It" and "I'll Take You Back". I also really dig the title track (and video) from our last album, *Contemporary*.

BN: Is there a possibility of a new album soon?

RE: Definitely! We spent the last week of January at Greaseland Studios, cutting all new stuff. We're excited about the new material and Alligator has us scheduled for a fall release.

BN: Which artists do you enjoy listening to?

RE: Again, too many to list - I still love the old blues stuff, Lightnin' Hopkins, Muddy Waters, all the guys I mentioned earlier. I love Ray Charles. I love country music from a certain era, George Jones, Merle Haggard. I love quartet gospel music, The Mighty Clouds, The Dixie Hummingbirds, Sensational Nightingales, Swan Silvertones. Also, lots of different R&B, some jazz, mostly soul jazz - Too much stuff. I've always been a fan first.

BN: Is there one person you would like to play with (that you haven't already)?

RE: I've played with most of my dream-come-true people: Muddy Waters, Robert Lockwood, Eddie Taylor, Louis Myers - real greats of the genre from the golden era. As far as anyone who's around today, the current Nightcats are THE best! I'm the luckiest guy in the world to get to play with Kid, D'mar and Lorenzo.

BN: How did you end up joining Little Charlie & the Nightcats?

RE: The short version is: We met and talked about possibly having a band one day. About a year later, I was pretty down and out, and



I found his phone number on a matchbook cover, called him up, and we agreed to try it. I rode the Greyhound up here to Sac, and never looked back.

BN: Would it be fair to say there was a special chemistry between you and Charlie?

RE: Absolutely! When we first hooked up, it was disco days, and blues was not popular. We

had a mutual love for some very specific styles of blues - and there was some instant musical magic between us. Plus, Little Charlie such a special talent - at his best, he really was the best - period. He inspired me to work on developing my craft, 'cause I could tell, if I didn't get real serious, I could quickly become an afterthought. I'm truly blessed to have played with him all those years.

BN: Is there one thing you remember as a particular high point during your years with Little Charlie & the Nightcats?

RE: There were so many high points, the biggest turning point came in 1986, when we signed with Alligator Records. Before that, we had developed a grass roots following. We went from playing locally, to expanding into the Bay Area, then to Southern California, and up to Oregon and Washington. Once we were with Alligator, everything changed. We started touring the world nonstop, playing major festivals and big-time music venues. We became actual professionals.

BN: What was it like for you when Charlie decided to retire?

RE: Honestly, I was kinda stunned. He'd said he was gonna quit for the last 10 years, so I stopped taking it seriously. Then, at the end of '07, he really did it! Once I realized he was actually leaving, I knew the first thing I had to do was begin educating people to the fact that my name wasn't Charlie! Being the front man all those years, people assumed I must be Charlie. To correct that, I put out a harmonica-focused CD under my own name and an instructional DVD. I was offered, and accepted, a tour of Brazil, using Brazilian musicians. That tour was an eye opener - the Brazilian band, the Igor Prado Band, was great, and they were fans of the Nightcats, familiar with my material and everything! I started thinking I might just start operating like a (lower priced) Chuck Berry, travel solo and just use pickup bands all over the world. Ultimately though, the Nightcats wanted to keep it going, and when Kid said he'd do the gig, it was a no-brainer. He was always the only guy I knew could do it - who could really deliver and do it in his own way.

BN: What does the Little Charlie Baty Memorial Music Scholarship mean to you?

RE: We knew it'd be deeply meaningful to him to be memorialized in this way. Charlie was really big on education. He had a math degree from UC Berkeley, and even though he was a self-taught musician, he was constantly studying, practicing, and expanding his musical knowledge. On a personal level, he was always helpful and generous with the young musicians that he felt were serious about wanting to learn, so the scholarship fund is a perfect way to honor his legacy.

BN: The 2nd Annual Little Charlie Baty Celebration Concert Fund-raiser is scheduled for March 23rd. What can we expect this year? Any surprises?

RE: If I told you, they wouldn't be surprises. All I can reveal right now is that it will be "History Making Time"! The Nightcats honoring and celebrating the memory and legacy of our founder. We'll perform a variety of songs from our catalog, resurrecting several from the Little Charlie years. We're thrilled to be featuring Little Charlie's great friend, Texas guitar icon, Anson Funderburgh.

BN: What is your greatest extravagance?

RE: Shoes

BN: What do you consider your most treasured possession?

RE: Relatively good health. (I hope)

BN: To date, is there any one thing you remember as a career highlight?

RE: There're a few: One time when I got offstage at a festival on the island of Mustique, Mick Jagger grabbed me and hugged me and started asking me questions about how I was playing harmonica. One huge highlight when I was 20, was Muddy Waters shaking his finger in my face and telling me, "You play like a MAN, boy!". Also, the first time we met Robert Lockwood, he told me "Little Walter would be very proud of you". Stuff like that, especially from Muddy and Robert Lockwood means the world to me. And (last thing) Tom Petty played our recording of "Don't Do It" on his "Buried Treasures" SiriusXM show! I had no clue a guy like that even knew who we were!



BN: Imagine you could snap your fingers and change anything in the world, what would it be?

RE: I'd like to see a more egalitarian world, where everyone had a fair shot at a decent life. I'd like to see the 1% pay their fair share of taxes. I'd like the obscenely wealthy to learn to scrape by on a couple hundred million dollars, instead of billions - not to punish anyone, but so that truly needy people don't have to be so criminally neglected. I'd love to see an actual, growing middle class, and some kind of genuine equal opportunity that would apply across all racial, cultural, and economic lines.

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

RE: I can't pick just one of anything, so these'll just have to be the first thing that pops in my head.

BN: Favorite Album of all time?

RE: *Mighty Clouds of Joy Live at the Music Hall.*

BN: Favorite quote?

RE: "When I'm done, they can burn this mf down" - Eddie Harris

BN: Favorite TV show?

RE: *Sanford and Son*

BN: Favorite Movie?

RE: *The Wrestler*, with Mickey Rourke

BN: Favorite Book?

RE: *All God's Children* by Fox Butterfield

Casual Conversation w. Rick Estrin, Con't. from P. 9

BN: Favorite Drink?

RE: Coffee

BN: Favorite leisure activity?

RE: Talkin' shit and goffin' off

BN: Favorite City?

RE: Right now, Brussels

BN: Biggest pet peeve?

RE: Mortality

BN: Weirdest place you've ever been?

RE: Garradunga, Queensland, Australia

BN: One thing you can't live without?

RE: Air - and after that, maybe an iphone

For more information on Rick & the Nightcats, please go to <https://rickestrin.com>

The Sacramento Blues Society has committed to a donation of \$1,000.00 plus two fundraisers to help offset travel expenses. If you have any questions or need additional information prior to March 15, please contact Renee Sullivan, renee.sacblues@gmail.com or (916) 425-3963. We are so excited to once again showcase the amazing talent within our society.

Big Day of Giving

By Rick Snyder, BDOG Committee

It's coming! It will be bigger, better, faster, and more. But not without your assistance. We need all of you to participate in making this event the successful fundraiser it has always been.



For those among you who are ambitious, you can create a page on our BDOG website to raise money for your favorite SBS program, whether it's BITS, Hall of Fame, Gene Chambers Musicians Crisis Fund, Mick Martin Student Fund, or the SBS Little Charlie Baty Memorial Music Scholarship Fund. Perhaps you would like to donate to our Sacramento Blues Society general fund. If this sounds like a pitch to get your money, it's because it is. Contact Rick Snyder at sacbits@gmail.com, and I will walk you through the process.

We depend on the kindness of strangers, members, blues lovers, and music lovers to assist us in Keeping the Blues Alive. We can provide instruments for young musicians who would not otherwise be financially able to own an instrument, recognize performers and those who have supported the blues for 20 years or more, provide a scholarship for musicians at Sacramento State, or bring the blues to schools in the Greater Sacramento area. In this way, we can continue to be there for musicians in great financial need due to catastrophic events (yes, there is a musicians' union, but most local musicians do not belong).

We will present our Big Day of Giving BITS Showcase on May 4th and would love to see all of you attend to support us and our up-and-coming blues musicians!

Show Review - Mick Martin's Big Blues Band

The Starlet Room, February 1, 2023

By Jan Kelley

Photos by Bob Cosman

Most Sacramento area Blues lovers are acquainted with Mick as the leader of Mick Martin and the Blues Rockers as well as the "Mick Martin's Blues Party" on CapRadio Saturdays from 1:00-3:00 P.M. Now we've got him fully loaded with a big sound generating from these outstanding musicians and it couldn't get any better!

If you haven't seen/heard this band yet, I wonder "Why not"? There's horns! Featuring Danny Sandoval, baritone & tenor sax; his son Andres "Sandy" Sandoval, baritone sax; David Johnson, trumpet and trombone, also doing the duty of band leader. Then there's Andrew Little on guitar; Jim Casselli, drums; and Mike Caselli, keys; with widely rec-



THE TORCH CLUB LIVE

MARCH

6TH: RED'S BLUES @ 6PM
10TH: GEOFFREY MILLER @ 9PM
25TH: DANIEL CASTRO @ 9PM
26TH: SBS BLUES SUNDAY W/ NEON MOON BAND @ 4PM
30TH: DANNY SANDOVAL @ 9PM

APRIL

1ST: AKI KUMAR @ 9PM
27TH: DANNY SANDOVAL @ 9PM
29TH: ALMOST BLUE @ 6PM
30TH: SBS BLUES SUNDAY W/ EVAN THOMAS @ 4PM

www.torchclub.net

IBC Is Back for 2023-2024!

By Renee Erickson Sullivan, IBC Committee Chair

ATTENTION MEMBER BANDS!

Orangevale's newly reopened club The Boardwalk is the place to be on Sunday, May 21st, when the Sacramento Blues Society hosts its local competition for the 2024 International Blues Challenge in Memphis.



Be among the first 10 bands to submit your completed application, beginning March 15th. Deadline to apply is midnight, April 15th. The application is available on our website (sacblues.org) under the IBC heading. Hard copies are also available at SBS outreach tables (or ask a board member!)

Mick Martin's Big Blues Band Show Review, Con't. from P. 10
ognized A J Joyce on bass, keepin' it all together. If you dig a full



Photo by Josh Perkins

band, you gotta see this one! The up and coming Pinkie Rideau, who's been singing since she was a baby, was a welcome addition as a female vocalist who backed up Mick's vocals, harp and conga playing.

Playing to a full house, the band started out swingin' and never let up! The first set included spirited songs like "Chicken Fat",



"Been Burned", Takin' My Time", "Healing Touch", Mick's rendition of his woman's touch, "I'd Rather Be an Old Man's Sweetheart", "You're a Heartbreaker", dedicated to Yours Truly by Mick, "Driftin' Blues", "Sweet



Nuthins" and "Resurrection Shuffle"..
Going into the second set, we heard



"Funky Mama", "Sugar Pie", "What is it About You", "Bring Me Sugar", "My Shining Star", "Part-Time Love", heartfully done by soul man Marcel Smith,



"Tell Mama", performed excellently by Pinkie, "Jump, Jive and Wail", which made me want to do just that, and "Turn on Your Love Light". Remember the horns I mentioned? Those guys were all over the place, blasting their hearts out on every song! Great show!

So Blues Buddies, you have two more chances to check them out: March 26 @the Powerhouse Pub in Folsom and May 6 with special guest Laurie Morvan for Mick's Birthday @the Crest Theatre in Sacramento to see for yourselves what you've been missing!

The 6th Annual Spring Blues Fling Will Be Out of This World!

By Mindy Giles

If you were from outer space, landed here, stumbled into a local blues club and started hearing musicians throw down lines like "he got chops," "hand over my axe" and "they gonna cut heads," you might be confused/disarmed and beam out fast --or quickly pull out your studiously tattered copy of old American folk tales bookmarked to Paul Bunyan. It would be a galactic faux pas either way though, because if all THAT language is getting tossed around, you, you Star Wars Mos Eisley cantina regular, are going to hear something righteous.

The 6th Annual Spring Blues Fling outside at Swabbies on the River is set for Saturday, April 29, and it is a STELLAR line-up this year. Mighty Mike Schermer and Daniel Castro, two VERY well-known West Coast - based guitarist /singer/songwriters will be backed up by Sacramento Blues Hall of Fame member Andy Santana on harp/guitar/vocals and his dazzling West Coast Playboys (Sid Morris-keyboards, Steve Ehrmann-bass, Paul Revelli-drums). The legendary "Master of the Telecaster" Albert Collins seems to be the shared spirit guide for these three headliners. All six of these players are essential elements of the third generation of modern blues here west of the Mississippi, while their knowledge and talent cover Chicago, New Orleans and Texas styles as much as California blues and soul.

TcKing LIVE ENTERTAINMENT PRESENTS

6TH ANNUAL SPRING BLUES FLING

SWABBIES ON THE RIVER
5871 GARDEN HIGHWAY, SACRAMENTO, CA
SATURDAY, APRIL 29TH 2023
12PM TO 4PM



MIGHTY MIKE SCHERMER

TOGETHER WITH



DANIEL CASTRO

PERFORMING WITH



ANDY SANTANA & THE WEST COAST PLAYBOYS

ANDY SANTANA - harmonica, vocals, guitar
SID MORRIS - Keys
STEVE EHSMANN - bass
PAUL REVELLI - drums



CHRISSIE O'DELL & THE REAL DEAL

Advance Tickets available at Eventbrite.com 7 to 10 days in advance and day of the event at Swabbies on the River

Of Mighty Mike, most recently seen and heard here at our December Gala with Ms. Texas royalty, Angela Strehli, luminaries say:

"Funky and Authentic" - Bonnie Raitt

"Every time I play with him my booty hurts, from him kicking it all night!" - Elvin Bishop

"Probably the best guitarist, singer and songwriter you've never heard of..." - Tommy Castro

Spring Blues Fling, Con't. from P. 11

And of Daniel Castro, *Guitar Player Magazine* wrote:

"Daniel Castro is the latest and one of the greatest blues guitarists to come bursting out of the highly competitive West Coast scene. To the classic music of B.B. King, Albert King, and Albert Collins he has added the three T's taste, tone, and technique. His raw passion warms your soul while his deep groove kicks your butt on fine, fresh originals and well-chosen covers."

But there is more head cuttin' to be had. Opening the show are Chrissie O' Dell and the Real Deal. Since her arrival in Sacramento last year, New York's Chrissie O'Dell has been WOW-ing local audiences with her powerful Koko Taylor-styled growl and undeniable stage presence. She didn't step onstage until into her late 20's. "I didn't know I could sing" she says, but she knows how to get a message across now. Her nearly all original, 2011 independent release *If I Had a Dime* earned her a place on all three major national blues charts and spent 12 weeks there. She was also one of only four fan-voted winners in *Blues Revue Magazine's* "Sponsor the Band" contest in 2011. The other winners were Albert Castiglia and Charlie Musselwhite.

Her newly formed West Coast band, The Real Deal, are a 5-piece high energy, lowdown blues band that provide the perfect pairing for Chrissie's voice, featuring harp man Dave Croall and drummer Pat "Ratatat" Balcom (both former sidemen of the late great Johnny "Guitar" Knox). "Ratatat" and saxophonist Marty Deradoorian (Luther Allison, Albert Collins), and original Little Charlie & The Nightcat's bassist Liz Peel are all Sacramento Blues Society Hall of Fame members. With the ever shining Dave "Sunshine" Segal on guitar, together this band is on fire. These players too carry vast knowledge and love of the idiom. It's going to be an out of this world afternoon.

TcKing LIVE ENTERTAINMENT PRESENTS
6th ANNUAL SPRING BLUES FLING at Swabbie's on the River
5871 Garden Highway Sacramento, CA.
Saturday, APRIL 29th 2023, NOON to FOUR pm

Advance tickets will be available on Eventbrite.com 7-10 days before the event and at the door.

A deeper dive:

Mighty Mike Schermer: <https://mighty-mike.com>

Daniel Castro: <https://www.danielcastro.com>

Andy Santana: <https://westcoastplayboys.com>

Chrissie O'dell: <https://chrissieodell.com/home>

Check their socials too!

44th Annual Blues Music Awards

The 44th Blues Music Awards will be held in Memphis on Thursday, May 11, 2023. All Blues Foundation members are invited to vote; voting remains open until 11:59 pm, CST, on March 20. For more information on the BMA's, please visit: <https://blues.org/blues-music-awards-2/>.

While the Grammy Awards encompass a variety of musical genres, the Blues Music Awards are solely for the blues community and the folks who create its music. Our story continues on page 13 with a list of the nominees. If you're looking for recommendations for new, good listening, this list is a great place to start!

(Editor's Note: Blues stalwart Bonnie Raitt won a Grammy for Song of the Year for her "Just Like That" - wonder why she's not nominated for a BMA??)




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BLUES & BOURBON WEDNESDAYS AT THE STARLET

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

APRIL 2023 SCHEDULE

**APRIL 5TH:
THE LUCKY LOSERS**
(SAN FRANCISCO)
\$16: GA / \$14: SBS MEMBERS

**APRIL 12TH:
ANNIE SAMPSON**
(SAN FRANCISCO)
\$24: GA / \$20: SBS MEMBERS

**APRIL 19TH:
HOWELLDEVINE**
(SAN FRANCISCO)
\$16: GA / \$14: SBS MEMBERS

**APRIL 26TH:
CHRIS JAMES &
PATRICK RYNN BAND**
(SAN DIEGO)
\$18: GA / \$15: SBS MEMBERS

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

BB King Entertainer of the Year:

Bobby Rush
Eric Gales
Mr. Sipp (Castro Coleman)
Sugaray Rayford
Tommy Castro

Album of the Year:

The Blues Don't Lie, Buddy Guy
Hard Times, John Primer
Done Come Too Far, Shemekia Copeland
May Be the Last Time, John Nemeth
Leave the Light On, The Love Light Orchestra

Band of the Year:

Anthony Geraci & The Boston Blues Allstars
John Nemeth and the Blue Dreamers
Rick Estrin and the Nightcats
Southern Avenue
Tedeschi Trucks

Song of the Year:

"Great Minds Drink Alike" Written by Jeff Schroedl
"I Want My Crown" Written by Eric Gales, Joe Bonamassa & James House
"The Blues Don't Lie" Written by Tom Hambridge
"The Last Time" Written by John Nemeth
"Too Far To Be Gone" Written by John Hahn & Will Kimbrough

Best Emerging Artist Album:

Buchanan Lane, Yates McKendree
Drums, Root & Steel, DaShawn Hickman
Major League Blues, Jose Ramirez
Scream, Holler & Howl, Blue Moon Marquee
Who Is He?, Dylan Triplett

Best Acoustic Blues Album:

Acoustic Burnside, Duwayne Burnside
Aint' Nobody Worried, Rory Block
Mississippi Son, Charlie Musselwhite
Thanks For Tomorrow, Harrison Kennedy
The Insurrection Blues, Corey Harris

Best Blues Rock Album:

Crown, Eric Gales
Devil May Care, Tinsley Ellis
Highs & Lows, Bernard Allison
I Got Love, Albert Castiglia
Open Road, Colin James

Best Contemporary Blues Album:

Blues Without You, Larry McCray
Done Come Too Far, Shemekia Copeland
Hard To Kill, Janiva Magness
I Ain't Playin', Diunna Greenleaf
The Blues Don't Lie, Buddy Guy

Best Soul Blues Album:

Golden Girl, Trudy Lynn
Heartache by the Pound, Kirk Fletcher
In Too Deep, Sugaray Rayford
Leave the Light On, The Love Light Orchestra
Progeny, Kat Riggins

Best Traditional Blues Album:

Bob Corritore & Friends: You Shocked Me, Bob Corritore
Hard Times, John Primer
May Be The Last Time, John Nemeth
Straight From the Heart, Kenny Neal
They Called It Rhythm & Blues, Duke Robillard

Best Acoustic Blues Artist:

Doug MacLeod
Guy Davis
Harrison Kennedy
Rhiannon Giddens
Rory Block

Best Blues Rock Artist:

Albert Castiglia
Joanna Shaw Taylor
Tinsley Ellis
Tommy Castro
Walter Trout

Contemporary Blues Female Artist:

Beth Hart
Janiva Magness
Ruthie Foster
Teresa James
Vanessa Collier

Contemporary Blues Male Artist:

Chris Cain
Christone "Kingfish" Ingram
Mr. Sipp (Castro Coleman)
Ronnie Baker Brooks
Selwyn Birchwood

Soul Blues Female Artist:

Annika Chambers
Kat Riggins
Thornetta Davis
Trudy Lynn
Vaneese Thomas

Soul Blues Male Artist:

Billy Price
Curtis Salgado
Don Bryant
John Nemeth
Johnny Rawls

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Please join these major donors by making a tax deductible contribution on our new website: www.sacblues.org or by sending a check made out to "The Sacramento Blues Society" to SBS, PO Box 60580, Sacramento, CA 95860-0580. We need your continued support. When you renew your membership, why not add an additional contribution? Every little bit helps!

44th Blues Music Awards, Con't. from P. 13

Traditional Blues Female Artist (Koko Taylor Award):

Deltra Farr
Diunna Greenleaf
Rhiannon Giddens
Rory Block
Sue Foley

Traditional Blues Male Artist:

Billy Branch
Duke Robillard
John Primer
Johnny Burgin
Sugar Ray Norcia

Instrumentalist – Bass:

Bob Stronger
Danielle Nicole
Larry Fulcher
Michael "Mudcat" Ward
Willie J. Campbell

Instrumentalist – Drums:

Chris Layton
Cody Dickinson
Derrick "D'Mar" Martin
Kenny "Beedy Eyes" Smith
Tony Braunagel

Instrumentalist – Guitar:

Chris Cain
Christoffer "Kid" Andersen
Joanna Connor
Kirk Fletcher
Laura Chavez

Instrumentalist – Harmonica:

Billy Branch
Bob Corritore
Dennis Gruenling
Jason Ricci

Sacramento Blues Society Member Bands

Need music for an event or an occasion? Hire an SBS Member Band! And buy their CDs!

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www.almostbluesacramento.com

The Anthony Paule Soul Orchestra
www.anthonypaule.com

Big Earl & the Cryin' Shame
http://www.facebook.com/pages/
Big-Earl

Blind Lemon Peel
www.blindlemonpeel.com

The Bluez Houndz
nmurray22@att.net

The Bobby Young Project
www.bobbyyoungproject.com

The Carmen Ratti Band
www.carmenrattiband.com/

Chicken & Dumpling
www.chickenanddumpling.net

Chrissie O'Dell & The Real Deal
chrissieodell@gmail.com

Danny Sandoval
https://dannysandoval.com/

The Daryl Rowland Band
https://www.facebook.com/
darylrvrowland

Dave Croall & The Soothers
www.soothersblues.com

The Dave Segal Band
www.davesegalband.com

Dr. Rock & The Stuff
www.bookthestuff.com

The Evan Thomas Blues Band
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The Herald Sessions Trio
goatburglar@gmail.com

The Hucklebucks
www.thehucklebucks.com

Jeremy Norris & The Blues Cartel
www.dangerousblues.com

Julie & the Jukes
http://julieandthejukes.com

The Katie Knipp Band
katieknipp.com

The Luni Tones
info@rickreedpr.com

The Mick Martin Big Blues Band
www.reverbnation.com/mick-
martinsbigbluesband

The Midtown Creepers
jmcguire@comcast.net

Nedra & Julio NJR Music
www.njrmusic.com

The Neon Moon Band
www.neonmoon.band

Papa Day Blues Band
www.oldbluesdude.com

The Ray "Catfish" Copeland Band
www.raycastfishcopeland.com

Red's Blues
www.redsbluesband.com

Rick Estrin & The Nightcats
www.rickestrin.com

The Rockin' Blues Band
dtbiesanz12@icloud.com

The Stephen Kimball Blues Band
https://www.instagram.com/ste-
vekimballmusic/

Tim Noxon Rockin' Blues Band
www.facebook.com/TimNoxon-
RockinBluesBand

Todd Morgan Music
toddmorganmusic.com

Tony & The Tuff Times
www.facebook.com/tattblues

The West Coast Playboys w. Andy Santana
https://westcoastplayboys.com

The William Mylar Band
www.williammylar.com

Zenn Vudu
www.facebook.com/zennvudu/

Zola Moon
www.zolamoon.com

44th Blues Music Awards, Con't. from P. 14

John Nemeth

Instrumentalist – Horn:

Deanna Bogart

Greg Piccolo

Jimmy Carpenter

Mark "Kaz" Kazanoff

Sax Gordon Beadle

Instrumentalist – Piano (Pinetop Perkins Piano Player):

Anthony Geraci

Ben Levin

Dave Keyes

Jim Pugh

Kenny "Blues Boss" Wayne

Instrumentalist – Vocals:

Curtis Salgado

Danielle Nicole

Diunna Greenleaf

John Nemeth

Shemekia Copeland



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