

# BIG CITY Rhythm & BLUES

# REVIEWS

## SOULFUL FEMME *Attitude*

www.soulfulfemme.com

The principals of Soulful Femme are powerhouse vocalist Stevee Wellons and dynamite guitarist Cheryl Rinovato. Produced by Gulf Coast Records and Blood Brother alum Albert Castiglia, this is a collection that comfortably



rides the rails of R&B, blues and soulful jazz-infused rock. This is music that has a lot of pop and crossover potential, but still retains plenty of roots authenticity and honors blues culture and its mentors.

As is par for the course today there are some key players that showed up for the sessions and bring their "A" game in the process. Kevin Burt, Tommy Castro, as well as, of course, Castiglia, are a few of the marquee names that contribute to the festivities.

Eleven tracks in all, nine were written by Wellons and Rinovato. The title track "Attitude" is funky and grabs you with a heavily syncopated groove, assisted by Castiglia's guitar and Dave Gross' Hammond organ work. Tracks like "Can't Get There From Here" are equally danceable and hook-filled, further establishing a contemporary element to the proceed-

ings. And then you have a track like the traditional Willie Dixon song "Insane Asylum" which brings things all the way back to the essence of the blues. Kevin Burt's gruff and meaty vocals really offset this well with Wellons' smooth, yet powerful vocal veneer for an impressive combination. Tommy Castro also does a nice vocal turn on the James Brown classic "Talkin' Loud and Sayin' Nothing." Michael Bram and Matt Raymond, playing drums and bass on all tracks respectively, do an exceptional job here locking in a superb groove. Other cuts that really stand out are the airy and buoyant "Time to Walk," trumpeter Doug Woolverton and saxophonist Mark Earley's punch on the reggae-tinged "Dysfunction Funk" and Rinovato's Wes Montgomery-like accompaniment on the smooth and easy "Breathe Again."

Soulful Femme is a duo that, are not only great songwriters and arrangers, but exceptional bandleaders in the way they work with the group and Castiglia on a wide cross-section of material. In the hands of lesser artists, one might spread themselves a bit too thin. But Wellons and Rinovato embrace variety as the spice of life and rise to the challenge.—**Eric Harabadian**

## CHA WA *"Live at Brooklyn Bowl"*

Bent River Records

The term Cha Wa is a slang phrase used by Mardi Gras Indian tribes to

announce "we're coming for ya" or "here we come." And that's an appropriate moniker for this band as they come at their audience like a ton of bricks. They throw all their considerable musicality and energy at you, and all you can do is enjoy, comply and dance! They bear an uplifting message of unity, mutual understanding and engagement.



The band has an overall vocal and ambience that draws liberally from classic mixed rhythmic combos like WAR, Osibisa, Malo and, even early Funkadelic. Tracks like "Second Line Girl" quickly grab your attention with their New Orleans-blend of calypso/Latin-infused rhythms. There are also strong jazz and hip hop overtones at play as well. Superb vocals and spirited horns set lyrics like "Ain't nothin' like a Crescent City Creole Queen" aflame. "Fire On the Mountain" and "Geechie Boom Boom" further unfurl that heavy New Orleans flavor and spice, with upbeat and celebratory choruses and trancelike beats. Irving "Honey" Banister really reaches for the stratosphere with his tenor sax on the latter. "My People" will give you goosebumps, with its tale of hustling and surviving amid society's economic strata. We may be divided on the surface

by money and social status, but we're, ultimately, all the same. This song drives that home in a funky and profound way. "Shallow Water" has a great open and jazzy groove, with penetrating and psychedelic guitar work from Scott Kettner and Rik Fletcher. There is almost a Detroit feel, a la Eddie Hazel, at work here. "Uptown" closes the festivities with a hook that directly ties in with the band's theme—"Uptown is comin' for ya!" This is supremely funky and first rate grooving music. It's all about pride in their native Crescent City, making no bones to let you know they've arrived! Kudos awarded to Tony Rosa's sizzling mid-section piano musings and the band's choral modulations in the hook. Highly recommended!—**Eric Harabadian**

## BLACKBURN BROTHERS *SoulFunkn'BLUES*

Electro-Fi Records

Toronto's Duane, Brooke and Cory Blackburn are literally a "Band of Brothers." They have been recording and gigging for years, winning various awards, including a 2016 Juno nomination (the Canadian Grammys) for Blues Album of the Year for *Brothers of the World*. The Blackburn name ties directly back to the Underground Railroad and patriarch Bobby Dean Blackburn is a legendary Canadian R&B artist. The soulful, brand new *SoulFunkn'BLUES* opens with "Bobby's Blues," whose groove resembles Albert King's "Born Under a Bad Sign." "She's A Heartbreaker" is highlighted

by a vocoder solo by Duane Blackburn, ala Herbie Hancock. "Let The Devil Play" features a ripping solo by guitarist Brooke. I guess the easiest way to quickly describe the Blackburn Brothers is they're kind of like the Toronto version of New Orleans legends the Neville Brothers, especially when the siblings harmonize. There's something unique and special about how family members mesh while singing together,



"blood harmonies" I recently heard it called. The horn section of Neil Brathwaite on tenor saxophone and Ted Peters on trombone spice up most of the tracks here. The very funky "Sister Rosa" features a killer groove and a tenor sax solo. I recommend playing this entire album, start to finish, for a funky dance

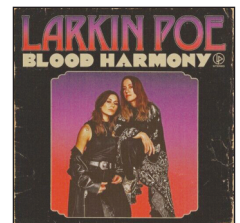
## LARKIN POE *Blood Harmony*

Tricki-Woo Records

The pride of Atlanta, Georgia, Rebecca and Megan Lovell lead the contemporary blues-rock powerhouse known as Larkin Poe. Named for one of their relatives, this band is the essence of Southern-based music, with a penchant for spinning gothic tales and pseudo-biographical references that intimately draw the listener in.

"Deep Stays Down" has

an interesting syncopation and cadence. It almost evolves into a trance-like lullaby the way it opens the album. The interlacing of their guitars essentially set the backdrop for small town tales of secrecy and eerie imagery. In it Rebecca sings, "The cat's in the bag, the bag's in the river and the river runs deep and the deep stays down. Better dot your i's, the lie's getting bigger, don't lead 'em to the needle in the haystack." It's a lot of wordplay like that. It seems to establish a riddle within a riddle. "Bad Spell" follows and just lays down a hellacious groove. What can you say? They belt it out full tilt, with clinching lines like "You better beware, you better take care, Imma getcha it's a guarantee....you put a bad spell over me!" "Georgia Off My Mind" is assuredly blowing up on all blues and Americana radio platforms. This has "hit" written all over it!



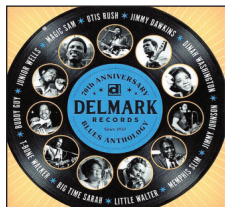
There are a lot of references here to the South, their home base, and is totally funky and upbeat. There is a real polish and ease in which the sisters, and the band as a solid unit for that matter, lay down a beat and passionately drive it home. It just feels so good! "Strike Gold," "Southern Comfort" and "Bolt Cutters and the Family Name" are back-to-

back and kind of a trifecta in terms of no-nonsense storytelling and guitar playing. There is a freedom in their collective approach to introducing a jam, yet they always infuse their songs with structure, relatable hooks and provocative lyrics. These three, in particular, have a wealth of cinematic visuals, but possess pop sensibility, undeniably rooted in the blues. The title track "Blood Harmony" is, perhaps, their most autobiographical of all. Rebecca sings, "God gave mama a singing voice and mama passed it down to me. Always with me, near my heart beating rhythm with her melody." The song's essential line is, "Come on and clap your hands and stomp your feet. If you can count to four, you don't need nothin' more. Help me make that chord. There's nothing quite like blood harmony." It's the Lovell sisters' take on the family business and it will touch you in your soul. "Kick the Blues" picks up the pace and is a throw-down of a rocker. It's like an update on a Carl Perkins-type tune, with plenty of Southern attitude. This band knows how to shift gears on a dime and the pensive and heartbreaking "Might As Well Be Me" hits you right where you live. This is a song anyone that's gone through a tumultuous relationship can relate to. It's a poignant soul-stirring ballad. "Summertime Sunset" is another rocker, with a femme fatale edge. The somewhat thoughtful and dirge-like "Lips as Cold as Diamond" concludes the album on a somber note. It rides that fine line between Southern rock, country and acoustic blues. There's a haunting, almost gospel feel to it that is compelling and will stay with you long after the last note is played.—**Eric Harabadian**

**70TH ANNIVERSARY BLUES ANTHOLOGY**  
*Delmark Records 2023*

It is impossible to overstate the impact and influence that the Delmark label has had on the blues music world...yes, for seventy years now!

The label was founded by then college student Bob Koester in St. Louis. Koester moved to Chicago in 1958 and ran a popular record emporium there, Jazz Record Mart, pursuing his love for blues and jazz by purveying vinyl albums. By now the label has released over twelve thousand(!) albums, of invariably high quality. Koester sold the label in 2018 to Julia Miller and Elbio Barilari, who have continued to produce and



release further albums. (Koester died in 2021.) In the blues genre, Delmark's focus, and strength, has been electric Chicago-style blues. (Seven of this anthology's ten featured artists lived mainly in the Windy City, and the other three - Dinah Washington, Memphis Slim, and T-Bone Walker - spent considerable time there.) Attempting to "summarize" or even characterize such a huge trove of valuable material is of course impossible; this collection gives just a hint of the treasures in Delmark's vault. (Recently Miller and Barilari have been re-releasing some classic albums.) The first three tracks present the most recognizable of the songs. Junior

Wells leads off with "Snatch It Back and Hold It" from his must-have album "Hoodoo Man Blues." Wells' inimitable vocal and gutsy harmonica are aided by his long-time partner Buddy Guy rendering propulsive, syncopated guitar licks. Two versions of "All of Your Love" follow. The first is by Magic Sam from another must-have album, "West Side Soul." Sam Maghett died at the tragically early age of thirty-two; had he lived he undoubtedly would have joined the pantheon of all-time blues greats with Otis Rush, whose longer and different rendition of the tune is next. If there is any better electric Chicago-style guitarist than these two, let me know.

Jimmy Dawkins, he of the moniker "Fast Fingers," provides guitar lead along with Rush on "All for Business," a slow blues with vocal by Big Voice Odom. Then the distaff side of Delmark emerges in the person of the great blues and jazz singer Dinah Washington, who delivers "Blues for a Day" over some sweet saxophone renderings. The brief respite from guitar wizardry is rectified by "I Want a Little Girl" by pioneering six string master Aaron "T-Bone Walker"; it's another slow blues with some fine sax by Hal Singer. Then Big Time Sarah (Streeter), a lesser known but talented vocalist, shows her stuff on "Long Tall Daddy."

Yes, innovative and influential harmonica player Little Walter (Jacobs) also recorded for Delmark; here he is on "I Just Keep Loving Her," a terse and spare number with Baby Face Leroy Foster on drums and none other than Muddy Waters on guitar. Walter demonstrates that he was also an appealing singer...as was legendary pianist Memphis Slim (Peter Chatman), tinkling the



**Legendary Communications and Promotions**

**Rosalie Daley**  
Legendary Communications and Promotions  
legendarycommunications.com  
rolegendarycommunications@gmail.com  
330-321-7676

*we make your message memorable*

**Good Blues to You**



**Carlin "C-Note" Smith**  
Vice - President

Atlanta Blues Society / Writer BCRB

Phone: 678-427-1552  
bluesnote@cs.com bluesnote@gmail.com  
4200 Morning Dew Dr., Powder Springs, Ga 30127

**Always looking for interesting projects**



Blues TV Show and NYC Based Blues Band  
**Guy Powell**

Producer/Drummer/Writer  
917-825-2400

Guy@BluesNYC.com www.BluesNYC.com



**Wisetree Entertainment**

**Dirk Wissbaum**

*Guitarist/Storyteller. Blues-Folk-Pop. Blues History. Festival services, volunteering in backstage hospitality. Experienced Master of Ceremonies, DJ, and blues society member. Live Jazz and Blues photographer and writer.*

captdirk@hotmail.com

231-883-3888



ivories in front of Matt "Guitar" Murphy on "Memphis Slim USA." The set closes with Jimmy Johnson plying guitar (with contemporary Chicago stalwart Rico McFarland) on "Ashes in My Ashtray," in a style reminiscent of Son Seals.

Not only a source of listening pleasure, this anthology will induce many to explore the vast Delmark catalogue and sample its treasures. —

**Steve Daniels**

## JOANNA CONNOR

### *Best of Me*

Gulf Coast Records

Over the course of some 15 albums or so Joanna Connor has consistently brought her vision of uptown rock and blues to the people in a strident and unique way. By and large she is an accomplished singer and songwriter, with a penchant for soulful vocals and always



choosing tasty cover tunes as well.

She continues that path of excellence on her latest for the Gulf Coast label. It is also her first album working with a co-writer in bassist Shaun Calloway. It's a snappy and diverse album from a writing perspective as well as a collaborative one. In addition to her fine core band there are some fabulous guests on here, including guitarists Mike Zito, Gary Hoey, Josh Smith and Joe Bonamassa, harmonica virtuoso Jason Ricci, drummer David Abbruzzese and the ubiquitous Grooveline Horns.

Connor does a nice cross-section of styles kicking things off with the funky and bombastic "House Rules." It sounds

very live, with emcee and hype man Frank Pellegrino introducing Connor and blending into the blessed din of stinging guitars and incendiary horns. Tracks like "Pain and Pleasure" and title track "Best of Me" are soulful and somewhat autobiographical. There is a tonal shift in the roster that is ballad-like and really shows the sweetness of her voice and slide guitar work. "Highway Child" features Bonamassa and appropriately picks up the pace dueling axes with Connor. The song's bustling road show style will get you out of your seat. "I Lost You" is another softer ballad, with that juxtaposition of crunchy lead guitar sailing over the top. Connor really knows how to take a vamp section of a song and truly sell it. "Two of a Kind" is a ripping rocker, with the full horn onslaught. "All I Want is You" follows and shifts gears in more of a jazzy vein; imagine Al Green meets Wes Montgomery. And then that leads into a gritty slide-induced throw-down, with the Abbruzzese-fueled groover "Mercury Blues." "Shadow Lover" and "Greatest of These" are thoughtful, melodic and have a radio-ready pop veneer to them. The album closer "Shine On" furthers that hit potential, with a strong soul-stirring chorus and performances from Connor, Hoey and Ricci.

Connor is currently out there on the touring scene. So, be sure to check her out in support of this fine new release. It is some of her best material to date. —**Eric Harabadian**

## SHAUN MURPHY

### *I'm Coming Home*

Vision Wall Records 2023

Little did I know until recently that singer Shaun Murphy and I were both at the 1969 Ann Arbor Blues Festival, the first major blues festival ever, and that she was as deeply

influenced by it as I was. By that time I was already a blues lover, but seeing Luther Allison play there was a life-changing experience. It was equally so for Murphy, whose "awakening to the blues" was catalyzed by the performances of Big Mama Thornton, Muddy Waters, B.B. King, Lightnin' Hopkins, Freddie



King, and Son House among others. (Yes, what an incredible lineup!!)

Murphy's subsequent musical journey has been eclectic. She has acted and sung in multiple musicals, has been backing singer for Bob Seger and Eric Clapton, has toured with Joe Walsh and Bruce Hornsby, and then for sixteen years was an indispensable cog in the ensemble of the great rock, blues, and Americana band Little Feat.

Since leaving Little Feat in 2009, Murphy has devoted herself to the blues, releasing eleven albums in the ensuing fourteen years. This last of the string continues her fruitful collaboration with bandmates John Marcus, bass; Tom DeRossi, drums; Kenne Cramer and Tommy Stillwell, guitars; and renowned session musician Kevin McKendree, keyboards. Murphy wields an occasional tambourine, but mainly she delivers vocals that have lost none of their power or poignancy over the years.

Shaun co-wrote two of the dozen songs comprising the hour-long set. The rest are covers, none readily recognizable but all well chosen. Many are mid-tempo ballads, although the set commences with "One More

Last Time," a rocker penned by noted keyboard player Jeff Paris that showcases the skills of the dual guitarists and McKendree on organ. McKendree switches to piano on the luscious title track, aided by saxophonist Dana Robbins.

More instrumental variety is provided on "Linger a Little Longer" by cellist Austin Hoke.

A highlight is "Keep Your Head Above Water," a track co-written by Murphy, which I would characterize as a gospel shuffle. Mid-set there are two splendid slow blues, "High Price to Pay" and "If You Still Love Me," followed by a churning rocker, "I'm Not Made That Way," which Little Feat should cover if they haven't already done so. It sizzles!

What more can we ask? Here is a crackerjack band backing a dynamic singer still at the height of her prowess. —**Steve Daniels**

## RJ MISCHO

### *In Finland*

Bluebeat Music 2023

By my count this is harmonica ace RJ Mischo's fourteenth album, and he just keeps getting better.

Born in Wisconsin and then a long-time Minnesota resident, Mischo hails from a family of musicians and began playing harmonica at age nine. By his late teens he was playing steadily professionally, and he formed and led several successful regional bands. He relocated to California in 1996, and his myriad collaborations have included projects with guitarists Franck Goldwasser ("Paris Slim"), Kid Andersen, Steve Freund, Nick Curran, Johnny Moeller, and Rusty Zinn, as well as a pantheon of other West Coast first-call musicians. His music has graced documentaries and independent films, and he has contributed to harmonica instructional books.

Mischo travels regularly and widely. On one of his

frequent European tours in autumn 2022 he recorded this latest album in...how did you guess? Finland! (That country appreciates blues; the oldest existing blues society in the world was founded in Helsinki in 1970.) Backing him is the Tomi Leino Trio, with Leino on guitar, Jaska Prepula on bass, and Mikko Peltola on drums, with added guitarist Jonne Kulluvaara.

Although there are no liner notes, one may presume that Mischo penned most or all of the twelve tracks, since most of the songs on his past albums are originals. The dozen



here demonstrates his facility with lyrics; he can do poignant, pithy, and humorous. One of my favorites is "Two Ears and One Mouth," reminiscent of Mose Allison's classic "Your Mind Is on Vacation."

There is also a harrowing tale of a near-death experience in Minnesota, "Tried to Kill Me #2"; one hopes this tune springs from RJ's imagination, and if not we're glad that he survived!

The shortest track of the set is a jaunty instrumental, "Avanto Shuffle," guaranteed to appeal to dancers. The other tunes feature Mischo's singing, somewhere between baritone and tenor, with limited range but plenty of expression. The songs themselves are all straight Chicago-style blues, yet with ample variety to maintain interest...in fact, not just interest but avid enjoyment. The band is tight, with simmering guitar leads and fills.

Standing out is RJ's excellent mastery of diatonic and occasional chromatic harp: spot-on timing, great tone, animated and creative riffs consistently

appropriate to the tunes. RJ Mischo may not be as well known as some other contemporary harmonica masters, but in my opinion he is their equal. —**Steve Daniels**

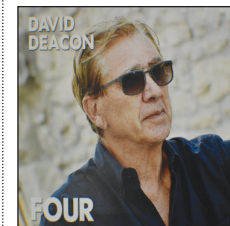
## DAVID DEACON

### *Four*

Slammin Media

David Deacon is a beat poet-influenced singer-songwriter that hails from Guelph, Ontario Canada. He released a series of albums in the '90s and also enjoyed success as an advertising voiceover artist, race car driver and motorcycle enthusiast and just being an overall bon vivant. So, after an extended hiatus from the music world he's returned with his fourth solo release, simply called "Four."

Much of the music on "Four" isn't overtly blues but is certainly blues-based. Aided by a crack rhythm section and the silver strings of guitarist and collaborator Andy Ryan, Deacon's deep and resonant Leonard Cohen-

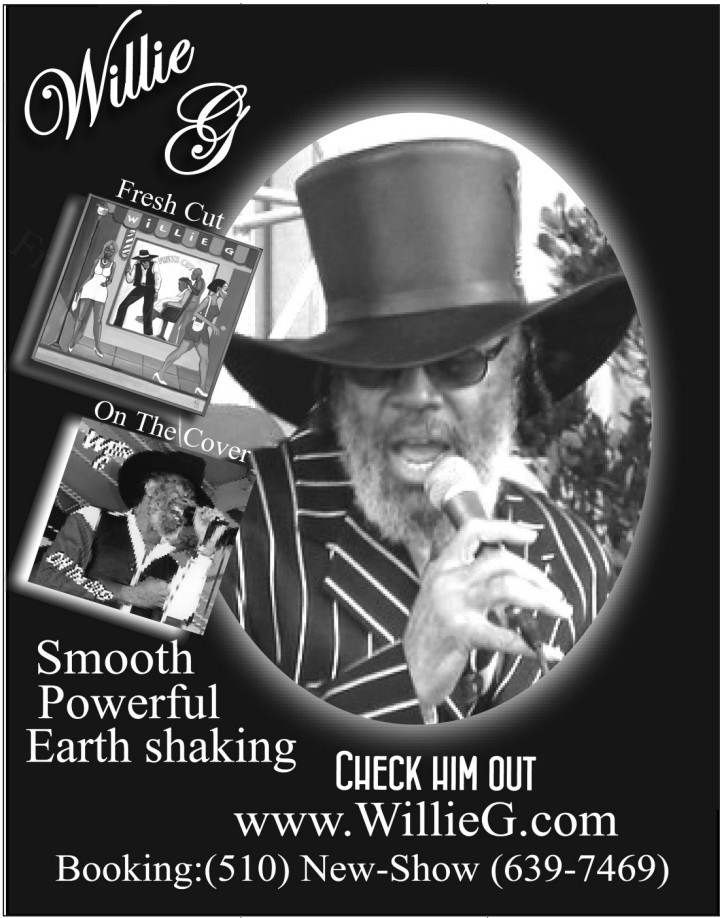


meets-Tom Waits vocal rasp effortlessly soars.

Deacon wrote all the lyrics on each of the album's 10 tracks. Many of the songs seem autobiographical and, in some cases, take on a surreal and very cerebral and intoxicating effect as well. Deacon's strength is, indeed, his voice and he stealthily walks that line between spoken word and melodic interplay, with his backup singers. "No Never Mind" kicks things off, with more than a nod to John Lee Hooker and Leon Redbone. It's all about the human comedy and how we try to manage a break-



*Willie G*



Fresh Cut  
WILLIE G

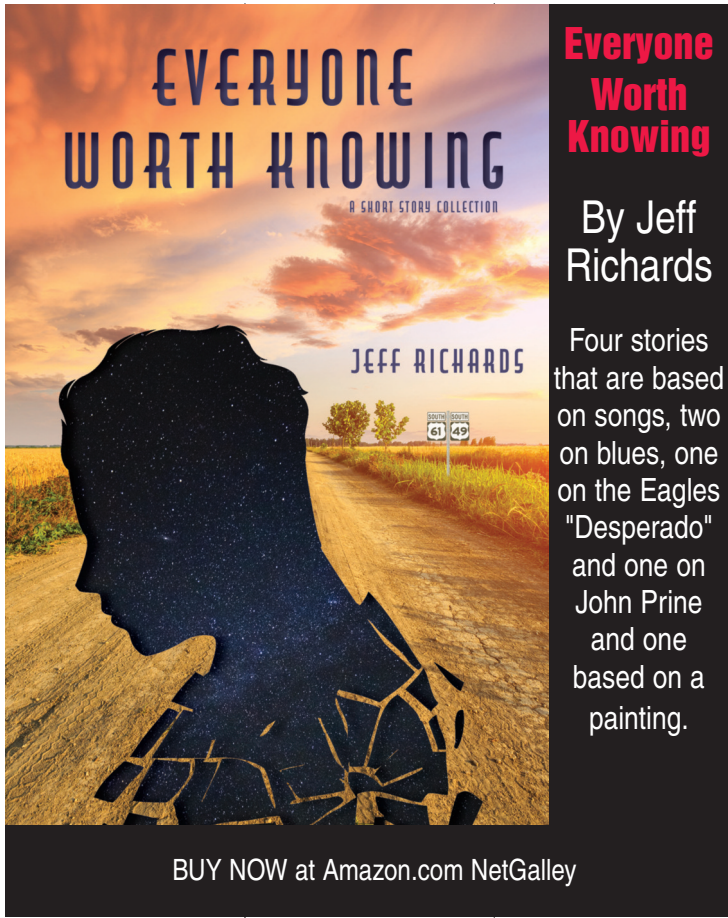
On The Cover

Smooth  
Powerful  
Earth shaking

CHECK HIM OUT  
[www.WillieG.com](http://www.WillieG.com)  
Booking:(510) New-Show (639-7469)

EVERYONE  
WORTH KNOWING  
A SHORT STORY COLLECTION

JEFF RICHARDS



Everyone  
Worth  
Knowing

By Jeff  
Richards

Four stories  
that are based  
on songs, two  
on blues, one  
on the Eagles  
"Desperado"  
and one on  
John Prine  
and one based  
on a  
painting.

BUY NOW at Amazon.com NetGalley



**NEW RELEASE From Little Freddie King!**  
**Blues Medicine — Good for What Ails You!**

*Little Freddie King*  
BLUES MEDICINE

AVAILABLE NOW: [www.louisianamusicfactory.com](http://www.louisianamusicfactory.com) • [www.euclidrecordsneworleans.com](http://www.euclidrecordsneworleans.com) • [www.burnsidedistributioncorps.com](http://www.burnsidedistributioncorps.com)  
Streamed: Amazon • iTunes • Spotify • Apple Music  
MANAGEMENT: "WACKO" WADE PRODUCTION, LLC. [wackowade@yahoo.com](mailto:wackowade@yahoo.com) • VISIT da KING @ [www.littlefreddieking.com](http://www.littlefreddieking.com) • [Facebook.com/little.f.king](https://Facebook.com/little.f.king)



up in a relationship. It's somewhat jazz-based, with a light shuffle and swing. "Arc of Life" is kind of laid back and reflective. Deacon asks a number of questions about the keys to a life well lived. But in the end he sings, "what's done is what we are." "Rising Up Again" has a very open feel, with ringing and jangly guitars ala The Youngbloods or Stephen Stills' solo work. It is radio-ready, with a strong vocal arrangement and hook. "California Has No Winter" is a clever treatise on the vacuous state of our society using metaphor and allegory. Deacon sings, "without seasons how do we know when it's over?" The state of mind, using California as a backdrop, is a place where "nothing's too mature and nothing's too obscure." Other highlights include the Hooker-ish bottleneck slide feel of "Hard Time," the funky vamp cadence that fuels "Waving Free," the dark character study and deep swing of "Jane" and Andy Ryan's Robben Ford-like grace on the delicate string-bending "Simplify."

Deacon's bluesy old school rock and ballad-like storytelling delves into the psyche, according to his press material, of "both someone who has travelled a lot of roads and the people who he has met along the way." Here's hoping he's back to stay and, no doubt, has plenty more yarns to spin for years to come.—**Eric Harabadian** party!—**Bob Monteleone**

### **DUKE ROBILLARD & HIS ALL-STAR BAND**

*Six Strings of Steel*  
M.C. Records 2023

Duke Robillard toured and recorded with Bob Dylan about ten years ago, but perhaps even more notable is the indomitable creative drive that he shares with Dylan. By my tabulation, this is



Robillard's thirty-seventh album as soloist and band leader, and that doesn't include his releases as lead guitarist with the Fabulous Thunderbirds and with Roomful of Blues, the horn-spiced band that he co-founded with Al Copley in 1967 in his home state of Rhode Island.

Robillard has nothing left to prove. He is a guitar icon. He has been nominated for almost forty Blues Music Awards, presented by the Blues Foundation, and has won five for Best Guitarist of the Year. He has demonstrated mastery of jazz, swing, and rock as well as blues. Yet he still continues to release albums with sterling musicianship and fresh ideas.

His newest release is a nod to the music that influenced him in his youth and teenage years. With the exception of two originals, the tunes are well chosen covers: in the blues area, numbers by Chuck Willis and Lowell Fulson; in the rock and pop mode, by Link Wray, Ike Turner, and Dylan; New Orleans via Fats Domino and Dave Bartholomew; and jazz by way of Barney Kessel. Robillard's brief but welcome liner notes explain his attachment to each of the songs.

Accompaniment is afforded by Duke's long-time and accomplished bandmates: drummer Mark Teixeira, bassist Marty Ballou, keyboard adept Bruce Bears, and saxophonist Doug James. Duke sings on two tracks, and the remainder of the vocals are handled by Chris Cote.

The only other musician to appear is fiddler Katie Shore, from Asleep at the Wheel. She lends body and emotion to the cover of Dylan's "Watching the River Flow," with Robillard playing

acoustic guitar. On most of the tracks he plays electric, with his usual inventiveness without egotistic showmanship. Perhaps deliberately, the set is bookended by two instrumental tracks with Robillard playing twangy electric: the opener, Kessel's "Git with It!" and the closer, Wray's legendary "Rumble" from 1958, with its tremolo and distortion. Another tune from that era, 1951's "Lima Beans," is sung by Duke with vigorous saxophone backing. Sandwiched between them is the shortest album track, "Shame, Shame, Shame," a caffeine-fueled bopping rocker (also covered by post-Robillard Roomful of Blues).

"Love Struck" gives Cote opportunity to croon on a slower number, again with a 1950s vibe, and with a terse but moving guitar solo. As usual, Robillard eschews fusillades of notes and plays...just the right ones.

The Ike Turner cover, "Take Your Fine Frame Home," is another rocker goosed by James's sax. "Groovin' in the Swamp," one of the originals, is a

third instrumental with exemplary guitar playing. The penultimate track, Fulson's "Lovin' You," finds Robillard delivering the vocal and vamping on the

guitar styles of Fulson and Fulson's legendary predecessor, Texas guitar great Aaron "T-Bone" Walker.

No guitarist vanity project, "Six Strings of Steel" is

a tribute to Robillard's formative influences by his rock-solid (pun intended) band led by his understated but inarguable guitar wizardry.—**Steve Daniels**

## Roman Sobus Photography

[www.romansobus.net](http://www.romansobus.net)  
Roman Sobus FB



## BRAD VICKERS & His VESTAPOLITANS

★ TONITE! ★  
10:00 → 1:00  
BRAD VICKERS ★  
VESTAPOL. ★



Seven acclaimed CDs  
ALWAYS a great time!  
Blues/Jump/Roots'n'Roll  
Book the band NOW

[www.BradVickers.com](http://www.BradVickers.com)

MAN HAT TONE

We rise up to **CREATE** & **THRIVE!**

Can music heal? **We Thrive** MOVIE

Be a part of the team by donating to  
**GoFundMe - We Thrive Documentary**  
[vision561.com](http://vision561.com) [facebook.com/WeThriveMovie](https://facebook.com/WeThriveMovie)



Factory guitars are cool — but

**Pyramid Point Custom Guitars** are one-of-a-kind and designed by you!



Customs starting at \$499

(231) 645-5776 • Pyramid Point Custom Guitars on Facebook.



**Lynn**  
 ORMAN MUSIC & MEDIA  
 www.ormanmusicmedia.com  
 Women of the Blues  
 A Coast-to-Coast Collection  
 www.womenoftheblues.com  
 www.womenofthebluesrecords.com  
 Lynn Orman Weiss  
 ormanmusic@gmail.com  
 847-452-6469



**Julia Magness**  
 Singer, Journalist, Entrepreneur  
 Juliasblues@yahoo.com

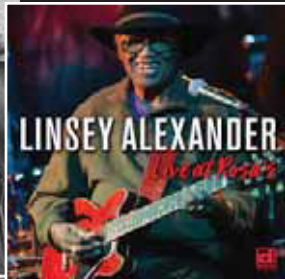


JULIAMAGNESSMUSIC

**Juliasblues.com**  
 #Juliamagnessmusic

**Linsey Alexander**  
**The Gibson Man**  
 Linsey's got it! and he wants to give it to YOU!

**NEW CD!**



**New Delmark Records CD, Live At Rosa's**

Contact Linsey for bookings or CD: [BLUESMANGIBSON@aol.com](mailto:BLUESMANGIBSON@aol.com) or send a check or money order of \$17 to: Linsey Alexander, 8757 S. Beck Place, Hometown, IL 60456 312-296-3040 FCA-Frank Curtis Attractions 708-233-1434 (office) 708-233-9688 (Fax) fido21@aol.com (email)



**Lisa Hagopian**  
**Eric Harabadian**  
 award winning filmmakers

*Nothin' but Music Paradise Boogie*

**Vision 561 Productions**  
 facebook.com/vision561productionsllc 313 516 5937



**HIT THE ROAD ENTERTAINMENT & MISSISSIPPI DELTA BLUES, INC.**  
 Two Companies with a common goal—teaming up for special occasions.  
 Making Your Event the **BEST EVENT POSSIBLE!**

Peggy Brown, Hit the Road Entertainment & Carol Marble, Mississippi Delta Blues, Inc. team up to pool their individual experience and resources for your benefit.

We have it covered—we know where to find the right band, the right musicians, performing the kind of music you need for your event. Blues, R&B, Roots, Jazz, Funk, Gospel, Reggae, Soul ..... we look throughout Mississippi, Nationally and Internationally for the perfect fit for your needs.

If you are planning a wedding, corporate party, festival—then give one of us a call.

[www.hittheroadent.com](http://www.hittheroadent.com) and [www.mississippideltabluesinfo.com](http://www.mississippideltabluesinfo.com)

The Blues Mamas—Peggy Brown—601-613-7377 Carol Marble -662-347-2869  
[BluesMamasManagement@gmail.com](mailto:BluesMamasManagement@gmail.com)