

Capital Blues Messenger

Celebrating the Blues in the District of Columbia, Maryland and Virginia
December 2012 Volume 6 Issue 12



Season's Greetings and Happy New Year

**DCBS
Keepin' The
Blues Alive
In the
DC Metro
Area**

**New Year's Eve
Dinner/Dance
Features
Linwood Taylor**

**5th Annual
College Park
Blues Festival
Recap**

**CD Reviews
& Other Blues
News**



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THE DC BLUES SOCIETY

**P.O. BOX 77315
WASHINGTON, DC
20013-7315
www.dcblues.org**



The DC Blues Society is a non-profit 501(c)(3) organization dedicated to keeping the Blues alive through outreach and education. The DC Blues Society is a proud affiliate of the Blues Foundation.

The Capital Blues Messenger is published monthly (unless otherwise noted) and sent by e-mail or U.S. mail to members. Past newsletters are available at www.dcblues.org.

Send changes in name, address or membership status to membership@dcblues.org or mail to DCBS Attn: Membership at the address listed above.

The Capital Blues Messenger is your publication and members are encouraged to submit articles, photos, and ideas for articles, reviews, cartoons and photography. Please submit material via e-mail to: newsletter@dcblues.org.

Blues listings for bands should be sent to calendar@dcblues.org.

Note: The deadline for all submissions is the 15th of the month prior to publication. DCBS reserves the right to edit or refuse any content, including advertising, that it deems inappropriate.

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Become a DCBS member!

Members are key to the livelihood of the DCBS. Members' dues play an important part in helping DCBS fulfill its mission to promote the Blues and the musicians who keep the music alive, exciting and accessible. Members receive discounts on advance sale tickets to DCBS events, DCBS merchandise and from area merchants and clubs when you present your DCBS membership card (see p.11). Members also receive the monthly *Capital Blues Messenger* (CBM) newsletter and those with e-mail access get the CBM via e-mail plus additional e-mail updates about DCBS events.

Becoming a member is simple, quick and easy:

- Use the mail-in application, or
- Apply on-line at www.dcblues.org, or
- Sign up at DCBS events or DCBS-sponsored events/venues where you see the DCBS booth.

Members are invited to attend the monthly DCBS Board meetings. For information, send an e-mail to president@dcblues.org.

D.C. Blues Society Membership Application/Renewal Form

Date: _____ If renewal, check here _____

Name (please print clearly above) _____

Address _____

City/State/Zip Code _____

Telephone _____

E-mail _____

Dues per year (circle appropriate one):

Student: \$15 (Include photocopy of student ID)

Individual: \$25 Family: \$35

Corporate: \$200 Canada: \$35 (US funds)

Other Countries: \$50 (US funds)

Contributions (not dues) are tax-deductible.

Please allow up to six weeks for processing

If Family, list member names: _____

Your volunteer time/talent is always welcome. If interested in volunteering, check interest(s):

Update Website

Work a shift at a show (DCBS table, door, etc.)

Promote shows (distribute flyers, handbills, etc.)

Raise funds (sell ads, organize auctions, etc.)

Write reviews or take photos for Newsletter

(see your name in print!)

Other? _____

Mail with check to
THE DC BLUES SOCIETY
P.O. BOX 77315
WASHINGTON, DC 20013-73

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Unless noted, photos & articles were contributed by DCBS Board Members and Newsletter Editor. Printer: Quick Printing Inc. Wheaton, MD www.quickprintinginc.com
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Corporate DCBS Memberships

DCBS offers a Corporate membership option that provides small and large businesses the opportunity to advertise through DCBS while supporting DCBS programs.

For only **\$200 per year**, businesses receive the same benefits of individual DCBS members (see above) PLUS 6 postings of any combination of 1/4 page ads in the DCBS monthly newsletter and/or web icons on the DCBS website. Each web icon/event posting will remain on the DCBS website for one week per posting. — for a total of 6 weeks presence on the DCBS website. **This is a \$240-\$280 value, for only \$200.**

To get more information, or to establish corporate membership, visit:
www.dcblues.org/memb/mbr_join.php.

ADVERTISE IN THE DCBS CAPITAL BLUES MESSENGER

AD RATES

Business card	\$20
1/8 page	\$25
1/4 page	\$40
1/3 page	\$55
1/2 page	\$75
2/3 page	\$110
Full page	\$140

Rates are based on camera-ready artwork and must be received by the 7th of the prior month. Design service is outsourced and a fee will be charged. Ads should be at least 300 dpi in either PDF or JPG. Submit in B/W and color when possible. Ad size and space allocation contingent on prior commitments and editorial content. DCBS reserves the right to refuse advertising it deems inappropriate. Ad specs and on-line rates: www.dcblues.org
Questions? E-mail: ads@dcblues.org

College Park Blues Festival and DCBS 25th Anniversary,

I want to thank all the volunteers, bands, vendors and the College Park Recreation Board, who made the College Park Blues Festival so successful. The crowd gets bigger every year. See pp. 4-5 for our recap of this terrific event. The Festival featured a set performed by three of the founding members of the DC Blues Society - Eleanor Ellis, Rick Franklin, and Mark Wenner - in honor of our 25th Anniversary year. We'll be celebrating our anniversary with special events throughout the year culminating with our 25th Annual Festival at the Carter Barron Amphitheatre on August 31, 2013. Though the College Park Festival is free, donations from that event and other fundraising efforts help send our Battle of the Bands winner, Fast Eddie & The Slowpokes, to Memphis for the 2013 International Blues Challenge (IBC) on January 29 - February 2. The IBC has been a launching pad for aspiring Blues artists, offering winning bands promotional and performance opportunities. You can see Fast Eddie and band at our 25th Annual DC Blues Festival, one of the perks of winning the Battle of the Bands.

New Year's Eve Party

For those who know, this ain't a "drylongso" [ordinary] NYE party at the Wheaton American Legion. This Society party is like no other party 'cause nobody parties like us... We got Linwood Taylor bringing the music to boogie you into 2013. We'll have a delectable dinner menu that includes year-end favorites like collard greens, cornbread, black-eyed peas, ham, turkey and more. Of course we'll have desserts and champagne for toasting in the new year. 2013 won't be ushered in quietly or unceremoniously. You'll have hats, noisemakers and a sing-along Auld Lang Syne. (I've been reminded by a devout DCBS member that last year we neglected the traditional yearly transition song. I want to assure him and others it'll never happen again.)

Hurry, get your tickets now to guarantee seating! Seating is limited for this best in class dance & dinner, and tickets typically go fast. We're hoping that there won't be any tickets left for the door.

Unless you choose to simply stay at home waiting for the ball to drop in Times Square or watch Lawrence Welk reruns, you should be in our house to rock in 2013. (I know Lawrence's last year was in the 90's, but old habits die hard.) Tickets are available at www.dcblues.org.

Volunteers

Some of you who have volunteered in the past or indicated an interest in volunteering will soon receive a request from us to help with our NYE party and update our volunteer records. You'll also receive a brief survey to help us better match your interests with our needs. Please let us know if you can help with preparing and serving food, room setup, etc. by contacting volunteer@dcblues.org.



Felix McCarran
by Ron Weinstock

Obamarama II: The Final 4

Let me creep into 2013 a little further. On January 19, DCBS will add to the plethora of Presidential Inauguration parties with our own Blues celebration for the changing of the guard. Or maybe I should say we're celebrating *no* change in guard. Many of you may recall about four years ago we hosted Obamarama, a sold-out affair at the now defunct Surf Club. This is the second round (or final four)... On January 19, we'll feature Fast Eddie & The Slowpokes, as well as the DCBS Band, featuring the hot licks of lead guitarist, Sam'i Nuriddin, the vocals and stage allure of Ayaba Bey, and fun-filled surprises from special guests. Come out and get into the spirit of a participatory democracy (as we know it) by partying like it's 2013! Arguably, it's the cheapest and most fun Inaugural party in town!

One Additional Note

How about our recent flurry of ticket giveaways and discounts! One of the latest is Arena Stage's *Pullman Porter Blues*, which is a humor-filled, historically-resonant production. For those of you who may not have heard of Pullman porters before, this is the perfect opportunity to learn while listening to a live band and livelier singers deliver a story with the Blues. DCBS members may purchase discount tickets to this play for select performances up to December 9. Visit the DCBS website, www.dcblues.org, for the Promo Code to use to access this discount. The show runs through January 6 at the Arena Stage.

Blues Always,

Volunteers Needed for DCBS's Monthly Newsletter

The Editor of the DCBS newsletter, *Capital Blues Messenger*, is seeking volunteers who are available to help plan and produce the newsletter, write articles on a regular basis, and seek input from DCBS members. The newsletter is currently produced using Microsoft Publisher; however, familiarity with this software program is not required. For more information and/or to express interest, send an email to newsletter@dcblues.org.

Volunteers Needed For DCBS New Year's Eve Celebration

Can you help make the DCBS New Year's Eve Dinner/Dance a success? Volunteers are needed to help decorate before the event, provide food donations, and help serve food during the celebration. Volunteer and party with other like-minded blues fans. What a terrific way to close out 2012 and usher in 2013. Send an email to volunteer@dcblues.org if you can help.

DCBS Members Help Keep the Blues Alive! Thank You for Joining &/or Renewing Your Membership



Renewing Individ. Members

Charles Adkins
Denny Begle
Scott Chadwick
Edward Crowley
Frank Demarais
Patricia Eisen
Arlene Goldberg-Gist
Thomas Hamilton
Bear Hutchinson
Mary Knieser
Mona Kotlarsky
Allen R. Kronstadt
Eileen Manchester
Judy Monardo
Warren Pheneger
Carol Schoenfeld
Eric Selby
William Williamson
Larry Younkens
Victor Ysern

Renewing Family Members

John Boardman
Jeff Day
James & Laura Grant
Mars & Peggy Harmon
Robert L. Jones
Christopher Klug
Sadie Poinsett-White
Jeffrey Rathner
Paul Robberson

New Individ. Members

Earle Baughman
Paul Blumstein
Betty Giddings
Stacy Jarboe
Karen E. Mendez
Kevin Milroy
Tim Morgan
Michael Otto
Joanne Pascale
Kenneth Rothschild

New Individ. Members Cont.

Lisa Tabakur
Steven Task
Raymond Van Houtte
John Woody

New Family Members

Bridget Gallimore
Amity Horowitz
Michael & Patricia Nier
Raj Ramlagan
R. Scott Salsberry
Viesturs Timrots

If you are not currently a DCBS member, see p. 2 for membership benefits & the membership form, or sign up online at www.dcblues.org. Questions? Write to: membership@dcblues.org.

Hello 2013! Ring In the New Year With DCBS and the Linwood Taylor Band

Once again, the DC Blues Society is planning a New Year's Eve Dinner and Dance that is one of the best deals in town for live entertainment, dinner, dancing, hats & noisemakers, and champagne at midnight! Dinner will include favorites like collard greens, cornbread, black-eyed peas, ham, turkey and more, plus desserts. Help spread the word, gather up your friends, buy your advance tickets now, and come to the Wheaton American Legion ready to party - because you know that's what blues fans know how to do!

All the details for this event can be found in the ad on the right. The Linwood Taylor Band will provide the entertainment, with Linwood on guitar, Barry Brady on keys and guitar, Charles "Red" Adkins on bass, and El Toro Gamble on drums.

Linwood Taylor

"Washington, DC's Premier Blues Man"

*Kirk Jackson had the opportunity to interview Linwood Taylor in early 2011, and Kirk's article/interview provided an in-depth look at a blues man who's played with some of the best and has worked hard to make a name for himself. Excerpts from that article appear below. To read the full article, visit the February 22, 2011 posting on Kirk's blog, **Beldon's Blues Points (BBP)** at:*

<http://beldonsbluespoint.blogspot.com/>

Whenever musicians need a strong, reliable guitar, they frequently turn to the DC area's Linwood Taylor. The Virginia-based, Prince George's County-reared guitarist has guest-starred on albums by Bad Brains leader H.R. and Prince George's County, MD harmonica player Anthony "Swamp Dog" Clark. He has shared the stage with Johnny Winter and opened for Johnny Copeland, Albert Collins, Lonnie Mack and Rory Gallagher. But a two-year stint with Joe Louis Walker made Taylor re-evaluate who he is as a musician. Specifically, his long-standing determination to be known for his own accomplishments—rather than for his association with other musicians—was prodded back to life in February, 2010 when Walker called him to tell him he was dropping him from his tour. "I'm like 'really?' I said 'okay, whatever,'" said Taylor, who had just soloed on Walker's album, *Blues Conspiracy: Live on the Legendary Rhythm and Blues Cruise*. "What was I going to do, you know?"

Taylor decided to focus his energies on being a bandleader, drawing from a pool of friends to staff a new—though apparently in flux—incarnation of the Linwood Taylor Band, a touring group he has helmled for decades.

In addition to performing, Taylor has started work on a new album that will ultimately consist of ten to twelve original songs. "You know we're trying to do as many as we can and then we're going to see which ones do well together and which ones don't," he said.

A bluesman who unabashedly leans toward the rock side, Taylor promises an album that will steer away somewhat from the traditional structures of the blues genre. "There's always an element of rock because I like that guitar sound," he said.

Born in Fort Lee, Virginia, Taylor first came to the DC area in 1958, when he was two years old. He took up the guitar as a youth, and, influenced by players like Jimi Hendrix and Eric Clapton and groups like Led Zeppelin, began playing in garage bands. As an up-and-coming professional musician, he caught the ears of members of bands led by the DC area's musical royalty: Roy Buchanan, Danny Gatton, and the Nighthawks, among others. Those bands' members wanted to play with him, he said.

"The best guys in town, as soon as they found out you were hiring and doing gigs, they all gave me their numbers," he recalled. "I mean these are guys that I would go and see them perform somewhere but they are like going, "Oh no, man, here's my card. If you ever need somebody, call me."



Celebrate New Year's Eve
with
DC Blues Society

*& Linwood Taylor
Band*

Food, Champagne, Cash Prizes & more...

Monday, December 31, 2012
8:30 PM - 12:30 AM
(doors open 7:30 PM)

Wheaton American Legion Post No. 268
11225 Fern Street
Wheaton, MD 20902-4626

 **Advance: \$30 member + \$35 non-member**
Door: \$35 member + \$40 non-member
Purchase advance tickets on-line
or call 301-322-4808
www.dcblues.org

He has already recorded three albums, all self-produced. The first, *Live at Colonial Seafood*, was a live recording of a show he had given at a Fredericksburg, VA restaurant in 1991 or 1992, he recalled. He recently started reissuing the album, which had been out of print. He recorded his second album, *Take This and Stay Out of Trouble*, live in the mid-90's at various locations around the DC area, he said.

Recorded in a studio ten years after his second album, his third album, *Make Room for the Paying Customer*, started to break the ground he plans to explore with his new album, deviating from the standard structural patterns normally associated with the blues.

BBP: How did you get started in music? It must have been when you were like five or six years old, right?

Taylor: (laughs) Actually, I wanted to play guitar since I was about ten and I wound up starting on accordion, which I didn't want to do, but some guy came selling them door-to-door and, you know, there you go. And sold my parents, but not me, but I went along. He said it would be easier than playing guitar. And...total salesman...of course it wasn't. And of course I had no interest in it because it wasn't guitar. And then I got an acoustic guitar a couple of years later. And it wasn't really what I wanted (but) I started playing. I had actually started playing left-handed and then I injured my finger playing sports. And while it was healing, I switched over and sort of fiddled around with the right-hand. And then about a year later I started playing pretty much in earnest right-handed, and haven't looked back.

BBP: How old were you when you started playing electric guitar?

Taylor: About 14 or so.

BBP: Do you remember the first time you played in a band that you felt was really making a dent?



Meet Linwood Taylor cont.

Taylor: Well, the first band that I actually did that in was one of the early versions of the Linwood Taylor Band. We got a gig opening for Johnny Clyde Copeland and I actually had Phil Wiggins, of Cephas & Wiggins, playing harp with me. And Cesar Diaz was playing guitar with me as well. That's Cesar Diaz, of Diaz amplifiers, who played guitar and built amplifiers for Bob Dylan, Stevie Ray Vaughan, the Rolling Stones. You name them, he's done guitars for them. He's done amplifiers for them... And he hipped me to a lot of different cool sounds. How to get them, and the kind of things you needed to do to get a good tone, that kind of thing. It's definitely one of the most overlooked things of many, many guitar players, even today.

BBP: Who did you find yourself opening for during those periods?

Taylor: Let's see, Lonnie Mack, Johnny Copeland, Rory Gallagher. A lot of guys would come through town. Those are the ones that popped into my head right away, you know.

BBP: What was Johnny Copeland like?

Taylor: Hey, to me he was great. I always enjoyed him and he was always very encouraging to me.

BBP: You've said the new album you're working on will be modern blues. How do you define "modern blues?" You mentioned there's a rock element to it. Would the rock element make it "modern blues?"

Taylor: When I say modern blues, think of like, if you looked into Albert King's early 50's kind of stuff, or mid-fifties stuff, it borders on big band swing kind of stuff. And then you hear what he did on "Born Under a Bad Sign," you know that first thing he did on Stax, and then the next things he did where he had the Bar-Kays backing him up. It was blues, but there was definitely a funk element on those recordings. In addition to "Born Under a Bad Sign," there was also Booker T and the M.G.'s backing him up. And the chord progressions weren't in the 12-bar. There were arrangements, that kind of thing.

BBP: So you're looking to get away from the 1-4-5 pattern?

Taylor: Exactly. I mean I actually started to do that a little bit on *Make Room for the Paying Customer*. Just harder to do that. I opted for more of a sonic approach to get away from the straight thing. Then I did the harmonic approach. But this thing, I'm just going for broke. I figure, what the heck?

BBP: Tell me about playing with Joe Louis Walker. You'd been touring with him for a while: two years. How did that come about?

Taylor: I met Joe when he was first coming around back in the—I guess—mid, late eighties. I know I met him around '89 or so. I'd heard about him, but I met him around '89.

BBP: So how did the tour come together?

Taylor: Joe had been out of the country for a while about a year before I started playing with him. I guess this was '06 or something like that. I ran into him again and I sat in with him in front of Johnny Winter up there in Delaware. Which is pretty funny. And about a year later, he asked me to join. So I did. When I toured with Joe's band, we went to Canada, Europe, and in Europe we went to France, Germany, Switzerland, Belgium, Greece and Denmark. Those are the places I've been, and it's like multiple times in those countries.

BBP: Tell me what it was like playing with the Legendary Rhythm and Blues Cruise. I mean, I've heard so much about that.

Taylor: If you can afford it and you can get on it, or you can get a gig on it, go. It's well worth it... It's about 16 hours of music (each day). And actually, depending if you go in a piano bar, it could be darn near 24 hours of music! There's something happening from late morning to just before noon, all the way until well past midnight... There's different artists playing different places. There's pro jams, I mean I got to play with Cyril Neville on this one. There's just all kinds of things that's happening.... You get to hang out and talk with people, which I thought was cool. Like Kenny Neal and his family, we used to see them on the road all of the time. But we very rarely got to hang out with them.

BBP: So you say you're back to being Linwood Taylor and back to having your own band. Where are you touring with that?

Taylor: I'm working round the region, Delaware to Southern Virginia. You know I'm basically planning to fill up the calendar until I get my CD completed. I really need something to pitch before I try and go... really, really, really get out there hard and heavy. It just took me a long time to set the things up, to get the situation to where I could do the recording first. If I can't do the recording, what's the point?

BBP: When you go out on tour your band is going to play all original stuff? I know you said you have a strategy where you bring them in with stuff that they're familiar with, then you take them in a different place. What would a Linwood Taylor band show be like on the road?

Taylor: I would just try to be entertaining and yes, do some originals in addition to some covers, but my version of the covers. No point in trying to be the record because I'm not those guys!

BBP: Which guitar player has influenced you the most. Are there other instrumentalists besides guitar players who have influenced you?

Taylor: Well, I like organ players, but I would have to say, it's definitely mostly guitar players, although I learned some things from Paul Butterfield. And then I listened to Cannonball Adderly much later afterwards but there's all kinds of guitar players, obscure, famous, cult figures, I mean basically everyone I've heard. Jimi Hendrix to me is probably one of the more obvious guys, but there's more than that. There's Jeff Beck, there's Albert Collins, there's Freddie King. Everyone thinks of that song "Goin' Down" as being a Jeff Beck song. But the first person I heard play that was Freddie King. And it was a live version. So I love Muddy Waters. I even like Hound Dog Taylor.

BBP: Do you think blues music overall has changed? Do you think blues is alive? You hear all this talk that blues is dying. Is it?

Taylor: I don't think it's dying. And most of the people who said blues is dying to me are the ones who are the reasons why it's dying. It's because blues is evolving in the same way every style of music that is a living, breathing form of music evolves. I mean, for instance, people said that Miles wasn't playing jazz when Miles went electric, but no, Miles changed! He was still playing jazz, he just changed sonically. And he changed a little bit of what he was doing, and people weren't ready for that, so they tried to say it wasn't jazz. Well, maybe it wasn't traditional jazz but he changed, he had to change in order to remain viable and relevant. And that's all any longstanding artist wants to do is remain relevant. Cause what's the point? If you're not relevant, you're not relevant, you know.

BBP: Do you have any advice for someone playing guitar?

Taylor: This is a very, very individualistic pursuit. So however you learn is the best way. Do it yourself. Get some books. Get an instructor. All of the above. Have somebody teach you... this is a folk art, and as Bobby Rush said, somebody like me has to show this to you because it's hard to. No book is truly going to give it to you. They can give you the basic mechanics, but I've got to show this to you. It's a hand-me-down type of art.

BBP: Are you talking about the guitar or the blues?

Taylor: Both. I mean, you can learn to play guitar. If you watch that old movie "Crossroads" with Ralph Macchio. It's like, you know, he could play guitar, but could he really play some blues? That guy had to teach him. He had to take him to those juke joints so he could really learn something... the point is somebody had to show him the real deal of what playing blues was about. I know if he kept trying to find the last Robert Johnson song, the guy told him what time it was. Do what Robert would have done. He wrote it himself. Let's face it, I've been inches from Muddy Waters in the dressing room. I've seen Luther "Guitar" Jr. Johnson, Bob Margolin. I mean I've known Bob since I was a teen-ager, okay? And then I've seen Albert Collins, Johnny Copeland. I saw Coco Montoya and Walter Trout when they were both playing for John Mayall. You think about all of those guys, they're all unique - totally unique in how they play. Especially guys like Albert Collins and Albert King. They use open tunings...crazy, all kinds of stuff. So it's a very individual thing. You just got to... almost find your own way. And that's how you find your own style.

5th Annual College Park Blues Festival Was a Great Success

The 5th Annual College Park Blues Festival was a huge success, thanks to great musicians and a surprise performer (Deanna Bogart), special guests, terrific volunteers and sponsors, a variety of vendors, and an active and appreciative audience.

The special opening act was the performance by three of the remaining DCBS Founders pictured at the right, Mark Wenner, Eleanor Ellis, and Rick Franklin. Their acoustic set was presented as special recognition for DCBS's 25th year anniversary.



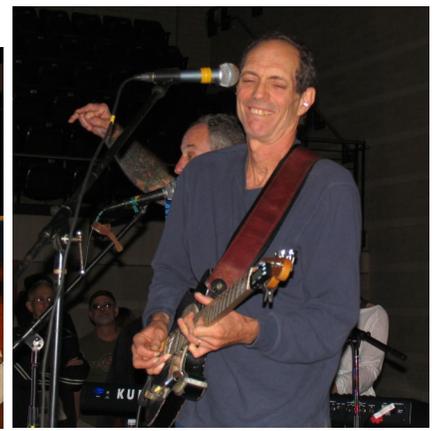
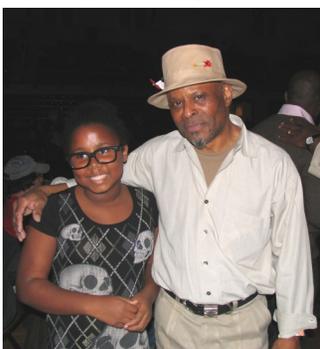
Next up on the schedule was the DC Blues Society Band featuring Ayaba Bey. That's Ayaba belting out the tunes and Band member Sam'i Nuriddin (on guitar) in the photo on the right. Their hard-rocking blues drew many to the dance floor. Fast Eddie and the Slowpokes followed (photos below include Fast Eddie (on harp), "Cookie" Cook (bass), and Larry Younkins (guitar); and the audience got to enjoy this energetic band that was the winner of the DCBS 2012 Battle of the Bands. A big thanks also goes to everyone who donated and helped raise money for Fast Eddie and the Slowpokes to get to Memphis for the 2013 International Blues Challenge.



The headline act, The Nighthawks, were up next, with a surprise guest performer, Deanna Bogart on keyboard. The photo at the right shows Nighthawks founding member and harmonica master Mark Wenner, with Deanna in the background; and below him, guitarist Paul Bell. The Nighthawks are celebrating the Band's 40th Anniversary this year, and their performance reminded the audience why this band's has so much staying power!

The three photos below capture some of the blues fans who made the Festival a success. To see more photos from the Festival, visit the Flickr link on the DCBS website, www.dcb Blues.org, and those posted to Facebook by Jazz Web.

Photos this page and next by Pat Bransford and Jazz.





College Park Blues Festival Recap Continued - It Takes a Village!

It clearly took a team to put on the free Annual College Park Blues Festival.

Volunteers - Special thanks goes to the many volunteers who helped before, during, and after the Festival. If anyone was missed, please let us know! (send an email to volunteer@dcblues.org)

Jeff Campbell (Hungry for Music), Diane Wheatley (both in photo at right), Sharon Fletcher, Cheryl Moran, Lawrence Moody, Victor Ysern, Mike Newland, Alan Gray, Howard Herrnstadt, Dave Rabinowitz, Mark Leary (Atomic Music), Sam'i Nuriddin, Michael Otto, Paula Greene, Adele Ellis, Mike Newland, Alan Gray, Florette Orleans, Alan Bradford, Peter Salsbury, Barbara Pianowski, Cathy Gallahan, Ira Strum, Maggie, Margo Hope, Rebecca Frye, Trish, James Ginyard, Celina Wood, Pat Bransford, Jill, and of course, Jazs, who coordinated the Festival and is a member of the College Park Recreation Board and the DC Blues Society Board.



Performers and the Emcee: Thanks also to the bands and the individuals performers, who ensured that the audience got their fill of the blues that evening, with plenty of danceable music and clearly showing the great talent that can be found among local musicians. Special thanks also to the emcee, Elliott Gross. Remember to listen to Elliott on WPFW 89.3FM "Don't Forget the Blues" on Mondays at noon. (see photo at right, Morgan Lash, Miss College Park; Jazs; and Elliott Gross)



Special guests at the Festival also included the following individuals:

- Morgan Lash, Miss College Park
- Robert Catlin, College Park Council Member
- Mary Cook, College Park Veteran's Improvement Committee
- Joe Ruth, Branchville Phillips-Kleiner VFW Post 5627

Sponsors: Finally, the Festival would not have been possible without the support of the many sponsors for this event. Major thanks goes to these businesses and organizations. Please visit our sponsors and let them know that you heard about them at the College Park Blues Festival.

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- Maryland National Capital Park and Planning Commission
- University of Maryland
- Atomic Music - 10111A Bacon Drive, Beltsville, MD 20705, (301) 595-4190
- Branchville Phillips-Kleiner VFW Post 5627 - 5051 Branchville Road, College Park, MD 20740 (301) 474-3512 (see photo at right for some of the members of the VFW at the Festival)
- College Park Arts Exchange - College Park, MD 20741, 301-927-3013
- Gold-n-Diamonds - 6188 Beltway Plaza, Greenbelt, MD, 301-441-1147
- The Hamilton - 600 14th Street, NW, Washington, DC 20005 (near Metro Center), 202-787-1000
- The Howard Theatre - 620 T Street, NW, Washington, DC 20001, 202 803-2899
- Hungry for Music - 2020 Pennsylvania Ave, NW, No 384, Washington, D.C. 20006, 202 674-3000
- Krazi Kebob - 4427 Lehigh Road, College Park, MD 20740, 301-864-5150
- The Original Ledo Restaurant - 4509 Knox Road, College Park, MD 20740, 301-422-8122 / 301-422-8622
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- New York Deli - 4926 Edgewood Road, College Park, 301-637-0951
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- Nick's Backfire Brand Seasonings - <http://nicksbackfirebrands.com/>
- State Theatre - 220 N. Washington Street, Falls Church, VA 22046, 703-237-0300



The Festival was co-produced by the College Park Recreation Board and the DC Blues Society.



CD Review: Mississippi Heat *Delta Bound*

By Ron Weinstock

Celebrating the band's 20 years, *Delta Bound* is the new Delmark release by Mississippi Heat, the band that is led by harmonica player Pierre Lacocque who also contributes most of the new material. Mississippi Heat has always been a band that has focused on an ensemble sound and supporting its singers. Inetta Visor is still the band's vocalist. However, for this album, as an additional treat, the band's original featured vocalist, Deitra Farr, returns for three songs. The rest of the band consists of guitarists Giles Corey and Billy Satterfield; Chris 'Hambone' Cameron and Johnny Iguana on keyboards; Joseph Veloz on bass and Kenny Smith on drums. In addition to Deitra Farr, there are guest appearances from Chubby Carrier on accordion for one track, as well as guitarists Carl Weathersby and Billy Flynn.

Lacocque's growth as a harmonica player is immediately evident with chromatic playing on the torrid opener "Granny Mae," as Visor is jubilant about her lover returning after 8 long weeks, with Smith displaying why he is among the finest living drummers. "Look-A-Here" is a classic Chicago blues shuffle with Deitra Farr handling the vocal about a mistreating lover. Given the infrequency that Deitra Farr has recorded, the three new vocals here, with a clean, natural singing, are a special treat, and Lacocque's harp also stands out on this and throughout. Farr is long-due for a new album under her own name. Chubby Carrier adds his accordion to "New Orleans Man," with its second line groove and Visor's singing about her man from Louisiana man who loves everything about her.

A highlight of this recording might be the rendition of "Don't Let Me Be Misunderstood" that many will be familiar with from the Animals recording, but was originally waxed by the great Nina Simone. Visor is outstanding here and it is one of the selections on which Weathersby lends his searing guitar. Billy Flynn's guitar adds a nice touch behind Deitra Farr on "What's Happening To Me." "Going to St. Louis" is a jazz-tinged number with a light Latin groove, with Kenneth Hall on vibes and the leader on chromatic harmonica. I can't praise enough Velez and Smith for the groove they lay down. Weathersby returns to add his fire behind Visor on "Mr. Mistreater," while "Lemon Twister," is a nicely paced instrumental with nice interplay between Johnny Iguana on organ and Lacocque on harp, as well as a sharp solo from guitarist Giles Corey. "Sweet Ol' Blues" is a new song about the blues being a trusty companion with another strong vocal from Farr.

One continues to get impressed by Mississippi Heat. Pierre Lacocque continues to write interesting and varied new blues songs which are rooted in the blues and not blues-rock. Match the material with the tight backing, string solos and excellent vocals and he continues to bring us after 20 years first-rate and fresh-sounding, new blues.



CD Review Teresa James and the Rhythm Tramps *Come on Home*

By Ron Weinstock

Originally from Houston, TX, vocalist Teresa James makes her base in Los Angeles, where she works with her band, The Rhythm Tramps (whom she has been working with for several years). James has performed live with such legendary artists as Levon Helm, Delbert McClinton, Bonnie Raitt, Kirk Whalum, Marcia Ball, Tommy Castro, Al Anderson, Asleep at the Wheel, and Lee Roy Parnell, as well as having been a featured act on Delbert McClinton's Sandy Beaches Blues Cruise. James's band, the Rhythm Tramps consists of bassist Terry Wilson, guitarist Billy Watts, drummer Harman Matthews, and percussionist Debra Dopkin. James has had a number of well-regarded albums, with the latest being *Come On Home* (Jesi-Lu Records).

Bassist Wilson produced this new recording as well as contributed to many of the original songs heard here. In addition to the members of the Rhythm Tramps, there are some notable guests on this recording, including Jerry Peterson on saxophone; Lee Thornburg, who did the horn arrangements, on trumpet; the horn section from Mingo Fishtrap on one track; Jon Cleary on piano; Mike Finnigan on B-3 (and a vocal duet); David P. Jackson on accordion on one cut; and Jim Christie and Tony Braunagel share the drum chair with Matthews on several selections and Leslie Smith adds his vocals. John Porter did the mixing. Quite a supporting cast was assembled for this CD.

From the opening title track to the rocking closing "All I Want to Dance," James places her stamp on the songs, supported by The Rhythm Tramps and guests. For those who have not heard her, think about a Janis Joplin influenced singer with a dose of Bonnie Raitt mixed in. She sings naturally, in an unforced and convincing fashion. Throughout, the band plays terrifically whether rocking or laying down a lazy groove.

The title track sets the pace with the rock-solid groove as she displays a take no nonsense attitude about the man who should take his sorry ass, lazy bones home. It's followed by her duet with Finnigan, a nice cover of Etta James & Harvey Fuqua's soulful "If I Can't Have You," where both invest so much into their singing. The swamp-country soul of "My Baby Knows What I Want" celebrates her man who holds her tenderly and knows what good loving is all about. It is followed by the rock and roll of Tommy Kay's "Long Way From Texas," with Cleary adding rollicking piano.

Wilson's "Forgetting You" is a fine southern soul styled ballad with nice use of horns to frame her heartfelt vocal. There is more R&B flavor on "Still Got the Message," with echoes of the Hi Rhythm Section. While "She's Got a Way With Men" (which James co-wrote with Wilson), conjures up classic Motown. "Voodoo Doll," with Jackson's accordion, adds some New Orleans flavor. On "Carry That Burden," James sings with considerable restraint. It speaks to how good a singer she is that her performance on this is as authoritative as when she belts out a rocker like "I Can Do Better."

Come on Home is a first-class recording that makes it clear why folks like Bonnie Raitt, Kirk Whalum and Delbert McClinton are admirers of Teresa James.

Editor's note: Both of the above CD reviews were written by DCBS member Ron Weinstock and posted to the blog that he maintains, In a Blue Mood, which can be accessed at <http://inablue mood.blogspot.com/>. His blog is "a semi-regular collection of observations, reviews and more about blues, jazz and other matters informed by the blues tradition."



Happy Holidays: In your gift-giving during the winter holidays, consider the range of gifts a blues fan might enjoy! CDs, books or DVDs on blues icons, band tee shirts, tickets to an upcoming blues performance, and don't forget to include a membership in the DC Blues Society!

Attention Dancers: See the DCBS homepage for the link to dance-friendly venues. To subscribe to a weekly e-mail newsletter "So Many Choices" with dance-specific information, often with a blues twist, send an e-mail to DCBS member and Blues fan Robin: hc1829@aol.com.



<i>December</i>		<i>December cont.</i>	
1	Bobby Messano, Steve Geller, Tommy Lepson, Michael Peck @ Wheaton American Legion; Doug Parks @ Mosby's Grill; Big Boy Little Band @ Zoo Bar; Chris O'Leary @ Madam's Organ; Bad Influence @ Gaithersburg Dogfish Head; Nadine Rae @ Bare Bones; Nighthawks @ Stoney Badger; Moonshine Society @ Dogwood Tavern; Fast Eddie & Slowpokes @ Miss Motley's	29	Bobby Parker @ Madam's Organ; Moonshine Society @ Old Bowie Town Grille; Southside Johnny & Asbury Jukes @ Birchmere; Deanna Bogart @ Weinberg Center; Duffy Kane & Freedom Train @ Bare Bones
2	DCBS Blues Jam @ Silver Spring American Legion; Stacy Brooks @ Madam's Organ; Nighthawks @ Music Cafe	30	Stacy Brooks @ Madam's Organ; Built 4 Comfort @ JV's;
3	Nighthawks @ Westminster Presbyterian; Patty Reese @ Washington's Holiday Market	31	DCBS New Year's Eve Dinner/Dance w/ Linwood Taylor @ Wheaton American Legion; Big Boy Little Band New Year's Eve Party @ Zoo Bar; New Year's Blues @ Westminster Presbyterian; Joy Bodycomb Band @ Ice House Cafe; Tom Principato @ Mad Fox Brewing Co.; Andy Poxon @ New Deal Cafe; Anthony Clark, Junkyard Saints, Janine Wilson Band & others @ First Night Alexandria; Darryl Davis, Mitch Woods & His Rocket 88s @ Glen Echo
4	Bad Influence @ Carlyle Club; Crawstickers @ 219; Pops Chubby @ Rams Head On Stage; Robert Cray Band w/ Daryl Davis @ Birchmere		
5	Devon Allman Band @ State Theatre	Early January	
6	Duffy Kane @ Bare Bones	1	Wolf's New Year's Day Blues Jam w/ Paul Pfau @ JVs
7	Doug Parks @ Absolute BBQ; Over the Limit @ Zoo Bar; Eli Cook @ Madam's Organ; Johnny Rawls @ Chef Mac's	3	Deanna Bogart, Mitch Woods @ Rams Head On Stage; Chris Thomas King @ Blues Alley
8	Robert Cray, Shemekia Copeland @ Rams Head Live; Doug Parks & Lonewolves @ Moose Lodge Vienna; Joy Bodycomb Band @ Blair's Londontowne; Tom Principato @ Oliver's Carriage House; Andy Poxon @ Pickled Herring; Nighthawks @ Dietle's; Fast Eddie & Slowpokes @ Main Street Sports Grille; Cathy Ponton King @ Flanagan's	4	Over the Limit @ Zoo Bar
		5	Big Boy Little Band @ Zoo Bar; Built 4 Comfort @ Potomac Grill
9	Doug Parks @ Barrel Oak Winery; BT Richardson @ Madam's Organ	6	DCBS Blues Jam @ Silver Spring American Legion
10	Old Man Brown @ Madam's Organ; Linwood Taylor Band @ Westminster Presbyterian	7	Tom Newman Blues Band @ Westminster Presbyterian
11	Crawstickers @ 219	Regular Blues Events.	
14	Back Porch Blues @ Stein Room; Doug Parks & Lonewolves @ Giuseppes; Over the Limit @ Londontowne; Joy Bodycomb Band @ New Deal; Biscuit Miller & Mix @ Madam's Organ; Flat Foot Sam @ JV's; Billy Thompson, Jay Summerour, Eric Selby @ Cugini's	Sunday	DCBS Blues Jam @ Silver Spring American Legion (1st Sunday); Axe Handlers Blues Jam (Paul Jones/Zach Sweeney) @ Sully's; Skyla Burrell Jam @ Benny's Pub (every other Sunday); NRBK Open Mic @ Old Fire Station No. 3 (Fairfax); Blues Jam w/Dogfather Blues Band @ The Whiskey
15	Anthony "Swamp Dog" Clark @ JVs; Bad Influence @ Falls Church Dogfish Head; Over the Limit @ Londontowne; Biscuit Miller & Mix @ Madam's Organ; Andy Poxon @ Fat Boys; Fast Eddie & Slowpokes @ Dietle's; Built 4 Comfort @ Hard Times Cafe	Monday	Blue Mondays @ Westminster Presbyterian Church; Wolf's Blues Jam @ JV's
17	Memphis Gold @ Blues Alley; Dave Panzer & the Bluesicians @ Westminster Presbyterian	Tuesday	Old Man Brown @ Madam's Organ (alternating Tuesdays); Blues Jam w/ Ian Walters & Matt Kelley @ Columbia Station
20	Darryl Davis Band, Andy Poxon @ BlackRock	Wednesday	Wolf's Blues Jam @ Blair's Londontowne Pub; Classic & Blues Jam @ Old Bowie Town Grille; Scott Wells Jam @ Pickled Herring Pub (all but 1st Weds.) (North East, MD)
21	Nighthawks @ Hamilton (DCBS Discount, see p. 10); Doug Parks & Lonewolves @ Eagles Club; Over the Limit @ Stan & Joe's; Joy Bodycomb Band @ O'Donnell's; Moondog Medicine Show @ Madam's Organ; Andy Poxon @ Local Chop & Grill; Darryl Davis @ Dulles Hilton	Thursday	Patrick Alban or Johnny Artis @ Madam's Organ; Big Boy Little Band Blues Jam @ Zoo Bar; Slow Blues & Swing Dance @ Glen Echo
22	Billy Thompson @ Downtown Holiday Market (8th & F St. NW); Billy Thompson @ Old Brogue; Old Man Brown @ Madam's Organ; Andy Poxon @ Bare Bones; Joy Bodycomb Band @ Ice House Cafe; Mary Shaver Band @ Zoo Bar	Friday	Glen Moomau & Blue Flames @ Bertha's; Over the Limit @ Zoo Bar (1st Friday); John Guernsey @ New Deal Cafe; Brian Gross Trio @ Cafe Ole; Friday Jams @ Legends on the Square
23	BT Richardson @ Madam's Organ; Queen Aisha - Holiday Blues (Special Sunday) @ Westminster Presbyterian	Saturday	Acoustic Blues Jam @ Archie's Barbershop; Big Boy Little Band @ Zoo Bar (1st Saturday); John Guernsey @ New Deal Cafe; Brian Gross & Steve Levine @ Sala Thai, Bethesda (2nd Saturday)
28	Over the Limit @ Bare Bones; Chris Polk @ Madam's Organ; Southside Johnny & Asbury Jukes @ Rams Head On Stage; Duffy Kane @ Old Brogue; Deanna Bogart @ Jammin' Java	<p>Bolded items on the Blues Calendar are picks by calendar editor, Mike Wolk, and include DCBS, BBS, and other events. Musicians, promoters, and venues: Send calendar listings to calendar@dcblues.org by the deadline, the 15th of the month prior to publication. Events listed are based on the best information possible. DCBS cannot be held liable for errors in schedules, places or performances listed. It is recommended that you contact the venues to verify events. See the DCBS website, www.dcblues.org, for additional music links and information.</p>	

2013 Keeping the Blues Alive Awards Announced

The Blues Foundation will honor 15 individuals and organizations with its 2013 Keeping the Blues Alive (KBA) Awards during a recognition luncheon that will be held on February 1, 2013, in Memphis, TN, in conjunction with the 29th International Blues Challenge (IBC).

Each year, The Blues Foundation presents the KBA Awards to individuals and organizations that have made significant contributions to the Blues, through their efforts to actively promote and document the music.

The 2013 KBA Awards recipients and the category of their award are as follows:

- Affiliate – Colorado Blues Society
- Art – Stan Street, Clarksdale, Mississippi
- Club – Boulder Outlook Hotel, Boulder, Colorado
- Education – Nat Dove, Bakersfield, California
- Festival: International – Festival International du Blues De Tremblant, Mont Tremblant, Quebec, Canada
- Festival: U.S. – Mount Baker Rhythm And Blues Festival, Bellingham, Washington
- Historical – Shelley Ritter, Clarksdale, Mississippi
- International – Vicente Zumel, Barcelona, Spain
- Journalism – Bob Margolin, High Point, North Carolina
- Literature – *I Feel So Good: The Life and Times of Big Bill Broonzy* by Bob Riesman, Chicago, Illinois
- Manager – Marty Salzman, Chicago, Illinois
- Print Media – *Blues News*, Oslo, Norway
- Radio: Commercial – Gil Anthony, Dothan, Alabama
- Radio: Public, Scott Mullins, Baltimore, Maryland
- Record Label – Telarc, Cleveland, Ohio

Congratulations to all the winners. Visit the Blues Foundation website, www.blues.org, for more information on each awardees. Special congrats go to the awardee in the Radio: Public category, Scott Mullins, in nearby Baltimore, Maryland.

In May 2010, Scott Mullins took over as program director of Triple A format 89.7 WTMD in Baltimore, continuing his long record of increasing the on-air presence of the blues. He began at WFPK in Louisville where he founded and hosted the Saturday Night Blues Party from 1986 to 2006. He also lobbied successfully for inclusion of blues as an integral part of WFPK's sound when it changed to the then-new Triple A format in 1996. He then moved on to music director at 88.9 WYMS in Milwaukee where he incorporated blues into that station's unique rock/urban hybrid format. Currently as program director at WTMD, he has enhanced the profile of blues music through increased airplay, live in-studio guests, and station-sponsored concert and event promotions. Mullins was co-founder of the Kentuckiana Blues Society in 1987; co-founder of the Garvin Gate Blues Festival in 1988; produced the Louisville Blues Compilation LP in the early 1990s and the Santa is a Bluesman series of CDs.

CD Review: J.P. Reali *The Road to Mississippi*

By Nik Rodewald

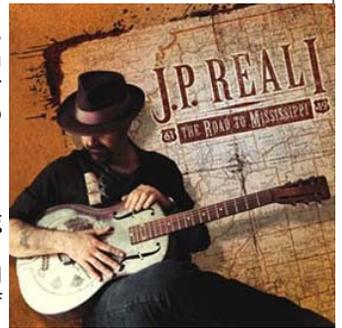
With his third album, *The Road to Mississippi*, acoustic country blues picker J.P. Reali creates a release that is enjoyable, though difficult to judge or compare, mainly because so few people actually do it. Reali has created a true acoustic blues album, reminiscent of the days of Reverend Gary Davis, Son House and Skip James.

By and large, Reali does a very nice job playing the old acoustic blues. He starts and ends the album with short instrumental pieces called "Prelude" and "Coda" respectively, which serve as a nice sort of dedication to the album, dedication to the roots from which Reali sprung. In between, there are ten tracks, one of which is a full band. Most others are either Reali playing solo or with very limited accompaniment. Reali's guitar work is very good and extremely authentic on every track. He combines some modern vocabulary with authentic old-school blues to create a fresh sound. "Jefferson Lament" is an example of an old holler blues, one that is outside of time and consists of call and response between Reali's guitar and voice. While that tune is nice, along with many of the other old-school tunes, the problem is that Reali's voice doesn't always lend itself to the style. He has a strong, edgy, good voice. But, he lacks the proper timbre: the wailing quality of Skip James and Reverend Gary Davis. He voice also isn't quite raspy enough to be truly authentic.

However, Reali makes up for this shortcoming with a slew of unique tunes. Towards the middle of the album, Reali stops trying to be completely serious and includes a couple of almost light-hearted blues tunes, consisting of himself and harp player Mark Wenner. These tracks, "Dark, Strong and Steaming" and "Cool Steel Blues" work perfectly with Reali's voice. Both are laid back, not completely serious and just turn into the two best tracks on the album.

All in all, this is a solid release by Reali. For any listener interested in a modern interpretation of a very old (and often lost) style of blues, Reali provides a welcome addition to the blues vernacular. Can't Miss Tracks: "Prelude," "Dark, Strong and Steaming," "Cool Steel Blues," "Coda." The Big Hit: "Cool Steel Blues."

This review was posted on October 5, 2012, to the Blues Rock Review website, <http://bluesrockreview.com>, and is reprinted with the permission of that website. J.P. Reali has competed twice, as the DCBS rep, in the Solo/Duo category at the IBC.



* Act fast! This Hamilton Live discount for the Dec. 21 Nighthawks show is reserved for the first 30 DCBS members who purchase tickets! There are also chances to win tickets! Check your DC Blues Society Membership emails for instructions on how to enter.



DCBS Members Get These Great Discounts! Show your current DCBS membership card to get the discounts
 Show the vendor this newsletter to confirm discount. Restrictions may apply and discounts may be withdrawn at any time.

<p>Half-price Admission Blues Alley Many Blues Shows Sun. - Thurs. 1073 Wisconsin Ave., NW Washington, DC 20007 202-337-4141 www.bluesalley.com</p>	<p>10% Discount New Deal Café 113 Centerway Road Greenbelt, MD 20770 Discount applies to food and non-alcoholic beverages www.newdealcafe.com</p>	<p>10% Discount J & J Automotive 9160 Euclid Court Manassas, VA 20110 703-368-3600 www.jiautoservices.com</p>	<p>10% discount GOT YOGA? Customized for you: Individual or group sessions available at your residence/office or our office. In- cludes gentle yoga, breathing techniques, meditation, poses, and laughter yoga. Call to schedule: 301-802-1879</p>
<p>20% Discount Three Brothers Italian Restaurant 4521 Kenilworth Ave. Bladensburg, MD 20710 301-864-1570 Until 9 pm. Not valid holidays or w/ other discounts. Restrictions may apply</p>	<p>JV's Restaurant Drink Special Buy one & get 2nd drink free 6666 Arlington Boulevard, Falls Church, VA 22042 703-241-9504 www.jvsrestaurant.com</p>	<p>10% Discount Empire Plumbing Plumbing Services "Take The Blues Out Of Your Plumbing" 202-438-4461</p>	<p>15% Discount BOK Custom Framing 5649 Lee Highway, Arlington, VA 22207 703-534-1866 Hours: M-F 10 -6, Sat. 10-5</p>
<p>15% Discount LA Bar & Grill 2530 Columbia Pike Arlington, VA 22204 703-682-1560 www.lowerarlingtonbarandgrill.com</p>	<p>10% Discount Monday - Wednesday Prince Café 8145 Baltimore Ave., Ste. A College Park, MD 20740 301-513-0800</p>	<p>10% Discount Capitol Hill Books Across from Eastern Market 657 C Street, SE Washington, DC 20003 202-544-1621 www.capitolhillbooks-dc.com</p>	<p>10% Discount The Logo Shack Logo Design & Branding Marketing Consulting Silkscreening & Embroidery Promotional Products Call Michael Tash 301-910-8551 Or visit www.mylogoshack.com</p>
<p> You Search or Shop... We Give!</p> <p>Click, Search & Support DCBS with GoodSearch.com</p> <p>Before your next search, go to www.dcb Blues.org and click on the <i>GoodSearch</i> link and designate DC Blues Society as your favorite cause. DCBS earns a penny each time you search the Web using www.GoodSearch.com. It's easy -- just click, search and support. Shopping for that one-of-a-kind gift? Try www.GoodShop.com with over 600 on-line stores. A percentage of each purchase will be donated to DCBS and its mission to preserve and promote the Blues. Grab your mouse, click the link and shop guilt free.</p>		<p>15% Discount On Cell Phone Accessories A2Z Wireless 7401 Baltimore Ave. College Park, MD 20740 301-985-2002/5111</p>	<p>PROMOTE YOUR BUSINESS HERE BY OFFERING DISCOUNTS TO DCBS MEMBERS Contact ads@dcb Blues.org for more info</p>

WPFW 89.3FM Announces Programming Changes

On Monday, December 3, 2012, WPFW 89.3FM implemented significant changes to its programming schedule, as part of a plan to optimize its programs and services, win back listeners and attract new ones, and provide for greater coordination of content sharing between other Pacifica Foundation stations. The programming changes were announced the week of November 25th, as individual programmers notified listeners of the impact on their particular show. WPFW also posted a note to listeners on the WPFW website (www.wpfwfm.org) and Facebook page, and on December 1, a *Washington Post* article provided a good overall summary of the changes and the impetus for the decisions - the dire financial situation the station is attempting to address, including "its third straight deficit, this time \$150,000 to \$200,000, on annual revenue of about \$1.6 million."

The programming changes include, for example, movement of the weekday jazz programs from the daytime hours to nights or weekends, with nationally syndicated news-talk shows filling in those daytime slots. The news shows include "Tell Me More" from NPR, and Public Radio International's "The Travis Smiley Show," "The Takeaway," and "The Tavis Smiley and Cornel West Show." Blues fans will be pleased to know that the Monday - Friday "Don't Forget the Blues" noon hour programming is continuing, with the following schedule: Mondays: Elliot Gross, Tuesdays: Scooter Magruder: Wednesdays: Steve Hoffman; Thursdays: Dr. Nick, Fridays: Ida Campbell. However, the Saturday Bama Hour (11 am) with Chris Deroperty will not be continuing. Da Gator's Saturday show will air Saturday at 1 to 3 pm, and Zydeco with Cowboy Fred Carter will air Saturday at 3 to 5 pm.

**WPFW Seeks Pledge Drive Volunteers
& Support for its December Pledge Drive**

WPFW 89.3 FM is having its next pledge drive from December 7 to December 18, 2012, and is seeking volunteers to help make this drive a success. More than 80% of WPFW's funds comes from listeners during the radio station's membership/pledge drives. During the drives, volunteers answer phones and record incoming pledges. Shifts are generally four hours and are available weekdays and weekends, 6 am - 10 pm. Groups are also welcome, and groups of 4 or more will be recognized on the air while they are present. If you volunteer, please remember to mention that you heard about the volunteer opportunity via DCBS and/or that you are a DCBS member!

To volunteer, send an email to: Vincent Jack, WPFW's Volunteer Coordinator at: wpfwvolunteers@gmail.com, or call 202-588-0999 ext. 360.



To contribute during the Pledge Drive or at any time during the year, make your donation during the programs that you follow by calling into the station on the announced pledge line, or donate online via the WPFW website (www.wpfwfm.org).

Feedback, articles, and CD and event reviews are welcome input for the DC Blues Society newsletter. Help ensure this publication meets the interests of DCBS members, whether they are musicians, fans, or venues/organizations. Send ideas to newsletter@dcb Blues.org.

SAVE THE DATE!
Saturday, January 19, 2013
8 pm - 12:30 am
DCBS Presents

Obama II: The Final 4

**Celebrate the Inauguration of President Obama
for his second term as President
at this DCBS-sponsored blues party.**

Featuring

**Fast Eddie and the Slowpokes
The DCBS Band with Ayaba Bey**

**Where? Silver Spring American Legion Post 41, 905 Sligo Ave.,
Silver Spring, MD 20901 (entrance on Fenton St. by
public parking garage)**



**For more information on tickets, check the DCBS web-
site (www.dcblues.org), DCBS E-Blasts, and the January
issue of the DCBS newsletter.**

**Attention bands and venues: Send your January &
early February gigs/events to calendar@dcblues.org
by December 15 for inclusion in the January CBM
blues calendar**

Attention Musicians - Dental Care Opportunity

MusiCares and Smile Programs are partnering to provide a dental clinic offering dental screenings, teeth cleaning, and x-rays to uninsured music professionals in need. These treatments will be provided free of charge to pre-screened pre-approved applicants on a first come-first served basis. See eligibility details below!

DC Dental Clinic
Tuesday, Dec. 11, 2012
9:30am - 4:30pm
Gibson Guitar Showroom
709 G. St. NW
Washington, DC 20001

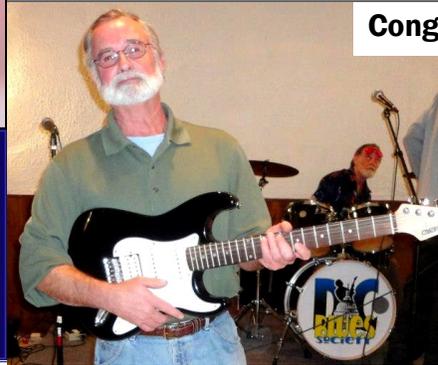
ARE YOU ELIGIBLE?

Those wishing to take advantage of this service must be able to provide documentation of their work in the music industry for at least 5 years. If professional music industry experience is less than 5 years, eligibility can also be determined through credited contribution to at least 6 commercially released recordings or videos (singles).

WHO TO CONTACT

Please call MusiCares at 1-877-303-6962 to schedule a dental appointment. Space is limited & appointments for dental care are required!

Congrats to Alan Bradford



Alan was the winner of the Guitar Raffle! His winning ticket was selected at the College Park Blues Festival, and he was presented with the guitar (shown in this photo) at the Dec. 4 1st Sunday DCBS Blues Jam. **Guitar provided by Atomic Music, Beltsville, MD.**

Photo by Jazz



DC BLUES SOCIETY

Celebrating the Blues in DC, MD & VA

www.dcblues.org

P.O. Box 77315

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Your membership renewal date is shown on address label. Renew today and stay in the Blues!

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