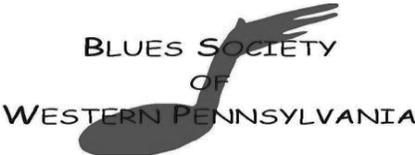




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Spring 2026



The New 'Kid' on the Block...What a find!!!

The word was out. My Blues pals were urging me to join them to watch a new guy that was taking to the stage at a Floridian Blues fest. His name.... D.K. Harrell. I watched. I listened. I became a fan!

Before going to the show, the description that I read was ... D.K. Harrell is a Blues resurgence; stinging single note, string bending performer with deep vocals and original songs. That is a succinct description of a

young man that Alligator records has taken on. Word has it that he is the leading voice of the newest generation of Blues people.

Others have said that D.K. Harrell's show is fresh, emotion packed Blues in a traditional format. One review stated that D.K. Harrell plays with the foot pounding fervor of a revival tent preacher.

I would have to agree. He moved. He grooved. He totally mesmerized the audience that day. I, too, was caught up in the energy and the impact of that performance.

I also learned that in 1998 in Ruston, Louisiana that D.K. Harrell was singing along to BB King tunes at the age of two years old. D.K. then progressed to singing in the church choir, giving him added depth to his singing.

D.K. Harrell's first gig was playing that infamous song, *'The Thrill is Gone'*, with BB King's guitar called 'Lucille' and was backed by BB King's touring band. What a start!!!

This young man in 2022 was given the B.B. King of the Blues Award for Preserving Traditional Blues Heritage from *Jus' Blues Music Foundation*. What an impressive acknowledgement!

Yes, a talk was in order with this impressive, dynamic young performer.

Jonnye: You started singing BB King tunes at age 2.... Why BB King?

D.K. Harrell: B.B. King was a household name. My grandfather, C.H. Jackson, kept Mr. King's music in rotation throughout the house on a home stereo system as long as I can remember. They say music is the universal language. As a 2-year-old, I felt the music. It sounded good and felt good to me. The rest is history.

Jonnye: What brought you to the Blues and kept you within that genre?

D.K.: I was always brought back to the Blues even though I love other genres of music such as R&B or classic pop of the '50s and '60s. Blues always stuck to me. The Blues to me is the most in depth way of anyone to express their feelings. It is just so open, raw, and honest. I have been able to express myself better through the Blues than talking 2.

to someone. Ruth Brown said, *“The Blues was the only time a man could cry and people would respect him crying.”* That statement is what keeps me in the Blues today.

Jonnye: Who were your influences at such a young age? What spoke to you about their music?

D.K.: Man, there are so many artists that I listened to at a young age and still do today. They range from different styles and genres such as James Cleveland who arranged gospel so nice, or Tony Hollins’ version of ‘Crawling Kingsnake’. I even enjoy classical string arrangements like ‘Air in G’ or ‘Cavalleria Rusticana Intermezzo’ from the last scene of Godfather III. These are just a few examples of what I liked to hear as a young man. I mostly loved the approach of how they executed those songs with such passion and dynamics. That stays with me even in my own music.

Jonnye: What lyrics from those greats stay with you?

D.K.: B.B. has a song called, *“I’ve Always Been Lonely,”* and in the song he says,

*“I’ve always been lonely
Like a song never played
I’ve always been lonely
But if you come with me tonight
And stayed
At least we’d know
It wasn’t loneliness we made.”*

This song was on repeat a majority of the time when I was homeless because I wanted so bad for someone to help me, for someone to love me and to accept me as I was at the time. I still have some days when I feel lonely, but I remind myself how grateful I should be for where I am today.

Jonnye: You have stated: ‘the past gives you a blueprint that you can add yourself to’. You have stated that you stay within that Blues mold but try to bring younger audiences to the Blues. How do you, as the DK Harrell brand, plan to do that?

D.K.: It is a tough task to get the younger people involved in the Blues, but that does not mean that it is impossible. I feel I am getting young people’s attention to the Blues by energetic performances, songs that they can relate to, and social media. I also feel that I am getting their attention in small but impactful ways, such as creating a Blues society in my hometown and a Blues festival.



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Jonnye: How do you stay relevant in an old genre and keep it interesting for you?

D.K.: I feel the best way to keep it interesting is by being yourself. When an artist can feel and express themselves whether it be in a sad way or a humorous way, the genre kind of does not matter because that person is putting their self into it. That is what makes it unique and special. Some may call it ... fresh. I feel the more human you are in your music, the more relevant you stay.

Jonnye: What are your plans for the future? What are your aspirations?

D.K.: Well, of course, I plan making more music. I would like in the near future to do some collaborations with the right people that I know. I have already collaborated with Joe Bonamassa, which was my first collaboration with a major artist. I hope there is more of that in the future. I would also like to possibly do some TV work or some type of appearance on film whether it be a commercial or anything ... just something pretty cool.

Jonnye: Being referred to as a young B. B. King, what sort of pressure does that put on you?

D.K.: The way that I put it to people is that 'Would you rather be compared to God or Satan?' because I have had people kind of bash me for being so similar to B.B. or having a show similar to him. We are always going to get compared to someone. It is human nature. I also feel that it is because humans admire nostalgia. They enjoy things that bring back a special moment from their past, from their youth. At first there was some pressure. Once I really started to accept that, I was writing my own lyrics and the pressure eased when it came to being a B.B. knock-off. My only goal is to keep the legacy of Mr. King's style of Blues alive the same way Jontavious Willis keeps the legacy of Country Blues and early Blues alive.

Jonnye: How do you handle the stress of touring and being in so many different places week after week???

D.K.: This may sound crazy, but I actually enjoy touring. Most artists say it is very tiring and draining. I could just be saying this because I am a young man. I may feel differently 5 to 10 years from now but I never over-stress on tour. I enjoy it because it is something fresh every time: different foods, different ways of life. I think it is a beautiful thing to experience. If I was the great creator in the sky, I would want every human being to be able to travel the world and experience different things free of charge. So, to me, touring is a blessing. The different places every week is a blessing. There are some moments where a guitar is broken or luggage is lost, but that is what comes with the business. I am grateful for the opportunity to experience the advantages of touring.

Jonnye: What is the process that you use for writing your own songs? What inspires you?

D.K.: Most of my songwriting is inspired by family, friends, my own personal journey in this life, and sometimes, just made-up stories. People tell me that I am funny and that I have a wild imagination. Sometimes there is humor in my songs as well as the realness or sadness. Writing music or songs is hard because you have to tell this story in a short amount of time, in a rhythmic sense and it has to make sense. You cannot say too much. You have to have a hook and a bridge and more. Once you figure it out, it is pretty cool.

Songwriting is like turning coal into a diamond. You know that there is so much force and work that needs to go into it in order for it to become a significant being.

Jonnye: What do you plan to do to ‘give back’ to young players who are trying to get a start or be inspired to move further with their music.

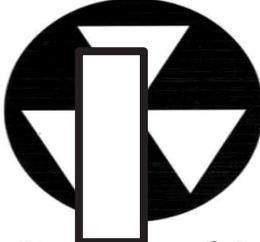
D.K.: Whenever I meet young players or people who are younger than me, I try to give them my time because sometimes that is the most meaningful thing you can do. Just a simple pleasure... being able to engage with each other on a one-on-one level. I will tell young players that there are a million songs in the world and you will never learn all of them. Learn the things that you want to and write, sing and play the things that you feel and never let go of it.

Jonnye: What is your best memory and the worst musical experience that you can share?

D.K.: That is definitely a difficult question because I have had so many beautiful moments and in such a short amount of time whether it is performing for big audience somewhere or meeting beautiful people. I think the worst musical experience is that an airline broke my guitar two days before my birthday. That guitar was very special to me and is named after my mother. She is finally repaired and I love you, Chrystal.

Jonnye: What is your advice to players new to the business?

D.K.: The best advice I can give to players new to this business is to always learn your craft. You will never be perfect at it because we are always learning. So, do not over push yourself. Do not be so hard on yourself. Try to learn and understand the actual business side of the music business, such as contracts and royalties. Work on your image and how you want to present yourself visually as an artist. Also do not shy away from being different. Lastly, if you mess up, remember, there is always one more time to try again and you have all the time in the world.



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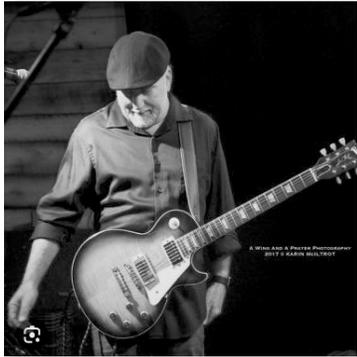
While going this publication was going to press, the BSWPA will be heading to Robert Morris University for recording sessions!!



Let's Do it for the kids!!! Many young people are in need of musical instruments to explore their creativity. If you have new or used instruments and/or musical equipment...please donate. Contact us at bswpa.org



Matt Barrani It's been a Slowride!!! And...a very exciting one!!!



What!!! **Foghat** on XM Bluesville radio? Their blues-tinged songs were music to my ears!!! For those that are not familiar with Foghat, it is an English rock band formed in London in 1971 and is known for implementing electric slide guitar into their music. Their best-known song is “Slow Ride” and what a song it is!!! Foghat has released 17 studio albums, including eight gold albums and one platinum, along with one double platinum live album. What a music resume!!!

Recently, I read a news clip that Pittsburgh guitarist, Matt Barranti, was going on tour with Foghat. This Blues fan had many questions that needed to be answered. I immediately reached out to Matt Barranti for answers. The excitement in his voice as we talked was engaging. His answers were heartfelt.

Jonnye: How long have you been a musician? What attracts you to music?

Matt: I have been playing about fifty-four years. I grew up in a large family. I am the 8th of 10 children. The variety of music was vast. My mother was always singing. My father would often play his harmonica and mandolin. Many of my siblings played music. Two brothers played professionally. There was always a wide variety of music being played in our home growing up. My mother loved opera, Sinatra and Dean Martin. My brothers and sisters’ musical tastes included Jazz, Classical, Pop, and Rock. I was a Beatles fan. Everything changed the day my cousin showed up at the house with two Allman Brothers albums, ‘Live at Fillmore East’ and ‘Eat a Peach’. The emotion I felt in their music was life changing! I knew at that moment that my future included a guitar.



Jonnye: Erik Zettlemyer would like to know how did you end up in Fog Hat?

Matt: In 2014, one of the bands I play in (the Bill Ali Band) was asked to open for Foghat at Jergel’s. I did not give it much thought. It turned out that they were looking for an understudy/back up for Bryan Bassett. Bryan, a Pittsburgh native and legend, has been their Lead and slide guitar player for 30 years. That night, I met Roger and Linda Earl. They got word from the same cousin, (my 3rd cousin, Linda) who brought the Allman Brothers albums to our home 54 years ago that I played Slide Guitar. What a small world!! The band (Foghat) stood on the Balcony above the stage and watched me play. They invited me backstage afterwards and asked if I would be Bryan’s backup.



Jonnye: When you got that call, did panic set in?

Matt: Panic, joy, and a few other emotions... my first show with them was a deluge of emotions.

Jonnye: What is it like being on that big stage with large crowds attending?

Matt: It is pretty awesome. I spend a lot of time preparing for each gig. The audiences are fantastic. They really enjoy the music and show their appreciation. Definitely louder... I play through Marshall's on this gig. I am grateful. The band and crew are amazing.

Jonnye: Bill Toms would like to know: Do you approach the Foghat gig differently from your own.

Matt: Yes. I practice my guitar a lot. I always have. Now, I practice Foghat music daily. I study the original guitarists, Rod Price and Bryan Bassett, recordings. I get to be myself, but there are some things in their solos that need to be there. I do my best to honor their legacy.

Jonnye: Bill Toms also asked: Would you prefer to be on the road???

Matt: I like both... touring is awesome, but so is playing in small clubs in Pittsburgh. I always liked the line from a Skynyrd song... "I like drinking the best of whiskey and playing in a honky tonk bar."

Jonnye: Erik Zettlemyer would like to know what are your most memorable moments with Foghat?

Matt: Every one of them! I expect good memories from our upcoming shows in Hawaii.

Jonnye: What were the pitfalls?

Matt: None yet.

Jonnye: Erik also asks what original Foghat songs or Foghat covers of Blues songs did you like?

Matt: The classics ... the ones I remember from my teenage years... 'Fool for the City', 'Slowride', 'I Just Wanna Make Love to You. It is a long list.

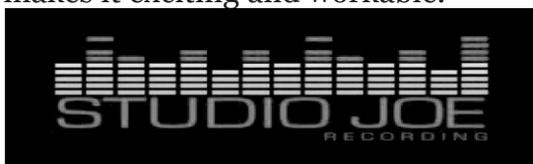
Jonnye: Why did you leave the band and do they call you back on a regular basis?

Matt: I did not leave. I am the backup, so I come and go. They call me when I am needed.

Jonnye: What gives you the most satisfaction when working with Foghat?

Matt: Of all the guitar players out there, and they know a lot of guitar players ...they chose me! Their confidence in me, their trust, and their friendship.... That is what makes it exciting and workable.

7.



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Big Bay Allen Music – A finalist at the International

Blues Challenge, representing the BSWPA ... Big Bay’s Recap - Well, the journey continues. I made it to the big stage...did my best. Although I did not “win,” I can confidently say that was a wonderful week of music and camaraderie. I met many musicians, formed new friendships, and experienced what many dream of. I was blessed to experience all of that with my family being there with me!!! Thank you

to all of you for your support, prayers and well wishes. Thank you to the Blues Society of Western PA for sending me to represent. Thank you to the Blues Foundation and to Lighting in the Bottle records. What an enriching experience!!!



Jason Born Trio – The Band representing the BSWPA at the International Blues Challenge.

Jason’ Recap - Performing for any audience that is passionate about music and willing to invest attention in your art creates a unique shared experience. To do so on legendary Beale Street, alongside artists from all over the world, is an unforgettable honor. The International Blues Challenge is just that... a challenge. This phrase seemed to be

the theme of the week. Whether it be trying to keep your hands warm before a performance, setting up your gear on time, or diagnosing a technical difficulty, it was a challenge for *everyone* involved. Not to mention, giving your absolute best performance in a short, timed set. The amount of talent, artistry, and preparation is astounding, and the impossible task of judging such a competition is one I do not envy. After all, how can you judge something as subjective as music? When an individual, or group of individuals, provoke a feeling within you through their art, how do you quantify that with a number? Is one musician better than another because they played more notes? Perhaps that question is what captivates fans of Blues music the most. Sharing the experience of performing and competing as a trio creates a special musical bond. Each member is keenly aware of one another, and each role is equally as vital to the other. I am immensely grateful to Dave Molter and Matt Muckle for being a part of this journey with me. If there is one word I would use to sum up what I took away from the competition, it would be: *inspired*. I am inspired to make music. I am inspired to be an artist. I am inspired to construct a sound as a band that is unique. Should The Jason Born Trio return to Memphis in the future, we will be a band that is the product of that inspiration and aims to return the favor.



The Blues Society of Western PA *thinks Big Bay Allen and The Jason Born Trio for sharing their amazing, unbridled talent at the International Blues Challenge!!!!*

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OUTLAND



It was a Bluesin' good time!

The calendar said December 31st, New Year's Eve, but it was much more than just a date. It was time for The Annual Western Pennsylvania Blues Society New Year's Eve Bash. And a bash it was! In spite of the falling snow and frigid temperatures, an enthusiastic crowd of blues fans assembled at the Doubletree by Hilton to ring in the new year. As the guests made their way into the ballroom, they were treated to dinner, drinks, a champagne toast, noise makers and an evening of dancing. Of course, you

can't have dancing without music. Blues music that is, and that night provided some of the best. Local band favorite, River City Blues, kicked off the night with a jumping set followed by the main attraction, the world-famous Lil' Ed and The Blues Imperials from Chicago, Il. Music and dancing until way past midnight and still the crowd cheered for Lil' Ed to play more. A fun night, and what a way to end a year and start a new one.

~John Delleara



Playing Taps at a veteran's funeral

Dave Bufalini presenting guitar, amps & to five students on behalf of Kathy Bilotto and the Blues Society of Western PA

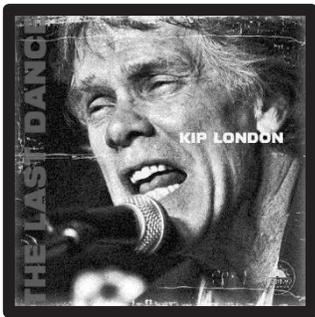
Let's Do It For the Kids!

Sometimes, people give their time and talent to enable young people to have a brighter/enhanced future. Dave Bufalini is one such person. The Blues Society of Western PA has partnered with Dave Bufalini and his **Artists in Residency** Program to host several workshops at a local school. When asked why he 'dug in' to make music happen, the following was his response.

I was raised in a musical family with generations of musicians, so music is a big part of my life. My father is a trumpet player and was my first teacher. Music has enabled me to experience many memorable opportunities. It comes naturally to me to help others and to be involved in my community. I have served on two school boards, as well as other boards in my community, and coached high school sports for many years. I feel it is our responsibility as adults to help make the world a better place, to give back to our **10.**

communities. As a musician, I have met people that helped me in my journey through life, influenced me and made an impact on who I am. I have been involved with the music program at Hopewell Area School district for many years to give back. To walk the walk and talk the talk, as they say. My goal is to help retain students in the music program and to entice other students to get involved. I have been organizing concerts, such as the Holly Jolly Christmas concerts, as a fundraising tool to provide the music program with resources that they otherwise would not have. It provides me with the resources to bring in musicians for master classes, purchase musical instruments, especially for those that can't afford to rent or buy instruments, and many other items to enhance the overall music program. I feel that we, as musicians, should use our experience to help the young to explore music and the Arts. My motivation to do the many things that I do to help promote music and to provide resources to the young comes from the benefits that I know it will provide. I always tell the students that I work with, you may not always be able to play a sport, you do not have to make a living as a musician, but as a musician, you can perform as long as you live. It can provide you with many opportunities, you will meet many nice people and have fun doing it!

~Dave Bufalini



THE LAST DANCE

Kip London

Met Kip London at a legendary Pittsburgh nightclub, The Decade, back in the 80's. Kip was banging around with a very cool rock band named THE ROADHOGS, I was a fan.

When he moved to Boston, Kip did a recording, "JUMP CITY", a swinging' roots effort. Years passed till we met again in Memphis at the IBC's a few years back. Kip said he wanted to record himself doing solo versions of his current material. We cut him at my studio in Pittsburgh. After Kip's sudden passing, Kirk Yano, 3-time Grammy winner, was brought in to add his production to our stark solo recordings. THE LAST DANCE is the result. If ya like ole school, heartfelt, roots music, ya gotta get with this recording. "Hurricane" rocks with master harp player, Mr. John Nemeth, blowin' it up. "Drinkin' Tonight" tells a tale we all know all too well. "Time Goes On" sounds like a public radio smash. "Death Letter Blues" rings with hard truth. THE LAST DANCE is a one-of-a-kind effort that speaks of a music man's life. ~Norm Nardini



Be in the know!!! Check out our Blues Society of Western PA calendar at bswpa.org



The Blues is in the House Robbin Kapsalis

Blues singer Robbin Kapsalis is from Chicago's Southside with a career that has taken her from Atlanta to D.C. and beyond. But to record 'The Blues is in the House', she traveled to an unlikely destination: France. Working with an ace grouping of musicians from Nantes, she put together ten song collection that cherry picks from among chestnuts in and beyond the Blues idiom.

The French locale makes sense. As acclaimed as she is in her native United States (with deserving nods from Living Blues, nominations from the Blues Blast Awards, and more), Kapsalis has and continues to tour extensively through Europe. There is a spare and straightforward aesthetics to the arrangements on **The Blues is in the House**, one that well suits the material. With her strong and assured vocals- displaying shades of Koko Taylor- Kapsalis is the undisputed star of the show here but the band more than holds its own, offering support that places her vocals in the best and most sympathetic musical content possible.

The Blues in the House opens with its title track, the arrangement features a spunky and spiky guitar work by Joe Louis Walker (recorded not long before his passing in 2025). 'Up the Line' bounces along confidently, and the band's stop-start approach highlights the song's dynamics. Giles Robson's tasty harmonica work deserves special mention. The searing yet laid back 'Lead Me On' is a smokey, passionate Blues, and Kapsalis effectively and expressively leans into the feel of the song. 'The Comeback' employs familiar Blues tropes but it's a good-natured romp, nonetheless. The Blues standard, 'Sittin' on Top of the World' has been recorded by everyone from the Mississippi Shieks to Bob Wills and his Texas Playboys to Cream to Jack White. Here- Kapsalis' fine vocal notwithstanding- it is primarily an instrumental showcase for the work of Robson and guitarists Francois Niccolleau and Nicolas Deshayes. Another standard, 'Rollin' & Tumblin' has been committed to wax countless times since its recorded debut nearly a century ago. Kapsalis and her ensemble focus on the tune's hypnotic elements, giving the arrangement the power and feel of a sleek and efficient locomotive. When Kapsalis draws out a verse's lyrical opener of "well," it's clear that she has vocal to spare. Kapsalis' "Love Hangover (Redux) has nothing at all to do with the Diana Ross disco hit of 1976: instead, it's an original co-written by the singer. Structurally, it's overly familiar but considering its own merits, it's a sturdy enough Blues tune. Kapsalis' howling near the song's end is spot-on. The swaggering and sultry 'Gotta Hear the Blues' closes the album on a confident note. Kapsalis and her band convey the character of an ensemble

that's comfortable within itself, made of players who communicate on a subliminal level. And from all available evidence, they are having a good time doing it. ~Bill Kopp



Blues Music
Big Bay Allen

The album represents the work of a seasoned bluesman at his peak. All the songs are originals, showcasing Bay's talents on acoustic, electric guitars, resonators and even blues banjo. In true Blues tradition some of these songs will make you laugh, some make you cry, but I have listened to it time and again.....especially 'Old Betty', 'Dancin' with The Devil,' 'That

Look' and 'Forgot to Say Please' are standout tracks for me. Finally, I thoroughly recommend this album. ~CLIVE RAWLINGS



Sonic Mojo
Foghat

Foghat's latest release, Sonic Mojo, features: Roger Earl on drums, percussion and background vocals; Bryan Bassett on lead, slide and bass guitar, and background vocals; Scott Holt on lead vocals and lead guitar; Rodney O'Quimm on bass: and special guest Eddie LeFebvre on percussion. The disc contains a dozen tracks with a fifty-percent mix of band originals and covers. Notably, a few of the tracks were co-written by Roger's longtime friend and band mate in the early years of Savoy Brown, the late and great Kim Simmons. Since Kim had been invited to play on it, Foghat is dedicating Sonic Mojo to his memory.

Like a lot of bands with British roots that were formed in the seventies, Foghat has always had one foot in the Blues – and now, with the addition of Blues rocker extraordinaire, Scott Holt, that will be even more prevalent. His dynamics are immediately evident on the disc's opening track, a Blues infused rocker titled, "She's a Little Bit of Everything," one of the three tracks that Kim collaborated with the band on. Right out of the gate, between Scott's stellar vocals; his back and forth smokin' guitar leads with Bryan; and the thunderous rhythm Roger and Rodney are battering out; all have me thinking I may have just heard the disc's best track. Unlike the woman being sung about above, "Mean Woman Blues' (Claude DeMetrius) is about a woman who is as mean as she can be. Oddly enough, Scott seems to like her that way. With the guitars getting in their

licks, this features Roger, Rodney and Eddie locked into a smooth dance floor filling groove on the rhythm and percussion.

With a title like 'Drivin' on', another Simmons/Foghat collaboration, I feel absolutely no need to tell you that this one's a flat-out smoker. Think 'Hooker 'n' Heat' on steroids and there you have it. Musically, it is Bryan – with his monstrous slide guitar runs, and Roger, who while having that one foot in the Blues is still one of the best rock drummers in the business, who are burning through the gears on this one.

'How Many More Years' (Chester Burnett) is one of the more relaxed tracks of the lot. In as much as Foghat can rock the Blues, they can also slow it down as good as any traditional Blues band can. As the position of the lead singer became open when Charlie Huhn retired, Roger and the guys- who had already had a working relationship with him- could not have made a better choice as his replacement than Scott Holt. Hearing Scott sing makes me think he would have had gotten the job even if he was not a guitar god – of which Foghat now has two.

So, while reading Billboard, do you think you might fall off your chair seeing Foghat having a song listed on the country charts? Before you say yes, you need to listen to 'Wish I'd Been There'- a collaboration with Roger's brother Colin Earl (Mungo Jerry). The full line, which is actually the songs chorus line is: "I wish I had been there when Hank Williams came to town", and it is indeed a catchy sing-a-long. It is not farfetched to imagine a bunch of country cuties with their cut-offs, cowboy hats and boots, mouthing every word to this song like Blake or Luke shows. While explaining this one in the liner notes, Roger wrote 'Foghat does country??' and if I may take the liberty of answering that, I will go with 'Yes, they do ...and not just vocally!'

Be it B.B. King singing about her in the early fifties, with Johnny Ace laying down some serious boogie woogie piano runs, or Foghat singing about her some seventy years later with Roger- and this time Bryan on bass- leading the way with profound rhythm, you just can't take it away from her ... 'She's Dynamite'. As you would expect with any of cover of the king's, this smoker features dynamite Blues guitar licks from Scott.

The search for the 'Promised Land' does require a good amount of traveling, and this rendition of a Chuck Berry song is traveling music at its best. Be careful though, it is one of those I can't drive fifty -drive, pedal to the metal kind of tracks. Additionally, its country vibe totally suits the cities along the route.

Other tracks on this outstanding and quite diverse release include: three more titled, 'I Don't Appreciate You'; 'Time Slips Away', and 'Black Days & Blue Nights'; 'Let me Love You Baby' (Willie Dixon), and 'Song for the Life' (Rodney J. Cowell). ~ ~ By Peter "Blewzzman" Lauro, Mary 4 Music



Trivia: The blues has its own royalty, from B. B., Albert, and Freddie King to Bessie Smith, who was known as 'the Empress of the Blues.' As England's Mad King George showed us, royalty and mental instability can go hand in hand. In 1967 the acknowledged 'Queen of Blues' for the past four decades cut a song about losing her mind and getting locked up. Name the song and the singer. **14.**



**Congratulations to Jim 'The Captain' Hartzell ...
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Jim honed his craft while traveling the world during his stint in the Navy. He came state side and started photographing many concerts in his home state, Florida. Many photos later, many fests in various spots, Jim is known for his photos that have been featured in Blues Music Magazine, Blues Blast Magazine and many other publications. Thank you for sharing your talent and letting the world see music 'through your eyes'.



Trivia Answer "Insane Asylum" KoKo Taylor (Cara Walton) grew up on a Tennessee farm and came to Chicago when she was eighteen. She made a living cleaning houses while testing her vocal chops in South Side Clubs. Songwriter Willie Dixon heard her perform and became KoKo's patron saint at Chess Records, where he wrote and produced her biggest hit, "Wang Dang Doodle." His fingerprints-along with his voice- are all over 'Insane.' This little passion play is a sort of demented 'St. James Infirmary' with a happy ending. Dixon goes out to the asyln, finds his baby there, and asks her what's up with that. Taylor, in her best "Madwoman of

Chailoot" voice, shrieks that without his love she'd rather hang there, but he can let her be his slave and save her from an early grave. He decides that's cool and off they go into the Thorzaine sunset. @Cary Wolfson

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