



BSWPA NEWSLETTER VOLUME 21 ... ISSUE 3

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Winter 2025



Paul Benjamin.... 'I am a Blues fan ... first!'

Long ago, while attending my first Blues Music Awards, there was a well-dressed man standing to the side of all the activities. His quiet presence resonated that he was a true Bluesman. I was later introduced to him. His name... Paul Benjamin. He exuded patience and had a welcoming smile. Many shows down the road, fests, Blues cruises, International Blues Challenges and more Blues Music Awards shows, his persona amazingly stood out as the one that people respected. They gravitated to him for advice, a nod of approval and often, a helping hand. His having recently returned to the position of Chairman of the Board for the Blues Foundation, this Blues fan wanted to share the story of Paul Benjamin.

Jonnye: Did you choose the Blues or did the Blues choose you?

Paul Benjamin: I would have to say a bit of both. I grew up listening to Jazz and Blues, as my parents were both big fans of the genre. I liked it when they played the Blues. The more I heard the Blues, the more it drew me in. I was a big Stones fan and their style of music was very much Blues, so I just started following the Blues.

Jonnye: Tell us about your time on the board of the Blues Foundation in years past. What do you feel that you accomplished/contributed and what did you initiate?

Paul: My time on the Blues Foundation Board started in 2003. My first meeting, well let's say, was an eye-opening meeting. Jay Seilman was the CEO of the Foundation and at this meeting, they were talking about the Blues Music Awards (BMA). I raised my hand and asked a question. Why were we paying outside people to put on our Blues show? I was then asked if I was volunteering to help with the show. I said yes. The next thing I knew, the 25th Blues Music Awards was my show. So, I went back to Memphis. Jay and I changed the whole format of the show. In the past, most artists did not attend the awards. We were using the Orpheum Theater that had a lot of restrictions. We then decided to move the venue to the Convention Center. The same few artists played the show each year in the past. I said that if you were nominated for a Blues Music Awards you should be able to play. Having made that change, record labels, managers and artists called and asked if they were going to play at the Awards show. After telling them yes, they all started coming to Memphis. Now, we have 23 out of 25 award winners attending the show. We also now have a sit-down dinner. Soon, everyone who wanted to play was on the stage. I am happy that this is the same format that we still use to this day. I produced the show the next year. I was then voted President of the Board after that. I served four years as president of the board. I rolled off the board and was asked to return to the board. I said no. Jay then asked, 'Don't you want to be on the board when we open up the Hall of Fame?' I had raised a lot of money for the Hall of Fame. I then decided to run for the board and was reelected. A year or so later, Jay retired. I was on the search committee to hire his replacement. We hired Barbara Newman. At that point, I had been elected Chairman of the Board. I worked with Barbara for two wonderful years and was ready to roll off the board. However, Barbara decided to create a new position as past chair of the board to keep me there for another two years. I rolled

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off the board but stayed involved on a couple of committees. Last year, I was asked by Kimberly Horton to run for the board and said no. My wife, Jean, however, said they are just going to keep calling and asking, so you may as well go back on. I put my name in and was reelected to the board which I am still on today. As for what was accomplished, all I can say is we made a lot of changes for the better. I feel the Blues Foundation, with the help of many, is in a better place than when I first went on the board. I am very proud of my time with the Blues Foundation.

Jonnye: What will define your role as the Blues Foundation's Chairman of the Board this go around?

Paul: This go around is to help the Blues Foundation continue to move forward.

Jonnye: How has your role with the Blues Foundation enabled opportunities to be a Blues promoter and speaker?

Paul: I would say no in most ways. I did not go on the board to be noticed. I went to help make it get better; having the experience of being a promoter, manager, producer and club owner helped both them and me. I am and always will be a Blues Fan first. Being seen and noticed and respected by your industry is important. Respect is earned and I am very proud of that.

Jonnye: What festivals do you currently host? Why are those locations important and how do you maintain them? Which is your favorite?

Paul: At this point, I am involved with six festivals. North Atlantic Blues Festival in Rockland, Maine in July, Gloucester Blues Festival in Gloucester, Massachusetts in August and Camping with the Blues in Brooksville, Florida in October. I go to Denmark to help Peter Astrup with Blues Heaven in October. There is also the Blues Bash at the Ranch in Brooksville, Florida in March, and Lakewood Ranch Blues Festival in Florida in December. I am in festival mode year-round and each has its own identity. Hard work from my wife, Jean, and all the wonderful volunteers help make it all work. North Atlantic is my baby. It was my first ... so that will always be my favorite.

Jonnye: You have had a long-term Blues venue at the Time Out Pub in Maine. What do you attribute to its multi-year success?

Paul: I been bringing Blues into Maine since 1978/79. Yes, we have been 25 years at the Time Out Pub. We have been giving the fans what they paid for... great entertainment. Having the respect from the bands also goes a long way. If you put on good, consistent shows they will come.

Jonnye: You were on the board of the Maine Arts Commission from 2013- 2019. What was your contribution? What did you do to shape/enable them to fulfill their mission statement for Maine?

Paul: The Maine Arts Commission was a pleasure to be on. I was appointed by the Governor. In the past, when I went to the meetings and before I was on the board, I noticed they were only talking about non-profits. I felt the for-profits should also be **3.**

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on the table. Once I explained that for-profits had to put up their own money and was at a larger risk, they understood. They now include all.

Jonnye: I understand that you will be leading the Blues Heaven Blues Fest in Denmark this go around. What do you feel that you will bring to that established fest? Many rave about this fest. What makes it so unique?

Paul: Peter Astrup has me run his stages and take care of the artists. Peter is busy with other things behind the scene. I have been doing this for the past eight years. My experience is why I am there to help Peter. A great line-up, two stages and wonderful fans make this festival a must.

Jonnye: As a speaker, what have been your main topics and why?

Paul: Over the years I have spoken about many different subjects, all Blues related. Mentoring the young artists is always the most fun. Festival consulting is a challenge until you make them realize that there is a ton of work and many things to learn. Being on panels is always the best because you never know what you might be asked.

Jonnye: Tell us about your experiences that led you to write a book about your 25 years with the *North Atlantic Blues Festival*. (One of my fav fests that I have attended.)

Paul: When the 25th North Atlantic Blues Festival was about two months away, I was wondering what I could do special for the 25th. I was talking with a neighbor who had just given us her new book. She said you should do a book. I said to her that I had no clue how to do that. I told her that what I had were posters, photos, tee shirts, and other things related to the festival. She said that what I had was all that I needed to put out a book. That is how it started. I went to work putting each year together and writing a paragraph on each year. I then put in the photos, shirts, posters and pins. That having been done, I then felt that it still needed more. I then reached out to a number of artists that had played the festival. Fifty-two artists sent a quote for the book. To say it was a wonderful experience would be an understatement. The memories were and still are amazing.

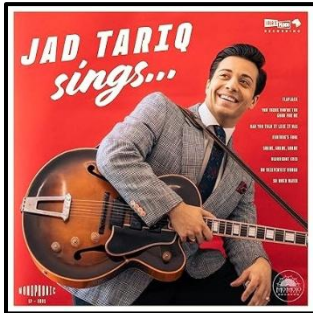
Jonnye: Behind every good man, there is usually a good woman. How has your wife, Jean, contributed to your success.

Paul: That is the easiest question to answer. Without her there would not be any festivals, shows or a book. Her just being there and her support is amazing. She keeps me grounded; she does so much behind the scene that makes everything work. I cannot leave out the rest of our family as they are what makes the North Atlantic Blues Fest run smooth. Without them, what I do would not be possible.

Jonnye: What is next on your Blues agenda? With your many achievements, what is it that you would like to be remembered.

Paul: I never got into the Blues world to be recognized, as I stated earlier ***I am a Blues fan first.*** When I put on a show or festival and see people having fun as well as the bands having that same feeling, it puts a smile on my face. I am proud of being a small part of the Blues Family. I will continue for as long as I can.

benjaminproductions1953@gmail.com, www.northatlanticbluesfestival.com
www.gloucesterbluesfestival.com, www.lakewoodranchbluesfestival.com



Jad Tariq sings...

If you have caught a live show by Tony Holiday lately, you had the pleasure of hearing Jad Tariq's sterling guitar playing behind Holiday's vocals and harmonica runs. Tariq also did some time in John Németh's Blue Dreamers band. His debut recording serves notice that his talents extend far beyond the guitar.

At first listen, you will be struck by the fact that his five originals blend seamlessly with three covers dating back to a time when R&B and jump blues filled the record charts. "Bloodshot Eyes" was a hit for blues shouter Wynonie Harris. Tariq's smooth vocal contrasts nicely with the honking sounds of Art Edmaiston's saxophone. Earl Lowe on drums and Carl Caspersen on upright bass lay down one of many swinging grooves on the album. Gerald Stephens adds a touch of class on the organ before the leader flashes his six string talents.

A cover of T-Bone Walker's "No Sleepin'est Woman" flows along at a relaxed pace. Stephens delights on piano, engaging in a call-and-response with Tariq's guitar. Co-producer Benton Parker adds backing vocals on "Had You Told It Like It Was," as Tariq relates the tale of a woman moving way too fast, his guitar tone delivering a lot more bite. The opener, "Flapjack," is an infectious romp featuring plenty of sparkling guitar picking riding Caspersen's firm bass lines and Wylie Bigger on piano, one of two tracks he appears on. Tariq's original "Shame, Shame, Shame" could easily be mistaken for a classic from the Five Royales, with Lester Gilman on drums and piano while Tariq handles the vocal, guitar, and upright bass. The mood shifts to a late-night jazz feel on "Fortune's Fool!" Listening to Tariq sing, it is easy to picture him in a high-end Las Vegas lounge, entrancing every woman in the room. "You Think You're Too Good for Me" is another beautifully constructed Tariq/Parker original that reaches back in time, yet manages to stay firmly rooted in the here and now, with Edmaiston serving as a one-man horn section, blowing another brawny solo.

The disc comes to a rockin' conclusion on "So Much Water," with more fiery contributions from the Tariq and Edmaiston. Throughout the recording, the instrumental solos are brief, captivating statements that enhance each song, which is all you need when songs are this good. From the retro-looking package to the vintage sounds, Jad Tariq leaves no doubt that he has arrived, and that we will be enjoying his artistry for years to come. ~Mark Thompson



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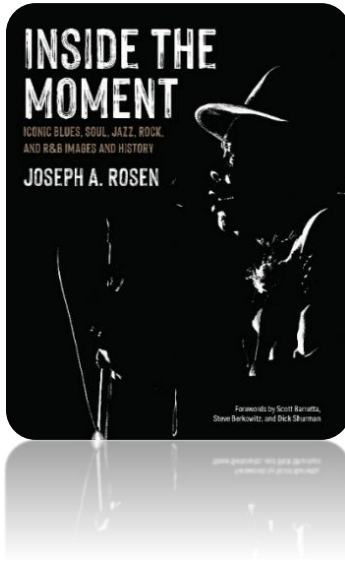
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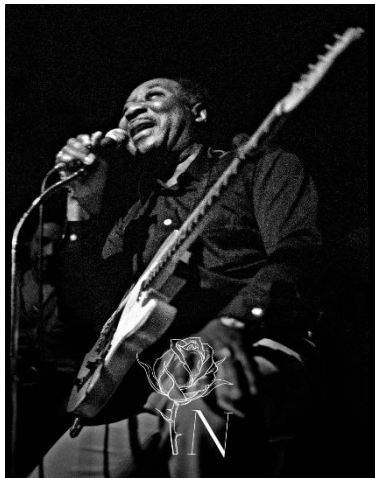
Seeing The Blues Through Joe's Eyes...

Yes, Western Pennsylvania, is known to have great talent and not just in music!!! Long ago, Carnegie Mellon had a student named Joseph A. Rosen. Although he now lives in the heart of New York City, 'we' in Western Pennsylvania can still count him as one of ours.

After graduating from Carnegie Mellon University in Pittsburgh, PA, Joe was a lecturer/instructor

from 1976- 1979 in the Department of Arts/College of Fine Arts. In 1977, he had one man exhibit at the Museum of Art, Carnegie Institute. Joe free-lanced in Pittsburgh from 1972 – 1980 for various clients. After a brief run at the Post Gazette, based on his skills and local knowledge, he joined the staff of the

Pittsburgher Magazine. There he covered all things photographic, including news, entertainment, sports, cover stories and more. In 1978 and 1979 he was on the field with the "Steel Curtain" Steelers and even went to Super Bowl 13!!



Muddy Waters, Washington, D.C.

Having caught the Blues music bug early on, he was a disc jockey on a Blues radio program on WYEP from 1975 to 1981. Yes, we will still claim Joe and his talent as one of 'ours'!!!

Joe Rosen has received much notoriety and recognition for his commercial and editorial photography in the New York Times, Newsweek, Sports Illustrated and for corporate clients like Morgan Stanley, JP Morgan Chase and more. Joe Rosen is probably best known for his music pictorials. Back in 1976, he journeyed from the "Burgh" to DC to see and photograph the great Muddy Waters and never looked back.

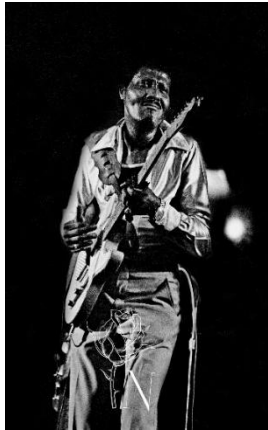
Joe has over 50 album and magazine cover credits to his name and has photographed hundreds of artists and has traveled worldwide to capture those shots.

What has happened with Joe and his talent since leaving the 'Burgh'? Joe Rosen was recognized in 2002 with *the Blues Foundation's keeping the Blues Alive Award* for



BB King, Stanley Theater, Pittsburgh

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elevating continued awareness for the Blues. Joe Rosen was also an embedded journalist on the Bluzapalooza tour in 2008, taking the Blues to Iraq and Kuwait. (I had tried my best to get on that tour as a volunteer. Alas, no luck!) In 2008, Joe joined the prestigious Morrison Hotel Gallery in New York that features top fine art music photography.

In 2015 Joe released an amazing compilation of his photos in a book entitled, '*Blues Hands*'. Each player that was included in that publication had their story told through pictures

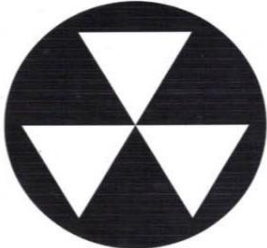
of their hands. It is an interesting and introspective revelation of each players' journey.

Being released now is Joe's current offering, '*Inside the Moment*' featuring black & white music photos. Knowing Joe, it has to be stellar!!! I call Joseph A. (Joe) Rosen a friend but he is also my teacher. At many events around the country, this Blues fan has watched him setting up a pic. I have earnestly tried to see what Joe sees. I often joke with Joe when at those events about him not being disappointed if my pictures are better than his. He always sports his quiet smile and a twinkle in his eyes each time. Joe is in a photographic league of his own!

Joseph A. Rosen, PHOTOGRAPHER www.josepharosen.com



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Saxing it up with Jimmy Carpenter!!!

He quietly sauntered out to center stage, gave a warm smile and put that horn to his lips. WOW! He made that horn wail!!! I was totally taken by surprise on my first encounter with Jimmy Carpenter. Yes, he had gotten my attention!! The entire gathering of Blues fans was moving and grooving at that fest long ago. Many shows, many fests, and much music later, this friend/fan tries not to miss a show. With all those shows 'under my belt', I was quite surprised at one fest in Florida when Jimmy Carpenter took to the stage. Not only did he dazzle us with his sax playing but he pulled out a guitar and actually started singing. Yowsa!!! What a dynamic, full bodied and unexpected performance! Moving further down the road, Jimmy Carpenter recently made a stop at Moondog's. He mesmerized the crowd. Everyone was 'all in' with what was going down on stage. Talking with the audience later that evening, Jimmy commented that the music had chosen him. He grinned and chuckled saying that he 'was born' to play music and surrendered to it. This Blues fan needed to know more.

Jonnye: At a recent concert, you stated in so many words that the music embraced you, held you hostage, and it is now your life's work. Please tell us what the ah-hah moment was when you realized that music was going to be your driving force in life.

Jimmy: When I started playing at ten years old, I was immediately taken by all things saxophone. By twelve, I was convinced I would play professionally. Of course, I took some detours... into guitar so I could be a rock star, into the working world so I would not starve, but I always came back to the horn. About 1980, I started playing with a Blues band and was hooked forever.

Jonnye: Doug Wolverton, horn player extraordinaire in the Kenny Wayne Shepherd Band, would like to know who your early influences were when you started playing?

Jimmy: When I started music school, I thought I was going to be John Coltrane. I was totally immersed in jazz and with people like Sonny Rollins and Dexter Gordon. As I learned more about the Blues and Soul music, I discovered King Curtis and Junior Walker. To this day, they both can give me chills with their attack and feel, their power and soul. If I had to pick two, it would be them.

Jonnye: What has come your way since you won Best Horn Player at the Blues Music Awards in 2021 and 2022? What opportunities developed afterwards?

Jimmy: It was such an honor to win, and to be nominated 9 or 10 times (not sure) along with the best in the business! It means so much to see my name on lists that include my heroes and friends. In the years since, I feel like I have been on a

steady, upward swing, touring with my band and others. Like my last album's title track, *'It feels like I just got started.'*

Jonnye: Doug Wolverton also asked how did the Bender Brass (Blues Bender Fest) become what it is today?

Jimmy: The Bender Brass began as a small horn section. At first, it was just Deanna Bogart and I. Randy Oxford soon came on board. Afterwards. Then, Bender Founder, AJ Gross, and I hatched a plan to create a full house band, to back up various artists, help with the HART and One Series shows. It really took off when I brought in Doug Wolverton and Mark Earley, two of my favorite people on the planet. The band has evolved. I think it is the best ever, with Mike Merritt, bass; Red Young, keys; Nick Schnebelen, guitar; and David Kida, drums. Eddie Rich is crushing the baritone sax slot, and this year we were joined by the absolutely fabulous Mark Pender, who taken over the trumpet chair while Doug is out with Kenny Wayne Sheppherd. I am SO grateful to be working with dedicated pros and fine human beings like these guys!

Jonnye: You have recently been working with Bill Murray and his Blues Brothers. What challenges have you faced and what rewards have you realized from that effort?

Jimmy: The Bill Murray shows have been an unbelievable treat. First, all the band members are dear friends. We have toured together for years and know each other well. It is kind of a love fest on the road. So, we start with a great band, and then add Bill, who is a true music lover, and brings fire and a great vibe to every show. He really just wants to be in the band, to soak up all that energy and be a part of it. The logistical end is super well run. My job in that organization is very simple: be on time and play my ass off every night. What could be more fun than that??

Jonnye: Tell us about your Grammy Winning collaboration.

Jimmy: In 2010 (I think!) I was asked to collaborate on a piece for a brass band to be played at the internment of musicians in the Musicians' Tomb. Here is a little about that: The New Orleans Musicians Tomb is located within St. Louis Cemetery No. 1 and was established to provide a final resting place for musicians unable to afford traditional burials. Originally, from the opulent tomb of the Barbarin musical family, space was donated and the tomb was restored in 2004 with an iron cross and blue note. The tomb now serves as a dignified burial site for musicians who have contributed to the city's cultural heritage. I co-wrote the piece with my friend, trombonist Craig Klein, under the watchful eye of the Creole Beethoven, Wardell Quezergue, which remains one of the highlights of my musical life. We debuted Tomb Tune at the internment of Bunchie Johnson, a beloved Nola native and outstanding drummer. We paraded through St. Louis Cemetery #1 that morning...I have a great memory of the Maestro Dave Bartholomew walking behind me, blowing beautiful trumpet. We played the piece after the ceremony and then double timed it for the march out. It was an amazing day; one I will always remember.

Fast forward to 2020, when Craig's band, the New Orleans Nightcrawlers, recorded Tomb Tune for their album, *Atmosphere*. It was nominated and won the 2020 Grammy for Best Regional Roots Album.

Jonnye: You have been a member of Tinsley Ellis's and Jimmy Thackery's band. What were the highlights of working with those greats? What did they teach you?

Jimmy: I did about 250 shows with Tinsley in 1998. That was my first introduction to the hardcore touring life of Blues musicians. Until then, I was doing regional tours, but nothing like two to four weeks of one nighters! Tinsley taught me a lot about playing in a small band with a guitarist, which has really become my bread and butter, even with my own band. I met T (Tinsley) in 1979 and we remain good friends. He maybe my oldest friend in the Blues. When that run ended, I went straight into Jimmy's band. He is also another longtime friend, and it was a good match. We made several strong records, wrote a few really good songs together, and did my first tour in Europe. I also road managed Jimmy's band. I learned a TON about how to make life easier for the band on the road, skills I apply nearly every day.

Jonnye: What made you decide to form your own band?

Jimmy: Before my dive into the Blues world, I was in a band in Virginia called The Believers. We were mostly an original band, doing what we called "bluesy pop", songs with hooks and melodies, harmonies, etc., not exactly Blues but very Blues based. I was the co-front in that band, along with Charlie Pastorfield, who formed the band after his long and successful run with The Skip Castro Band. I wrote some of the songs, sang lead and backup, played guitar and sax. When I got to New Orleans in 2004, I found myself in the company of some very serious players, and decided to make my first record, eventually called "Toiling in Obscurity." I then started working towards my own band. The economic pressure of making a living necessitated mostly being a side man, which worked very well, but it did not allow me the freedom to take a risk and set out on my own. I did occasional JC Band shows in New Orleans, but it was not until I was working for the Bender that I was able to step out front. I have made six solo records, the last three of which are on Gulf Coast Records. That relationship with Gulf Coast has been a Godsend for my solo career. I LOVE touring with my band, and all the work that goes with it.

Jonnye: You have been the president of the Las Vegas Blues Society for quite some time. What are your achievements? What are some of the unexpected pitfalls that you have experienced? What are the benefits to you for being involved?

Jimmy: My girlfriend, now fiancé, Carrie Stowers, encouraged me to get involved with the LVBS (Las Vegas Blues Society) as a way to introduce myself to Vegas. That was years ago, and I have very much enjoyed my involvement. With the help of fellow board members, we have brought the LVBS from about 100 members to nearly

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500 members now. We present three regular jams each month, two of which are all-ages. We have sent three acts to the International Blues Challenge. Our first entry, Dick Earle's Electric Witness, placed 3rd in 2021. Last year, we sent another band, Stringbean Syndicate, and a youth band that sprang out of one of the all-ages jams, called ROT'n Blues Band. They were a huge hit and continue to play our events when possible. We just did our annual Pre-Big Blues Bender Party, which was sold out as it nearly always does. Pitfalls are kind of always there, as you would expect for an organization of volunteers. Personalities clash. There is a lot of work involved and everyone is different. But there is a solid core group of dedicated people that make all that happen. I am so grateful to them for working so hard to keep the Blues alive in Las Vegas! www.jimmycarpenter.net www.facebook.com/jimmycarpenteronsax



Taj Mahal & Keb' Mo' – *Room on the Back Porch*

Two of the most beloved artists in the blues world, Taj Mahal and Keb' Mo' struck gold with *Taj Mo*, which won a Grammy in 2018. And they are certain to hit the jackpot again with this long-awaited follow-up. It is chockful of tunes with positive spins, a laid-back treasure guaranteed to warm your heart.

Taj and Keb' deliver a masterclass throughout this ten-song set, sharing vocals and trading sweet-as-honey leads throughout. They co-wrote several of the numbers, all of which are packed with timeless appeal. And get helping hands from vocalists Ruby Amanfu and Wendy Moten along with a star-studded cast of session players.

One of the best discs you'll hear this year, dial in "Room on the Porch," "My Darling Dear," "She Keeps Me Movin'," "Make Up Your Mind," "Thicker Than Mud," "Junkyard Dog," "Blues'll Give You Back Your Soul," "Better Than Ever" and "Rough Time Blues."

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Little Freddie King Blues Medicine

These words may have been being spoken long before this, but my earliest recollection of the term was back in 1972 when I first heard David Bromberg sing "You've got to suffer if you want to sing the blues" on a song so titled. As a matter of fact, if they were used before then, it wouldn't surprise if it was Little Freddie

King who used them. After all, having been shot and stabbed several times; been involved in a near fatal bike crash that pressed his spine; survived a stomach ulcer that the doctors predicted would kill him; accidentally electrocuting himself; lived through Hurricane Katrina and of course, the pandemic; Freddie's actually been living those words most of his eighty-three years.

All that said, *Little Freddie King* - one of the last bluesmen of his generation - appears to know that the only way to overcome all that adversity is with a heaping dose of *Blues Medicine*, his appropriately titled ninth release. For the project, Little Freddie King - on vocals, electric and bass guitar - is joined by the disc's producer and longtime band mate "Wacko" Wade Wright on drums and tambourine; Robert Louis Di Tullio, Jr. on harmonica; and Robert J. Snow, Sr. on electric bass. Additionally, special guests include: Vasti Jackson on slide guitar; Ricky Stelma on organ & piano; and Dominick Grillo on tenor sax. Of the disc's ten tracks, eight are Little Freddie and "Wacko" Wade originals/collaborations.

With blues having spread such a large umbrella over the last few decades, when I hear songs like this I cannot help but wonder how many of the genre's newer fans - the ones who were introduced to it by contemporary and rock blues - have never heard anything like this? The song is called "Crazy Woman" and it just doesn't get more real deal and old school than this. It features Wade (drums), Robert Loius (harmonica), Robert J. (bass), and Ricky (piano) all making their instruments sound bluesy as hell, while Freddie growls out lyrics about a mistreating woman. Isn't that how this whole blues thing started?

"Fatherless" is a duet that features a couple of McComb, Mississippi homeboys - Little Freddie on lead guitar and vocals and Vasti Jackson on slide guitar - putting on an absolutely flawless performance. Although this is not how it happened, it sure sounds like it was recorded on a front porch back home in McComb. Lyrically, Freddie tells a truthful and heartfelt tale of the wrong **13.**

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path he went down after his father left. As hard as his mother tried to keep him in line, that road got much bumpier when she passed. My guess would be that may have been the era of the shootings and stabbings. Thankfully, that was long ago and here we are now, listening to a master bluesman.

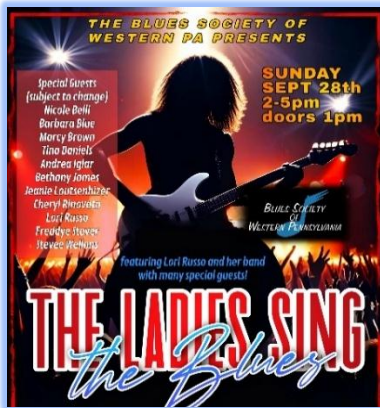
"We Are Through" is as simple as it gets - guitar, drums and bass - and yet there is nothing simple sounding about it. Wade and Robert J. are locked into a deep rhythm groove and Freddie's guitar tone is right there with them. Vocally, Freddie's again using that patented gritty, baritone voice to sing about - yep, you guessed it - another mistreating woman. Topically and musically, "Two Timer" has a lot in common with the disc's opening track - "Crazy Woman". The ensemble is identical and it's another down home, foot tappin' track with killer high end Jimmy Reed type harp blowin' from Robert Louis, and similar high end, right hand piano leads from Ricky. Of course, having me think I need to go back to the opening paragraph and add 'heart breaks' to that long list of Freddie's hardships, he's having more woman problems. "Coke No Ice" is a laid-back instrumental with a cool blend of soft jazz and slow blues. It's so laid back that I got the impression the song didn't need any producing at all. It sounded like five musicians sitting around a studio just improvising and when it was all over, because of how perfect it came out, I saw them smiling at each other from here. Instrumentally - with Freddie laying down his best guitar work; Dominick (on his only appearance) and Ricky working magic together on the sax and piano respectively; and Wade and Robert J. in their usual tight rhythm pocket - this is easily the disc's best track.

With a similar vocal and singing style, Freddie's all over this rendition of Jimmy Reed's "Caress Me Baby". Of course, if you are gonna do a Jimmy Reed cover, it better feature some killer harmonica playing and for that, Robert Louis was indeed up to the task. Although it is Jimmy's lyrics Freddie's singing, it's a refreshing change to hear him singing about a woman he wants to love instead of loathe.

The disc closes with a hot instrumental titled "Two Wheel Cadillac" and it is the most up-tempo track of the lot. It's got a "What'd I Say" vibe, and similar to the way that song was led by fabulous piano playing from Ray Charles, this one's led by fabulous organ playing by Rick Stelma.

Other tracks on this wonderfully traditional blues release include: "Dust the Bible" (W. & J. Bailes); "Canal St. Corner Bar"; and "Don't Worry About Me". - wackowade@yahoo.com - and should you like to find out more about Little Freddie King just go to - www.littlefreddieking.com ~Peter "Blewzzman" Lauro

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The Ladies Sing the Blues... Wow!!! What a show!!!

As one newcomer to the Blues excitedly said that day...*We never thought that we would enjoy a show more! Each singer was fabulous. Each player was amazing. The talent exuded was unbelievable and had us spell bound for each new tune that was shared.*

~Anonymous

Thank you to everyone that participated to help us to enable the Light of Life Women's Shelter. We shared the music and were able to help those in need.

Thank you to Lorri Russo and the Uppercuts for backing the show! The cast included: Bethany James, Tina Daniels, Andrea Iglar, Cheryl Rinovato, Stevee Wellons, Marcy Brown, Nicole Belli, Sandra Green, Freddie Stover, and Barbara Blue. (Missing from the photo: Freddie Stover and Barbara Blue.)



It was a harping good time at the 2025 Harptoberfest!!!

When asked about the event, Jimmy Adler with his band who backed the show, stated: *Charlie Barath organized another terrific Harptober event that really highlighted the talents of four distinct harmonica players who all displayed an especially unique* **15.**

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flavor in their playing. It was a lot of fun absorbing the great vibrations at 565 Speakeasy and participating in parts of the show.



Charlie Barath

Blues fan attendee, John Dellaera, stated after the show: *I attended the Harptoberfest at 565 Live Speakeasy. The harmonica show presented by Charlie Barath and friends was a highly enjoyable show of very talented musicians playing a diverse mixture of styles and genres. The music was preceded by an informative Meet and Greet, audience Q & A session.*

'It was a swinging harmonica showcase!!!'

Thank you to Charlie Barath for organizing, Jimmy Adler and his band for backing the show and the featured harmonica players (Hernan Brizuela, Garth Asmussen, and Jack Sanso). Thank you to Garth for debuting his new band at the event.

Blues Night Out!!!

	MOONDOG'S PRESENTS
JIMMY ADLER'S HOLIDAY BASH	
	
Friday, December 5, 2025 @ 8-11pm	
\$15 COVER CHARGE	
Special guests, the Soulvile Horns	

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