



Blues Society of Central Pennsylvania
www.bscpblues.com

BLUES NEWS

July- Sept. 2021



MISSISSIPPI RAILROAD RETURNS
WITH BILL ABEL AND THE CORNLICKERS
SUNDAY, AUGUST 22, 2021

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Mission Statement

The Blues Society of Central Pennsylvania is a non-profit corporation dedicated to the preservation, promotion, support and enjoyment of the truly original American art form, the blues.

From your President...

BSCP Board of Directors is excited and grateful to return to holding live jams at Champions every Thursday at 7 pm, carrying on a tradition of 22 years which was suspended by the pandemic. Blues lovers were there in full force on June 17 for the first jam since March 12, 2020, enjoying the music and being with friends.

Extensive preparation went into making sure all the stage equipment was in good working order and in carefully instituting safety protocols and measures. Having the patio extension with the wide-open west wall helps provide outdoor space, which is particularly enjoyable with the longer days of summer. Despite the numbers of people, the food and drink were served in a timely manner and everyone seemed to be enjoying themselves.

The music was as good as ever, maybe even better. The variety of instruments was remarkable. The musicians had clearly used their downtime to sharpen their skills and the enthusiasm of the crowd undoubtedly inspired the best musical performances. It was a somewhat surreal, but fantastic, evening! (p.17)

During the past four months, BSCP members have been able to enjoy following the BSCP Backyard Blues album as it charted weekly on the nationwide and PA Roots Music Reports. A big shout out to the talented and generous work of Betsie Brown and Sallie Bengtson of Blue Heart Record label in distributing it to radio stations throughout the country (p.16). And thank you, Blue Heart Records, for providing five 2-disk compilation CDs of their artists to give to BSCP members during Membership Appreciation Month (April) on the weekly BSCP Virtual Thursday Blues Show (p.4).

With the last BSCP event having been a year and a half ago on January 26, 2020 (featuring The

Nighthawks with Roger Girke & The Wandering Souls), it feels like an abundance of riches looking at all the upcoming 2021 BSCP events: Moonshine Society with Hank Imhof (p.11), Mississippi Railroad Bill Abel and The Cornlickers (p.14), Clarence Spady with The Mighty Klucks (p.15), and the BSCP Christmas Party (TBA).

With live music returning to the blues scene, the schedules of musicians are starting to fill up again. Previously, BSCP provided a Gigs and Events Schedule in Blues News. Now individual entries and a calendar can be found on BSCPblues.com under Upcoming Gigs and Events and Gigs and Events Calendar. Using the website ensures that the information is current and there is not a major time lapse as with quarterly newsletter. Musicians can post information any time under Submit Gigs and Events. Information about bands will still continue to be provided by Jack Roberts in his Blues Bands Beat column in Blues News.(p.9)

You can also buy BSCP merchandise, read the newsletter, become a member, view the latest book club selection, listen to over 200 BSCP music videos and blues talks, browse the various archives, learn about the BSCP organization, make contributions, get information on local music teachers, and more. Webmaster Dan Mowery and IT Consultant John "JD" Drudul are always working on making the BSCPblues.com website improved and accessible and welcome feedback on the site.



Celebrating the blues!
Kathryn Gregoire
bluesmunga@gmail.com

In Memoriam

Paul Oscher

February 26, 1947 - April 18, 2021

Paul Oscher was a Chicago style blues singer, songwriter, and instrumentalist (harmonica, guitar, and piano), born in Brooklyn, New York, who lived in Chicago, Illinois, Los Angeles, California, and Austin, Texas, where he died from COVID-19. Oscher was still in his teens when he began playing harmonica with Muddy Waters in 1967. He went on to record three albums with Waters for Chess during his five years playing with him. Oscher recorded with multiple artists, such as Hubert Sumlin, Keith Richards, Eric Clapton, Big Bill Morganfield, Keb' Mo' and Mos Def. and released seven albums on his own as a solo artist, most recently Cool Cat on the Blues Fidelity label in 2018. In 2006, Oscher received two Blues Music Awards: Acoustic Artist of the Year and Acoustic Album of the Year and in 2000, he received the LA Music Award for "Best Performance by Blues Musician."

**Dennis Edward Freeman**

August 7, 1944 – April 25, 2021

Dennis Edward Freeman was an American Texas and electric blues guitarist born in Orlando, Florida, who lived most of his life in Texas with a stint in Los Angeles. Although he is primarily known as a guitar player, Freeman also played piano and electronic organ, both in concert and on various recordings, co-wrote songs on two albums and was a songwriter on his five mainly instrumental albums. He toured with Jimmie Vaughan in the mid-1990s and with Taj Mahal until 2002. Freeman played with Bob Dylan's backing band between 2005 and 2009. Most notably, he also worked with Stevie Ray Vaughan, Angela Strehli, Lou Ann Barton, James Cotton, Barry Goldberg and Percy Sledge. Freeman played guitar on Taj Mahal and the Phantom Blues Band's Grammy Award winning live album, Shoutin' in Key (2000). Freeman was inducted into the Austin Music Awards Hall of Fame in 2009.

**Robert Gregg Koester**

October 30, 1932 – May 12, 2021

Robert Gregg Koester was an American record producer and businessman, born in Wichita, Kansas, who was the founder and owner of Delmark Records, a jazz and blues independent record label. He also operated the Jazz Record Mart in Chicago, which he billed as the "World's Largest Jazz and Blues Specialty Store," and later a record store specializing in blues and jazz in Irving Park, Chicago. Delmar first recorded a traditional jazz group in 1953 and then searched out and recorded blues musicians of the 1920s and 1930s (Speckled Red, Big Joe Williams, J.D. Short, Barrelhouse Buck McFarland, and James Crutchfield among others) who were living in St. Louis. His company played an important role in documenting blues and jazz. Koester was inducted into the Blues Hall of Fame in 1996. He became one of only a few non-performers to have been honored in that manner by the museum.

**Roger Gail Hawkins**

October 15, 1945 - May 20, 2021

Roger Gail Hawkins was an American drummer best known for playing as part of the studio backing band known as the Muscle Shoals Rhythm Section (also known as the Swampers of Alabama). Born Oct. 16, 1945, in Mishawaka, Indiana, he grew up near Florence, Alabama. He was the often-uncredited rhythmic driving force behind dozens of R&B and rock hits of the 1960s and 1970s, including Percy Sledge's "When a Man Loves a Woman," Aretha Franklin's "Respect," the Staple Singers' "I'll Take You There," Etta James's "I'd Rather Go Blind," Wilson Pickett's "Mustang Sally" and Bob Seger's "Old Time Rock & Roll." Other performers Hawkins recorded with were Bobby "Blue" Bland, Albert King, James Brown, Cher, Jimmy Cliff, Willie Nelson, Rod Stewart, Leon Russell, Linda Ronstadt, Jimmy Buffett, Duane Allman, Paul Simon, Joe Cocker, and Eric Clapton. In Rolling Stone magazine's list of the top 100 drummers of all time, Hawkins is ranked 31.

**SAVE THE DATES**

Sunday July 18 – Moonshine Society with Hank Imhof

Sunday August 22 – Mississippi Railroad: Bill Abel and The Cornlickers

Sunday September 19 – Clarence Spady with The Mighty Klucks

Sunday December 5 – TBA

BSCP LIVE BLUES JAM RETURNS TO CHAMPIONS



An enthusiastic reception met the musicians as they returned to jam on the stage at Champions on Thursday, June 17, 2021. It was another one of those magic nights where the music energized everyone and kept the dance floor full. Hard to believe that there had not been a BSCP blues jam since March 10, 2020. No one skipped a beat and the applause for the musicians was robust.

A special thank you to Gary "Rocky" Rothrock and George Carver, who prepared for the re-opening as they worked hard to clean, repair, and tune-up the equipment. The Jam Crew wasted no time setting up and taking take down the stage equipment. And it was wonderful to see Don Intrieri operating the sound board, keeping the music flowing. Gary "Rocky" Rothrock served as Jam Host for the evening.

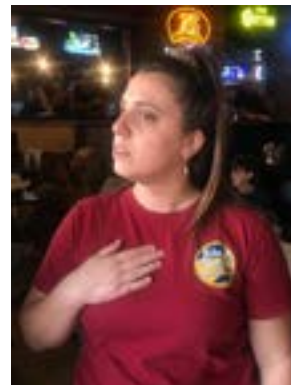
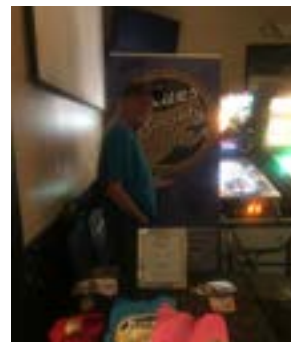
A familiar sight greeted attendees with Buster Grubb and Greg Hogg sitting at the BSCP Membership table. Greg also took lots of pictures which he posted on Facebook.

In celebration of the return of the jam, John Rignani and Kent Seidel provided a table of Backyard Blues CDs and BSCP merchandise, available for purchase. For those of you who missed the tables, CDs, merchandise, and memberships are available on BSCPblues.com.

With Covid 19 and new variants still a risk, BSCP is following all CDC guidance and taking precautions, such as using microphone covers and wiping down keyboards and AMP knobs. Musicians are encouraged to bring their own microphones, drumsticks, equipment, and instruments.

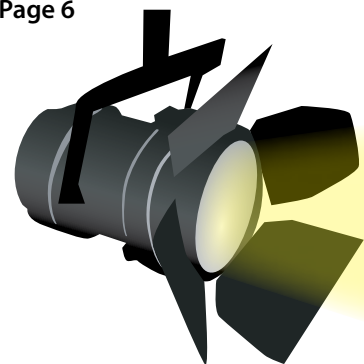
If you have not been vaccinated, please wear your mask to protect yourself and others. If you have been vaccinated, you do not have to wear a mask, but you do have the option to if you wish.

To quote Jam Coordinator, Gary "Rocky" Rothrock, "It has been a long road for all of us, but we are looking forward to more great times with our blues friends at the jam. See you next Thursday!"



ROCKY	1	2	3	4	5	6
VOCALS	Buster	Linda	Tom	Greg	Don	Levy
GUITAR	Ricci	Mark	John	Greg	Ricky	
GUITAR	Don	Colin	Tom	Vanden	Don	
BASS	Paul	Tom	Brian	Don	Don	
DRUMS	JOE	Greg	Greg	Peter	JOE	
KEYS	Don	TOM	TOM	Linda	Tom	
HARP	Tom			Don	Levy	
HORNS	Jerry	Steve	David	Mark		





In the Spotlight...

Dave "Dr. Mo" Moyar

By Hannah Sherman



Double-Knit Dacron Band.

After college he went in a different direction and joined a bluegrass band named The Grinnin' Berry Pickers that ended up being called anything but—until the group had to state in their contracts that if it was printed wrong, they had to be paid an extra half of their fee. They played a style new at the time called New Grass, taking any popular song but pickin' and grinnin'. One memorable night found them catching a well-known band loading their van with the Berry Pickers 1940's Martin guitar and pre-war bass into their van.

From there, Mo tried 80's punk and new wave but hated it and gave up on Rock & Roll completely and moved to York. The band Side Street was formed with three-part harmony playing Muddy Waters, Traffic, and Delbert McClinton with just guitar, bass and three vocals. Lots of area musicians sat in and he got to know them.

Next was a band called Straight No Chaser with at least seven and sometimes as many as twelve playing horn driven R&B with two saxophones, trombone, guitar, keys, bass and drums. They had a long run but it was hard to keep the schedule with so many involved. Another sidetrack was a foray into world music after hearing bands from Zaire and Madagascar. He met a drummer from Tunisia, a guitarist from Argentina and included accordion, keys and hand percussion. Pre "Graceland" they played many outdoor festivals.

Growing up his father was named Joe Moyar but called "MoJo" so Dave became "Little Mo" then shortened to "Mo". When he returned to Pittsburgh with a friend he was heard being called Mo and Mo stuck. Of course, that left him open to names like "Mo Lester" and "Mo Reese". Working at the hospital in York, he naturally ended up becoming Dr. Mo. Dr. Mo and the Cousins was formed with Steve Doman, Dean Friend, Danny Kreiger and Paul Leash which later morphed into Blind Joe Death.

One lucky night at the Lochiel he met Dave Groninger and after hearing three or four bars he knew he wanted to play with him. Bill Frederick was added, and a jam was started at Violet's on Walnut. His world expanded again when he got to know Ray Santana, Jeff Lynch and others. Bobby Albright was added (who grew up in Texas with Buddy Holly and wrote for Glen Campbell and Mel Tillis) and played until his death. Richie Zambito brought a new twist by playing a more modern style than an earlier traditional one. Eventually Blind Joe Death dissolved and The Humblers were formed with Dr. Mo, Mike Easton, Bob Wineland, Danny Kreiger and Paul Leash, Wineland and Mo did the songwriting. Mo says, "Danny and I thought each other were assholes and we were both right."

Moyar's early influences were Dave Hood, Jerry Jemmott and the band he has seen the most is Muddy Waters (five times). He also learned from Dave Olney and Steve Goodman ("City of New Orleans").

Dr. Mo has graciously played several times for BSCP's virtual jam and is a regular contributor to the BSCP Blues News. He enjoys performing and aims to please his audience but mostly plays to please himself. He says, "I would rather play a good song by someone else than play a mediocre song I wrote."

Dr. Mo's friends share their thoughts about this personable blues musician:

Dot Grubb: "At Vi's when you would ask where the song came from it was always the 'B' side – they were the best."

Bob Wineland: "When you haven't seen Mo for a while, he greets you with a hearty laugh and a big bear hug that makes you feel truly missed and truly loved. Mo has a deep knowledge of music, especially blues, with a special affinity for singer-songwriters from Texas with three names: Ray Wylie Hubbard, Townes Van Zandt and David Allan Coe. Don't ask me why. Mo's most autobiographical song is 'Wayward Child'."

"I met Mo through the BSCP. Mike Easton and I were playing as an acoustic duo. We met Mo and said let's make some noise. And make some noise we did. The Humblers were together nearly five years before crashing and burning. Mo liked to call our music "punk blues". I think that describes it pretty well. Mo throws an epic Labor Day bash every year with musicians of every stripe gathering to jam on his back deck. Of course, it had to be canceled last year but I hope it's on this year. I'll be there."

Dave Groninger: "I first met Dr. Mo roughly 20 years ago at a BSCP jam. I went there hoping to find other musicians to start a blues band (something I wanted to do for years but could never find enough guys that wanted to play blues music). He approached me after I played and asked if I might be interested in playing with his band. I asked him what type of music they played and he replied, "blues". Me: "You mean the first song is a blues song, the last song is a blues song, and all the

songs in-between are blues?" Dr. Mo, "Yes! I joined and had a blast playing with him, Danny Bill and Dean. After years and years of playing guitar, I was finally in a blues band. That meant a lot to me then and it means a lot to me now. Thanks for that Mo...and keep playin' them blues!"

Kathryn Gregoire: "Back in the 90s, one of my favorite bands in the region was NAMASTE, a world music band from York. Imagine my delight when I was doing a little research to write a brief bio for Dr. Mo who was appearing on the virtual BSCP Thursday Blues show and I found out that not only was he in NAMASTE but he initiated the band. Given his in-depth understanding and valuing of early blues music, the connection with the world band was clear. With an interest in music from all cultures, Dr. Mo listened to a lot of music from Africa and South America. He appreciated the African roots of blues, recognizing that its immediate appeal is on an emotional level and is very groove and rhythmically oriented."

In an interview he did for a blog "Inside World Music" with Paula E. Kirman published April 29, 1999, Dr. Mo states "The artforms that are most powerful to me come from a mythical, collective unconscious orientation that speaks to universal symbols."

As a musician and storyteller, Dr. Mo brings us these universal symbols, sharing his in-depth understanding of blues music. He generously provides such a richness to our local blues community, and always with a twinkle in his eye, a quick wit, and a thoughtful perspective. I am so grateful to have gotten to know him during the past year."

Danny Kreiger: "Mo and I were together for so long. The bands changed but we were able to hang together for sixteen years. You don't see that much anymore. We just tried to have fun with it. Yeah! Probably 1999 and winding down with The New Rotics. I'm not as outgoing as Mo and it was great to have him for cover because he is. It was great fun."

Road Trippin'

By Mike Knott

On the road again...

Betty and I are back to road trippin' to the regional blue's festivals and events.

For some suggestions for your own road trips, check out our plans. Note: the schedules are subject to change.

Briggs Farm Blues, Summer Blues Party, Nescopeck, Pa. July 8, 9, 10

www.briggsfarm.com

Thurs. Bret Alexander & Friends, MiZ

Fri. Vanessa Collier, Campbell Brothers, Lil' Ed & the Blues Imperials, Ana Popovic

Back Porch Stage: Dane Tilghman & the Jack Adams Band, Gabe Stillman Band, Uptown Music Collective, Pappy Biondo & Justin Mazer, Swampcandy

Sat. Scott Pemberton, Mac Arnold & Plate Full 'O Blues, Victor Wainwright, Shemekia Copeland

Back Porch Stage: Mighty Susquehanna's, King Solomon Hicks, Mike Miz, Wes Knorr, Gracie Curran, National Reserve

Summer Blues Party 2021 (Bucks Co. Blues Soc.), Edgley, Pa. Sat. Jul. 17

www.buckscountybluessociety.org

John Colgan-Davis/Johnny Never, Tom Craig Band, Regina Bonelli & True Groove All Stars, Billy Price & the Charm City Band

Heritage Music Blues Festival, Wheeling, W.V. Aug. 13, 14, 15

www.heritagemusicfest.com

Fri. Davy Knowles, Carolyn Wonderland, Ronnie Baker Brooks, Coco Montoya, Ronnie & Coco's Tribute to Albert Collins
Sat. Soulful Femme, Gumbo, Grits, & Gravy, Nick Schnebelen, Indigenous, Hannah Wicklund, Jason Ricci, Ronnie Earl & the Broadcasters

Sun. HoRoJo Trio, Ruf Records Blues Caravan, JP Soars' Gypsy Blues Revue (JP Soars, Jason Ricci, Anne Harris), Ana Popovic, Bobby Rush

Fri. After Jam Host: Davy Knowles

Sat. After Jam Host: Nick Schnebelen

Sun. After Jam Host: HoRoJo Trio

Chenango Blues Festival, Norwich, N.Y. Aug. 20, 21

www.chenangobluesfest.org

Thurs. Kickoff Party: Shemekia Copeland

Fri. Vanessa Collier, Mr. Sipp

Sat. Horojo Trio, Crystal Thomas & the Eastside Kings w/ the Texas Horns, Christone "Kingfish" Ingram, Jimmy Vaughn
Sat. Tent Kevin Burt, Doug MacLeod, Zac Harmon, Albert Castiglia

Mississippi Railroad, (Blues Society of Central Pa.) Mechanicsburg, Pa. Sun. Aug. 22

www.bscplblues.com

Bill Abel w/ the Cornlickers

Alonzo's Picnic, (Baltimore Blues Soc.), Rosedale, Md. Sun. Sept. 5

www.mojoworkin.com

TBA

Lancaster Roots & Blues Festival, Lancaster, Pa. Oct. 15, 16, 17

www.lancasterrootsandblues.com

Fri. Buckwheat Zydeco Jr., John Nemeth, Lil' Ed & the Blues Imperials, lower case blues band, Elvin Bishop & Charlie Musslewhite, Davina & the Vagabonds, Ray Fuller & the Bluesrockers, Gabe Stillman Band, Chris Cain, Jontavious Willis, & more

Sat. Lil' Ed & the Blues Imperials, Walter Trout, Ray Fuller & the Bluesrockers, Tommy Z, Eric Gales, Jontavious Willis, Chris Cain, Sugar Ray & the Bluetones, Robert Finley, Clarence Spady, Davina & the Vagabonds, Joanna Conner, John Nemeth, & more

Sun. Vanessa Collier, Barrelhouse, Quinn Sullivan, Clarence Spady, Shemekia Copeland, Tino Gonzales, Robert Finley, Johanna Conner, North Mississippi Allstars, Rev. Peyton's Big Damn Band, Sugar Ray & the Bluetones, Larkin Poe, Dr. Harmonica & Rocket 88, & more

VIRTUAL THURSDAY BLUES SHOWS

The BSCP held its last live Thursday Blues Jam at Champions on March 12, 2020, hoping to return within a month or so. Once it became apparent that we would not be getting together in-person for some time, BSCP turned to Zoom, holding its first virtual show on Zoom on April 23. After four weeks, BSCP live streamed the show to the Blues Society of Central PA Facebook group page until the final show on June 10, 2021. Like most productions, this feat occurred because of the contributions of many.

THANK YOU: MUSICIANS. First and foremost, I want to acknowledge the wonderfully talented and generous musicians who performed from Central PA, all regions of the United States, and as far away as Columbia SA and Australia. As soloists, duos, and bands playing acoustic and electric instruments, they brought us a variety of blues music, with the influences of Delta Blues, Mississippi Hill Blues, Folk Blues, Piedmont Blues, Chicago Blues, Indigenous Blues, and more.

The musicians who provided us with 22 (non-recorded) sets during the first four weeks are Dan Mowery, David "Dr. Mo" Moyer, Roger "Hammer" Franz, Jimbo Sage, Gary "Rocky" Rothrock, John "JD" Drudul, Bob Wineland, Gary Sellers, Vince Miller, Hank Imhof, Chuck Sirko, Chris Purcell, Stacy Brooks, Bobby Gentilo, Derek Zelenka, Joe Firth, Ann Kerstetter, Todd Klucker, Christina Klucker, Sam Welday, and Reed Brown. The rest of the musicians were recorded and can be viewed in the 182 sets

posted on BSCPblues.com under Virtual Jam – performances.

THANK YOU: BLUES TALK SPEAKERS. On 16 different occasions, we were gifted with "Blues Talks" on topics ranging from creating a blues cocktail, to learning about the Piedmont Blues to touring Fathead Musical Instruments, the only shop in North America designed for the purpose of building, repairing, and restoring harmonicas. A big thank you to John "JD" Drudul, Sallie Bengtson, Mike Easton, Dave "Dr. Mo", Tiffany Pollack, Todd Klucker, Greg Gaughan, Hank Imhof, Chicago Bob, Tom Walbank, Derek Zelenka, Miss Bix, Rose Hudson, Roger Hammer and Tas Cru for the 16 Blues Talks, which are posted on BSCPblues.com under Virtual Jam – Blues Talks and on the BSCP Facebook group page.

THANK YOU: RECRUITERS. Seems like most everyone pitched in with ideas for performers for the show. Thank you to our biggest recruiters, including Sallie Bengtson of Nola Blue, Joe Kambic, Greg Hogg, John "JD" Drudul, Gary "Rocky" Rothrock, Tom Cook, Hank Imhof, Dan Mowery, Hannah Sherman, and Kathy Gregoire.

THANK YOU: VIRTUAL CREW. A big thank you to the BSCP virtual crew who conducted weekly sound checks for the musicians, played videos during the shows, and managed Zoom technology: John "JD" Drudul, Linda Null, Marianna Schaeffer, Dan Mowery, Gary "Rocky" and Kathy Gregoire. Rebecca Young created eye-catching show

announcements which she posted every week on Facebook.

THANK YOU: SHOW HOSTS. The shows were hosted weekly on Zoom by Gary "Rocky" Rothrock, Dan Mowery, Marianna Schaeffer, Hank Imhof, John "JD" Drudul, Bobby Gentilo, and Kathy Gregoire. Carrie Baker, Rebecca Young, and Marianna Schaeffer hosted the show on Facebook.

THANK YOU: VIDEO MANAGERS. We are so grateful to Greg Hogg for collecting and editing the videos and Dan Mowery for posting them so we can long enjoy watching them. They can also be viewed on the group Facebook page.

THANK YOU: BSCP GROUP PAGE ADMINISTRATORS. During this time, the BSCP group page increased its membership by over 1,000 to a total of 2506 members, with 46 of the members being from out of the country. Bob Creed and other group page administrators worked to manage the BSCP Facebook group page.

THANK YOU: AUDIENCE. A Special Thank You to everyone who supported the Virtual Thursday Blues shows by providing an audience, encouraging musicians with comments and virtual applause, and supporting our hard-working musicians with generous donations and purchasing their music. Without you, the show would not have been possible.

With much gratitude and appreciation,
Kathryn Gregoire, Zoom Coordinator

Congratulations!

Winners of the two-disk Blind Racoon & Nola Blue Collection Vol. III

Weekly April drawing from 2021 BSCP membership list

Michael Lum, Mechanicsburg PA

Clark "Buster" Grubb, Steelton PA

Lewis Becktold, Lancaster PA

Alicia Chase, York PA

Bob Larsen, Lock Haven PA

Thank you

Betsie Brown and Sallie Bengtson of Blue Heart Records for the donation of the CDs.



Blues Beat

by Jack Roberts

It's time for Blues News You Can Use - way past time, some would say - and we've got BIG news for those of you who can't wait to get the blues.

The East Petersburg Blues Fest will be back this fall - after a year's absence due to COVID-19 - and the lineup is all set and ready to go, beginning at 2 p.m. on Saturday, September 4th, in East Petersburg Community Park.

And, for those of you who might have forgotten: This isn't just any East Pete Blues Fest. This is its 10th anniversary celebration.

So who's going to help us celebrate? Kicking off at 2 p.m. will be Bluestime, a three-piece band featuring performers from the Philadelphia and Chicago blues scenes - now that's what we call the blues! They'll be followed by Laura Cheadle, an award-winning soul singer-songwriter at 3 pm.

Then at 4 pm, The Greg Sover Band, a blues-rock group also from the Philly area, will take the stage for an hour, to be followed by singer-guitarist Debra Devi at 5 pm.

And at 6 p.m., Sweet Leda, five-time winner of Tri State Indie Music awards, will fire up the final set of the day. And what a finale it will be, as those of you who've seen Sweet Leda in the past can testify.

It's not easy to beat a lineup like that, and to make matters even better - or way better, we should say - it's FREE.

And nobody is more excited about it than Randy Bucksner, sax man, singer and sometimes guitarist for The Mystic Alpacas, who has been helping to organize the event for many, many years. That said, he's seen quite a few changes in the way it's presented. He recalls the days before the amphitheater was built, when bands played on the back of a flatbed truck, with, Randy said, "whatever sound equipment was in the closet." Moreover, the fest was held on the first Saturday in October and the weather was often cold and rainy.

After a few years, the organizers, including Jeff Geodhan, the harmonica-playing mayor of East Petersburg, began working on upgrades. The festival was moved up to a warmer time of year, September, and local sound man Phil Kresge started putting together the PA

system."

And local acts helped as well. "Moe Blues, Blues on the Loose, and Rose Hudson worked to make it more bluesy," Randy noted, adding that "It's kind of gotten a little more focused and refined. The Blues Society of Central Pennsylvania is involved, and Sallie Bengtson of NOLA BLUE Records has been helping with promotions. We are also adding more food trucks."

"Everyone has a chance to end the summer with a real fun event, a post-pandemic fest," Randy added. "I'm really excited about that." And who wouldn't be? We hope to see you all there.

And, of course, there's other blues news you can use on the local scene.

Mike McKormick from The Little Buddy Blues Band just checked in to say that the group is "slowly grinding away on a new CD." He said they've written all the songs and have recorded nine of them, but the corona virus has slowed things down. The band has some interesting out-of-town dates, including an appearance at the Bethlehem Musikfest on Aug. 7 and opening for Walter Trout at The Sellersville Theater on Oct. 18. That's on our calendar for sure. Moreover, it looks like they'll be playing at the Lancaster Roots & Blues Fest come October.

Also, Johnny Never wrote to say that "We're all so enthusiastic about getting back to live performing." As for his latest album, "Blue Delta," he said, it "continues to get radio play all over the U.S. and around the frickin' world." And as if that's not enough, his band is also "working on new material and doing preliminary recording for an album of new, original Vintage Acoustic blues in the Delta and Piedmont styles." Can't wait to hear that!

Meanwhile, Nate Myers has been busy - and when isn't he? - finishing up a new trio record featuring Nate on vocals, harmonica, guitar, and piano; Pete Netznik on guitar, bass, and mandolin; and Chad Slavaggio on drums. When Chad passed, there were two more tracks to complete. Chad's friend and

protégé, Chris Heilig, will play drums on his behalf. Chris Purcell, guitarist, and Jose Johnson, trumpet player, will be guests on some of the tracks.

Beginning in mid-July, John Tuzzee will be the full-time drummer for trio and full band gigs. He is playing on a second all-blues ten-track record that Nate plans to complete by early October. Jeff "Kid" Cameron will be on most of the guitar tracks with Pete Netznik. Hank Imhof also playing on some tracks.

And Octavia has a new venue: The Wyndridge Farm Tasting Room bar, 398 Harrisburg Pike, Lancaster PA, where she is scheduled next to play with her blues duo on Saturday, June 24th.

Finally, a big change for Blues on the Loose. They've got a new drummer, York native Dodd Gross, who recently played with them at 551 West in Lancaster and has joined the band for Tellus360's Blues Nights, held every other Wednesday. Sharing the spotlight with BOTL are The Mystic Alpacas.

OK, that's all we've got for this issue. Be sure to check out the BSCP website bscpblues.com for current events and gigs in Central PA. Got Blues News we can use? Feel free to email me at ragtime_willi@hotmail.com or message me on Facebook.

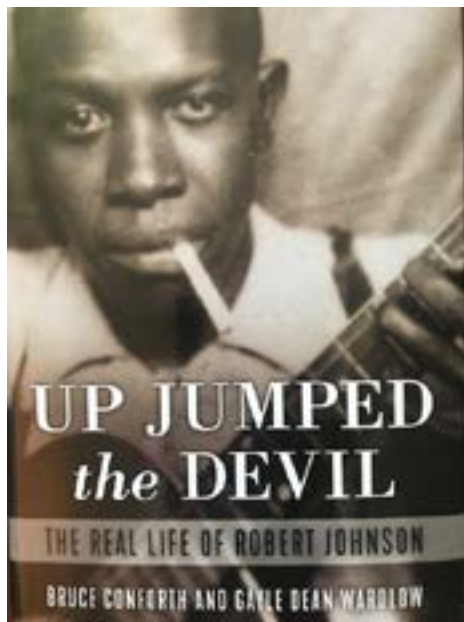


The Gigs and Events Schedule

See BSCPblues.com under Upcoming Gigs and Events for the current gigs and events schedule. Musicians can post information under Submit Gigs and Events. Using the website ensures that the Gig and Events information is current.

BLUES BOOK CORNER

By KATHRYN GREGOIRE



music/style.”

The documentary focuses on his life, but I think it fell short in the attention it paid to the songs. Most songs played excerpts for a very short time, which didn't really give the person watching the ability to truly 'feel' each song. I wish they had included extended performances of his songs. I also didn't like some of the animation; while I know they were trying to replace non-existent footage, I thought some of it was a little odd. I preferred the way they used the scenery and archival footage from that time instead.

What I found truly interesting was the way the documentary explained why the 'sold his soul to the devil myth' made so much sense to people. I did like the interviews and the way everything was put together...the story of his life was very well told. It did a great job of explaining the context in which Johnson grew up, which shed a lot of light on understanding him and his music.”

Hank Imhof notes that through all the mental and physical dangers and distractions, Robert's art, truly art at a very high level, was achieved. "I get the sense that he came to understand what recording and writing his music meant on something other than a monetary or ego level. We know he lived a short tormented and tragic life and can only begin to imagine what he would have done if he would have lived to old age. The challenges he faced would have predicted a short life for any of us. I really enjoyed this book, it really affected me deeply. I also enjoy everyone's comments and insights, thanks everyone.”

Tom Cook observes "Mr. Johnson was a small person with big hands; like Jesse McReynolds, Andy Statman and Eddie Van Halen. It's a huge advantage. Jimi Hendrix and James Taylor could wrap those big, soft fingers around the neck and chord from the other side with their thumbs. There is something to that. I think his hands were a key to his big sound. He played a mid-sized Kalamazoo or Gibson ladder braced box. These are not loud guitars. Yet, he could entertain in a juke joint with no amp. I don't think that

enough attention has been paid to the tech issues involved in his music.”

My takeaway from the book was how hard Mr. Johnson worked at his art. His skills took considerable work and imagination plus he had the strength to persevere despite the many hardships he faced.

The discussions were interesting and it was a treat to have Hank demonstrate some of the Robert Johnson songs and explain how they were done.”

Paula Heiman adds "Robert Johnson's music touches me deeply, has for a long time. Sometimes I hesitate to learn biographical details about notable people that I admire because I fear that too much personal information can distract or even be a turn off to my heart and guts feelings for their art. But reading this book gave me only more admiration for the mystery man. The authors researched and documented every thread, every detail, putting the facts together with appreciation, love and good writing. Our group made it more meaningful to me.”

Kathy Gregoire describes four 'takeaways' from discussion about the book, documentary and songs:

Takeaway 1: A heightened appreciation for the challenges and heartbreaks faced by African Americans growing up and living in rural Mississippi during the Jim Crow era and their resilience.

Takeaway 2: Better understanding of the demonization of the blues, especially in the African American culture.

Takeaway 3: Increased respect for the genius of early blues masters in developing a complex musical style and the long-lasting impact of blues on different forms of music in the U.S. and world.

Takeaway 4: A painful awareness of the exploitation of blues musicians by the music industry and the lack of protection for their intellectual and creative property.

The BSCP Blues Book Club meets the third Monday of the Month from 11 am – 1 pm. To participate in the BSCP Blues Book Club, please email Kathy at bluesmunga@gmail.com.

Moonshine Society

By KATHRYN GREGOIRE



Moonshine Society did an outstanding job playing for BSCP on the Virtual Thursday Blues Show on September 17 and December 31, 2020 (New Year's Eve). Now this wonderfully entertaining band will be LIVE at Champions on Sunday, July 18th, with Jenny Langer (vox), Cole Holland (guitar), Russ Rodgers (bass), and Rodney Dunton (drums). Doors will open at 1 pm and music starts at 2 pm. Tickets are \$10.

A young, highly acclaimed band redefining the blues genre for a new generation, Moonshine Society came together in 2001 to create their own brand of soulful blues, roots rock and old-school R&B. Leading the troupe is impassioned, soulful singer and songwriter Jenny Langer (AKA Black Betty), who has shared the stage with such musical greats as Warren Haynes, Derek Trucks and Jack Pearson of Allman Brothers fame. Jenny, a graduate of Boston's renowned Berklee College of Music, was inducted into the Blues Hall of Fame in 2012 for her work with legendary harmonica player Charlie Sayles.

Part vamp and part glamour girl, she is all-commanding in her on-stage deliveries and becomes a pure sorceress spellbinding audiences with her searing hot vocals. To quote from her sizzling seductive rendition of "Fever" -what a lovely way to burn.

Moonshine Society has opened for numerous artists included Johnny Winter, George Clinton and Funkadelic, Tower of Power, Sister Sparrow, Junior Marvin & The Wailers, Lil Ed and the Blues Imperials, The Family Stone, Roomful of Blues, The Nighthawks, Mud Morganfield, WuTang Clan, Tab Benoit, Indigenous, Samantha Fish

and more. Members have also performed and recorded with John Mayer, Warren Haynes, Susan Tedeschi, Derek Trucks, Danny Gattton, Brian Eno, Jason Ricci and more.

The first album by Moonshine Society was Live in Shanghai recorded in 2011 at the House of Blues and Jazz in Shanghai, China. In 2020, they produced Sweet Thing, which earned the 2020 International Blues Challenge (IBC) Best Self-Produced Album Award and charted #1 on Blues Rock Album Radio Charts for 6 weeks and #1 on the Virginia Album and Song Charts for 10 weeks and was on the Top 25 Living Blues Radio Chart.

Locally in Washington, DC, Moonshine Society received 2020 Wammie awards for Best Blues Band and Best Blues Album and have repeatedly been named in Top Fan Favorite Lists in Washington, DC and Virginia. Come help them celebrate just being named Northern Virginia Magazine's Best Local Band (June 2, 2021) and see for yourself why this band is making waves in the international blues scene.

Opening Solo Artist, Hank Imhof, born and raised in Hummelstown, has been rocking the local scene with mostly solo acoustic guitar shows, arranging folk, gospel, Americana, and other classics along with the blues to uniquely fit his voice and musicianship. While he covers an array of different genres, he states that he "just seems to feel at home, somehow, with the blues.”

Mingling fingerstyle, flat-picking, and slide throughout his work on guitar, Imhof also incorporates guitar, resonator, banjo, and harmonica into his performances to

provide a compelling listening experience for audiences. He considers Bonnie Raitt to be one of his major influences He admires how Taj Mahal plays different genres with blues roots and adheres to that approach. Chris Smither moved him to with his finger style to go that direction. Imhof says that Smither plays blues standards his way, old blues. "I just love the man; he is rooted in blues through and through.”

Imhof credits an English blues group of guys (Eric Clapton, John Mayall, and Robert Page) with leading him back to roots music and to the people who did the original blues: Robert Johnson, Furry Lewis, Howlin' Wolf, Mississippi John Hurt, Lightenin' Hopkins, and even Doc Watson who played blues in his own way. Imhof has been particularly struck by Robert Johnson. "I don't know what it is, but there is something special about him.”

During the past 10 years Imhof has been enjoying the works of acoustic blues guitarists Martin Grosswendt, Scott Ainsley, and Ernie Hawkins, who play a variety of southern traditional styles. Appreciating the strong connection between blues and folk music, he is active both with the Susquehanna Folk Music Society and the BSCP. Imhof has played on several of the BSCP Virtual Thursday Blues Shows, given a Blues Talk on the Piedmont Blues, hosted BSCP Virtual Shows and introduced the viewers to musicians such as Martin Grosswendt and Art Wachter. To enjoy his work, look for Hank Imhof on the BSCPblues.com website under Virtual Jam.



Hank Imhof

Blues Biz

Kevin Neidig

By KATHRYN GREGOIRE



head, I just needed to figure out which notes made up the tune. I also figured out what I thought was the second part of the tune and I was super excited about that part because it was more complex than the first. When I showed my grandfather what I figured out he said, "what's that second part? That's not in the song." I was taken aback because I could have sworn that's what I heard. It just flowed perfectly in the song. Even though it was accidental it turns out that was the first song I ever wrote, or at least it is my first arrangement.

I've had many teachers over the years. I think I had around 9 guitar teachers. I learned a lot about music theory in high school and college.

KG: What are your music style preferences and influences?

Kevin: I like anything that moves me or fills me or feeds me. When I perform, I mostly am doing

original music which is a culmination of all the best stuff I love from all the music I love. I'll say that there is good and bad music in all genres so when I say a particular style that by no means says I like everything in that style. With that said I love bluegrass, folk, blues, gypsy jazz, heavy metal, progressive rock/metal, classical, jazz, new acoustic music, country, and honky tonk. Major band/musician influences would be Ozzy Osbourne, Black Sabbath, AC/DC, Megadeth, Guns 'n Roses, Queensryche, Eric Johnson, Bela Fleck, Robert Johnson, Tony Rice, Stevie Ray Vaughn, New Grass Revival, Dream Theater, Darrell Scott, Tim O'Brien, Sam Bush, David Grier, and Gordon Lightfoot. There is a ton of other music but this list, I think, gives the major ones that really impacted me and still do.

KG: Do you usually perform by yourself or with others?

Kevin: I've been mostly performing by myself. I love playing with other people, but it just seems to be easier in certain aspects doing the solo thing. I remember how difficult it was at first to just play solo. I had all my experience in the beginning playing in

bands where I didn't have to carry the whole load. That got frustrating at times because there might be a song I wanted to do that others either didn't want to do or they didn't feel their skills were up to the challenge. It felt stifling and this was a recurring theme in almost all the groups I was in. I do also occasionally play in the Harrisburg Mandolin Ensemble, Rue de la Pompe (Gypsy Jazz) and Voxology.

KG: What is your song writing process?

Kevin: I don't have a set style or process. It happens as it happens. If I wrote like Stephen King and sat down every day for 8 hours to write I might have a more honed process; but now the lyrics might come first, the music might come first, an idea, a subject, a dream, a clever rhyme, a rhythm.... who knows. I kind of like that because, to me, it feels more like an organic process than a machine churning out sounds just for the sake of making organized noise. Please don't take what I just said as a slam on Stephen King *lol*. He is amazing and a G.O.A.T!

KG: Have you produced any singles or albums?

Kevin: I just started releasing singles this year with the subscription service on my website. I also released a tune with Mary Kate Spring Lee called "Snow on the Hills" and a cover arrangement of the Gillian Welch song "Everything is Free." I recorded and produced an EP with the Harrisburg Mandolin Ensemble called Moonflowers. You can check these out on all the streaming platforms.

KG: How did you get into teaching?

Kevin: I started playing guitar when I was twelve and I started teaching when I was fourteen years old. When I first started taking lessons my music teacher had a weekly jam at her house that was a MAJOR part of my learning and developing. This guy who was more than twice my age saw me playing and wanted me to teach him all the music I was playing, especially AC/DC songs. He said he'd pay me \$5 a lesson. My parents agreed and we'd set up in the basement each week and I'd show him things. That experience at that age gave me a lot of experience in teaching, how to teach and that I was able to dismantle what I was already doing on the guitar and show it to someone. That led to

me teaching banjo, mandolin, ukulele, bass, vocals as well as guitar. Most of my students have been adults but the age range includes 5-year-olds to 80-year-olds, everyone willing to learn and with the attention span to do it.

KG: How did the pandemic impact your work?

Kevin: Everything went online. Thank goodness for the internet! I'm still trying to pick the gigs back up with doing outside shows. I think it's still too soon to be doing shows indoors, but I am a lot more cautious than some. I've become a lot better on the production side of things like recording, mixing and mastering. I love that aspect of music too. I've mostly recorded my own music but was able to record the HME (Harrisburg Mandolin Ensemble) EP which was my first opportunity into recording other people to make an album. It wasn't the most optimal of situations because of the distancing and mask wearing involved but I'm really happy with how it turned out. I really want to be able to record other people more focusing on acoustic music specifically.

KG: Could you tell us about your subscription service on your website?

Kevin: I work SUPER hard on this site/service and it's really important to me and this was my idea to help with the loss of gigs through the pandemic. Folks subscribe to my website which is PWYW (Pay what you want) and I release new music every month on the site. Subscribers get Hi-fi and MP3 downloads of the new tracks as well as a behind the scenes video of how I recorded the song, how I wrote it, what instruments I used, what the songs mean to me and things of that nature. Sometimes I make a music video for them as well. You can find one of those videos on my YouTube page www.acousticwisdom.com. It was the first song I released back in January called "This Moment is Inevitable." There is more information on my website at www.kevinneidig.com

KG: How do you use media services to get your music and services to the public?

Kevin: The streaming services like Spotify, and Apple Music are great ways of having my music out there. I also use a service called radioairplay.com which I pay to get my music to play on the jango service. These all cost us musicians a good chunk of change to put music out there like this and we are basically giving it away for free. Making \$.004 for every song that's played isn't putting food on the table. If 10,000 people listen to a song of mine, I'd make \$40. The value of music today is so broken and it's

really why I released the song "Everything is Free" because I think it just about says it all. YouTube is a big one for me and I'm trying to really build up my subscribers because that really helps me out in a ton of ways. I think a lot of my audience tends to be on the older side and they also tend to not know how YouTube really works so I must constantly be on them to subscribe, which is free, and in a lot of cases I must teach them how to subscribe. Someone's got to teach them, right?! Ha ha.

KG: So, how does a person subscribe to your YouTube?

Kevin: If you go to www.acousticwisdom.com that will take you directly to my YouTube page. From there you'll see to the left a rectangular button that says subscribe and a bell icon next to it. As long as you're logged into YouTube you can just click the subscribe button and then you'll be subscribed. You'll also want to click the bell and then select "All" from the drop-down box. That way every time I upload new content or go live with a live concert you'll be notified.

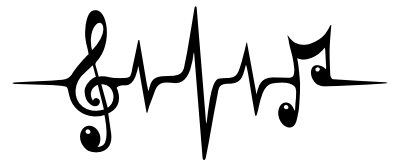
KG: What has having a music career given you?

Kevin: I've always known I wanted to play music. It's in my bones. There are other things I really want to do outside of music and I'll be getting to those as well. Music has given me everything. I'm an introverted

person and countless times music has opened up opportunities that I never would have pursued on my own. Music is to be super personal and it's also to be shared and there are things I do with music that no one will ever hear because that's mine and there are things I will only do when performing. It's a doorway to incredible unexplainable things. Pop/commercial music is one thing and if it's your thing that's fine. I just encourage everyone to dive into something that's not on the top 100. There is music out there that will change your life and I am certain you're not going to find that on the radio or the top 10 playlist on Spotify. Music has given me things that just cannot be found anywhere else.

KG: Any advice for someone who wishes to make music their way to make a living?

Kevin: If you have the himmah or the passion for music and want to do this for a living my advice is to be as much of a Renaissance man/woman as you can. Learn basic music theory, learn how to write, learn to sing, learn the language, learn many instruments, learn basic recording and most importantly LISTEN, LISTEN, LISTEN TO MORE MUSIC!



THE MISSISSIPPI RAILROAD BRINGS BILL ABEL & THE CORNLICKERS

By KATHRYN GREGOIRE



The Mississippi Railroad (MS RR) will be arriving Sunday, August 22, coming from Belzoni, MS, bringing Bill Abel, a Delta blues guitar player and singer, to Central PA. This is not the first time Abel has been aboard the MS RR. The first year of MS RR events was 2005 with Bill Abel and "Cadillac" John Nolden playing at the 40 & 8 in Harrisburg PA, on Friday, August 26.

Cadillac John had a big influence on Abel's music. At the age of 21, he experienced, in his words "a Holy Ghost encounter where Christ entered my body and gave me a desire for Godly things, one of which was old blues spiritual music. I didn't get a big dose of it until 2000 when I met and began performing blues and spirituals with Cadillac John Nolden who knew over 200 old spirituals."

Abel has a history of being deeply imbed in the Delta and MS Hill blues. As a youngster in Belzoni, Abel befriended a neighborhood welder and blues guitarist named Paul "Wine" Jones. The future Fat Possum Records artist became Abel's mentor, getting him off to a good start. Then through the years, Abel furthered his musical knowledge by playing with blues legends such as Honeyboy Edwards, Henry Townsend, Hubert Sumlin, Sam Carr, Terry "Harmonica" Bean, and Big George Brock at juke joints and festivals. Now recognized himself as a blues master, he appeared in the M for Mississippi documentary.

Having toured Europe 10 times, he has

headlined festivals such as Sweden's Amal Blues Festival, and Switzerland's Blues Rules Festival as well as performing festivals across USA including the Beale Street Music Festival, Chicago Blues Festival, and the King Biscuit Festival.

Abel often plays his traditional and original Delta and Hill Country Blues songs on his own handmade

guitars and Diddly Bows. Inheriting a desire to make use of found objects from his mother, an artist, Abel collects driftwood from the local riverbanks to construct guitars, made by hand from cigar boxes or pieced together with other found guitar parts and Diddley Bows, a one stringed guitar played with any type of metal, up to and including a pocketknife or bottle neck glass slide.

Abel plays acoustic and electric guitars with a full band, solo, or as a one-man blues band with foot drums which you can hear on his CD Bill Abel, One-Man-Band recorded live with no overdubs.

His CD Celestial Train (2015) is an 11-track collection of traditional and original Blues and spirit-filled songs which No Depression describes as "the purest offering of hill country blues since R. L. Burnside, Fred McDowell and Junior Kimbrough passed."

Abel's two recent CDs are Rich Poor

Man and To That Land Where I'm Bound, both available on iTunes and Amazon and playable on most digital sites. See <https://www.billabelmusic.com/>

Awards include Blues Musician of the Year 2006 by The Mississippi Delta Blues Society of Indianola, Finalist in the 2012 International Blues Competition and Independent Music Award Nominee in 2012 for best cover song.

A talented painter and potter with a degree in French Impressionism, his appreciation for nature and preserving those things that have survived the test of time is evident in his passion for keeping the pure form of Delta and Hill Country Blues alive.

Abel was originally scheduled for the 2020 MS RR which had to be postponed a year because of the pandemic; it was the first time in 15 years that the MS RR did not make it to Central PA. BSCP is especially grateful that train is now headed our way.

MS RR event is scheduled for 2 pm – 6 pm at the Mechanicsburg Picnic grounds. Gate will open at 1 pm. Tickets are \$15. The event is FREE to BSCP members. Bring your own food and drinks.

Bill Abel will be playing with The Cornlickers. The MS RR was conceived by Dale Wise and Dave Groninger of The Cornlickers who, after traveling numerous times to Clarksdale, Mississippi to play and record, decided to bring some of the MS artists to Central PA so we could all experience the blues masters. The Cornlickers consist of Wise (drums), Groninger (guitar), Bobby Gentilo (Guitar), and Tony Ryder (bass).

The Cornlickers



Dale Wise



Dave Groninger



Bobby Gentilo



Tony Ryder

Clarence Spady & The Mighty Klucks

By KATHRYN GREGOIRE

The musical genius of Clarence Spady was evident at an early age. Bill Dahl, Music Journalist, describes how Spady began his blues journey "By any standard, Clarence embarked on his musical odyssey at an uncommonly tender age. Born in Paterson, New Jersey and raised in Scranton, Spady began playing guitar when he was only five years old. Clarence's musical exploits commenced due to encouragement from two guitarists in his immediate family, his father (also named Clarence) and his Uncle Fletchey. 'He was a very good blues guitarist, the likes of Otis Rush or Booba Barnes,' Spady says of his uncle. 'He had that nasty, raw feel. He was from North Carolina originally. And he could sing.'

'My dad taught me that first progression in E, and my Uncle Fletchey taught me how to play that in other keys, and how to solo. And that was it. He just created a devil. Because I gravitated towards the blues,' says Spady. 'Coming to Scranton, where there was 0.5 percent black population, all they had were rock stations. There was no funk. There was no gospel. So we brought that with us. My mom with her Mahalia Jackson, the Five Blind

Boys of Alabama. My dad with the Bobby 'Blue' Bland, the B.B. King, the Howlin' Wolf. So that was always being played around the house because we couldn't catch it on any radio stations."

An eager learner, continuing his pattern of absorbing musical knowledge from all those around him, Spady played with R&B and 70s Funk bands during the 80s and learned from a multitude of mentors. In the early 90s, he came back to Scranton and his blues roots, forming the West Third Street Blues Band.

An avid songwriter, Spady combined several of his originals and blues cover songs to create the Nature of the Beast album in 1996; he was nominated for the W.C. Handy Award in 1997 for Best New Blues Artist. In 2008, Spady released Just Between Us, which was nominated for a Blues Music Award as Soul Blues Album of the Year.

To the delight of his many fans, Spady's latest album, Surrender, was released May 21, 2021. He received a 2021 International Songwriters Award and a Global Music Award for the lead song "Surrender." The album Surrender debuted at #9 on the Billboard Blues Chart and is currently

#3 on the Living Blues Chart. It also hit #1 on the NACC (North American College and Community Radio) Blues Chart. Surrender is currently #8 on the Roots Music Report (RMR) Blues Albums, #4 on the RMR Contemporary Blues, and #1 on the RMR PA Albums, with multiple songs on all the listed charts.

Fortunately for local blues lovers, Spady loves the Central PA area and considers it his second home. He is a BSCP member and was an enthusiastic supporter of our BSCP Virtual Thursday Blues Show. Videos of his performances on July 23, December 10, and December 31, 2020, can be viewed on BSCPblues.com under Virtual Jam/Performances. Spady also supported the BSCP for the digital release of the BSCP Backyard Blues CD, sharing his song "Surrender" as a bonus track of the release.

BSCP greatly appreciated being able to listen to Spady during the pandemic and now we are even more excited to be able to hear him perform live at Champions on Sunday, August 22, 2021!

Blues Society of Central PA Presents
Clarence Spady and The Electric City Band
Sunday, August 22, 2021
\$15

Doors open at 1 pm. Music starts at 2 pm
With special guests: The Mighty Klucks
Champions Sports Bar
300 2nd St, Highspire, PA

The Mighty Klucks, a power blues trio from Enola, PA composed of Todd Klucker (guitar and vocals), Christina Klucker (bass) and Sam Welday (drums) and known for getting people dancing with their contagious Rock n Roll Blues, will be the opening act for Clarence Spady and The Electric City Band.

The Mighty Klucks have two original songs, "More Whiskey" and "C-Jam, on the BSCP Backyard Blues CD, both of which recently charted on Roots Music Report PA Top 50 Songs. Todd Klucker, who has given private guitar lessons for several years and written an instruction book, is the songwriter.

Todd Klucker and Sam Welday got together at the BSCP jam around 2013 and eventually formed The Mighty Klucks. Affirmation of Todd Klucker's teaching ability is the skill of his wife

and apt student, Christina Klucker, on the bass. Three years ago, they started lessons together and in six short months, she started performing in public and is now a regular with the band and at BSCP jams. The close relationships of the band members have made for a tightly knit group with an exceptionally deep understanding of each other's musical abilities and an extensive song list.

The Mighty Klucks were unique in playing for the BSCP Virtual Thursday Blues Show frequently in three different formats: solo, duo, and trio. One or more band members performed on May 14, 2020; August 20, 2020; November 5, 2020; Jan 28, 2021, and March 11, 2021. Their videos are on BSCPblues.com under Virtual Jam/Performances. For further information on The Mighty Klucks, go to Facebook, Apple Music and Spotify.



A PEEK AT THE PAST

Snapshots of BSCP history

BSCP Thursday Blues Night Jam

Pre-pandemic, BSCP had a 22-year history of Thursday nights of area musicians getting together for blues jams. The highlight of the week for many blues lovers, the magic of the music and wonderful fellowship of the jam was deeply missed this past year and a half.

Tony Formica describes the beginnings of the weekly jams. "It wasn't a regular thing at first. There were a couple of impromptu jams but no BSCP. People would just get together and play. Mitch, Dale Wise, Kenzie Johnson and others would show up. Dale brought a snare, brushes, a kick pedal and a cardboard box. It was old school. Tony, Dan Mowery and Jason Suter would go to jam and met Blaine Weiser and Tom Dawes. Bands were formed. The jam was its own thing and came to life."

Around 1998, Dushan "Sonny" Mudrinich provided a home for the new blues society and welcomed the blues

players to the Lochiel Hotel at 901 Shanois Street, Harrisburg, PA for a weekly Thursday jam.

After the 2004 flood at the Lochiel, Tony Formica got the BSCP Jam into the 40&8 Club at 5831 Chambers Hill Rd, Harrisburg PA. Mike Noll, Jason Suter and Mike Easton put the organ on tables and took the rest of the equipment to the 40&8 Club. In addition to being a good setting for the jam, Dale Wise describes it as an idyllic venue for BSCP picnics and the Mississippi Railroad.

The BSCP jam moved to Liquid 891 Eisenhower Blvd, Harrisburg, Pennsylvania on February 3, 2011. When the club closed, Gary "Rocky" Rothrock, BSCP Jam Host Coordinator, searched the area for a place where the jam could successfully continue and found an ideal home at Champions Sports Bar and Grille, 300 2nd St., Highspire, PA, with the first jam in April 2013. The back

room provided a stage with an equipment storage area, sound system, seating, meal menu, dance floor, bar, and an adjacent outdoor patio with an additional bar. The setting has worked well for BSCP music events throughout the year, with our picnics and MS RR being held at Mechanicsburg Picnic Grounds and the Christmas Party at Hummelstown Fire Hall.

To get another peek at the past, go to [Archive.org](https://www.archive.org) and search for Blues Society of Central PA. Bill Hines recorded several jams, mostly at the 40&8 Club, and posted them for us to continue to enjoy. Most of the Vintage Jam videos played at the beginning of the Virtual BSCP Thursday Blues Show were from this collection.



BACKYARD BLUES

with BONUS TRACKS DIGITALLY RELEASED

In February 2021, BSCP entered into an agreement with Blue Heart Records label, owned by Sally Bengtson and Betsie Brown, to distribute the BSCP Backyard Blues CD with three bonus tracks nationwide in digital form with an official release date of March 19, 2021. This was made possible largely through an anonymous donation.

Roots Music Reports (RMR)

The first Backyard Blues airplay reported to Betsie Brown was by Jack Kidd with the show "Messin' with the Kidd" on [lionheartsradio.com](https://www.lionheartsradio.com) playing a track of Bob Wineland & The House Band on February 23, 2021.

Since that time, BSCP has had more than its 15 minutes of fame, starting with being active on the Roots Music Report Charts for airplay of blues music consistently since the week of March 6, 2021. The album peaked at #10 for the Top 50 Blues Albums, #6 for the Top 50 Contemporary Blues Albums, and #1 for the Top 50 PA Albums. All 16 individual songs have charted in the top 50 PA Songs and four of them charted nationwide: "Bad Influence" by Blues On The Loose, "Trouble All Over The World" by Bob Wineland and The House Band, "Love or Money" by Roger Hammer, and "Ball and Chain" by Rocky and The House Band. The House Band consists of Tom Lowrey, keyboards; David Harris, bass; and Gordy Keeney, drums. Marianna Schaeffer provided backing vocals for both songs and Bob Wineland provided backing vocals for Ball and Chain. Bobby Gentilo co-produced, recorded, and mixed Backyard Blues in his Right Coast studio in Columbia PA.

Backyard Blues was also #28 in the National Alliance of Colleges and Communities (NACC) Top 30 Albums Chart for the weeks of May 04 and May 18, 2021.

Weekly summaries of the RMR are available on [BSCPblues.com](https://www.bscplues.com).

Backyard Blues Reviews

Backyard Blues Reviews are showing up all over the U.S. and the world, with the album receiving airplay in such diverse countries as France, the UK, Spain, Australia, and Croatia. Here are excerpts, some translated, from the reviews:

"It has been such a pleasure reviewing it. It's already a strong contender for album of the year in my opinion."

-Stephen Harrison, Editor. Blues Matters

(UK), Issue #120. 2021.

"Greatly Endorsed."

-Brian Harmon. Blues In The South. Issue #441. June 2021

"Most of the names might not be familiar, but you'll love their music -."

-Marty Gunther. Review in the Chicago Blues Guide and the Charlotte Blues Society Newsletter. May 2021.

"Fun stuff with a good attitude that could easily be the blues gateway for ears yet unclaimed."

-MIDWEST RECORD Entertainment. Volume 45/Number 154, April 3, 2021

"Although most of them probably will not be familiar for most listeners, they are gifted with a more than remarkable quality. Musicians and groups like ... give shape to a recording where you will certainly appreciate the quality, strength, good taste and originality of the most actual and new Pennsylvania blues. GREAT"

-La Hora Del Blues (Spain). <http://www.lahoradelblues.com/criticas.htm>

"The Blues Society Of Central Pennsylvania with its great compilation "Backyard Blues", released via Blue Heart Records today, March 19, left a lasting and very significant impression on me personally, I can write it freely and without any remorse." ...

"And yes, from the first millisecond of this compilation my feelings become more pronounced, bluer, they just get stronger and cause countless amounts of positive energy and positive joyful vibrations, since it is a really high quality and incredibly effective compilation." ...

"The 19 songs offered vividly outline all the richness and quality of the Blues Society Of Central Pennsylvania, that is, the blues artists compiled here. The compilation "Backyard Blues", wherever it appears and listens, arouses great interest. And the reason for this success and unpredictable listenership of this album is certainly in the great and unlimited artistic freedom, which simply feels like a point. Be sure to check and see for yourself the truth of this text of mine."

-SOUNDGUARDIAN (CROATIAN) REVIEW (The writer is very involved with the Croatian equivalent of a blues society - Croatian Blues Forces.)

"Okay I'm going to put this out there and be brutally honest and say before I heard this

album I didn't really have an idea as to just how good Blues was when it emanated from Central PA. For this I have to thank The Blues Society Of Central PA and Blues Heart Records for righting this unjustifiable wrong but man they didn't just give me an idea of what is on offer, they gave me an education! I think I need to go stand in the corner wearing a dunce's cap but, heh, I think there might be a lot of us in that corner. More's the shame that this has happened as Blues On The Loose, Buzzard Luck, Rose Hudson & Barrelhouse, Rocky & The House Band, Nate Myers Trio, The Mighty Klucks, Bob Wineland & The House Band, Roger Brandt Trio and Roger Hammer certainly deserve all the accolades possible and, in my case, shouldn't have this abysmal lack of knowledge as to their very existence."

"This is truly a magnificent album of modern contemporary Blues that certainly confirms Central PA as a hotbed of stunning Blues and hugely talented artists who most definitely deserve much more exposure and one can only hope, no expect, that this "Blue Heart Records" release would put paid to the lack of recognition deserved by all and sundry here on "Backyard Blues". Definitely one for all Blues lovers no matter where you reside."

"Quite a varied but wonderful album, Betsie, and one that is an absolute gem of a release. This I hope has generated a lot of attention in the Blues scene and not just those from PA. It has proven to be popular here and rightly so. I can't thank you enough for your continued generous support and thank-you for all of the latest music you have sent."

-Peter Merrett, PBS106.7, Melbourne, Australia, June 14, 2021



By Bill Halasznski



The Nighthawks – Tryin' To Get To You (Ellaersoul Records)

The Nighthawks particular brand of music is so old that it far predates current terms like Americana and Roots used to describe it. Nigh on 50 years ago they stirred up a musical stew filled with heaping helpings of the blues, rock n' roll, country and soul. There were doo-wop vocals, wailing harp and scorching guitar riffs aplenty. They staked their claim and mined it in clubs far and wide. While they never attained the mainstream success their talents warranted, their work remains cherished by a rabidly loyal fanbase.

Lotsa time passed, lotsa change over the years. Mark Wenner is the lone constant from the beginning. His harp work can raise goosebumps or blisters as necessary while his cool, confident vocals easily adapt to the needs of the song at hand. This current edition of the band carries on traditions while putting their distinct stamp on the sound. Mark Stutso is the old timer with over a decade under his belt providing emotive vocals and rock-solid drum work. 2018 saw the addition of Paul Pisciotta (bass & vocals) and guitarist/singer Dan Hovey. Pisciotta forms a driving yet supple rhythm section alongside Stutso while contributing harmony vocals in the time-tested Nighthawks tradition. The repertoire demands a great deal from the guitarist. There isn't much room for fretboard heroics, this music is more about the right fills with the proper feel. Hovey has the chops to sting AND swing concisely in multiple idioms.

"Come Love" opens things up with a duet by Wenner and Stutso. Lilted harp, insinuating guitar and a deep, insistent groove welcome the listener with open arms. The pace picks up on T-Bone Walker's swinging "I Know Your

Wig Is Gone." Hovey aces the T-Bone guitar test while providing assured vocals filled with incredulity over his lady's behavior.

The indomitable spirit of James Brown inhabits a raucous take on his "Tell Me What I Did Wrong." Mark Stutso's impassioned vocals echo Brown's approach without lapsing into parody. Everything comes together here. It's a shining example of the blistering soul attack that dates back to the days of drummer Pete Ragusa and bassist Jan Zukowski. The four strong vocals, commanding harp and dynamic rhythms are what sets the 'hawks apart from the rest. Its one thing to master all shades of blues and another altogether to summon the unadorned swagger required here without sounding like pretenders.

Gears shift to reveal another facet of the band's sound on title track, "Tryin' To Get To You." Mark Wenner sure digs him some Elvis Presley and works this nugget to perfection. Rockabilly and country comfort are combined with doo wop backing vocals, downhome harmonica and way cool slide guitar. The end result is a precious gem to behold.

The first of two Dan Hovey originals follows. "Baby It's Time," breezes by at a brisk pace that allows for some fleet fingered soloing by Hovey and high register pyrotechnics from Wenner. The set's four originals are split between Hovey and Mark Stutso, who collaborates with the under appreciated Norm Nardini on both of his. "I Hate A Nickel." Brings the funk with its familiar topic of never getting ahead. It feels fresh, however, due to clever wordplay and the spirited group vocals on the refrain. "I hate a nickel 'cause it ain't a dime." "Somethin's Cookin'" written by the same duo continues with the playful lyrics while elevating the tempo, prompting some tasty jazz influenced riffs by Hovey and propelled by Wenner's staccato harp.

Throughout this collection's first 2/3rds, the emphasis is on shifting styles and tempos and creating varied, deep grooves. Tryin' To Get To You ups its power quotient significantly coming down the stretch. Los Lobos' "Don't Worry Baby" is an all-out romp filled with squalling harp and wailing guitar. The dark hued lyrics and Boogie fueled musical abandon are breathtaking in their elemental power. "Lucious," is a classic Nighthawks rockabilly take that harkens back to the band's earliest incarnation as does the hard rocking "Chairman Of The Board."

The proceedings conclude with a satisfying acoustic blues written and sung by Hovey entitled "The Cheap Stuff." Stand up bass, brushes and unamplified harmonica are well-

sued to this tale of quiet desperation about not being able to maintain a high standard of low living. It's a perfect end to a near perfect record. Hopefully, they'll be back out on the road in this uncertain, but promising time of change to personally share these new additions to the already massive catalogue of Nighthawk songs. Kudos to Mark Wenner and all Nighthawks, past and present, for creating and maintaining something so distinctive for so long.



Christone 'Kingfish' Ingram – 662 (Alligator Records)

I spent 10 days in Clarksdale during King Biscuit blues festival week in 2013. One of my biggest highlights from that time was seeing young Kingfish Ingram perform during the Pinetop Perkins Homecoming. Already highly regarded as a young teen phenom guitarist and budding Youtube legend, he sanctified the Blues Chapel at the Shack Up Inn that Sunday afternoon. He indeed was all that, the total package. I felt lucky to see him on his Delta home ground and wondered what his future held. In 2018 I was able to see him at a festival in my hometown, touring behind his debut recording. He offered tribute to Otis Rush upon his recent passing that day. It was a heartfelt, hair-raising moment and I knew his future held even greater promise than I had imagined on that first occasion.

Like all of us, the future held a year of Covid fueled uncertainty that kept him off the road. He also lost his mother during that time period. Kingfish firmly responded to life's trials by putting together a mature and masterful second album entitled 662 in honor of the Clarksdale area code.

The rocking title cut leads things off serving as introduction to the place and how it shaped the musician. "She Called Me Kingfish" speaks

of lost love. Both songs contain references to the soil and Mississippi river, rooting all that follows firmly in that world.

"Another Life Goes By," is a soulful lament mourning the senseless loss of life to gun violence. It contains achingly beautiful guitar weaving around an automated drum track.

Funky "Too young To Remember," addresses the lost days of the Delta jukes that faded away before Kingfish could play there. He feels a connection though and considers himself a continuation of that legacy. It's here

where his guitar work begins to soar and wail.

"That's All It Takes," gets the full southern soul treatment with horns and B3. It's a showcase for his vocals which are nearly as potent as his fretwork and just as satisfying.

"Your Time Is Gonna Come," is this set's slow blues centerpiece. Wailing guitar and heartfelt vocals combine for another highlight. Down and dirty "That's What You Do," details life on the road taking the blues to the people while keeping toes tapping and heads bobbing.

"Something In The Dirt," is the best part of a

very good record. It distills Delta magic to the very soil beneath Clarksdale. Kingfish ably ties his present to the legacy of Robert Johnson, which took place just down the street.

"Rock & Roll," a single released in 2020, appears here as a bonus track to close things out. It's a hauntingly beautiful tribute to his late mother. "...she made a deal with the angels and they'll never let go so I could sell my soul to Rock & Roll."

Second Annual Central Pennsylvania Music Awards (CPMA)

Nate Myers and the Aces

BSCP congratulates Nate Myers and the Aces for being recognized as the 2021 Best Blues Band in Central PA by The Central Pennsylvania Music Hall of Fame at the Second Annual Central Pennsylvania Music Awards (CPMA). Other blues bands nominated for the honor were the Don Johnson Project, Freeway Jam, Soul Miners Union, and Switch Fu. Originally scheduled for January 2021, but delayed because of the pandemic, the event was held July 1, 2021, at the Whitaker Center, Harrisburg PA.

Nate Myers and the Aces primary musicians since 2011 were Myers (vocals, harmonica), Pete Netznik (guitar), and Chad Salvaggio (drums), who passed on January 3, 2021. The band musicians have played frequently at BSCP events and jams, as well as on the BSCP Virtual Thursday Blues Show. Nate Myers and the Aces represented Blues Society of Central Pennsylvania at the Blues Foundation's International Blues Challenge in Memphis, TN in 2012; they represented Billstown Blues Association in 2006 and 2015.

Myer's original songs "Catfish Blues (traditional)/ It's My Music" and "Is That What You Want?" were featured on the BSCP Backyard Blues album and ranked on the Roots Music Review PA Top 50 Songs chart during 2021.

Myers is finishing up a new album this July primarily featuring Pete Netznik and Chad Salvaggio. A second all-blues ten-track record is planned for completion in October with Myers, Netznik, John Tuzzee, Jeff "Kid" Cameron, and Hank Imhof.

Myers responds to the award "I wanted to acknowledge that I'm very thankful for this honor, but I also want to give proper credit to those that deserve it. No matter how I say it this is going to sound cliché, but I know it to be 100% true James

1:17 says "Every good gift and every perfect gift is from above...(KJV.)" God (Jehovah) gets the credit for all blessings. Thank You Abba.

There are a host of others that "made it happen." Our wives and families for putting up with our nonsense. Pete Netznik, he's my brother and he's been my primary musical encouragement for years. Talented and faithful, another "good gift." All the musicians we've recorded or collaborated with. We have a ton of great friends, musicians and family who have offered venue support, financial, emotional support and guidance. Our patrons, too many to name but you keep it rolling. The other musicians in our circle, PA Musician (love you guys.) Everyone who supported us in getting this award, thank you.

It's important that I passionately clarify that all the other nominees for this award: Don Johnson Project, Soul Miners Union, Switch Fu and Freeway Jam are equally deserving or more deserving than us. They're all excellent players, entertaining and faithful to the form.

Lastly, and I can't emphasize this enough, we're honored to be able to play for you!!! It's brought me so much joy to just be able to entertain you, write songs and sing music that I love. What a gift you've all been to me and everyone in the band. Our hope is that the Lord will allow us to continue to entertain you as the years go on.

Thanks for the support and love, we'll try our best to be worthy of it. Have an awesome day and thanks again CPMA for the honor!"

Dale's Drum Shop

BSCP congratulates Dale Wise for the 2021 Central Pennsylvania Music Award for Best Instrument Shop (Dale's Drum Shop). One of the founders of the BSCP Mississippi Railroad, Wise plays a major role in keeping it going. BSCP gave

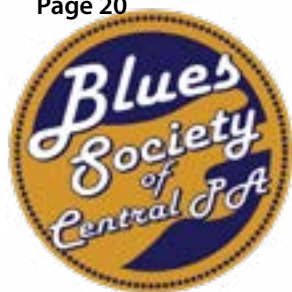
him the "Sonny Award" in 2018 in recognition of his significant contributions.

Wise started out his career at age 16 as the drum tech for Buddy Rich. He opened his nationally recognized Dale's Drum Shop in Harrisburg in 1982. The shop moved to its current location, 4440 Fritchey St., Harrisburg PA in 1985.

Dale plays drums with a local band, The Cornlickers, which also serves as the house band at Big Red's Juke Joint in Clarksdale, MS, where they backed Big Jack Johnson (W.C. Hardy Award Winner) until his death in 2011. The Cornlickers have recorded with Big Jack Johnson, Terry "Harmonica" Bean, Cadillac John Nolden, Anthony Sherrod, and Carlos Elliot Jr. The Living Blues magazine chose Right on Time with Anthony Sherrod (Big A) and The Cornlickers for Best Blues Albums of 2016. Dale and the band have toured in the United States, South America, and Europe.

For more information on Dale's Drum Shop visit www.dalesdrumshop.com or call 717-652-2466





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