



Blues Society of Central Pennsylvania  
[www.bscpblues.com](http://www.bscpblues.com)

# BLUES NEWS

Jan. - Mar. 2021



Happy Holidays  
Virtual Jams Happening on  
Christmas Eve & New Years Eve

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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...

It is the season for quiet reflection and peace. We allow ourselves to stop and feel the pain and the joy of the past year. We take time to miss and to honor those who are no longer with us. Our thoughts turn to our families, the ones we were born into and the ones we create. We are grateful for our blues brothers and sisters.

Board of Directors and members have worked hard this past year, despite having to hold board meetings and activities online rather than in person. Our website, [www.bscpb Blues.com](http://www.bscpb Blues.com) has evolved with several new features. The BOD instituted new Social Media and Education committees, initiated a Blues Book Club and expanded the content of Blues News. The live jam was suspended last March and BSCP was only able to hold one live show (Nighthawks and Roger Girke and the Wandering Souls) back in January, 2020.

Still BSCP was able to introduce musicians from across the U.S. and around the world to viewers on the Blues Society of Central Pa Facebook Group page. And the BSCP “Backyard Blues” CD Roger Hammer’s “Love or Money” even got airtime on the December 3, 2020, playlist for “Somethin’ Blue” on KTUH 90.1 FM in Honolulu, Hawaii.

Generous as always, BSCP members contributed over \$1000 for the live jam servers and bartenders while Champions was temporarily closed in May. A big shout out to all of the members, Board of Directors, and musicians for keeping the blues alive and well in Central Pennsylvania.

It is the season to rejoice and celebrate. As the days get colder and shorter, we, like our ancestors, are wise to appreciate what we have and come together to share our gifts with each other, especially those of time and the warmth of friendship.

We find ourselves planning and preparing for the future, feeling hope as we move on to our next adventures in life. We welcome the coming year, knowing together we can meet the inevitable challenges and enjoy the many precious golden moments.

BSCP will be celebrating both Christmas Eve and New Year’s Eve online this year with Virtual Jams on both those Thursday nights. We give a special thank you to all of the many talented and generous musicians who are joining us to make our celebrations possible.

The Christmas Eve Show on December 24 will start with a classic harp recital, move onto pop holiday songs, and then transport us with Spiritual Messengers who will bring us to church! See page 4 for more information.

For New Year’s Eve on December 31, clear out some floor space in your kitchen or living room and put on your dancing shoes for a marathon of bands all evening long. Then grab your favorite beverage and join in on Zoom at midnight for a toast when we say goodbye to 2020 and welcome in 2021. See page 6 for more information.



Celebrating the blues!

Kathryn Gregoire  
[bluesmunga@gmail.com](mailto:bluesmunga@gmail.com)

# In Memoriam



## Frank "Scrap Iron" Robinson

March 24, 1951 - November 6, 2020

Scrap Iron once said "I think the blues is in your heart, mind and soul. You have to feel it in order to live it," and that is exactly what he did. He notably spent thirty years on the Chitlin' Circuit as James 'Little Milton' Campbell's road manager. He would always watch out for Little Milton while juggling his financial duties with grace. Scrap Iron also served as a Master of Ceremonies on the Legendary Rhythm & Blues Cruise twice a year. He saw blues as a way of life, and he lived it to its fullest.



## Joseph "Mojo" Morganfield

April 14, 1964 - December 10, 2020

Joseph "Mojo" Morganfield was the son of the great blues legend Muddy Waters. He started with sports, playing basketball for Westmont High School and the University of Northern Iowa, where he had a full scholarship. He eventually found himself following in his father's footsteps by playing the blues. He recently released the hit song "It's Good to Be King," and was planning on a full-length CD with his band Mannish Boyz, which was put on hold due to the pandemic.

# A Cast of Blues

## Bosler Memorial Library Presents Historic Blues Exhibit

The Bosler Memorial Library in Carlisle is featuring "A Cast of Blues" exhibit through January 7, 2021.

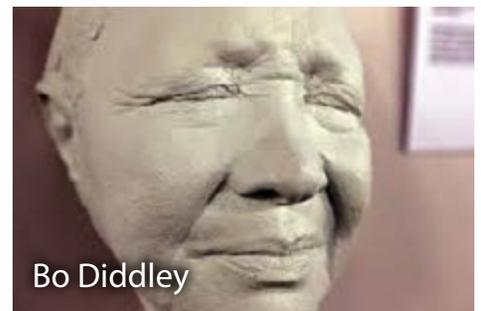
The exhibit includes 15 masks of notable blues musicians and 15 photographs of blues music. The exhibit permits visitors to touch, feel, and hear the blues.

In conjunction with the exhibit, Neil Tapp, a fingerstyle acoustic guitarist as well as a singer and songwriter, is presenting a virtual performance on the Bosler Memorial Library Facebook page titled "Rags, Jazz, and Blues" at 7 p.m. on Dec. 30. Tapp combines the East Coast Piedmont style, early jazz of the 1920s and 30s and the contemporary influences of Ry Cooder and Dave Bromberg, among others. He takes from 20th century folk, blues and ragtime styles and incorporates them into his own style.

Based in southeast Pennsylvania, Tapp has played festivals, coffee-houses, bars and house concerts up and down the east coast from Nova Scotia to Georgia. He has been a frequent performer for the BSCP Thursday Virtual Blues show on the BSCP Facebook group page. Visit Neil at [www.neiltapp.com](http://www.neiltapp.com).

Due to COVID restrictions, appointments are required to view the exhibit. To make an appointment call the library's Community Relations Department at (717) 243-4642 ext. 3224.

More information and a digital preview of the exhibit, go to <https://spark.adobe.com/page/Sq3XyXZSx-otJ0/>



Bo Diddley



Neil Tapp

# African American gospel group headlines BSCP Christmas Eve show

By KATHRYN GREGOIRE

The Spiritual Messengers Warriors of God has recorded a video performance exclusively for the Blues Society of Central Pennsylvania to be presented on the BSCP Facebook group page during the BSCP Christmas Eve Holiday Virtual Show.

The Christmas Eve show will get under way at 7 p.m.

This traditional African American Gospel group began as a First Spirit Filled Missionary Baptist church choir in 1991. The core of the Messengers grew up in the rural Deep South post World War II. They learned music at church, but also listened to blues and R&B on the radio, and sometimes even tuned in to country, bluegrass, soul, reggae, and pop music.

The Messengers reflects the synthesis of all of this music. Today the musicians comprising the group come with varied backgrounds, perspectives and instruments, all working together to create their original music that encourages celebration and furthers healing and social change.

Group leader Wayne Boulware seeks to incorporate the feeling of the song into the music they play. He says that they give a lot of thought to the messages of their songs.

"People go through different situations in their lives but all have some difficult experiences. The Spiritual Messengers

want their listeners to know they are not alone. We strive to make a connection through song." Boulware said. "Gospel music is not locked into one race, one nationality. Every religion has gospel music. I define it as music in relation to your culture. Different groups have different kinds of music that connects to people. If not the music connecting, it is the lyrics that connect. That is what we strive for. We want people to relax and open up to the point of having a good time and spreading the Word. Gospel music is like throwing a pebble into the ocean – the waves flow out."

The Spiritual Messengers is going above and beyond to bring its music to the BSCP. To keep safe while doing the show, group members are social distancing and making a video while they play outdoors on the porch of Dan Stern, their alto saxophone player. They are all braving the cold during their December practices and video performance, including their spiritual leader, Rev. Moses Jackson, who will be singing in his inimitable vocal style at the age of 84.

Dan and Rev. Jackson are joined by Wayne Boulware (vocals, bass guitar), Tom Cook (Mandolin), Anthony Jackson (drums and percussion), James (Mac) McFarland (vocals and tambourine), and Mark Ward (guitar).



Reverend Moses Jackson

The songs the group is preparing for the show include several of its originals: "Come On In," "I'm So Glad," "Somewhere Down the Line," "Take the Children Back," "Let It Be Real" and "Pressing On."

The group will be resurrecting "I'm So Glad" for the BSCP show, an original song steeped in the blues and sung by drummer Anthony Jackson. Also on the song list is "Old Rugged Cross" and "Silent Night."

To meet the challenge of capturing the joyous communal celebration of a Messengers event while on a cold porch, the Spiritual Messengers decided to bring in Kevin Neidig to film and mix the BSCP virtual show. Kevin is a talented guitar player, singer, on-line teacher and producer who has mastered the complex world of contemporary recording. Check out all he does at [Kevinneidig.com](http://Kevinneidig.com).

Tom Cook, the mandolin player, describes his experience with the Spiritual Messengers. "I am blessed to hang around really talented musicians from the worlds of blues, classical, jazz, and blue grass. I play in multiple bands; the Messengers are unique. There is a real blues and R&B feel and the guys care about each other and the audience. It's hard to explain. I am so looking forward to sharing this with the BSCP!"



The Spiritual Messengers rehearsing for BSCP Virtual Jam appearance.

# Christmas Eve Virtual Jam Lineup

BSCP is hosting a Christmas Eve Show on Thursday, December 24, at 7 pm on the Blues Society of Central PA Group Facebook page. You can also watch the show by clicking on the link posted on the home page of the [www.bscpb Blues.com](http://www.bscpb Blues.com) website. The following musicians will be sharing their holiday music with us.

**7:00 pm: Maria Kuchta**, a high school junior living in Sioux Falls, South Dakota plays the harp with her school orchestra, and occasionally for church services, school activities and other private events. She will be playing five selections on the harp. Maria is also passionate about percussion and is a member of Marching band, Symphonic band, Jazz band, and a drum line. She performs with SuFuDu ([sufudu.org](http://sufudu.org)), which is a select group of percussionists from the Quad State area who entertain at parades and special events across the Upper Midwest. Maria has been selected for the SD All State Band and All State Orchestra, South Dakota State University's Honor Band Festival and the University of South Dakota's Quad State Honor Band Festival.

**7:30 pm: Ken Swartz**, a singer-songwriter and guitarist, is a New Orleans transplant from Harrisburg, PA. He always makes sure that he visits the BSCP Thursday night jam when he returns home for the holidays. Last year he even drove straight through and came directly to the jam so he wouldn't miss it. We are so happy to have him here with us again this year, grateful to see him and to be hearing his vintage blues and original music. Check out his five albums online. [www.kenswartzandtheplaceofsin.com](http://www.kenswartzandtheplaceofsin.com).

**8:00 pm: Bill Stetz**, bassist, and **JT Thompson**, piano player, perform in numerous combos throughout central and northeast PA, including with The Denicats with whom they are prominently featured. For this season they put together their own version of several holiday classics including "The Worst Possible Time Of The Year," "The Season's Reason," and "Christmas Time Is Here."

Originally from Bloomsburg and currently residing in Northumberland, Bill is a much sought after Jazz and Blues musician staying busy throughout the Susquehanna River region. JT Thompson spent many years playing the Blues in Louisiana and Georgia before returning to his native Bellefonte, adding a bit of Southern-Style piano to the diverse groups he performs with. Check them out on Facebook and YouTube.

**8:10 pm: Simon Loewenstein**, guitarist and drummer, is a native of Silver Spring, MD. He and his guitar teacher are currently working on a debut EP to be recorded next year. He attended the Archie Edwards Blues Foundation where he became great friends with Mark "Muleman" Massey. Simon will be playing the instrumental "Key To The Highway" by Big Bill Broonzy.

**8:15 pm: Mark "Muleman" Massey** grew up and lives in Holly Springs, MS, where he sings and plays guitar fronting the Delta Blues Boys, a Hill Country blues band. He was named "The Muleman" by mentor Big Jack Johnson and schooled by Blind Mississippi Morris in the rich legacy of the blues masters. He is honored as the youngest white bluesman on the Mississippi Blues Trail. In 2017 he played at the BSCP Mississippi Railroad picnic. He will be playing his very catchy new Christmas song "Something in Your Stocking" as well as other songs. .

**8:45 pm: Peter Veteska** claims Jamaica Queens, NY, as his hometown but has lived for the last four years in Yardley PA. He and his Blues Train band are sharing their video of "I'll Be Home For Christmas" for our show recorded at Shorefire Recording owned by Joseph DeMaio. Video by Greg Martinez. Peter and Blues Train will also be entertaining us New Year's Eve (see page 6).

**8:50 pm: Spiritual Messengers**, a gospel group from Harrisburg, PA, with a strong flavor of blues and R&B, will be performing seven original and two classic songs for us. (See page 4 ).

**9:30 pm: Social Hour** Join us after the show for the social hour by clicking on the following link every Thursday:  
<https://us02web.zoom.us/j/81932864797?pwd=dXhpS3BzN2thSkE4bXBaUUJ0N2toZz09>

## HAPPY HOLIDAYS!



Mark Massey

Peter Veteska &amp; Blues Train

Stetz and Thompson

Maria Kuchta

# Peter Veteska & Blues Train

Pulls into Virtual Jam on New Year's Eve

By ANDREW KEHE



If Peter Veteska accomplishes nothing else, which would be news right there, the Pennsylvania architectural woodworker and versatile bluesman can say he wrote the Coolest Blues Song of 2020, so says Big City Blues Rhythm & Blues magazine.

It's improbable that there's another blues group out there giving such an award, so it's official. "I've Been Missing You," off Peter Veteska & Blues Train's November, 2020 release "The Grass Ain't Greener On The Other Side," is the coolest song of 2020.

"It's kinda cool," came the cool response from the 61-year-old, a New Yorker who makes his home now in Yardley, Pa. The harmonica riffs on the song are performed by Mikey Jr., who is a customer of custom harp maker Mike Easton (see page 8).

The very cool Veteska and his Blues Train band will perform it exclusively for the Blues Society of Central Pennsylvania's online audience on New Year's Eve -- ironic because the pandemic will likely render this New Year's Eve as one of the uncoolest ever, like it has all other holidays.

As it has every Thursday night, BSCP is presenting its Thursday Virtual Jam on New Year's Eve and is featuring a 30-minute prerecorded studio session performed by Peter Veteska & Blues Train, formerly Peter V Blues Train, including three songs off its new album that has climbed to No. 3 on the Roots Music Report charts.

Normally, the Thursday virtual jam features live acoustic performances, and

Veteska said he considered doing one, but wanted to treat the BSCP audience to something special.

"I've got the full band," he said. "I want to do it right. I know the Central PA. society is taking this very seriously so I wanted to step up for them and take this approach."

The band recorded its New Year's Eve show on Dec. 8.

Joining Veteska on screen will be long-time drummer Alex D'Agnese, bassist Coo Moe Jhee and the well-traveled Jeff Levine on keyboards. Veteska sings and plays both rhythm and lead guitar.

And, like "Grass Ain't Greener On The Other Side" the band's fifth album since forming in 2013, it'll likely be a full bodied, traditional blues approach the band takes. Before this album, the band opted for a more rock-jazz-blues infusion presentation on his first four albums. Critically, they were well accepted, but "Grass Ain't Greener" has outshined them all, and Veteska is not surprised.

"People like their blues straight up," he said. "You have to be creative, but you can't be too creative because you'll stray people off."

Once you go deep into the blues, do you ever go back?

"No. Never," Veteska said. "Blues is such a simple, universal language. You can communicate with the other musicians."

Growing up in Queens, Veteska was a rocker as a teenager – good enough to land gigs in numerous rock bands and

perform all over the city. By the time he reached 21 years old, the music industry had turned him off. Too image oriented, he said, and not enough attention to the music. People wanted their MTV, but he didn't like the reasons why.

So he walked. And for next 25 years he dedicated himself to building and to developing his craft of architectural woodworking. Once established in that business, Veteska returned to music, discovered the blues in 2009 and began attaching his stamp to it.

Peter V Blues Train was formed in New Jersey and what followed, beginning in 2013 with the first, was the output of four albums in the blues, fused with rock and jazz, genre. The self-titled Peter V Blues Train album debuted in 2013, followed by "On Track" (2016), "Running Out of Time" (2017), and "Shaken Not Deterred" (2018), which reached No. 3 on the Roots Music Report charts.

Then came the change, and the pandemic, which presented a delay and added challenges to its roll out.

"It's purer," he said about the more traditional blues style, "I think I'm playing it the way I want to now. Previously, I was trying to forge a new sound and I think that was limiting my abilities. I was competing with other instruments when I could have been soloing."

And cranking out the coolest songs of the year.

# New Year's Eve Virtual Jam Lineup

BSCP is hosting New Year's Eve Show on Thursday, Dec. 31, beginning at 6:30 pm and running past midnight on the Blues Society of Central PA Group Facebook page. You can also watch the show by clicking on the link posted on the home page of the [www.bscpblues.com](http://www.bscpblues.com) website. The following musicians will be sharing their holiday party music with us.

**6:30 – 7:15: Nate Myers Band** is an electric blues band of Central PA. musicians with Nate Myers (guitar & vocals), Pete Netznik (bass) and Chad Salvaggio (drums).

**7:15 – 8:00: SouthBound Band** is an Allman Brothers Tribute Band from Dillsburg with Bob Creed (guitar & vocals), Jeffrey Woodall (guitar, keyboards & vocals), Eileen Creed (drums, percussion & vocals), Bill Wasch (guitar & vocals) and Jesse Larrimer (bass),

**8:00 – 8:45: The Mighty Klucks** is a power blues trio from Central PA. comprised of Todd Klucker (guitar), Christina Klucker (bass) and Sam Welday (drums).

**8:45 – 9:30: Blues on the Loose (BOTL)** is an assembly of veteran musicians from Southcentral Pennsylvania who play a cross section of blues music from different eras with Lewy Dean (harp & vocals), Jay McElroy (guitar), Doug Porter (bass), and John Hickey (drums).

**9:30 – 10:15: Clarence Spady** (songwriter, vocals & vocals), is an international blues artist from Scranton, Pa.

**10:15 – 10:45: Peter Veteska and Blues Train** from the greater Philadelphia area features Peter Veteska (guitar & vocals), Jeff Levine (keyboards), Coo Moe Jhee (bass), Alex D'Agnese (drums) and special guest Gary Neuwirth (harp). The show was recorded at Shorefire Recording owned by Joseph DeMaio and videotaped by Greg Martinez.

**10:45 – 11:45: Switch Fu** from the Harrisburg area plays blues, funk, soul, and gospel with John Merx (harp & vocals), Bill Wasch (guitar), Jay Kirssin (bass), and Eric Slaughter (drums).

**11:45 pm – 12:15 am: New Year's Eve Countdown** with a toast to 2021 on Zoom  
<https://us02web.zoom.us/j/81932864797?pwd=dXhpS3BzN2thSkE4bXBaUUJON2toZz09>

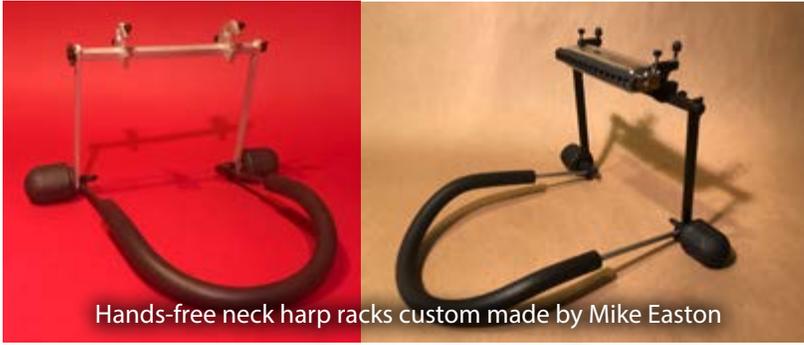
## HAPPY NEW YEAR!



The Mighty Klucks

Switch Fu

Nate Myers



Hands-free neck harp racks custom made by Mike Easton



Mike Easton at his shop

# Blues Biz

## Mike Easton sinks his teeth into harp shop

By KATHRYN GREGOIRE

Most people know Mike Easton as a harmonica player, first with Jimmie and the Late Night Boys, and after that, Blue Attitude, Krypton City Blues Review, and, most recently, The Humblers. He is also active at the BSCP Thursday Night Jam, which he initiated 22 years ago and then served as its host for the first three years.

When he isn't playing harmonica, Mike is a highly sought-after harp tech and fine tuner of both diatonic and chromatic harmonicas. To the delight of many musicians and fans, Mike gave a "Blues Talk" Nov. 12 on BSCP's Thursday Blues Virtual Jam about his harmonica business, Fathead Musical Instrument.

While on "Blues Talk," Mike gave a brief tour of his facility, which he says is the only one in North America exclusively designed for the purpose of building, repairing and restoring harmonicas. Everyone marveled at his setup and equipment and wanted to learn more about this business that plays such an essential role in blues music.

Mike will be giving another Blues Talk Jan. 21 when he will give a more detailed tour of his facility.

The Blues Talks can be viewed on Blues Society of Central PA Facebook Group page and on the BSCP website: [bscpblues.com](http://bscpblues.com).

Meanwhile, Mike made himself available to answer more of our questions.

**KG: Can you tell us a little about yourself and your connection with the blues?**

**MIKE:** I'm a Central PA native who lived most of my life within the Harrisburg city limits. My first space was in a converted darkroom I had in the basement of my city home. I moved to Lemoyne in 2002 so I

could have more space to build my shop. After moving to Lemoyne, I still had to wait another 10 or 11 years before moving into the location the shop is now – a 660 square foot building behind my house.

During that waiting time I was buying and storing the larger tools I knew would be needed when I started to custom build harmonicas. Some of the tools such as my CNC and carpenter saw sat in crates for a couple years. The warranties ran out before I ever had a chance to unpack them.

**KG: How did you get started in the harmonica business?**

**MIKE:** I bought my first harmonica two weeks after my 15th birthday in 1972. Over the course of the next two decades it sometimes became a struggle to play due to having asthma and the poor quality in harmonica manufacturing. I think having asthma was a bit of a plus because it made me more sensitive to problems associated with poor reed gapping and air flow to the reeds.

In 1997, I bought my first computer and discovered a whole world of other players out there with the same problems. Having a strong background as a metal finishing technician, I decided to put the skill to use as a harmonica technician. Ironically, dental tech skills enabled me to revolutionize the way harmonicas are repaired or fine-tuned. Some of the same rotary tools I used in making a crown, for instance, I discovered work beautifully for delicate repair of harmonica reeds.

In 1999 I was invited to join a Guild and spent the next several years learning how to repair harmonicas from the top technicians in the US and UK.

**KG: What are the services most commonly requested?**

**MIKE:** The most requested service is reed replacement and restoration on wood comb Hohner Chromatics. I offer a wide range of services including making one of the best harmonica racks available.

**KG: What makes your harmonica racks so desirable?**

**MIKE:** At the invitation of Vern Smith, the 93-year-old inventor of the harmonica rack, I am working on a new and improved hands-free custom chromatic harmonica rack. They are not flimsy like most commercially made racks. Because of that, they stay in place and allow you to play the harmonica without trying to hold the rack down with your mouth at the same time.

If you look at some videos of rack players, they have to distort their neck in order to move up and down the harp. You don't have to do that with mine. The plus side is you can play the Hands Free Chromatic in it or 3rd position (Dorian mode) on the chromatic depending on the key chromatic you are playing.

For diatonic playing the harp is held in place via a strong magnet. You can easily interchange harps or mount two different diatonics, at the same time using an accessory diatonic holder. This can allow variation in chording and soloing. It would be very difficult and clumsy to mount two diatonics together on a standard harp rack.

**KG: What is the most common issue for harmonica players and what advice do you have for them?**

**MIKE:** Most common issue is tonal projection vs. hard playing. Blowing

a lot of air through the instrument doesn't produce tone. Playing from the diaphragm does. I tend to get in trouble at the jam for my volume, but it's not coming from the amp. I keep the volume set on 2 1/4. Any higher than that and the amp feeds back. Any lower than "2" and there is no signal. The volume I play is the natural projection of my tone. Because most players don't know how to produce good tone they tend to compensate by blowing hard which kills the reeds fast. Also, most players don't realize that you can only bend a note no lower than the opposite reed in the same hole.

So say the draw reed is a D note and the blow note in that hole is a C note, you should only try to bend the reed down a semi tone to a C#. You already have the C note. Trying to bend down to a C or lower just won't work no matter how hard you suck on the reed. The most abused reeds on diatonics are the "4" and "5" draw.

**KG: Have you had any unusual production, repair or restoration requests?**

**MIKE:** Yes, harmonicas aren't the only instruments that use metal reeds. I've been asked to replace reeds on musical cuckoo clocks from the 1800s and a reed for a horn on a child's metal car from the 1940s. I've done quite a bit of reed replacements on Rollmonicas which are the harmonica versions of player pianos. They have musical rolls you crank while playing the harmonica.

One of the most renowned Cathedral organ builders in the world contacted me to replace some reeds on an odd instrument. I forget the name of it. It used a foot-activated bellows and you pumped it while cranking the handle. It was popular before the phonograph.

**KG: What are the most unique harmonicas that you have been privileged to restore?**

**MIKE:** There are a couple I repaired and built for blues musicians who are no longer with us. Gary Primich had me build a Chromonica Deluxe II for him. He liked it so much he had me build one for Juke Logan. Juke can be heard on the opening of the original "Roseanne" show. Before that it was a restoration on one of William Clarke's Bb harmonica. I fully customized it.

One of my vintage harmonicas was purchased by a Canadian film company for a movie about their first folk artist who was also a female harmonica player.

I found out later I should have asked for more money. Hopefully my name is in the credits somewhere. I haven't seen the movie yet. The title is in French.

**KG: What is the process of producing custom harmonicas? How long does it take to make a harmonica?**

**MIKE:** The hardest part of building a custom is making the comb. While the CNC can do most of the work I have to manually place the screw and spring holes which can be tricky. I've made jigs to help but deviations in the size of the comb can throw the position of the holes off. The work is too tedious to try doing in a day. I space it out over the course of about two weeks. Once the comb is made and the reeds sound good I have to go in and make them sound better by improving the air tolerances in the slots. After that, I have to tune the harmonica with itself, which is different from the factory tuning which may be a tad too bright or sharp when going from octave to octave. The tuning I do sounds more mellow and balanced.

**KG: Who are your customers and why do they come to you?**

**MIKE:** My customers are mostly semi pro and pro jazz and blues players. Over the last 21 years I have repaired and made custom harmonicas for some of the top blues, jazz and country players in the world including Jason Ricci, Rick Estrin, Steve Guyger, Gary Primich, Dennis Grueling and Mikey Jr.

After that it's everybody else. I have a reputation for making friends with my customer base. I'm not bothered by questions. A lot of times I may go back and forth 6 or more emails before the harmonica is even shipped. I still have my first customer when I started in business 21 years ago.

**KG: What are the characteristics of a good harmonica?**

**MIKE:** Good question. You should be able to softly blow or draw softly and have minimal lag time from when you hear air pass through the reeds to the time they make a sound. The 1 to 4 hole draw reeds should bend easy without the need to suck hard into the harmonica. If you blow or draw on a reed fast it should not "choke" off, meaning there should be no hesitation in sound.

**KG: What are some of the unique harmonicas you own?**

**MIKE:** Hmm. I own a bunch of antique harmonicas. Some with bells on them, some with horns projecting out. I use to

own a Trumpet Call harmonica. It became famous after Paul Butterfield had one on the cover of his "Better Days" LP. I gave mine to his son but wish I had kept it. My wife bought it for me for my birthday.

**KG: Do you have any harmonica stories?**

**MIKE:** People have a weird notion about harmonica players. I played an outdoor party when I was around 18. Some girl came up to me and said I must be a good kisser. (Ha ha). I was too shy back then so she never found out. Another time I was around 20 and some drunk came up to me in a bar and asked if I was in prison. He thought that is where you learned to play harmonica. Glad to say I was never on the opposite side of the law.

**KG: What are you focusing on now or next in your business?**

**MIKE:** Covid 19 got me kicked to the curb in the dental business last May. This has to be my full time job now until I can collect SS and my 401K. My main bread and butter will always be repairs and restorations but I'd like to get into manufacturing parts for vintage models.

Vern Smith, who showed me how to make the Hands Free Chromatic and Ergonomic Neck Rack, also makes Ultra Suede windsavers for chromatic harmonicas. Most are made from Mylar and are sensitive to the cold and moisture. The Ultra Suede are not. Vern recently made the tools for me to make my own. He has the original tools for making his windsavers, also known as valves.

I'm also working with the world renown harp tech, Richard Sleigh, who also lives in PA, on making a Tenor tuned chromatic harmonica. I've been tweaking the comb design for several weeks now and hope to have a product ready soon.

**KG: Thank you, Mike, for taking the time to answer our questions.**

**See Mike Easton in his shop on the BSCP Thursday Blues Virtual Jam "Blues Talk" January 21, 2021, at 7 pm.**



One of Easton's custom made harmonicas

# TRIPLE B



## Jack Roberts is on the Blues Bands Beat

Jack Roberts here with some more blues news you can use. So let's catch up on what's happening - or about to happen - with local blues bands.

If you think last fall was a tough season for the Central PA blues scene, wait 'til you hear what's happening now. It seems if you go to a number of local blues bands' Facebook pages and click on Upcoming Events, the response will be "No Upcoming Events."

But that doesn't mean events aren't out there. They're just - how should we put it - a bit hard to find.

Take **Blues on the Loose**. The last we reported on them they were playing out as an acoustic trio, mostly in front of **Lewis Bechtold's** house on North Queen Street in Lancaster. Since then, though, the band, fronted by harmonica ace **Bechtold**, has added another member, **John Hickey** of Lancaster, on drums. The new lineup's first outing was as the opening act for The Mystic Alpacas in the Temple Room at Tellus360 in Lancaster. And they rocked, as **Bechtold** noted, to a near sellout crowd.

The following night, the newly augmented **Blues on the Loose** lineup played at Phantom Power in Millersville, the music venue opened recently by Greg Barley, of considerable Chameleon Club fame, this time with The Mystic Duo, featuring **Mystic Alpacas** members **Randy Bucksner** and guitarist **Mike**

**Hess**, performing acoustically. The other three band members were not available for that gig.

Since then, **Bechtold** said, **Blues on the Loose** is "continuing regular rehearsal" and "looking for opportunities." Let's just hope they find some soon.

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Elsewhere, the Hanover-based blues/rock band **Copper Bets** has also managed to keep playing out. It was scheduled to play at Big Hill Cider Works on Dec. 12 and Falling Branch Brewery in Whitehall, MD., on Dec. 19. Moreover, they've got gigs scheduled for January 9 and 29, both at the Full Tilt Brewery in Baltimore.

"We're also working on a new record," **Copper Bets** member **Jenna McKibben** told us recently. She said they'd like to release it on vinyl, but that could cost a wee bit too much to press. Regardless, she said, it will be out on CD and digital platforms, hopefully in the near future. The band has been recording it at Right Coast Recording in Columbia for about a year now.

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And, of course, this wouldn't be a Blues Beat column without a word from Octavia, of **Octavia Blues Band** fame, who recently posted that the band has "lost several gigs due to COVID," the seventh of which was on November 30th.

But that hasn't stopped her group from working. Octavia's all new

blues-originals limited edition CD "Talkin' 'Bout My Baby" is now on sale. Recorded with her bandmates - **Mike Grisafi** on lead guitar, **Mike Hess** on bass, and **Denny Neidich** on drums - the album can be heard and bought as an album or as single songs on her music page at [www.octaviablues.com/music/](http://www.octaviablues.com/music/).

Octavia says she's "super-excited about this album, which is available on her website, as are her seven previous albums. The best way to go about buying them, she said, is to purchase online and email her about sending a hard copy.

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Did someone say album? Oh, yeah - we did. It seems **Nate Myers** will have a new recording for the new year - and part of the old. The album was scheduled to be recorded at Jamie Fuhrman's brand new Creative Sound Studios in Elizabethtown on Dec. 15.

The session, which, Nate said, will combine a 40-minute interview with an hour long recording, had a broadcast date of Dec. 18. After that, the recording should be accessible online. For details, go to [creativesoundstudioonline.com](http://creativesoundstudioonline.com).

OK, that's it for now. If you've got Blue News we can use, please email it to me at [ragtime\\_willi@hotmail.com](mailto:ragtime_willi@hotmail.com) or message me on my Facebook page. Thanks!

# ANNUAL GENERAL MEMBERSHIP MEETING

BSCP had its end of the year annual General Membership meeting December 8. Even though it was on Zoom rather than in person, there was a feeling of connection, of community as we reviewed the past year, talked about what is going on now and planned and conjectured about the future. All of the Board of Directors (BOD) were in attendance and we especially appreciated all of the members who joined the meeting.

Here are the highlights of the three points of business.

1. Annual reports. The Officers and Committee Chairpersons gave end-of-the year annual reports.

President. Kathryn Gregoire reports: The Board meetings were held at Buster and Dot Grubb's in Steelton January-March and switched to Zoom in April. BOD currently has 14 board members. New members on the board are John "JD" Drudul (IT) and Rosemary Witzel (Member-at-large). One member resigned last May (Rocky Woodling) and another effective Dec. 31 (Andy Kehe).

Recognition was given to retiring Andy Kehe, who has served on the board for 7 years as Secretary and simultaneously during the past 4 years as Chairperson of the Public Relations Committee. He has written numerous articles for the Blues News and served as editor this past year. He has also cooked countless hamburgers and hot dogs at BSCP picnics. Andy will be greatly missed; however, we appreciate that he plans to continue to contribute his writing and cooking talents.

The Social Media and the Education Committees were added this past year. Dan Mowery became the webmaster and set up a new website at [www.bscplblues.com](http://www.bscplblues.com). A motion was passed to work with Bobby Gentilo, Right Coast Studios, to create a documentary on the Mississippi Railroad.

Treasurer. Gary "Rocky" Rothrock reports: Income is down because we did not have our annual fundraiser, the Mom I picnic, in May and membership numbers are down. However, our expenditures are also reduced so our budget is balanced. BSCP held an online fundraiser for the servers and bartenders at Champions while they were closed in May and raised \$1,056 for them. Thank you to all who contributed!

By-Laws. Kathryn Gregoire reports: The By-Laws were reviewed. One recommendation was made and the BOD voted to bring the motion to the General Membership meeting for voting.

Memberships. Buster Grubb reports: There are currently 264 paid memberships. There were 317 in 2019.

Archives. Buster Grubb reports: The archive material is being shared on the website and in the newsletter.

Jam. Gary "Rocky" Rothrock reports: The last live jam was held March 12 and we started "virtual jams" in April. To date, there have been 36 online shows, with 40 by the end of 2020. There has been a nice balance of local and national and international musicians. So many members have worked hard to recruit musicians to play for the Virtual Jam. The Virtual Jam has enabled BSCP to broaden our horizons and make so many new friends that we know will just make our future even brighter. Hang in there and stay safe, because you will want to be part of it!

Social Media. Rebecca Young reports: In January 2020, the BOD created the Social Media committee. Over the course of the year the official Facebook page of BSCP has grown in followers by more than 15%. Our posts are routinely seen by more than 1000 people per week. The group page has grown almost 40% with more than 2100 members. Announcements of the Thursday "Virtual Jam" sessions are posted weekly. Some of our Virtual Jam sessions were seen by more than 1800 views this past summer and are now routinely seen by 500 or more viewers weekly.

Website. Dan Mowery reports: Year to Date, there has been 2828 site sessions and 1446 unique visitors. The new website initiated in January is fully operational with numerous new features including BSCP Archive, Virtual Jam video library, Blues Talk video library, Book Club, Tip Jar, BSCP Cares Champions Benefit, Weekly Jam Lineup Updates, Backyard Blues Digital Download, Join the Virtual Jam, and the latest new feature, Support Virtual Jam Performers. Members are now able to purchase memberships and the BSCP CD on the website. Greg Hogg has done an excellent job editing the Virtual Jam and Blues Talks videos each week and preparing them to be posted on the website.

Newsletter. Andy Kehe reports: The quarterly issues continue to be published on schedule. The plan is for the next issue to be distributed before Christmas or at least by New Year's Eve.

Merchandise. John Rignani reports: There was a 94% reduction in sales this past year as BSCP only had one event this past year. We have over \$4000 in inventory.

Events. Mike Knott reports: There was one event this past year: The Nighthawks and Roger Girke and the Wandering Souls played at Champions in January 2020. Reservations with deposits have been made for the Mom I picnic and the Christmas Party for 2021.

Public Relations. Andy Kehe reports: The committee has been inactive since last winter. The public relations committee work for the Virtual Jam has been done by the Social Media committee. The two committees are merging for 2021.

Education. Hannah Sherman reports: There are three different musicians experienced in bringing blues to the schools that are available when we are able to send people into the schools. During 2020 education was conducted through articles written for Blues News, the Blues Talks preceding the Virtual Jam and posted on the website, the monthly Blues Book Club, and collaboration with the Bosler Memorial Library and the Susquehanna Folk Music Society.

The BOD recognized Members-At-Large Dot Grubb, Greg Hogg, Sherman Smith, and Rosemary Witzel for their numerous contributions during 2020

2. By-Laws Amendment. The BSCP Board of Directors (BOD) presented a motion to the general membership for an amendment to the follow:

## ARTICLE VI – TERMS

1. Terms for all elected officers and appointees shall be for one year. The term shall begin on January 1 following the election.

2. The officers may succeed themselves in office, but may not serve more than four consecutive terms.

Motion: The proposed By-Law Amendment is to delete

“, but may not serve more than four consecutive terms.”

Rationale: Eliminating term limits makes it possible for BSCP to keep elected officers who are willing to serve in positions in which they have demonstrated competence. Having no term limits for elected officers (President, Vice-President, and Secretary) and appointees will be consistent with the current no term-limits for the positions of the Treasurer and the four Members-at-Large.

The motion passed unanimously.

3. Election of Officers. The Treasurer, Gary "Rocky" Rothrock conducted the election. No nominations were made from the floor. Andy Kehe, Secretary, put forth the slate of officers. The following officers were unopposed and elected unanimously. President: Kathryn Gregoire, Vice-President: Mike Knott; and Secretary: Betty Heckert.

The minutes and a copy of the annual report can be found on our website under More – About BSCP. [www.bscplblues.com](http://www.bscplblues.com).

# Cigar Box Guitars:

## The Poor Man's Guitar

By JJ KAMBIC

For the reader who doesn't know what a cigar box guitar (CBG) is, the simple answer is that it is a handmade guitar where the body is made from a cigar box.

In the early 1800s, cigars were contained in boxes, crates and barrels. The small cigar box used to make CBGs did not appear until around 1840, when there is a record of the first CBG being made.

Generally CBGs were made by those who wanted to play a guitar but could not afford the real thing; hence, they are also described as the "poor man's guitar."

The 1929 Depression saw the upswing of homemade instruments like the CBG. Some poor man's guitars are also made from objects like gas cans and shovels.

### Musicians Who Started on the Cigar Box Guitar

A number of vintage and present-day musicians have played or now play CBGs, including Jim Hendrix, Roy Clark and Carl Pickens. Bluesman Scrapper Blackwell reported that he made his first guitar from a mandolin neck and a cigar box.

Other big-name bluesmen who got their start on the CBG are Lightin' Hopkins, Blind Willie Johnson, Bo Diddley and Blind Willie McTell. You will find YouTube videos of modern-day musicians who play CBGs. Check out Steve Arvey, Justin Johnson and Samantha Fish.

Fiona Boyes demonstrated her skills on three different beautiful CBGs on the virtual Thanksgiving Special show for the Blues Society of Central PA. The video is posted on the BSCP website [www.bscpb Blues.com](http://www.bscpb Blues.com) under VIRTUAL JAM.

### The CBG

The CBG can be acoustic, electric or both. They can be fretted or unfretted and played with a pick or one's fingers. And if you want to play the blues on your CBG, you must take the time to find a slide that feels good and sounds good to you.

The most popular CBG played today comes with three strings and is tuned



Joe Kambic playing his cigar guitar

to an open G. The CBG can contain six strings, but the beauty to playing the CBG is its simplicity. Some songs can be played with one finger across the strings.

### Test Drive Before You Buy

Just like you test drive a vehicle before you buy it, you need to strum/play a CBG before you buy, especially your first one. Cigar boxes have their own feel and sound. Pick-ups on electric CBGs can sound different. The types of strings and their height above the neck will feel different in your hands.

Playing the blues on your CBG requires a slide, which comes in different sizes and materials; e.g., brass, glass, chrome. You need to determine which material and size feels right for you and on which finger you'll place your slide.

### Buying a CBG

Online sites for purchasing new and used CBG are Craigslist, E-Bay and Amazon. The site [www.cbgitty.com](http://www.cbgitty.com) has everything you need to build your own CBG, including kits with directions and replacement and upgrading parts for your



CBG. Festivals are a great place to find CBGs, parts, boxes, slides and all related items, especially during the last hour when merchants want to reduce their inventory and will offer you a good price.

### Pennsylvania CBG Festival

An annual CBG festival is held in York, where there are performances on two stages and multiple booths where vendors sell CBGs and related items.

A group of 263 musicians and non-musicians played "Bad to the Bone" at the 2019 Pennsylvania Cigar Box Guitar Festival in an effort to be recognized by the Guinness Book of World Records for the largest number of people playing

CBGs at one time. Guinness has not yet confirmed if the record was set. The Festival is looking to return in 2021.

In addition to the CBG festival, York County is home to Shane Speal, the self-proclaimed "King of the Cigar Box Guitars". Search his name and you will find websites for his homemade CBGs, CBG related merchandise, CBG history and free online CBG lessons. He plans to return to performing in the York area post-Covid-19. He is joined on stage by a washtub bass player and a dresser drawer player.

You can visit the Cigar Box Guitar

Museum inside Speal's Tavern in New Alexandria, PA. [www.spealstavern.com](http://www.spealstavern.com)

#### More Free Online Lessons

You can find free online CBG lessons by searching on YouTube. You'll find "Uncle Mark" to be a good teacher for all levels. You can also find him on Facebook at "Uncle Mark Cigar Box Guitar Wizard."



## Stay in Touch

Connect with The Blues Society of Central PA for events, gigs, news, and more!

[BSCPBlues.com](http://BSCPBlues.com)

Follow Us on Social Media

# A PEEK AT THE PAST

## Snapshots of BSCP history

### BSCP Rings in the New Year

BSCP held its first New Year's Eve party in 2002 at the Compri Hotel on Eisenhower Blvd.

"Flatfoot Sam and the Educated Fools" provided the music for the initial show and was brought back by popular demand two or three times.

Other bands that played over the years include "Late Night Boys," "Nothing but Trouble," "Krypton City Blues," "Mikey Jr.'s Band" and the "Reggie Wayne Morris Band."

After the first few years, BSCP moved the party to the Marriott-Sheraton. Great times were had by all, but, unfortunately, costs were prohibitive, so after 10 years BSCP made the decision to stop holding the New Year's Eve parties.

Wonderful memories were made and live on as we "Peek at the Past" in these 2004 photos provided by Bob Creed, and 2005, 2010, 2011, and 2012 photos by Greg Hogg.



Party time dancing



Uncle Bill Carlisle and Judy C.



Dancing Dot and Nancy



Flatfoot Sam & The Educated Fools



Mikey Jr. working the room



Nothin' But Trouble

# hawk Roosts CD Reviews

by Bill "Nighthawk" Halaszynski,



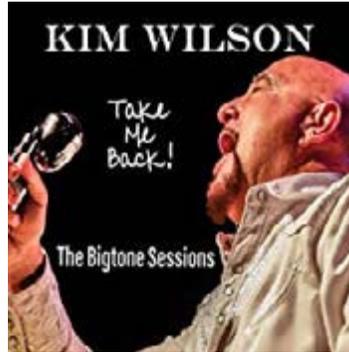
## Shemekia Copeland "Uncivil War"

Impassioned vocals, insightful songwriting and dynamic fretwork by top shelf players help mark Shemekia Copeland's latest, *Uncivil War* as one of 2020's most memorable Blues discs. It's a compelling collection that gets deep under the skin, touching upon timeless themes. She conjures up vivid images of injustice that are both real and relatable.

Jason Isbell contributes appropriately intense guitar to "Clotilda's on Fire," detailing the story of the last slave ship to land in the U.S. which was burned off the Alabama coast to coverup its dark purpose. "Walk Until I Ride" has a hopeful sense of determination that harkens back to the Staple singers at their best.

Sam Bush's mandolin along with Jerry Douglass' dobro contributes to the timeless feel of "Uncivil War," which connects the American Civil War with today's social divide. Blues guitar phenom Christone "Kingfish" Ingram helps create a rockin' and struttin' feel that lends a stonsey vibe to "Money Makes You Ugly," wherein Copeland details the downside of profit over humanity.

Speaking of the Rolling Stones, a dark, evocative take of "Under My Thumb," from the feminine perspective digs in deep. "Apple Pie and A .45," spotlights the ongoing debate over gun control in stark terms. "Dirty saint," celebrates the legacy of Dr. John, a former Copeland Producer, with obvious affection. Twang guitar legend Duane Eddy drives the rollicking tale of a woman who refuses to be anything, but true to herself on "She Don't Wear Pink."

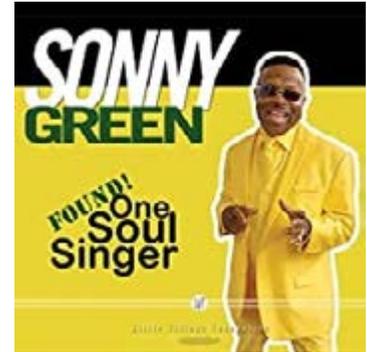


## Kim Wilson "The Take Me Back - Big Tone Sessions"

Making a blues recording that uses the old methods to recreate that classic 50's sound can be a dicey proposition. You gotta avoid sounding like a museum piece that's more to be appreciated aesthetically than truly dug on. Too often, well-intentioned folks come off more so as reenactors than true blue.

Kim Wilson avoids that trap on *Take Me Back - The Big Tone sessions*. Aided and abetted by Big Tone studio owner/operator/guitarist Jon Atkinson, Wilson nails the feel and dynamic energy required. There's a nice combination of classic covers and retro-styled originals that stand up in any context.

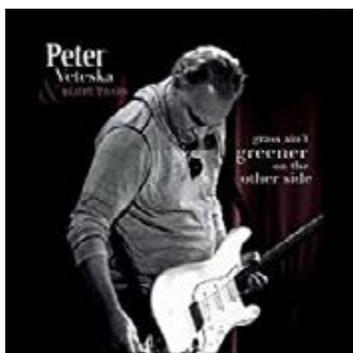
Highlights include Wilson's "Play Me," featuring Chicago sound stalwarts Billy Flynn on guitar and the late piano master Barrelhouse Chuck Goering. Atkinson's acoustic guitar drives the Howlin' Wolf chestnut "No Place to Go," teaming up with Wilson's modulated harp and vocals to create true emotion from the ground up. Kid Andersen proves a perfect foil for Wilson's wails on "The Last Time," by Jimmy Rogers. The centerpiece of this superb set is a positively swaggering version of Percy Mayfield's "Strange Things Happenin'." It's here were Wilson's signature self-assured vocals and assertive harp take absolute command. If you dig that classic post war Chicago sound, this one is worth your time.



## Sonny Green "Found! One Soul Singer"

Soul man Sonny Green gets the full Greaseland studios treatment ala Frank Bey from earlier in the year and nails it down straight on *Found! One Soul Singer*. Bey's Grammy nominated *All My Dues Are Paid* was produced by Greaseland Kingpin Kid Andersen who handles those chores here as well as adding his sterling guitar throughout. Green's vocals owe a debt to the likes of Bobby Blue Bland and Little Milton, but he's his own man. He brings all the pathos and humor needed to pull off soul music of a high caliber. Sax player Terry Hanck's "Cupid Must Be Stupid," is a funky romp. Alabama Mike shares vocals on his original, "Trouble." All involved appear to be having a pure blast all the way through. It's always special to see an unheralded veteran get a spotlight as bright as his formidable talents.

# CD Reviews



## Peter Dinklage

### "Grass Ain't Greener On The Other Side"

And now to the pleasant surprise in this batch of reviews. I confess to not being aware of Peter Dinklage & Blues Train until *Grass Ain't Greener on the Other Side* showed up in my mailbox. He's a very good guitar player who contributes solid if not spectacular vocals to a well played set of covers and originals.

The rhythm section of drummer Alex D'Agnesse and bassist Coo Moe Jhee are rock solid. Special guest keyboardist Jeff Levine fills out the ensemble and proves himself indispensable. Original "Am I Wrong Pretty Baby," starts things off strong. Guest Mikey Jr.'s squalling harp and vocals fit in well. He shows back up a little bit later on the acoustic guitar driven "I've Been Missing You." He and Dinklage are a strong pairing. There's good chemistry with the other guest artists also. Jen Barnes provides a perfect vocal foil for "Baby You've Got What It Takes." Roger Kirke and Dinklage play and sing well off one another on "Heartbreaker," which also features some of Levine's best B3 work.

When all is said and done, however, a project such as this ultimately relies on the leader's ability to bring it on home. Peter Dinklage closes things out on a high note. Willie Cobbs' "You Don't Love Me" is embedded in my soul because of two diverse, classic versions. I heard The Allman Brothers' titanic take on *At Fillmore East* first, but the J.R. Wells/Buddy Guy emotionally charged up version on *Hoodoo Man Blues* is every bit the mainstay on my personal playlist. Here, D'Agnesse's whipcrack drums combine with Levine's keys to drive the boss onward and upward. Dinklage takes full control on disc closer "Grass Ain't Greener On The Other Side," from start to finish with thermal nuclear guitar trading off the screaming B3. Gosh darn good stuff. Drive on Blues Train, drive on.



## Chris Smither

### "More From the Levee"

Ray observation backed primarily by well picked acoustic guitar and tapping feet while world weary vocals deliver simple, evocative lyrics. Smither has been at this since the dawn of time, or perhaps the early 70's. Minimalism can produce amusing, brave moments that border on the sublime. I just know that this woebegone world has a better chance when guys like Chris Smither are around to observe and amuse. Carry on good sir



## Gabe Stillman

### "Nighthawks"

Rip roaring swagger from top to bottom on this inspired pairing of up-and-coming guitarist/singer Gabe Stillman and the ageless Mark Wenner along with his current flock of Nighthawks-drummer Mark Stutso, Don Hovey(gtr) and Paul Pisciotta(b).

Instrumental opener "Flying High" soars out of the gate as Stillman and Wenner trade screamin' hot licks and the band keeps up the intensity behind them. The Coasters, "Down in Mexico" with its lush doo-wop backing vocals and timeless feel might just be the highlight but it's all good. "Up the Line," the little Walter classic maintains the power quotient while showcasing the Nighthawks ability to refit the blues to their strengths. Clocking in at a mere 27 minutes and 33 seconds with only 7 songs, this is a short, but very sweet treat for lovers of unadorned rock and blues.



## Elvin Bishop and Charlie Musselwhite

### "100 Years of Blues"

Elvin Bishop and Charlie Musselwhite lay down some gloriously dirty, lowdown sounds on *100 Years of Blues*. The two beloved ancients (from the early 60's, not 70's like that Smither whippersnapper), joined by Bob Welch on piano and guitar make a beautiful racket that evokes back porch blues at their finest.

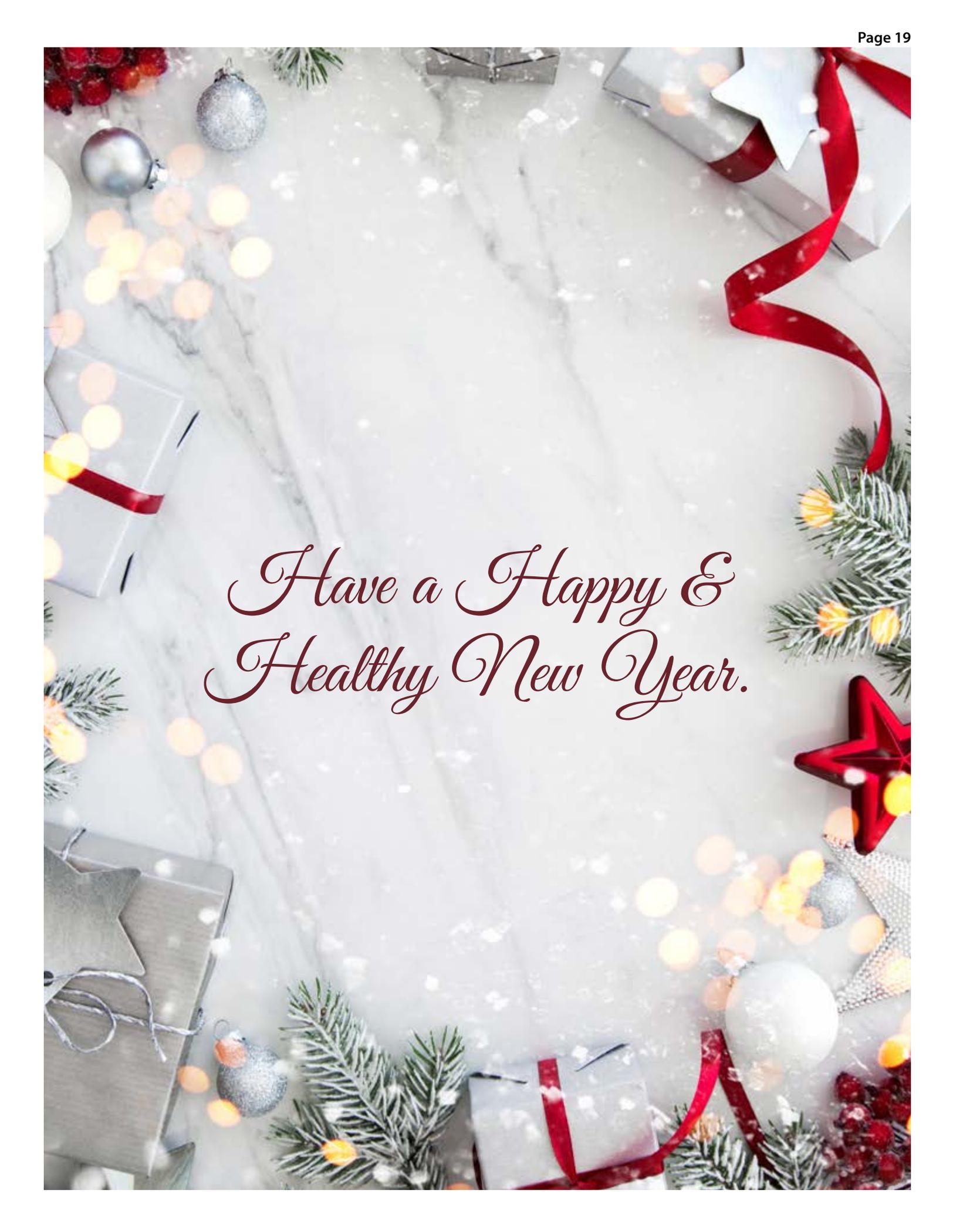
The prime cuts include "What the Hell," featuring Bishop's trademark bemused vocals which, in this case also border on the verge of complete exasperation while wondering how we as a country got to the precarious point we now find ourselves. "Good Times," offers Musselwhite's evocative slide guitar as change-up from his usual harp while Welch's rolling piano and Bishop's raw pickin' keep things moving at a righteous pace.

"100 Years of Blues," is classic Bishop storytelling as he recounts where the well-traveled pair has been and how they got there. Musselwhite's "If I Should Have Bad Luck" is one his most dynamic takes on this personal favorite from his songbook and, perhaps the highlight of this all killer, no filler set. Credit also goes to the ubiquitous Kid Andersen who provides stand-up bass as well as producing, mixing and mastering credits at his Greaseland studios.

# **We've got the cure for the Quarantine Blues**



**Virtual Jam  
Thursdays 7:00pm  
Facebook Live**



*Have a Happy &  
Healthy New Year.*



P.O. Box 453  
Steelton, PA 17113



Available on the  
BSCP website  
[www.bscpb Blues.com](http://www.bscpb Blues.com)