



**Blues Society of Central Pennsylvania**  
<http://www.bscpblues.org>

*January - March 2018*

## **BLUES NEWS**

### **A Message from our new President...**

Life certainly behaves in mysterious ways. This past summer I was at the Blues Jam at Champions, talking with Mike Heiman about how much I liked the Central PA Blues Society, and how I wanted to be able to volunteer in some way. He asked me a few questions, getting me to talk about myself. Then he turned to Buster and said he had the solution to the board problem of finding someone to take on the responsibility of being the next BSCP president. Mike was nominating me. And he was serious! It threw me for a moment but then I remembered that I used to tell my students to pay attention when people see you as being a match for a job – even though you may not have thought of yourself in that position.

During the past few months Buster, and his wife and partner, Dot, have taken me under their wings. Buster has been busy showing me how to carry out the different responsibilities of being president, introducing me to lots of members, and sharing his philosophies and visions. I couldn't ask for a better mentor. And Dot makes me feel so comfortable at their home where board meetings are held. Creative and artistic, she is the blues answer to Martha Stewart. And she is my model to just get out on the dance floor and move to the music.



Like Buster and Dot, the board members are hard working, dedicated blues lovers who freely contribute their unique talents to support a dynamic, vital blues society. Most recently they put together the 2017 Christmas Party, which was so much fun with great blues music, dancing, camaraderie, and, oh yes, the food! The board members, volunteers, and attendees made it an event to remember. With planning underway for 2018 events, more good times are on their way!

Throughout the years I have been able to attend various BSCP events and jams and have always been impressed with the quality of the music and performers and the warmth and enthusiasm of the members. I am fortunate and proud to be part of a healthy, growing Blues Society that is successfully carrying out its mission. As I look to the coming year, it is clear that BSCP just needs to keep on doing what it does best, carrying out the legacy of the blues and being responsive to the ever-changing needs of its blues community.

Thank you to Mike for nominating me, to Buster and Dot for sharing their wisdom, and to the board members for their support. I am so grateful to all of the BSCP members for enthusiastically welcoming me into the Central PA blues family. When I retired, my co-workers gave me a bench with a plaque on it that reads "Keep on Dancing!" There is no better music to dance to than the BLUES.

- Kathy Gregoire

# BSCP BOARD OF DIRECTORS

**President:** Kathy Gregoire

**Vice President:** *Mike Knott* – Chair, Events Committees

**Secretary:** *Andy Kehe*

**Treasurer:** *Gary "Rocky" Rothrock* – Chair, Jam Committee

*Dot Grubb* – Chair, Membership Committee

*Nina Vacante* – Chair, Newsletter Committee, and Webmaster

*Greg Hogg* – Chair, IBC Committee

*John Rignani* – Chair, Merchandise Committee

*Buster Grubb* - Chair, Bylaws Committee

*Virginia "Mom" Ivanoff* – Member-at-Large

*Hannah Sherman* – Member-at-Large

*Sherman Smith* – Member-at-Large

*Rocky Woodling* – Member-at-Large

## A Message from our past President...

As the year draws to a close, one thinks about what was, what might have been, and what is to come. I have had a few years as President of BSCP attempting to fill the very big shoes of my predecessor. I was fortunate enough to be able to surround myself with a group of talented and dedicated people to act as the Board of Directors. As a result, the BSCP has thrived. Although I do not desire to see unbridled growth in our group, we have steadily and moderately grown our membership to over 500 people. That's pretty amazing considering I can remember when we numbered 30 members. The free annual picnic and Christmas party were driving factors as well as a few dynamite shows here and there. Of course, the old reliable Thursday night jam has evolved into something very special and is the mainstay of BSCP. It's so very satisfying to hear musicians talk about our jam. I know it's not a competition, but it sure makes one proud to be part of it. The future? Who knows what's to come for the BSCP. I do know I'm leaving the leadership in capable and competent hands. Join me in welcoming our new President of the BSCP, Kathryn Gregoire.

Peace & Love,  
Buster

### Thursday Jam Time Change!!!!

Starting on January 4, 2018, the BSCP Thursday Blues Jam at Champions Sports Bar will start at 7 pm and run to 10 pm (or maybe a bit later!)

So mark your calendars and plan to get to the jam a bit earlier in the new year!





# An Introduction to Filmmaker Robert Mugge

By Greg Hogg



*Photo credit: Star Press photographer Chris Bergin*

## MEET BOB MUGGE:

- WHO:** Veteran filmmaker and holder of the Edmund F. and Virginia B. Ball Chair in Telecommunications at Ball State University.
- HOBBIES:** Watching lots of films and listening to lots of music.
- QUOTE:** (Asked whether he will ever not be a filmmaker) “When I’m dead, but I guess you can be a dead filmmaker, so the answer is no.”

As BSCP newsletter readers, I’ll assume most of you are music lovers. 67 year old Robert Mugge (pronounced “muggy”) of Muncie, Indiana is a filmmaker of many music based documentaries. Robert was born in Chicago and lived in Silver Spring, Maryland from age 9 through high school graduation. He attended Frostburg State University and University of Maryland Baltimore County to study filmmaking. Along with his career making movies he taught film from 2006-2014 as the Edmund F. and Virginia B. Ball Endowed Chair of Telecommunications at Ball State University in Muncie.



Robert Mugge's 30+ films have won multiple awards and he received a "Keeping the Blues Alive" award from The Blues Foundation in 1992. Many of Robert's documentary films have been blues and roots music related. Songs and music tell stories and these films share these stories with us.

I will share with you a list of the film's that I think blues fans would most appreciate. The underlined hyperlinks following the films mentioned will give you a look at each. If these don't work try finding them and more at: <http://www.robertmugge.com/films.htm>

"Gospel According to Al Green" 1984 Soul/gospel singer Al Green in a Washington DC. concert and a Memphis, TN church service. [GOSPEL ACCORDING TO AL GREEN](#)

"Deep Blues" 1991 Produced by Dave Stewart (Eurythmics), this Memphis, TN shot documentary of Mississippi blues music features artists Junior Kimbrough, R.L. Burnside, Big Jack Johnson, Jesse Mae Hemphill and others. [DEEP BLUES](#)

"Pride and Joy: The Story of Alligator Records" 1992 Portrays the 20th anniversary tour of Chicago's blues label Alligator Records Koko Taylor, Elvin Bishop, Lonnie Brooks, Karie Webster, and Lil' Ed & The Blues Imperials. [PRIDE AND JOY: The Story of Alligator Records](#)

"Hellhounds on My Trail: The Afterlife of Robert Johnson" 1999 A tribute to Robert Johnson recorded at the Rock & Roll Hall of Fame and Museum featuring Keb Mo, David "Honeyboy" Edwards, Joe Lewis Walker & Billy Branch, Robert Lockwood Jr., Alvin Youngblood Hart, Rory Block, Tracy Nelson, Marcia Ball and Irma Thomas and others. [HELLHOUNDS ON MY TRAIL: The Afterlife of Robert Johnson](#)

"Last of the Mississippi Jukes" 2003 Filmed at Jackson, MS's Subway Lounge and Clarksdale MS's Ground Zero Blues Club. Appearing are Bobby Rush, Alvin Youngblood Hart, Vasti Jackson, Chris Thomas King and many more. [LAST OF THE MISSISSIPPI JUKES](#)

"Blues Breaks" 2003 James "Super Chikan" Johnson, Steve Cheseborough, Willie King and Vasti Jackson. [BLUES BREAKS](#)

"Blues Divas" 2004, A 2 hour film of Ground Zero Blues Club concerts by Deborah Coleman, Mavis Staples, Irma Thomas, Bettye Lavette, Odetta, Ann Peoples, Denise LaSalle and Renee Austin. [BLUES DIVAS](#)

"Memphis Blues Again: the 25th Anniversary W.C. Handy Blues Awards" Charlie Musselwhite, Pinetop Perkins, Kim Wilson, Bobby Rush, Alvin Youngblood Hart, Michael Burks, E.C. Scott, Eddie Shaw, Rory Block, Willie Kent, Henry Butler & Vasti Jackson, Bettye Lavette, Otis Taylor, Fluteland Jackson, Eric Bibb and more. [MEMPHIS BLUES AGAIN: The 25th Anniversary W.C. Handy Blues Awards](#)

"Deep Sea Blues" 2007 The January 2007 Legendary Rhythm and Blues Cruise to the Caribbean with Taj Mahal, Fabulous Thunderbirds, Deanna Bogart, Tommy Castro, Tab Benoit, Bobby Rush, Otis Clay, Ruthie Foster, Michael Burks and many more. [DEEP SEA BLUES](#)

"All Jams on Deck" 2011 Blues jamming on the 2010 Legendary Rhythm & Blues Cruise Johnny Winter, Marcia Ball, Elvin Bishop, Tommy Castro, Kim Wilson, Lee Oskar, Jimmy Thackery, Coco Montoya and more. [ALL JAMS ON DECK](#)



“Elvin Bishop’s Raisin’ Hell Revue” 2011 Features Elvin Bishop’s Hell Raisin’ Revue’s concert on the 2010 Legendary Rhythm & Blues Cruise. See this full film by clicking this hyperlink.

[ELVIN BISHOP’S RAISIN’ HELL REVUE](#)

Since 2005 Robert’s films have been co-produced by Diana Zelman whom he has been married to since 2012. Together they are Mug Shot Productions.

You can buy Robert Mugge’s films on DVD and Blu-ray on Amazon.com and similar sites. You can also see 20 pages of video cuts from many of these fine films on Vimeo.com.

<https://vimeo.com/search?q=robert+mugge>

More info of Robert Mugge can be found on his website, <http://www.robertmugge.com/index.html>, and on his Facebook site: <https://www.facebook.com/robert.mugge.3>.

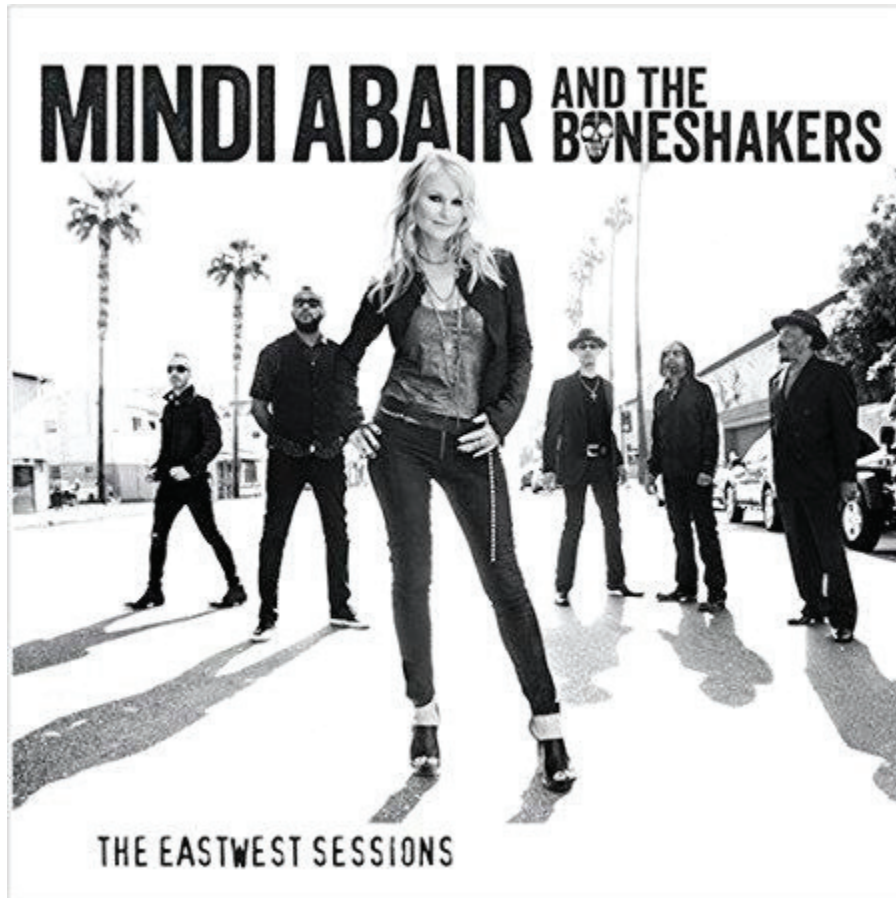
I hope that you will enjoy Robert’s superb film making as much as I have. Thanks for reading my introduction!

## CD Review: Mindi Abair & The Boneshakers

### “Pretty Good for a Girl”

*by Greg Hogg*

Mindi Abair & The Boneshakers are riding a big wave of success touring and promoting their latest CD, “The EastWest Sessions” released on September 15, 2017.



Mindi Abair is a 48 year old saxophone player, singer and songwriter born and raised in Florida to a family of professional musicians. She began playing the sax at age 8. She is a graduate of the Berklee College of Music in Boston, MA with a degree in Woodwind Performance. She has released 7 solo albums and received 2 Grammy Award nominations. Much of Mindi’s successful career has been in the jazz genre, however in 2015 she shifted gears a bit and began working with the Detroit based blues/funk duo, the Boneshakers for their first CD, “Live in Seattle” and their 2017 studio recorded “The EastWest Sessions”.

The Boneshakers are Randy Jacobs, a Detroit, MI guitarist/songwriter and Sweet Pea Atkinson, vocals. Their genre is rocking funk and soul. These fellows have been working together since 1994 before their collaboration with Mindi Abair in 2015.

The fourth track on The EastWest Sessions is “Pretty Good for a Girl” and it is getting frequent airplay on Sirius/Xm’s Blueville channel. Co-written by Mindi and Randy Jacobs, this song brings a “tongue in cheek” light on the empowerment of women movement. Artists on this track include Mindi Abair (saxophone/vocals), Randy Jacobs (guitar/vocals), Sweet Pea Atkinson (vocals), Rodney Lee (keys), Derek Frank (bass/vocals), Third Richardson (drums/vocals) and featuring as guest artist on this track, Joe Bonamassa (guitar). This bluesy number features scorching sax solos by Mindi. I was quite impressed!

The Mindi Abair & The Boneshakers tour will roll through Philadelphia on March 22, 2018 at the World Café Live and keep your eyes and ears open for news of a central PA appearance in early summer.

Read a statement by Mindi and hear “Pretty Good for a Girl” on the music player at the bottom of the page here: <https://www.prettygoodforagirl.net/the-song>

See the video of the recording of “Pretty Good for a Girl” at the EastWest Studio in Hollywood, CA here: [https://www.youtube.com/watch?time\\_continue=7&v=MKKjzEy0t5Y](https://www.youtube.com/watch?time_continue=7&v=MKKjzEy0t5Y)





## SONG BUILDER'S NOTEBOOK

*By Roger Hammer*

“Slow and Low, and a Lot of Snow”

What follows are retrospective notes by one songwriter. You always wondered how that works, right? Well, the story behind every song is different and here is the first of a series.

Sometimes it all starts with a riff. I was going to explain a riff, but words get complicated quickly and musicians sometimes even argue about a riff vs. a theme vs. a phrase, or a lick or even the melody or the hook which is often the chorus. Anyway, for the moment, think of a riff as a short segment of music that immediately makes you recognize the song. For example, imagine my best effort here on paper to sing *da-DUM-Da-da*. If you heard the actual notes and rhythm you might immediately say, oh, that's the riff from Bo Diddley's "I'm a Man." In addition, you might also recognize the same riff as coming from Muddy Waters' version "Mannish Boy" and about a million other takes on this great classic Blues tune and many more. There's a lot to be said about those few notes called a riff.

In my experience, great Blues riffs are found all over and variations of the same riff can be recognized in many songs, plus they can be tweaked even in different interpretations versions of the same song. They can be played high or low, by different instruments, and equally important to the story here, can change in tempo between fast and slow.

A year or so ago I remember setting up for a gig, plugging in some cables and moving things around. A typical kind of riff flew into my head, with a rather fast tempo and high pitch. I guess I was hearing a piano on the upper keys, or maybe a trumpet or sax playing it. As soon as I had the time afterwards, I started jotting down some lyrics to go with the riff.

The feeling that goes with the song is also a key ingredient. I was feeling some conflicts and uncertainty – and who hasn't? – about how to keep my personal life together and make money for that life at the same time. Harrisburg and Chicago being 700 miles apart had a lot to do with it, but no need to go into that now. Just trust me that I had some feelings that made me want to write music about. My situation was surely not as bad as lots of folks, but nonetheless a source of tension is often the source of musical creation. Besides the feelin' down Blues, there's lots of Blues material that expresses feelings like "Let the Good Times Roll" and pitching a "Wang Dang Doodle." There's always something of an emotional nature to make the song work for player and listener alike.

Here I need to add another personal note, because I am not a 100% Blues songwriter or musician. I love the Blues, listening to the historical greats or current musicians play it, and love playing some Blues myself. The basic Blues pattern and its many emotions are universal, and as we know it also has an offspring called Rock'n'Roll which I grew up with before discovering its roots. This was not going to be my first Blues tune. But it takes me some extra work to keep new songs in the pure Blues format, such that the players at a jam would be able to jump in without getting lost and without lessons on the how the song goes. With some exceptions, songs that are not in the Blues format make it difficult for the rest of the jammers to follow. You know, you just have to say, "Let's do a 12-bar in G with this tempo" and everybody knows what to do from there. The point here is that I wanted this particular tune to be an easily recognizable Blues.

So much for the challenge to myself to stick with the basic Blues format. That fast, high riff had been echoing around for quite some time, but it refused to settle down and solidify into something that would let me finish the song and move on. The feeling was there, but the beat was not. And I always keep true to what I feel, since I do not write for hire. (But hey, if anybody called me up to help with a movie score, I would try, and in fact did write a few songs for some very early independent videos, back in the day before you could do that on your phone.)

I also had in my draft of the lyrics the choice between being nice and being rich and mean. Not that you couldn't do both at the same time, but while everybody is capable of love, it has seemed to me over the years that there seems to be a choice people make between love and the material goods they need to get more of. ("When A Lot Is Not Enough" is another story, so stay tuned for the next episode of song builder's notebook). There are always choices you make- if you are lucky enough to have the choice in the first place. And more than that, it seems that having both love and money at the same time is our dream, but for various reasons that dream becomes elusive in the real world. But we can still dream and write songs about it. The title in my notebook was already "Love or Money" and the words go like this:

If you got to choose you might take love  
 If you got to choose you might take the money  
 Either way you stand to lose  
 It's not good news, and it's not funny  
 You need both  
 Love and money  
 Cash and honey

Just a pile o' gold is way too cold  
 But makin' love without spending money can soon get old  
 Either way you stand to lose...



If you asked me which one I need more of  
I'd say it's not a matter of which you score more of  
Either way you stand to lose...

Then at the ending that repeats I added these tags, which keep playing on the pairing of love and money:

Beauty and booty  
The deer, the buck and the doe  
Jills and jack  
Dolls and dollars  
Riches and bitches  
Jam and bread...

Sometimes a song just presents itself and there it is. That has happened to me and it is great. Other times, well, you just don't know when the pieces will fall together. But for some reason the riff that was stuck up there for so long suddenly came down to me half as fast. I mean instead of a two second riff, it got slowed like a science fiction voice-over and went half as fast, or twice is slow, meaning four seconds instead of two. And lower in pitch, in the bass. That turned out to be the problem all along, and playing the same thing slower and lower in pitch seemed to make a nice groove. I don't remember exactly how or when that happened, but soon after the weather helped with the next part of the story.

In Harrisburg one weekend, we had one of those once-a-year monster snowstorms, where it snows endlessly for two days. I had watched the snow build up around the house and of course on the driveway where it made getting out and going anywhere impossible. I took shovel in hand and moved a few cubic feet of the white stuff from the driveway, and figured that finishing the job was not going to happen right away, so I went back inside. And being stuck inside I went to my recorder and starting working on the song. By this time, things had become clear in my mind so laying down the demo tracks was pretty easy.

A while later that same day I went back outside to battle the snow a little more, and to my surprise, my neighbor had cleared off enough of my driveway that I could get out the next day and I didn't have to break my back or get a heart attack trying to do it myself. Well, my neighbor may have been showing off his gigantic new snow blower, but thanks and blessings are due him for that small vanity and his huge public service to me!

You can hear the first demo at <http://rogerhammer.net/LoveOrMoney.html>. I used that to file with the Copyright Office and will be work on an updated version featuring more guitar. Once you are on the song page the back arrow will lead you to the rest of the songs and other postings on the site.

“Love or Money” is a very simple song. As I have explained, just getting there was the adventure. A lot of the greatest and most popular songs are simple at heart, but their beauty is just that, and musicians can pick them up quickly and make them into their own, while listeners love what is familiar, especially with a fresh twist. I’m not sure “Love or Money” will be remembered long after you read this, but I do thank you for your time reading this story and hope you found it to be informative and entertaining.

There’s a lot more than you may expect that goes into writing songs. Stories like this make me appreciate the greatest songwriters of all time, and I hope you feel the same. At the very least now you know what I meant by the title of this column, “Slow and Low, and a Lot of Snow.” Keep safe and warm until next time!



## BSCP Used Gear For Sale

### Local Pickup Only

**Priced to Sell!!**

3 Yamaha Monitor Speakers SM12V	\$125 each
2 JBL Eon Powered PA Speaker 15 & horn	\$125 each/\$200 pair
Yamaha 12 Channel Mixer MG166CX <b>SOLD</b>	\$150
Furman Power Conditioner rack mount w/ lights <b>SOLD</b>	\$50
Sabine FBX Feedback Exterminator rack mount	\$70
Peavey Stereo 15 Band EQ rack mount	\$70
SKB rolling mixer case w/ drawer	\$250
12 Channel Snake - 50 ft	\$80
16 Channel Snake - 100 ft	\$100

**contact us at**  
[bluesmembership@gmail.com](mailto:bluesmembership@gmail.com)  
**or call 717-649-7711**

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