

18th Annual GNBS Blues Café – 3/11/17

1PM - Joyann Parker & Sweet Tea

<http://www.joyannparker.com/>

Joyann Parker bring the blues, rock and roll, funk, soul and more together in emotionally charged, powerful original music as well as an exciting mix of classic covers done in their own unique style.

Surrounded by a supporting band of some of the Twin Cities' premier professional musicians including Mark Lamoine on guitar and vocals, Mick Zampogna on keys and accordion, bassist Michael Carvale and drummer Nick Zwack, vocalist, multi-instrumentalist, songwriter and front-woman Joyann Parker brings energy, passion, and authenticity to every performance. In 2015, Joyann & Sweet Tea released their debut album "On the Rocks" which has been receiving rave reviews from around the globe and is receiving airplay across the country and the globe.



Joyann Parker's sound reflects the large variety of the band's influences, from artists like Etta James and Joss Stone to The Allman Brothers.. Joyann Parker aims to create music that moves not only your feet but also your soul.

*"The new Queen of the Blues! A global star is born and she shines on the horizon."
— Rootstime.be*

"Rocking the house with her own originals, she can belt without manquing Janis and doesn't feel the need to purr to wrap you around her little finger. Hot stuff from a hot lady that knows how to bring the heat." - -.....Midwest Record Review

*"Joyann Parker is a threat on so many levels that it makes my head spin...She has a vocal style that is incredibly diverse...strong, dynamic and so very powerful that it is nearly impossible not to respond...on the other end of the scale, she can bring things down to a sultry, sensuous level that is hot enough to set most red-blooded male's hearts aflame and the vocal stage is set. Add the fact that she is a great guitarist, pianist and a songwriter who is on a level with the best I have heard...Like the beverage after which the band is named, this combo is sweet and addictive. From hard-driving, house-rockin' blues to funk and a level of sexy, sassy R&B that is reminiscent of the likes of Etta James, Ann Wilson and Shemekia Copeland, this band has all their bases covered and insure that no one leaves less than 100% satisfied...except for possibly wanting the show to continue throughout the night."
.....-- Bill Wilson, Reflections in Blue*

Videos:

<https://www.youtube.com/watch?v=YsZ5DHPGGf4> – Ain't got time to cry

https://www.youtube.com/watch?v=ZQ3P8cY8_vA – Jigsaw Heart

<https://www.youtube.com/watch?v=Y6rKNBjfWyk> – Sinners Heart

<https://www.youtube.com/watch?v=8aqVa-HRB28&feature=youtu.be>

3PM – Jimmy Nick & Don't Tell Mama

Jimmy Nick is an old fashioned, guitar-slinging blues prodigy who was developing his chops in famous Chicago clubs when he was only sixteen. His experience playing at these Chicago venues – Buddy Guy's Legends, The Kingston Mines, Rosa's Lounge, and B.L.U.E.S. on Halstead – combined with his boundless energy and stage presence, has established him as a force that is taking the Chicago club and blues scene by storm!

In a short span of time, Jimmy and the band have won many accolades, including:

- *WINNER, Chicago Blues, Guitar Slinger Challenge (2013)
- *WINNER, Illinois Blues Challenge (2012)
- *BEST BAND UNDER 21 in 2006, 2007 by Suburban NightLife Magazine
- *WINNER, Illinois Blues Challenge (2012)
- *SEMI-FINALIST, International Blues Challenge – Memphis, TN (2013)
- *WINNER Crossroads Blues Society Challenge (2014)



Jimmy Nick has shared the stage with some of the best talent in the industry, including John Mayall, Ted Nugent, Los Lonely Boys, Savoy Brown, Pat Travers, Gov't Mule, Kenny Wayne Shepherd and many more. In June, 2011, Jimmy Nick and Don't Tell Mama released their first album *Whisky N' Rain*, which features ten original songs that pull deeply from both his Chicago Blues influences as well as groups like George Thorogood and the Destroyers, ZZ Top and AC/DC. March of 2013 saw the release of their 2nd album, the blues EP *Who Ya Kiddin'*, which has sold nearly 1500 copies. And in July 2014, Jimmy and the band released their 3rd album, *Rare Breed* which features Eddie Shaw's original blues tune "Greedy Man" along with a performance by the legendary **Eddie Shaw**. *Rare Breed* is a big hit and audiences request tracks from this release at each of the band's performances. Backed by his band Don't Tell Mama, comprised of Chicagoland's elite musicians, Jimmy Nick combines his massive talent and stage theatrics with electrifying guitar to perform one of the most exhilarating live shows in the Chicagoland area.

"Jimmy Nick is an old school rocker with great energy and enjoyably aggressive guitar playing. A fun band!"

– Bruce Iglauer, President & Founder, Alligator Records

[Youtube Videos:](#)

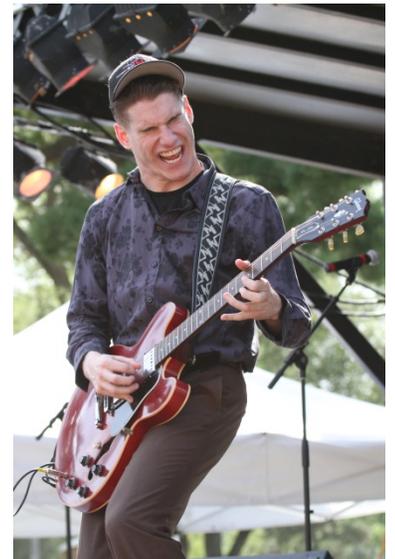
<https://www.youtube.com/watch?v=polrqjtsea4>

<https://www.youtube.com/watch?v=D7KJR9tjJRM> – *Johnny Be Good*

<https://www.youtube.com/watch?v=IF6yiV8N6G4> – *I'm Your Handyman*

<https://www.youtube.com/watch?v=UBbvtcgrJ5g> – *International Blues Challenge Interview & Video*

<http://jimmysnick.com/raue-center-112015/> - *Raue Center November 2015*



5PM - Ghost Town Blues Band

Ghost Town Blues Band has earned the following accolades and awards:

- 2016 4-Time Independent Blues Award Nominee for:
 - Best Independent Blues Rock CD- Hard Road To Hoe
 - Best Blues Rock Band
 - Best Independent Blues Stage Performance
 - Winner** - Best Contemporary Blues Song- "Hard Road To Hoe"
- 2015 International Songwriting Competition 3rd Place Winner for:
"Tied My Worries To a Stone."
- 2015 BLUES BLAST AWARD
NOMINEE for BEST BLUES BAND



<http://www.ghosttownbluesband.com/>

"With a shoot-from-the-hip Memphis attitude, and a STAX-busting explosion of modern blues vision, GTBB represents a welcome changing of the guard." -Living Blues Magazine

Beale Street's latest success story, 4-time 2016 Independent Blues Award Nominee, BBMA 2015 Nominee for "Best Blues Band" and 2014 International Blues Challenge Runner-up is Ghost Town Blues Band. Not your grandpa's blues band, their live show has been captivating audiences in the U.S. and Canada with a second-line horn entrance, cigar box guitars and electric push brooms to Allman Brothers style jams and even a hip-hop trombone player.

Horns, harmonies and homegrown instruments combined with an energetic and roots rich festival set makes Ghost Town Blues Band one of the "must see live bands on the festival circuit today." Both Preston McEwen behind the drums and Matt Karner on the bass guitar are a punishing rhythm section behind multi-instrumentalist/frontman Matt Isbell with raunchy cigar box guitar licks and raspy "Dr. John-like, whiskey and gravel-soaked vocals." With the addition of Trombonist Suavo Jones, Jeremy Powell on keys and Taylor Orr on lead guitar, the grooves go from funky to "funk-nasty" as the band gains more notoriety in the blues festival and jam circuit. You can catch Ghost Town Blues Band all across North America at 17 different festivals this summer.

"GTBB shows what can happen when the past is distilled through young sensibilities, voices, and instruments. This is 21st century blues at its best." -Living Blues Magazine

<https://www.youtube.com/watch?v=d61bl2JrWgs> – I Need More Love

<https://www.youtube.com/watch?v=nVpyYQAaWtg> – Road Still Drives the Same

<https://www.youtube.com/watch?v=SmtjS9p6H7Q> – Whipping Post

<https://www.youtube.com/watch?v=V-xWUNjdJ3s> – Memphis Train

<https://www.youtube.com/watch?v=4VZ369mkpjs> – Hate to see her go

<https://www.youtube.com/watch?v=I5um-lbJGh4> – I Get High

<https://www.youtube.com/watch?v=zUcDeZhl8i0> – Come Together

“This muddy roots music is shot-through with Memphis in the full horn section used and the bright and precise arrangements employed by them with an organic humus timbre that builds to an overdriven vamp that stomps everything around it into dust.” - All About Jazz

Matt Isbell divides his time between making "cigar box guitars" and the erstwhile leader of the Ghost Town Blues Band, with the two functions intersecting often. They come together in a big way on *Hard Road to Hoe*, the band's third recording after *Dust to Dust* (Inside Sounds, 2010) and *Dark Horse* (Inside Sounds, 2012). The vibe this band waxes is one from the North Mississippi Hill country that spawned the likes of Mississippi Fred McDowell (Como, Panola County), R.L Burnside (College Hill, Lafayette County), Junior Kimbrough (Hudsonville, Marshall County). The roots band The North Mississippi Allstars (Hernando, Desoto County), helmed by brothers Luther and Cody Dickinson (sons of Memphis musician and producer Jim Dickinson), is a direct descendant of this tradition as is the Ghost Town Blues Band of the Allstars.'



This muddy roots music is shot-through with Memphis in the full horn section used and the bright and precise arrangements employed by them. The disc opens with a shovel breaking dirt. Guitarist Matt Isbell's self-made cigar box guitar bisects the sound with an organic humus timbre that builds to an overdriven vamp that stomps everything around it into dust.

The cigar box guitar is the bastard child of the old diddley bow, an consisting of a single string of baling wire tensioned between two nails on a board over a glass bottle, which serves as both as a bridge and as a means to magnify the instrument's sound. The diddley bow was used in the rural south and influenced the development of the blues sound. Isbell's cigar box guitar, a primitive chordophone that uses an empty cigar box (of something resembling a cigar box) for a resonator, sports three strings, typically the A, D and G strings from a standard acoustic guitar set, Tuned to an open key such as A (A-E-A') or G (G-D-G').

With this homemade instrument, Isbell divines the rich, peaty heart of the Mississippi Delta, sanctifying it in its delivery. But, he is not all about the cigar box guitar. Isbell is quite accomplished as a standard and slide guitarist. As a composer he mixes things up with straight-ahead rock and roll ("Big Shirley"), a Professor Longhair—Fats Domino jaunt ("Tip of My Hat"), and minor-key blues ("Nothing But Time"). Isbell provides that muddy cigar box sound to "Dime in the Well" adding a little drama to the arrangement with a double-time break that shifts things into overdrive. This is meat-and-potatoes music. It serves a purpose to our collective unconscious, like a squirt of adrenalin after midnight and before the cock crows.

7PM - BRANDON SANTINI

There are many different opinions as to what the future of the blues harmonica will be. Memphis vocalist and harmonica player Brandon Santini is undeniably a worthy player to keep an eye on as the latest surge of young blues artists leave their footprint in blues history.

His name is worthy of conversations that include James Cotton, Kim Wilson, Dennis Gruenling, Charlie Musselwhite and other frontline harmonica players by combining his love and respect for traditional blues with a present, colorful style of playing that is often compared to James Cotton or Paul Butterfield.



Raised in the Piedmont region of North Carolina, Brandon purchased his first harmonica in 1997 at the age of fifteen when his mother took him to the local music store upon his request. He founded the Blues Music Award nominated band Delta Highway in 2003 and relocated to Memphis where he absorbed the sounds and culture of the Delta and North Mississippi Hill Country, honing his craft night after night, sweating it out in local Beale Street clubs just like Robert Johnson, Muddy Waters, and B.B. King did decades before him.

<http://www.brandonsantini.com/>

<https://www.youtube.com/watch?v=SQosMgl39IA> – Boogie with you Baby

https://www.youtube.com/watch?v=xj9g_nEwAJM – Help Me with the Blues

<https://www.youtube.com/watch?v=CTaB-PHJ5Ck> – Late in the Evening

“Brandon Santini displays the harp ability of a Hummel, the soul of a Salgado, and the pizzazz of a Piazza.”
~ **Mary4Music.com**

“...expertly evoking the sounds of his forefathers, hypnotising the crowd.” ~ **National Geographic Traveller**

“...the sound is simply unforgettable.” ~ **Bluesonline.pl**

“A likely successor to Rod Piazza, with a uniquely Memphis-by-way-of-New Orleans bump.” ~ **Living Blues**

ACHEIVEMENTS

- 2016 Blues Music Award nominee in categories of, “Instrumentalist-Harmonica” and “Contemporary Male Blues Artist”
- 2015 Blues Blast Award nominee “Male Blues Artist” and “Live Blues Album”
- Live & Extended made Living Blues Magazine’s Top 50 albums of 2015 at #17
- 2014 Blues Music Award nominee in categories of, “Instrumentalist-Harmonica” and “Contemporary Blues Album”

- 2014 & 2013 Blues Blast Award nominee in category of, "Sean Costello Rising Star"
- 2014 Blues Music Awards Performer
- This Time Another Year made Living Blues Magazine's Top 50 Albums Of 2013 and debuted as #12 on their charts
- This Time Another Year charted at #3 on Roots Music Report in 2013 and remained on their chart for nine months!
- Sirius XM Satellite Radio #1 "Picks To Click" 2013
- 2009 Blues Music Award nominee in category of, "Best New Artist Debut" with Delta Highway

9PM - Becky Barksdale: Dark Heavy Blues

A rare performer in any day or age, Becky Barksdale embodies in one individual the vast Texas blues guitar tradition of a Freddie King, the flirtatious sensuality and assertive independence of a Bessie Smith and the raw passionate vocals of a Janis Joplin. Her biggest influences were all of the other musicians. While, like Joplin, Barksdale was born in Port Arthur, Texas, she is currently based out of Los Angeles where she is a favorite on the West Coast blues and R&B circuit. It was Barksdale's grandfather who gave her a guitar when she was twelve.

A professional at sixteen, she learned to play and was introduced to the blues gigging with local musicians and performing in a number of regional bands. After nailing down guitar and vocal duties with boogie-blues masters Canned Heat, Barksdale landed the lead guitar spot with Michael Jackson adding some fiery punch to the King of Pops 1993 Dangerous World Tour. The first artist to be signed by the House of Blues Music Company, Barksdale appeared on two compilations on the label before releasing *Real Live* (1999), a gripping mélange of electric blues and steamy rock that easily justified the growing hype crowning the Red Hot Queen of the Blues. *Cowgirl Blues* (2002), an EP of five original songs unearthed her country roots (two great uncles were members of the Sons of the Pioneers), while *Blues Revue Magazine* declared that there was more emotion packed into the dozen real-deal blues tracks on *Out of the Blue* (2003) than racks of others. The most recent albums were *Easy* (2012) and *The 2120 Sessions* (2013) featuring Becky's favorite classic blues songs by Willie Dixon, Clarence Gatemouth Brown, John Lee Hooker and more.

Those unfamiliar with Barksdale's discography will certainly have heard her musical compositions highlighted by her scorching guitar work and gritty, soulful vocals on numerous trailers and soundtracks for acclaimed motion pictures like *Munich*, *Cold Mountain*, *Finding Neverland*, *Mission Impossible III*, as well as many of the latest scream-inducing horror flicks.



What do you learn about yourself from the blues and what does the blues mean to you?

There's a zone that I get into when I'm playing all genre of music that's just an amazing feeling and I know lots of musicians experience this. But when I'm playing blues or blues based music there is a zone like no other - where nothing else matters and time doesn't exist. Blues means freedom to me.

How do you describe Becky Barksdale sound and progress, what characterize your music philosophy?

I tend to migrate to the darker heavy side of blues. I really like to experiment with different sounds and ideas. On my latest album THE 2120 SESSIONS, I had lots of fun playing in the studio, borrowing from different styles and taking a fresh approach to some of the tracks while other tracks are more raw and pretty much live. For me it's the best of both worlds.

"Well the internet is definitely a huge game changer. It's great that artists can record the music they want without any kind of filter. But it's tragic that a lot of folks don't want to pay for music anymore."



What's the best jam you ever played in? What are some of the most memorable gigs you've had?

This is a hard one - I've been really lucky and had the opportunity to play with so many great musicians. One evening I opened up for Etta James and she came out on stage during my show and gave me a big hug and a beautiful bouquet of flowers and announced to the crowd that she was welcoming me to the Blues World. That's a night I'll never forget. I was also the guitar player for the China Club Band in LA for a while and there were always great musicians and artists dropping by and sitting in. Everyone from Bruce Springsteen to Rick James - I can't tell you how much fun it was to play 'Super Freak' with Rick James!

Which meetings have been the most important experiences for you? What is the best advice ever given you?

Hands down that would have to be the evening I met Brian May. I was just a kid playing in a band on Bourbon Street in New Orleans and he just happened to be there on vacation. I couldn't believe it! I hung on ever word he said even though I didn't completely understand at the time what he was talking about. Years later as I was playing more and more I would think "ahhhh so that's what he was talking about"

What do you miss most nowadays from the blues of past?

I have a great collection of old blues recordings so the blues of the past is never too far away. My go to vinyl lately though is from the 60s - "This is Howlin' Wolf's new album. He doesn't like it. He didn't like his electric guitar at first either. " Just love that album.

"I tend to migrate to the darker heavy side of blues. I really like to experiment with different sounds and ideas."

What are your hopes and fears for the future of music?

Well the internet is definitely a huge game changer. It's great that artists can record the music they want without any kind of filter. But it's tragic that a lot of folks don't want to pay for music anymore. I know some great artists that have always made a living in music that now have to get day jobs just so they can keep doing what they love. Hopefully things will balance out in the near future.

Which is the most interesting period in your life? Which was the best and worst moment of your career?

I would have to say right now. The CD I just released is the recording I've wanted to make for years. You go in the studio and you can never be sure how things are going to pan out. There's always that bit of mystery there. But THE 2120 SESSIONS sounds exactly like I heard it in my head. I'm really proud of it. As far as worst moment - I think I've done pretty well to forget about those. HA!

What are the lines that connect the legacy of Blues from Port Arthur, Texas to Los Angeles and beyond?

I have a friend who always says "There must be something special in that Port Arthur water". It really is interesting how many great musicians came from that small town. I think there's a certain feel that folks have there and it bleeds into their music.

Which memory from Canned Heat, Michael Jackson and John Popper makes you smile?

There are so many great memories I could write a book here. But one that stands out is when I was playing "Black Or White" with Michael Jackson. We had specific blocking and places we needed to hit on stage but other than that he said to just have fun with it. Then one night I was in the middle of the stage playing with my eyes half closed and I felt someone grab me. I thought it was a crazed fan who broke through security to get to Michael and I was scared to death. And then I spun around and it was Michael. He was laughing so hard ...and I was too once I realized it was him. He was a lot of fun like that.

What does it be a blueswoman in a "Man's World" as James Brown says? What is the status of women in Blues?

It's really great to see how much things have changed. It's a lot better now than it was. But honestly It has been very difficult for me and many other female musicians I've spoken with. I would show up at recording studios to do sessions and be asked whose girlfriend I was. Even more recently - I hired some background singers for a track I was producing and mixing in LA and when the session was over they thanked the male engineer for the work. Actually kind of funny. Pretty soon that'll all be a thing of the past. Even in just the last few years there has been such a complete change in how female guitarist are perceived - female musicians in general are taken a lot more seriously and not looked at as just a novelty any more.

Why did you think that the Blues music continues to generate such a devoted following?

Because it's real.

https://www.youtube.com/watch?v=gUdzp_Ej-rU – Michael Jackson with Becky (Yes, she has the Red Mohawk)

https://www.youtube.com/watch?v=Fa0D_5zEhL0 – Dan Aykroyd on Becky Barksdale

Bing Futch – Acoustic Sets

2016 International Blues Challenge Finalist Winner - "Best Guitarist" Award

"A master of the mountain dulcimer" - Connections Magazine

"He plays the dulcimer like Jimi Hendrix. He has this ability to communicate a sensual energy when he's onstage" - Tom Shed, Florida Folk Festival organizer

"...a high-energy solo performer and frontman..." - Music Connection

"Musical Tabasco!" - The Orlando Weekly

'Oh Danny Boy' - <https://www.youtube.com/watch?v=TOculxRQT6o>



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'Grace' - https://www.youtube.com/watch?v=x_fJ2h0dBLY

'Over The Rainbow' – A Song Study - <https://www.youtube.com/watch?v=p9xce-8RyXw>

With a big smile and wild dreadlocks, **Bing Futch** kicks off every performance with a buoyant energy that is inviting and energizing. Using Appalachian mountain dulcimer, Native American flute, ukulele, drums and electronic effects, he deftly navigates the varied waters of traditional and modern Americana with passion, wit and a genuinely huge heart for sharing music with a crowd.

Known for his musical shape-shifting, Futch switches the channels on style with every new song, sung in a limber tenor voice and woven together with the other instruments. His casual way with any audience, coupled with a fierce originality on the lesser known mountain dulcimer, makes each show a one-of-a-kind and good-timing romp.

As a nationally touring solo performer he's headlined at such events as **The Florida Folk Festival, Old Songs Festival, The Big Muddy, Kentucky Music Weekend** and **Common Ground On The Hill**.

With a strong love for traditional music, Futch has enjoyed a career on both sides of the folk and rock divide, first as guitarist for CCM post-punkers **Crazed Bunnyz** in 1986 and much later in 1999 as co-founder of **Mohave** on mountain dulcimer. That band, with bassist **Mike Burney** and drummer **McGyver**, took off after their debut performance at the **House of Blues at Walt Disney World** and over the course of the next seven years would become a crowd favorite and open for the likes of **Molly Hatchet, St. Somewhere** and **The Crests**.

In 2006, Futch began performing solo at county fairs and festivals across the country, along the way opening for Grammy-award winning act **The Nitty Gritty Dirt Band**, Grammy-award nominated artists **Sam & Ruby**, bluesman **Scott Ainslie** and sharing the stage with Grammy-award nominated act **The Dixie Beeliners** among others.

He has recorded a number of albums and published several music-education books including the best-selling "*Blues Method For Mountain Dulcimer 101*." His love for blues music has led him to teach workshops on playing Delta blues on the mountain dulcimer all across the country as well as writing articles on the subject in *Mel Bay's Dulcimer Sessions* and *Dulcimer Players News*. As a member of the **Orange Blossom Blues Society**, he helps with the organization's mission of presenting, preserving and promoting the blues by participating in the "Blues In The Schools" program in central Florida. In 2014, Bing won the "Solo Artist" award in the Central Florida Blues Challenge competition, earning a coveted entry into the 2015 International Blues Challenge in Memphis, TN. Taking the mountain dulcimer where it had never gone before, Bing competed in the quarterfinals and advanced to the semifinals, gaining new notice and fans for himself and this unique instrument. Several months later, Bing competed in the 2015 Central Florida Blues Challenge and won the Solo/Duo Award for the second year in a row, which led him back to Memphis to compete in the 2016 International Blues Challenge. There, he advanced all the way to the finals and was given the award for "Best Guitarist" in the solo-duo category, despite competing solely on the mountain dulcimer.

Futch's music has been featured in film and video productions, video game soundtracks and exhibits at the Orlando Museum of Art. He was composer and musical director for "*The Jungle Book: A Musical Adaptation*" which ran for 66 shows at Stage Left Theater in Orlando, Florida. He also contributed music to the soundtrack of *The Castle of Miracles at Give Kids The World Village* in Kissimmee, Florida.

Futch can often be found teaching music workshops at various festivals and colleges, presenting music education programs at schools and libraries and producing episodes of his video podcast "*Dulcimerica*" which has been viewed by over a million people worldwide and is currently in its eighth season. He is also the host of "Rhythm Roots", an hour long video program on DittyTV, The Americana Music Network.

In traveling over 30,000 miles a year, Futch's home away from home is a 26 foot long Fleetwood Itasca Ranger that has been dubbed "Imua." While off the road, he lives in Orlando, Florida with his wife, Jae, and a menagerie of critters.
