



**BLUES MUSIC**  
*Online*

**LRBC Dry Docked &  
Land Locked Jan. 2021  
R.I.P. "SCRAP IRON"  
FRANK ROBINSON Jr.**

# BLUES MUSIC Magazine

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# **BLUES MUSIC ONLINE**

## **FEBRUARY 12, 2021 - Issue 27**

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DRY DOCKED & LANDLOCKED:  
Virtual Blues Cruise

Aired Jan. 31~Feb. 6, 2021

CLICK ANY PHOTO IMAGE TO WATCH

By Jack Sullivan

# Day 1: Hometown Blues

*Dry Docked & Landlocked! Virtual Blues Cruise*  
**LRBC Facebook & Youtube Live @ 5p CST Daily**



Sunday, Jan. 31: Day 1 Hometown Blues feat. Albert Castiglia Sail Away Delay Party, Hudspeth & Taylor, Original Legendary Rhythm & Blues Revue & Roger Naber reflections, LRBR w/ Tommy Castro & The Painkillers, Magic Dick, Deanna Bogart & Ronnie Baker Brooks.

# Day 2: Soul Blues / Wig

*Dry Docked & Landlocked! Virtual Blues Cruise*  
**LRBC Facebook & Youtube Live @ 5p CST Daily**



Monday, Feb 1: Soul Blues / Wig Nite feat. Scrap Iron Tribute, Ruthie Foster Gospel Brunch, Mr. Sipp, Booker T. Jones, Clever Keys.

## Day 3: Fez Fest / Groundhog Day

*Dry Docked & Landlocked! Virtual Blues Cruise*  
**LRBC Facebook & Youtube Live @ 5p CST Daily**



Tuesday, Feb. 2: Fez Fest / Groundhog Day feat. John Németh, Tinsley Ellis, Taj Mahal, Sweet Mama Janisse Culinary, Professor Louie & Miss Marie.

## Day 4: Legendary Gear

*Dry Docked & Landlocked! Virtual Blues Cruise*  
**LRBC Facebook & Youtube Live @ 5p CST Daily**



Wednesday, Feb. 3: Legendary Gear Anson Funderburgh & Christian Dozzler, Deanna Bogart, Mud Morganfield, Kenny Wayne Shepherd, Al Hill.



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KAT RIGGINS

TONY CAMPANELLA

JOHN BLUES BOYD/KID AND LISA ANDERSEN

DIANA REIN

MARK MAY AND MISS MOLLY

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# Day 5: Pirates!

*Dry Docked & Landlocked! Virtual Blues Cruise*  
**LRBC Facebook & Youtube Live @ 5p CST Daily**



Thursday, Feb. 4: Pirates Keeshea Pratt, Toronzo Cannon, Tommy Castro & The Painkillers, Kevin Burt, Tom Burns Painkiller drink demo, Sunrise Party.

# Day 6: Legendary Mardi Gras

*Dry Docked & Landlocked! Virtual Blues Cruise*  
**LRBC Facebook & Youtube Live @ 5p CST Daily**

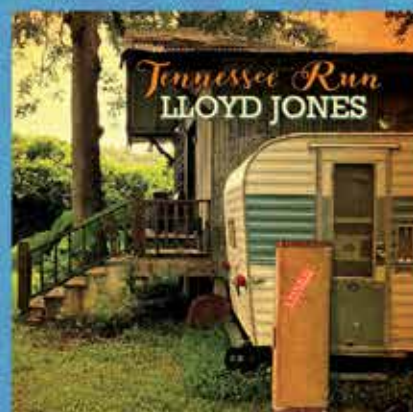
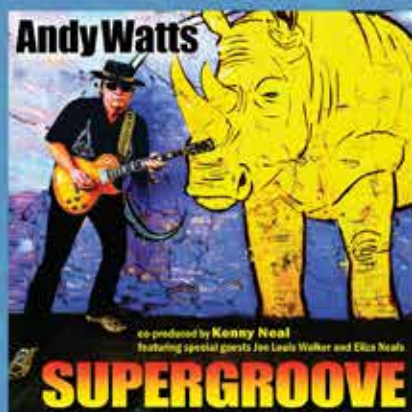
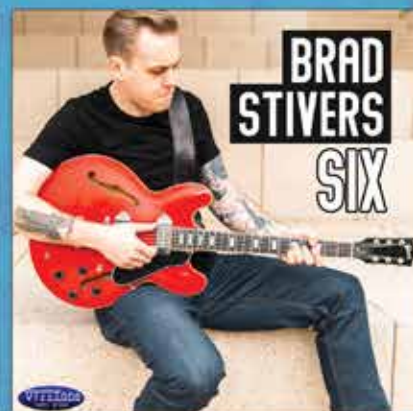
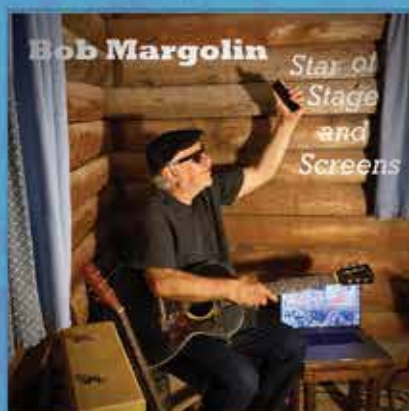


Friday, Feb. 5: Legendary Mardi Gras: Roomful of Blues, Southern Avenue, Victor Wainwright & The Train, Tab Benoit's Swamp Land Jam, Rev. Billy C. Wirtz.

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# Day 7: Pajamas

*Dry Docked & Landlocked! Virtual Blues Cruise*  
**LRBC Facebook & Youtube Live @ 5p CST Daily**



Saturday, Feb. 6: Pajama Jam: Tasha Taylor, Coco Montoya, Ronnie Baker Brooks, Tom Burns Espresso Martini drink demo, Mitch Woods Club 88.

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## **Oct. 24~31, 2021: LRBC #35 Southern Caribbean**

*Ft. Lauderdale to Willemstad, Curacao; Oranjestad, Aruba & Bahamas Private Isle • Holland America ms Eurodam*

**Taj Mahal w/ Phantom Blues Band • Keb' Mo' • Elvin Bishop's Big Fun Trio**  
**Charlie Musselwhite • Ruthie Foster Six • Tab Benoit • Walter Trout**  
**Tommy Castro & the Painkillers • Kenny Neal Band w/ Tyree Neal • G. Love & Special Sauce**  
**Shemekia Copeland • Danielle Nicole • Johnny Rawls • Phantom Blues Band • Marquise Knox**  
**Vanessa Collier • Shakura S'Aida *plus* Shakura's Nina Project Play *feat.* Jackie Richardson**  
**Rev. Peyton's Big Damn Band • RUF Records Blues Caravan w/ Jeremiah Johnson, Ryan Perry & Whitney Shay**  
**Jonathon Long • Blackburn (Canada) • Doug MacLeod • Dom Flemons • Hadden Sayers**  
**Hector Anchondo *FBC Winner • Piano Bar:* Mitch Woods Club 88 • Rev. Billy C. Wirtz**  
**Daryl Davis • Kelley Hunt • Eden Brent • Frederick & Darnell Neal • LOLA**  
**Chuk Barber's Soul Lounge • *Jam Hosts:* Randy Oxford • JT Lauritsen**

## **Jan. 29~Feb. 5, 2022: LRBC #36 Eastern Caribbean**

*Ft. Lauderdale to Tortola, St. Thomas & Turks and Caicos • Holland America's NEW flagship ms Rotterdam*

**Taj Mahal • Kenny Wayne Shepherd • Booker T. Jones** presents a Stax Revue  
**Legendary R&B Revue w/ Tommy Castro Band, Magic Dick, Ronnie Baker Brooks & Deanna Bogart**  
**Tab Benoit's Swamp Land Jam w/ Big Chief Monk Boudreaux, Johnny Sansone & Waylon Thibodeaux**  
**Ivan Neville's Dumpstaphunk (T) • Victor Wainwright & the Train w/ Dave Gross • Tinsley Ellis**  
**Mud Morganfield & His Allstar Chicago Band • Roomful of Blues • Coco Montoya**  
**Anson Funderburgh & the Rockets w/ Darrell Nulisch & the Texas Horns • Tommy Castro & the Painkillers**  
**Ronnie Baker Brooks Band • Deanna Bogart Band • Southern Avenue • Toronzo Cannon**  
**Joanne Shaw Taylor • John Németh & the Blue Dreamers • Mr. Sipp • Albert Castiglia**  
**Keeshea Pratt Band • HOROJO Trio *FBC Winner (Canada) • Acoustic:* Kevin Burt • Hudspeth & Taylor**  
*Piano Bar:* **Rev. Billy C. Wirtz • Leon Blue • Professor Louie & Miss Marie • Al Hill**  
**Clever Keys • Daryl Coutts • Christian Dozzler • Chuk Barber's Soul Lounge**  
*Special Guests:* **Tasha Taylor • Dave Gross • Shari Puerto • *Jam Host:* Randy Oxford**

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# SCRAP IRON

*The Man, The Myth, The Legend*  
*March 24, 1951 - November 21, 2020*

By Jack Sullivan

# North Atlantic BLUES FEST



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**T**he first time meeting Frank Robinson Jr. AKA "Scrap Iron" was aboard the Legendary Rhythm & Blues Cruise in 2010. My first impression was country born, street wise, tough as nails with a heart of gold. He reminded me of so many of the friends I grew up with in The Bronx. We had the pleasure of sharing many cruises together and many, many, late night story telling sessions (mostly him telling amazing tales) in a corner, somewhere on the cruise, and usually near some food being served.

After many cruises he honored me with a nickname. He named me C.E.O. That's it, three little letters and he would shout them out loudly whenever we saw each other, just like this: C pause, E pause, O pause, and of course I would be slightly embarrassed but honored.

One time my young daughter drove me to the cruise in San Diego and was staying overnight before I boarded the cruise the next day. She had to return home because school was in session. As we entered the hotel together Scrap Iron who, was holding court in the lobby greeting arriving cruisers, exclaimed loudly as we past him, "Hey little girl, yeah you little girl, turn your ass around.". My daughter looked to me for guidance and I said, "that's Scrap Iron you better turn around.". As she turned around Scrap very loudly said, "Where'd you get that blues festival shirt. You too damn young to have been at that festival, I was there with Little Milton."

My daughter found a classic blues festival shirt at Goodwill that week to wear to the hotel. Scrap immediately came over and started showing everyone the line-up on the back of the shirt. My daughter looked at me totally embarrassed to be the center of attention while nervously laughing as Scrap proclaimed to everyone, "I was at this festival with Little Milton and this girl got the shirt."

On subsequent cruises with my daughter when we would see Scrap he would always call my daughter his little neice and tell everyone within earshot that story. In calling my daughter with the sad news of the accident and Scrap's passing we both shed tears and laughter with the many memories we all shared together.

R.I. P. Brother Frank "Scrap Iron" Robinson Jr.

The following is a reprint of the story in his funeral program.

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# STEVE STRONGMAN



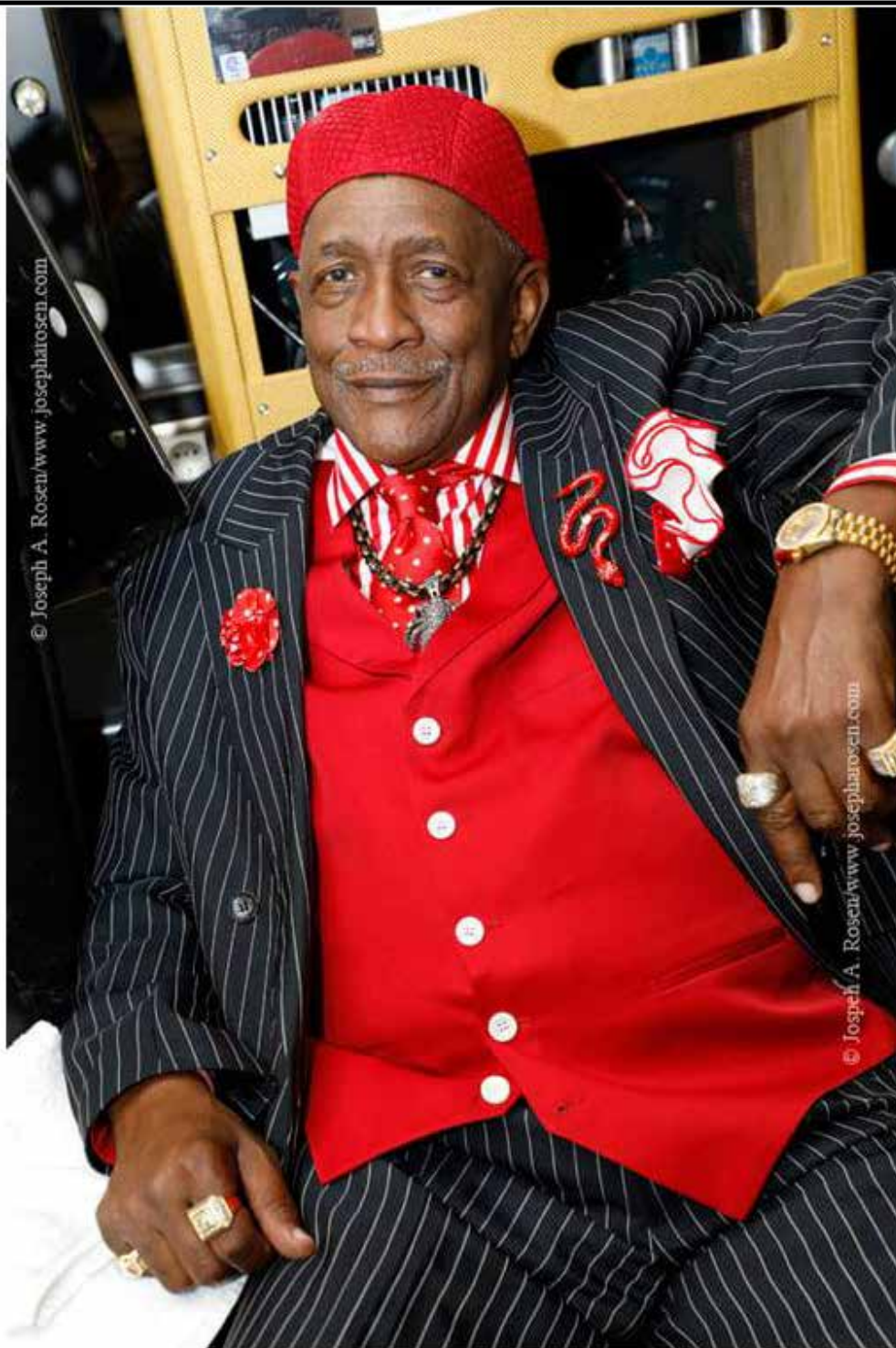
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Scrap Iron

Legendary R&B Cruise, Feb, 2019

© Joseph A. Rosen

### ***A Legend Remembered***

Frank Robinson Jr. was born March 24, 1951 to the late Rosa Lee Robinson and Frank Robinson Sr. in Yazoo City , MS. Frank confessed a hope in Christ at an early age and was fondly know by many as Scrap Iron. He found his love for music at a young age.

# JOHN NÉMETH

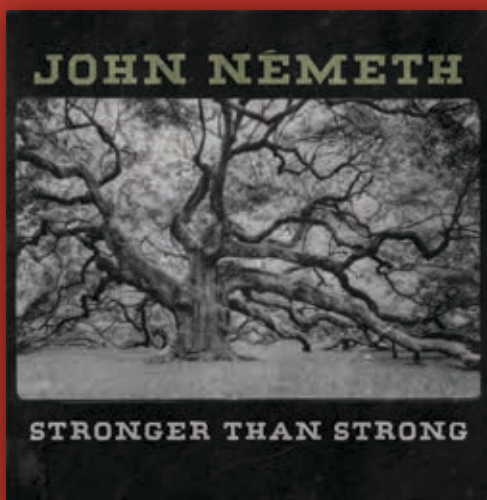
"Somewhere between soul, blues, and the early years of rock, John straddles the divide with a wonderful sense of style!" -New England Blues Review

## LATEST NEWS

### NEW ALBUM AVAILABLE OCTOBER 16

Award winning singer, songwriter and harmonica player John Németh releases his 10th album, recorded with his seasoned road band of young gun players, The Blue Dreamers

"Stronger Than Strong" will be released in multiple formats including digital, CD, and vinyl!



*"I wish you all the greatest of health during these difficult times. I hope this new album brings you excitement and joy! I had a ball writing and recording it and feel so grateful to have the opportunity to share new music with you. Please be careful and be well ... I look forward to the day when I can see you all at a live show! Thank you for your support." - John Németh*



[www.johnnemeth.com](http://www.johnnemeth.com)

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Sharp Dressed Scrap Iron

Legendary R&B Cruise, Jan. 2016

© Joseph A. Rosen

He met his beautiful Queen, Lorraine Taylor and to this union were born four children. Frank started in music as a singer under the late A.J. Payton, a music promoter throughout Mississippi. He later became a DJ in Port Gibson, MS. at WQBC and also in Vicksburg, MS.



"Bette is the swaggering proof that there is nothing dated about soulful rock and roll sung with attitude, defiance, and a take-no-prisoners aesthetic."

- American Songwriter

"Bette is capable of breaking off a high note with a throaty cry or scraping so low and wide that she threatens to put her bass player out of work."

- Billboard

**BETTE SMITH  
THE GOOD THE BAD  
AND THE BETTE**

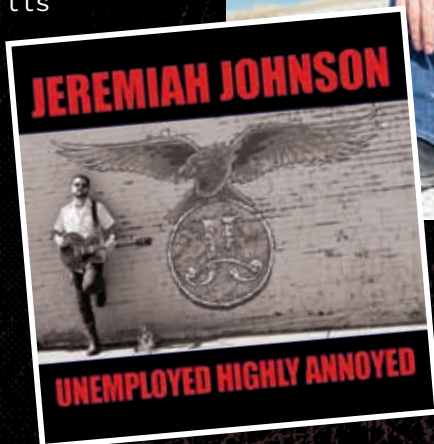
RUF 1284

"I think we caught lightning in a bottle with this snapshot of these difficult times and it is possibly my best record of my career, born from the most challenging time in my life as a musician."

- Jeremiah Johnson

"The record puts Johnson's love for old-school songcraft at the center of the action and contains a seemingly endless series of memorable tracks, which are enhanced by his considerable vocal and instrumental skills"

- Rock and Blues Muse



**JEREMIAH JOHNSON  
UNEMPLOYED HIGHLY ANNOYED**

RUF 1285



Scrap Iron, Bobby Womack, Taj Mahal

Legendary R&B Cruise, October, 2011

© Joseph A. Rosen

In 1973 Little Milton asked him to be his road manager, which he accepted and excelled in for over 25 years. He was a DJ for WDIA here in Memphis, TN. He traveled 65 countries including touring with B. B. King. He was a resident with Little Milton in Chicago, IL from 1974 until 1979 when their touring base moved to Memphis, TN.

One of Scrap Iron's many tasks as Road Manager, was to attend rehearsal's with Little Milton's band and to oversee his music library. He ensured that the musicians "played it like Little Milton wanted it". He established himself as a tough, no-nonsense guy who was "always taking care of business". Toward the end of his career as Road Manager, Little Milton performed at the Medgar Evers Homecoming on the first weekend in June for over fifteen years.

Scrap Iron rubbed shoulders with B.B. King, John Lee Hooker, Bo Diddley, Ray Charles, Muddy Waters, Albert King, Clarence Carter, Rufus Thomas, Solomon Burke, Latimore, Johnny "Guitar" Watson, and his friends the three Bobbys: Bobby Rush, Bobby "Blue" Bland, and Bobby Womack. - **BMO**



Wax/Scrap/Roger/Lou      Legendary R&B Cruise, Oct. 2010      © Joseph A. Rosen



Keven & Scrap      Legendary R&B Cruise, Jan. 2016      © Joseph A. Rosen



Scrap Iron's Bling!!!!      Legendary R&B Cruise, October 2009      © Joseph A. Rosen



Duane! He Bubbly Rock!!      Legendary R&B Cruise, Oct., 2012      © Joseph A. Rosen



Keb Mo' & Scrap Iron      Legendary R&B Cruise, October 2016      © Joseph A. Rosen



Duane! & Scrap Iron      Legendary R&B Cruise, Jan. 2013      © Joseph A. Rosen

# VINYL ADDED: CLICK THE ALBUM COVER



Ronnie Baker Brooks Times Have Changed

\$12.00

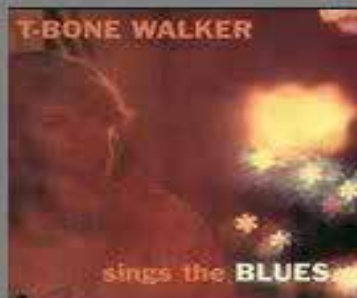
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Joakim Tanderholt Hold On

\$13.00

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T-Bone Walker Sings The Blues + 4 Bonus Tracks

\$13.00

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Solomon Burke If You Need Me + 2 Bonus Tracks [Import]

\$13.00

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Bo Diddley Road Runner + 2 Bonus Tracks [Import]

\$13.00

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T-Bone Walker Long Distance Blues

\$14.00

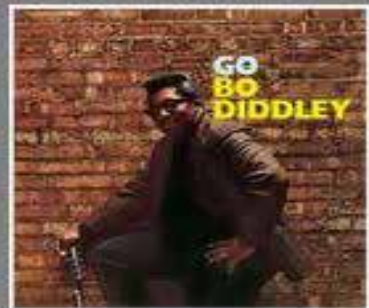
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Lowell Fulson Blues Come Rollin in 1952-1962

\$14.00

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Bo Diddley Go Bo Diddley + 2 Bonus Tracks

\$14.00

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Junior Wells You're Tuff Enough

\$15.00

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Harvey Mandel Righteous

\$15.00

[ADD TO CART](#)



Bo Diddley I'm A Man - Live '84

\$15.00

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Solomon Burke King Solomon & His Soul Music [Import]

\$16.00

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Seth Walker Live At Mauch  
Chunk Opera House

\$17.00

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R.L. Burnside Come on in

\$17.00

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R.L. Burnside Mr. Wizard

\$17.00

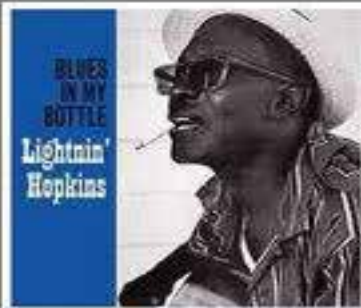
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Sonny Boy Williamson Down  
& Out Blues

\$17.00

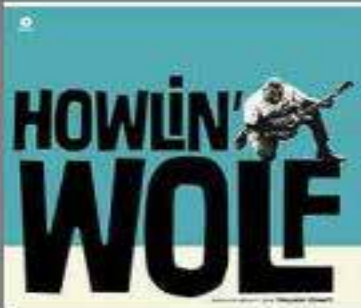
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Lightnin Hopkins Blues In My  
Bottle

\$17.00

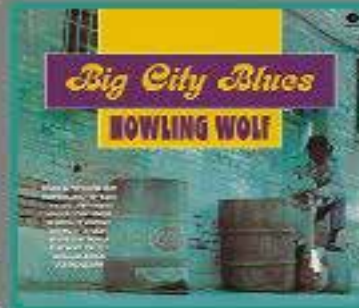
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Howlin' Wolf - Howlin' Wolf

\$17.00

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Howlin Wolf Big City Blues +  
5 Bonus Tracks

\$17.00

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Gary Davis - Harlem Street  
Singer

\$17.00

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Big Joe Turner Rock & Roll +  
2 Bonus Tracks

\$17.00

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Ben E. King Stand By Me  
Forever

\$17.00

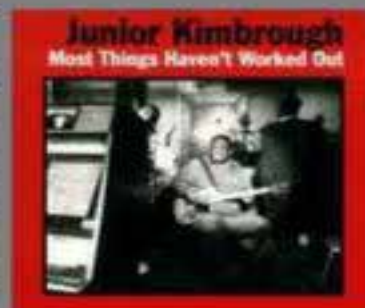
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B.B. & the Blues Shacks Dirty  
Thirty

\$16.99

ADD TO CART



Junior Kimbrough Most  
Things Haven't Worked Out

\$18.00

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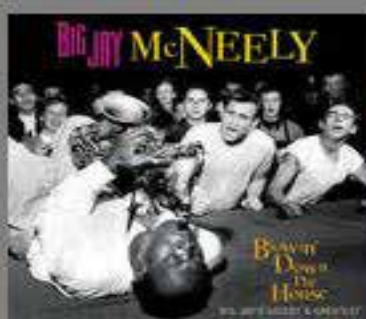
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Junior Kimbrough God Knows I Tried

\$17.98

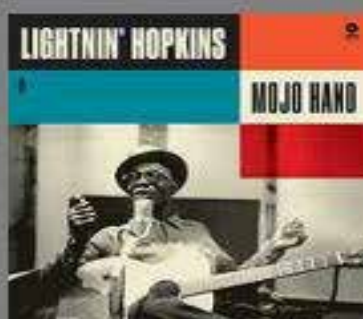
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Big Jay McNeely Blowin' Down The House - Big Jay's

\$18.00

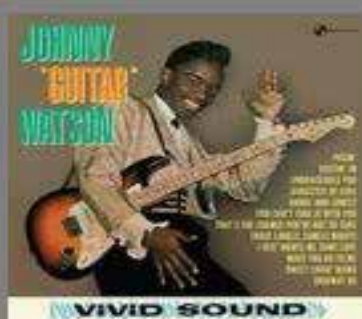
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Lightnin Hopkins Mojo Hand

\$18.00

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Johnny Guitar Watson - Johnny Guitar Watson

\$18.00

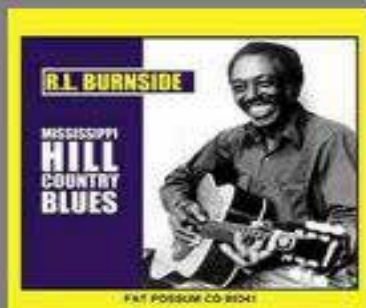
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Elmore James Blues After Hours Plus + 9 Bonus Tracks

\$18.00

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R.L. Burnside Mississippi Hill Country Blues

\$19.00

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Junior Kimbrough You Better Run: The Essential Junior

\$19.00

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Charley Crockett Lil G.I.'s Blue Bonanza

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Cedric Burnside Benton County Relic

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Bumble Bee Slim Back In Town!

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Mississippi Sheiks Complete Recorded Works In

\$20.00

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Mississippi Sheiks Complete Recorded Works in

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Boz Scaggs Memphis

\$20.00

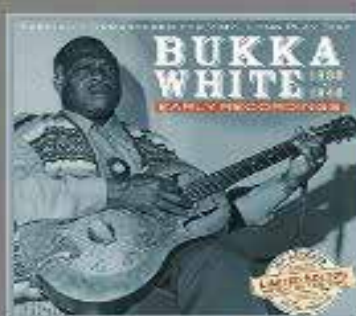
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Son House - Live At Oberlin College, April 15, 1965

\$20.00

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Bukka White Early Recordings 1930-1940

\$21.00

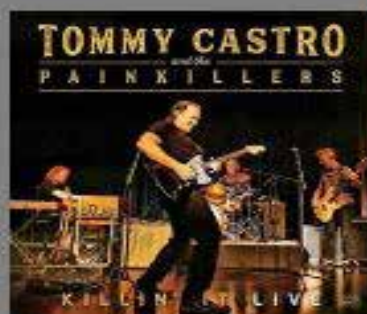
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Albert King Big Blues [Import]

\$21.00

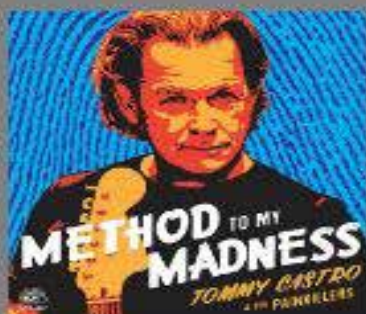
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Tommy Castro & the Painkillers Killin' It Live

\$22.00

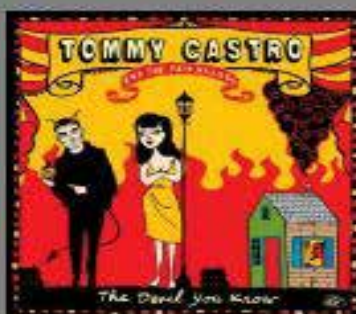
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Tommy Castro & the Painkillers Method To My

\$22.00

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Tommy Castro The Devil You Know

\$22.00

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Tasha Taylor Honey For The Biscuit

\$22.00

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Sugaray Rayford Somebody Save Me

\$22.00

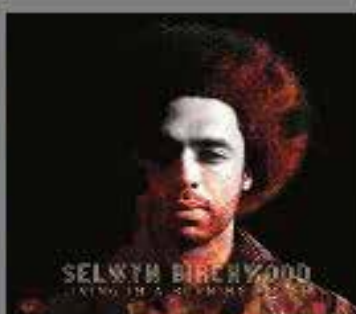
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Sonny Landreth Blacktop Run

\$22.00

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Selwyn Birchwood Living In A Burning House

\$22.00

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Samantha Fish Kill Or Be Kind

\$22.00

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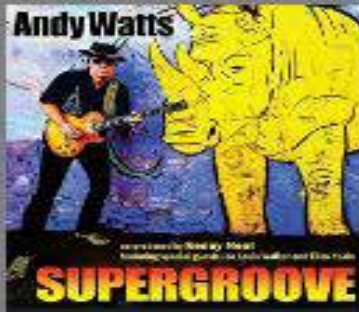
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MALAYA BLUE - STILL

\$13.00

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Vizztone Label Group  
ANDY WATTS -  
SUPERGROOVE Featuring Joe

\$13.00

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JOHN MAYALL - FIND A WAY  
TO CARE

\$11.00

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Nola Blue Records  
JOHN NEMETH - STRONGER  
THAN STRONG

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MC RECORDS  
KIM WILSON - TAKE ME BACK

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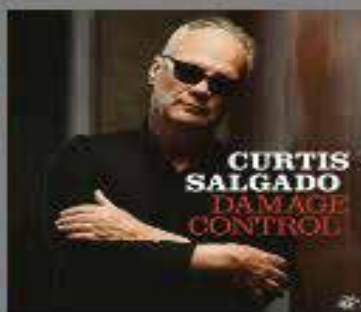
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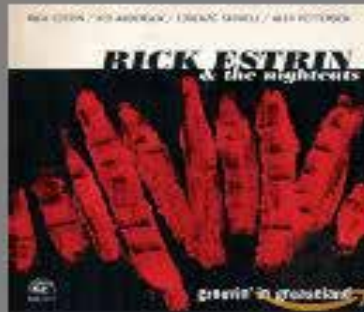


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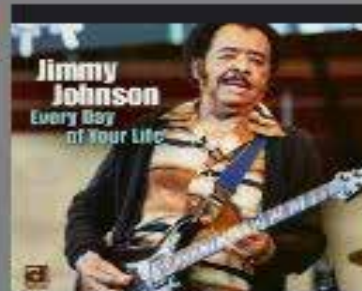
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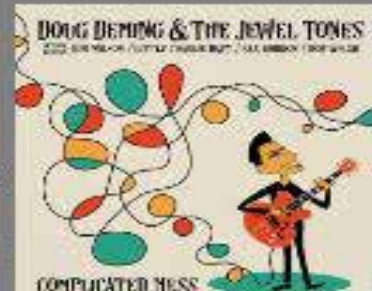
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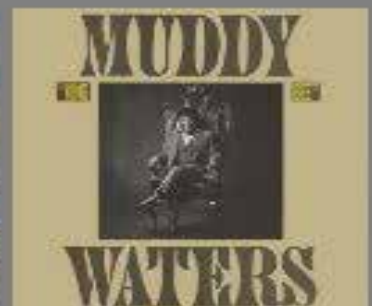
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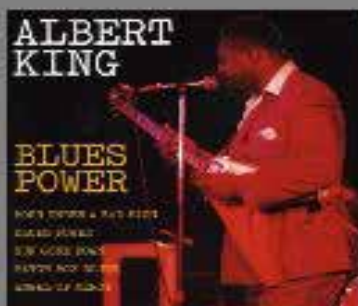
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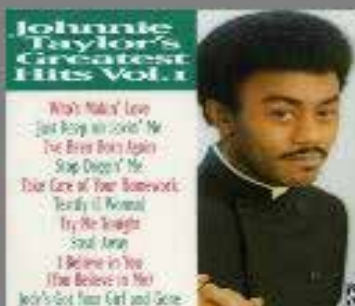
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# ALBUM REVIEW

## THE BARRETT ANDERSON BAND

### *Hypnoboogie*

Whitaker Blues Records



This cat can play! *Hypnoboogie* is a live CD recorded at The Fallout Shelter in Norwood, MA, February 2020. Anderson is known for his incredibly incendiary live shows and this new release captures his riveting riffs, and his outer edges of blues-rock sound perfectly. There are 11 songs packed with passion and energy that focus on his Fender Telecaster's great tone and his own soaring and stinging solos.

Anderson on guitar and vocals is backed by Charlie Mallet on second guitar and backing vocals, Doug MacLeod behind the kit, and Jamie Hatch playing bass and singing backing vocals. Emily

Anderson also sings on the songs. The band plays hard onstage on this album. Check out the instrumentals: his growling guitar on Magic Sam's up-tempo and rocking "Lookin' Good" is tasty, and the many choice notes he plays on "The Long Fall" and "Not Your Baby" are ominous and impressive. Listen to his super slide guitar on "Grinning In Your Face," "Blind Faith," and "Broken Down" showcasing Anderson's originality, creativity, and intensity. I dig his take on Bo Diddley's "Mona" with the Diddley beat. Powerfully done and with a lot of nice notes. His unique high-energy style and arrangements can be partially attributed to the relationship between his voice and his guitar – sometimes he uses his instrument as a support for his voice and at other times using it to contrast his words and his delivery.

Barrett pays tribute to two Boston bands that have influenced his sound. The sultry groove of "Emma Lee" mimics the stark performance sound of '90s low rock Boston band Morphine, and the second, my favorite song on the album, the closing cut "(Ain't Nothing But A) House Party," originally done by the J. Geils Band. Barrett's version is more guitar-centered. Whereas Peter Wolf's energy and momentum were the focus of the original and carried the song, Anderson's six-string work builds the song up as it progresses and adds to the flavor. In fact, the opening has some aspects of "Can't Explain" by The Who before the band kicks in. Brief Barrett bio: he began playing guitar at 13, backed up Pinetop Perkins and Bob Margolin when he was 15, joined Ronnie Earl and The Broadcasters when he turned 16, and subsequently did stints with Monster Mike Welch and Ron Levy. This is a great live blues band. They boogie. They move and groove. Turn this music up loud! This cat can play!

– A.J. Wachtel



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# ALBUM REVIEW

## SIR ROD & THE BLUES DOCTORS

### *Come Together*

Modern Blues Harmonica



Somewhere Mr. Satan is smiling. Not the devil, but the man who walked this Earth as Sterling Magee and later adopted a new persona for his street act. With harmonica player Adam Gussow at his side, Mr. Satan emerged from busking in Harlem in the mid-'80s to making records and playing to festival audiences, including a comeback appearance at the 2013 New Orleans Jazz and Heritage Festival.

It's a powerful story of a white college-educated young man joining forces with a charismatic black guitarist and singer who had given up on the music business to take his act to the streets. The powerful and bittersweet story was the subject of the 2018 documentary *Satan & Adam* now screening on Netflix. Magee, 84, died of Covid complications in Florida earlier this year.

While the music on Sir Rod & the Blues Doctors' *Come Together* holds up on its own, revisiting Satan & Adam via the documentary or through the several albums they recorded together, beginning with *Harlem Blues* in 1991, will help you appreciate this album all the more. After singer Roderick "Sir Rod" Patterson saw the film, he contacted Gussow, proposing they work together. Magee had lived with Patterson and his mother, Ollie, Magee's sister, for several years in the early 1980s.

What initially was conceived as a tribute act became instead something more. The Blues Doctors indeed pay tribute to Satan & Adam through five written or co-written by Magee or Gussow, including "Sanctified Blues," "I Want You," and "Freedom for My People," the song that was excerpted on U2's *Rattle And Hum* album in 1988. Some of the covers also were plucked from Satan & Adam's repertoire, though there are also a couple of originals by Patterson, including the title track, a call for racial unity that is both timely and a nod to Magee and Gussow's partnership.

As with Satan & Adam, Gussow's harmonica is not just a solo instrument, but a second voice on every song to Paterson's soulful vocals. They are joined by guitarist Alan Gross, who sticks to rhythm work, and a couple of support players. While these performances capture some of the raw essence of Satan & Adam and make for a fine listen, what's missing here's the element of danger that emanated from the guy who dared to call himself Mr. Satan.

— Michael Cote

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IMAGE OF ALLIGATOR RECORDS ARTIST CHRISTONE "KINGFISH" INGRAM BY ROBY DORLE

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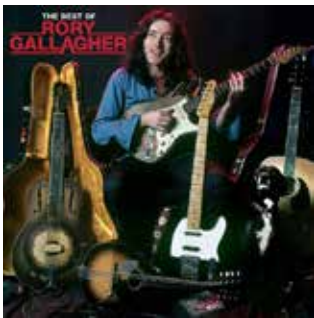


# ALBUM REVIEW

## RORY GALLAGHER

### *The Best Of*

UMC/Universal



There have been so many Rory Gallagher collections over the decades since the Irish guitar slinger's June 1995 passing that even hardcore fans might have lost track. Each features a few key tunes, but none have the exact same track lists, perhaps proving how much of his work is considered vital listening. But it seems *Big Guns*, *Crest Of A Wave*, and *Essential* (all doubles like this, there are singles available too) are apparently, and inexplicably, out of print. So it's time for yet another shot at keeping Gallagher's legacy active with this generous, career spanning 30-track overview.

Since 2019's sharply compiled triple *Blues* package covered the rootsier end of Gallagher's style, and 2020's *Check Shirt Wizard* delivered a double barreled blast of Gallagher on stage, the compilers felt this 2 ½ hour package should highlight the guitarist's generally harder rocking studio recordings. The non-chronological selections kick off with 1970's "What's Going On" from Gallagher's first band Taste then immediately skips ahead to "Shadow Play" from 1978. The set also closes with Taste, as the guitarist tears into eight minutes of "Catfish," always a concert show-stopper for that group.

By ignoring a time line in the sequencing, the compilers instead focus on musical flow. That means combining acoustic sides such as the lovely ballad "Wheels Within Wheels," and the Delta inspired "Seven Days" together irrespective of their recording dates. It's a smart move that maintains a musical continuity throughout. The emphasis is on Gallagher originals, omitting many of his terrific covers. Regardless, with tough, clenched fist classics such as "Tattoo'd Lady," "Moonchild," "Walk On Hot Coals," and others, this is a great listen, especially for those first getting acquainted with Gallagher's often overlooked talents. From the world music inspired beauty of "Just A Smile" off his first solo release to the fiery, slide sizzling "Cruise On Out" and a somewhat wobbly take on the Stones' "(I Can't Get No) Satisfaction" with Jerry Lee Lewis (the package's only previously unheard rarity), this rolls through the obvious highpoints of his studio output.

A seven-page essay in the accompanying book recounts a compact version of his history and five pages of pictures capture him at work. However, the track annotation does not include either the year of recording or which album it's on. For a historical package like this, that's a big miss, even if that info is built in to the essay. It's also unclear why live material is missing, especially since there are so many transcendent choices and the stage was where Gallagher was most at home.

Still, what is here will convince any newcomer of the Irish guitar icon's abilities – as a songwriter, singer and of course guitar slinger – and why he remains held in such high regard by blue lovers and rockers around the world.

– Hal Horowitz

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# ALBUM REVIEW

**GREGG MARTINEZ**

***MacDaddy Mojeaux***

Nola Blue



Veteran singer/songwriter/multi-instrumentalist Gregg Martinez, whose sobriquet is “MacDaddy” was formerly one of the legendary Boogie Kings’ vaunted vocalists, a list which included such Louisiana luminaries as G.G. Shinn (to whom the album is dedicated), Jerry “Count” Jackson (aka Jerry LaCroix; also known to fans of Edgar Winter’s White Trash), and Duane Yates. Martinez was inducted into the Louisiana Music Hall of Fame in 2019.

His Nola Blue debut, his twelfth album and first since 2016’s *Soul Of The Bayou*, is a solid set of mainly soul and blues performed with conviction and panache. There are four originals among the 13 tracks.

Martinez penned the dreamy ballad “Moonlight & Magnolias” and the rollicking zydeco-rocker “Eva Delle” propelled by Sonny Landreth’s slithery slide (it also features Anthony Dopsie on accordion and Rockin’ Dopsie, Jr. on rub board). Guitarist/co-producer Tony Goulas and Martinez collaborated on the churning epiphany “This House.” Goulas composed the ballad “Just Stay Gone”; Martinez’s deepest vocals ache with a melancholy determination that had me thinking of James Carr. The blues are represented by Ray Charles’ bristling stop-time declamation “I Believe In My Soul” and Freddie King’s world-weary “Same Old Blues” (written by Don Nix).

There are five soul nuggets from the sixties and seventies: “Snatching It Back” (Clarence Carter), “Can I Change My Mind” (Tyrone Davis), “You Left The Water Running” (the Dan Penn classic popularized by Otis Redding and Wilson Pickett among others), “Starting All Over Again,” a duet with Goulas (Mel & Tim, Sam & Dave), and “Don’t Pull Your Love,” a duet with Charlene Howard (originally recorded by one hit wonders Hamilton, Joe Frank & Reynolds; however, Martinez’s was inspired by Sam & Dave’s version). A major surprise is his soulful rendition of the oft-covered seventies pop hit “Wildflower” by the Canadian group Skylark. Another surprise is the album closer (and bonus track) “Marie” by Randy Newman; Martinez is accompanied only by piano and strings.

Drummer Tim Courville anchors a cast of 16 musicians that includes notables like bassist Lee Allen Zeno and saxophonist Ronnie Eades from the Muscle Shoals Horns who leads the horn section. Swamp Pop purveyor Martinez deftly combines a variety of genres in his musical gumbo whose main ingredients are blues and soul. Martinez’s fans will certainly want *MacDaddy Mojeaux* but his music will also appeal to fans of artists like Billy Price, Frank Bey, the Bo-Keys, and the Phantom Blues Band.

– Thomas J. Cullen III

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# ALBUM REVIEW

**LIZ MANDEVILLE**

***Playing With Fire***

Blue Kitty Music



Liz Mandeville showcases some sparkling original tunes on her recent release, *Playing With Fire*. “Comfort Food Blues,” “He Loves My Biscuits,” “Just Give Her Chocolate,” and “The Boss Is Back,” to name a few.

I saw her live just once at a small club in Evanston, IL, during the June weekend of Chicago Blues Festival. She’s got some good guests on this album, including Elana Katz Katz, Minoru Marayama, and others who add a multi-ethnic flavor as she integrates, Japanese, Italian, and Dutch blues influence into her sound. She was called “Boss Lady Of The Blues,” by Twist Turner. Hopefully she can get out on more national tours, as she does seem to be centered in and around greater Chicago. She closes with a down-home short acoustic electric tune, “Hey Babe, You Want To Boogie?”

– Richard J. Skelly

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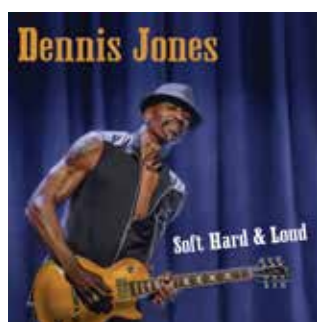


# ALBUM REVIEW

**DENNIS JONES**

***Soft Hard & Loud***

Blue Rock Records



This is the sixth studio release from L.A. based singer/songwriter/guitarist Dennis Jones (he also has a live CD) and, on it, listeners are treated to ten well-crafted originals that – as a whole and, in some cases, individually – more than live up to the album's title. *Soft Hard & Loud's* main sounds can be heard in the opening "Revolves Around You," as Jones' starts each verse off with a stripped down blues guitar riff before shifting into a smooth West Coast backing line and then finishing with a rock blast; he builds, layers, and mixes things together through variation, well-designed solos, and catchy grooves.

That noted, *Soft, Hard & Loud* isn't a guitar album because it doesn't need to be one. While Jones' playing takes his trio to some interesting places, he has written these songs well enough to stand on their own and they do. Whether in the form of a chill ode to his chosen music ("I Love The Blues"), a 12-bar flip side to a standard ("Front Door Man"), or a reggae fueled social commentary on racism that had me looking up the 25th Dynasty and the first university and coming away more educated for it ("I Hate Hate"), the music here is always about getting the message across, whatever it may be. There are, in fact, several social commentaries on this album, and they're all strong, with Jones' heavy riff and questioningly disdainful vocals on "Like Sheep" making his opinion clear on the thinking and behavior of present day society.

But "Burn The Plantation Down" is commentary from an entirely different angle. On its surface, it's a slave's murder fantasy, and its music, lyrics, and vocals are racing, raging, frenetic, and defiant, matching the mindset of someone impotently ("Bullets in my hand/Wish I had a gun") trapped in a waking nightmare, with only their disturbed plans of getting even and getting out to sustain them... barely.

Going deeper, it's an exercise in empathy. Jones' slave wants to protect his family and himself, but he can't, so he's left to work and re-work how he's going to destroy all of the threats assaulting them. So, yes, it's a murder fantasy, but it's also as human as it gets, which enables it to hit home while closing the album with intense artistic style.

*Soft Hard & Loud* – Jones' first studio album since 2016 – was well worth the wait. (Read a full profile on Jones at our weekly online magazine, [bluesmusicstore.com/bmo\\_oct\\_17](http://bluesmusicstore.com/bmo_oct_17).)

– Matthew MacDonald

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– Kim Wilson



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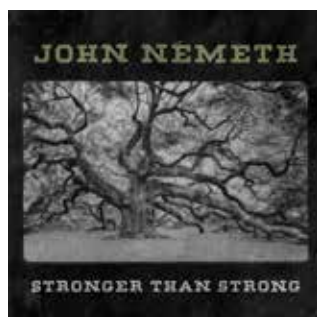


# ALBUM REVIEW

**JOHN NÉMETH**

***Stronger Than Strong***

Nola Blue Records



The notion *Stronger than Strong* can't begin to describe the intense force of these blues. *Stronger Than Strong* the album, John Németh's tenth studio effort, verifies through 12 live wire cuts that he's a musical dynamo deserving of a much larger audience. Music fans deep into the blues are likely familiar with Németh, but for everyone else, this album is the ideal the place to start. As a teenager in the 1990s, in the "Muddy potato fields of Idaho" as he's jokingly referred to his home, Németh was bitten by the blues bug. Now, in this year of all kinds of shit that's brought on all kinds of blues, Németh and his band have crafted an album that lifts the spirits with loose-as-a-geese excitement and a firm grasp on the issues.

They kick off the program of ten originals and two neat covers with "Come And Take It," a scampering blues that mixes equal parts Howlin' Wolf and John Lee Hooker into a Hill Country-styled, introductory showcase. Its restraint allows the listener to focus intently on the sharpness of each player. Németh bellows his come-hither proposals in a voice of unrestrained emotion, accenting them with peals of harmonica as if a train whistle blaring through the fog. Nineteen-year-old guitarist John Hay adds unpretentious, fuzzy tones, and bassist Matthew Wilson and drummer Danny Banks drive the beat. Each effortless component adds up to a profound rendering of the blues by a tightly-knitted, formidable unit. When they go at it, however, they mesmerize. For "Fountain Of A Man," they dial the heat up considerably, the fierce propulsion of the song displaying their unusually tight bond. Banks simultaneously hammers and rolls the beat with equal parts fervor and finesse. The Jackie Wilson deep inside Németh cries out in release, and his harp playing seems to take on a blazing life of its own. Hay steps up with the first of his many biting, astonishing solos throughout the album, his licks at once Albert King-tough and T-Bone Walker-smooth.

Recorded live off the floor by Scott Bomar at his Electraphonic Studio in Memphis, the retro, real deal feel of it all is nonetheless lush and deep. "Throw Me In The Water" may best exemplify what Németh refers to as "The early East Bay grease sound," a type of barreling soul that he immersed himself in while in San Francisco in the early 2000s. But no matter the pace or the style, every one of these songs links together, forming a continuous, gold-plated chain of riveting, soulful blues music.

And besides his performance chops, Németh writes with uncommon insight and inventiveness. With the persistent "Chain Breaker," he addresses his perception of racial inequality, and a trailblazer of division, culminating in the repeated refrain, "My love is on the other side, and I know what the hell to do." In "Bars," he applies the several meanings of the word to safety, injustice, immigration, social ills, and the American flag. The tender, soulful reading of it belies its stiletto-to-the-heart points.

John Németh possesses one of the absolute best, most hair-raising voices – in melody and in message – in the blues world today, and he and his band deliver here mightily. *Stronger Than Strong* should win them armfuls of awards.

– Tom Clarke

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# ALBUM REVIEW

## THE LIZZARD KINGS

### *The Shadow Of Jim Crow*

Inside Sounds



The Lizzard Kings (two intentional zzs) are a blues-rock band out of Memphis and not to be confused with Lizard Kings (one z) bands in Los Angeles and New York (both Doors tribute combos) or a same-named ice hockey team in Florida (now there's an oxymoron) that recently went skates up.

The double-z Kings date back to the mid-1990s when guitarist Wally B. Ford put together the first aggregation. After a lot of downtime, the latest lineup, with vocalist Charles Ponder in front of the microphone, are back with a new release called *The Shadow Of Jim Crow* on Inside Sounds. It's an easy guess that an album referencing the South's Jim Crow past has more to it than just songs about boozing, good-love-gone-bad, or taking-to-the-highway. Racism isn't history; it's everyday these days, with hate crimes hitting record highs each of the last four years.

But the Lizzard Kings aren't an agit-prop group. They come across more as a fine-tuned band that doesn't mince words in such songs as "Pennsylvania Avenue Blues," "Big Money," and "Red, White, Blue & Green" (the last the color of what fuels American politics) and the title one about the South's Jim Crow ever-present past. But they also offer tunes about dancing in the streets during Mardi Gras, the "love shuffle" involved in changing partners, the curve appeal of a sexy new person (or maybe car), and even a highway blues song with slide guitar that's just different enough to separate it from a thousand other tunes on the same theme.

Guitarist Ford and co-producer Eddie Dattel wrote all the material on this 11-song, 33-minute release. Besides Ford and vocalist Charles Ponder, Tim Goolsby plays bass, Dwayne Caudill is the drummer, and Steve Seligman is also on guitar. Other Memphis players, including Taylor Orr of the Ghost Town Blues Band and saxman Carl Wolfe, also sit-in on various tracks, along with backing vocalists Daphne Greenleaf and Melissa Van Pelt Johnson.

– Bill Wasserzieher



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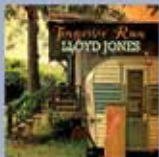
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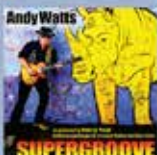
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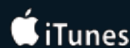
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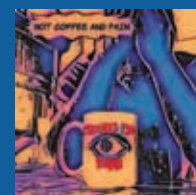
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