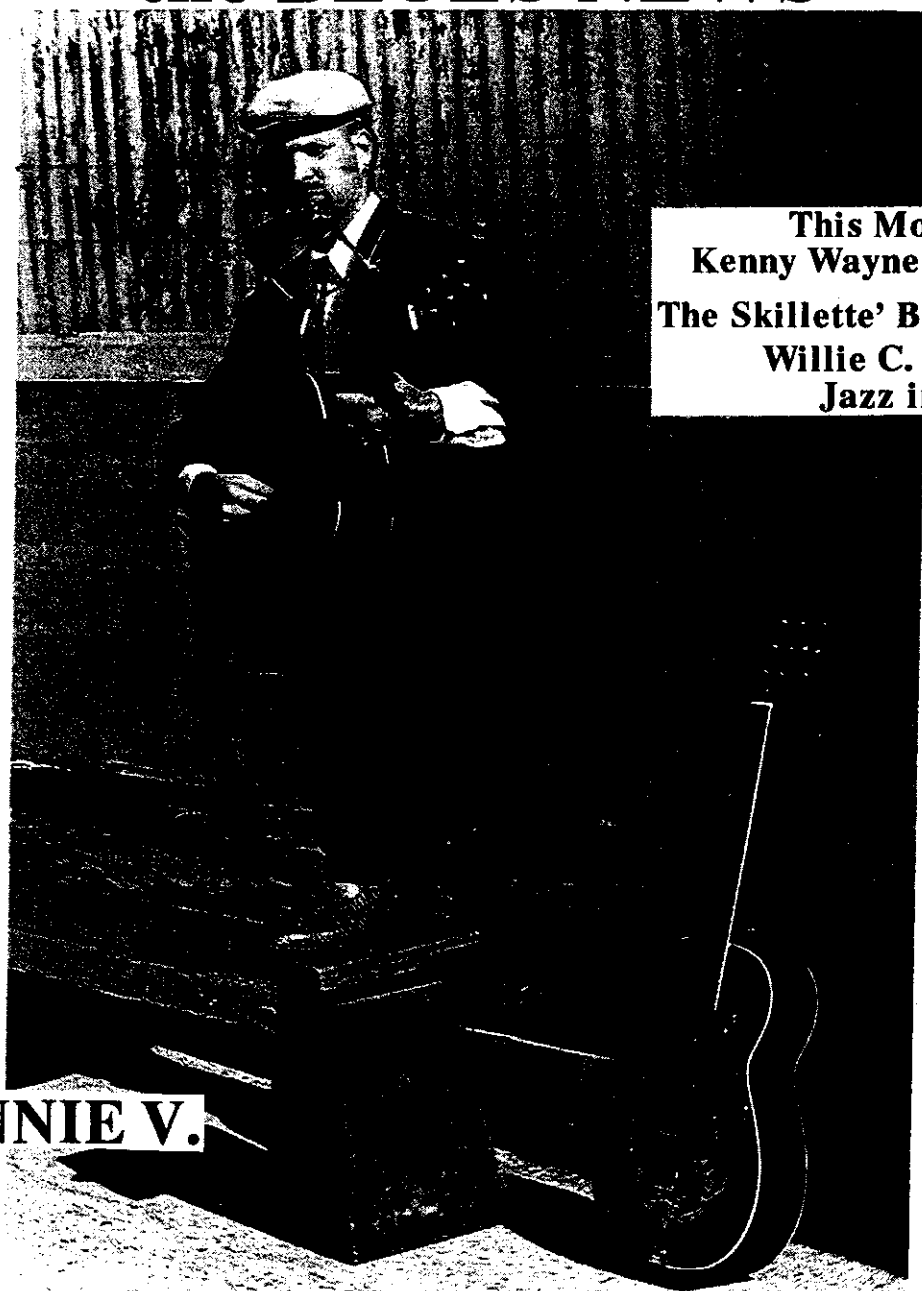


FREE TAKE ONE

**VOLUME TWO, ISSUE ONE
FEBRUARY 1996**

the BLUES NEWS



**This Month:
Kenny Wayne Shepherd
The Skillette' Blues Band
Willie C. Coaltrain
Jazz in Holland**

DONNIE V.

THE INLAND EMPIRE'S BLUES AND ENTERTAINMENT GUIDE

the BLUES NEWS

FEB 1996

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VOLUME 2 ISSUE 1

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COVER PHOTO: *DONNIE V.*

FROM THE EDITOR

This month we will begin to inform you of all kinds of new and exciting things. Including distribution points of "the BLUES NEWS" Next month we will begin to inform you of new things too. From internet info to club reviews.

We here at "the BLUES NEWS" are happy to welcome David Harnden as our new publishing assistant! He is being groomed to take over the Publisher position and so far has proven to be a great asset.

"the BLUES NEWS" has a new mailing address and a new phone/fax number:
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Please direct all inquires, comments and info to the above places. Thank you. Ed.

Next month our "Classifieds" section will start, call or write for rates. This should prove to be a great way for people to hook up for band members, equipment, etc.

Border Crossing is currently working on a CD with a Grammy nominated engineer working the mix!

Blue By Nature was recently named the #1 band in Orange County by Barry Koltnow of the Orange County Register. Congratulations!

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LIVE REVIEW:

Danny Welton

Harmonica Virtuoso

By Jay Egenes

The time: Monday evening, January 8, 1996.

The place: Hollywood's prestigious Catalina Bar and Grill.

The man: Harmonica virtuoso Danny Welton.

The music: A marvelous mix of jazz, bossa nova and popular standards, played by a man who is the master of his instrument.

Most of us think of the harmonica as an instrument suited primarily to blues and folk music. Danny Welton, backed by four superb veteran musicians, played a set that displayed not only his own immense talent, but also the breadth and depth of the harmonica's potential outside of the blues and folk genres.

Playing a set drawn mostly from his latest recording, The Naked Sea, which Welton recorded with the late Laurindo Almeida just before his death, but also including material from his Hot Harmonica recording and harmonica classics such as "Ruby" and "Peg o' My Heart", Welton displayed not merely technical proficiency, but tone quality, feel and phrasing that put him in a class by himself.

The Laurindo Almeida songs, "The Naked Sea", "Chubasco" and "Sea Dreams", gave guitarist Frank Accardo an opportunity to shine, and provided the opportunity for some interesting interplay between Accardo and pianist/band leader/arranger Nicholas Fryman. Throughout the night, drummer Gordon Peeke and bassist Dave Stone provided the perfect rhythms to support the other instrumentalists.

It was perhaps the standards, such as "Wave" and "Girl from Ipanema Beach", where Welton's talent could truly shine. Playing these well-known melodies, Welton freely played variations and took improvisational turns while always keeping track of the melody, being true to the original creation while making the songs his own.

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Ask For William or Eric

Who Do Voodoo?

Kenny Wayne Shepherd Do

The line stretched out the door to Lake Alice Trading Co. this Sunday night, past neighboring businesses and the people kept on coming. Even though we were experiencing tremendous rain and cold. There was no way I was going to get in there to even attempt to interview the young guitar slinger from Shreveport Louisiana. Or was there?

The super big prototype touring bus was parked on the side of the club. Television screens glowed from separate rooms inside. Why I'd just introduce myself and they'd be happy to grant me an interview. I looked for a door on this behemoth and found what appeared to be an outline of a door. I knocked. Then with a swish and a vacuum lock release the door automatically opened in front of me. "Hey this is easier than I thought." I said to myself. I walked up the stairs into the kitchen of this "RV" and found myself introducing myself to Ken Shepherd, father and manager of Kenny Wayne. He said that I could get an interview at 8:00p.m. for fifteen minutes. So I excused myself to return later with more December issues and a tape recorder. 7:58 too early. Light a smoke, wait. 8:01 perfect. Knock on door and presto...

No answer. Knock again. They obviously didn't hear the first knock. Again no answer. How could this be? Then I noticed the bus driver in the alley way by the back door of the club, oh sh*t, they must have gone into the club already! "They went to eat. They should be back any minute." Whew.

As I waited for their van to return, A young blond guy came to the bus, "What are you waiting for?"

"I had an interview?"

"Oh they went to get something to eat. Why don't you wait inside." Score!

This was Chris Loore, 22 year old drummer for The Kenny Wayne Shepherd Band, with long rocker hair and fighting the flu which seemed to hit most of the band members Chris graciously hosted me into the tour bus and begun to answer some of the questions I had for the band. Also there were, Jimmy Wallace, 22, Keyboard player, and Corey Sterling, 25, Lead Vocalist for the band.

Chris is the newest member of the band playing as so for merely eight months. But based on his performance this night, he's no newcomer to the drums at all. Chris explained a bit about the history of the band and that he'd known Kenny 8-10 years. As playing time arrived, still no Kenny. I decided to wait outside a while. Soon their van arrived but Ken said they had to get ready, the interview would have to be after the show. (And still I had no way in to see it!) "Perhaps you could get ME in it's sold out you know?" I asked.

"No problem you could go in with us." Was the reply! Oh yes, this was so cool. "Why don't you wait in here, out of the cold?" Ken was very obliging and cordial, if not irritated, with this new bothersome press fellow.

Two-way radios called out time to go and we all entered the club from the back door. I had been to Lake Alice many times but had never seen the club this packed!

CONTINUED ON PAGE 13

the BLUES NEWS

RIVERSIDE'S FINEST! The Skillette' Blues Band

The Skillette' Blues Band formed from the ashes of The Blue Falcons and a contribution from the Mo' Better Blues band. With the reformation of The Blue Falcons, the Skillette' man and Jack Baum, the bassist, formed The Skillette' Blues Band.

The following members comprise the group. Rob Tscombtor on keys hails from Inglewood, California. And has to his credits several world tours with the Drifters, stints with Cash McCall and Johnny Dyer and several theatre performers such the Christy Lane Theatre in Missouri. At the age of thirty-five Rob has honed his abilities over years of playing with top-notch players after picking up his instrument early in life and if you ask politely he might show you his strolling accordion skills.

Richard Vasquez grew up in the Inland Empire and has been playing guitar since he was a kid, mostly in blues bands, since that's where his heart is. With Richy it's all about having fun, "If we're having fun, then it's happening for me." Also with some roots in gospel music, Richard studied music in school and has toured nationally with the Inkspots, The Platters and Bobby Joe Holman. He has also played with Sammy Hagar and most recently has been with the Mo' Better Blues band.

Dave Sandell is a multi-faceted guitarist and vocalist who has worked as the opening act for such acts as Lee Greenwood, Fredy Fender and Three Dog Night. Dave says he likes the challenge of showering blues notes on country bands. Dave is a versatile guitarist and vocalist who has seen years of work through the "casual gigs war" and can play just about anything at the drop of a hat or a twenty. He also says he loves to watch pretty women dance on the dance floor, so watch out.

Jack Baum, the bassist, grew up in a musical family and had his first piano recital

at the age of seven. From there he went to the trombone and played it through high school and college. In 1971 Jack picked up the electric bass and formed The Bay Area Blues Band featuring Michael Osborne who is still with John Lee Hooker. Jake owes much of what he is as a bass player to Robin Ford, of Jimmy Witherspoon fame, who taught him a lot in his early days. After returning to college to further his musical abilities, Jack worked with renowned jazz trumpet player Bobby Shue and Lee Oskar, (famous Harmonica player of WAR fame.) Jack has worked extensively on the central California coast and also has to his credits, some time with Teresa Williams, who works with Helen Reddy, the LA City horn section and several movie sound tracks.

No one really knows where the Skillette' man came from. Legend has it that he was raised by a poor black family somewhere around central Mississippi. He spent his early years picking cotton in the fields and singing Negro spirituals until a plantation owner whipped him one too many times and he ran away to New Orleans. He survived by hustling on the streets of the French Quarter by putting bottle caps on the bottoms of his shoes and dancing for money. During this period, an old jazz/blues drummer gave Skillette' an old set of drum sticks and a used set of drums. Skillette' had rhythm and began immediately to find gigs in the area. Over the years the Skillette' man has worked with such greats as Johnny and Edgar Winter, ZZ Top, members of the group Toto and many others too numerous to mention. Most recently he has worked with The Blue Falcons and now brings his drumming and vocal styles that can only come from a life like this to the sound of The Skillette' Blues Band.

the Skillette' man



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THE ADVENTURES OF WILLIE COALTRAIN

Well the last three months were pretty exhausting. I'm glad it's over. Two months ago I was invited to a few Christmas parties and all of them were a lot of fun but one in particular, I won't ever forget. A friend I hold near my heart and away from my zipper, a ms. Kissy Doo-me (this girl has a wag about her you just can't ignore), invited me to this... Anyway we drove together to the party. When we got there we were seated next to the ever so friendly Sonny & Chair. Well when we sat down I looked on the table to see two big bottles of wine. Doo-me said, "What would you like?"

"We can't do that here." I said

"No, not that you putrid toilet caddie!" was her reply. "Do you want some wine and what kind?"

I said, "I'll take this one." I pulled the cork off a bottle and was going to drink it when Ms. Doo-me pushed it away from my mouth. "What the h___! How do you expect me to drink this?"

She said, "See this little glass?"

"You mean this shot glass that stands so 'tall'?"

"Yes, you native. You pour it into a glass and bring it up to your nose and smell." Hmm, I took the glass to my nose and took a deep breath and sucked half the glass through my nose and out my mouth! I damn near choked ta death. Everyone laughed and thought W.C. was really funny. (HA ha very funny)

Oh well, I drank it out of a beer mug. After all that a couple came up and said they'd loved the bit I just did. I said, "Ya I'd like to show you a bigger and better bit you'll never forget..." Kissy stopped me right there and introduced me to these two "PEOPLE!", Frantic Fran and Albagona. Well, after a couple of mugs of that wicked vino, my ears got red hot, my mouth got dry and I was feeling pretty fine and I was going to make my move, when all of a sudden, this weird dude came up and mumbled something to Kissy. Staring at me with the looks of that a hairy-fisted, trenchcoat-wearing pervert. He turned to me and introduced himself. (He looked all sweaty.) He smiled and said, "I'm sorry I just thought of something I've got to go and do." With that he just up and left.

"Strange friend Kissy"

She said, "You aren't so normal yourself." This was true.

We decide to leave right when I was starting to have a good time. I didn't want to go so I got up over to this wonderful couple of girls who also thought I was very funny. I said, "What's so funny about spaken ze deutsch. Look, why don't you lovely ladies come to my house and I'll let you pet my miniature horse, he'd like you two." Just then someone grabbed my feet and jerked. I hit the floor. Last thing I remember was being dragged over some steps and out I went.

Enjoy!
Willie C. Coaltrain

Jazz In Holland

Part one of an article by
Willard Manus

The good vibes started on the KLM flight to Holland itself, with not only some superlative offerings on the jazz channel to make the ten-hour trip to Amsterdam bearable but the "Holland Herald," KLM's giveaway magazine, carrying extensive coverage of the then-upcoming North Sea Jazz Festival and a feature article on the history of jazz in Holland.

That was in May of last year. We weren't able to stay in Holland long enough to catch up with the North Sea Jazz Festival in July, but we did learn on our return to Amsterdam in September that the festival, recession or no, played to SRO audiences for all three days. We also had time to investigate the club and concert scene and learn that the "Holland Herald" wasn't exaggerating when it bragged about Holland being one of the greatest jazz centers of our time.

Jazz in Holland goes beyond being just commercially successful. Musicians and composers can pay their bills not just because there is an audience for their music but because the government, in true welfare-state fashion, subsidizes them in their efforts, no matter how far in or out they are. The Dutch Jazz Foundation helps traditional musicians and avant-garde composers alike with ongoing grants, commissions and sponsorship.

The Dutch Jazz foundation also finances an Amsterdam jazz center called the Bihuis where concerts and workshops are held, rehearsal space is available, and a hard-working, idealistic management team organizes festivals, school promotions and tours, all on a non-profit basis. Such American Artists as Charles Mingus, Dexter Gordon, Chet Baker, Paul Bley, Sun Ra (among many

others) have performed at the Bihuis over the past 20 years. When Cecil Taylor walked into Bihuis, he stopped and said, "The music is in the walls."

Jazz in Holland goes back to the mid-1930's. Among the first American players to play there was Benny Carter. Jazz had to go underground during the Nazi occupation in WW II, but once the war was over one of the world's leading Dixieland jazz groups, the Dutch Swing College, was founded in the Hague. The group is still performing today.

Early on, Holland began producing musicians and composers whose standards were high enough to win praise from visiting American bands who soon began jamming and even recording with them. Also, many American musicians found the jazz climate so warm and inviting that they decided to settle in the Netherlands, among them Johnny Griffin, Wally Bishop, Curtis Clarke, Don Byas, Brown Webster and Chet Baker (who died tragically in 1989.)

Jazz is popular in Holland - - not as popular as rock, of course, but most towns and villages boast their own bands and many host annual jazz festivals. "In the 1970's the festivals in the picturesque village of Laren were unique for their wide-ranging events, which included films and educational 'master class' workshops and the cozy, intimate atmosphere of the concerts appealed to many stars like Bill Evans and Stan Getz who appeared regularly," said David Hogarth in the "Holland Herald."

Today the North Sea Jazz Festival is the big annual event, through Amsterdam, undoubtedly peeved at the way The Hague pinched its thunder, launched its own festival in 1992 and made such a success of it - - approximately 30,000 tickets sold - - that it has made it a yearly attraction, running for a week just before the North Sea Festival kicks off.

CONTINUED ON PAGE 16

blues summit

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Series 1 - Blues Summit

It seems there are all types of special summit's these days, so how could any music lover pass up the opportunity to attend a pre-New Year's Eve "Series 1 Blues Summit?"

Huntington Harbor's Racquet Club was this year's setting for six hours of blues with a wide array of music for all types of blues lovers. Even with an atmosphere a bit too formal for most, the music outweighed any so called stereotypes. If you were lucky enough to be there you know what I mean - everything from swing blues, fine harp playing to the earthy roots of Mississippi Delta soul.

I must admit I had never seen any of the bands this night would offer in it's lineup, but I always enjoy something new, so I sat back and watched the show.

MC Russell, from "Hear the Blues With Russell" started out the summit with a set by Freddie Brooks and The Paul Bryant Band, veteran blues men from The "Garrison-Brooks" and "King Earnest" bands.

It was amusing to watch the audience reaction as the show progressed right along to the ever present and charmingly brassy Sherry Clarke And The All Stars. This is one talented lady with definite blues sex appeal and a band that knows how to make it's point. I don't think anyone could possibly not like Sherry Clarke.

You would never have known Sherry Clarke was a hard act to follow by the way Steve Copeland and Raging Sun glided right into their set holding everyone's attention without a problem. It's no wonder they are referred to as a powerful blues storm. Steve does the best he can to incorporate "his" audience into the music and is very captivating.

I have great respect for musicians from the old school and there's something to be said when a blues harmonica legend takes center stage. The whole mood shifts and you are drawn back to a time of roots and one of a kind performers. Watching Johnny Dyer and his band perform was a real treat and I don't think the evening would have been complete without him.

If all of this wasn't enough, the way William Clarke gave his heart and soul from the first note he belted out on the harp polished the night to a tee. He has a certain mystic about him that gets your attention and keeps it. I think they call it musical charisma, but whichever way you look at it, he is one artist who is driven and compelling.

What can I say, but this was a great way to take one last look at the year in retrospect and to ring in the New Year!

Cindy Dumas

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Cont. from page 5

People were standing everywhere. There was hardly room to move yet alone walk through the club and there was a definite buzz about the place. I knew Riverside was about to witness something extraordinary. We parted through the crowd and I took a place along the way to watch the show. People were cheering so loud that you could barely hear at all.

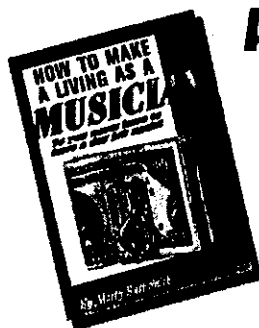
With no delay, a KCAL personality welcomed the crowd and introduced KENNY WAYNE SHEPHERD! Immediately Kenny's guitar sounded and his passion and persona shone through. The first song was an instrumental and it rocked. I wouldn't say the song itself moved the crowd as much as Kenny's intensity and feel. I knew in an instant this was definitely a superstar blues player. Even from the PA cutting out during the song there was not a missed moment shared between the audience and Kenny Wayne Shepherd. As he played the crowd squeezed in. They couldn't get enough of this young guy's talent. If you were to believe in reincarnation or soul transferring, you'd have to believe that the late great Stevie Ray Vaughn was in that boy and, if he wasn't, he was definitely watching! Kenny's stage presence was supreme.

After the first song, Ken Shepherd urged the crowd to move back. "The management obviously has let too many people in here and the show can not continue unless you all move back." So people moved back three feet or so from the stage. until the next song began, with Corey Sterling launching in with his fantastic vocal skills. This young handsome band rocked the house and made all the girls swoon. Four out of the six members of the band have long hair and Will, the bass player, has short hair and Joe, the rhythm guitar player, has a shaved head. regarding their look, closer to alternative than blues, but I believe that has more to do with their age than anything. And these new players on the scene have the power to turn on a whole new generation to the blues.

All ages enjoyed tonight's revival of the blues to Riverside. And all ages continue to enjoy the Kenny Wayne Shepherd band's performances throughout the world. Their hit single "Déjà Voodoo" has been plying on hit stations all over. and with no wonder the song rocks. even better live, I must say. the show lasted about an hour and a half ended with an encore after they blew the minds of their audience with the best rendition of "Voodoo Child" I've ever heard! (I even know how to get a bootleg of this Riverside performance of it to prove it.) Kenny also stayed an additional hour and a half signing copies of his new CD, pictures and T-shirts and signed everybody's stuff.

Next month: I'll give you more information on the band and present my interview with Kenny Wayne Shepherd

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CD REVIEWS BY GREG SERRATO

Blue By Nature **Blue To The Bone** (Shattered Music)

Blue By Nature is a local band recently signed to the Shattered label which is based out of Hollywood, California. This Blues/Rockin' five piece is fronted by the beautiful & talented **Karen Lawrence** who is one of the top female vocalists in the country. Seriously folks, this young lady's vocals and song writing aptitude are impressive. Ten out of the 14 cuts were written by **Karen** with assistance on six of them from rhythm guitarist **Fred Hostettler**. **Rick Dufay** (one time member of Aerosmith) exhibits virtuous creativity in his guitar arrangements. Throughout the CD, his Lead & Slide work are exceptional in tone and execution. The **Jack Douglas** horn arrangements add the final blow to a knockout recording. Other key players are **Charlie Diaz/Bass & Dan Potruch/Drums**. While most families throw on Christmas music as they decorate their Xmas Tree, mine listened

to this CD and it was *actually* quite enjoyable. Okay, now for the music! **Blue To The Bone** is filled with some great stuff. The **James Brown** cover **It's A Man's, Man's, Man's World** is *down right impressive!* How could you improve on a tune like that? These **Blue Natured** talents did. **Cadillac Blues** is a raucous, backseat-antics, shuffle that gets the toes tappin'. **One Of These Days, Blue By Nature, No Matter What I Do & So Many Roads-So Many Trains** are moderately-slow soul convicting songs which are the kind of songs this quintet performs well. There were a few *great* releases from some of our local acts in "95"; **Blue To The Bone** can be added to the list. **Blues By Nature** has the talent and utilizes it. They just might make it big! I recommend you buy a copy.

Donnie V
A Little Steel
(Donnie V)

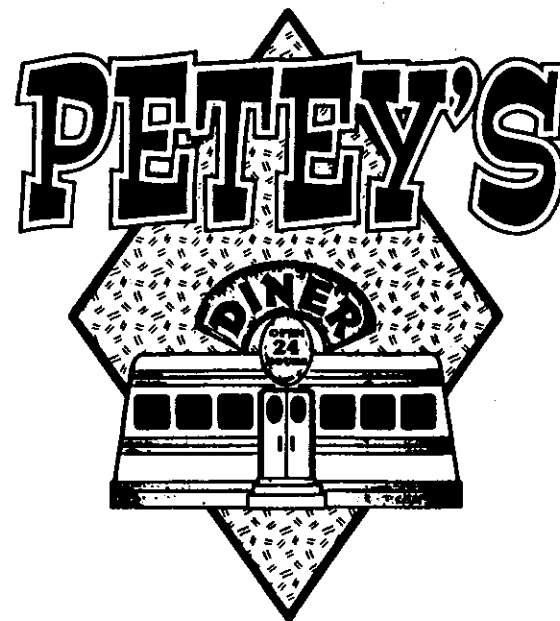
Here is a gent from the Inland Empire who performs solo in small coffee houses around the

area with his Guitar, Slide, Harp and the tap of his foot. I have jammed with Donnie on several occasions in my garage and at Mike's Tavern in Redlands, Ca. What impresses me most about Mr. V's playing is his solo work. He plays a mean Electric Slide, but the Acoustic aspect of this artist is superb. A **Little Steel** is a live (meaning no overdubs) recording. This backporch approach is comprised of five originals and Robert Johnson's **Walkin' Blues**. This John Hammond-like artist is one who creates an authentic traditional sound, thick in the Delta Blues. **Donnie** exhibits a strong as well as seasoned vocal capacity. My personal favorite track is **Cajun Woman** where he uses an electric guitar which adds to the fullness of the sound. The Blues Purists would love this release and rightfully so. This is a well performed recording; raw traditional blues without the help of all the wonderful modern technologies of the Recording Industry. Nice work, **Donnie!**

Jazz in Holland gets important help from other entities. One of the royal family is a jazz musician; he calls himself an amateur but plays well enough to sit in with the pros. The country has two jazz magazines, the 24-hour jazz radio station (with American programming), a Sunday-night TV program featuring live and recorded music, guests and interviews. An English-language monthly entertainment magazine, "Time Out Amsterdam," lists all the jazz available in that city, and the Bimhuis has a jazz hotline (626-7764) giving the same information (in Dutch).

Even with the government subsidies and grants, jazz musicians still have to scuffle hard to survive in a country where most people pay 60% of their earnings in taxes. "Holland is too small to support all its jazz musicians, of whom there are about 250, in small decent fashion," said Willem Breuker, wind player (sax & clarinet) and member of the 10-piece band that bears his name, Willem Breuker Kollektief. "musician must travel and tour, especially if he or she is member of a band."

to be continued...part 2 next month (Ed.)



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TRIBUTE TO THE ACES

BY BILL BATES

In a recent "Guitar Player" interview, Junior Wells stated, "...if I could choose any musicians who I played with over the years, I want Dave and Louis Myers on guitar and Fred Below on drums."

The Myers brothers, along with Fred Below, helped to create and define (or redefine) what we now refer to as "Chicago Blues." Check out "The Best of Little Walter Volumes 1 or 2 for such hair-raisers as "Boogie", "Tell Mama" and "Off the Wall". It seems, however, The Aces never got the credit or recognition they deserved; so here's a tribute to The Aces.

Louis and Dave came to Chicago from Myhalia, Mississippi. They had absorbed a number of diverse musical influences such as Count Basie, The Grand Ol' Opry and country "delta" blues. Sometimes in the late '40's or early '50's, they hooked up with Junior Wells on harp and a jazz drummer, (now turned blues) named Fred

Below. To cultivate their creativity and understanding of musical theory, Louis and David enrolled in a Chicago music school.

Meanwhile, Muddy Waters had just lost his ace harp man and a star band member, Little Walter. Walter was riding high on his #1 R & B hit, "Juke". (Ironically, "Juke" was recorded with Muddy and guitar player Jimmy Rogers at the end of one of Muddy's recording sessions.)

It seems Muddy then hired Junior Wells; while Walter signed on with The Aces.

With Louis Myer's tippy toed guitar patterns, brother Dave's "Rock of Gibraltar" bass lines were being played on a guitar. This was before the invention of the electric Fender Bass.

Fred Below dropped bombs on his drum kit and Walter honked like a sax player on his harmonica, spawning generations of imitators.

Playing the Apollo theater in New York, Little Walter and The Aces opened their shows with a Tommy Dorsey boogie. While Muddy Waters (some have written), played the

Apollo and was booed off stage. Walter with The Aces played to crowds who cheered for encore after encore.

Sometime in the mid '50's Little Walter departed from The Aces. Although they had recorded their fair share of classics with Little Walter, The Aces regrouped several times throughout the years. They recorded an album in 1970 with Robert Lockwood, Jr. that, in my opinion, is blues ensemble playing at its very best. The Lockwood record is called "Steady Rollin' Man" and along with those listed below, would provide a glimpse into the genius and greatness of The Aces.

The Essential Little
Walter
CHC2 9342 MCA
CHESS

The Best of Little Walter
Volume 1
CHC 9192 MCA
CHESS

Robert Lockwood, Jr.
Steady Rollin' Man
Delmark Records
DC-630

February BAND LISTINGS



FEB. 7th THRU THE 11th
AT RAFTERS IN MAMOTH

The 4th Street Blues Band

Friday 2nd/Saturday 3rd at 6:00pm

With Donnie V & Brody Buster

Raw Bones Blues Bar & Steak House
at
The Seaport Marina Hotel
6400 Pacific Coast Hwy
Long Beach
(310)434-8451

Saturday 10th at 9:00pm

British Bulldog Pub
1667 N. Mountain Ave.
Upland
(909)946-6614

Saturday 24th at 9:00pm

Friar Tucks Bar & Grill
540 E. Foothill Blvd.
Pomona
(909)625-7265



Thursday, February 1
Shelly's, Ontario
8 to 12

Friday and Saturday, February 2 and 3
Shelly's, Ontario
9 to 1

Thursday, February 8
6060 Club, Riverside
9 to 1

Friday, February 16
Lake Alice Trading Company, Riverside
9 to 1

Saturday, February 17
British Bulldog Pub, Upland
9 to Midnight

Thursday, February 29
6060 Club, Riverside
9 to 1



4th Patrick's II
9th Etta's (old Madhouse)
University Ave by SDSU
15th Cannibal Bar @ Catamaran Resort
17th Surf 'n' Saddle
24th Etta's

BLUE HIGHWAY

FEBRUARY DATES

Feb 3rd The Buckhorn, Mt Baldy

Fri 9th Characters, Pomona

10th 9:30p.m., Friar Tuck's, Pomona

16th 9:00p.m., Harbor Lights Brewing Co., Dana Point

17th The Coach House, San Jaun Capistrano
opening for John Mayall & the Bluesbusters

Sat 24th British Bulldog, Upland



Currently working on his third C.D.
for the months of Jan. & Feb.
gigs to be announced as special appearances

the BLUES NEWS

"Lawrence Perez" A Piece of our History By Greg Serrato

In our travels throughout the local Blues community, we run across various individuals who, within themselves, carry a rich history of the music scene of the past. It is amazing how many musicians in our neck of the woods were famous 20 or 30 plus years ago and still in the realm of the blues are unknown to many of us. One case in point is the second guitarist for the 4th Street Blues Band, Lawrence Perez. Does anyone remember the late sixties group *The Premiers*? Well, in 1964 this San Gabriel based group of mere boys, Lawrence 16 years old and his brother John 18, were signed to Warner Bros. Records and recorded the Don & Dewey classic, *Farmer John*. Lawrence was the band's Lead Guitarist and his brother John Perez was the Drummer. The Premiers later signed on to Dick Clark's "Caravan of Stars" and toured the states on a bus with some other performers who, at the time, had and were making a name for themselves like *The Supremes*, *Gene Pitney*, *Leslie Gore*, *The McCoys*, *Fabian*, *Major Lance*, *The Dave Clark Five*, *Bobby Freeman*, *The Byrds*, *The Zombies*, and after establishing themselves they opened for performers like *Roy Orbison*, *Vanilla Fudge*, *Freddie Cannon*, *Del Shannon*, *Mel Carter*, *Cannibal & The Headhunters*, *Little Stevie Wonder*, *Sam The Sham*, and *The Rolling Stones* in *Montgomery Alabama*. They backed up the likes of *Sonny & Cher*, *Johnny Guitar Watson*, *Harmonica Fats*, *The Frogmen*, *Dick Dale & The Deltones*, *Chris Montez*,

Kathy Young, and *Joe Houston*... to name a few. Other bands that the Premiers hang with nowadays are Latin Rock groups such as *Tierra*, *El Chicano*, and *Chan Romero* (Who wrote the *Hippy, Hippy, Shake*) If you've never heard *Farmer John*, just watch the movie *16 Candles* which starred *Molly Ringwald*. It plays in the scene where they drive up to the party.

Lawrence reminisces about the times when the Premiers would have breakfast with *Diana Ross* and Dinner with *Bryan Highland* or those memorable nights at the old *El Monte Legion Stadium*. The Boys appeared on *American Bandstand*, *The Sam Riddle Show* and *Lloyd Thaxton* as well as being good acquaintances of *Alan Freed*, *Casey Kassem* and *Emperor Hudson*. Lawrence is a soft spoken individual and modest to boot. He is one of the most down to earth people I've ever had the pleasure of knowing.

One guitarist to this day compels Mr. Perez to play the Blues and that is *Freddie King*. If you see him perform live, you'll find his style of playing is much like *Freddie's*. Lawrence plays with a driving attack and a biting lead which say's "This Man Means Business"!

On the upcoming *4th Street Blues Band CD*, Perez will perform *Freddie King's Sidetracked* and believe me, he rips through it! It is a song he has always wanted to record.

the BLUES NEWS

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Jim 'N' T's February Calendar

Thur.	Feb. 1st	"Mark Anton"	8:00 TO 12:00
Fri	Feb. 2nd	"J.A.B. Band"	9:00 TO 1:30
Sat.	Feb. 3rd	"J.A.B. Band"	9:00 TO 1:30
Wed.	Feb. 7th	"Karaoke"	8:00 TO 12:00
Thur.	Feb. 8th	"Mean Street Blues Band"	8:00 TO 12:00
Fri	Feb. 9th	"The Skillette Blues Band"	9:00 TO 1:30
Sat.	Feb. 10th	"The Skillette Blues Band"	9:00 TO 1:30
Wed.	Feb. 14th	"Karaoke"	8:00 TO 12:00
Thur.	Feb. 15th	"Go Kart Rides"	8:00 TO 12:00
Fri.	Feb. 16th	"J.A.B. Band"	9:00 TO 1:30
Sat.	Feb. 17th	"J.A.B. Band"	9:00 TO 1:30
Wed.	Feb. 21st	"Karaoke"	8:00 TO 12:00
Thur.	Feb. 22nd	"Donny V"	8:00 TO 12:00
Fri	Feb. 23rd	"The Skillette Blues Band"	9:00 TO 1:30
Sat.	Feb. 24th	"The Skillette Blues Band"	9:00 TO 1:30
Wed.	Feb. 28th	"Karaoke"	8:00 TO 12:00
Thur.	Feb. 29th	"Mark Anton"	8:00 TO 12:00



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