

FREE TAKE ONE

VOLUME TWO, ISSUE TWO

MARCH 1996

the BLUES NEWS

KENNY WAYNE SHEPHERD

THE INLAND EMPIRE'S BLUES AND ENTERTAINMENT GUIDE

This Month:
Big Jay Mc Neely
Surfing the *Blues* Net
Go-Cart Rides
AC/DC?

the BLUES NEWS

MAR 1996

VOLUME 2 ISSUE 2

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COVER PHOTO: KENNY WAYNE
SHEPHERD

FROM THE EDITOR

Included in this month's issue you'll find Internet addresses of some great blues sites. And Yes, *the BLUES NEWS* has leaped into the future with it's own web page and e-mail address. You can now e-mail us at: thebluesnews@earthlink.net

Our web address is under construction but shall be complete by next month's issue but if you can't wait e-mail us and you will be notified immediately of when it becomes active.

If you are looking for an inexpensive Internet provider call 1-800-395-8425 and tell them *the BLUES NEWS* told you about them. Cost is only \$19.95 a month - unlimited access. (and they have local numbers)

Our staff increases yet with the addition of Fred Rivera - Sales Representative and still more writers: Willard Manus, Bill Bates Jr. and Leif Hoegberg. Thanks for all of your contributions. Please be advised that we here at *the BLUES NEWS* will always accept submissions to our mag and more than likely you'll get printed up.

Thanks for noticing our increase of pages last month and as our support grows you'll continue to see improvements to better bring you the blues news.

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Please direct all inquires, comments and info to the above places. Thank you. Ed.

Unfortunately, Willie D. Coaltrain could not submit a story this month (as he's been detained) but he did pass on this message: "The next ***** who @#\$%&&*&!critisizes my way of *(&%#@!speech and I'll *****34 likely to rap on he's head wit a ratchet!!!"

Erin Go Braugh! tis the wearin' o' the green this month and Jim Brown is throwing one heck of a shing ding at his local Pub *Jim & I's* Sunday March 17th @ 3587 University Ave. beginning at 2 in the afternoon until 2 that night all in an effort to raise money for Muscular Dystrophy Association. There will be Raffles and music all day long! Go have a good time for a good cause!

the BLUES NEWS

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LIVE REVIEW AC/DC!

I had the pleasure of going to the AC/DC show on February 13th at the Arrowhead Pond. It was a joy. The band was sharp but loose, very entertaining. Will this be their last tour? Judging from this performance, I doubt it.

This is the fourth tour I have seen and probably the best show. Two major factors, from my viewpoint, lead this change: First, original drummer Phil Rudd is back in the unit. Second, the giant-sized Angus balloons and formulaic feel are gone. Also, Angus Young, lead guitar, does not seem to tire one bit.

Hopefully you've read to this point, but you are likely asking why is AC/DC being covered in this a blues magazine? That's a fair question. The loud-banging gravelly-throated band of the 80's and 90's started as a blues rock band in the early seventies (check out '74 "Jailbreak" or "High Voltage".) Lyrically they never concentrated on the pain and suffering of relationships but on what might be the cause of such woes; sex, partying and booze.

The show was about half made up of these early Bon Scott songs including surprises "Dog Eat Dog" and "Girls Got Rhythm". Other favorites of myself were, "Rock and Roll aint Noise Pollution", "Dirty Deeds", "The Jack" and "Let There Be Rock". Throw in "Highway to Hell", the *Back in Black* album standards and four or five new songs and viola, a great two hour show!

Also, I was able to foil the masses and stand through the whole show. If you have ever been in The Pond you probably know what I am talking about. Where there is a will there is a way.

Keep Rocking! whichever way you chose to do so,

Mike Bergevin
correspondent (without a spot in the voicemail), *the Blues News* magazine

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BIG JAY MCNEELY

"A MAN AND HIS SAX"

By Cindy Dumas

Over the years I've had the opportunity to hear original recordings of many great music legends, most of which were brought to my attention through album collections my parents owned. During that time I found myself wishing I could have experienced the music as it happened, rather than so much later. There is something "magical" if not "one of a kind" about music of that bygone era.

A few years ago a friend was driving up Pacific Coast Highway and happened to notice a banner on the face of one of Sunset Beach's landmark restaurants, Noel's Of Surfside. It read - Friday & Saturday nights, "**Big Jay McNeely**". When I heard about this, I knew I couldn't pass up the chance to see a legendary R & B saxophonist. And was I right - all it took was one show to again confirm in my mind that what I was seeing in this man was truly a "one of a kind" performer. In my mind, Big Jay is an enigma of sorts; like the old saying, they just don't make em' like that anymore. I've watched him join the audience and get right down on his back playing all the while - playing and singing to his audience with so much soul it literally sends a chill up your spine and you are transported right back to the good ol' days.

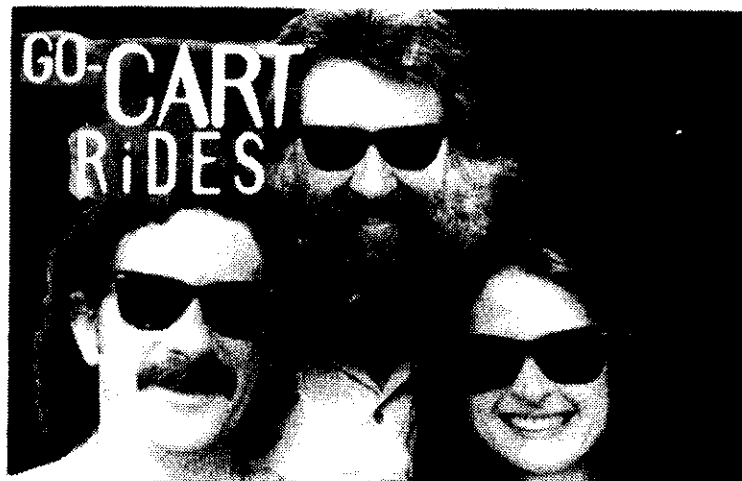
Born Cecil Jay McNeely on April 27, 1927 in Watts, Los Angeles, he is the most substantial of rock 'n' roll contortionists. He became enamored

with swing and jazz at Jordan High School where he formed his first band, known as the Earls of '44 because Earl Hines was big then. The ten piece band played little kids' dances and McNeely says, he in fact formed the band because the older guys wouldn't let him join their band. McNeely's tastes gradually expanded to include Dizzy Gillespie, Howard McGhee and Jack McVea of "Open The Door Richard" fame. Three other musicians, Arnett Cobb, Charlie Parker and Illinois Jacquet also excited his interest. He comments, "All the tenor sax players, that was the first music I ever heard that seriously intrigued me. I used to catch Jacquet doing 'Flying Home' with Lionel Hampton. It was such a big tune, like a standard with the melody selling more than the open chorus. Later I jammed with Charlie Parker when he was in L.A. and I'd have to say he was the musician who inspired me the most. I was very close to him - my mother even washed Charlie Parker's clothes one time".

In 1948, at the age of 21, Big Jay recorded a very important record titled 'Deacon's Hop' after what he deems, "getting too legit with his music studies". The record resulted from a combination of coincidence and happenstance. He had been obsessed with notes and it seemed as though he momentarily lost his soul, so he abandoned all that and just let himself go. 'Deacon's Hop' became a bestseller catapulting him to public interest on a

Continued on Page 13

LOCAL SPOTLIGHT:



By Jon Pepper

With the rediscovery of Jump, boogie and jive, the future of the band Go-Cart Rides seems to be very positive. Playing a mix of originals and covers and drawing from influences like Spade Cooley, Louis Jordan, and T-Bone Walker, this trio has people moving in their seats and wiggling their feet.

The interesting thing about this band, which is centered in the Claremont area, is that they are mostly playing alternative venues, as opposed to the regular blues bars and pubs. You can find Go-Cart Rides Playing in coffeehouses, at farmer's markets and even at off-road races. Once in a while they even play at a bar, too. One of their regular gigs is at a Country and Western bar, and as Smokey Stover, drummer, says, they bill as the Go-Cart Riders and people line dance just as they do to the country and western music.

Go-Cart Rides is made up of founding members Stover and Larry Jackson, guitar, About two years ago they were joined by bass player Candis Arrigo. All three members contribute their vocal skills to their music. The band has just celebrated their 300th gig. The name Go-Cart Rides was given to them by Nick, the owner of Nick's Caffee Trevi, a coffeehouse in Claremont. While the band has not gone into the recording studio yet, they do have a cassette of live music, that they recorded at Nick's during one of their regular

Sunday afternoon gigs there. According to Jackson and Stover, they are hoping to go into the studio sometime in the next month and should have a CD out by the summertime.

Jackson and Stover are both longtime musicians, who decided in 1990 that they wanted to make music they loved instead of trying to generate a commercial sound. This duo played together in another band a decade or so ago, one that featured a similar sound to the current band. This formula has paid off for them with a great energy in their music and looseness about their sets that is admirable. It doesn't matter whether there is a full house or three people, Go-Cart Rides gives them their all and makes wonderful music.

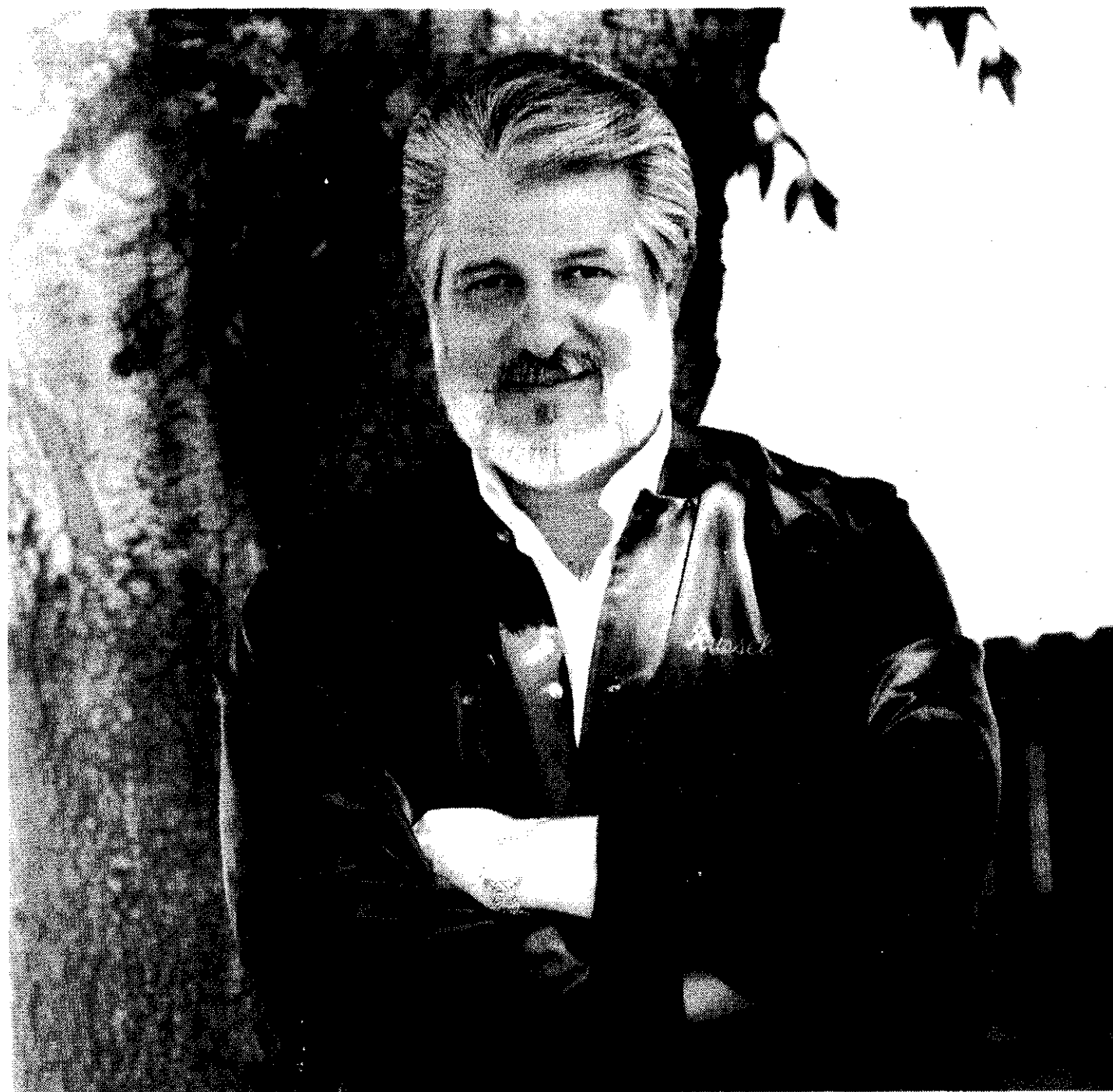
While the band has mainly played in the Inland Empire, there is some talk that they may be going on the road to tour overseas soon. While all of this is in the formative stages, they apparently have gotten a very favorable reaction from several cassettes that made their way over to Europe.

One unusual feature about their name is that occasionally Stover, who handles the bookings for the band, gets phone calls for actual go-cart rentals. "I usually can tell that people are on the wrong track when they ask me if we have insurance for the go-carts," laughed Stover.

Another unique feature of the band is that much of the equipment they use is vintage equipment, including amplifiers with vacuum tubes. Even the tiny sound system that they carry with them is several decades old. The band believes that not only does this equipment make the music sound authentic, but gives it a rich, warm tone.

The amazing Part is that one of the coolest sounds now making the rounds of Hollywood and other hip spots is a sound very similar to the music that Go-Cart Rides has been making for several years. Perhaps Jackson and Stover had a premonition that this music would be coming back into style. Or maybe it's just coincidence, but whatever, it should make the way a little easier for a hard working band.

So if you happen to be haunting one of the areas coffeehouses or farmer's markets, and you happen to see a trio playing a funky tune, like "Mellow Down Easy", make sure you ask them how much a ride costs.



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Kenny Wayne Shepherd

Interview

I interviewed Chris Loore and Jimmy Wallace (of the Kenny Wayne Shepherd Band), before their gig here in Riverside, January and then Kenny Wayne Shepherd afterwards. Below I combined each interview for a comparative effect. Check it out.

tBN: You guys hit pretty quick. How has it been?

Chris Loore: Fun, rough, exciting, experience...Especially for me 'cause, like, we toured the country in the last six months. We try not to let it get to you but sometimes you get kinda tired. Kenny's a trip, real cool, do anything for you.

Kenny W. Shepherd: Well, it's kind of overwhelming at the minute. The way everything's happening so quick. But it's really cool. I don't think it's changed me as a person.

tBN: How is it working with his/your dad as a manager?

CL: Alright. It's hard sometimes but we all want the same thing; have fun, make good music, get it all out (there).

KWS: It's cool. It has its ups and downs but I wouldn't rather have anyone else. After all who's gonna look out for my best interests... my dad, rather than some guy that I hired, you know?

tBN: How has your dad influenced you?

KWS: He's pretty much the reason why I got into music. With him being in the music business I was exposed to all kinds of things that I normally wouldn't have been exposed to. He's just a big influence on me as a person. He's teaching me how to be a person.

tBN: How old are you?

CL: I'm 22

tBN: How old is Corey?

CL: He's 25

tBN: Is he the oldest?

CL and Jimmy Wallace: No way. We won't tell you Will's age. We don't do that without Will's consent. He's our bass player. Joe's the rhythm guitarist. Joe's the bald guy.

tBN: When did you start playing?

KWS: When I was seven.

tBN: Stevie Ray Vaughn is obviously a big influence. Do you have any other influences?

KWS: Yeah, um... Albert King, Albert Collins, Stevie Ray Vaughn, Jimmy Hendrix, Robert Johnson a little bit, Muddy Waters. Most of the big, heavy hitters.

tBN: I heard you never had any lessons. You have a natural feel for it?

KWS: Yeah, I guess so. It's like a God-given thing I guess.

tBN: When did this band come together?

CL: It's been about four years in the making.

tBN: How long has this band's current line-up been together?

KWS: With the drummer, the addition of our new drummer, we've been together for almost eight months but I've had a band for almost four years.

tBN: Are you guys playing to big crowds?

CL: Oh Yeah! We played at the Dragonfly, in LA. It was packed. The fire Marshall showed up after we were done. That's kind of bad but it's kinda cool.

tBN: Are you gonna play more gigs in this area?

CL: I imagine we'll be back, we're going home now. It seems everywhere we go people want more.

tBN: How did you like the Show here, in Riverside?

KWS: The people were a little wild. It got a little out of hand but it was cool. It was definitely a lot of fun.

The current line-up of the KWS band is: Kenny Wayne Shepherd (lead guitar and vocals), Corey Sterling (vocals), Will Ainsworth (bass), Jimmy Wallace (keyboards), Joe Nadeau (rhythm guitar) and Chris Loore (drummer).

Kenny's new CD "Ledbetter Heights" is awesome go check it out! Riverside witnessed a piece of history here in January. I hope we get to see more from this bright new talent.

Eric Harnden

JAZZ IN HOLLAND Part two of two

By Willard Manus

The Kollektief, which has been playing together for 18 years, is a true collective. The money is split evenly, artistic decisions are made democratically everybody can do what hewants," said Breuker, and when the band travels everyone carries his own equipment and has nonmusical responsibilities-scheduling, setting up, sound, etc. "We are neither employees or stars," explained Breuker. "We do not compete. To make music with close friends is our goal, our joy."

The Kollektief is unusual and offbeat in many other ways. The band plays not only straight-ahead or freeform jazz, but Led Zeppelin bass lines, Kurt Weill ballads, Indian ragas, Stockhausen riffs, references to Ravel, Satie, Gershwin, military marches, vaudeville flourishes, bullfight fanfares and Louis Armstrong. The band will willfully play wrong notes, bad transitions, sloppy breaks and false starts. It all adds up to a wild, funny, irreverent mix that Breuker calls "Human Being Music-made by human beings for human beings, completely open with no restrictions."

In a Parisian interview (timed to coincide with the publication of a book on him), Breuker likened making Human Being Music to a "fun-house mirror. You look at yourself and it's you, but all out of proportion. You don't know what to make of yourself."

The Kollektief does about 45 concerts a year in Holland, with another 100-odd days spent touring Europe. The group has its own 40 seat bus. "It's the only way for a band to travel today," Breuker said. "Planes and trains are too expensive and difficult."

Breuker himself runs a recording company, Bvhaast Records, and composes music for television, films and theater to survive. "I pride myself on being quick and good; if you need something, I'll have it next week."

In the 70's Breuker was chairman of the Dutch Jazz Foundation, but stepped aside when the pressure of work-he also writes and performs in musicals, produces theater pieces and festivals- proved too strong. The Kollektief also began touring in the USA in the 80's, one of the few European groups to crack that market.

Most American reviewers found the Kollektief's shenanigans to their liking, though in L.A. Leonard Feather walked out halfway through the set and wrote a scathing notice in the "Times."

Breuker is a member of a relatively new organization which is headed by Huub van Riel, the artistic director of the Bimhuis and has received support from that organization, though it has been organized on independent, non-profit lines. The Europe Jazz Network was founded in 1987 and is an association of promoters, organizations, artistic directors and musical consultants throughout Europe. Through the use of a common databank and E-mail, the EJN is essentially a computerized communications network linking interested parties in the jazz worked.

"The network has a vast potential," said van Riel. "It can be used by promoters, bands and musicians alike to organize tours not meant to circumvent the role of agents, but it's well known that most agents will only work on behalf of their more famous clients, particularly when it comes time to organizing European tours. But there are plenty of venues which are interested in lesser-known but perhaps more adventurous talent. This is a quick, inexpensive way for promoters and musicians to band together and organize a mini-tour comprised of just such talent."

The EJN also offers: easy access to constantly updated information of events throughout Europe; a directory of musicians, a news bulletin; a conduit through which members can communicate among themselves, offer tips on marketing and promotion, develop jazz policies and codes of conduct on the part of promoters; commission and support the creation of original musical events; and more, much more.

Van Riel was quick to point out that the scope of the organization can easily be widened to include interested parties from around the world. "Already we have some American members, the people connected with the Red Sea Jazz Festival, groups and individuals in Canada and Scotland," he explained.

Continued on page 10

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There are two ways to become involved with EJA: as a member, sharing in full the aims and code of practice of the Association; or as a user, buying only the communication and data-bank services. You need the following equipment: a personal computer; modem 1200 or 2400 bps, full duplex, asynchronous; telephone line; communication program supporting VT 100 terminal emulation (Proem, Telex, Crosstalk, Qmodem, Mousetalk, etc.) Current subscription fees: Initial membership fee, \$250. Members then pay approx. \$800 a year, users linked to data bank approx. \$650, users with access only to EM system, including a personal post box, \$250. For further information contact Europe Jazz Network, Via Amalasunta 7, 48100 Ravenna, Italy, Tel 39 (544) 40566, fax 39 (544) 405656.

One of the first Americans to join EJA was the percussionist/composer Gerry Hemingway. "The EJA is an idea whose time has come," he said in the course of an interview at the Bimhuis, where he has performed numerous times in recent years. "It is creating a performing arts lobby, as opposed to a star system lobby, which I think is a very healthy move, as the latter system has resulted in a reduction of space for jazz presentations. Thanks to the EJA, alternate ways of finding and organizing plagues to play jazz are now available to us all."

Most of Hemingway's praise however, was directed toward the Bimhuis itself. "Quite simply, it is one of the most important venues for presenting what is happening in music today. You can really learn and understand what's going on out there. It is a benchmark of contemporary music."

Hemingway also had high praise for the level of play in Holland. "Two of the musicians I've played often with are, in my opinion, the very best improvisers in the world, Ernst Reijseger, the cellist, and Walter Wolterwiers, trombonist. If they dropped out of my band I don't think I could replace their sound, their ideas, with anyone else, not even musicians from the states," he stated.

At one time, Hemingway was resident in Holland, but now splits his time between Amsterdam and New Jersey. "I'll always be pulled back to Holland, if only because the situation is so unique here. Only in Germany--Cologne, I think--is there a comparable government organization giving strong and practical help to jazz and jazz musicians."

The Bimhuis holds concerts every Thursday, Friday and Saturday nights, a different band each evening. The private jazz sector is even busier with one new club, Parker's, leading the way. Its director, Cees Vermeulen, formerly ran the Alto club, a small place which played host to most of the American and European stars of jazz over a 17-year period. The Alto is still open, under new management, but Vermeulen has moved on to Parker's, which combines an upstairs restaurant with a concert room. Admission to a night of jazz is 20 guilders (ten dollars), with drinks optional. The room can accommodate small, mid-size and even big bands. The talent is mostly Dutch with outside groups such as James Moody Quartet and Melvin Taylor occasionally headlining the bill.

Amsterdam has numerous other smaller jazz clubs, all of which are known for their reasonable entry and drink prices, the cheapest on the continent. Some clubs, like the Bamboo Bar and Bourbon Street, concentrate on young, unknown musicians.

Jazz seems to have the upper hand over blues these days. As Mark van der Bergh, manager of Parker's put it, "One's going up while the other's going down today, if only because jazz is used so often in commercials and television soundtracks these days. New people are hearing the music and responding to it. That's why you can find 80 much Jazz in Amsterdam right now--seven days a week, believe it or not. Something is always happening."

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Cont. from page 5

national scale. Then in 1959, with Little Sonny Warner, he enjoyed the biggest hit of his career. "There Is Something On Your Mind" entered the Hot Hundred and peaked at No. 44, remaining on the chart for 16 weeks.

By the early 1950's, McNeely was a show stealer and huge draw. However, this didn't come without arousing hostility from other performers. One story of particular interest sadly finds him recalling his disappointment in Nat King Cole. McNeely's drummer's wife knew Nat's first wife, Nadine, so one day he came by the little garage where they rehearsed. "Keep up the good work", he told them. "You gonna make it". McNeely always respected him for his support, but later on when they played a gig together in Oakland, he walked around strutting and worked the crowd up in a frenzy. About that time they didn't want to hear any singing, so when Nat saw what was going on he walked over and said "You'll never work with me again". Nat Cole wasn't kidding and that hurt him, but nevertheless his respect for the man never changed.

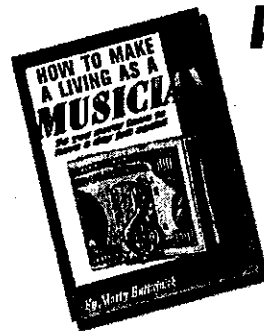
McNeely signed with several different labels over the years continuing his live performance while lending a hand to many other artists. By 1973 he was playing mostly weekends and making a living as a Postman. He didn't have the incentive to record or go in to the studio with just anyone, but he never stopped playing. McNeely remained at the Post Office for twelve years and was actually filmed there by Geoff Hayden in 1983. In the film he ends up at the Variety Arts Center on Figueroa with

Charles Brown, Margie Evans, Lowell Fulson and Big Mama Thornton.

These days you can find Big Jay McNeely playing around the Southland and touring quite often in Europe. During his show he often takes a jab at the cold weather experiences he has suffered through while touring in the winter. With the release of a new CD entitled "People Will Be People" this past year, he continues to enjoy a long musical career which has sometimes had its ups and downs. Nevertheless he has endured and whichever way you look at it is a real showman, genuine and unique.

Having had the opportunity to speak with Big Jay on several occasions, I am thoroughly impressed with his concern that the audience have a good time and be entertained. He likes people, he cares about them and that is evident. In his own famous words, "There's a lot of kids that don't know who I am, but as far as I'm concerned they ain't nothing but Big Jay fans I ain't blown my horn for yet".

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Angel City Voice

**Dave Cross And
Crossection**
*Jazz Blues & Gumbo Grooves
(Endurance)*

What do you get when you mix New Age Jazz with T-Bone Walker and Duke Ellington? A euphonious Gumbo steaming with the talents of Dave & Sue Cross. Here is a release with several rhythmic approaches that makes for an intriguing listening experience. Although many wouldn't consider this sort of music Blues, it delivers exactly what the title states. Dave's picking & vocals are reminiscent of T-Bone Walker while Bill Baker and Dan Hawkins execute a superb performance an Soprano, Alto & Tenor sax with that sassy brass sound. I dig smooth blues with a jazz groove and the CD is abundant in that area (*Don't Set Me Free*) is performed masterfully. Dave's vocals touch the sound and style of the great Ray Charles. (*The Hustle is on*) grabbed my ear and didn't let go. Other cuts I find favorable are *Let Bygones Be*, *Fool's Paradise* and *Everyone Knows*. As a whole, this CD comes from a unique approach. These gifted musicians have taken from the old and added a '90's" feel to it. The good thing about it, they've managed to leave the sophisticated flavors of Ellington, Charles and Walker in tact. That in itself says a lot for their talent. The original material is well written as well as performed.

REVIEWED BY
GREG SERRATO

CD REVIEWS

FINIS TASBY
*People Don't Care
(Shanachie 9007)*

Shanachie Records isn't primarily known for its blues releases, but this CD by veteran Tasby is as good as anything put out by the specialty labels. Although he has been in the business for many years, this is Tasby's first recording as a solo artist. He celebrates the occasion with a solid set of songs, many of them self-penned.

"I like jazz and I love rock and roll, but I sing the blues to soothe my soul," he confesses on "Find Something Else To Do", and the songs on the CD do cover a variety of styles. Best are "Po' Man Blues" with its swinging, full band arrangement, Lowell Fulson's slow "Just a Kiss" and the title track, a song lamenting man's indifference to the hard luck of others written by Tasby himself

The band consists of very competent players, lending strong support to Tasby's inspired vocals. A number of well known guests were brought in for added spice and, no doubt, commercial fire power. Lowell Fulson contributes fine vocals and guitarists Elvin Bishop, Vernon Reid and ex-Rolling Stone Mick Taylor provide well executed solos.

If you like your blues well played and produced, with a sprinkle of jazz, rock and r&b, you should check out this very entertaining effort by Finis Tasby.

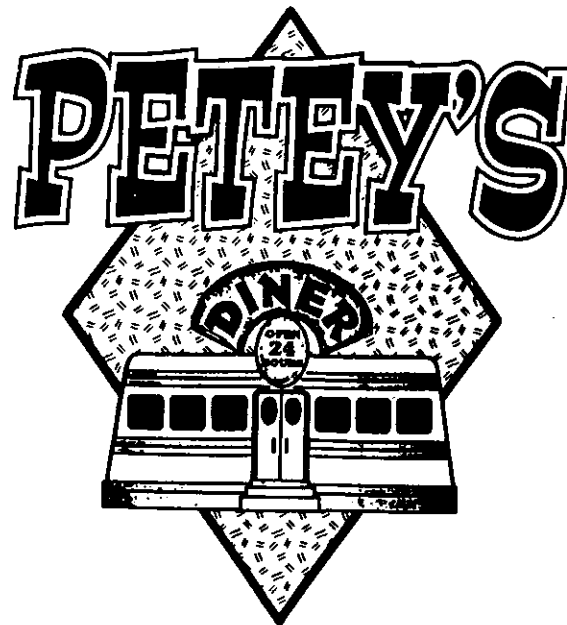
REVIEWED BY
Leif Hoegberg

**MUDDY WATERS &
OTIS SPANN**
*Collaboration (Tomato R2
71661)*

This recently released CD was recorded live at Manchester, England, in October 1958. It was considered too expensive to bring Waters' regular band overseas, so the English audiences were treated to sparse arrangements featuring Muddy's slide and Spann's virtuoso piano playing. With the exception of the last two songs, where Chris Barber's jazz band provides the backing, all songs are played by Waters, Spann and an unknown British drummer. The raw lo-fi sound provides a welcome relief from the too-slick production of many of today's recordings, and the performance is top notch. The songs are well known blues standards these days, and the track list reads like a greatest hits package. "Slow Wind Blows" and the long "Blues Before Sunrise" are particularly effective, but "Rolling Stone", "Baby Please Don't Go" and "I Can't Be Satisfied" are also very strong. If you have just started listening to the blues, there are better recordings available by Waters and Spann, alone or together, that you should consider buying first. However, if you are a long time fan you will undoubtedly want to add this fascinating CD to your collection.

REVIEWED BY
Leif Hoegberg

Also Available:
Blue Highway
"Nothin' Easy"
FWMR 3007
John Harrelson
"Whorehouse
Valentines"
FWMR 3008



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- **Greatest Hits**
Stevie Ray Vaughan & Double Trouble
- **Ledbetter Heights**
Kenny Wayne Shepherd
- **From The Cradle**
Eric Clapton
- **Blues**
Jimi Hendrix
- **Turn It On, Turn It Up**
Roomful Of Blues
- **Handful Of Blues**
Robben Ford & The Blue Line
- **Some Rainy Morning**
Robert Cray
- **Keb' Mo'**
Keb' Mo'
- **Cover To Cover**
The Jeff Healey Band
- **Chill Out**
John Lee Hooker
- **Essential Blues**
Various Artists (House of Blues)
- **Sad Street**
Bobby "Blue" Bland
- **Texas Sugar/Strat Magik**
Chris Duarte Group
- **One Foot In The Blues** *info from
ZZ Top
- **Blue Streak**
Luther Allison

*info fromTBH, The Blues News web page (Ed.)

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MARCH BAND LISTINGS

Sunday, March 17
6060 Club, Riverside
St. Patrick's Day Party
With Hit List
MOJO appears 3 to 7

Tuesday, March 19
Canyon Inn, Yorba Linda
9 to 1

Thursday, March 21
6060 Club, Riverside
9 to 1

Thursday, March 28
6060 Club, Riverside
9 to 1

Wednesday, April 10
Lake Alice Trading Company,
Riverside
9 to 1



Wed. 27th Kozies, in
Sherman Oaks

Fri. 29th Characters, in
Pomona

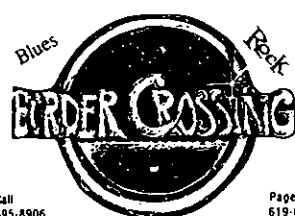
Sat. 30th Jack's Sugar
Shack, Hollywood

*Look for us soon at Lake
Alice !!!



Fri. 22nd thru
Sat. 23rd 60/60

Wed. 27th thru
Sun. 31st Rafters in
Mammoth Lakes



Fri. 8th Etta's
Sat. 16th Patrick's II
Sat. 23rd Patrick's II
Sat. 30th Etta's

CLUB REVIEW:

Long Beach's newest blues club
2ND STREET BLUES CLUB & STEAK HOUSE

It's located in the Seaport Marina Hotel at the corner of 2nd St. and Pacific Coast Highway, on the Belmont Shore. I checked it out on opening weekend and found it to be a big but congenial room, with more of a nightclub than a bar feel. It holds 350, has a spacious dance floor and stage. Most folks came for dinner, blast there is a bar and back rows of stools. Atmosphere warm, well lit and unpretentious; audience a nice mixture of young 'n old, many of whom got up and shook their booties to the hot, hard-driving music of the Rhythm Lords, a local band that has been playing together since 1988 and is beginning to make itself felt as a national presence. I caught RL two years ago at a charity bash at B. B. King's and was much impressed with what I heard. The band has progressed even further since then. Led by guitarist and vocalist Dale Peterson, RL plays original & standard tunes. Detectable influences are Texas, Chicago, Howling Wolf, James Harman, to name but a few, but overall the hand has a distinctive fire and sound that pleases me greatly. Check RL out live next time you can, or order the band's new CD "Happy Hour" from Rebecca Records. Also available is a previous cassette, "Evil."

As for 2ND STREET, it features live blues music and dancing every day, from 5pm-1 am. Happy Hour specials Mon-Fri, 5-7pm; free finger food and half-price drinks. Call (310) 434-8451 (WILLARD MANUS)

Jim 'N' T's

March Calendar

Fri.	March	1st	"Gypsy Blue"	9:00 to 1:30
Sat.	March	2nd	"Gypsy Blue"	9:00 to 1:30
Wed.	March	6th	"Karaoke"	8:00 to 12:00
Thur.	March	7th.	"Karaoke"	8:00 to 12:00
Fri.	March	8th	"Al Skillet"	9:00 to 1:30
Sat.	March	9th	"Al Skillet"	9:00 to 1:30
Wed.	March	13th	"Karaoke"	8:00 to 12:00
Thur.	March	14th	"Karaoke"	8:00 to 12:00
Fri.	March	15th	"J.A.B. Band"	9:00 to 1:30
Sat.	March	16th	"J.A.B. Band"	9:00 to 1:30
Sun.	March	17th	St. Pat. Party J.A.B. Band Raffles for MDA	Starts at 2:00 till 1:30
Wed.	March	20th	"Karaoke"	8:00 to 12:00
Thur.	March	21st	"Karaoke"	8:00 to 12:00
Fri.	March	22nd	"Al Skillet"	9:00 to 1:30
Sat.	March	23rd	"Al Skillet"	9:00 to 1:30
Wed.	March	27th	"Karaoke"	8:00 to 12:00
Thur.	March	28th	"Karaoke"	8:00 to 12:00
Fri.	March	29th	"Bitter Ends"	9:00 to 1:30
Sat.	March	30th	"Bitter Ends"	9:00 to 1:30



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