

Issue #218  
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# Living Blues

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**2012 Festival Guide Inside!**





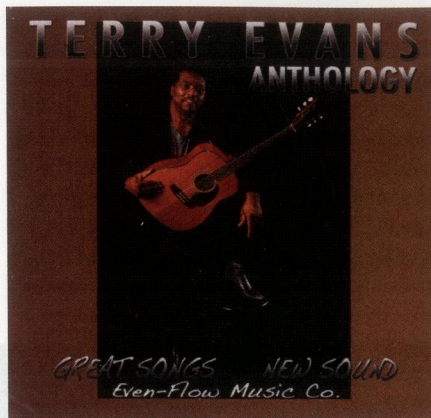
## TERRY EVANS

### Anthology

Even-Flow Music – (No #)

The title of Mississippi-born blues singer Terry Evans' new studio album is a little misleading. Apparently released back in 2010 (the date listed on his website), this "anthology" is really a collection of new recordings of songs that have appeared on previous albums in his catalog. Although only scant details appear in the minimalist CD packaging, this mix of R&B, blues, and soul speaks for itself.

**Anthology** nicely showcases Evans' soulful vocals, proving once again why artists like Ry Cooder, John Fogerty, and John Lee Hooker have called on his services over the years. The tone across the ten-song set is rather relaxed, even when Evans is boasting about his sexual prowess on *Natcha Bone Lover*, calling out national credit card companies for their unethical business practices on *Credit Card Blues*, or letting a woman know in no uncertain terms why *I Fancy You*. Evans knows when to belt it out, though, as



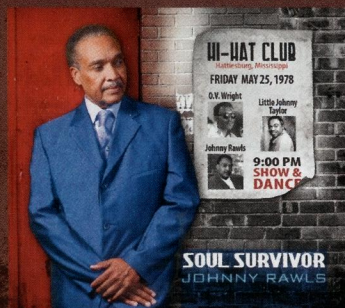
he does on the opening vamping blues *Let Me Go Back to the Country*, and he revisits his church choir roots on the gospel-inflected *I Wanna Be Close to You God* and *Come to the River*.

*What About Me*, a beautiful, pleading soul ballad and easily the highlight of the album, demonstrates Evans' impeccable phrasing and hair-raising falsetto. Even at eight minutes, songs this good could run for twice as long without tiring the listener. The session band, with Sonny Byers doing



## Catfood Records

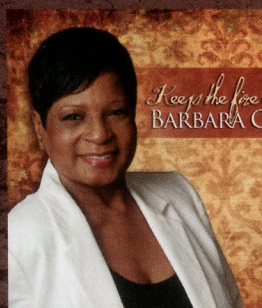
New Albums by Johnny Rawls and



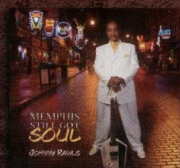
### Soul Survivor

Johnny Rawls - Winner of Blues Music Awards **Soul Album of the Year 2010**. Nominated for **Male Soul Artist of the Year**, **Soul Album of the Year** and **Song of the Year, 2012** BMA's for *Memphis Still Got Soul*.

Release date June 2012



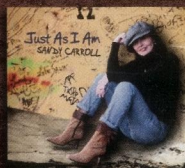
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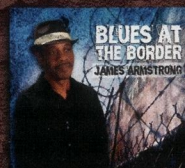
**Memphis Still Got Soul**  
Johnny Rawls



**Memphis Jewel**  
Jackie Johnson



**Just As I Am**  
Sandy Carroll



**Blues At The Border**  
James Armstrong

Bookings for Johnny Rawls Soul Review ~ Johnny, Barbara and Chic

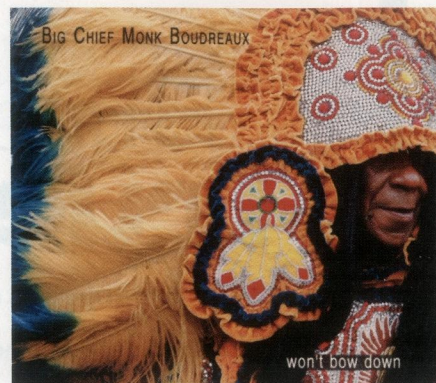


## new releases

has also played a central role in many of the innovative updates of the music, including a 30-year collaboration with Bo Diddley and the Wild Magnolias. His vocals, songwriting, and percussion have contributed to projects with Dr. John, Robbie Robertson, Anders Osborne, Tab Benoit, Voices of the Wetlands, the New Orleans Social Club, and the 101 Runners.

On **Won't Bow Down**, his sixth CD

as a leader and second collaboration with Los Angeles-based producer and multi-instrumentalist Keven Brennan, Boudreaux takes the music light years from what he and his "gang" were laying down at the H&R Bar. Funk, blues, reggae, Cajun, gospel, hip-hop, and Native American elements are forged together with Indian grooves and vocals in a swirling, ambient, electronically charged soundscape with the Big Chief at



its center holding everything together. Like a West African djali or griot, Boudreaux is a musician, poet, storyteller, historian, preacher, and teacher, and what he imparts on **Won't Bow Down** is very much the story of his life within the context of a viable tradition of black American artistry aimed at survival, resistance, and transcendence that reaches from the 19<sup>th</sup> century to present day New Orleans.

The opening track, *Monk's Mardi Gras*, tells the story of how the tradition was passed down to Boudreaux by his father with a funk underpinning provided by Brennan and the band, Orgone, along with a jazzy keyboard riff by Dr. John, which floats through the arrangement like a riverboat calliope across the French Quarter. Slashing blues-rock guitars from Brennan and Papa Mali drive Boudreaux's indictment of the NOPD's longtime, infamous harassment of parading Indians on *Don't Run Me Down*. A trio of Brennan on guitar, Dan Schwartz on bass, and super session man Jim Keltner on drums jam on a rocking groove for Boudreaux's spoken word toast to his cooking skills, *Footsteps*, that articulates his culinary philosophy, "If it got four legs, man / You got to go for it." *Don't Take My Flag Down* is a neglected, traditional Mardi Gras Indian song that Boudreaux revives with a unique melding of Orgone's reggae groove and Waylon Thibodeaux's Cajun fiddle. Although Indian vocals are often described as "hootin' and a hollerin'," on *Mama's Song*, Boudreaux croons a poignant ballad in tribute to his recently deceased mother that features a gospel-inspired chorus by singer Jacqueline Hudson. Boudreaux passes the baton to his son Joseph Jr., who delivers a rap interlude on the funk-driven *Lightning and Thunder*. Other tracks include the atmospheric apocalypse of *The Four Horsemen*; the Wild Magnolias-style funk of *Gonna Set 'em on Fire*; and the smoldering guitar and harmonica blues of *Jam with Me*. The CD closes with

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the funk/reggae of *Education*, on which Boudreaux reflects on the denial of educational opportunity he experienced growing up in New Orleans, defiantly asserting: "Everything I learned I taught myself." This is living testimony that no matter what he encounters, this Big Chief **Won't Bow Down**.

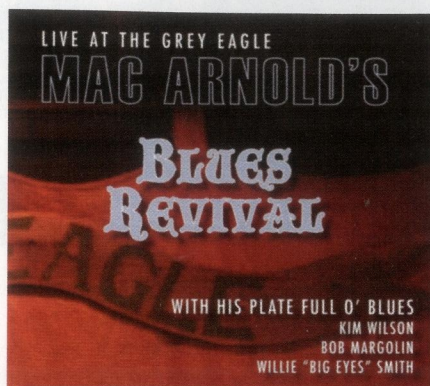
— ROBERT H. CATALIOTTI

## MAC ARNOLD & PLATE FULL O' BLUES

### *Live at the Grey Eagle: Mac Arnold's Blues Revival*

VizzTone Records – (No #)

Chicago blues veteran Mac Arnold's latest release captures a 2010 live performance at Asheville, North Carolina's Grey Eagle nightclub. Arnold's Corn Bread & Collard Greens Festival supports his music-education charity, the I Can Do Anything Foundation, and for the fourth annual gathering he staged



a two-part bill featuring a tribute to his mentor Muddy Waters. **Mac Arnold's Blues Revival** is just that—a righteous good time, full of fervor and fun.

Arnold and his band Plate Full O' Blues kick things off with a set of mostly original material. Arnold sounds wonderful; his rough, throaty voice rings strong and true throughout the night. Chicago saxophonist Charles Twilley delivers a smoking solo on *Gitty Up*, and his playing lends a touch of gritty soul to *True to You*. Arnold takes up his gas-can guitar for the thundering *Back*

*Bone and Gristle*, while former Waters bandmate Bob Margolin (who also co-produced with Arnold) joins in on Little Junior Parker's *Drivin' Wheel*. They wrap up with the moody *Ghetto Blue*; Arnold reminisces about the time he spent in Chicago, with Twilley and guitarist Austin Brashier taking swinging turns in the spotlight.

The track also looks forward to the second set, where Arnold, Margolin, the late Willie "Big Eyes" Smith, and Kim Wilson of the Fabulous Thunderbirds play a set of smoldering Chicago blues. *Screamin' An' Cryin'* is haunting; Waters' influence on Arnold's vocals is apparent, as is Little Walter's harp-playing style on Wilson's. Margolin, Wilson, and Smith each sing lead on *Sloppy Drunk*, *Love Attack*, and *Big Boss Man*, respectively, and a faithful rendition of *Got My Mojo Workin'* brings the evening to a rousing finish.

"One of the sweetest and coolest things about Blues music is how it conquers time," writes Margolin in the liner notes. **Mac Arnold's Blues Revival** does this well, bridging past and present with a joyful, spirited ease.

—MELANIE YOUNG

★ 14 Must-Have Tracks from the Reigning Delta Roots Guitarist/Vocalist

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★ Features Louisiana's LeRoux, Cyril Neville, Billy Joe Shaver, Jimmy Thackery, and others

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