



**BSWPA NEWSLETTER VOLUME 20...ISSUE 1**

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**Spring 2025**



## His music stands the test of time...

It is no lie; it is a fact .... I admired **BB King**; his aura, his talent and his ability to be one of many who breathed life back to the Blues. Long, long ago, I was told that after work that I was being whisked to a BB King concert. My music loving General Manager was consulted after my receiving that call. When asked what a BB King was.... His response: 'that's some really good music'. I took my seat in the balcony that night. I was mesmerized by the many women in the balcony, dressed to the nines and swooning over 'my new find', THE BB King. Those ladies rivaled the show that was unfolding. I found myself riveted to his performance amid all of the ladies' catcalling directed towards him. Hearing the 'Thrill is Gone' sealed the deal.... for me!!! The delivery, the soulfulness, the impact.... amazing!!! **Yes, BB King was some really good music!!!**

I then went to every show that I could attend, near and far. Sometimes he talked more than he played, but he was my hero. I listened intently. Many times, in my travels across the state to meet my partner at Eastern seaboard job sites, I would see the BB King bus at rest stops. I tried to say hello and give a simple thank you. Luck was not on my side. I found out later that BB King had traveled on his own bus and not with the crew. I would, however, stand and chat with the boys in the band at those rest stops. Many times, after a show, many shows, I would wait and wait to speak with that gentle giant. Alas, I was not afforded the opportunity to just say a simple thank you.

Fast forward to taking my teenaged grandson to BB King's birthday show with a young Joe Bonamassa and Kenny Wayne Sheppard. Afterwards the 'kid' and my partner discussed the different styles and posturing of the young guys. I was amazed that when we asked about BB King, the 'kid' had been impressed with his unique way of fingering the strings. I asked what he thought about BB King's talking. The 'kid', after a thoughtful pause, answered that his stories were interesting and needed to be told....and needed to be heard.

Fast forward once again, I was attending the Big Bender. After a series of trying to get to the front to just take pictures, the guard finally gave up and let me join my friends in the VIP section up against the stage. That night, BB King played longer than he had in years. He sang more. When his handler arrived with his coat and hat (his signature signal to say goodbye), BB King insisted that he was staying awhile longer and had a chair brought to the stage. There he sat, clapping for the band and continuously smiling. He finally rose to his feet and walked back and forth many times shaking hands with his many followers. FINALLY, I was able to touch his hand and able to say THANK YOU!!!

Hopefully, he heard me over the frenzy of the others lining the stage. Alas, that was his next to the last performance.



While on the recent Blues Cruise, **Bill Wax and Dick Sherman** hosted a segment about BB King and his legacy. A bevel of players, DK Harrell, Tommy Castro, Wayne Baker Brooks and Curtis Salgado, gathered to honor that man and play his music....

What a show!!! Not only did they play BB King's music but they each shared their thoughts about that great man.



Did you know that BB King, having only a basic education, had a voracious appetite for technology? Having found satellite radio, he had it installed on his tour bus. He was a fan of Bill Wax's Bluesville show on Sirius XM radio. A one-hour interview with Bill Wax led to a partnership where BB King was declared the 'Mayor of the Bluesville' radio show. Bill was then summoned to BB King's modest home in Las Vegas to share and generate ideas while sitting around BB King's dining room table. BB King had excellent recall from the prior 30 years, as Bill reported, for songs from long ago to be added to the BB King play list on Bluesville. Bill also said that BB King had stories at the ready for each song, each player. Bill Wax added with a quiet smile that BB King was a great man to know.

BB King told Bill Wax that he was embarrassed by his playing. He could not grasp the slide guitar like the other players. He then developed a unique, signature style unlike any other to 'get the job done'. He was also interested in many forms of music, especially jazz.

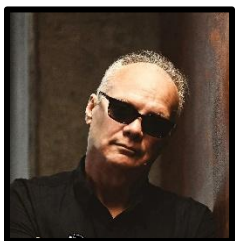
BB King controlled the band as was confirmed in prior talks with his former bandmates. Bill added that BB King never understood his popularity and was sheepish about his recognition over and above other players. After their sessions in Vegas, BB King gave Bill a Lucille guitar....it still sits in Bill's house as a reminder of his great friend and how that friend 'found him'.



The emcee of the BB King showcase on the cruise was **DK Harrell**. Back in 2013, DK and his current band mate along with their fathers went to a BB King show in Louisiana. DK Harrell has since been a BB King enthusiast. In later years, one of BB King's shirts was given to that young player by someone at the BB King Museum. DK Harrell now wears that shirt to many of his shows to honor BB King.



**Wayne Baker Brooks** talked about his being on the last leg of a tour with John Lee Hooker, BB King, and Junior Wells. He was able to watch and absorb from those masters as a young player. Wayne shared that while on stage...BB King was on his left, Hooker was on his right and Buddy Guy was circling the stage....and there he was in the midst of all that great talent!!! He said those 'teachings/lessons' helped shape him in what he does to this day. BB King constantly encouraged him and kept him front and center at those shows.



**Curtis Salgado** added to the tribute by stating that BB King was on stage one night with another great. Curtis commented that each of those two greats gave the other credit for being the greatest. Even though BB King was the world's Blues Ambassador, he never thought that he deserved to be revered as the best. Playful banter became a part of the act that night...over who was and was not the best. Curtis said that the humility was a lesson in the making to behold.



**Tommy Castro**, often dubbed the king of the West Coast Blues, was on tour with BB King, Buddy Guy and Susan Tedeschi in 1999. Tommy said that he had 'cold feet' while on that tour when it came to approaching BB King. One night BB King pulled him aside and asked him why he had not stopped by to see him. Tommy was awestruck and added that he was thankful that the ice had finally been broken with that gentle giant's kindness. Tommy thoughtfully (and with a quiet chuckle) added that BB King had also taught him to stretch a shirt to properly sign it for fans.... Another lesson learned by a budding musician.

Curtis laughingly added that long ago, that BB King was to join him onstage at the Blues Music Awards' 30<sup>th</sup> Anniversary show. Bill Wax, it seemed, was a no show.... lost in action (or so Curtis thought). BB King was nowhere to be found and Curtis was getting nervous. He soon found out that BB King was back stage flirting with Bonnie Raitt. The audience had no idea that things were not going as planned. Bill Wax soon led BB King to the stage. The band broke into a shuffle as BB King strolled to take his place. BB King, smiling that big, generous smile, leaned over to Curtis, 'You have got this'!!!! The crowd, once again, was excited to see yet another BB King show!

The stories were many. The kindnesses plentiful. Celebrating the legend, the man, the musician...THE BB King.... was music to our ears!!!! ~Jonnye Weber

4.





## A force to reckon with...Eliza Neals

It was a warm, sunny, lazy afternoon in Franklin, PA. The next performer readying to take stage at the Franklin Festival was Eliza Neals. Wow!!! From the first note, an amazing bundle of energy and talent was unleashed on that **unsuspecting** crowd. She sang! She played! She delivered! Eliza Neals shook things up and left it all on stage that day. A warning to ‘fasten your seat belts’ should have been issued. The looks of surprise, the insane clapping, the whoops.... Yes, it was wonderful to witness Eliza Neals introduce herself to the ‘unsuspecting’ crowd, leaving a calling card that would be hard to duplicate!!!!

**Jonnye:** You have described your style of Blues as a contemporary blend of Blues, Rock and Soul with an edgy Detroit sound where Classic Blues meets Moderne Blues. Please explain how you developed your style and how you keep it fresh for you when performing.

**Eliza:** My style is natural. I have been performing for years now ... thousands of shows. The Blues world chose me. I never set out to label myself but had to. When I did, the label “Blues-rock” stuck and that is pretty much what I have been doing unconsciously for years now. I am always writing. It is a love I cannot escape. Working in Detroit, I had so many friends across so many genres I could help anyone write a song and then add that special thing that is cutting edge.

**Jonnye:** Having grown up singing with your sisters, you were told to ‘get a degree to live under that roof’. Was that the moment/ the impetus (now possessing a degree in opera and a minor in piano) that led you to seriously focus on music?

**Eliza:** The moment had to be when I kept winning talent shows around age fourteen. I won a random show in Florida on vacation with an original solo song performance against like forty musicians. I won 300 bucks and took my whole family out to dinner. My parents were totally surprised about what had just happened, lol. I felt that since music came naturally, a degree in it would be easy and that is how I chose that to happen. Boy, was I wrong! It was very difficult to sing three languages in opera after singing rock and blues nightly in clubs for a living. That training has helped me. It is priceless in my world now.

**Jonnye:** You toured Europe with the Wayne State University orchestra. Did that you give a foundation for today’s touring and getting acquainted with a variety of audiences?

**Eliza:** Not really. I was in college and everything pretty much was handled. I just had to murder the solo and get used to the bus rides throughout Europe. At the same time, I was in three bands: my rock band and two corporate style bands. The combination of these experiences allowed me plenty of training on stage into how an audience reacts and what they want to hear. Touring is a separate animal all together. It is not for the faint of heart. Believe me, anyone who has toured, gets my respect because there are no

rules. When you meet a seasoned touring artist, they have put in millions and millions of miles (with no sleep). It is unfathomable to many who work a 9-5 job their whole life.

**Jonnye:** When you first took to the stage, what did it feel like as a new world was opening to you? What is it like now as a seasoned performer...do you still get the thrill and the rush from standing front and center with each new performance?

**Eliza:** Yes, it is **thrilling!!!** The energy between me, the band, and the audience is on another level. Nerves are natural. As a performer, I get more nervous if I do not feel something going on stage. Every audience is different.... even if you performed there before. Yes, nerves happen to keep you on your toes. I am not just a singer. I perform to deliver my best and make people feel me.

**Jonnye:** You are known as an artist, producer, band leader, singer, songwriter and keyboardist. How do you manage wearing all of those hats and how do maintain a balance between your personal and public life?

**Eliza:** There is no balance when your world is music. Every day, I live music just like a doctor or Chemist lives their trade. I cannot separate my life from what I have been doing forever. Yes, I sleep, but then wake up and write a song that I dreamt up. My man, he supports me as he believes artists are God's gift and must be protected and nurtured. The more you do it, all these things become seamless and effortless.

**Jonnye:** Known for your outstanding stage performances and powerful voice, you have worked with the likes of Buddy Guy, Joe Louis Walker, Solomon Hicks, Popa Chubby among many others, what have you learned from each of them? What do you think that they learned from you?

**Eliza:** Here is a quote from Joe Louis Walker. "(she) doesn't even know who she is.... yet" ... talking about me.... so, there's that... take it or leave it. I always remember BB King saying, "A Day that I don't learn something new is a wasted day." Learning requires time and that is scarce these days. I have learned so much from each one of them. Mostly.... *It is to be true to the music and let it lead the way.*

**Jonnye:** You have your own label. Please explain how that came about and what your aspirations for the future are with your label.

**Eliza:** My label came about in 2003 with my first re-issue after the label I was on closed down. I had been released from my contract and had just gotten my masters back. It was an opportunity that came faster than a freight train. Fast-forward to 2025 ... 200 songs written with musical greats and myself. The sky is the limit!!! I expect to continue to publish music in modern Blues, Soul, Blues-rock and cross the isle to collaborate with artists, labels, directors, music supervisors and producers.

**Jonnye:** Your mentor and Motown legend, Barret Strong, has collaborated with you. It is said that you are the last of the trained Motown singers and are following in the footsteps of Marvin Gaye and Gladys Knight. What is it that you feel that you 'owe' to your mentor by continuing with that amazing sound and format?

**Eliza:** Barrett was a lyrical genius, and he had 'perfect pitch' which means he could hear a note and sing the note perfectly. Not many people in the world can do that, **6.**

especially a self-taught person like Mr. Strong. Barrett also is the only songwriter to have covers of his songwriting from both “The Beatles” and “Rolling Stones.” He never stopped on quality. He is ‘owed’ the respect of a shaolin warrior as very few have trained on that high of a music level. Once Motown left Detroit in ‘72’, the music changed and Barrett went on as a master songwriter and producer. He never left Detroit. He stayed and nurtured the talent he found. I work to create a modern sound that holds true to the respect of the song that my mentor Mr. Strong had.

**Jonnye:** Having won so many awards in a short time, what are your future goals in the music world?

**Eliza:** There are plenty of awards yet to be won or even recognized for. Listen to “Queen of the Nile,” and no one said a word for an award. So yes, there is plenty of room for recognition. Awards are great. Recognition, however, is where most musicians strive to be. Being nominated is the award itself! Lastly, ‘the people’ voted for the awards I have won. They chose me, not the labels, committees or controlling cliques.

**Jonnye:** Given your start and your acquired knowledge in the music world, what advice would you give to younger players?

**Eliza:** If you feel alone musically, then keep going. You are on your own path hacking through the music landscape. Musicians have to learn everything before them to be great! There are 120,000 new songs as of this writing hitting music services Each DAY! Who’s listening? How could one song have one billion spins? If you hear a song in the grocery store, the gym, the carwash, on a commercial then yep you get the billion hits. I believe the musician should be working as much as possible with live shows and creating a future. Music has changed. I was required to perform to get better and better. Now, some do not even leave their house. You, as a musician, must define what success means to you and take it or leave it to be happy.

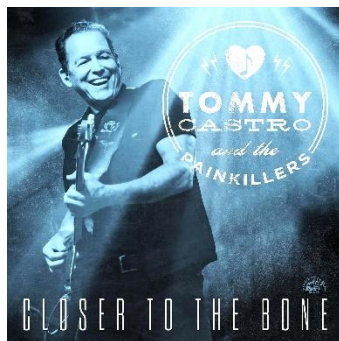
**Jonnye:** What is it that you do to ‘give back’ and to play the music forward?

**Eliza:** Music is therapy and I work to create music that uplifts the soul. I perform for many benefits worldwide and give my time to good causes. While performing around the world, many a younger musician has gotten their break on my stage. I watched them grow. I know that if I was tough on them, they will grow even more as artists.

**Check Eliza Neals’s upcoming gig/fest dates on Facebook and her website.... You will thank us!!!!**

7.





## Tommy Castro & the Painkillers -

### Closer to the Bone

Alligator Records ALCD 5025

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

Tommy Castro & the Painkillers have been kicking out world-class music with a blues-rock edge for the past decade, but Tommy returns to his soul-blues roots in style with this one.

It's full of deep-in-the-pocket grooves guaranteed to have you

keeping time and moving on the dance floor. Produced, recorded and mixed by Kid Andersen at Greaseland Studios, it features a star-studded lineup that includes Deanna Bogart on sax and vocals, Billy Branch and Rick Estrin on harp, Chris Cain, Jim Pugh and Endre Tarczy on keys, killer horns and the Sons of the Soul Revivers, too.

A don't-miss effort, dial in "Can't Catch a Break," "The Way You Do," "Crazy Woman Blues," "Woke Up and Smelled the Coffee," "Keep Your Dog Inside," "Ain't Worth the Heartache," "Everywhere I Go," "Bloodshot Eyes," "Stroll Out West" and "Hole in the Wall."

## A message from Bubs McKeg and John DeCola....



The International Blues Challenge event in Memphis, Tennessee was just a great time to listen, appreciate, learn and play in an environment that you will find nowhere else. Artists from all over the world were together during the week to experience and participate in the process. We made some lasting connections with acts from Finland, Italy, and the continental United States. Expressing ourselves through original material was the goal. Keeping in mind that judging musical artists' interpretations is comparable to judging abstract paintings and assigning a numerical value. It is necessary but subjective. So,

participation is the homerun here. Much appreciation to the Blues Society of Western Pa for providing the vehicle for opportunity to participate.

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## You Still Got me

### Beth Hart

Beth Hart is fierce. A powerhouse vocalist and gifted songwriter, she is an anomaly—a contradiction—a warrior with an aggressive, almost intimidating stance. She's also vulnerable, sensitive, allowing the world in to see all the flaws. Raw emotion is her calling card.

The multi-award-winning and Grammy-nominated Hart is recognized as one of her generation's most talented artists who has collaborated with legends and icons, toured the globe, topped the *Billboard Blues* charts six times, gone double platinum and more.

Featuring extraordinary guitar players Slash and Eric Gales, Hart's newest record *You Still Got Me* is out October 25th, produced by Kevin Shirley at Ocean Way Studios in Nashville, TN, which is housed in a 100-year-old Gothic revival grey-stoned church. *You Still Got Me* follows *A Tribute to Led Zeppelin* (2022) and *War in My Mind* (2019).

The album kicks off with "Savior with A Razor," a dark rocker with a sinister vibe. It features Slash on guitar whose riffs spring from the soul and surface as pure fire power. One of the best opening songs I've heard in a while. It blasts off with Hart singing in her lower register, "I'm only lonely in the crowd." The towering drums rise and fall, the rhythm section tight. This has Kevin Shirley's production mark all over it. Hart and Slash couldn't be more perfect together on this track—both ferocious and insanely talented.

Front loading the album with high energy, guitar-driven bangers, "Suga N My Bowl" featuring Eric Gales on guitar, rolls in with sexual inuendo and a foot stomping beat. Gales' guitar riffs are edgy live wires. Paired with Hart's powerful vocals, the effect is thrilling. Hart's ability to harness the rhythm with her voice, pushes this tune into the groove.

The jazz side of Beth Hart reveals itself with the Tom's Waits-esque "Drunk on Valentine," complete with strings and trumpet. Hart plays piano, and you can easily see her in a piano bar atmosphere. Using her voice to convey passion, longing, and loneliness, this is different side to Hart, jazzy barroom-style. A beautiful track, Beth comes alive with a theatrical approach. After an ode to Johnny Cash with "Wanna Be Big Bad Johnny Cash," (you have to appreciate her humor) comes an acoustic track "[Wonderful World](#)". A moving love song, Hart shows her impressive vocal range. She sings, "I'm just living for you." The press information states that she understands now that this song was written for the lineage of the women in her family. **10.**



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**Bswpa.org**

Hart is a talented songwriter. Listen closely to her ballads to get a sense of her strength, such as “Little Heartbreak Girl” and the mournful, piano based “Don’t Call The Police.” Her versatility extends to clever and playful views on relationships. And on others still, lyrics to convey her as a powerful adversary.

Title track “You Still Got Me,” a stunning ballad, is about Hart’s husband who catches her when she falls. There’s tenderness here amidst the strings and tight rhythm section. She’s a master at modulating her voice to convey different levels of emotion. Hart sings with truth—you can feel the authenticity.

*You Still Got Me* by Beth Hart is a varied and appealing mix of rockers, ballads, and jazz tunes, delivered by one of best artists of our time. ~Martine Ehrenclou


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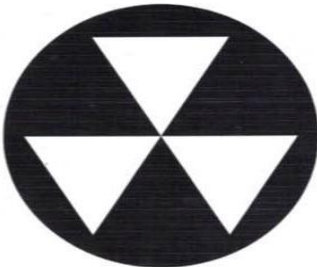
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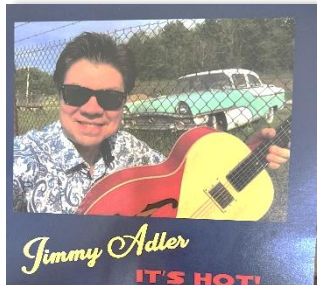
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## It's Hot Jimmy Adler

The latest release from Pittsburgh singer, songwriter, guitarist and bandleader, Jimmy Adler, is titled "It's Hot." And, YES ...it is! Hot and savory. But, more about that later.

This recording is a collection of twelve original songs which reflect Jimmy's thinking about where he is now after making a significant change in his life by retiring after thirty years as a High School teacher. In his words, focusing on the new possibilities and staying positive led him to making this record.

The first track, "Best of Times", lays the groundwork for many of the themes, both musically and lyrically, for the next eleven songs. It is a soulful song that starts out acknowledging the past but quickly moves on with a toe tapping, driving beat to the present. The theme is to see the best of times in your mind and make it happen .... "Let your conscience be your guide" and savor every moment.

The next nine songs are performed in various musical styles. You will hear Blues, Gospel, Latin rhythms, Southern Soul and Rock. The lyrics speak of love, emotional connection, traveling, remembering places and special moments. Jimmy even name drops a few people and places that local Pittsburghers might recognize. One song that distinctly stands out for me is "Lighthouse." This song is a soothing love ballad about having, needing, or even being a guiding light sometimes. The last two songs bring a gratifying end to the album. In "Savor the Flavor," Mr. Adler, the teacher, reminds us one last time to slow down and cherish the moment before ringing the bell and instructing us to get up from our desks and go out and join the party, because, "It's Hot."

This review would not be complete without mentioning the cast of musicians that provided their talents for this album. Steve, "Sudden Steve," Binsberger is on piano and organ. Pay attention to his solo on "Benny the Booker." It is clean and tasteful and even better, it rocks. Bob Insko's bass lines are not only rhythmic and tight but also melodic. His playing is not only in sync with the drummer but compliments Jimmy's guitar playing as well. Drummer, Jim Richley, drives all the songs with a solid beat regardless of the tempos. Jim is always in the "pocket" and his drumming on the Latin style numbers gives the movement that those songs required. Eric Spaulding is on tenor sax. Just listen to his work on "Slow Drag." Enough said!

In addition to the core band, the Soulville Horns play on three tracks. They are Phil Brontz, tenor sax, George Amer, trumpet, and Stephen Graham, trombone. They comprise one of the best horn sections anywhere. Their charts, arranged by Ralph Guzzi, totally blends with and does not distract from the songs. Multi-talented Bethany James adds her spot-on backing vocals to three numbers while John Gresh, known for his band Gris Gris, provides vocal backup on four songs. The choir on "Recipe for Love" are John Gresh, Liam Gresh, Larry Nath, Jimmy Adler, Phat Man Dee and "The Shining Light" ...Barb Adler.

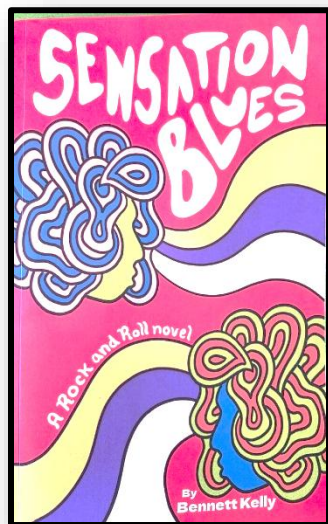
Also worth noting is the first-class studio work. The album co-produced by Jimmy Adler and Dana Cannone with mastering by Garrett Haines resulted in an excellent sound recording. While not being over produced, it has the tonality of a live recording giving the listener the feel of sitting by the stage in a live show.

Of course, this is a Jimmy Adler album and as always, he demonstrates the capacity to not only meld his ideas with words and music but to display his talented guitar playing. His slide work is outstanding and his solos are always to the point and never overbearing.

Finally, getting back to hot and savory. This music will put some spice in your ears and give you an after taste of just having heard some good music. As Jimmy Adler wrote in his liner notes, "Turn it up and savor the flavor." And, let me add... play it often!

~John Dellaera

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## Sensation Blues by Bennett Kelly

### ... Blending Fiction with Blues History

Bennett Kelly is an award-winning music journalist from New Jersey who has written a novel that weaves the story of a fictional contemporary Clarksdale, Mississippi family, with the rich tapestry of the giants of the blues.

Kelly creates a story that would hold the interest of both casual observers of the genre as well as those well-versed in it. Picking up the book, the first thing you can't help but notice is that there are no chapters. I thought this would be an issue, but most pages end with a sentence, so not reading it in one sitting wasn't a problem.

Without delving too deeply into the story, the protagonist, McKinley Robinson, a 16-year-old high school junior, is just separated from his older brother and best friend Paul, who has left to play football at Rutgers University (the New Jersey connection.) An overachiever, Paul excels in sports, the arts, and the classroom, and his parents expect McKinley to do the same. With that first name, one that any person with knowledge of the blues would recognize, belongs to the most famous bluesman of all, Muddy Waters, his destiny is in music. With the help of his Uncle Ira, a musician by trade, the adventure begins.

Bennett tells a story of both real and fictional characters and places that take place over the next year. He does so in an interesting and vibrant manner that draws the reader in, making the blues world, past and present come alive. It's a real-life rollercoaster ride

for Mac and his family, and definitely held my interest. For those with limited knowledge of this music, there is a wealth of information to be gleaned, set in a most interesting story. For those of us who have a historical background, it is fun picking out the facts from the fiction, while enjoying this year-long trip. ~Tom Baldino.

Get your copy at [amazon.com](http://amazon.com)

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## Golden Girl Trudy Lynn

On Golden Girl, vocalist extraordinaire Trudy Lynn is joined by a talented bunch of musicians, with some being Grammy and Blues Music Award nominees and winners, and some fellow Texans as well. Those players are: Yates McKendree and John Porter on guitar; Anson Funderburgh on guitar; Brannen Temple on drums and percussion; Kevin McKendree on keyboards, Terry Wilson- the album's producer- on bass, guitar, keyboards, percussion and background vocals; Darrell Leonard on horns; Mario Calire on drums; Steve Krase on harmonica; and Rhythm Tramp, Grammy nominated Teresa James and Gregg Sutton on background vocals. Ten of the disc's eleven tracks are originals, by Trudy or Terry with co-writers.

The disc opens with a song titled "Tell Me", as in "*You can't have me and another woman too, now 'tell me' what ya gonna do*". That right there pretty much tells you what this one's all about. It is a rhythm fueled rocker led by fabulous percussion from Brannen; one of many tracks that feature the talented father and son duo of Yates and Kevin McKendree on killer guitar and keyboards leads; and an emphatic Trudy, with some support from Rhythm Tramps- Terry Wilson and Teresa James, making it perfectly clear that this dude better quickly straighten his act out. Not a fan situation for Trudy but certainly a fun song to dance to.

So, with some of what I mentioned in the opening paragraph, combined with other awards from the Jus' Blues Music Foundation and the Houston Blues Society, one could say that Trudy Lynn is indeed a 'golden girl'. On the other hand, with this song being called "Golden Girl Blues," the emphasis appears to be on the word Blues and the 'golden girl' – unlike that of being a successful young lady- king of relates to the roles that Betty White, Beatrice Arthur and Rue McClanahan played in that sitcom about 'aging women'. Yeah, with Trudy, belting out lyrics like "Once upon a time it was drop it like it's hot, now when I move, it's snap, crackle and pop"; or when she can't find her glasses and looks under the bed and they fall right off her head; along with many other brain farts- many of which she can not even remember and a lot of us baby boomers can relate to, Trudy's finding that turning seventy- five does have its pitfalls. The smokin' shuffle features Terry and Brannen laying down a body shaking rhythm, hot horn and organ leads by Darrell and Kevin; amazing lead and rhythm guitar rotations between Anson and Yates.

As she sassily makes the quite powerful statement, that she “doesn’t need a man who’s a big spender, she just wants a man who’s a credit to his gender”, Trudy explains that the **Trouble with Love** is that she still has it. Trudy’s long time band mate, Steve Krase and fellow Texan Anson Funderburgh highlight this one with dynamite harmonica and guitar leads.

This one’s titled *Take Me Back* and it finds Trudy soulfully and wholeheartedly wanting to be brought back to the beginning of a romance that ultimately turned bad. The sincerity in her voice makes it clear there would have been a much better outcome on the do over. Sadly, the song won’t have the same outcome to her, but it’s old school rhythm and Blues vibe definitely took me back to the fifties, that is. For that reason, along – but there are others- this might just be the disc’s best track.

Showcasing fabulous vocal range that goes from high, crystal-clear shouts to low, gravely voiced growls- and everything in between, Trudy – with super back up from Terry and Teresa- puts on one of the disc’s best vocal performances on *Live with Yourself*.

Far be it from this traditionalist to not comment on a slow Blues track, so here goes. This one is titled *Life Goes On* (Morris/Williams) and just like those old school R&B songs, old school traditional Blues song always do it for me. Like Big Mama Thornton did on her rendition, this features Trudy soulfully and powerfully belting the hell out of the Blues. It also features the perfect slow rhythm beat with added help from Darrell’s horns, Kevin’s organ and Anson playing the Blues guitar, as well. Indeed, another of the disc’s best.

\*From time to time, I will come across an album where the artwork and packaging deserves a compliment and this is one of them. Kudos to Debra Clark Graphics for the great work on the CD jacket and its very informative, accompanying booklet.

~Peter “Blewzzman” Lauro, Blues Editor @[www. Mary4Music.com](http://www.Mary4Music.com) and 2011 “Keeping the Blues Alive” Award Recipient

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**Blues Trivia:** All but one of these records- each one a hit for the Rolling Stones- was a cover of a classic from Chicago’s Chess/Checker Records. Which one was the exception, and who recorded the original?

- a. “Little Red Rooster”
- b. “Confessin’ the Blues”
- c. “Time is on My Side”
- d. “I Just Want to make Love to You”
- e. “Around and Around”

**Trivia Answer: (C)** While the early Stones were mining America’s treasures for material, they did not stop with all the Chicago Blues greats they heard on Chess Records. They scarfed up some tough New Orleans R&B too. The Stones’ hit version of “Time is on My Side” virtually killed any chance that the singly by the much lesser-known Irma Thomas would get anything beyond local recognition.

But as familiar as “Time” is to virtually anyone who was alive in 1964, listening to Irma’s rendition provides proof- if we need it- that the better mousetrap usually can not compete commercially with the brand name variety. Her vocalizing drips with the kind of soul that British rockers could only dream about but they still made all the money.

The older Stones covers were of (a) Howlin’ Wolf, (b) Little Walter, (d) Muddy Waters, and (e) Chuck Berry. ~Cary Wolfson

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