

Capital Blues Messenger

Celebrating the Blues in the District of Columbia, Maryland and Virginia

August 2013 Volume 7 Issue 8



Festival Issue

Festival Program & Schedule

Interviews & Bios of Performers



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Sept. Festivals

And More



THE DC BLUES SOCIETY

**P.O. BOX 77315
WASHINGTON, DC
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www.dcblues.org**



The DC Blues Society is a non-profit 501(c)(3) organization dedicated to keeping the Blues alive through outreach and education. The DC Blues Society is a proud affiliate of the Blues Foundation.

The Capital Blues Messenger is published monthly (unless otherwise noted) and sent by e-mail or U.S. mail to members. Past newsletters are available at www.dcblues.org.

Send changes in name, address or membership status to membership@dcblues.org or mail to DCBS Attn: Membership at the address listed above.

The Capital Blues Messenger is your publication and members are encouraged to submit articles, photos, and ideas for articles, reviews, cartoons and photography. Please submit material via e-mail to: newsletter@dcblues.org.

Blues listings for bands should be sent to calendar@dcblues.org.

Note: The deadline for all submissions is the 15th of the month prior to publication. DCBS reserves the right to edit or refuse any content, including advertising, that it deems inappropriate.

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Members are key to the livelihood of the DCBS. Members' dues play an important part in helping DCBS fulfill its mission to promote the Blues and the musicians who keep the music alive, exciting and accessible. Members receive discounts on advance sale tickets to DCBS events, DCBS merchandise and from area merchants and clubs when you present your DCBS membership card (see p.11). Members also receive the monthly *Capital Blues Messenger* (CBM) newsletter and those with e-mail access get the CBM via e-mail plus additional e-mail updates about DCBS events.

Becoming a member is simple, quick and easy:

- Use the mail-in application, or
- Apply on-line at www.dcblues.org, or
- Sign up at DCBS events or DCBS-sponsored events/venues where you see the DCBS booth.

Members are invited to attend the monthly DCBS Board meetings. For information, send an e-mail to president@dcblues.org.

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Cover Photo credits: From top left counter-clockwise: Albert Castiglia from www.reverbnation.com/albertcastiglia; Austin "Walkin' Cane" by Tommy Beech; Big G from <http://www.musicvideos.com>; The UnXpected by Emily Salsberry; DC Blues Society Band by Pat Bransford; Fast Eddie & The Slowpokes by Becky Younkins

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ADVERTISE IN THE DCBS CAPITAL BLUES MESSENGER

AD RATES	
Business card	\$20
1/8 page	\$25
1/4 page	\$40
1/3 page	\$55
1/2 page	\$75
2/3 page	\$110
Full page	\$140

Rates are based on camera-ready artwork and must be received by the 7th of the prior month. Design service is outsourced and a fee will be charged. Ads should be at least 300 dpi in either PDF or JPG. Submit in B/W and color when possible. Ad size and space allocation contingent on prior commitments and editorial content. DCBS reserves the right to refuse advertising it deems inappropriate. Ad specs and on-line rates: www.dcblues.org
Questions? E-mail: ads@dcblues.org

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DCBS offers a Corporate membership option that provides small and large businesses the opportunity to advertise through DCBS while supporting DCBS programs.

For only **\$200 per year**, businesses receive the same benefits of individual DCBS members (see above) PLUS 6 postings of any combination of 1/4 page ads in the DCBS monthly newsletter and/or web icons on the DCBS website. Each web icon/event posting will remain on the DCBS website for one week per posting.— for a total of 6 weeks presence on the DCBS website. **This is a \$240-\$280 value, for only \$200.**

To get more information, or to establish corporate membership, visit: www.dcblues.org/memb/mbr_join.php.

Attention Dancers: To subscribe to a weekly e-mail newsletter "So Many Choices" with dance-specific information, often with a blues twist, send an e-mail to DCBS member and Blues fan Robin: hc1829@aol.com

Attention bands/venues: Send your Sept. & early Oct. gigs to calendar@dcblues.org by August 15 for inclusion in the Sept. CBM blues calendar

Bolded items on the Blues Calendars on p. 9 & 12 are picks by calendar editor, Mike Wolk, and include DCBS, BBS, and other events. **Musicians, promoters, and venues: Send calendar listings to calendar@dcblues.org by the deadline, the 15th of the month prior to publication.** Events listed are based on the best information possible. DCBS cannot be held liable for errors in schedules, places or performances listed. It is recommended that you contact the venues to verify events. See the DCBS website, www.dcblues.org, for additional music links/information.

Be a DC Blues Society Volunteer

Help at the 25th Annual DC Blues Festival and other events, contribute to the newsletter, help in other ways. Write to volunteer@dcblues.org.

Tune in Friday Evenings 5-8pm EST To the DCBS Radio Show, Blues at the DC Crossroads w/ Cadillac Chris Online at GoldRadio.net



From Department of Welfare Case Worker to International Bluesman - Meet Albert Castiglia

A short bio on Albert Castiglia, headliner for the 25th Annual DC Blues Festival, appears in the Festival Program on p. 6. However, an interview published by the online *Blues Blast Magazine*, on June 6, 2013, provided a more in-depth look at this guitar slinger and his somewhat circuitous path to his current standing as an in-demand blues player with a large fan base. To read the entire article, visit http://thebluesblast.com/Archive/BluesBlasts/2013/BluesBlast6_6_13.htm.

Castiglia was born on August 12, 1969, in New York, the son of a Cuban mother and an Italian father. He and his parents moved to Miami when he was five, and he began taking guitar lessons as a 12-year-old. As a teenager, he realized music was his passion. However, he first acknowledged family pressure and went to college, earned a Bachelor's in Social Work, and took a job as a case worker in the welfare department for the State of Florida, where he worked for four years. Throughout this time, he continued to fine-tune his guitar playing, songwriting and singing, performing nights and weekends in the Miami area. In 1997, he was named "Best Blues Guitarist" by a local Miami paper, *New Times Magazine*. An audition with Junior Wells (in photo at right with Castiglia), led to his becoming a permanent member of Junior Wells Band. "It all happened so fast," Albert says of his time with Wells. "I'm in my office one minute and the next I'm with Junior Wells in the South of France. It took me a long time to get there and then it all happened over night. It was a real mind blower..." After Junior's death, Castiglia lived in Chicago, where he says he got his real education. As lead singer and guitar player for Junior's band, renamed as Hoodoo Man's Band, he toured with and opened for Atlanta-based Sandra Hall. After four years paying his dues, he returned to Florida to form his own band and strike out on his own. Since then he's developed a strong fan base, has released several well-received CDs, and is touring throughout the US and abroad. *Photo from www.reverbnation.com/albertcastiglia*



Big G Brings His Big Style to the 25th Annual DC Blues Festival

"Big G," born George Staten, in Saxe, VA (about a hundred miles southwest of Richmond) has been performing since he was 13 years old. Big G is one of the star performers at the DCBS 25th Annual DC Blues Festival on August 31, at the Carter Barron Amphitheatre in Washington, DC. DCBS President Felix McClairn talked with Big G recently and provided the following interview for the *Capital Blues Messenger* (CBM) newsletter.

CBM: You were 13 years old when you were bit by the show business bug. Tell us about that early experience.

Big G: It began with talent shows at my high school. After first winning the annual contest, I continued to win most years. I sang (*grown folks*) songs by artists like Tyrone Davis and Roy C. Because of the type of music I performed, I was a favorite of the adults attending the talent show and I started to build an audience.

CBM: What do you consider your first big break in show business?

Big G: My big break came through a DJ called "Preacher Man" (Freddie Hargrove) at 1370 AM in South Hill, VA. He helped me put together my first recordings, two cuts - the upbeat "Don't Leave Me Girl" and a slow tempo tune. I sat in Preacher Man's yard one Saturday waiting for him to come home to give him the cuts. The songs got plenty of air play during the show - on almost every Sunday from 3 to 5pm. When my mother heard me on the radio, the look on her face was worth a million dollars.

CBM: So, where did that big break lead?

Big G: Well, Preacher Man sent me to New York to meet with Big Al, who produced my first album. The record was selling well, but I didn't know it. There's a part of the business (*whose philosophy*) is to "use them up." But that helped more than it hurt. Big Al distributed my album heavily in Jackson, MS, his home. My name became well known.

CBM: I understand that your career took a more managed business approach upon meeting your manager, Cynthia Vaughn. How did that relationship change your career?

Big G: We put together the *Keeping It Real* album with the breakout "Hot Loving" single, with the help of Bob Grady. He was in business with Otis Redding and managed Wilson Meadows. We made sure copyrights were straight. And Bob knew how to break a record. The album broke in Jackson, MS and did very well.

CBM: You're well known for your signature vocal style and original songwriting. Have you always played guitar and done vocals?

Big G: I sang and played guitar all the time until I moved to Richmond. I didn't play guitar for seven years, but I practiced. I was having so much trouble holding onto guitarists, I started playing again for myself. In 2007 I started opening for Roy C playing guitar and singing.

CBM: How would you describe your musical style?

Big G: When I'm playing guitar I feed off the audience. I listened a lot to Roy C's longtime guitarist, J. Hines. Like him, I use Vasspo' tuning in open E or another open chord. (CBM: *Certainly Steve Cropper of Booker T and the MGs showed Vasspo' tuning to Otis Redding, who took away the open-tuned guitar and returned 15 minutes later with "Dock of the Bay" written. Cropper also knew about the soulful sound ("churchy" is his word) obtained by dropping the bottom string of a standard-tuned guitar, down to D or even way down low to C. Pop Staples country.* <http://www.jungle-records.net>)

CBM: What about the roots of your singing style?

Big G: I grew up listening to and loving singers like Percy Sledge and Roy C. My style is a mixture of soul and gospel. It's music that makes you feel good inside. You listen to the words and feel the music at the same time. I bring feelings to the music. Mine are stories about real life -- love and romance. I try to touch on things everyone goes through. This kind of music is important for folks to understand what I'm talking about, my being able to relate. So many musicians have wanted me to change my style. I've listened to interviews with the late Marvin Sease, who said stay true to yourself. And I'm not changing because I love what I do!

CBM: You've shared the stage with some notable Southern Soul or Soul Blues artists. Tell us about those experiences.

Big G: Early on I performed with Roy C in Florence, SC. I've played with and am friends with Theodis Ealey. I shared the stage with Marvin Sease & Roy C at Lamont's Entertainment Complex in 2007. I was nervous in the face of these talents. I was struck by the thousands of folk in the audience. You have to take control and let them know who you are. I was hardest on myself, but my confidence strengthened when I made thousands scream. I knew I was OK.

CBM: How do you define success?

Big G: Every year it grows. I've toured in Memphis, and in Mississippi and Alabama. In 2009-2010 I had the chance to be in the *Blues Is Alright* tour. I'm more open to the (*neo-*) Chitlin Circuit. But it's tough with every man for himself. My latest album *Last Paycheck* (*with the title tune hit*) and the love ballad "Somebody Like You" is doing well.

CBM: What's going on with you now in the music business?

Big G: I've got a private party in August and I'm on the airwaves of Richmond's WCLM 1450AM, from 3-5pm every Friday hosting the Southern Soul Hospitality show. We also stream online at <http://www.wclmradioonline.com/>.

CBM: Do you have any oversea tours planned?

Big G: I'm not crazy about going overseas.

CBM: Is there anything you want to say to the audience who are waiting to see you perform at our 25th Annual DC Blues Festival?

Big G: Hold on, I'm coming!

DC Blues Festival Performer Austin "Walkin' Cane" Talks with DCBS Member Charles Coughlin

Austin "Walkin' Cane" spoke at length for this DCBS interview, just a month before his scheduled performance at the DC Blues Festival.

Charles: Can you describe how you got into blues?

Austin: Started playing guitar around 13 or 14. The guys I was listening to were Jimi Hendrix, Keith Richards, those kinds of classic rock guys. They would always talk about B.B. King, Albert King, Freddie King, Clapton, Robert Johnson. It just sort of started there. Slowly I started really getting into it. B.B. King's *Live at the Regal* was my first blues record.

Charles: How would you describe the style of Blues you play?

Austin: I just call it 'Damn Fine Blues.' But it's more of like a Mississippi style, like the Delta. Especially with the solo guitar thing. I'm going to record a new record (now in progress). I've got enough material for two. One will be an acoustic driven record. The other will be electric. The second record will have like a Stax vibe to it, while the first will be pretty stripped down. It'll be myself, upright bass, harmonica, and a drummer. Although I do have a brass band on two or three tunes with an acoustic lead, so it should be kind of interesting.

Charles: Do you have a preference between the two?

Austin: I was always an electric player. Then around 2007, 2008 when everything started to fall apart economically, the band started to fall apart, and I was really digging the solo vibe and thought why not do this for a while until everything comes back and there's more live music. It was such an awful time. You couldn't travel much because gas prices went through the roof, so it was hard for a local band to travel and make money. Then I started doing the solo thing and it kind of took off in a whole different direction, and I've been able to travel the world and do a lot of interesting stuff. I think it's primarily because I'm solo. I went to Australia, France, Germany, England, Wales, Nepal for a Himalayan Blues festival. And all over the States.

Charles: Have you been surprised by the blues reaction around the world?

Austin: Around the world, it blew my mind. I think half of it is just being an American. People want to see something that's kind of authentic I guess. It's such a trip. I was playing in France in a little town outside of Bordeaux, and the people I was staying with took me to a jam night at this bar. I played for half an hour. It was by a college, and seven or eight college kids came in and played "Monday Monday" by the Mamas and the Papas. When I walked up to get my guitar, they came up to shake my hand, and none of them spoke English, which was a trip. Some of the words they sang were wrong, but it was mostly right, just based on memorization. The overseas people are amazing. Great crowds.

Charles: What other types of music do you enjoy?

Austin: I listen to all sorts of stuff. Jazz is probably next in line. I've noticed the last few years I get nostalgic every year. So I have phases where I go through classic rock bands that played when I was a kid. I'll listen to them for a couple days and get my fix in and then move on to something else. Overall, jazz, blues, rock, & cool country are what I listen to. Like Willie Nelson, Cash kind of stuff. It's kind of all over the map, but I like to play blues. That's what makes me feel good inside. I love things that have a retro vibe, like certain jazz that's cool like Miles and Coltrane. I like the classic guys. Same with blues, I'm more a fan of the older stuff, though there's a lot of great current stuff out there.

Charles: Who would you say are your biggest influences?

Austin: Blind Willie Johnson is pretty huge. His slide playing was amazing. In the blues world there's all the Kings. Taj Mahal is really cool, I always liked that you never knew what he would come up with, whether it would be stripped down, electric, hula blues, reggae. Junior Wells, Buddy Guy, you know, Willie Dixon's Chicago blues like the Wolf, Muddy, and Otis Rush. I've gotten to play with a lot of my heroes

Charles: Who have you enjoyed playing with or opening for?

Austin: B.B. King was a big one. That was a huge honor. He's a kind person. Bobby "Blue" Bland. That was kind of funny because I had just gotten my leg cut off. I hadn't played guitar for 4 months because I was healing and in this weird phase where I was just writing. I called the

blues club with Bobby "Blue" Bland playing to see if I could come watch. He said sure but you've got to play and open. I hadn't played in a while but I went up and was hurting. I probably shouldn't have been there. I went to sit on this stool. He had this giant bar stool with a 4 or 5 inch cushion in the middle of the stage. So this big guy, his assistant who was always there at all the shows, comes up and said, "This is Mr. Blue's chair, you can't sit there." Bobby put on a great show. B.B. King and Bobby "Blue" Bland used to come here to Cleveland every Easter and would hang out with Robert Junior Lockwood, and do a couple shows. I think maybe over 17 to 20 years, I probably missed only a couple of those shows.. I was also at one of Albert King's last shows.

Also, John Hammond, Jr., there's a great record he put out recorded in a church chapel. It was really open sounding and a really cool record. He and his wife sent me a copy. They're nice people. I've opened for them a bunch of times. And Buddy Guy a bunch of times.

One of the weirdest was opening for Ted Nugent and Lynyrd Skynyrd at the Blossom Music Center (in Ohio). It probably holds about 15,000. They had me play acoustic by myself. I had not played a solo guitar in front of anyone for probably five or six years. It was weird. It was like I was washed up before even doing anything. I had to leave right afterwards, they wouldn't let me stay because they're big 70's rock stars and weren't having any of it. It was weird walking through the crowd with three or four bouncers guiding me. Happened 15 or 16 years ago.

Charles: Do you have a favorite song?

Austin: Pretty much all the songs I learn were at one point a favorite tune, but they kind of change after a while. I do love "Fishing Blues" by Taj Mahal. I probably started playing it at 17 and I still play it almost every show. Other than that it changes weekly. Every now and then I'll come with one of my own that I like. This recording I start on Monday will be 13 records for me. Six or seven are blues records. I have a Christmas band that writes Christmas tunes, The Ohio City Singers, and we have three or four albums.

Charles: Where do you get inspiration for songwriting?

Austin: All livin' man. A lot of times it just comes from that. It depends. Like the last studio record I did which was around 2008 I was hanging out with Robert Jr. Lockwood. He came to one of my gigs. We went to the House of Breakfast. Whenever there was a lull in the conversation, he would talk about the old days. He started talking about Robert Johnson. It was always a treat to hear the stories because there was always a new detail or something. So my mind started wandering and I thought 'murder of a blues singer.' That'd be kinda cool. So that inspired that whole record, just hanging out with him that evening. He was going to play on it, but unfortunately he passed away about two weeks before we started. I think he was 91. He had a good run.

Then in 2010 or 2011 I did a live record. I had some problems with my hands after a car accident. Some guy ran me off the road on a winter day in Ohio. I hit the wall at about 55 m.p.h. It was a brand new car. They fixed it and gave it back to me. My wife got a little banged up; we both did. I didn't think I'd be able to play guitar anymore because my hands and arms were pretty messed up. So there was a little time where I wasn't practicing at all. But I ran into the right doctor who kind of fixed me and helped me along. Then all the creative juices started flowing again. I never stopped playing because I had to do it for my family, but I was really suffering through the gigs until I found that doctor. Now I have enough material for two records. They sound great in my head.

Charles: What are some of your favorite venues to play?

Austin: In England, outside of London, I played at an old schoolhouse built in the 1600s. There was so much history in this little town it was unreal. There was a church built in the 11th or 12th century. That was a pretty special gig. The first time I went overseas I played in France in a little town outside of Paris. It was a festival called FIMU that's been around over 25 years now, and there was a sea of people. It was just amazing to me.

Continued on p. 11.

Festival Schedule



Main Stage

- 12:00 - 12:20 pm Festival Opens
12:20 - 12:40 pm The UnXpected
12:50 - 1:45 pm Fast Eddie & the Slowpokes
1:55 - 2:45 pm DC Blues Society Band with Ayaba Bey
2:55 - 4:10 pm Austin "Walkin' Cane"
4:20 - 5:45 pm Big G
5:55 - 7:30 pm Albert Castiglia

Masters of Ceremonies:

DCBS President Felix McClairen
WPFW (89.3) radio personalities:
Ida Campbell; Texas Fred, the Zydeco
Cowboy; Da Gator; James Funk;
Elliott Gross; Mama K; Lady Myrrh;
Yolanda Turner
Gold Radio DJ Chris DeProperty
(aka Cadillac Chris)

John Cephas Workshop Stage

- 12:00 - 4:00 pm Children's Instrument Play Area
1:00 - 1:50 pm Vocal Workshop with Nadine Rae
2:00 - 2:50 pm Guitar Workshop with Mike Westcott
3:00 - 3:30 pm Children's Harmonica Workshop
with Dave Harris
4:00 - 5:00 pm Performance by AEBHF Ensemble
(Archie Edwards Blues Heritage Foundation)

Master of Ceremonies: Dr. S.O. Feelgood

Welcome to the DC Blues Society's 25th Annual DC Blues Festival. We're pleased to be celebrating our 25th Festival anniversary with you. The first of our annual free festivals took place about a year after the Society's founding in 1987. Since then DCBS has stood at the center of the Blues scene in the DC Metropolitan Region. We are sustained and invigorated by our mission to bring the best of traditional and cutting edge Blues entertainment and education outreach to the public at little or no cost.

Our Blues in the Schools (BITS) program is our primary means of spreading the cultural heritage and history of the Blues and its appreciation among students. Our programs include performances and learning presentations by veteran musicians/educators. Today, on our John Cephas Workshop Stage at the Festival entrance, we enlighten and entertain young and mature alike with vocal and harmonica workshops and an all-day Instrument Petting Zoo. Also, explore Blues roots with an acoustic performance by the Archie Edwards Blues Heritage Foundation Ensemble on the Workshop Stage.

DCBS presents a variety of live music events throughout the year. Annual events include a Black History Month show, the Hotter-Than-July Fish Fry & Show, this DC Blues Festival, the DCBS Battle of the Bands, and the New Year's Eve Dinner & Dance. In between these long-standing events, we host two FREE monthly jams - one on the first Sunday of the month (tomorrow! September 1) and another on the fourth Sunday of the month - and present touring Blues stars like Lil Ed & The Blues Imperials, and Zac Harmon. DCBS also sponsors fundraisers for a variety of charitable causes that support musicians and music education.

The most costly of our events is the Annual DC Blues Festival. This year's jumping lineup for the Main Stage includes outstanding local and national touring acts - a full day of Blues talent. The lineup is headlined by Albert Castiglia, a guitarist, singer, and songwriter who is based in Florida but got his blues "education" in Chicago. Immediately preceding Albert is a silver-voiced Soul Blues singer-guitarist known simply as Big G - a shooting star on the neo-Chitlin' Circuit, and we also have a great solo artist, Austin "Walkin' Cane," who is based in Cleveland, Ohio. The schedule begins with the outstanding youth band, The UnXpected; followed by the 2012 DCBS Battle of the Bands winner, Fast Eddie & the Slowpokes; and the always entertaining DC Blues Society Band. Check out the schedule above and the performers' bios on the following pages.

DCBS brings you this free festival and other free or affordable events with the help of volunteers, dues-paying members, event attendees, and donors. You can show your support by helping in any of those ways. Another way to show your support is to visit our DCBS-branded merchandise and membership booth in the rear of the Amphitheatre. Buy a souvenir & join today! Visit our website, www.dcblues.org, for membership, volunteer, and event information.

Have a Foot-Stomping Good Time!

Felix McClairen, President, DCBS
president@dcblues.org

P.S. We appreciate the support of our Festival sponsors highlighted below. Thanks to the many volunteers that helped produce this Festival (contact volunteer@dcblues.org to become a volunteer). Big thanks also to all the artists and guests that made the Festival possible.

The 25th Annual DC Blues Festival is sponsored by the DC Blues Society, the National Park Service, and the DC Commission on the Arts and Humanities, and media sponsor WPFW 89.3 FM. DCBS especially thanks Rita Gunther and NPS staff for their assistance, and Roger "Flash" Gordon, a world-class stage manager.



WPFW 89.3 FM

Presenting The Main Stage Performers

Albert Castiglia - Guitarist, singer and songwriter Albert Castiglia [pronounced ka-steel-ya] made his professional debut as a musician in 1990, when he joined the Miami Blues Authority. His first big break came about when legendary harmonica player Junior Wells heard him sing and play and immediately hired him for his touring band. Castiglia accompanied Wells on several world tours. After Wells passed away in 1998, Castiglia, then living in Chicago, found work with Atlanta-based blues belter Sandra Hall, accompanying her on regional and national tours through the late 1990's. Aside from Hall and Wells, Castiglia has shared stages and jammed with Aron Burton, Pinetop Perkins, Melvin Taylor, Sugar Blue, Phil Guy, Ronnie Earl, Billy Boy Arnold, Ronnie Baker Brooks, John Primer, Lurrie Bell, Jerry Portnoy, Larry McCray, Eddy "The Chief" Clearwater and Otis Clay, among others. He struck out on his own and released his debut CD, *Burn*, in 2002; followed by his 2006 release, *A Stone's Throw; These are the Days* (2008), *Keepin On* (2010), and his latest release *Living the Dream* (2012). www.albertcastiglia.net



Big G - Song writer and Southern Soul recording artist Big G is a native of Charlotte County, VA, and now resides in Richmond VA. He grew up singing and playing the lead and bass guitar in church, and listened to all types of music. However, Southern Soul Music made him what he is today. Influenced by such artist as Clarence Carter, Percy Sledge, Tyrone Davis, and Roy C, he started singing old school R&B back in the 1970's. Big G's proudest moments are being able to share the stage with such artists as: Bobby Blue Bland, Marvin Sease, Millie Jackson, Shirley Brown, Mel Waiters, Roy C and Clarence Carter. He has had 18 CD releases, with the most recent including *Last Pay Check* (2012), *Nothing But a Party Volume II* (2013), *Midnight Love Volume II* (2013), and a Gospel CD, *Old Time Religion* (2013). www.BigGSounds.com. Photo by Ron Weinstock



Austin "Walkin' Cane" - Blues singer, songwriter, and slide guitarist Austin "Walkin' Cane" has been singing the blues for more than 25 years, performing over 300 shows a year, recording numerous albums and telling the stories of blues legends to a younger generation. He is performing at the 25th Annual DC Blues Festival as an acoustic solo act, bringing to the stage original and classic delta blues featuring slide guitar and soulful vocals. (He also performs duo and electric band sets.) "Walkin' Cane" has travelled all over the world and has received

various blues/instrumentalist awards over the years. He walked for ten years with a cane, hence his nickname, due to an arterial venous malformation at birth. In 1996, after years of battling the inevitable, his left leg was amputated below the knee. A year after the surgery, he returned to the music scene stronger and without need of a cane. His 2008 CD, *Murder of a Blues Singer*, was inspired by an after-hour diner conversation with blues legend Robert Jr. Lockwood. His latest acoustic CD, *A World of Blues*, was released in 2011. www.walkincane.com

Fast Eddie & The Slowpokes - As the winners of the DC Blues Society 2012 Battle of the Bands, Fast Eddie and The Slowpokes represented DCBS at the 2013 International Blues Challenge in Memphis, TN. The band first came together in 2011 for a one-time gig at the DC Blues Society Fish Fry. They were well received and encouraged to continue to do their thing, and a year later, the band had



played 91 shows in venues throughout the DC/MD/VA region, from Senate Caucus rooms to festivals to roadhouses. They have shared the stage with Victor Wainwright (2013 Pinetop Perkins Award Winner) and The Nighthawks. The Slowpokes' playlist is inspired by classic blues material from Chicago to West Coast Swing, Motown to Muscle Shoals, and all the rock n' roll in between. Their goal is to get you up on your feet. The band includes Ed "Fast Eddie" Crowley

(harp, vocals), Larry Younkings (guitar, vocals), Dave Gorozdos (keys, vocals), James "Cookie" Cooke (bass), and Scott Chadwick (drums). www.reverbnation.com/FastEddieTheSlowpokes

DC Blues Society Band with Ayaba Bey - The DC Blues Society Band is pleased to return to the stage of the Carter Barron Amphitheatre for the 2013 DC Blues Festival. This rhythm band was formed in 2010, with the intent of promoting and preserving the genre of blues in the Washington, DC area. The band plays a mix of danceable blues tunes with a heavy tip of the hat to typical blues standards. With the leadership of Dr. Ayaba Bey, the DC Blues Society Band prides itself on being a tight organization that is sure to be entertaining. Ayaba, known for her expressive soulful delivery and colorful outfits, has traveled widely, sharing her historically-based educational theater/music programs. This "high energy" band includes Ayaba (vocals), Dave Harris (harmonica), Sam'i Nuriddin (guitar), Joe "E-Flat" Thomas (saxophone), Dave Jackson (bass), and Calvin Newbill, Jr. (drums). Photo by Pat Bransford



The UnXpected - In May 2012, five young musicians who met at the Academy of Rock Music in Newport News, VA came together to form the band The UnXpected. Since then, they have performed numerous times, not only in the Hampton Roads, VA area but beyond, including their 2013 trip to Memphis, TN, where they represented the DCBS in the Youth Showcase at the 2013 International Blues Challenge. In January 2012, they released their first CD, and two of their original songs "Daughter of Blues" and "Little Boy Blue" are available on iTunes, etc. .



In July 2013, the band opened for Gary U.S. Bonds' concert in Norfolk, VA, and their summer has been busy with other performances and blues camps. Band member Logan Layman was among the elite set of young blues musicians that opened the 2013 Chicago Blues Festival, and Logan was recently named "Blues Kid of the Year" by Fernando Jones' Blues Camp. The UnXpected includes Cole Layman (lead guitar/vocals); his sister Logan Layman (bass/vocals); Kevin Marks (drums/cajon); Zachary Salsberry (guitar/vocals); and Tyler Bevington (keys). www.theUnXpectedBand.com

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EVENTS & CATERING



<i>August</i>		<i>August cont.</i>	
1	Jesse Dee @ WTMD's First Thursdays Concerts, West Mt. Vernon Park (Balt.); Tom Principato @ Columbia Lakefront Concert Series; Nighthawks, Joy Bodycomb @ Kentlands	20	Billy Thompson @ JVs; Jonny Grave @ Marx Cafe
2	Jesse Dee @ Hamilton; Over the Limit @ Zoo Bar; James Armstrong @ Madam's Organ; Jonny Grave @ Nanny O'Briens	21	Roomful of Blues @ Hamilton; Jonny Grave & Tombstones @ Madam's Organ
3	Jonny Lang @ State Theatre; Tommy Lepson @ Lurman Woodland Theatre; Big Boy Little @ Zoo Bar; Holmes Brothers @ Mount Vernon Nights; Chris O'Leary @ Madam's Organ; Fast Eddie & Slowpokes @ Ice House Café; Stacy Brooks Open Mic @ Layla Lounge; Summer Blues & Brews Festival w/ Nighthawks, Moondog Medicine Show, others @ Frontier Museum, Staunton, VA; Moreland & Arbuckle @ Hamilton	22	Jay Summerour Blues Jam @ Asian House of Poolesville; Dave Chappell @ JVs; Anthony "Swamp Dog" Clark @ Take A Break Concert Series (Reston); Daryl Davis @ Old Town Theater
4	DCBS 1st Sunday Blues Jam @ Silver Spring American Legion; Mike Westcott @ Mason District Park; Linwood Taylor @ JVs; Stacy Brooks @ Madam's Organ; Nadine Rae @ Bethesda Jazz & Blues Supper Club	23	Voodoo Fix @ Madam's Organ; Swamp Keepers @ Zoo Bar; Bad Influence @ Basin Street Lounge; Anthony "Swamp Dog" Clark @ Ruddy Duck
5	Tinaz Blues @ Westminster Presbyterian	24	Big Boy Little Band @ JVs; Rico Amero @ Madam's Organ; Bruce Ewan @ Zoo Bar; Bad Influence @ Rockville Winefest; Bad Influence @ Creekside Inn; Built 4 Comfort @ Hershey's; Scott Ramming @ CrawStickers @ Kilroy's; Johnny Winter @ Birchmere
7	Nighthawks @ Lee District Nights	25	DCBS 4th Sunday Acoustic Blues Jam @ Mansion on O St.; Memphis Gold Jam @ JVs; BT Richardson @ Madam's Organ
8	Jay Summerour Blues Jam @ Asian House of Poolesville; Nighthawks @ Columbia Lakefront; Jonny Grave @ Wonderland Ballroom; B.B. King, Peter Frampton, Roger McGuinn @ Pier Six	26	DC Blues Society Band @ Westminster Presbyterian Church
9	Herbie D & Dangermen @ Madam's Organ; Sookey Jump @ Zoo Bar; Mary Shaver @ Rockville Rooftop Live; Sonny Landreth @ Hamilton	27	Jonny Grave @ Madam's Organ
10	DC Blues Society Band @ Club Heaven; MS is BS Chili Cook Off & Blues Extravaganza w/ Daryl Davis, Rick Franklin, Michael Roach/Sadie Roach @ Barcroft Community House; Billy Thompson @ Avalon Fest; Billy Thompson @ Fairfax Coffee House; Chris Bell @ Madam's Organ; Rico Amero @ Madam's Organ; Smokin Polecats @ Zoo Bar; Nighthawks @ Patriot Harley-Davidson; Nighthawks @ Southern Maryland Bikefest; Stacy Brooks @ New Deal Café; Bobby Lewis Band @ Hershey's	28	Clarence "The Blues Man" Turner @ Mason District Park; Moondog Medicine Show @ Crystal City Blues and Brews
11	B.B. King, Peter Frampton @ Wolf Trap; Sol Roots @ JVs; BT Richardson @ Madam's Organ	29	Nadine Rae @ SW DC Wharf Concert Series; Chris Thomas King @ Blues Alley
12	Deanna Bogart @ Westminster Presbyterian Church	30	Chrisse O'Dell & One Hot Mess @ Madam's Organ; Bad Influence @ Gotta Swing (Herndon); Chris Thomas King @ Blues Alley
13	George Thorogood & Buddy Guy @ Pier Six; Jonny Grave @ Madam's Organ	31	DC Blues Festival w/ Albert Castiglia, Big G, Austin Walkin' Cane, Fast Eddie & Slowpokes, DC Blues Society Band, The UnXpected , and others @ Carter Barron Amphitheatre; Catfish Hodge @ JVs; Bobby Carter @ Madam's Organ; Mike Westcott @ Outta The Way Cafe; Chris Thomas King @ Blues Alley
14	Sam Pace & Gilded Grit @ Madam's Organ; Bob Israel & Memphis Gold @ Blues Alley	Early September	
15	Anthony "Swamp Dog" Clark @ Westminster Church; Clarence "The Blues Man" Turner @ Glen Echo Summer Concert; Honey Island Swamp Band @ State Theatre; Swamp Candy @ Ram's Head-Savage	1	DCBS Blues Jam @ Silver Spring American Legion; Alonzo Memorial Picnic/Baltimore Blues Society w/ Mark Hummel, Albert Castiglia, Nothin' But Trouble , and others @ Rosedale American Legion; Stacy Brooks @ Madam's Organ; Nighthawks @ Vienna Moose Lodge; Chris Thomas King @ Blues Alley; Fast Eddie & Slowpokes, others @ Greenbelt Labor Day Festival
16	Jay Summerour @ House of Poolesville; JD McPherson, Andy Poxon @ Birchmere; Nighthawks @ Rockburn Branch Park (Elkridge); Jonny Grave @ Nanny O'Briens	2	Labor Day Blues @ Westminster Presbyterian Church
17	Preston Shannon @ Madam's Organ; Billy Thompson @ Old Brogue; Hot Rods & Old Gas (Over the Limit edition) @ Bare Bones; Deja Blue @ JVs; Moonshine Society @ Zoo Bar; Andy Poxon @ Pickled Herring; Mary Ann Redmond @ State Theatre; Fast Eddie & Slowpokes, Built 4 Comfort, others - Wounded Warrior Fundraiser @ Woodstock Inn; Hot August Blues & Roots Festival feat. Grace Potter, Eddy Clearwater, and others @ Oregon Ridge Park	3	Music Maker Benefit w/ Carolina Chocolate Drops, Ironing Board Sam @ Hamilton
19	Shirleta Settles @ Westminster Presbyterian Church	4	Jonny Grave & Tombstones @ Madam's Organ
		5	Jay Summerour Blues Jam @ Asian House of Poolesville
		6	Over the Limit @ Zoo Bar; Biscuit Miller & Mix @ Madam's Organ; Mark Hummel, Anson Funderburgh, Little Charlie @ Hamilton; Nighthawks @ Wheaton TGIF Summer Concert; Blues at the Beach Festival w/ Smokin' Joe Kubek & Bnois King, others @ Virginia Beach
		7	Southern Md Blues Festival (1st of 2 days) w/ many bands (see ad on p. 8) @ Calvert County Fairgrounds; Big Boy Little Band @ Zoo Bar; Biscuit Miller & Mix @ Madam's Organ; Bad Influence, Anthony "Swamp Dog" Clark @ Reisterstown Festival; Anthony "Swamp Dog" Clark @ JVs; Built 4 Comfort @ Potomac Grill; Blues at the Beach Festival w/ Stacy Brooks, Mark Hummel, others @ Virginia Beach

See p. 12 for Regular Blues Calendar



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Interview with Austin "Walkin' Cane"- Cont. from p. 4

I could do no wrong... Even when I made mistakes, people didn't care. They were loving it. It's probably the only time I was ever treated like, and felt like a rock star. I thought, "Wow, this is what these guys get to deal with on a regular basis, this is amazing." Plus the whole charm of being in France. I've done that festival a couple more times.

But any of those out of the country gigs are pretty amazing because it's such a culture shock. I think I sold about 250 CDs that first week in France. I sold about 60 at home before that. There were literally 3,000 musicians at that festival playing in 3 days, 12 stages, all in this one little tiny town. It's a pretty amazing festival. I was the only American there. It's a world music festival, so I saw some percussion bands from Bali and 12-piece guitar orchestras playing classical music. That ranks up there, I will say, and I got paid alright, which is cool.

Australia was really impressive. Nepal was amazing. You have hippie shacks leading up to the hotel along a narrow path. On one side of the road there were all hippie vendors with tie dye hats, beads, things like that. On the other side were armed guards with machine guns... And the shows were great. There was a tribute to Daniel Pearl at the US Embassy, which was pretty cool. Played at a sacrificial ground where they would slaughter animals and offer them up to the gods and things like that... I've also played Alaska, Key West, New Orleans, Chicago, New York, Memphis, Nashville, Vegas.

Charles: How about DC?

Austin: I've never played DC before. Always wanted to, but it hadn't happened. I've done the International Blues Challenge a few times. Met some people down there. One gal named Jazs [from the DC Blues Society], we talked and have run across each other at different festivals.

Sure enough, it worked out great. I was a little bummed because I became friends with Bill Wax, who hosted Bluesville on XM radio. He had said "If you come (to DC), I'll get you on the air, as long as you have a gig." So I finally have a gig and he retires. But I hope he's doing alright.

Charles: What do you like to see or hear from a crowd when you're performing?

Austin: Applause is kind of cool. The acknowledgment that I'm in the room. As the solo guy, it's weird because in a band you're almost forced to listen to them no matter what. But with a solo guy you can be background noise real easy. It can get rough sometimes. It took me a while to get used to that, that some of the gigs you get hired for won't hire a band because it's too loud. You play a tune and it sounds so good, to me at least. I think, "Man, they're really going to like this," and you finish and there's like a golf clap. So when that started happening, I realized, you know I'm not playing garbage anymore. I'm not playing songs that "hey, maybe if I do this song, maybe they'll like me." So that's when I started focusing on playing a lot of blues and a lot of my tunes that are pretty bluesy. You know, if some drunk girl wants to hear "Brown Eyed Girl" or something, I'm not going to do it. Those days are over where I'm just trying to please the people for no reason.

Well, I do it sometimes... If you're playing a wedding or something where they want to hear something they know, I'll do it. It's part of the whole entertainment thing, to find the right things to play at the right moments. But I just play the blues man, that's the only thing where I don't feel like I'm cheating myself. Because I truly do play for myself now. But it is nice to get the applause. The really rewarding ones are where it's like clap-clap-clap and then almost dead silence because they're listening so intently.

Regular Blues Events.

The Regular Blues Calendar below is included in the CBM each month to provide information on recurring blues jams and performances/dances. Also see the August & Early September Blues Calendar on p. 9.

Sunday	DCBS Blues Jam @ Silver Spring American Legion (1st Sunday); DCBS Acoustic Jam @ Mansion on O St. (4th Sunday) Axe Handlers Blues Jam @ Sully's; Skyla Burrell Jam @ Benny's Pub (every other Sunday); NRBK Open Mic @ Old Fire Station No. 3 (Fairfax)
Monday	Blue Mondays @ Westminster Presbyterian Church; Wolf's Blues Jam @ JV's
Tuesday	CrawStickers w/ Jenny Poppen @ 219 Basin St. Lounge; Johnny Artis Band @ Madam's Organ; Open Mic @ Woodstock Inn (Woodstock, MD)
Wednesday	Wolf's Blues Jam @ Blair's Londontowne Pub; Scott Wells Jam @ Pickled Herring Pub (all but 1st Weds.) (North East, MD); Classic Jam @ Old Bowie Town Grille; Ian Walters @ Looking Glass; Johnny Grave @ Madam's Organ
Thursday	Patrick Alban & Noche Latina @ Madam's Organ; Big Boy Little Band Blues Jam @ Zoo Bar; Slow Blues & Swing Dance @ Glen Echo; Open Mic @ El Gavilan
Friday	Glen Moomau & Blue Flames @ Bertha's; Over the Limit @ Zoo Bar (1st Friday); John Guernsey @ New Deal Café
Saturday	Acoustic Blues Jam @ Archie's Barbershop; Davies Fish Fry & Blues Jam (1st Saturday) @ Davies Memorial Unitarian Church (Temple Hills, MD); Big Boy Little Band @ Zoo Bar (1st Saturday); John Guernsey @ New Deal Cafe

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