



February 2002

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Upcoming Blues Society Jams

Feb. 10- Jam at Taliano's

Feb. 17- Acoustic Jam at Taliano's

March 3 - Jam at Taliano's

March 17 - Acoustic Jam at Taliano's  
hotline (202) 828-3028

homepage- <http://www.dcblues.org>

## Blues Society Jam News

### Super Bowl conflict moves 1st Sunday Jam to Feb. 10

Performers at the December and January jams included: Wally Adams, David Harris, Robb Deigh, Blues Museum, Steve Levine, Jon Spear, Jon Cole, Paul Mastradone, Matt Kelly, Dave Atherton, Blue Lou, Matteo, David Galloway, Rick Canton, Josh Basson, Dave Jackson, Heather Bossert, Lisa O'Brien, Sabrina Prieur, Rich Sampson, JC Veve, Mike Martinez, Gene Meros, Lydia Love, Robert Rockville, John Mangano, Scott Albert Johnson, Tommy Jay, Miles Spicer, Tom Vaughan, Allen Jones, Dr. Feelgood, Sherwood, The Bassmen and Stew Smith.

Since the Super Bowl is on Feb. 3, we have re-scheduled the jam for **Feb. 10**. The acoustic jam will still be on Feb. 17. Both will be at Taliano's, from 4-8 PM.



Jon Spear, Scott Albert Johnson and Robb Deigh  
Photo © Steve Levine



## John Jackson 1924-2002

On January 21, 2002, the DC area and the entire world lost a musical and human treasure in John Jackson at age 77. With a few years of education, a mastery of country blues finger picking, a warm personality and an expansive repertoire, Jackson played to music lovers in over 60 countries. At the age of 75 he was still playing, often with his son James, pleasing crowds with an incredible variety of Piedmont blues, ragtime, ballads, and folk tunes. He was widely known as the surviving master of Piedmont blues guitar playing and an accomplished banjo player who performed with an affable grace and sense of humor.

Born the seventh of fourteen children in 1924, Jackson



spent much of his life in Virginia. His parents were musicians and John picked up the guitar at a young age and soaked up the music he heard on his folks' Victrola; 78s by Blind Lemon Jefferson, Blind Blake, Blind

Boy Fuller, Uncle Dave Macon and Jimmie Rodgers. A convict named Happy taught Jackson open tunings and how to play slide when he was 10.

Growing up he accompanied his parents at the house parties they were hired to play. Throughout the forties and fifties, Jackson held a number of jobs, including gravedigger, chauffeur, and farmer, putting music aside

Top - John Jackson at his final performance, December 31, 2001 at Falls Church Presbyterian Church.  
Bottom John at 2000 Western Maryland Blues Festival in Hagerstown. Photos © Weinstock

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**THE DC BLUES SOCIETY**  
**P.O. BOX 77315**  
**WASHINGTON DC 20013-7315**  
**Hotline (202) 828-3028**  
**http://www.dcblues.org**

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The D.C. Blues Society is a non-profit section 501(c)3 organization. Annual membership: Individual \$15, Family \$25, Canada \$25 (US), other countries \$40 (US). Members receive the D.C. Blues Calendar, discounts at Society events and some clubs, and other benefits. Contributions (not dues) to the D.C. Blues Society are tax-deductible. **To join, send a check & address to the P.O. box above.**

The **DC Blues Calendar** is published monthly and includes information on Society events, blues listings and other items of blues interest. Listings should be sent to Steve Levine, 5022 Quebec St., College Park, MD 20740 (cypressgrove@hotmail.com).

**Ad rates:** Business card \$20; 1/8 page \$25; 1/6 page \$30; 1/4 page \$40; 1/3 page \$55; 1/2 page \$70; 2/3 page \$100; full page \$125. Discount for consecutive placement of ads. Column width is 3.65 inches for a 2-column page, or 2.4 inches for a 3-column page. Height for 1/2 page is 4.85 inches. To place ad, contact Ron Weinstock, 2862 Dover Lane, #202, Falls Church, VA 22042 or rbluesw@aol.com.

**For next issue: Must have copy, listings & ads by February 17.**

Note This is a web edition and has all of copy minus some of the ads of tyhe hard copy. Also the graphics will look better online than hardcopy cause we do not have to use half tones for pictures.

## **Continued from page 1**

for a life with his wife Cora on a Virginia farm. Charles L. Perdue, president of the Folklore Society of Greater Washington, heard Jackson in 1964 playing at a gas station for the local children and mailman. Perdue was impressed, helped Jackson enter the music business professionally and the two became lifelong friends. **Blues And Country Dance Songs From Virginia** was released on Arhoolie in 1965. According to Alligator Records' biography of Jackson, "he became an instant hit at blues festivals, easily winning a whole new generation of fans." John Jackson recorded another Arhoolie release, two records for Rounder in the 80's and most recently in he 1999 recorded **Front**



Florette Orleans and John Jackson at 2000 Herndon Blues Festival. Photo © Ron Weinstock

**Porch Blues** for Alligator Records as Arhoolie released a compilation of his earlier recordings.

In 1986 he received the National Endowment for the Arts' Heritage Fellowship Award after many years of entertaining audiences and preserving an art and important piece of American history. As recently as 1999 he appeared at the Smithsonian Folkways Tribute To Harry Smith Concert at Carnegie Hall, the Chicago Blues Festival and many other blues and folk festivals throughout the nation. He played for two U.S. Presidents, numerous heads of state and befriended or shared a stage with many famous musicians touched by the music Jackson mastered such as B.B. King, Eric Clapton, Bob Dylan, Bonnie Raitt and Pete Seeger.

Ann Rabson, a member of Saffire the Uppity Blues Women, remarked, "He was an old and dear friend of mine and probably every other Blues and folk musician in the United States. He will be missed a great deal." We are grateful that John Jackson chose Virginia as his home and thank him for sharing his love for the music with us and countless others.

Craig Metrick

## **John Jackson Tribute Show**

February 25, 2002, the Institute For Musical Traditions will be presenting a concert to celebrate John Jackson's musical legacy. That night John Jackson would have been 78 and he had been originally scheduled to perform. Rather than cancel the concert IMT believed it should move ahead with a concert to remember John's songs stories and spirit. The concert will feature music by some of his musical friends. More details will be available at 301-754-3611 and at [www.imtfolk.org](http://www.imtfolk.org).

## February Blues Listings

**1 Bo Diddley @ 9:30 Club**  
 The Nighthawks @ Full Moon Saloon  
 Mary Ann Redmond @ State Theatre  
 Sam Cockrell & The Groove @ Bayou Blues  
 Kelly Bell Band @ Recher Theatre  
 Reggie Wayne Morris @ Zoo Bar  
 Lil Band of Gold @ Barns of Wolf Trap

**2 Blue Bayou Festival with Lonnie Brooks, Willis Prudhomme & the Zydeco Express, Kim & Klasse', CJ Chenier, The Nighthawks @ Prince George's Equestrian Center**

Bad Influence @ Okra's  
 RC Yetter & Riviera Paradise @ Bayou Blues 2

Sam Cockrell & The Groove @ Bayou Blues  
 Dan Stevens @ Afterwords  
 Ruby Hayes @ Bangkok Blues  
 Black Magic @ Zoo Bar

**6 Corey Harris & Phil Wiggins @ Landon School, Bethesda**  
 BG & The Mojo Hands @ Barefoot Pelica

**7 Tone Popes @ Ben's Whole Hog BBQ**  
 Dave Sherman & The Nightcrawlers @ Bayou Blues

Tom Principato @ The Brickskeller  
 Open Blues Jam @ Bayou Blues 2

**8 Tom Vaughn & The Roadhouse Five @ Luna Park Grill**

Mary Shaver Band @ Lasick's  
 Danny Morris Band @ Bangkok Blues  
 Tom Principato @ Barefoot Pelican  
 Ray Kaminsky @ Borders, Vienna  
**Corey Harris @ 8X10**  
 Daryl Davis @ Bayou Blues  
 Sooky Jump Blues Band @ Zoo Bar

**9 Bad Influence @ Bangkok Blues**  
 Tom Principato @ Bushwallers  
 The Funky Twisters @ Bayou Blues  
 The Buicks @ Bayou Blues 2  
 Terence McArdle & Big Trouble and others @ Bop'N'Bowl

Joe Dicey & Jamnation @ Zoo Bar  
 BG & The Mojo Hands @ The Spotlight

**10 DCBS Jam @ Taliano's**  
 Open Blues Jam @ Bayou Blues

**12 Dr. John @ The Birchmere**  
 Brickfoot @ Bayou Blues

**13 Catfish Hodge @ Bangkok Blues**

**14 Dr. John @ Ram's Head**  
**Deborah Coleman @ Kennedy Center**  
 Millennium Stage 6:00PM free  
 Savior Faire @ Chick Hall's Surf Club  
 The Jody West Band @ Bayou Blues  
 The Charles Wright Trio @ Bayou Blues 2

**15 Dave Sherman & The Nightcrawlers @ Bangkok Blues**

**Billy Price Band @ The Birchmere**  
 Tom Larsen @ Bayou Blues  
 Gypsy Joe @ Bayou Blues 2  
 Blue Steele @ Zoo Bar

**16 Baltimore Blues Society presents Deborah Coleman, Michael Burks @ Rosedale American Legion**



Ray Kaminsky, who was heavily influenced by John Jackson, will play songs from his cd, **Ghosts of the Blues**, at gigs listed below. Seen at Herndon Blues Festival. Photo © Ron Weinstock

Cathy Ponton King @ Madam's Organ  
 Bad Influence @ Ice House Cafe  
 Dr. Harmonica & Rockett 88 @ Bayou Blues  
 The Upsetters @ Bayou Blues 2  
 Johnny & The Headhunters @ Zoo Bar

**17 Buckwheat Zydeco @ Birchmere**  
**DCBS Acoustic Jam @ Taliano's**  
 Webb, Porecki, & Grainger @ Bayou Blues

**19 Buckwheat Zydeco @ Ram's Head**

**21 Ray Kaminsky @ Starbucks, McLean**  
 Jim Coan @ Bayou Blues  
 Open Blues Jam @ Bayou Blues 2  
 Danny Morris Band @ Whitlow's

**22 The Satellites @ Bayou Blues**  
 Dave Sherman & The Nightcrawlers @ Fred & Harry's  
 Mike Lange & Boogie Express @ Bay Cafe  
 RC Yetter & Riviera Paradise @ Bayou Blues 2  
 Blue Smoke @ Zoo Bar  
 Ray Kaminsky @ Borders, Fairfax  
 Brian Gross @ finewine.com  
 Robert Lighthouse @ Bangkok Blues

**23 Mary Shaver, Dave Sherman, Roger Edsall @ Riverdale Bookstore**  
 Heart Of Blue @ Barefoot Pelican  
 Bad Influence @ Luna Park Grill  
 LoDown @ Bangkok Blues  
 The Buicks @ Bayou Blues  
 Dr. Harmonica & Rockett 88 @ Bayou Blues 2  
 Flatfoot Sam @ Zoo Bar

**24 Wammie Awards @ State Theatre**  
 Open Blues Jam @ Bayou Blues

**28 RC Yetter & Riviera Paradise @ Bayou Blues**  
 Open Blues Jam @ Bayou Blues 2  
 Ray Kaminsky @ Starbucks, Sterling

### Weekly Events

**Sun** Jim Bennett & Lady Mary w. Unique Creation Band @ Lamont's  
 Detroit Slim @ Full Moon  
 Tom Principato & Rusty Bogart swing

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session @ Bangkok Blues  
 Steve Kraemer @ Cat's Eye  
 Kenny Haddaway (open mic) @ Whitlow's  
 Eddie Daye @ Chuck & Billie's  
 Acoustic Jam @ King of France Tavern  
 Danny Morris Band @ Sunset Grille  
 Automatic Slim Jam @ Wahoo's  
 Pro Blues Jam @ Sully's  
**Mon** Blues Jam @ Taliano's  
**Tue** Jam @ Full Moon  
 Ben Andrews @ Madam's Organ  
 The Resonators @ Grog & Tankard  
**Wed** Blues jam @ Coconuts  
 Open mike @ Bangkok Blues  
 Big Dog Band @ Cat's Eye

Persuaders @ Main Street Blues  
 Steve Smith Band @ Round Table  
 Various @ Full Moon

**Thu** Jam w/ Flatfoot Sam @ Zoo Bar  
 Jackie Lee @ Wild Azalea  
 Everything Bagel @ Cafe Tattoo  
 Various Jam @ Full Moon

Blues jam @ Surfside 7  
**Fri** Hardway Connection @ Tradewinds  
 Eddie Daye @ Chuck & Billie's  
 Young Bucks @ Oasis  
 The Blue Flames @ Bertha's, Fridays  
 Jackie Lee @ George Stark's Head Hog

**Sat** Various @ Full Moon  
 Eddie Jones & Young Bucks @ Bohemian Gardens  
 Eddie Daye @ Chuck & Billie's

**Next issue is March 2002. The deadline for the March 2002 issue is February 17.**

**Listings should be sent to Steve Levine, 5022 Quebec St., College Park, MD 20740. E-mail to: cypressgrove@hotmail.com**

### D.C. BLUES SOCIETY MEMBER DISCOUNTS

The Music Loft offers a 10% discount on repairs, lessons, rentals and sales. 2507 N. Franklin Road, Arlington VA (703) 522-5500, Wed-Sat 12 to 6 PM. They also have selected recordings by local acts such as Franklin & Harpe & The Top Dogs  
**Industrial Sound Studios** is offering a 15% discount to DC Blues Society members. You must have a card to get this great deal. If you call soon and set up time to record, your first set of ADAT tapes is free. For more information, contact Industrial Sound Studios, P.O. Box 1162, Riverdale, MD 20738. Phone: 301-209-0565. E-mail: industrialstudio@hotmail.com.

Thanks to various folks who allowed me to use their material relating to John Jackson. I certainly welcome anybody else contributing memories, an appreciation or photos of John for next month's issue.

## Places to Hear Blues

Bookings get cancelled so check with the venue as the show gets closer.

Afterwards Cafe, 1517 Connecticut Av NW, DC (202) 387-1462  
 Bangkok Blues, 926 W. Broad St. Falls Church VA (703) 534-0095  
 Backstreet Cafe, 12353 Wilkens Av  
 Rockville MD 301-984-0394  
 Barefoot Pelican, 2156-E Enterprise St.,  
 Sterling, VA (703) 444-2208  
 Bay Cafe, 2809 Boston St, Baltimore, MD  
 (410) 522-337  
 Bayou Blues, 8133A Honeygo Blvd,  
 White Marsh MD (410) 931-BLUE  
 Bayou Blues - Fells Point, 1636 Thames  
 St. Balt. MD 410-342-3220  
 Big Joe's Place, 8120 Crain Hwy (N.3d),  
 La Plata MD (301) 392-6060  
 Birchmere, 3701 Mt. Vernon Ave.,  
 Alexandria, VA (703) 549-7500  
 Black's Bar, 7750 Woodmont Ave,  
 Bethesda, MD  
 Blues Alley, 1041 Wisconsin Ave (Rear),  
 DC (202) 337-4141  
 Bop'n'Bowl, Falls Church (VA) Duck Pin  
 Lanes, 4000 S Maple St. (703)-847-5984  
 Brickseller, Washington DC (202) 293-1885  
 Buckeye Steakhouse, Manassas, VA  
 (703) 392-1252  
 Bushwallers, Frederick MD (301) 695-6988  
 Buomi Temple, 5050 King St. White  
 Marsh MD (410)-583-7337.  
 Cat's Eye Pub, 1720 Thames St, Fells  
 Point, Baltimore MD (410) 276-9085  
 Chick Hall's Surf Club, 4711 Kenilworth  
 Ave., Hyattsville, MD (301) 927-6310  
 Chuck & Billy's Lounge, 2718 Georgia Av  
 NW, DC (202) 232-0924  
 Clyde's, Chevy Chase, MD (301) 951-9600  
 Coconut's, 1629 Crofton Center, Croft MD (301) 261-3366  
 Cowboy Cafe South, 2421 Columbia Pike, Arlington VA (703) 486-3467  
 Crossroads Tavern, Richie Highway and Georgia Avenue, Glen  
 Burnie, MD (410) 761-6199  
 EastPort Clipper, Annapolis MD (410) 487-7648  
 Ebb Tide, 985 Bay Ridge Road, Annapolis, MD (410) 269-1500  
 Fantastico, 380 Broadview Avenue, Warrenton, VA (540) 349-2575  
 Fat Tuesday's, 10673 Braddock Rd, Fairfax (703) 385-5717  
 Flannagan's, Manassas, VA (703) 551-2059  
 Fred & Harry's, Colesville Rd. & University Blvd. Four Corners, MD,  
 301-593-7177  
 Friends, 10444 Dumfries Rd, Manassas, VA, (703) 331-0109  
 Full Moon Saloon, 1710 Aliceanna St, Baltimore MD (410) 558-2873  
 George Mason (University) Ctr for the Arts, Fairfax VA  
 Golden Sports Bar, Ellicott City, MD (410) 480-2994  
 Half Moon BBQ, 8235 Georgia Ave., Silver Spring MD (301) 585-1290  
 Harmony Hall, Fort Washington MD  
 Harper's Choice Village Center, Columbia, MD  
 H.R. 57. 1610 14th Street, NW, DC, 202-667-3700  
 Hull Street Blues, 1222 Hull Street, Baltimore, MD (410) 727-7476  
 Ice House Cafe, Herndon, VA (703) 471-4256  
 Jaxx, 6355 Rolling Rd., Springfield, VA (703) 569-5940  
 King of France Tavern, State Circle, Annapolis MD (410) 216-6340  
 Lamont's, Livingston Rd, Pomomkey MD (301) 283-0225  
 Lasick's, 9128 Baltimore Blvd, College Park, MD (301) 441-2040  
 Luna Park, 5866 Washington Blvd. Arlington, VA (703) 237-5862  
 Maggiano's, Washington DC  
 Michael's Pub, King's Contrivance Ctr, Columbia. (410) 290-7878  
 Madam's Organ, 2461 18th St NW, DC (202) 667-5370  
 Napoleon's, Warrenton, VA (540) 347-4300  
 Neptune's, 23900 N Patuxent Beach Rd. California, Md 301-833-0073  
 Oasis, 8241 Georgia Ave., Silver Spring, MD (301) 608-3360



Floyd Phillips, longtime keyboard player for Johnny Copeland, passed away during the holidays. Photo © Ron Weinstock

Okra's 9110 Center St, Manassas VA (703) 330-2729  
 Ram's Head, 33 West St., Annapolis, MD (410) 268-5111  
 Recher Theatre, 512 York Rd., Towson, MD, (410) 337-7210  
 Rosedale American Legion, 1311 Seling Ave., Rosedale, MD  
 Round Table, 4859 Wisconsin Ave NW, DC (202) 362-1250  
 Scottish Rite Temple, 3800 N Charles St, Baltimore  
 (410) 583-7337  
 2nd St Cafe, Warrenton VA  
 Sonoma's, Columbia MD  
 Spanish Ballroom, Glen Echo, MD  
 Spanky's Shenanigans, Leesburg, VA (703) 777-2454  
 Sully's, 14513 Lee Jackson Hwy., Chantilly, VA (703)  
 818-9292  
 Spotlight, Woodbridge, VA 703-494-9349  
 State Theatre, 220 N. Washington St, Falls  
 Church, VA (703) 237-0300  
 Stone Cellar, Ellicott City MD (410) 461-4990  
 Summitt Station, Summitt at Diamond Aves.,  
 Gaithersburg, MD  
 Spotlight, Woodbridge VA 703-494-9349  
 Sunset Grille, 7250 Columbia Pike, Annandale VA  
 (703) 658-0982  
 Taliano's, 7001 Carroll Ave., Takoma Park, MD (301)  
 270-5515  
 Texas Ribs, Waldorf, MD  
 333 Coffeehouse, 333 Dubois Rd, Annapolis, MD  
 (410) 647-4275  
 Timber Creek Tavern, 10092 Belair Rd, Kingsville,  
 MD (410) 529-7999  
 Tradewinds, 5859 Allentown Way, Camp Springs,  
 MD (301) 449-1234  
 TT Reynolds, Fairfax VA (703) 591-9292  
 Twins, 1344 U St NW, Dc (202) 234-0072  
 Whitey's, 2761 Washington Blvd, Arlington VA  
 (703) 525-9825  
 Whitlows, 2854 Wilson Blvd, Arlington VA (703)

276-9693  
 Wild Azalea, 1648 Crystal Sq. Arcade, Arlington, VA, (703) 413-2250  
 Wolf Trap, Vienna VA (703) 255-1900  
 Wyvill's Tavern, 5753 Southwest Crain Highway, Upper Marlboro,  
 MD (301) 952-1222  
 Zig's, 4531 Duke St., Alexandria VA (703) 823-2777  
 Zoo Bar, 3000 Connecticut Ave., NW, DC (202) 232-4225

## D.C. BLUES CALENDAR AD RATES:

**Business card \$20; 1/8 page \$25;**  
**1/6 page \$30; 1/4 page \$40;**  
**1/3 page \$55; 1/2 page \$70;**  
**2/3 page \$100; full page \$125.**

Discount for consecutive placement of ads. Column width is 3.65 inches for a 2-column page, or 2.4 inches for a 3-column page. Height for 1/2 page is 4.85 inches.

To place ad, contact: Ron Weinstock,  
 2862 Dover Lane, #202, Falls Church, VA 22042. e-mail - rbluesw@aol.com

**Deadline for March 2002 issue is February 17.**

**IMPORTANT SEND AD PAYMENTS, MEMBERSHIP RENEWALS TO D.C. BLUES SOCIETY MAILBOX. ONLY NEWSLETTER & AD COPY GOES DIRECTLY TO RON WEINSTOCK**

*Correction. In my review of Craig Horton's cd last issue, I gave an incorrect name for the record company. It is Bad Daddy Records, not Big Daddy.*

## Alligator Deluxe Editions

Alligator Records first two releases of 2002 are the latest in the label's Deluxe Editions series of artist compilations. The two latest are devoted to two of the label's most important artists, Koko Taylor and Son Seals and each compiles selections from the albums they have out on the label with a previously unissued selection included on both.

Koko Taylor has been long characterized as today's Queen of the Blues, in great part because of her Alligator albums. Still with the label, Koko Taylor has the longest continuous tenure of any artist with Alligator. Tracks are included from all eight of her albums along with a previously unissued track *Man Size Job*, that Denise LaSalle wrote for her. There are collaborations with Buddy Guy (*Born Under a Bad Sign*) and B.B. King (*Blues Hotel*), that possibly were included for sales purposes. I would have replaced the Guy track with the title track of Koko's first Alligator album, **I Got What It Takes**, perhaps my favorite of her albums which also included some serious guitar from Sammy Lawhorn that is as good as any to be heard on any subsequent album. Despite my quibble on song selection, I doubt many would not like this release. Incidentally, Bill Heid, jazz organist and pianist now resident in the D.C. area, is on a couple of the tracks here.

Son Seals was perhaps the most important artist discovered by Alligator. A complete unknown to blues fans, Seals' debut album for Alligator, **The Son Seals Blues Band**, let the world know of this talent who mixed a bit of Albert King, Junior Parker with Howling Wolf's intensity. With searing guitar and vocals, originals like *Your Love is Like a Cancer*, had the impact of the 219 Train. The one previously unissued track here, *Life All By Myself*, is from the sessions producing this classic album on which Son played a Montgomery Ward guitar. Two tracks, the opening reworking of Ray Charles *I Believe to My Soul* (possibly picked up when Son was working with Albert King) and Junior Parker's *Telephone Angel*, derive from Son's second album, **Midnight Son**, the highly influential album on which horns were added to a very funky groove. The horns did little to take any of the rawness and energy out of Son's music here (he was playing a Sear's Silvertone on this), and the pattern of Son's future recordings was established here. Son would soon carry one of the best bands anywhere with Lacy Gibson on second guitar, Snapper Mitchum on bass, A.C. Reed on sax and Tony Gooden on drums, and if after this band broke up through a variety of factors, Son would always have a terrific band. The other strength besides the passion he brings to his music is that he is all for business. There is none of the prancing around the stage of some other singer-guitarists. The live tracks from Son's two live Alligator albums hint at the explosiveness of his performances. This is another nice sampling of one of the major blues talents of the past three decades.

## Danny Morris

**The Golden Prize** (New Moon) is the latest disc by The Danny Morris Band, although it is not a blues album. Morris was a guitarist with the blues-rock group, the Nighthawks for a few years before he started his own group, based out of Northern Virginia. Originally his band had a very strong blues

## NOTES HOT & BLUE by Ron Weinstock



base to which Morris has mixed in elements of surf guitar and plain ordinary pop and rock numbers. This release includes a cover of the Beatles' *Please, Please Me*, a bit of frantic rock and roll with the opening *Twistin' Kristin*, a Santana influenced latin-rock *You're Mine*, and several instrumentals in the vein of Dick Dale, Duane Eddy and some hot country guitarists. Of these *Flight School* is a nice tune that has Danny showing the influence of Dale and others. *Pipeline* is the classic surf-rock instrumental. Morris is a capable vocalist within his limits, and has produced a fun, if hardly profound, recording, although with little blues content.

## Johnny Jones

Nashville is not known as a blues and soul town, but it was home for several classic R&B labels including Excello. Johnny Jones is among the performers that have long been at the root of this scene. He has had several recent recordings for a variety of labels including Black Top. **Blues Is In The House** is Jones' new disc on NorthernBlues Music, and includes a number of originals, most from the pen of Fred James. Walker is a solid soul-blues performer with a style akin to the late Fenton Robinson. The songs include some

clever lyrics sometimes built around some everyday phrases like *A Rock & A Hard Place*, and *A Good Idea At the Time*. The latter number sounds familiar and may have been previously recorded by Jones and/or one of the other performers that James has worked with such as Roscoe Shelton or Earl Gaines. Jones is a pretty solid guitarist and sings with plenty of heart and authority throughout. The studio band provides solid support with horns effectively employed on several tracks and a strong, swinging rhythm section. In summary, this is a notable recording of soul-infused blues.

## Joe Hughes

Part of Houston's vibrant blues scene of the past five decades, Joe Hughes may not be as celebrated as his good friend, the late Johnny Copeland. This fact that hopefully will change with the release of **Stuff Like That** on Blues Express. Hughes played around the various Houston clubs, toured with a variety of R&B giants including the Upsetters (Little Richard's band), and spent some time as a session musician for Duke before he decided he wanted to stay at home rather than deal with the road life. A trip to Europe with Copeland helped reinvigorate his career and this is the latest of several albums he has recorded. It is a terrific live recording with a brassy band (with Bobby "Goodfingers" Murray on second guitar) backing up Hughes strong, jazzy guitar leads and smooth, soulful singing, reminiscent of the legendary Junior Parker. There is variety in material that is performed at a high level. *My Baby Told Me* is a solid slow blues about his woman telling him not to do as she does, but do as she tell him to do so that they are making love she get exactly what she wants. Melodically, it is suggestive of *Going to Chicago* and there is some call and response between the guitars of Hughes and Bobby Murray. An instrumental version of *When A Man Loves A Woman* is nicely delivered. Hughes other originals are fresh lyrically, his musicianship exemplary and the band is wonderful, especially given the fact that they avoid playing classic blues tunes. This strong release makes one wonder why Hughes is not better known among blues fans.

## Tony Glover on John Jackson's CD - Front Porch Blues

This is a review of John Jackson's Alligator cd *Front Porch Blues* by Tony Glover, perhaps best known as a member of Koerner Ray and Glover. It is © 1999 by Tony Glover and Blues on Stage, a guide to blues around the Twin Cities and around the world, and a service of the Minnesota Blues Society. You can view the review online at <http://www.mnblues.com/cdreview/cd-johnjackson.html>. Thanks to Blues on Stage for allowing us to reprint this review

John Jackson is a 75 year old songster in the Piedmont guitar-picking tradition; I.E., lots of single note melodic fills and ragtime chord changes. Born the 7th son of 14 kids, he grew up in a musical family. His father played guitar, mandolin, fife and banjo, and several brothers formed a black string band for weekend dance parties, with banjo, fiddle and guitars. Throw in some open-tuning slide guitar tutoring by a nearby chain-gang convict, 78's heard on the family Victrola, and you've got a diverse background in musical styles.

When he was 25, Jackson moved to near Washington DC, worked on a dairy farm and dug graves, all the while continuing his picking. When he was heard by a folklorist he wound up on the blues revival circuit, and recorded several LP's for Arhoolie from 1965 on. Eventually he toured widely, playing across Europe, South America and Thailand. He made several appearances at the Carter White House, and received a 1986 National Heritage Fellowship.

This album is a pleasant combination of his influences, ranging from Leroy Carr and Scrapper Blackwell to Rev Gary Davis to Josh White. Jackson's vocals are a bit cracked and raspy, but his picking is deft, sometimes with a quirky hesitation that's a deliberate syncopation style of his. "Railroad Bill" is a folkie favorite, and "Just Because" is the same number Elvis covered on his first album. There are several old standbys "C.C. Rider" and "Red River," a couple of gospel numbers and several originals. One of these, "Chesterfield," is Jackson looking for payback for all the money he spent in his life for their cigarettes. Another is a brief, evocative guitar piece, "Rappahannock Blues." The album closes with John playing second guitar behind his son, who sings and picks in the family tradition.

The title sums it up: pleasant and laid back acoustic blues.

Tony Glover

### January Acoustic Jam

The DCBS's... "Acoustic-Nite" at Taliano's went very well January 17, indeed. The turnout was good, and some very good acoustic players made the evening an exciting and entertaining one. Participating were: Dru Lore, N.J. Warren, Dave Jackson, Jay Sommerour, Blue Louie, Scott Albert Johnson, Tom Margolis, "Barrel House" Bonni, and M. LaVert. Welcome...to Scott Albert Johnson, and to Dru Lore, who became the society's two, most-recent, new members during the session.

As exciting as the event was, it was sadly blunted by the news that the legendary John Jackson had, during that day, passed away. Our very deepest and most sincere sympathies to John's family, and to all who were closely associated with him. The tremendous void this loss brings to the blues community will never be filled.

LaVert



John & James Jackson at 1997 DC Blues Society Show at City Blues. Photo © Ron Weinstock



Some of the participants from January acoustic jam.  
Top is Dru Lore and Blue Louie  
Bottom, Jay Summerour is seen backing NJ Warren.  
Photos © Ron Weinstock

## 23rd Annual W.C. Handy Blues Awards Nominees

### Blues Entertainer of the Year

B. B. King, Bobby Rush, Ike Turner, Marcia Ball, Rod Piazza, Shemekia Copeland

### Blues Band of the Year

Anson Funderburgh & The Rockets featuring Sam Myers, The Holmes Brothers, Lil' Ed & the Blues Imperials, Magic Slim and The Teardrops, Rod Piazza & the Mighty Flyers

### Contemporary Blues-Male Artist of the Year

Buddy Guy, Chris Thomas King, Kid Ramos, Kim Wilson, Larry Garner, Rod Piazza

### Contemporary Blues-Female Artist of the Year

Debbie Davies, Deborah Coleman, Marcia Ball, Maria Muldaur, Shemekia Copeland

### Soul/Blues-Male Artist of the Year

Bobby Rush, Ike Turner, Little Milton Campbell, Mighty Sam McClain, Otis Clay

### Soul/Blues-Female Artist of the Year

E. C. Scott, Etta James, Francine Reed, Irma Thomas, Toni Lynn Washington

### Traditional Blues-Male Artist of the Year

Henry Gray, James Cotton, Magic Slim, R. L. Burnside, Robert Lockwood, Jr.

### Traditional Blues-Female Artist of the Year

Alberta Adams, Ann Rabson, Big Time Sarah, Koko Taylor, Odetta

### Acoustic Blues-Artist of the Year

Corey Harris, Eric Bibb, Honeyboy Edwards, John Hammond, Keb' Mo', Louisiana Red

### Best New Artist Debut

The Crudup Brothers - Franktown Blues  
Harry "Big Daddy" Hypolite - Louisiana Country Boy  
Otis Taylor - White African

Paul Reddick & The Sidemen - Rattlebag  
Rico McFarland - Tired of Being Alone

### Blues Instrumentalist-Guitar

Buddy Guy, Duke Robillard, Jimmie Vaughan, Kid Ramos, Ronnie Earl

### Blues Instrumentalist-Harmonica

Charlie Musselwhite, James Cotton, Kim Wilson, Rod Piazza, Snooky Pryor

### Blues Instrumentalist-Keyboards

Dr. John, Henry Butler, Henry Gray, Honey Piazza, Marcia Ball, Pinetop Perkins

### Blues Instrumentalist-Bass

Bill Stuve, Calvin "Fuzz" Jones, Johnny B. Gayden, Larry Taylor, Willie Kent

### Blues Instrumentalist-Drums

George Rains, Jimi Bott, Sam Carr, Sam Lay, Willie "Big Eyes" Smith

### Blues Instrumentalist-Horns

Eddie Shaw, Kaz Kazanoff, The Memphis Horns, Roomful of Blues Horn Section, Sax Gordon Beadle

### Blues Instrumentalist-Other

Boozoo Chavis - accordion, Buckwheat Zydeco - accordion, C.J. Chenier - accordion, Clarence "Gatemouth" Brown - fiddle, Sonny Rhodes - lap steel

### Acoustic Blues Album of the Year

Chris Thomas King - The Legend of Tommy Johnson  
David "Honeyboy" Edwards - Mississippi Delta Blues Man  
John Hammond - Wicked Grin  
Maria Muldaur - Richland Woman Blues  
Otis Taylor - White African

### Comeback Blues Album of the Year

Dick Heckstall Smith - Blues and Beyond  
Henry Gray - Plays Chicago Blues  
Ike Turner - Here and Now  
James Montgomery Blues Band - Bring It On Home

### Contemporary Blues Album of the Year

Buddy Guy - Sweet Tea  
The Holmes Brothers - Speaking in Tongues  
Jimmie Vaughan - Do You Get the Blues  
Kim Wilson - Smokin' Joint  
Marcia Ball - Presumed Innocent

### Soul/Blues Album of the Year

Curtis Salgado - Soul Activated  
Ike Turner - Here & Now  
Little Milton - Feel It  
Mighty Sam McClain - Sweet Dreams  
Terry Evans - Mississippi Magic

### Traditional Blues Album of the Year

Billy Boy Arnold - Boogie N Shuffle  
Henry Gray - Plays Chicago Blues  
Kid Ramos - Greasy Kid Stuff  
Odetta - Looking for a Home  
R. L. Burnside - Burnside on Burnside

### Blues Album of the Year

John Hammond - Wicked Grin  
Kid Ramos - Greasy Kid Stuff  
Kim Wilson - Smokin' Joint  
Marcia Ball - Presumed Innocent  
Otis Taylor - White African

### Historical Album of the Year

Charley Patton - Screamin' and Hollerin' the Blues  
Lightnin' Hopkins - Lightnin' and the Blues: The Herald Session  
Magic Sam - The Essential Magic Sam: The Cobra and Chief Recordings  
Mississippi Fred McDowell - I Do Not Play No Rock 'n' Roll  
Muddy Waters - Fathers And Sons

### Blues Song of the Year

Charlie's Old Highway 51 Blues - Charlie Musselwhite (Kid Ramos - Greasy Kid Stuff)  
Gratitude Is Riches (And Complaint Is Poverty) - James Harman (Kid Ramos - Greasy Kid Stuff)  
Kokomo - Eric Bibb (Eric Bibb - Painting Signs)  
My Soul's in Louisiana - Otis Taylor (Otis Taylor - White African)  
S. U. V. - Mem Shannon (Mem Shannon - Memphis in the Morning)



Top - Sherman Holmes of The Holmes Brothers who were nominated in multiple categories.  
Bottom Larry Garner nominated for Contemporary Blues Artist.  
Photos © Ron Weinstock

## An Interview With John Jackson by Scott Perry

This is a 1998 interview that singer-guitarist Scott Perry posted to the Delta Snake Daily Blues Website (<http://www.netmagic.net/~snake/people/jjack.htm>). Scott's own webpage is [www.ohpapa.com](http://www.ohpapa.com). He himself is a wonderful performer who plays in the Piedmont tradition (at least from the selections by him I have heard). He also performs throughout Virginia and adjoining areas and is one of the performers scheduled to appear at the Herndon Blues Festival this coming July.

"Hi, John Jackson. Pleased to meet you," was how John greeted the entire crowd (about 25 people), one by one as they entered his living room. A true "country gentleman," he was dressed in a white dress shirt with a watch chain tucked in his pocket, dress pants and suspenders, dress shoes and felt fedora atop his handsome, youthful face. His living room comfortably and simply furnished with many pictures of family and friends decorating its walls.

John began his presentation with a couple of "his" classic numbers, "Key to the Highway," "Red River Blues" and, when he broke a string on his Gibson moved to a steel bodied guitar to play "Nearer the Cross" lapstyle with a knife. His youngest son, James, entered the room and after repeated invitations by his father and much coaxing from the small crowd seated at John's feet, James sat next to his father and "seconded" him on "Kansas City" (the Jim Jackson version), and "Guitar Rag." Again after much coaxing by John and the crowd, James took the lead on "Dust My Broom," playing slide in an open tuning and singing in a voice that hinted at his father's soft spoken delivery. After a few quips (James shares his father's dry sense of humor), James was off to work and John settled in to answer a few questions.

When questioned about the source of his diverse and sizable repertoire, John stated that "All the songs I know that wasn't on records [78s] was songs that I made up myself."

A student then asked if John had ever met Leadbelly.

John responded, "No I never met Leadbelly. According to what you hear about Leadbelly, he lived a pretty tough life. [He] was in penitention, was in prison three or four times. I think Mr. Lomax went down and got him out and he sang his way out of jail on "The Midnight Special." I mean, that's the story you hear. But I never did meet Leadbelly, he died in '49 of natural causes. Blind Boy Fuller died in 1940. Leroy Carr died in the early '30s. They claimed bad booze got him, but I don't know. Scrapper Blackwell, he used to like

to fight a lot and some little tiny man he got in a fight with cut him everywhere but the bottoms of his feet and he died from it. They claim Robert Johnson, his girlfriend poisoned him, but I don't know. Blind Blake disappeared and never was found. Willie Walker, he disappeared. Bessie Smith died in an automobile accident....

"What's your secret John?" I asked, suspecting that John's response was an attempt to get through all the usual "did you know..." questions as soon as possible (not that I blamed him), and move on to topics more within his experience and interest.

"I really don't know," John chuckled. "Maybe just bein' lucky I suppose."

"Did you stay away form 'hard livin'" I asked.

"Oh I never drank but very little. If I went to a party or something, I put me just a little taste of booze and I put the rest water and I sip on it the rest of the night. I just never had the stomach for drinkin'."

"What kind of places did you play?"

"We used to play for dances and parties, that's all that there

was to play for whatever activity went on in the neighborhood. Wasn't no kind of clubs or nothin'. You couldn't go to no white place and play back then like you can now. There wasn't nothin' integrated."

John gave a brief overview of his personal history when asked, including a complete list of where he lived and the year he moved there.

"Who are your favorite musical artists?" asked a student.

"I liked everybody, I really did. There was so many good, you know music people. Like Blind Blake, Lemon Jefferson, ol' Jimmy Rodgers, the Carter family. I loved 'em all, I really did. But Blind Blake, I liked him better than I did any. Blind Boy Fuller, Blind Willie McTell, it was just a lot of people out there that was on records — but I never met any of those people."

"How about today's musicians?" the student pressed.

"Todays music?" John began. "I don't know anything 'bout rap and this other music. I ain't got a thing against it, but I don't understand it. Seein' people out there dancin' an' shakin' and goin' on it's a wonder there clothes don't fall off!"

Explosion of laughter from the crowd and John.

"When I was comin' up you had to put some footwork into your dancin'. They didn't do a whole lotta motioning and shakin'. That's all right, there's nothin' wrong with it. Long as they knows that they with the devil."

More laughter from crowd and John, making it clear the last comment was meant as a joke.



John with Archie Edwards & Rick Franklin at DC Blues Society Black History Month show at Northern Virginia Community College, Alexandria VA, in February 1994. Photo © Ron Weinstock



John Jackson at Port Townsend Blues Workshop. Photo © Michael Stain



## Continued from page 8

The questioning move on to queries about the area he lived in now (which is well on its way to being overdeveloped), and some other topical subjects. John answered these matter of factly. More music followed including "San Francisco Bay Blues" and John Hurt's "Louis Collins." Then a question about his working life (farming, dairy farming, handywork, carpentry), that led to a discussion of how he built his present home.

A bit further into his "presentation" a student asked John for his definition of blues.

"I love the blues. That's it for me. It's the blues." John answered. "I like other music too, but blues, I like that better'n any. I really do."

"Do you have a religious affiliation?" asked another student.

Religion? Oh yeah, I was baptized a Baptist. I ain't no preacher yet! [laughter] I believe in the hereafter. Everybody have to have something to believe in, they really do. I do believe we have a God, 'cause the sun comes up and goes down. Somebody has to control it."

What is it about blues that you like?" was the next question.

"It's just a great feelin'" answered John. "Blues do have great feelin' to it, it really does. And there's great music to it besides. You know this ol' blues is where all your music come from. You don't have to take my word for it, it's out there. All this other music originated from the gospel and the old blues.

That's were it all comes from. I grew up with this. The music dearest to my heart is the blues, I'll be frank with ya. Now there's plenty of country western people I love. There's Hank Williams, Ernest Tubb. I loved a great many of them country western singers, but still, that music come from the blues."

Lots more tape to go through but no more time. Hope this is enjoyed by some of you folks. I'll try to provide some more of our visit with John if there's some interest amongst the list, as long as I get approval from John and his manager.

John has an instructional video on Homespun that gives some real insight into his style and a nice glimpse into John's easy going character. He also has several recordings available.

Scott Perry

## John Jackson - A Fan's Remembrance

The first blues festival I ever went to was the Mississippi Valley Blues Festival. It was held in the John Deere Memorial Park in Moline, Illinois, one of the Quad Cities.

I had only been playing my Natinal for about a year at the time, and was lugging it a long way from where we parked, looking for the Tent where the blues guys would be giving lessons and performances.

I looked up on that cold, rainy July morning, and saw this honest-to-goodness real live Bluesman, standing there grinning at me from ear to ear, with his 3-piece suit on, complete with Mississippi string tie.

He was such a nice fellow, and acted as though I were a friend he'd not seen in a long time rather than a new acquaintance. His name was John Jackson, and what a wonderful welcome to the world of Blues Festivals he gave me that morning!

Delta Doc Roger



John and his son Lee, New Years eve in Falls Church; Trish Byerly, John's longtime manager with John backstage at American Roots Fourth of July, Washington Monument Grounds, 1997? Photo's © Ron Weinstock

## John Jackson An Appreciation

John Jackson was one of the nicest gentlemen I have ever had the pleasure to meet, in addition to be one of the finest Piedmont blues artists who ever lived. When I arrived at the D.C. Blues Society's acoustic jam on Sunday June 20 and received the word of his passing, it was a shock. I had been at John Jackson's last performance, New Year's Eve in Falls Church and he played with a vigor that gave no hint of him being ill at all. He mentioned that he did not feel pain and he and longtime manager Trish Byerly were looking forward to undertaking the treatment a couple days later. John was there speaking with old friends, signing CDs and making one feel better just being there with him.

Since Chuck Perdue came across John Jackson at a Fairfax gas station over thirty years ago, the world has been fortunate to have such a master of the Piedmont blues style as John Jackson performing and recording (alas, not recording nearly as often as some more celebrated but less talented artists).

In my opinion, John Jackson ranked with the very greatest of the Piedmont blues guitarists such as Rev. Gary Davis, Blind Blake and Blind Boy Fuller, and displayed a breadth in repertoire that included old-time banjo numbers and country songs

along with his masterful renditions of Blind Blake songs. In 1970, when Arhoolie's Chris Strachwitz was asked to put together the artists for the American Folk Blues Festival tour of Europe, John was chosen to tour with Juke Boy Bonner, Clifton Chenier, Earl Hooker and Magic Sam. That was quite a lineup, and in a **Living Blues** review of an album recorded during the tour's London concert, I called John's tracks the best on this album. This was one of a number of trips abroad that helped establish John as an international artist. John's award of a National Heritage Fellowship in 1986 was recognition of the level of his artistry.

John was among those who performed at the May, 1987 concert at which the Blues Society was founded, and performed at a number of Society events including at the Second D.C. Blues Festival, a number of Black History Month concerts, a show at the Levine School of Music and at the Tenth Anniversary series of concerts we held at City Blues five years ago. Similarly he performed at numerous Smithsonian Folklife Festivals, several Bluebird Blues Festivals. He was a regular instructor at Blues Week in Elkins, West Virginia and at the Port Townsend (Washington) Blues Workshop. Nick Spitzer brought John to Carnegie Hall as part of the Folk Masters series and then to the Washington Monument Grounds for a Roots Fourth of July. Ray Kaminsky, himself musically heavily indebted to John, made sure John was a regular part of the Herndon Blues Festival, one of the few all acoustic blues festivals. Last may, John was featured at the New Orleans Jazz and Heritage Festival. When former D.C. Blues Society President (and bluesman) Mike Roach and blues historian Paul Oliver organized a Blues Week in England a couple years ago, John was one of the featured instructors they brought over. John was a big influence on Mike's own music as he makes sure people would know.

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Chris Strachwitz knew what a gem John was when he first saw John performing in Washington in the mid-sixties and issued three vinyl albums by John. These have been transferred to two compact discs that also contain other previously unissued material. Rounder issued two vinyl albums of John that unfortunately never have been issued on compact disc, but are still available on cassette. A couple years ago, Joe Wilson produced John's last album, the Alligator album, **Front Porch Blues** that received universal acclaim. In addition to the recordings, John was part of the video, **Blues House Party** that was produced by Eleanor Ellis. John was featured along with Cephas and Wiggins, Archie Edwards, Flora Molton and others that was filmed at John and Cora Jackson's home, and with the assistance of his longtime friend, Roy Bookbinder, John produced an instructional video.

It was noted in the various obituaries that John shared the stage with the likes of B.B. King, Bonnie Raitt, Eric Clapton, Ricky Skaggs and numerous others. I remember John sharing the stage with Doc Watson at the Smithsonian Folklife Festival and wonderful shows with son James for the Blues Society during our Tenth Anniversary and the 2000 Herndon Blues Festival. One thing about a John Jackson show is that it would make you feel good. And if you had the pleasure of meeting John, he would make you feel like a longtime friend.

At the memorial celebration of John at Grace Baptist Church in Manassas, friends and musicians came from far and near. Wayne Henderson, a wonderful guitarist and guitar maker came up from Bristol, Virginia-Tennessee while former D.C. Blues Society President Michael Roach came from England. Saffire the Uppity Blues Women drove up from Fredericksburg while Corey Harris came up from Charlottesville to pay his respects. Bill McGinnis who had played with John and was a close friend for many years reminded us that John viewed his music as a part-time activity compared to his primary occupation of being a grave digger, reminding us that John would have laid down his guitar before he would have laid down his shovel. The proper preparation of a grave for burial was after all doing God's work. Bill also reminded us of John's amazing memory and his ability to listen. Chuck Perdue recalled meeting John, not so much discovering John as John was not lost, but chance coming across John at a Fairfax Amoco station playing a guitar and modestly stating he knew a couple of chords before playing Mississippi John Hurt's *Candy Man*. Both evoked the gentle spirit of John Jackson. Someone commented that John was a gentle man and a true gentleman.

The January 24 **Falls Church News-Press** in its story on John noted that John who had been last seen digging a grave in September of last year in Falls Church. Speaking about Jackson, the paper noted In each case, Jackson became friends with all connected with the funeral. His work was not just physical labor, but an



John and Roy Bookbinder at the 1999 Herndon Blues Festival. photo © Ron Weinstock

employed John to dig a grave back in 1954 and known John his whole life was quoted in the story that he had "never met a more honest man, a greater man or down-to-earth man in his life."

John enriched my life not simply by listening to his music but simply getting to know him a bit. I will miss running into Trish and John at the falls Church Giant supermarket, his broad smile and his kindness and strength and his wisdom. Like many of you, he brought happiness into my life and I am a much better person for having made his acquaintance.

Ron Weinstock

From Brad Alston of the Baltimore Blues Society comes this appreciation of John.

I'm truly saddened to read of the passing of John Jackson. I have fond memories of seeing him perform over the years. A kind and gentle man who always seemed to have a twinkle in his eye and a genuine interest in one on one interactions with his fans.

Although I never had the opportunity to see Mississippi John Hurt, John Jackson always seem to bring him to mind. A "songster" of timeless musical reference and repertoire. His 1999 Alligator Records release **Front Porch Blues** is a wonderful clinic on the style.

### John Jackson discography

- 1965 Blues and Country Dance Tunes from Virginia (Arhoolie)
- 1966 John Jackson (Rounder)
- 1968 John Jackson, Vol. 2 (Arhoolie)
- 1970 John Jackson in Europe (Arhoolie)
- 1979 Step It up & Go (Rounder)
- 1983 Deep in Bottom (Rounder)
- 1990 Don't Let Your Deal Go Down (Arhoolie) cd
- 1999 Country Blues & Ditties (Arhoolie) cd
- 1999 Front Porch Blues (Alligator) cd

The last three items are available on compact disc. The two Arhoolie cds are compiled from the earlier Arhoolie albums which are out-of-print vinyl lps. The Rounder albums, **Step it Up & Go**, and **Deep in the Bottom** are still available on cassette.



Scenes from the DC Blues Society jams. Top Dave Galloway lends a hand to saxophone players at December jam. Bottom - Lisa O'Brien during January Jam. Top © Ron Weinstock. Bottom © Steve Levine.

# D.C. Blues Society Membership Application/Order Form

The DC Blues Society is a nonprofit 501 (c)(3)  
all volunteer organization!

Members receive a copy of the  
newsletter; The D.C. Blues Calendar, as well  
as discounts on society events &  
merchandise, some clubs, and other benefits.

The most important benefit is you help  
keep our ad rates up, the grant applications  
more appealing to the grantors and  
potential sponsors interest and support.

Contributions (not membership dues  
or merchandise) to the D.C. Blues Society are  
tax-deductible.

Please Print Clearly:

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here \_\_\_\_\_

Name: \_\_\_\_\_

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Email \_\_\_\_\_

Dues(US) per year: Circle appropriate one.

Individual: \$15.00      Family: \$25.00

Corporate: \$50.00

Canada-\$25.00(US) Other Countries\$40.00 (US)

Dues: \_\_\_\_\_

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Total enclosed: \_\_\_\_\_

Mail this application with your check or  
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**D.C. Blues Society**

**P.O. Box 77315**

**Washington D.C. 20013-7315**

Family memberships (list member names):  
\_\_\_\_\_

Please allow up to six weeks for processing  
Questions? Check out [www.dcblues.org](http://www.dcblues.org)

or call the Society Hotline: (202) 828-3028

Would you be interested in  
volunteering? \_\_\_\_\_

If yes, what would you like to do (if you  
know)?

## Roy Bookbinder on John Jackson

On his website [www.roybookbinder.com](http://www.roybookbinder.com), Roy Bookbinder, a friend of John who also collaborated on John's blues guitar instructional video wrote:

"Just heard that a dear friend and great Bluesman, John Jackson passed on today...He was 77 years old and had been sick for about a month. What a ride he had! He was 'discovered' in the 60's and got to meet some of the Bluesmen he had heard as a boy on 78rpm records, including Mississippi John Hurt, who he became good friends with. He toured the world for the US State Department, performed at the White House and brought joy to all he met on his travels. He will be missed by so many, but we have to be thankful for the times we had. The people John brought together over the years will forever be friends.

I first met John in about 1972 and always enjoyed our relationship. In the 1980's I was introduced to John's Manager and dear friend Trish Byerly who has become one of my very close friends. The times we shared together, the laughs, the tears, the love and the friendship are some of my fondest memories. Rest easy John....and thanks for sharing your life with us.... "

## Blues News Rufus Thomas



Rufus Thomas, the legendary Memphis rhythm and blues pioneer recently passed away. Thomas was a fixture as a deejay on Memphis radio for five decades as well as had a number of hit recordings including *Bear Cat* which was the first hit record on Sam Phillips Sun records. Later Thomas recorded for Stax Records and had a career that included a number of novelty dance songs like *Walking the Dog* and *Funky Chicken*. In recent years he continued to have a regular radio program and recorded for Alligator among other

labels. He is survived by his daughter Carla, a celebrated recording artist in her own right and son marvel, who was his and her musical director. Thomas is pictured from when he performed at the Blues Foundation's Blues Hall of Fame event in February, 2000 at GWU's Lisner Auditorium. Photo © Ron Weinstock.

## Hot February Blues

Hopefully this issue will be out in time for the February 2 Blue Bayou Festival at the Prince George's Equestrian Center. It features a healthy mix of roots rock, zydeco, blues and R&B with performances by **C.J. Chenier, Willis Prudhomme & the Zydeco Express, Kim & Klassé, The Night-hawks and Lonnie Brooks**. Looks like a good evening to listen to some great music and get out the dancing shoes.

Wayne Kahn has advised about a show featuring **Corey Harris and Phil Wiggins** at the Landon School in Bethesda on February 6. Limited tickets are available. Those interested in tickets should contact Maggie Raines at 301-320-1041.

**Deborah Coleman** is playing at the Kennedy Center's Millennium Stage this month as well as doing a show with Michael Burks on the 16th for the Baltimore Blues Society at the Rosedale American Legion Hall.



John Jackson and audience at 2000 Herndon Blues Festival Photo © Ron Weinstock

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