

Tuesday Night Blues 2016

Owen Park, Eau Claire

All shows begin at 6:30

In case of inclement weather, Tuesday Night Blues is held at the House of Rock, 422 Water Street.

*August 2 will be held at Phoenix Park.

- May 31 Nick Foytik Band**
NickFoytik.com
- June 7 Tommy Bentz Band**
TommyBentz.com
- June 14 The Lucky Losers**
TheLuckyLosers.com
- June 21 Code Blue w/ Catya & Sue**
Catya.net
- June 28 Joyann Parker and Sweet Tea**
JoyannParker.com
- July 5 Mojo**
Mojolemon.com
- July 12 Left Wing Bourbon**
LeftWingBourbon.com
- July 19 Howard 'Guitar' Luedtke & Blue Max**
HowardLuedtke.com
- July 26 Charlie Parr**
CharlieParr.com
- August 2 Crooked Dice**
CrookedDice.org
- August 9 Rockin' Johnny Burgin**
RockinJohnnyBand.com
- August 16 The Blues of the Grateful Dead**
facebook.com/RhythmPosse
- August 23 Armadillo Jump**
ArmadilloJump.com
- August 30 Sue Orfield Band**
SueOrfieldBand.com

The recording of "Easy" with guitarist Jimmy DeBerry (recorded by Sam Phillips of Sun Records in the early '50s) is a striking harp instrumental that remains unrivaled for sheer power. For Big Walter playing behind Muddy Waters (and soloing), try the cut "Mad Love" that was recorded in 1953. Walter also plays on the classic Jimmy Rogers tune "Walking by Myself," on the Otis Rush tune "I Can't Quit You Baby," and many others. Also hear great Walter on the Flyright album, Johnny Shines & Robert Lockwood, Joe Hill Louis: The Be-bop Boy on Bear Family, Memphis Harmonica 1951- 1954 on Sun, and The Blues Came Down from Memphis on Charly. This last album contains the incredible instrumental, "Easy."

If you want to hear Walter at his best, pick up the Vanguard CD Chicago/The Blues/Today!, Volume 3. Both as backup harp and in solos, this is Chicago blues at its finest -- not to be missed. Horton's contrapuntal backup harp seems to float in the background, loping along, always stretching and opening up the time. And Horton's taste in notes and depth of tone is unparalleled in the history of amplified Chicago-style harmonica. As Willie Dixon says, "Big Walter is the best harmonica player I ever heard." He was the man

He died in Chicago on Dec. 8, 1981, and was inducted into the Blues Foundation's Hall of Fame in 1982.

- Courtesy of M.Hohner & Michael Erlewine

Tuesday Night Bluesletter

June 7, 2016 at Owen Park

Tommy Bentz Band



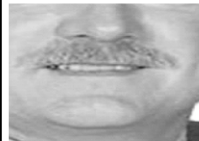
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A Little About the Blues

Big Walter "Shakey" Horton is one of the all-time great blues harp (harmonica) players. "When Big Walter played the blues fell all over you." The words are from record producer Sam Phillips, who recorded Big Walter Horton in the early 50's. But Phillips wasn't the only one who felt that way. Indeed everywhere Big Walter played, his music was so emotional, so creative and so subtle that people simply couldn't forget him. Walter was the master of the single note and his characteristic walking bass line (usually with a deep tone and selection of notes that is unsurpassed) is instantly recognizable. As an accompanist, he had few equals. His backup harp was always unobtrusive yet bright -- enhancing whatever else is going on. Give Big Walter a chance to solo and you were in for some of the most tasteful lines Chicago-style harp has ever produced. He made a specialty of playing entire tunes (often in blues style) on the harmonica. Although Big Walter could play in the style of other harp players, he has no credible imitators. He is one of a kind.

Born in 1917 in Mississippi, Big Walter was playing professionally by the age of 12. Even then, he had the ability to present his music in a sensitive, soulful way. His youth was spent travelling throughout the Delta, jamming wherever he could - at house parties, fishfries, roadhouses. In the late '20s, he performed and recorded with the Memphis Jug Band (1927) and generally worked the Southern dance and juke-joint circuit as well as Memphis street corners.

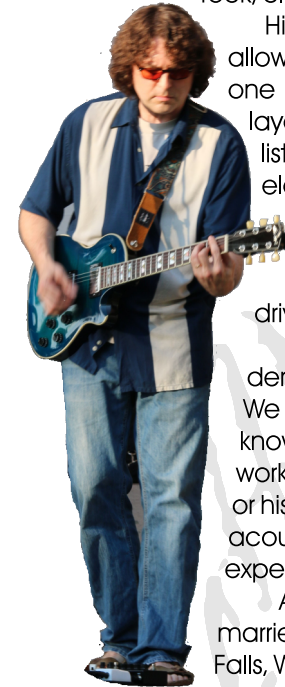
Horton moved to Chicago in the late '40s, but was often to be found back in Memphis for recording dates with Sun and Modern/RPM labels. He claimed to be blowing amplified harp as early as 1940, which would make him the first. It was not until 1953 that he really left Memphis and relocated to Chicago to work as a sideman with his friend Eddie Taylor. He soon joined the Muddy Waters band (replacing Junior Wells, who had been drafted into the military) and played with Muddy for about a year.

When he began working with Sam Phillips in the early 50's, Horton's self-taught playing style played a major role in the rhythm and blues renaissance. His solos could last ten minutes or longer, elaborating on a simple melody with constant invention, subtlety and technique. Over the next few years, Horton worked with Chicago blues artists such as Johnny Shines, Jimmy Rogers, and Otis Rush -- both in the Chicago blues clubs and at record studios. He recorded with Chess, Cobra, and States throughout the 1950s. During the 1960s, Horton continued to work with Jimmy Rogers, Shines, Tampa Red, Big Mama Thornton, Robert Nighthawk, Johnny Young, and Howlin' Wolf. In the 1970s, Walter was active in the blues clubs, in recording studios, and also began to appear at blues and folk festivals -- primarily with Willie Dixon's Blues All-Stars.

While his early acoustic recordings in Memphis (1951-2954) are excellent, it is the recordings from the late '50s and mid-'60s that are unrivaled. When Horton's music is discussed in print, often the reference is to his later albums on Blind Pig (Can't Keep Lovin' You and Fine Cuts) and Alligator (Big Walter Horton with Carey Bell). I don't want to take anything away from these albums, but this is not what has made Walter a legend. Here is what has:

(continued on back)

Growing up in a small Wisconsin town isn't always limiting as it sounds. An eclectic musician, Bentz totes history with the violin, oboe, saxophone, guitar, and bass. Putting all of this musical knowledge together to start a band for the first time in high school, Bentz's love of music would give him the flexibility to perform in rock, classical, jazz, blues, bluegrass and newgrass bands.



His sound gives credence to this fact the many faces and different genres of music have allowed him to create his own sound: one that blends ideals from many flavors of music into one (kind of like at the ice cream store he managed as a teen). The distinct movement, layering, and syncopation of his style, though intense, is immediately accessible to the listener. Some may say that Tommy Bentz's greatest asset is his confident and mature electric slide guitar style, yet others will argue that his insightful lyrics and adept layering of sound are what keep them coming back to hear him play again and again. Regardless, with four full length albums under his belt - each of them a landmark of musical growth in a coming of age fashion, Tommy Bentz represents a man with spirit, drive, thoughtful journeys, and musical ability that so many musicians strive to achieve.

While reading his lyrics, one gets a snapshot of Bentz's ideals - from the strength he derives from family relationships, to the all-important issue of respect in this changing world. We read and are left with an impression of a man who learns from where he's been, uses the knowledge and presses forward into the unknown with purpose. If lyrics alone drove Bentz's work, he'd have a great product, but no one can discount the musicians technical prowess or his warm timbre and soulful vocals. There's a distinct blend of southern jam style rock and acoustic singer-songwriter flair, with his rounded sound being completed by remnants of his experience in jazz and classical performance.

An ever-ambitious entrepreneur, Tommy owns and operates Brickhouse Music and is married to Broadway performer, Jen Burleigh Bentz and they keep a happy home in River Falls, Wisconsin.

Tommy Bentz Upcoming Schedule

- June 10 House of Embers, Wisconsin Dells
- June 15 The Viking Bar, Minneapolis, MN
- June 18 Fry Bal Festival, Ephraim
- June 22 Americana Music in the Park, Tomah
- June 23 Waterstreet Inn, Stillwater, MN

TommyBentz.com

Next Week (June 14) The Lucky Losers

Cathy Lemons and Phil Berkowitz have each worked professionally as blues musicians in the San Francisco Bay Area for several decades. Their sound is Blues Americana at its best--a personalized spin on traditional forms of music. It's an eclectic sound firmly rooted in blues



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Hello fellow Blues Aficionado! Welcome to the 8th season of Tuesday Night Blues at beautiful Owen Park! It's going to be a great season! Thank you all for coming out to support The Blues in the Chippewa Valley.

The CVBS depends on active members to make this a great organization! There are lots of ways that you can help promote the Blues in the Chippewa Valley!

- Receive notification and invitation to upcoming CVBS meetings. Come and make your voice heard! As a current member you will be able to vote for electing the executive officers at the annual meeting. The CVBS annual meeting will be coming up soon! Look for more info to come!
- Volunteer opportunities abound! Help out with membership drives and VIP membership program, participate in committees, volunteer to help at Tuesday Night Blues, hang posters and place literature at local businesses, recruit sponsors, be a sponsor!!



Visit us at the Chippewa Valley Blues Society tent on Tuesday night to become a member or renew your membership. It's only \$10 a year for membership... \$15 for a family. Memberships expire a year from renewal. Come be an active part of a great group of Chippewa Valley residents that love the Blues!

Your Blues Society depends on YOU! We hope to see you very soon.

August 5-7

BLUES ON THE CHIPPEWA

Featuring: Left Wing Bourbon ♪ Alex Rossi Band ♪ Josh Hoyer & Soul Colossal ♪ Mark Cameron Band ♪ Katy Guillen & the Girls ♪ Dee Miller Band with Jimi 'Primetime' Smith ♪ Ray Fuller & the Blues Rockers ♪ Bobby Messano ♪ The Insight Straight Band ♪ Biscuit Miller & the Mix ♪ Skyla Burrell Band ♪ Chris O'Leary Band ♪ The Jimmys

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