

Tuesday Night Blues 2012

Owen Park, Eau Claire

All shows begin at 6:30

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

*August 7 will be held at Phoenix Park.

May 29 The Sue Orfield Band

SueOrfield.com

June 5 Revolver

RevolverBand.net

June 12 Howard 'Guitar' Luedtke & Blue Max

HowardLuedtke.com

June 19 Rhythm Posse

facebook.com/RhythmPosse

June 26 Code Blue with Catya & Sue

Catya.net

July 3 Mojo Lemon

MojoLemon.com

July 10 Pete Neuman and the Real Deal

PeteNeuman.com

July 17 The Jones Tones

AMBlues.com

July 24 Steve Meyer with the True Heat Band

(featuring Ben Harder & Bill Weiss)

July 31 Ross William Perry

RossWilliamPerry.com

Aug 7 Charlie Parr

CharlieParr.com

Aug 14 The Pumps

thepumpsband.com

Aug 21 Deep Water Reunion

MySpace.com/DWRReunion

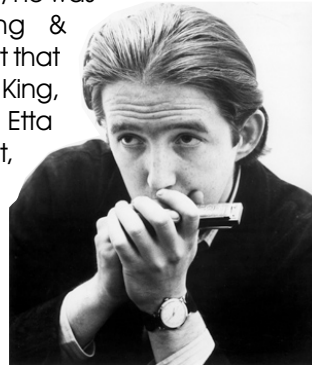
Aug 28 Left Wing Bourbon

LeftWingBourbon.yolasite.com

"Mystery Train" and backed Muddy Waters on "Mannish Boy".

The late 1970s and early 1980s saw Butterfield as a solo act and a session musician, doing occasional television appearances and releasing a couple of albums. He also toured as a duo with Rick Danko, formerly of The Band, with whom he performed for the last time in Pittsburgh, Pennsylvania. He also toured with another member of The Band, Levon Helm, as a member of Helm's "RCO All Stars", which also included most of the members of Booker T and the MGs, in 1977. In the 1970s, Butterfield dated fellow musician Elizabeth Barraclough.

In 1986 Butterfield released his final studio album, The Legendary Paul Butterfield Rides Again. Paul Butterfield died of peritonitis due to drug use and heavy drinking on May 4, 1987 Los Angeles, California. Before then, Butterfield tenor sax player Ruben Riera had taken him to Bellevue Hospital in New York City for emergency surgery for perforated intestine. A month earlier, he was featured on B.B. King & Friends, a filmed concert that also included Albert King, Stevie Ray Vaughan, Etta James, Gladys Knight, Chaka Khan and Eric Clapton. Its subsequent release was dedicated to Butterfield in memoriam.



Tuesday Night Bluesletter

August 7, 2012 at Phoenix Park

CHARLIE PARR



If you'd like to sponsor Tuesday Night Blues, just talk to one of the CV Blues members at the park.

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A Little About the Blues

The son of a lawyer, **Paul Butterfield** was born in Chicago, Illinois and raised in the city's Hyde Park neighborhood. He attended the University of Chicago Laboratory Schools, a private school associated with the University of Chicago. After studying classical flute with Walfrid Kujala of the Chicago Symphony Orchestra as a teenager, he developed a love for the blues harmonica, and hooked up with white, blues-loving, University of Chicago physics student Elvin Bishop. The pair started hanging around black blues musicians such as Muddy Waters, Howlin' Wolf, Little Walter and Otis Rush. Butterfield and Bishop soon formed a band with Jerome Arnold and Sam Lay, both hired away from the touring band of Howlin' Wolf. In 1963, the racially mixed quartet was made the house band at Big John's, a folk club in the Old Town district on Chicago's north side. Butterfield was still underage (as was guitarist Mike Bloomfield.)

At the Newport Folk Festival in July 1965, Bob Dylan was backed by members of Butterfield's band (Bloomfield, Arnold, and Lay, but not Butterfield himself) when he went electric, a move considered controversial at the time by much of the folk music establishment. In October, the self-titled debut recorded a third time after the addition of organist Mark Naftalin on some tracks, The Paul Butterfield Blues Band, containing Nick Gravenites' "Born in Chicago," was released. Shortly thereafter, Lay became ill with pneumonia and pleurisy and Billy Davenport took over on drums. The Butterfield Band's second album was East-West, released in 1966, after which Bloomfield, Arnold, and Davenport left the band. Bishop began playing lead guitar on The Resurrection of Pigboy Crabshaw (1967). The band now included saxophonists David Sanborn and Gene Dinwiddie, bassist Bugsy Maugh, and drummer Phillip Wilson. In 1967, The Butterfield Blues Band played the seminal Monterey International Pop Festival along with the Electric Flag, Jimi Hendrix, The Who, Otis Redding, the counterculture bands of San Francisco, and many others.

After the release of In My Own Dream, both Bishop and Naftalin left by the end of 1968. Nineteen-year-old guitarist Buzzy Feiten, joined the band for its 1969 release, Keep On Moving, produced by Jerry Ragavoy, and Rod Hicks replaced Maugh on bass. The Butterfield band played at the Woodstock Festival, although their performance wasn't included in the resulting Woodstock film. In 1969, Butterfield also took part in a concert at Chicago's Auditorium Theater and a subsequent recording session organized by record producer Norman Dayron, featuring Muddy Waters and backed by pianist Otis Spann, Michael Bloomfield, Sam Lay, Donald "Duck" Dunn, and Buddy Miles, which was recorded and portions released on Fathers And Sons on Chess Records. Following the releases of Live in 1970 and Sometimes I Just Feel Like Smiling in 1971, Butterfield broke up the horn band with David Sanborn and Dinwiddie, and returned to Woodstock, New York. He formed a new group including Chris Parker on drums, guitarist Amos Garrett, Geoff Muldaur, pianist Ronnie Barron and bassist Billy Rich, naming the ensemble "Better Days." The group released Paul Butterfield's Better Days and It All Comes Back in 1972 and 1973, respectively. In 1976, Butterfield performed at The Band's final concert, The Last Waltz. Together with The Band, he performed the song (continued on back)

Many people play roots music, but few modern musicians live those roots like Minnesota's Charlie Parr. Parr's heartfelt and plaintive original folk blues and traditional spirituals don't strive for authenticity: They are authentic. It's the music of a self-taught guitarist and banjo player who grew up without a TV but with his dad's recordings of America's musical founding fathers, including Charley Patton and Lightnin' Hopkins, Woody Guthrie and Leadbelly. With his long scraggly hair, fathertime beard, thrift-store workingman's flannel and jeans, and emphatic, throaty voice, Parr looks and sounds like he would have fit right into Harry Smith's "Anthology of American Folk Music."

Parr uses three instruments, not including his own stomping foot. He got an 1890 banjo the first time he heard Dock Boggs. "I don't do claw hammer, I don't do Scruggs-style, it's just a version of me trying to play like Dock Boggs, I guess," Parr says. He has two Nationals, a 12-string and a Resonator, which became an obsession when Parr saw a picture of Son House playing it. "The first time I got my paws on one, I went into debt to buy it," he says. "Nationals are fun because they are as much mechanical as instrumental, you can take them apart and put them back together again." On an overseas tour, the neck of the Resonator broke in baggage: he played the guitar by shimmying the neck inside the body with popsicle sticks. "It solidifies your relationship with the instrument so much: It's as much part of you as anything else."

Parr grew up in the Hormel company city of Austin, Minnesota (population 25,000) where most of the world's favorite tinned meat, Spam, is still manufactured. And he hasn't moved far, drawing sustenance from the surprisingly large, thriving and mutually supportive music scene of Duluth: Parr's 2011 album of traditional songs, Keep Your Hands on the Plow features locals including Charlie's wife, Emily Parr; old-timey banjo/fiddle band Four Mile Portage; and Alan Sparhawk and Mimi Parker of the renowned alternative rock band Low.

The combination of industrial meat factory where both of his parents worked proud union jobs, set in a largely rural environment, had a broad impact on Parr. "Every morning you'd hear the [factory] whistles blow, when I was a kid they had the stockyards and animals there, so you were surrounded by this atmosphere," Parr says. "My mom and dad would come home from work, their smocks would be covered by paprika and gore." But out the back door were soybean fields, as far as they eye could see. "As a kid I thought it was kind of boring, but now I go and visit my mom and I think it's the most beautiful landscape there is."

Taken from a bio written by Wayne Robins, April 2012. Read more about Charlie at his website or tuesdaynightblues.com

Charlie Parr Upcoming Schedule

- 8/9 Camp Maiden West, Morristown MN
- 8/10 Wabasha Days Concert Series, Wabasha, MN
- 8/12 Ed's Bar, Winona, MN
- 8/14 Turf Club, St. Paul, MN
- 8/15 Fitger's Brewery, Duluth, MN
- 8/16 Alive After Five, Mankato, MN
- 8/17 StageNorth, Washburn

charlieparr.com


Next Week (August 14) The Pumps

The Pumps (Buck Barickman, Frank Juodis and Jason Keisler) combine their great musicianship, excellent vocals and musical influences to bring you an up-tempo blues and classic rock based show. A CD entitled "Cover To Cover" was released at Tuesday Night Blues at Owen Park in June of 2010. The CD consists of fourteen great rockin' blues tunes. Check out more at thepumpsband.com

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