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LOSE - VOL. 1



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The **BLUES** You Would Just Hate to **LOSE, Vol. II**

Rock & Roll and Jazz
It all comes from the same place
Blues is the mother and father
It provides the bass
So if you feel yourself drifting
And getting out of touch
Go back to your roots
They'll come through in the clutch -- W.K.

The Washington, D.C. area has long been home to a diverse and talented core of musicians. From the early days of Prohibition, the talent found playing in local clubs has been stellar — it remains true today. Whether jazz, blues, R&B, rock n' roll or country, the depth and coherence of the musicians and the music deserves broad recognition. This disc, the second part of a series I started in 1996, highlights the blues you can find in the clubs around the area.

The mid to late '50s saw guitar giants like **Link Wray** and **Roy Clark** holding down regular club gigs. **Bo Diddley** lived and played in the area between 1958 to 1964. **Bobby Parker** arrived in the area in the late '50s. In 1961, **Roy Buchanan** and sax man **Joe Stanley** left the **Dale Hawkins** band, and Joe recruited Roy to join his band **The Saxtons** for a short stint. Roy ended up settling here, working in a number of bands, and by the late sixties was a regular at the **Crossroads Bar** in Bladensburg, MD where his legend grew. Directly across the street in the **Tip Top Inn** was **Bobby Parker**, and Roy would often unplug his guitar and come across the street to jam with him. Around the late '50s and early '60s, a precocious teenager named **Danny Gatton** began playing publicly as well.

In the '60s, DC was also home to blues masters, **John Hurt**, **Bullmoose Jackson**, **Skip James** and **Archie Edwards**, and in 1970 **JB Hutto** moved to DC. In 1967, **Bret Littlehales** and **Bobby Radcliff**, at the age of 16, formed the **Northside Blues Band** and many of the DC area blues players can

trace a lineage back to offshoots from that band. Bret began playing harp about six months before his cousin, **Pierre Beauregard** and helped Pierre get started. Toward the end of the decade, a major influence on music took shape in **Jake Einstein's**, free-form radio station, **WHFS**, then in Bethesda. **WHFS** was the original Radio Free DC (no credit given by G. Gordon Liddy). The importance of this station to the musical education of the area cannot be overstated. The station gave many, including me, their first major exposure to the blues and gave voice to many local musicians. Jake eventually sold the station, and **WHFS** went on to create the Modern Rock radio format. Jake re-appeared in Annapolis with **WRNR**, and though he has since sold that station as well, it continues the free-form radio tradition. I am not alone in the wish that **WRNR** would find some way to turn their broadcast signal towards the DC area for a better pickup. In the early '70s, Georgetown U.'s **WGTB** also provided an outlet for local talent.

While **WHFS** and the Einstein family gave exposure and focus to the local music scene, one member of the family, **Damian Einstein**, has stood out in his efforts on behalf of local music. A musician himself, Damian replaced **Pierre Beauregard** as harmonica player for **JB Hutto**. In 1975, Damien was in a near fatal auto accident that put him in a coma for four months. **Steve Jacobs** says that it was **Carey Bell**, leaning over his hospital bed, playing harmonica, that helped Damian regain consciousness. After two years of rehabilitation, he was able to resume his radio

show and continue his efforts for local music. Damian is now music director of **WRNR** and can still be heard as a regular DJ.

The years between 1968 and 1974 have been described as "the golden age of the clubs"—clubs with names like the **Crazy Horse**, **Emergency**, **The Far Inn**, **Childe Harold**, **Club Soda**, **Bayou**, **Cousin Nicks**, **My Mothers Place**, **Desperado's**, **Top O' the Foolery** and the **Psychedelly**, which could have been described as ground zero, as it was right downstairs from **WHFS**. Also at it's peak was the **Cellar Door**, which showcased the likes of **Muddy Waters**, **James Cotton** and other giants of the blues. From this fertile ground, a group of players emerged that you can still find working today. **Catfish Hodge**, **Nils Lofgrin**, **Tom Principato**, **Bobby Radcliff**, **Big Joe Maher**, **Charlie Hubel**, **Steve Jacobs**, **Rusty Bogart**, **Doug Jay**, **Linwood Taylor**, **Bobby Manriquez**, **Cathy Ponton King**, the founders of **The Nighthawks** — **Mark Wenner**, **Jimmy Thackery**, **Pete Ragusa** and **Jan Zukowski** and many many more.

Over the years musicians' pay has remained static or declined, and the audience for live local blues seems to have dwindled. Yet, phenomenal musicians continue to play and their ranks continue to expand with the likes of **Robert Lighthouse**, **Benjie Poreckie**, **Chris Watling** and **Sam Gunderson**. The small clubs that always seems to be on the verge of closing still are the best venue to experience the blues. "*The Blues You Would Just Hate to Lose, Vol. II*" is the next installment in my effort to document a small

piece of this amazing scene.

The Music:

Robert Lighthouse, a native of Sweden, settled in DC at the end of the '80s after working his way around the country trying to absorb as much as he could about Delta Blues in places like Chicago's Maxwell Street and New Orleans. In DC, he established a cult following as a street musician before landing a steady gig at **City Blues Cafe**. He first showed up on CD on "*The Blues You Would Just Hate To Lose Vol I*" and his debut solo disc, "*Drive-Thru Love*" (ROR003) has been hailed as "a time warp visit to Mississippi." His primary influences are Jimi, Muddy and Dr. Ross. "*Be Bop Girl*" is one of many Ross tunes Robert does live. This cut dates from my earliest attempts at live recording when I didn't even have a decent pair of headphones. **Danny Morris** (who was the guitarist for the **Nighthawks**) and **Kevin McKendree** (part of the **Dynaflows/Big Blues** lineup) had started up the **Fats Blues Band** for Sunday nights at **Fat Tuesdays** in Fairfax. For a couple of weeks, Danny was in Japan with the **Nighthawks** and Robert filled in. I had always viewed this recording as one of those that got away due to problems with sound but I never gave up hope. My hat is tipped to **Bill Wolf** for pulling this cut out of the fire. Robert's simultaneous work on guitar and harp fills people with disbelief and at least one reviewer has commented, "[he] plays Delta blues like the old masters." This was one of those phenomenal \$3 shows. The band for this night was **Kevin McKendree** on keys who one month later would be in Nashville

with **Leroy Parnell** and is now with the great **Delbert McClinton**. **John Perry** who is on bass, now works with **Tom Principato**. On drums is **George Johnson** who worked with **Big Jesse Yawn** and **Danny Morris** for a couple of years. Danny and John are still keeping the Sunday night thing going in Fairfax.

Cathy Ponton King went to the University of Maryland and worked in campus radio, which opened the door to her love of blues in the late '70s. Starting to chase down the scene at the **Wax Museum** and **Psychedelly**, she became friends with **Jimmy Thackery** and the **Nighthawks**. It was on a hollow body Rickenbacker guitar loaned to her by Thackery that her initial blues licks were worked out. Then in the early '80s she had the opportunity to meet **Muddy Waters** backstage at the **Cellar Door Night Club** in Georgetown. Soon after, her first band, **The Rhythmasters**, toured the East Coast for six years and opened shows for **Albert King**, **Johnny Copeland**, **Willie Dixon**, **Koko Taylor** and **Albert Collins**. During those years she had the chance to jam and learn from the likes of **Paul Barrere**, **Bob Margolin** and **Jimmy Thackery**, which gave her a strong foundation. When she left the **Rhythmasters**, Cathy recorded and released her critically acclaimed first CD, "*Lovin' you Right*," with Thackery on guitar and **Jerry Portnoy** on harp. Thackery co-produced the project along with Cathy's husband, **Jeff King**, and studio owner **Ray Tilkens**. She also shows up on **Marc Fischer's** 1998

dance collection out of Florida, "*Swing Time Boogie*" with an original song, "*Soul Touch*." The **Duke Robillard** song "*Tore Up*" comes from the first night I tried taping her at **City Blues Cafe** and is her recording debut on lead guitar. I knew that night, when the cut happened, that this was something special and reconfirmed it by listening to the tape as soon as I got home. On bass is **Jim Robeson**, who has contributed to many local country, rock and blues bands and has a Grammy nomination from his production work at **Bias Studios** in Springfield. On keys is **Bill Starks**, who can lay down a mean boogie woogie, slide guitar is **Mike Lessin** and on drums is **Joey Romero**. A \$5 cover at the door on a weekend gig for this fine night of music.

John Cocuzzi is mostly found around town as the keyboard player with **Big Joe and the Dynaflows** and the **Big Four Combo** that includes **Big Joe**, **John Previti** and **Joe Stanley**. John has earned a reputation as one of the East Coast's finest vibes players and has recorded and worked with the likes of **John and Bucky Pizzarelli**, **Doc Cheatum**, **Alan Vache**, and **Benny Goodman** alumni-Helen Ward and Steve Jordan. There are a couple of great examples of his vibes work on the new **Big Joe & the Dynaflows** disc, "*I'm Still Swingin'*." When he performs one of his solo piano gigs, he dips heavily into the Nat Cole songbook. In addition to discs with **Alan Vache** and **Alan Dale** he has released his own **John Cocuzzi and the Swing Professors**, "*Fools Paradise*," and he also appeared on the *Blues/Lose I* CD. "*Wabash*

Blues" has been waiting for a home ever since *Blues/Lose I* was issued, and it contains one of the sweetest moments I ever had the good fortune to catch on tape. After John finishes his first vocal parts, **Joe Stanley** lays down an incredible solo and as he finishes, **Chris Watling** walks up playing his baritone to begin a night of sitting in. There wasn't a face without a smile in the entire club. Rounding out the lineup was **Big Joe** on drums and **Jeff Sarli** on bass. It is one of the best examples of the spontaneity that can occur in a small room gig and is just one of many great City Blues nights I have had a chance to enjoy. A weeknight gig with no cover and a two drink minimum for something this good.

Bruce Ewan has been lauded as one of the finest chromatic players in the Mid-Atlantic and is sadly someone who rarely plays in local clubs. Low pay and sparse crowds have led him overseas, where his shows are SRO. The only chance we get to see him play is when his brother **Bobby Radcliff** comes to town. Bruce's first exposure to harmonica was when **Mark Wenner** and **Bobby Radcliff** played one day for his 8th grade class. He credits **Mark Wenner** as being his mentor as Mark took him under his wing and helped him get started on harp. Bruce started sitting in with his brother's band in 1976 at places like the **Top O' the Foolery** and **Mr. Henry's**. His first band was called **Little Bruce and the Blues Rockers**. In the early '80s he was in a band named **Rock House** that included **Steve Wolf** and guitarist **Marty Baumann**. In 1988 he and Marty

formed the **Solid Senders** that worked the area into the '90s. This cut, "*Blues In the Dark*," comes from a demo recorded at **Peter Bonta's, Wally Cleaver Studios** about five years ago. In addition to Marty, **Big Joe Maher** is on drums and **Bryant McGregor** is on bass.

Dig around the club scene and you may be lucky enough to come across performers like **Honey Joe Brown**. Not known widely, Joe has been holding down the Friday night spot at **LaPorta's Restaurant** in Alexandria for a few years now. Although I have recorded Joe live, I knew this studio demo of "*You Don't Know What Love Is*" deserved to be heard. Joe is an understated performer with a voice as smooth as honey. This cut may be the sleeper of the entire disc. On guitar for this is **Rusty Bogart**, bass is **Adam Friedman**, drums is **Bubbles Dean** and piano is **Tim Ford**.

Mark Wenner grew up in the Bethesda, MD area as good friends of **Bobby Radcliff** and went to college at Columbia University in NYC. His college band was called **B-Town Slim and his Rhythm Review** (B standing for Bethesda). When Radcliff came to NYC, he would often crash at Mark's — a role that would be reversed when Bobby relocated to New York and Mark returned to DC. Mark with **Larry Bolet** from Radcliff's band began looking for other musicians in the DC area to form an as yet unnamed band.

One night in the early '70s, **Charlie Hubel**, who had replaced **Damian**

Einstein as harp player with **J.B. Hutto**, (he is now primarily known as a great tenor/baritone player and one of the founders of the **J Street Jumpers**) was hitchhiking down Wisconsin Ave. from Bethesda trying to get into DC to the club **Top O' the Foolery**, where **Bobby Radcliff** had a regular gig. A car stopped and picked him up, and the journey continued. As the driver and Charlie talked, the driver told Charlie he was a harp player trying to get downtown to sit in with his friend, **Bobby Radcliff**. You can substitute your own explicative as Charlie said, "damn so am I!" The driver was **Mark Wenner**. Charlie and Mark became friends. A little after this event, **Tom Principato** returned to the area for a visit. He had been working in Boston with the **James Montgomery Band**. He ended up hanging around with the **Crawlin' King Snake** band which included **Pierre Beauregard**, **Jimmy Thackery** and **Jimmy Cole**. Tom and Pierre hit it off and that band moved to Boston without **Jimmy Thackery**. The Boston unit became a mid-Atlantic favorite, **Powerhouse**, which is also the band in which **Steve Jacobs** (**Carey Bell's** guitarist) got his start, though as a bass player. Within a day of **Crawlin' King Snake** disintegrating, Thackery called up **Charlie Hubel** to see if there was any chance of him playing with **J.B. Hutto**. Charlie then hooked up Jimmy and **Mark Wenner**, planting the seeds for **The Nighthawks**. The initial lineup also included **Don Monihan**, **Larry Bolet** and **Bill Holland**, who's later band, **Rent's Due**, became a fix-

ture on the DC scene for years.

The Nighthawks debuted at the **Far Inn** in 1972 on Mondays and moved into Radcliff's Tuesday and Wednesday slot when Radcliff split for New York. In '73, the 'Hawks lineup consisted of Mark and Jimmy along with **Peter Bonta**, **Lee Smith** and **Anton Hansmann**. In '74, Bonta left to join the **Rosslyn Mountain Boys** and eventually opened **Wally Cleaver Studios** in Fredericksburg where many of the locals like to record. Bolet, Hansmann and Smith also went off into other projects. That's when the last two pieces of the puzzle fell into place. **Pete Ragusa** came over from **Razz**, and **Jan Zukowski** came over from the nationally charted band, the **Cherry People**.

For a while the 'Hawks ran a series of Blue Monday shows at the **Bayou** where they brought in people like **Otis Rush**, **John Hammond** and **Jimmy Rogers** and backed them up. They also brought in other starting out bands like **George Thorogood**, **The Thunderbirds**, **Stevie Ray Vaughn** and **Robert Cray**, effectively helping break them in this area. More than a couple of people I've talked to credit **Mark Wenner** as the single most important person in the development of the blues scene in Washington. Twenty-five years later, **The Nighthawks** motor on. After years of playing and approximately two dozen releases, DC's **Nighthawks** are a monument to longevity and as current guitarist **Pete Kanaras** calls them, "the Viagra of blues bands." It would be easier to try to list blues performers **The Nighthawks** have not had the chance to share a stage or concert bill

with, than the other way around.

The **Sunset Grille** in Annandale where this recording of "**Shake Your Hips**" occurred, is probably the closest thing to a road house in the DC area. It's a small room that feels like your living room. **Bill Kirchen** usually rules the roost there on Thursdays, and if you've got the chance, you should catch him there.

Linwood Taylor began playing professionally around 1972 in the heyday of DC's club scene. Long a highly respected guitarist, he has sat in with **Luther Allison**, **Johnny Copeland** and **Tinsley Ellis**. He also played frequently with **Albert Collins** on his East Coast tours and is a perennial winner of the Washington Area Music Association awards. Along with his own CDs, Linwood is featured on the "**Live at the Acme Bar & Grill**" release—a great collection of area musicians. This cut, "**The Sky is Crying**," showcases Linwood on slide. **Steve Taylor** on bass and **Darren Pressman** on drums round out the band.

With five CDs to his credit, **Big Joe Maher** is a talent to be reckoned with. He came of age during the golden age of the clubs and over the years has played with **Willie Dixon**, **Otis Rush**, **Jimmy Witherspoon**, **Duke Robillard**, **Anson Funderburg**, **Roomful of Blues** and many others. It was watching the **Big Joe and the Dynaflo's** lineup of Joe, **Rusty Bogart**, **Kevin McKendree** and **Jeff Sarli** in '94 that inspired me to tape bands in the clubs around DC. Big Joe is one of the most versatile blues musicians you will

find anywhere. He is equally at home doing Chicago, Texas or New Orleans styles, but his true love is swing and jump, as his new disc, "**I'm Still Swingin'**" on **David Earl's**, Severn Records shows. He also is featured on three songs on the **Marc Fischer**, "**Swing Time Boogie**" collection on Beach Bag Music. He is a favorite of the Mid-Atlantic swing/lindy dance crowd. By the end of '96, the current lineup of the Dynaflo's began to gel with **Ivan Appelrouth** on guitar, returning to the fold from an earlier version of the band, **John Cocuzzi** on keys, **Joe Stanley** on sax and **Jeff Sarli** on bass. Often when Joe hits the stage after a break, he likes to light it up with a hot instrumental, and this one, "**Okie Dokie Stomp**" gave Ivan a chance to shine.

Tom Principato is yet another of the great musicians who began playing in the early '70s. After getting out of high school, he divided his time between Boston and DC. It was during a trip back to DC that the band **Powerhouse** took shape with **Pierre Beauregard**. After **Powerhouse** disbanded, Tom moved back to DC, sharing a house with **Steve Jacobs** and later **Bob Margolin** who had moved into the area after leaving the **Muddy Waters** band. In the early '80s, Tom held the guitar chair for such acts as **Billy Price**, **Big Mama Thornton** and **Sunnyland Slim**. In the mid '80s, he joined with **Jimmy Thackery** to record two LPs as the **Assassins**, which also included bass player **Steve Wolf**. Tom started up his own label, **Powerhouse**, that has served as a home for his eight solo releases, two of which have gar-

nered Grammy nominations. I first saw Tom in 1993, and his band at that time included **Kevin McKendree** on keys, **Steve Riggs** on bass and **Conrad Drennen** on drums. In 1994, Tom moved to Austin, Texas for a couple of years, and this show at **Fat Tuesdays** in Fairfax was the night he announced he was moving back to the area. In this song, "**Last Night**," there is a moment that sounds like the mike is turned off, but Tom has stepped to the side of the microphone after a solo and is singing directly to the audience. This night also marked a reunion of an earlier version of the **Tom Principato Band** with **Clark Matthews** on drums and **Steve Wolf** on bass. This line-up had not performed together in about eight years. Steve has recorded with **Danny Gatton**, **Jimmy Thackery**, **Catfish Hodge**, **Bill Holland**, **Deanna Bogart** and many other musicians. Today, you can find Steve leading his critically acclaimed band **Swing Speak** and sitting in with other musicians. **Clark Matthews** was a c&w/cajun drummer until he got a last second call from **Cathy Ponton King** to fill in and join a road trip that was leaving the next day. That stint with the **Rhythmasters** led to projects with **Bob Margolin**, **Principato**, **Grady Gaines** and many others, and Clark was transformed into a blues hound.

Harmonica player **Doug Jay** was bitten by the blues bug upon hearing a **James Cotton** record in 1970 and proceeded to chase down more recordings of great blues harp players. Once in a record store, he met a clerk who said, "Oh, I could tell you about harp." The

clerk's name was **Pierre Beauregard**. Doug credits Pierre with turning him on to **Little Walter** and the basics of the instrument. Doug replaced **Bruce Ewan** in the **Charlottesville All Stars** in 1976 and when ex-**Muddy Waters** guitarist **Bob Margolin** moved into the area and started a band in the early '80s, Doug was quick to join up. He relocated to California in 1990 where he recorded his first CD, "*Til We Meet Again*," with a top-flight Bay-area crew of musicians. "**Slinky**" is the first original composition to show up on the *Blues/Lose* series. This version of Doug's band, **The Blue Jays**, included **Rick Oliveras** on guitar, **Steve Riggs** on bass and **Clark Matthews** on drums. Doug is just finishing studio work at **Wally Cleaver Studios** on his second solo project which will include the studio version of this song. Rick has worked with **Mark Hummel**, and he and Steve both have worked a lot with **Jumping Johnny Sansone** out of New Orleans.

"**Left Overs**" features **Steve Jacobs** on guitar and **Artie Sherman** on keyboard—a combo that only played once, and I was fortunate to be present. **Steve Jacobs** started as a bass player with **Powerhouse** in the early '70s. When **Powerhouse** split up, Steve switched to guitar and joined up with **George Leh** to form the **Thrillers**. He moved to the DC area around 1979, sharing a house with **Tom Principato**, and was invited by **Catfish Hodge** to join his band which also included another great local guitarist, **Stuart Smith**.

Catfish would go on to form **Chicken Legs** with the remaining members of **Little Feat** after **Lowell George's** heart attack. In 1983, Steve joined with **Lips Lackowitz** to form **Tough Luck**. In 1988 **Tough Luck** became Chicago great **Carey Bell's** band, starting Steve's long association with Carey that continues today. Steve was a prominently featured artist on *Blues/Lose I*, playing on four of the songs from that collection. When Steve isn't on the road with Carey, he has been found working with the likes of **Big Joe**, **Jesse Yawn**, **Cathy Ponton King** and the **Mississippi Bullfrogs**.

Artie Sherman is another great talent you can find working in clubs around town. He spent a dozen years as part of the **Midnight Movers** backing **Wilson Pickett** and is an absolute monster on the keys. He has done a fair amount of session work for **Pierre Sprey's** Mapleshade Records and over the years has worked or recorded with **Percy Sledge**, **Lonnie Youngblood**, **Bootsy Collins**, **Bobby Bland**, **Jerry Butler** and many others. He also possesses a powerful voice and a decent tape of him singing is one of my un-attained goals. **Willie Hicks** (**Jesse Yawn's** regular bass player) on bass and **Big Joe** on drums round out the band. Steve loves a flat tire shuffle, and **Big Joe Maher** can play one with the best of them.

What can you say about a band like the **J Street Jumpers** that would do justice to their efforts? The Jumpers were formed from the remnants of the **Uptown Rhythm Kings** at the end of 1994. As a nine piece band, it's been a tough journey but a love for the music has helped the Jumpers persevere. The recent swing revival has finally brought them wider recognition and rewards for their labor of love. They just issued their first CD on Mapleshade Records, "*Is You Is Or Is You Ain't My Baby*." The band is full of the music history of the area. Sax player **Charlie Hubel** and guitarist, **Rusty Bogart** have been playing together on and off since the early '70s. Their first gig together occurred when **Bobby Radcliff** called Charlie because he needed a band to fill in a club date he could not make. In the mid '70s, Rusty was in a band called the **Incredible Snakes** that included **Bruce Ewan**, **Eric Sheridan** (who went on to lead the **Uptown Rhythm Kings**) and **John Wolf** who now is part of the **Roomful of Blues** lineup. I first met Rusty when he was part of the **Dynaflows/Big Blues** lineup with **Big Joe**, **Kevin McKendree**, and **Jeff Sarli**. Trombonist **Steve Shaw** started as a bass player with **Bobby Radcliff**. **Jeff Lodsun**/drums, **Vince McCool**/trumpet, **Don Lerman**/alto, **Arthur Gerstein**/piano along with Charlie and Rusty, all came over from the Rhythm Kings. Lodsun and McCool have worked with a number of local outfits covering a wide spectrum of music. Jeff was part of the **Tennessee Rockets** that included **Tex Rubinowitz** and **Billy Hancock**. Rusty, Charlie, Arthur and Jeff comprise most of the

band that backs **Nap Turner** on his "Live at City Blues" CD (ROR005). This night **John Previti** was filling in on bass. John is in great demand around town and where you find John, you find great musicians. Currently he is part of the **Rick Whitehead Trio** along with **Barry Hart** and the **Big Four Combo** with **Big Joe**, **John Cocuzzi** and **Joe Stanley**. He also has a **Mingus/Monk Tribute Band** and had a long association with **Danny Gatton**. You also can find **John Previti** gigging all over the area with the likes of **Tim Eyermann**, **Tim Biery**, **Jimmy and the Blue Dogs** and any number of others. "**Blow Top Blues**" shines a spotlight on singer **Mariana Previti**. Mariana can also be found fronting a small combo that includes **Tim Ford**, **Al Seiber**, **Barry Hart** and her husband John. This is another recording that dates from my early attempts. **The Wharf** is a tiny room and I was parked directly in front of this nine piece outfit trying to figure out if what I was hearing was the room or in my headphones.

The regular gig was called **Blues Summit at Old Glory** on Monday nights and featured **Doug Jay**, **Big Joe Maher**, **Bryant McGregory** and **Rick Oliveras**. This night, Doug was out of town and Big Joe arranged for **Benjie Porecki** and **Joe Stanley** to augment the band. I called **Chris Watling** to tell him what was going on, knowing he would love to participate, and the only performance of the **Blues Summit O'chestra** occurred. A night with NO COVER! Can you come up with better for the price? It was not an easy room to tape in but it was still a memorable night. At

one point a young drunk couple wiped out while attempting to dance in front of the band and in the process spilled a beer into one of the monitors—the joys of playing live.

Joe Stanley is the MAN! He is currently a member of the **Dynaflows** and **Big Four Combo** but when you piece together his history, you ask yourself, why has he not received more recognition? **Joe Stanley** started playing the clubs in the '50s. He was one of the handful that would cross the color line to play with the black musicians uptown. He was an original member of the **Rainbows** with **Marvin Gaye**, **Don Covay** and **Billy Stewart**. He was with **Billy Stewart** at a birthday party the night before Billy was killed in an auto accident. Joe toured regularly with the **Clovers** as well as **Link Wray**. He had his own band, **The Saxtons** that backed **Big Joe Turner**, **Sam Cooke**, **Little Anthony**, **The Ames Brothers**, **Lloyd Price**, **The Drifters**, **Bobby Darin** and many many others. **The Saxtons** would alternate sets on a double bill with **Jimmy Dean**, his band providing the rock & roll as a counter to Jimmy's country. He joined **Roy Clark's** band for a couple tours and played the **Arthur Godfrey** show with him. He was in **Dale Hawkins'** band with **Roy Buchanan**. He and Roy left Dale at the same time and Roy became a member of **The Saxtons**. In the early '60s Joe became a member of the **Bill Black Combo** and ended up leading the band when **Bill Black** died. Joe joined with **Charlie Daniels** (yes the "Devil Went Down to Georgia" guy) when Charlie would be dressed in black tux, bow tie and black patent leather shoes with his hair slicked

back (can you paint this picture!) for his weekend gigs around DC. **Joe Stanley** helped **Danny Gatton** get his first gigs and was part of the **Danny and the Fat Boys** band and the two of them were in **Robert Gordon's** band. He was also part of the **Red Hot Swinging Johnsons** with **Derek Huston** and **Jeff Lodsun**. Joe has one CD, *King of the Honky-Tonk Sax* on Mapleshade. On *Blues/Lose 1*, I called him a Lieber & Stoller kind of guy, and "**Flip Flop & Fly**" is the kind of music I most enjoy trying to tape him performing.

Benjie Poreckie is great on the Hammond B3, and he also has a new disc on Severn, "*Servin' It Up*". I first saw him when he was part of **Big Jesse Yawn's** band and he also joined **Mary Ann Redmond's** band for a bit. Benjie is also part of the great **(Gary) Grainger, Poreckie, (Blues) Webb Trio**. **Bryant McGregory** started out playing with the **Uptown Rhythm Kings** and can be found working with a number of the musicians featured on this disc. His regular gig at this time is with **Johnny and the Headhunters**. **Rick Oliveras** is on guitar. **Chris Watling's** main gig is his longtime band **The Grandsons** who play all over town. He has been jokingly referred to by Big Joe as Joe Stanley, Jr.

It would probably take more than twenty CDs to do proper justice to the musicians and scene you can find in the DC area. There are so many more musicians that deserve mention and coverage. To borrow an expression from Nap "Don't Forget the Blues" Turner, "God willin' and the creek don't rise," the resources of time and money may be found to continue this project.

— Wayne Kahn

**Remember:
whether you are dancing,
playing or listening
It just doesn't matter what you do
as long as you're
RIGHT ON RHYTHM!**

Support live local music
'Cause these truly are the **BLUES YOU
WOULD JUST HATE TO LOSE!!!**



Big Joe and the Dynaflows and Benjie Poreckie appear courtesy of Severn Records. Tom Principato appears courtesy of Powerhouse Records. Chris Watling appears courtesy of The Grandsons.

Check out the Musician's Music Store for other great independently produced music at <http://www.rightonrhythm.com>.

For a free catalogue, write to Right on Rhythm, PO Box 11431, Washington, DC. 20008.

For booking and other info:
Email: rtorrhythm@boo.net

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- 1. MY BE BOP GAL** — 6:15 Robert Lighthouse recorded 12/3/94 at Fat Tuesdays, Fairfax Va.
Isaiah Ross — Bug Music O/B/O Tradition Music Co./BMI
- 2. TORE UP** — 4:47 Cathy Ponton King recorded 1/31/98 at City Blues Cafe, Washington, DC
Duke Robillard — Happy Valley Music/BMI
- 3. WABASH BLUES** — 7:31
John Cocuzzi w/ Joe Stanley & Chris Watling recorded 8/25/96 at City Blues Cafe
Sydney Bechet — MCA Music Publishing/BMI
- 4. BLUES IN THE DARK** — 3:00
Bruce Ewan w/ Marty Baumann, recorded 11/13/93
at Wally Cleaver Studios, Fredericksburg, VA
George Smith/Saul Bihari — Powerforce Music/BMI
- 5. YOU DON'T KNOW WHAT LOVE IS** — 2:29
Honey Joe Brown, recorded 5/15/95 at Bias Studios, Springfield, VA
Don Raye/Gene DePaul — MCA Music Publishing/ASCAP
- 6. SHAKE YOUR HIPS** — 7:29
The Nighthawks recorded 2/5/98 at The Sunset Grill, Annandale, VA
James Moore A/K/A Slim Harpo — Embassy Music Corp./BMI
- 7. SKY IS CRYING** — 5:44
Linwood Taylor recorded 2/27/98 at City Blues Cafe
Elmore James/Clarence Lewis/ Morgan Robinson — Windswept Pacific Songs/BMI
- 8. OKIE DOKIE STOMP** — 2:45
Big Joe and the Dynafloes recorded 11/15/96 at City Blues Cafe
Plummer Davis — MCA Duchess Music Corp./BMI
- 9. LAST NIGHT** — 7:21
Tom Principato Band recorded 7/21/95 at Fat Tuesdays
Walter Jacobs — ARC Music Corp./BMI



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10. SLINKY — 6:06 Doug Jay & the Blue Jays — recorded 4/3/95 at Strange Ways, Arlington, VA.
Doug Jay — Doug Jay Music/BMI

11. LEFT OVERS — 6:06 Steve Jacobs and Artie Sherman recorded 12/20/96 at City Blues Cafe
Albert Collins Songs of Polygram International/BMI

12. BLOW TOP BLUES — 5:38 J Street Jumpers recorded 6/15/95 at The Wharf, Alexandria, VA
Leonard & Jane Feather Model Music Co./BMI

13. FLIP FLOP & FLY — 5:36 Joe Stanley w/the Blues Summit O'chestra recorded 6/3/96 at Old Glory Restaurant, Washington, DC
Charles Calhoun/Lou Willie Turner — Hill & Range Songs/BMI

Cuts 1/3/8/9/10/11/12 mixed LIVE to two track on a Boss BX—600 mixer. Cuts 2/6/7 mixed LIVE to two track on a Macke 1202 mixer

Thanks to Dean Nettles & DNA, Steve Dodge and Triple Disc, Michael Frodyma & BOONET, Jimmy & Lou Ann of City Blues Cafe, Dave Jesmer, Bret Littlehales, Raleigh Schein, Terrence McCardle, everyone that has said keep going, every one of the musicians that have given me the pleasure of taping them, all of the clubs that give local musicians a chance to work it out, all the dancers, Mark Opsasnick for his book, *Capitol Rock/Washington Rock & Roll*, WPPFW and especially Claudia.

Big Joe and the Dynafloes and Benjie Poreckie appear courtesy of Severn Records, Tom Principato appears courtesy of Powerhouse Records. Chris Watling appears courtesy of The Grandsons.

Mastering by Bill Wolf/Wolf Productions
Produced by Wayne Kahn/Right on Rhythm, Inc.



The BLUES You Would Just Hate to LOSE, Vol. II

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6:15 Robert Lighthouse, 12/3/94

2. TORE UP — 4:47
Cathy Ponton King, 1/31/98

3. WABASH BLUES — 7:31 John Cocuzzi
w/ Joe Stanley & Chris Watling, 8/25/96

4. BLUES IN THE DARK — 3:00
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5. YOU DON'T KNOW WHAT LOVE IS — 2:29
Honey Joe Brown, 5/15/95 ASCAP

6. SNAKE YOUR HIPS — 7:29
The Nighthawks, 2/5/98

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