

**WHITE MOUNTAIN**



**2012**



**BOOGIE N' BLUES  
FESTIVAL**

# Welcome to the 2012 White Mountain Boogie and Blues Festival

Hello! Welcome once again to the White Mountain Boogie and Blues festival.

We hope everyone is ready to kick back, relax, and take in a weekend full of great music! What an unbelievable line up we have for you this year, and what better way to christen our new stage than with Walter Trout, Ruthie Foster, and all of the first rate artists set to play this weekend.

This festival has come a long way since it began 16 years ago. Friends telling friends about it has made this festival grow far beyond our expectations, filling our fields with kind, courteous, friendly people who treat this property, and each other with respect. It is something we are very proud of, and we Thank You!!

We are also very proud to announce that the White Mountain Boogie and Blues festival has received a prestigious Keeping the Blues Alive (KBA) award for 2012! There are only two of these awards given out world wide each year by the Blues Foundation in the festival category. Our little festival that could has taken the 2012 award for Best U.S. Festival! Now, when I say "our festival", I mean all of us. Look around you at the people sitting beside you and everyone else involved. This festival is YOUR FESTIVAL!!!!

Congratulations folks!! Thanks for being here and enjoy the show!

~Michael and Brad Benton



Brad and Mike Benton win the KBA Award for Best U.S. Blues Festival 2012

## Remembering Shawn Goodwin



A sister, A daughter, A loving mother, A friend, Shawn loved the boogie and helped every chance she got. God bless, you are missed.

Shawn Goodwin 1959-2012

# IN CASE OF EMERGENCY

## Report to:

- Main Gate
- EMT Personnel
- Boogie Personnel
- Police or EMT
- Security Personnel

## After 10:00 pm report to:

- Security Personnel or
- Emergency Headquarters  
Located at Main Gate  
of Festival Area

# Fire or Police CALL 911

# THE 2012 LINE -UP

## Friday, August 17

Gates Open at 4:00 pm

Selwyn Birchwood - 5:00 pm

The Sauce Boss, Bill Wharton - 6:30 pm

Southern Hospitality - 8:15 pm

## Saturday, August 18

Gates Open at 10:00 am

Guy Davis - MC All Day Long

Mississippi Heat - 11:00 am

Monkey Junk - 1:00 pm

Otis tcb Taylor Band - 3:00 pm

Anders Osborne - 5:00 pm

Ruthie Foster - 7:00 pm

Walter Trout - 8:30 pm

## Sunday, August 19

Gates Open at 10:00 am

Davina & The Vagabonds - 11:00 am

Reverend Peyton's Big Damn Band - 12:30 pm

Nora Jean Wallace - 2:00 pm

Lil Ed & The Imperials - 3:30 pm

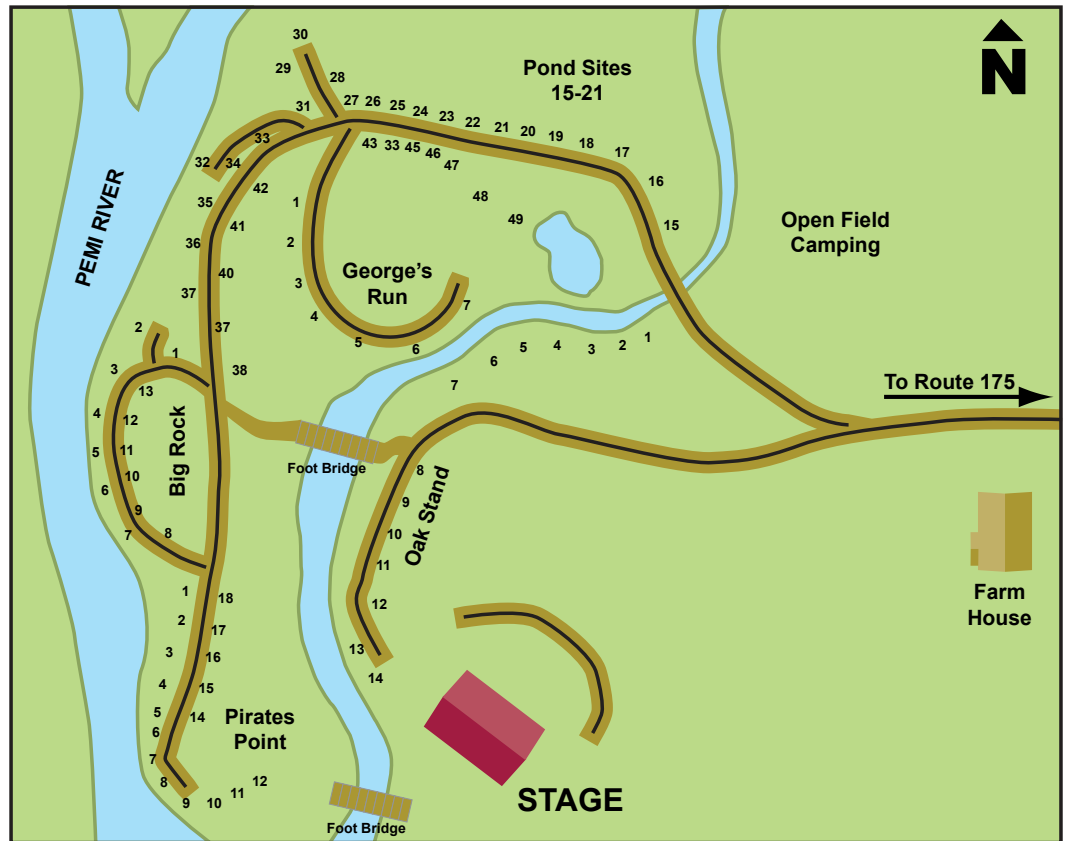
JJ Grey & Mofro - 4:30 pm



To have your self  
contained unit  
pumped by  
**Dave's Septic,**  
flag down the  
septic driver  
throughout the  
weekend.

# Sugar Shack Campground Guidelines

- All Campers, visitors and guests must be registered and have appropriate car pass.
- Car passes must be displayed at all times on rearview mirror facing forward. Every vehicle must have one,
- Please obey posted speed limits.
- All bicycle riders should wear a helmet and ride at their own risk. No bike riding after dark.
- ATV's & dirtbikes are not allowed on the premises.
- A valid driver's license is required to operate motorized vehicles.
- Handicap devices are allowed.
- Fire arms are not allowed.
- Campfires are allowed in fire rings. **DO NOT MOVE THE FIRE RING!!**
- Do not leave your fire unattended! Fires must be extinguished before you leave. Do not bury fire with dirt, it does not put out the fire.
- Do not put glass, cans, wood with nails, or aluminum foil in fire. These pits are for wood and light paper only!!
- ALL PETS must be on a leash and quiet at all times. **DO NOT LEAVE YOUR PET UNATTENDED.** Please pick up after your pet.
- Quiet time: 11 pm - 7am
- All children must be at their campsite by 10:00 pm unless accompanied by an adult.
- Do not cut, trim or deface any trees. You could be fined.
- Store food and coolers in your vehicle at night. This is for your own protection against bears and other wild life.
- Do not fish, swim or pick flowers from the pond!



## ALL HAZARDS EMERGENCY EVACUATION PLAN

PLEASE BE AWARE OUR CAMPGROUND IS LOCATED IN THE FLOOD PLAIN NEXT TO THE PEMIGEWASSETT RIVER.

The campground has evacuation signs on the main roads, as well as 2 pedestrian evacuation bridges, that lead to higher ground. In case of heavy rain, fire or emergency that may require evacuation, please cooperate with campground management, fire, police emergency personnel.

In case of heavy rains, fire danger, etc. the campground management will be vigilant and keep guests informed by posting the latest weather alerts on official bulletin boards.

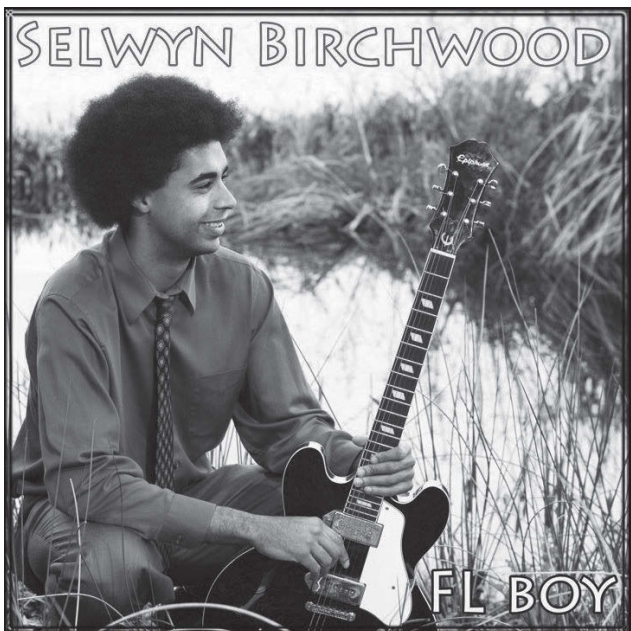
The campground also has a mobile P.A. system for making announcements when necessary.

Sleeping next to the river is a wonderful experience. We ask that you keep an eye to the sky and be prepared to follow instructions and evacuate if needed! Please take a look around and find the evacuation routes and the pedestrian bridges shown on the map. Set up your camp so you can pack quickly if needed.

Please enjoy your time next to this wonderful river on this beautiful farm.

Enjoy your stay

Thanks again for coming.



**Selwyn Birchwood**  
**Friday 5:00 p.m.**  
**International Blues**  
**Competition Finalist**  
**2012. Don't miss this kid!**

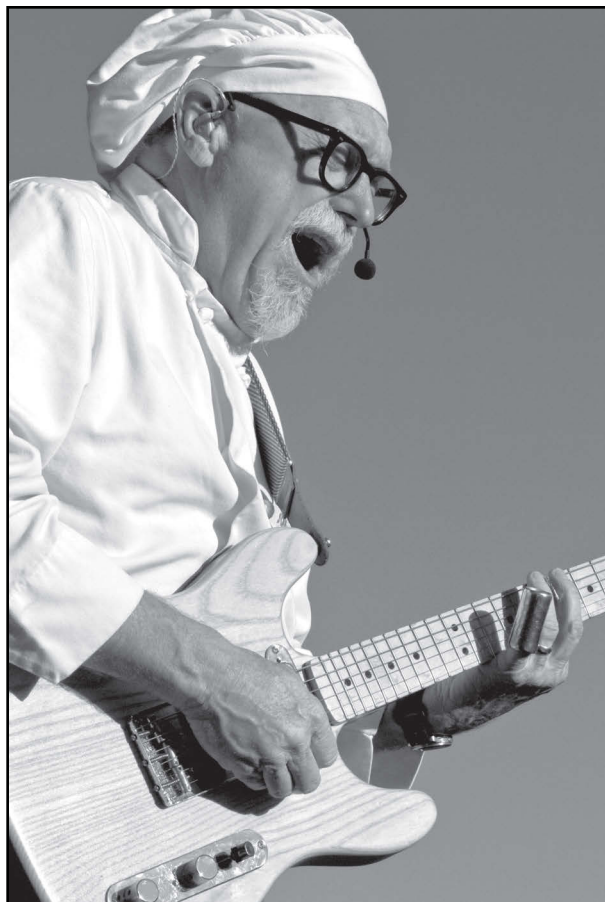
The Selwyn Birchwood Band has made a significant impact on fans throughout their home state of Florida at clubs and festivals alike as they have continuously wowed audiences with their high-energy performances rooted deeply in the traditions of the blues greats. They have garnered many accolades along the way which include making the "2012 International Blues Challenge Finals" in Memphis, placing them in the top 9 of over 225 bands competing from all over the world. They have also consistently found themselves alongside the best in the business as they have opened for the likes of Buddy Guy, Robert Cray, John Lee Hooker Jr., and Joe Louis Walker, among many other international acts in recent years.

The band is comprised of very experienced musicians who are no strangers to the road. Selwyn Birchwood (guitar and vocals) got his start with Texas blues legend Sonny Rhodes touring throughout the U.S. and Canada

at the age of 19. Curtis Nutall (drums) traveled internationally with many bands including The Blind Boys of Alabama and a 5 year stint with Joe Louis Walker. Bass player Huff Wright and Regi Oliver (saxophone) have found themselves backing several notable blues artists all over the world including Lucky Peterson and Joey Gilmore.

Together they perform a hip shaking, roof rattling mix of blues that has won over countless fans. The

band has been touring in support of their current CD "FL Boy" and is hard at work in the studio on their second release. One thing is for certain, the group's unique brand of swampy FL Blues should not be missed!



**The Sauce Boss**  
**Bill Wharton**  
**Friday 6:30 p.m.**

**Bringing his Gumbo pot and great blues music! He'll be making gumbo for 300 lucky people right on stage.**

From the deep roots of the Florida cypress swamp comes the Sauce Boss. Haven't heard him play? You'll never forget him once you do. With his distinctive slide guitar sound, the Sauce Boss has a truly authentic sound that leaves you looking for something you thought you'd lost, but in fact you never knew you had.

With his homegrown storytelling and natural-born guitar talent, the Sauce Boss righteously sings the blues. He gives the feeling that can only come from a life lived in the eye of the storm. He has weathered more than his share of

hurricanes, sunburn, and mosquitoes – and he's got the chops to prove it. He has taken his blues and a huge pot of gumbo to the disaster zones of the Mississippi delta and to homeless shelters across America – where he's fed war veterans, hurricane survivors, and plenty of other regular folks who come for music but leave with much more. The Sauce Boss offers up sustenance and redemption in the form of music, food, and above all, the love of the brotherhood of man.

One morning in the early 70's, the Sauce Boss walked out of his house and found a 1933 vintage national steel guitar in his front yard. That lead him down the Blues path. Deep in the



(Sauce Boss cont...)

shed, he penned "Let the Big Dog Eat", which was featured in Jonathan Demme's film "Something Wild". Years later he combined his blues with his hot sauce in a big pot of gumbo, made right on stage. Singing the recipe, he mixed his music and cooking together into a new medium.

Since 1990, The Sauce Boss has cooked gumbo for over 180,000 people, all for free, while simultaneously playing his own swampy Florida blues.

Jimmy Buffett sings about the sauce boss in his "I Will Play for Gumbo" song. CNN and EXTRA sent film crews to New York City Sauce Boss extravaganzas in 2000, The Food Network's series "Extreme Cuisine" visited the Sauce Boss on location in New York, and another Food Network series "Keith Fanie's Adventures" filmed a Sauce Boss show in Miami. The Sauce Boss is the only personality that's been featured in "Living Blues", "GQ", AND "Gourmet Magazine".

The Sauce Boss now has taken his music and his gumbo to the streets with the non-profit 501c3 organization, Planet Gumbo (planetgumbo.org), where the Sauce Boss and his band donate their performance (along with gumbo) to Homeless Shelters all over the US.

## Southern Hospitality Friday 8:15 p.m.

Featuring Damon Fowler, JP Soars and Victor Wainwright "heralded as the new blues super group"

There's a new entity in the blues world, a diverse, powerful group with enormous potential. Blind Pig recording artist and Bradenton Beach resident Damon Fowler has joined forces with fellow Florida guitarist/singer JP Soars and Memphis-based piano man/singer Victor Wainwright for a blues super group, which also includes Fowler's forever bassist Chuck Riley and Soars' drummer Chris Peet.

Dubbed Southern Hospitality, the band of friends and like-minded musicians made its official debut opening for Buddy Guy on August 14 at the Heritage Music Blues Fest in Wheeling, W.Va. The BluesWax photojournalist present called Southern Hospitality's performance "one of the highlights of a very talented lineup."

## Guy Davis

**Saturday - Special musical/MC All Day**  
Guy will keep you entertained on the main stage in between bands.



Whether Guy Davis is appearing on "Late Night With Conan O'Brien" or nationally syndicated radio programs such as Garrison Keillor's, "A Prairie Home Companion", "Mountain Stage" or David Dye's, "World Café", in front of 15,000 people on the Main Stage of a major festival, or teaching an intimate gathering of students at a Music Camp, Guy feels the instinctive desire to give each listener his 'all'.

His 'all' is the Blues.

Guy can tell you stories of his great-grandparents and his grandparents, they're days as track linemen, and of their interactions with the infamous KKK. He can also tell you that as a child raised in middle-class New York suburbs, the only cotton he's picked is his underwear up off the floor.

Throughout his career, he has dedicated himself to reviving the traditions of acoustic blues and bringing them to as many ears as possible through the material of the great blues masters, African American stories, and his own original songs, stories and performance pieces.



**Mississippi Heat**  
**Saturday 11:00 a.m.**  
 Traditional Blues With  
 a Unique Sound.

As band leader and composer, Pierre's vision has never wavered since he founded his band in 1991. His mantra is clear and focused. The band has always had an ensemble sound: all musicians are featured and welcome to contribute on stage and on recordings. His music is traditional because it is steeped in Chicago's golden sounds of the 1950's,

Muddy Waters, Howlin' Wolf, Jimmy Reed, Jimmy Rogers, all the great harp players... Big and Little Walter, The Sonny Boy Williamsons, Junior Wells, George Smith, and many extraordinary contemporaries such as Kim Wilson, Rod Piazza and Paul deLay. On the other

hand, Pierre's blues is unique because he dislikes to tread on old beaten paths. He always writes new stuff.

MISSISSIPPI HEAT emerged in 1991 on a night at the Cafe Lura in Chicago. Guitarist Jon McDonald invited Pierre to play harp for him with Robert Covington on drums and vocals. It was a great night, with a raucous crowd in this Polish neighborhood. Pierre looked happy, and the band played with such inspiration that his brother Michel was drawn to say he would find gigs with little efforts. A man of his word, Michel did find gigs for the

band. He was wrong about the effort part, but was right about the fact that he could manage such a band. ... Pierre and the Heat have now finished 7 CDs (as well as a DVD for Delmark Records in 2005).

Some of their recordings have won awards such as "BEST CHICAGO BLUES CD OF THE YEAR" and "BEST BLUES PRODUCTION OF THE YEAR" (e.g., Handyman, and Footprints On The Ceiling by Real Blues Magazine ).

Over the years., MISSISSIPPI HEAT has been the subject of several TV and movie features. French TV has released a documentary on Blues featuring the band., and our vocalist for a prestigious program called ARTE. Soon after a concert was filmed in Montreal., Canada., and was sold to an Italian TV company. French Canadian TV also featured Pierre and his brother-manager Michel on one of their regular programs called "BAISERS D' AMERIQUE". This half-hour segment was viewed in 35 countries worldwide. MISSISSIPPI HEAT has also been featured in countless trade magazines such as Living Blues and Blues Review.

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**Monkey Junk**  
**Saturday 1:00 p.m.**  
 5 time Maple blues awards winner. Canada's number 1 blues band.

A generous helping of swamp rhythm and blues, soul boogie and bedroom. Steve Marriner (vocals, harmonica, keyboards, guitar), Tony D (lead guitar), Matt Sobb (drums) began in Ottawa, Ontario on a casual basis to play some Sunday gigs, back in the spring of 2008.

Six months later, they were nominated for a Maple Blues Award for best new artist. Then, in February 2009, they represented Ottawa at the International Blues Challenge. When the smoke cleared on Beale Street they had placed third overall.

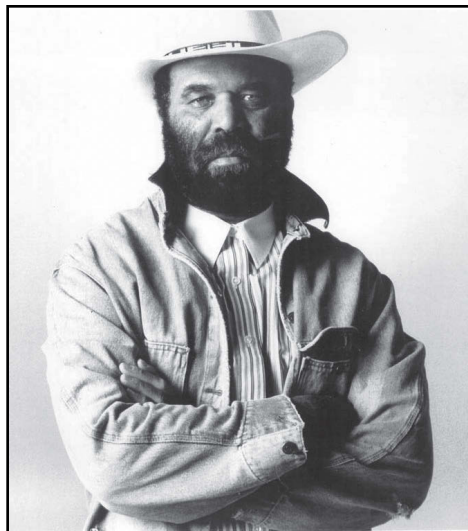
The next year they were nominated for six awards at the Maple Blues Awards, winning five of them. Electric Act of the Year, Entertainer of the Year, Tony won for Guitar Player of the Year, and Steve took the prize as Vocalist of the Year and Harmonica Player of the Year. Later they went on to win Best Blues Artist at the Canadian Independent Music Awards. Then the CD got nominated for the 2010 Blues Music Award for Best New Artist Debut. Only the second Canadian group to win a Blues Music. In January of 2012, they were nominated for 7 more Maple Blues Awards and won three of them –

Electric Act of the Year (3rd year in a row!); Drummer of the Year (second in a row); and the prestigious Recording of the Year for To Behold! The count now totals a collective 12 Maple Blues Awards!

In April they received the 2012 JUNO

AWARD for Best Blues Album!!

They may have started out casually, old friends putting a band together for low-key gigs, but MonkeyJunk's musical chemistry can't be denied. This is a band with enormous talent, dazzling versatility, and unlimited potential. Check 'em out!



**Otis tcb Taylor**  
**Band**  
**Saturday 3:00 p.m.**  
 Multiple blues award nominee and winner nominated 2012 in category of banjo.

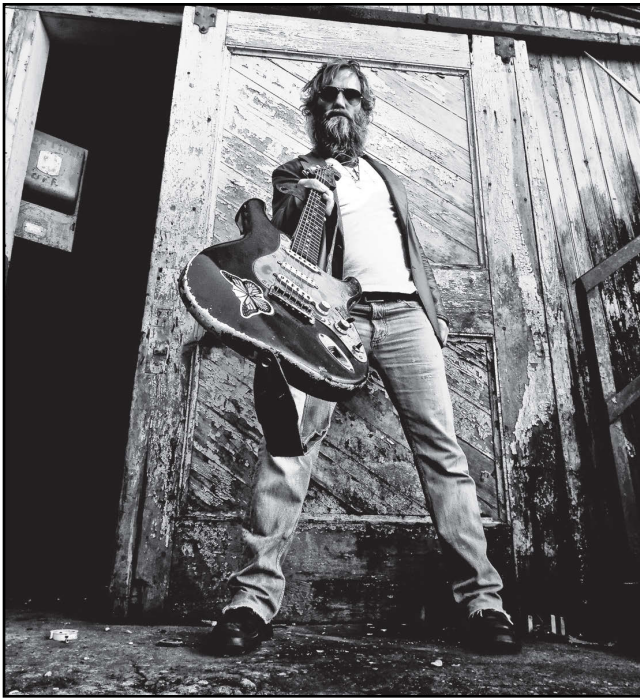
With Otis Taylor, it's best to expect the unexpected. While his music, an amalgamation of roots styles in their

rawest form, discusses heavyweight issues like murder, homelessness, tyranny, and injustice, his personal style is lighthearted. "I'm good at dark, but I'm not a particularly unhappy person," he says. "I'd just like to make enough money to buy a Porsche."

Part of Taylor's appeal is his contrasting character traits. But it is precisely this element of surprise that makes him one of the most compelling artists to emerge in recent years. In fact, Guitar Player magazine writes, "Otis Taylor is arguably the most relevant blues artist of our time." Whether it's his unique instrumentation (he fancies banjo and cello), or it's the sudden sound of a female vocal, or a seemingly upbeat optimistic song takes a turn for the forlorn, what remains consistent is poignant storytelling based in truth and history. On his sixth CD, Double V, Taylor unleashes intimate tales as he produces an aural excursion inspired by an unconventional childhood.

Taylor has also proven his instrumental chops with two consecutive Blues Music Awards nominations (2005 and 2006) for Best Instrumentalist in the banjo category.

In addition to traditional touring and recording, Taylor spearheads a Blues in the Schools program called "Writing the Blues." Conceived by his wife, he appears at elementary schools and universities around the country to mentor students about the blues. "I start by asking them to write down what makes them sad; fears, disappointments, losses, whatever. It is just amazing to see some of these nuggets, these incredible thoughts. They are often simple sentences but so real, so sad, so true, so pure." It's an opportunity to connect with others and help others to connect with themselves. And, it allows him to do his part in ensuring that the blues will continue in the next generation.



## Anders Osborne

**Saturday 5:00 p.m.**  
Grammy Award Winner,  
Singer, Songwriter,  
Guitarist

Osborne was destined to live in New Orleans, and it's no surprise he's become one of the city's favorite sons. His path home, however, was a long and winding one. He was born in Uddevalla, Sweden in 1966. His father was a professional touring jazz drummer who played all over Europe and was exposed to a lot of styles of popular American music. He brought home reel-to-reel recordings of jazz, R&B and early rock 'n' roll from artists as diverse as Little Richard, Fats Domino, Bill Haley, Art Pepper and Miles Davis. As a teen, Anders started playing guitar and listening to Bob Dylan, Neil Young, Jackson Browne, and Joni Mitchell records. He fell in love with the vocal styles of Ray Charles, Van Morrison and

Lowell George. Then he heard the blues of Robert Johnson and recordings of African drumming, and suddenly, everything clicked. "Blues connected everything together for me," Osborne recalls. "The early rock, the R&B, the jazz, the singer-songwriters. Blues was like a thread running through everything."

With a serious case of wanderlust, Anders began traveling on his own at 16. For the next four years, he hitchhiked across Europe, North Africa, Southeast

Asia and the Middle East, earning money by doing odd jobs and performing on the street or in bars at every opportunity. He worked assembly lines in Israel and dug ditches in Greece. He picked fruits and vegetables in many locales, following the harvest seasons across Europe. He wrote constantly, soaking up the life experience and honing his craft.

In 1985, after landing in New York with only \$5.00 in his pocket, Osborne hitchhiked to New Orleans to meet up with a friend. "Once I got to New Orleans, everything I heard in my head — the music, the way people treated each other — was happening. I knew I was home." He naturally absorbed the spirit of the Crescent City into his soul, as he was fully embraced by the city's vibrant music community. Shortly after moving there, he found out that his grandfather, a sailor, had lived in New Orleans for many years.

His grandfather then began telling him vivid stories of the city, and sharing old photographs. "I just felt connected to his memories," Osborne says, "and I knew I was where I was supposed to be."

Anders spent his first few years in New Orleans writing and developing his sound and style, all the while continuing to soak up the music of the city. He cut his first two albums for the independent New Orleans-based Rabadash Records in 1989 and 1993. The excitement surrounding those releases led to a major label deal with Sony's Okeh imprint in 1995. Osborne released a series of successful albums for Shanachie and MC Records, all to wide critical and popular acclaim, before joining forces with Alligator Records.

With the 2010 release of *AMERICAN PATCHWORK*, Osborne's fame suddenly reached a whole new level. Critics went wild, with *OFFBEAT* saying, "*AMERICAN PATCHWORK* is the album Osborne fans have been waiting for. The record is a focused and tuneful triumph. Osborne's gifts as a guitar player are significant. His voice is so emotionally intense it feels like an explosion. He writes with remarkable eloquence...this is the living definition of great art."

In the studio and in concert, Anders Osborne channels the music throughout his entire body, becoming a whirling dervish of pure energy. *BLURT* says, "This is modern music at its transcendent best." *PASTE* adds, "He is wildly diverse, thoughtful and raw." With *BLACK EYE GALAXY*, Osborne's star has exploded into the universe, fully formed and spinning freely in its own unique direction.



# Ruthi Foster

**Saturday 7:00 p.m.**  
Live shows are legendary!

## 2010 GRAMMY NOMINEE - Best Contemporary Blues Album

Ruthi Foster's new album, *Let It Burn*, recorded in New Orleans with special guests, expands musical boundaries

January 31 release on Blue Corn Music features Blind Boys of Alabama, Soul legend William Bell, and songs by Adele, Black Keys, Los Lobos, Johnny Cash, The Band, Pete Seeger, Crosby, Stills & Nash and more.

Those who have followed Ruthi Foster's eclectic musical history know that she can burn down any stage with her combustible blend of soul, blues, rock, folk and gospel. And when Grammy Award-winning producer John Chelew suggested she record an album in New Orleans - with support handpicked from the Crescent City's overflowing pool of talent - it was an opportunity for Ruthi to infuse fresh spices into her already rich sonic gumbo. The result is *Let It Burn* - slated for January 31, 2012 release on Blue Corn Music - a recording that smolders, sizzles and ignites with an intensity born from her vibrant voice and indelible presence.

Ruthie's astonishing voice has taken her on an amazing ride. She came from humble church choir beginnings in rural Texas, followed by a tour of duty with the U.S. Navy Band, and ended up in New York City with a major-label development deal that went sour. After she moved back to Texas to care for her ailing mother, Foster took a break from singing professionally for a couple of years. When she resumed her music career in Austin, she became a regular nominee at the Austin Music Awards, winning Best Folk Artist in 2004-05 and Best Female Vocalist in 2007-08. Broadening her sound by blending blues and soul aspects into her folk roots, Ruthie added a Grammy nomination to her list of achievements (Best Contemporary Blues Album for her last studio release, 2009's *The Truth According to Ruthie Foster*). And, in a nod to her astounding range, she then won seemingly contradictory Blues Music



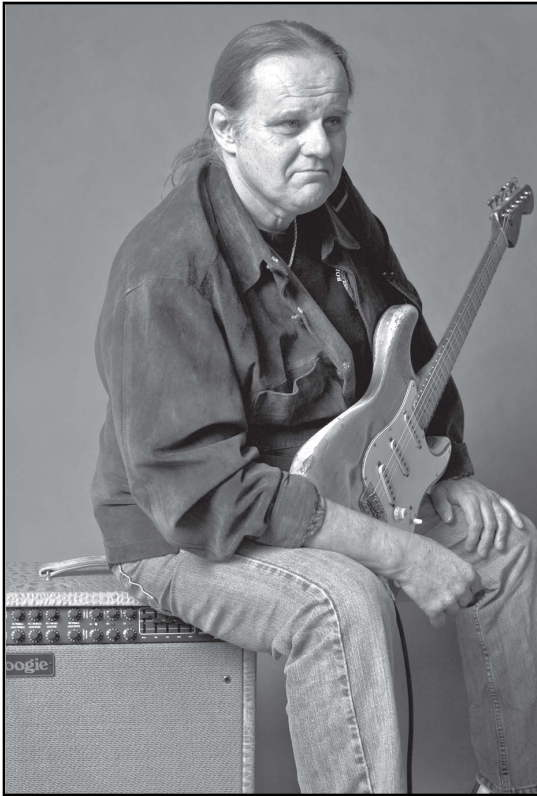
also collaborated on stage and recordings with a diverse list of artists including Warren Haynes, Big Head Todd, Bonnie Raitt, Eric Bibb and Paul Thorn. She's a regular favorite at an equally diverse list of festivals such as the New Orleans Jazz and Heritage Festival, the Monterey Blues Festival, Merlefest and the Kate Wolf Festival.

The ingredients for *Let It Burn*, recorded at New Orleans' Piety Street Studios, start with some of that city's most respected players: The Funky Meters' rhythm section of bassist George Porter Jr. and drummer Russell Batiste, guitarist Dave Easley, and renowned saxophonist James Rivers collectively infuse the tracks with the groove-based, in-the-pocket vibe that comes naturally to New Orleans-bred musicians. The addition of Hammond B3 wizard Ike Stubblefield, who has toured and recorded with everyone from Curtis Mayfield to Eric Clapton, gives the album a jazzy organ-combo feel. Finally, legendary gospel singers the Blind Boys of Alabama and Soul icon William Bell add extra depth to the project's surprisingly eclectic collection of cover songs and fresh originals.

Association awards for both Best Traditional and Best Contemporary Female Blues Artist in back-to-back years.

In addition to leading her own band and touring it around the world, Foster has

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## Walter Trout Saturday 8:30 p.m. Reputation for Tornado Strength Live Shows

**Former Member of John  
Mayalls Blues Breakers and  
Canned Heat**

Walter Trout's passionate new Blues for the Modern Daze cuts right to the core of his art and his heart. His 21st album returns the contemporary guitar legend to his hard-core blues roots and finds his songwriting at a creative and personal zenith.

Trout's sixth recording for Provogue Records is his first pure blues album in 23 years as a bandleader, which is astounding given his heavy resume in the genre. Trout spent five years in John Mayall's Bluesbreakers and was a member of Canned Heat, two of the style's supremely influential bands. He's also supported a slew of classic artists including John Lee Hooker, Big Mama Thornton and Joe

Tex. Nonetheless, as a front man the six-string virtuoso developed a conflagrant approach to his instrument and a reputation for tornado-strength live shows that led famed BBC disc jockey Bob Harris to call him "the world's greatest rock guitarist" in his influential book *The Whispering Years* and won Trout the sixth spot on BBC Radio One's list of the Top 20 guitarists of all time.

"I thought it would be exciting to make a blues album now," Trout explains. "I liked the idea of capturing the energy of my touring band playing live in the studio, and in terms of subject matter, the state of the world is perfect for writing blues songs."

And Trout is at the height of his game as a songwriter. With 2010's *Common Ground*, he reached a new level of honesty and expression in numbers like the prayerful, plainspoken title track. *Blues for the Modern Daze* is electrified by that quality, bringing insight on the human condition to the yearning "Lonely," a song about isolation and estrangement in an age where personal relationships are replaced by virtual friendships on-line, and a perceptive sweep of the toll of climate change, conjuring visions of the Dust Bowl as well as the personal losses within today's crippled farm economy in the set's concluding number "Pray For Rain."

That finger picked solo acoustic performance gets directly to the bones of Blues for the Modern Daze. "My main inspiration for this album was the

country bluesman Blind Willie Johnson," Trout explains.

Blues for the Modern Daze was recorded at Entourage Studios in North Hollywood, California, with Trout and engineer Eric Corne producing. It's the fifth time Trout has collaborated with Corne, who contributed to the arrangements and sonic palette of the songs that Trout wrote and demoed on acoustic guitar during the year before the sessions.

Although *Blues for the Modern Daze* takes Trout's career to new creative heights, his musical sea level is 1965, when his brother brought the first album by the Paul Butterfield Blues Band into his family's New Jersey home. Trout's path was set by the magic of the twin guitars of Michael Bloomfield and Elvin Bishop, and Butterfield's gut-deep harmonica and vocal performances. His mother also played records by Ray Charles, Hank Williams, John Lee Hooker, B.B. King, John Coltrane, Bo Diddley and other giants. Not only does *Blues for the Modern Daze* capture my interest in exploring a side of my music that's rooted in my first musical love, it reveals something about me, too," he explains. "It sums up the thoughts and attitudes of somebody who is getting a little older and is feeling a little like he's a part of another era, with different values and a different perspective on life than often seem to be prevalent today."

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## Davina & The Vagabonds

**Sunday 11:00 a.m.**

**New Orleans Jazz infused blues. Close your eyes and they will take back to post war jazz and blues**

Davina and The Vagabonds are known in The Twin Cities, Minnesota as being the busiest band in town because of their hard-working professionalism, high energy stage performance, and original sound.

DATV is made up of five very talented musicians, Davina Sowers - Vocals/Piano/ Ukulele, Michael Carvale - Vocals/Upright Bass, Connor Mcrae – Vocals/Drums, Dan Eikmeier – Vocals/Trumpet, and Ben Link - Vocals/Trombone

At first glance, the very idea of a blues band without a guitar player strikes the mind as a daring if not totally outrageous concept. But, Davina & the Vagabonds, a Minneapolis-based quintet driven by New Orleans horns and the campy purr of vocalist/pianist Davina Sowers, carry

it off with such aplomb that you won't miss the usual six-string histrionics one bit. Listening to Davina & the Vagabonds is like stepping into a wondrous musical time machine. They have the panache and superlative musicianship to recreate the retro sound and ageless appeal of golden age Americana in high-definition reality on stage for your immense pleasure and enjoyment.

## Reverend Peyton's Big Damn Band

**Sunday 12:30 p.m.**

**The trio's big damn vocals and melodies, gutbucket guitar playing, and foot-stomping rhythms**

Roaring out of the southern Indiana foothills comes Reverend Peyton's Big Damn Band playing a brand of Americana and Blues that stands alone – Delta blues and hillbilly fervor combine with musical acuity sharp as razor wire – best know, this trio is a force to be reckoned with. The growl of a good truck engine, the fiercest passion for his country home and family and an uncanny ability to breathe new

life into old forms of music give them a pedigree many Americana acts would kill for and an ironclad work ethic keeps them on the road 250 dates a year, playing for the people with hurricane force. Locked in with an audience, the band create their own community and welcome the crowd into it, transporting them away from their troubles to joyous release, the way great musicians have done for centuries. The Rev. J. Peyton, his wife Breezy and distant cousin Aaron "Cuz" Persinger are a living breathing embodiment of the traditions and hard work ethic native to their Brown County, Indiana home. Their new album *Between The Ditches* is a chronicle of this lifestyle.

Their fifth album, *Between The Ditches* features a new level of craftsmanship in both recording technique and songwriting. The Rev. feels that it's their best album to date. "I'm very proud of this album, the songwriting and the playing." The guitar playing alone should put the Rev. in the same class with his much revered idols. The songwriting boasts an added maturity and runs the gamut in subject matter from the barn burning, tongue in cheek, "Shut the Screen", to the evils of strip mining, an issue close

to the hearts of this Indiana born and bred band in, "Don't Grind It Down". There seems to be a theme expressed throughout the album and stated clearly in their first single, "Devils Look Like Angels": "Devil don't live down in hell, the devil's right here doing very well".





**Nora Jean Wallace**  
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Praised by the likes of Koko Taylor, Steady Rollin' Bob Margolin and Debbie Davies and heralded as the next "Queen of the Blues" by Pocono Blues Director Michael Cloeren and Blues in Britain magazine, Nora Jean Wallace has earned her place in the blues world. Speaking of her first love, she says:

The blues is alive and well, and I am proud to be a part of it. I feel privileged to sing the music that is my heritage. The artistic achievements of my ancestors are not only one of their greatest contributions to America, but also one of America's greatest contributions to the world. The blues is great American music and, God willing, I will be singing it for you for many, many years to come.

On any given night you may hear me throw some Tina Turner or Tracy Chapman into my show, depending on the audience.

I have even been known to perform a rap song called "Superstar" that my oldest son wrote for me when I have an audience of mainly young people. But I always begin and end with the blues. It is my passion and my calling to try to keep this great music alive. Call it traditional blues, hard blues, old school blues, whatever you like, it is my blues and I love it.

There's that word again ... in the world of Nora Jean Wallace, love and the blues go hand in hand. Get yourself out to see her soon, and you'll see – and hear and feel – exactly what I'm talking about.



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From working at Chicago's Red Carpet Car Wash to appearing on national television, from gigging at the smallest ghetto blues bars to performing on the biggest international concert stages, master bluesman Lil' Ed Williams has come a long way. Mixing smoking slide guitar boogies and raw-boned Chicago shuffles

with the deepest slow-burners, Lil' Ed and his blistering Blues Imperials — bassist James "Pookie" Young, guitarist Mike Garrett and drummer Kelly Littleton — deliver the blues, from gloriously riotous and rollicking to intensely emotional and moving. Not since the heyday of Hound Dog Taylor & The HouseRockers has a blues band made such a consistently joyful noise. Currently celebrating 24 rip-roaring years together, Lil' Ed & The Blues Imperials ply their musical talents with skills that have been honed to a razor's edge. As much a family as a band, Lil' Ed, Pookie, Mike and Kelly have outlasted

sports stars and presidents, musical fads and fashion trends. And together, they continue to make blues history with each and every performance and new recording.

The band's wildly energetic and seriously soulful new CD Jump Start is jam-packed with Lil' Ed's incendiary slide playing and rough, passionate singing, as

the ragged-but-right Blues Imperials cook like mad alongside him.

The album overflows with the band's full throttle drive and is fueled by Lil' Ed's love of both serious blues and good time fun. Jump Start reveals a band firing on all cylinders and ready to spread the genuine houserockin' fever to their biggest audience yet. "It's all blues, really," says Lil' Ed. "Some of it will make you dance, some will ease your soul Through my music, I want people to feel what I feel."

After almost a quarter century together, Lil' Ed, Pookie, Mike and Kelly have played thousands of gigs, logged tens of thousands of miles and have no plans to



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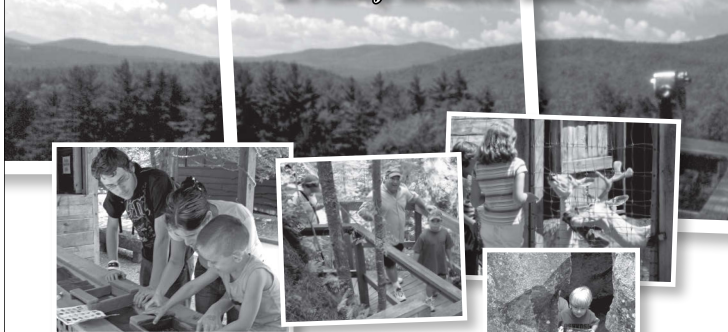


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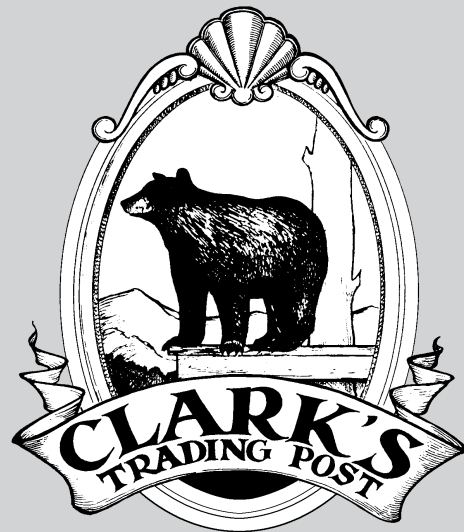


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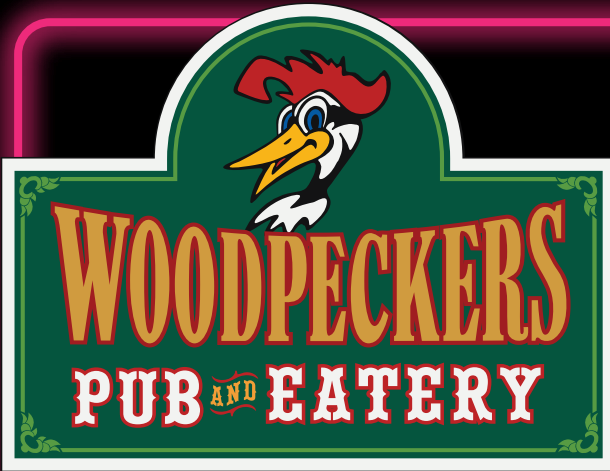
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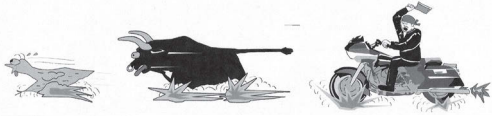
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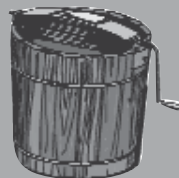
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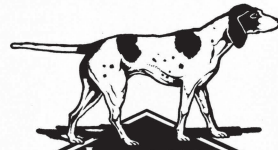
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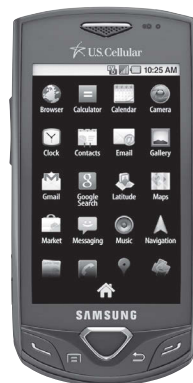
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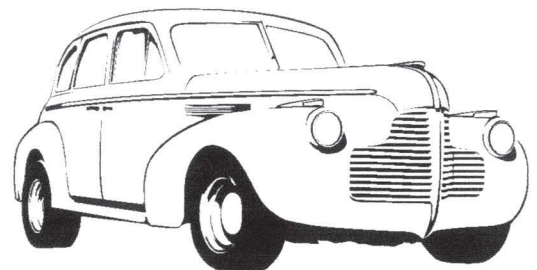
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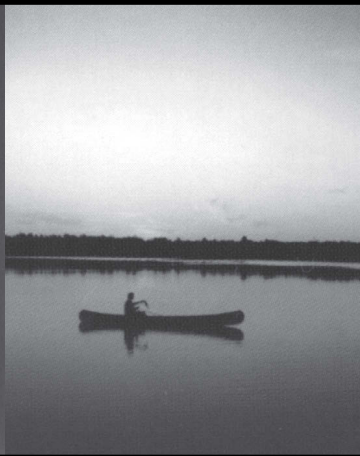
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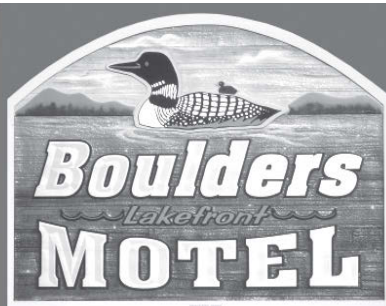
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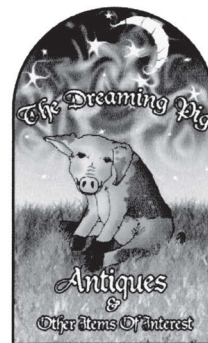
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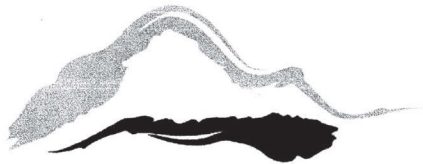


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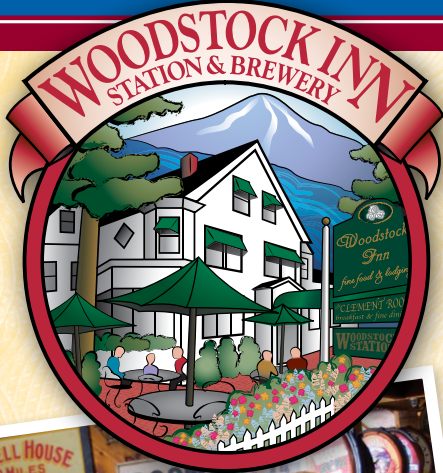
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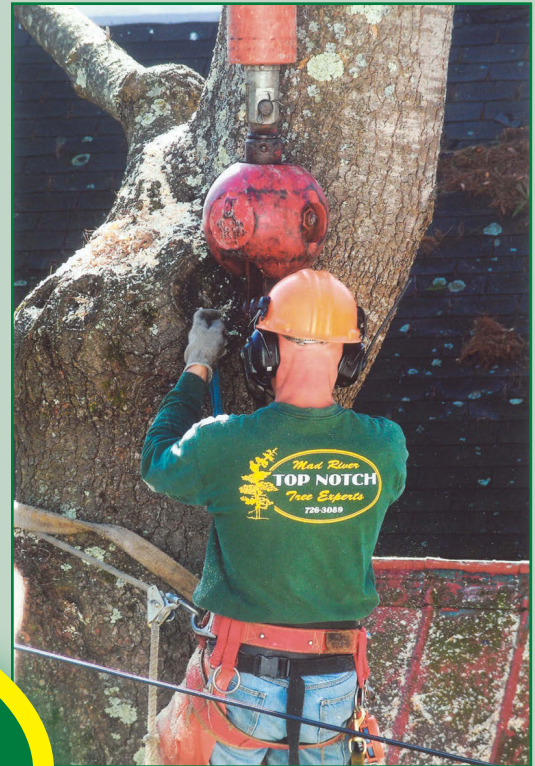
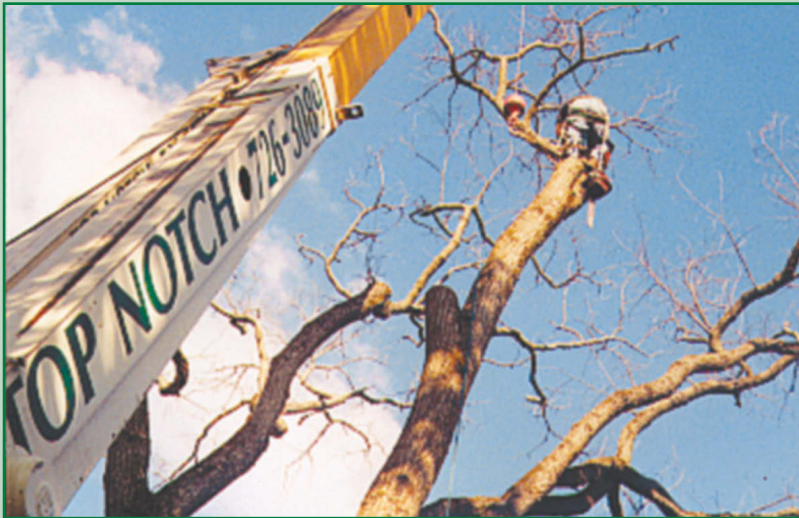


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