



The Philadelphia Blues Society's
Quarterly Newsletter
October to December
2025

Intown Innerview with Solomon Hicks

FOOD TRUCKS!

BEER GARDEN!

RAIN OR SHINE FACILITIES!

INDOOR RESTROOMS!

CRAFT TABLES!

FREE PARKING!

2025 PHILADELPHIA BLUES FESTIVAL

October 11, 2025 11am to 6pm

Temple University Ambler Campus

Tickets and Info at philadelphiabluesociety.org

SOLOMON HICKS

BILLY THE KID & THE REGULATORS

ERIN HARPE COUNTRY DUO

DANIELLE MIRAGLIA

THE PHILLY BLUES KINGS

MIKEY JUNIOR

Meet the Artists performing at the 2025 Philadelphia Blues Festival on Saturday, October 11th
 The Blues in Philadelphia – Part 1 by Craig Tillman
 Language of the Blues by Debra Devi
 Blues Book Club Corner by Kathryn Gregoire
 CD Reviews by Phillip Scott and Stephen Shanahan
 Guitar Straps & Drumstick Holders by Tom DeLorenzo
 ...and much more!

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Letter From the Editor

The dog-days of Summer are over! Cooler Temps will prevail as we head into the Fall season. But, before we get there, there is one more “hot” day to deal with...that “hot” day is Saturday, October 11th!

The Philadelphia Blues Society presents our 2025 Blues Festival on Temple University's Ambler Campus from 11am to 6pm, The Philadelphia Blues Society presents our 1st Blues Festival for the blues community. Our headliner for the festival is Solomon Hicks (formerly known as King), followed by the Mikey Junior Band, Billy the Kid & The Regulators, Erin Harpe's Country Blues Duo with Jim Countryman, The Philly Blues Kings with Clarence Spady. Danielle Miraglia will be opening the show.

To purchase your festival tickets and for more artist information, the web address is:

www.philadelphiabluesociety.org

Members get 10% off their tickets using a special code which will be emailed to you.

I would like to extend a warm welcome to Debra Devi who has graciously given us permission to print excerpts from her book, Language of the Blues from Alcorub to Zuzu. Language of The Blues will be a featured article in each issue, as is our Blues Book Club Corner by Kathryn Gregoire. I would also like to welcome Phillip Scott (CD reviewer)

P.B.S. members always get 10% off any ticket for any P.B.S. sponsored show like the Philadelphia Blues Society's 1st Thurs-day presents event where we feature a P.B.S. member blues artist or band, or a regional or national touring artist or band. The society had The Mark Margolies Band in July and The Empty Belly Blues Band w/Alabama Sam in August, and Khadijah Renee in September.

See www.jametshouseofmusic.com for the 1st Thursday schedule!

Greg Gaughan
Managing Editor



Our Mission Statement:

Serving the greater Philadelphia region in support of Blues Music and the men and women who love it – through performance, promotion, preservation, and community education.

Our website is a resource for the whole community to celebrate the heritage of the BLUES!

We Are Grateful For Your TAX-DEDUCTIBLE Donations!

THE BLUES IN PHILADELPHIA: a short history. Part I

by: Craig Tillman

It may seem I am preaching to the choir, since many of you reading this article are members of the newly formed, Philadelphia Blues Society, and may know more about blues than I. But, for those new to my favorite style of music, as well as those who are more knowledgeable, you may discover some new and interesting information.

Blues music began largely as the field songs of African slaves with hollers, ballads, etc., sung in the fields of the South during the 1800's. It slowly evolved into more distinct styles of standardized lyric structures and chord progressions. This much is recognized as some of the beginnings of the blues. So how do I consider the Philadelphia region as a typical center for the evolution of the blues as we know it today?

Although not generally known as a "Blues City" such as Memphis, New Orleans, or Chicago, it is surprising to learn how many blues and jazz greats started or ended their careers in the Philadelphia region. During the great Northern Migration of African Americans to the jobs up North, not all went to Memphis, Detroit or Chicago; many went to Philadelphia. Prior to this migration, Philadelphia had a long history of being a more inviting place to live for African Americans. Institutions, such as Mother Bethel A.M.E. Church, founded in 1791, and stations on the Underground Railroad are prime examples of the early acceptance of African Americans to this region. The gospel songs sung in churches by many free or recently freed slaves helped enhance the gospel styles that are at the heart of so many early blues song structures, progressions and lyric styles. These early churches for African Americans were a draw for many, who found comfort in a community of their own. In such a climate, the music of their early culture grew.

An early blues craze of 1910 evolved when commercialization of blues songs and recordings became available to the general populace. One of the early key figures in this popularization of blues was W. C. Handy (1873-1958). He published sheet music in 1912 -14, and the first recording of his song, "Memphis Blues," was cut at Victor Records, later to become RCA Victor, in Camden, N.J. However, the band recording his song was the Victor Military Band, an all-white band sponsored by Victor Records. Its studio recorded many other popular blues songs written and recorded by white artists in the early 20th century.

City blues evolved when the music became more formalized by combining with bands that featured piano, wind, string, and brass instruments, besides incorporating popular music styles. This evolution also had a major impact on the genre of jazz in the 20's and 30's, causing the lines between all these similar styles to become blurred, and readily mixed.

In 1920, Mamie Smith recorded "Crazy Blues", the first commercial recording by an African American blues artist. Although considered Race Music, it was a big hit, inviting numerous blues recordings to follow. With this evolution, Blues took hold in the early 20th century in Philadelphia, as the African American population increased from 63,000 in 1900, to 220,000 by 1930, including southern and gospel music traditions. Even though much of the blues may have been more country blues, being played in private homes, it was the more polished City Blues style that predominated in Philadelphia. The areas around Broad and South Streets was the city's primary African American entertainment district, with numerous small clubs and bars, that grew to larger clubs such as the Standard, Royal, and Dunbar Theaters. Acts featuring female blues singers, such as Mamie Smith, Bessie Smith, and Ethel Waters, were common. Ethel Waters, who was born in Chester, PA, began her career in the Philadelphia area. Bessie Smith settled in Philadelphia, calling it her home until her

death. She is buried in Darby, PA, a suburb of Philadelphia in Delaware County. Also settling in Philadelphia was bandleader, Jelly Roll Morton, who in 1929 also recorded with Victor Records. All this blues activity continued to attract many of the top blues' performers to the region, many who made Philadelphia their home.

Arkansas native Sister Rosetta Tharpe also settled in Philadelphia. Her style, and many others, such as Charlie Gracie and Elvis Presley, evolved from some of the earlier jump blues styles of the post WW 2 swing jazz players. Many would consider Bill Haley's blend of jump blues, and country western, to be the start of rock and roll in Boothwyn, PA, also in Delaware County, where his band played at Booths Corners Auction Mart. But, at its heart, the simple progressions, and lyrics are, to many, blues at heart.

The list goes on and on, as Blues slowly evolved into small clubs throughout the Philadelphia area. The British Invasion, brought African American blues back to our shores in the 1960's, creating a new interest in blues in Philadelphia, with many small clubs appearing at that time attracting a white audience to this music genre. Styles of music ebb and flow, come and go, but blues has remained at the heart of so many styles of music, and continues to grab our souls because it is the music of emotion, more so than most others. Other forms of music may be more theoretically complicated, more academic, even more political, or whatever; it is blues that goes deeper into your soul, gets you moving your legs, lifting your head to the heavens; as it did at its origins in the fields.

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The Philadelphia Blues Community is like a warm, loving family; we all bond on the music we love. So, let the music lift your soul and bring you joy...till the next time———

Craig Tillman aka the Blues Mercenary

Next time, more about Philadelphia's early 1960's blues explosion, and where we are today.

THE BLUES SOCIETY'S 1ST THURSDAY OF THE MONTH AT JAMEY'S
32 S. Lansdowne Avenue, Lansdowne, PA 19050

Thursday, October 2, 2025 - Dave Marshall and the Mojo Band
Thursday, November 6, 2025 - Brad Vickers and The Vestapolitans
Thursday, December 4, 2025 - Tony Holiday

Tickets are \$20 advance, \$25 at the door

**PHILADELPHIA
BLUES
SOCIETY**

BLUES FESTIVAL

SATURDAY . OCTOBER 11

RAIN OR SHINE | INDOOR RAIN LOCATION

11 AM - 6 PM

SOLOMON HICKS BAND

MIKEY JUNIOR BAND

BILLY THE KID & THE REGULATORS

WITH PHILADELPHIA SLIM

ERIN HARPE & JIM COUNTRYMAN

THE PHILLY BLUES KINGS

WITH CLARENCE SPADY AND KATE GAFFNEY

DANIELLE MIRAGLIA

TICKETS: \$40

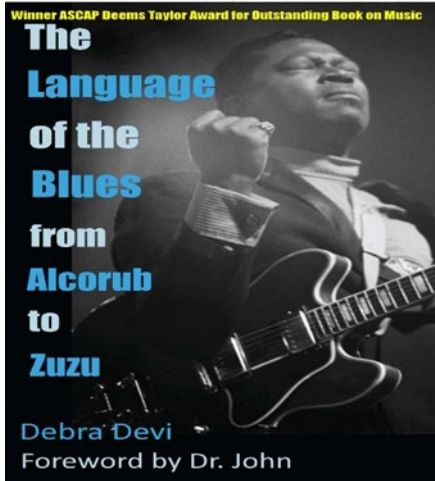
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Temple University Ambler Campus | 580 Meetinghouse Road . Ambler, PA 19002

Language of the Blues

By; Debra Devi

ALCORUB



The drink of last resort for desperate alcoholics is alcorub, which is isopropyl or rubbing alcohol. In 1989 Kitty Dukakis, the wife of former Massachusetts governor and presidential candidate Michael Dukakis was rushed unconscious to the hospital in Boston after sucking down some rubbing alcohol while battling alcoholism and depression. If she had been hanging out with certain blues singers during Prohibition, she might have learned to sniff alcorub, or she could have resorted to the marginally less lethal canned heat.

Canned heat is obtained by extracting the alcohol from Sterno “Canned Heat” Cooking Fuel. During Prohibition, impoverished alcoholics also distilled alcohol from shoe polish by straining it through bread, drank Jake (a patent medicine), and sniffed alcorub to stave off the DTs.

. As Tommy Johnson sang in “Canned Heat Blues” in 1929: “Crying canned heat Mama sure Lord killing me Takes alcorub to take these canned heat blues.”

Tommy Johnson was just one of many musicians who have had their difficulties with alcohol (and drugs). Bonnie Raitt recalled that when she took time off from college in the early 1970s to go on the road with some artists that Dick Waterman managed, it was her job to keep track of who was drinking what. Of Son House, for example, Raitt recalled, “If he had a couple shots, he could remember all his songs and if he had more than a couple, he couldn’t remember them. But if he had none, he usually didn’t want to play.”

Songs:

“Canned Heat Blues”- Tommy Johnson

“Jig Head Blues”- Willard Thomas



Debra Devi is a blues/rock musician and author based in Jersey City NJ. The Language of the Blues: From Alcorub to Zuzu (foreword by Dr. John) received the ASCAP Deems Taylor Award for Outstanding Book on Music. Order signed copies at <https://debradevi.com/books>.

***You can see Debra Devi and her band perform at Jamey’s House of Music on Friday, December 12, 2025. You can purchase your tickets here: www.jameyshouseofmusic.com**

Intown Innerview

with **Solomon Hicks**

by: Greg Gaughan

GG: I read that you received your first guitar lesson at the age of six, your mother was your first tutor and that your parents used to take you to jam sessions where you got to sit in. How old were you at the time and where were these jam sessions?

SH: I remember being thirteen, and my mother showing me these legendary jazz clubs in Harlem. The musicians I was hearing were playing jazz and rhythm and blues. Places like the Lenox Lounge, ST. Nicks Pub, Showman's, New Amsterdam Music Foundation, Ashford and Simpson's Sugar Bar. Those places set my foundation of knowing the 'Great American Song book'

GG: Who were some of the artists/bands you got to jam with?

SH: I'd be sitting in with different organ trios at the time and there was this spot uptown called the American Legion that had a Hammond B3 organ (with the Leslie speaker). I'd hear stories of George Benson stopping by when he'd be in New York. I ended up not meeting him there, but later on in my life. I'd be playing with horn players that had been in Art Blakey's band. Some were regulars in the Count Basie orchestra. So, through these musicians I absorbed every musical note my soul gravitated towards.

GG: I read that at the age of 13, you started playing at the legendary Cotton Club in Harlem in a 17-piece band as the lead guitarist. What was that experience like?



SH: It was swinging! Literally! Full dance floor of Lindy hoppers every Monday night doing aerials. Tap dancers doing moves like the Nicholas Brothers, and singing like Cab Calloway. It was also the start of me playing less Duke Ellington and my inner Chuck Berry emerging. I would sing 'Satin Doll, into 'Don't Get Around Much Anymore', and close with 'Johnny B Goode.'

GG: Tell me about your musical education growing up, your mentors, and how that all helped shape you into the artist you are today?

SH: I'd be studying standards like 'My Foolish Heart' at Jazz Mobile in NYC. I was also learning to read classical music for nylon string guitar at the Harlem school of the arts. I feel my real education happened when I was on the band stand with the musicians. Playing weekly until the melodies and chords were in my head and a part of me. A big mentor of mine growing up was guitarist Melvin Sparks who played a Gibson Super 400 and was a part of Little Richard's band - The Up Setters in the 1960's.

GG: You are only 30 years old, and you have traveled the world playing clubs, festivals, and even on blues cruises. What were some of your most memorable experiences playing in other countries?

SH: I love seeing how people in other countries relate to American roots music. One of the most memorable was not overseas. But in the middle of the sea playing the 'Kiss Kruise' with Gene Simmons and Paul Stanley!

GG: What was it like opening for Ringo Starr and Jeff Beck at the Holland International Blues Festival in June 2018 in the Netherlands?

SH: I was in the hall where the bands had their private rooms. There was mine, then Joanna Connor's, and a few steps further down with a metal security brace was Jeff Beck's. He had a practice amp because I could hear his specific guitar style playing through the walls separating us. I remember thinking, if he is still practicing and going for it after all he has contributed to music. We should all strive for that same excellence. He played amazing that night! Catching Ringo Starr and his All-Starr band along with Steve Lukather is a memory I cherish catching live.

GG: In 2021, The Blues Foundation awarded you Best Emerging Artist for your album, "Harlem". What was it like for you to receive that recognition from The Blues Foundation, and how did receiving that recognition help your career?



SH: It's an honor to be recognized by my peers and it only made me want to work harder on putting out more music. The award encourages me to keep looking inward for inspiration, and outward for who I can create new ideas with. Winning that award opened doors I couldn't have imagined, and for the readers that haven't gone yet. The Blues Music Awards in Memphis is a magical time for the blues community!

GG: Who are the artists that you look to for inspiration?

SH: It changes month to month. Sometimes I look to the past for inspiration. Sometimes there's enough inspiration in the present to jump into the spark of musical flow. I'm inspired by anyone that can move my soul with words and some musical notes.

GG: On your Harlem album, you recorded quite a few cover songs. How did you decide what cover songs you wanted to put on the album, and why?

SH: I've always found creative fun in taking songs from the past, and re-arranging the sounds to fit how I'd like to play it. It gives me a chance to pay tribute to the original composer while showing my own musical style I've developed over the years. For example, I love the Al Kooper song, "I Love You More Than You'll Ever Know." However, the version on my record sounds nothing like the original. Kirk Yano was a big part in making this idea in my mind come to life in the studio.

GG: You currently have a new album coming out. Do you have any cover songs on this album, or are there more original songs on the new album?

SH: The new album has covers and I have some writing credits on it as well! I'm working with the uncrowned king of Pittsburgh writer/musician Norman Nardini on a lot of it. I do enjoy writing with other artists but my main joy is having these songs played out live on stage.

GG: Can you explain what your process is like, from writing and putting together the songs to the final production for an album? Can you take us through the recording process in the studio, how you approach the recording of a song?

SH: I like to live with the songs for a while. The way I sing a song when I first hear it might be different five weeks away. Most times the finished product sounds completely unrecognizable from when we first started. I give each song room to breathe and I chisel away each week. From perfecting the right tone for the guitars to finding the right drum fill for measure 9 starting on the upbeat. The details are very important.



GG: How different is the new album from your previous albums?

SH: The common ground between my first album 'Harlem' and this one is the guitar! I'm still caressing the strings but how I view life and music has expanded. Time has matured my vocal tone and makes me savor every guitar note I play. The new album still stays true to my roots, but it also ventures to other places I hear my self being in.

GG: Are there any special guest artists on the new album you can tell us about?

SH: I don't want to show my cards too early, but I will say one of the special guests is an explosive guitarist and I was really excited to work

with her. She contributes so much to what I was aiming for musically and we might even do some shows together down the line. A hint, I'll say is that she's lethal with that Gibson Les Paul!!!

GG: Why and when did you decide to drop the word, "King" from your name?

SH: At one time there was Little Stevie Wonder and after a while it became just, Stevie Wonder. Since I was a teenager, people in NYC referred to me as King Solomon Hicks and at the time I was giving tribute to the original three kings (BB, Albert, & Freddie) As I continued stepping into my own sound over the years, I decided Solomon Hicks sits right with me. I made the decision this year (2025).

GG: I read that you taught music at the Children's Aid Society in New York City. What is the Children's Aid Society. What music did you teach there? How did you get involved with the Children's Aid Society?

SH: There was a Children's Aid Society in my neighborhood where teens would hangout, play computer games and this one had a simple music studio inside. Most of my peers at the time were into modern rap music and I was the jazz & blues kid wearing an 'Applejack' hat. So out of fun I would give guitar lessons and talk about music. Over time I became a professional musician in the clubs and then started touring having less time to hangout casually. In my spare time presently, I still like donating my musical skills to foundations that have programs for disenfranchised youth who are interested in the arts.

GG: On Saturday, October 11th, you will be back in the Philadelphia area headlining the Philadelphia Blues Society's 2025 Blues Festival on the Temple University Ambler Campus in Ambler, PA. What is it that you like best about playing a festival vs. playing in a club?



SH: I love the adrenaline rush when you play a festival. There's nothing like the feeling of playing outdoors seeing hundreds of people swaying back and forth to the music. To hear the engine like power of the tubes from my 'Black Magic Supro' amplifier. The crowd and the band in unison being in this one big feeling together. I'm looking forward to experiencing that at the Philadelphia Blues Society's festival.

GG: Solomon, do you have a title for the new album and when is the official release date, and where can our readers find out

more about you?

SH: I do have a title, but I won't spoil it just yet! It will be released in the beginning of 2026. A new Year... a new Album. A New Solomon Hicks. My new album will be released on all music platform services! You can find my tour dates at KingSolomonHicks.com. I am looking forward to seeing everyone at the Philadelphia Blues Society 2025 Blues Festival on Saturday, October 11th!

FOOD TRUCKS!

BEER GARDEN!

RAIN OR SHINE FACILITIES!

INDOOR RESTROOMS!

BILLY THE KID & THE REGULATORS

ERIN HARPE COUNTRY DUO

SOLOMON HICKS

THE PHILADELPHIA BLUES SOCIETY

The Philly Blues Kings
Dwight Good Blues

2025

BLUES FESTIVAL

DANIELLE MIRAGLIA

MIKEY JUNIOR

October 11, 2025 11am to 6pm

Temple University Ambler Campus

Tickets and Info at philadelphiabluesociety.org

CRAFT TABLES!

FREE PARKING!

Meet Mikey Junior
(excerpts taken from Mikey's Electronic Press Kit)

For a musical style that has historically placed so much weight on lineage, the passing of more of the old masters poses a dire question: What is the future of the blues and who will lead the charge? Well, for blues fans in the Northeast United States, that question is routinely answered every night Mikey Junior hits the stage. His infectious personality and absolute command of his medium leave little doubt the blues is in good hands. Self-taught from his impressive collection of blues vinyl, Mikey was a full-time musician before he even graduated high-school. By the time he was in his early twenties, seasoned players were taking notice and it wasn't long before one blues society after another scrambled to get him to their stage. Before long, Mikey was a staple of the blues circuit on the East Coast.

"Mikey Junior's amazing skills on diatonic and chromatic harmonicas—combined with muscular vocals make him an exciting presence on today's blues scene. –The best way to hear his latest album is with the volume cranked way up!" - Bobby Reed, Downbeat Magazine

"Mikey Junior is exactly what blues needs today — talented, engaging and young...He bridges the gap between generations of music lovers and makes it cool to love something old-school, winning over audiences throughout the country with the sheer power, passion, and sincerity of his live show." - Richard Skelly, Blues Revue Magazine

The Mikey Junior Band will be performing at 3:15PM

Meet Billy the Kid & The Regulators
(taken from the band's website)

Billy the Kid and The Regulators are a high powered, guitar driven, rhythm and blues band. Lead singer Billy Evanochko is widely-known across the Nation for his impassioned lyrics, seductive vocals, and stinging guitar riffs. Together with his band, The Regulators they deliver a well-balanced dose of funky rhythm and blues, with heart and soul being the main ingredient, playing countless clubs and festivals throughout the country. The band attracts fans with their fresh mix and interpretation of the iconic Blues Rock experience!

Billy the Kid & The Regulators won over the Blues Society of Western Pa taking first place honors among the acts at the Blues Challenge in Pittsburgh in 2013 earning them a spot at the 2014 International Blues Challenge in Memphis, TN. The Band competed with acts from all over the world in Memphis, earning them the 3rd Place Win among the best blues bands in the world! Their Sophomore CD "She Got a Hold on Me", released in April 2012, wowed judges in Memphis, TN in which it placed in the top 5 best CDs submitted from around the world for the Best Self-Produced CD.

"Billy Evanochko and company deliver a unique blend of contemporary blues with a big side of funk. This is definitely a band to be reckoned with" - Scott Tady, Beaver County Times

"The boy can flat out play." "Billy and the boys are one of the best kept secrets in the Blues. If you ain't heard of 'em, you better ask somebody!" - Michael Burks, Alligator Records Recording artist

"Billy the Kid & The Regulators are the best band I've had as an opening act this year period." - Tinsley Ellis, Telarc Records Recording artist.

Billy the Kid & The Regulators featuring Philadelphia Slim will be performing at 2PM

**Meet Erin Harpe Country Blues Duo featuring Jim Countryman
(taken from their Electronic Press Kit)**

ERIN HARPE COUNTRY BLUES DUO ...featuring Jim Countryman

Erin Harpe Country Blues Duo has been called “today’s country blues at its very best” by Living Blues Magazine, who crowned Erin “one of the finest fingerpicking acoustic blues singers in the land.” The group’s captivating sound showcases Erin’s exceptional vocals and mastery of finger-style blues guitar – which she does while also playing foot percussion & kazoo! Rounding out the pair’s full-band sound, Jim Countryman provides grooving bass and backing vocals. The two boast a career studded with numerous accolades, and miles of musical highway. In fact, they just recently returned from a wildly successful tour in the UK & Spain!

“Nobody today plays and sings it better.” - Living Blues Magazine

“Erin is a master of finger-picking blues” - Blues Matters UK

“...soulfully sung and masterfully played... Always a fine entertainer” - Making A Scene

“A masterclass in country blues” - Sound Waves Magazine

Erin Harpe & Jim Countryman will be performing at 1PM

Meet The Philly Blues Kings

The Philly Blues Kings – “Straight Ahead Blues”

“Possibly the best heads down working blues band in the business” - A Fan

Jamey Reilly has been an avowed blues bass player for approximately one-half century. Upon his arrival in Philadelphia in 1994, he set about getting into the local blues music scene and founded a non-profit 501c3 organization devoted to music and the arts in 2002 which spun off the popular PSALM Salon, later becoming Jamey’s House of Music. It was there that he met drummer Dave Madora, and the two of them started a blues jam band devoted to contemporary and original electric blues, which Jamey named the Philly Blues Kings. The Kings have held down the weekly blues jam, which continues to this day twenty-three years later. Many incredible players have been part of the band, most notably guitar/keyboardist David Reiter and drummer Bill Marconi. Some serious vocalists have held the mic including Georgie “the Blacksmith” Bonds and international artist Gwen Jackson. The current killer lineup features the original bass man Jamey Reilly, drummer Paul Albrecht, tenor sax man Frank McKitty, keyboard/guitar/vocalist Joey Stout, national vocalist/guitarist Kate Gaffney and international bluesman – guitar/vocalist Clarence Spady. The Philly Blues Kings can be heard at Jamey’s every 1st and 4th Sunday at the Blues Jam, and other venues and festivals.

The Philly Blues Kings with Clarence Spady and Kate Gaffney will be performing at 12PM

Meet Danielle Miraglia

(excerpts taken from Danielle’s Electronic Press Kit)

Danielle Miraglia comes armed with a strong steady thumb on an old Gibson and an infectious stomp-box rhythm with tunes ranging from heart-felt to socially conscious that will move both your heart and hips. Her latest “Bright Shining Stars” debuted at #15 on the Billboard Blues Charts. The Cascade Blues Association calls it “... tough as rawhide, but smooth as blended whiskey.”

"Americana and blues practitioner Danielle Miraglia wisely avoids fuss and clutter on her latest album, *Bright Shining Stars*. Fingerpicking and strumming on acoustic guitar are central to her sound, with percussion frequently provided by the infectious stomp of her foot. A charming voice and fluid guitar prowess are all an artist needs to keep a listener rapt." - Bobby Reed, *Downbeat Magazine*

"Straddling the line where folk/roots meet rock/blues, Miraglia has a voice that can go from a raspy come-hither purr to an Etta James-esque powerhouse belt, although she may be best known for her lead thumb — a heavy, thumping strike on her Gibson that's backdrop percussion in itself." - Lauren Daley, *The Boston Globe*

"The first time that I saw one of her live shows, Danielle Miraglia's intoxicating brand of hot bluesy music, built on an underpinning of scorching guitar riffs, melted the chill off the bitter cold New England winter night in an instant. Truth be told, I don't believe that there's an audience anywhere who wouldn't be blown away after seeing a performance by this gifted Boston-based singer, songwriter, and guitarist extraordinaire. From her opening song, she lights up the darkness and explodes like a tsunami roaring across the open waters of the ocean." - Paul Collins, *Nashua Telegraph*

Danielle, as a solo act, has opened for Buddy Guy, Johnny Winter, Jimmy Vaughan, Bettye Lavette, John Hammond Jr., Joan Osborne, John Mayall, George Thorogood, Sonny Landreth, John Oates, Taj Mahal, Colin Hay, and Robert Cray.

Danielle Miraglia will be the opening act at 11AM on our main stage



A vibrant blue poster for the 2025 Blues Festival. The central text reads "2025 BLUES FESTIVAL" in large, bold, yellow and blue letters. Below this, the date and time "October 11, 2025 11am to 6pm" and the location "Temple University Ambler Campus" are listed. A website for tickets and info, "philadelphiabluesociety.org", is provided. The poster is decorated with several images of performing artists: Billy the Kid & the Regulators (a man with a guitar), Erin Harpe Country Duo (two women with guitars), Solomon Hicks (a man singing into a microphone), The Philly Blues Society (a group of musicians), Danielle Miraglia (a woman with a guitar), and Mikey Junior (a man playing a harmonica). The poster also includes text for "FOOD TRUCKS!", "BEER GARDEN!", "RAIN OR SHINE FACILITIES!", "INDOOR RESTROOMS!", and "FREE PARKING!".

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BEER GARDEN!

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BILLY THE KID & THE REGULATORS

ERIN HARPE COUNTRY DUO

SOLOMON HICKS

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2025 BLUES FESTIVAL

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Temple University Ambler Campus

Tickets and Info at philadelphiabluesociety.org

DANIELLE MIRAGLIA

MIKEY JUNIOR

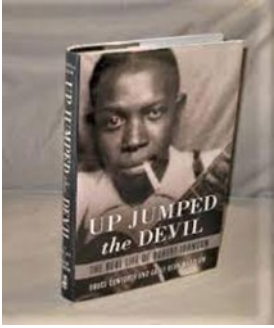
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CRAFT TABLES!

FREE PARKING!

BLUES BOOK CORNER

by Kathryn Gregoire



The BSCP Blues Book Club read *UP JUMPED the DEVIL: The Real Life of Robert Johnson* (May 8, 1911 – August 18, 1938) by Bruce Conforth and Gayle Dean Wardlow (2019) and watched the documentary *UP JUMPED the DEVIL* on Netflix.

Book club member Hank Imhof played Robert Johnson's *Cross Road Blues* on a 1930 National Triolian and *Kindhearted Woman* on a 1963 Kay archtop and shared his research on the songs.

Over the course of two months, the book club members discussed overlapping themes and issues such as abuse, trauma, racism, oppression, poverty, injustice, war, abandonment, co-dependency, alcohol dependency/addiction, professional and family relationships, protective factors, resilience, and musical innovations and contributions.

Linda Null reflects: “I think the story about Johnson is one of the most intriguing in music history. I know about Johnson and have always loved his music but didn't understand the complexity of his life until reading through the book and watching the documentary. His life was so tragic, yet so mysterious, which is reflected in his music/lyrics. As far as the book, I think it's one of the best to explain the 'man behind the myth.' It does a great job of detailing his life, his touring, and his music/style.”

The documentary focuses on his life, but I think it fell short in the attention it paid to the songs. Most songs played excerpts for a very short time, which didn't really give the person watching the ability to truly 'feel' each song. I wish they had included extended performances of his songs. I also didn't like some of the animation; while I know they were trying to replace non-existent footage, I thought some of it was a little odd. I preferred the way they used the scenery and archival footage from that time instead.

What I found truly interesting was the way the documentary explained why the 'sold his soul to the devil myth' made so much sense to people. I did like the interviews and the way everything was put together...the story of his life was very well told. It did a great job of explaining the context in which Johnson grew up, which shed a lot of light on understanding, him, and his music.”

Hank Imhof notes that through all the mental and physical dangers and distractions, Robert's art, truly art at a very high level, was achieved. “I get the sense that he came to understand what recording and writing his music meant on something other than a monetary or ego level. We know he lived a short tormented and tragic life and can only begin to imagine what he would have done if he would have lived to old age. The challenges he faced would have predicted a short life for any of us. I really enjoyed this book; it really affected me deeply. I also enjoy everyone's comments and insights, thanks everyone.”

Tom Cook observes “Mr. Johnson was a small person with big hands; like Jesse McReynolds, Andy Statman and Eddie Van Halen. It's a huge advantage. Jimi Hendrix and James Taylor could wrap those big, soft fingers around the neck and chord from the other side with their thumbs. There is something to that. I think his hands were a key to his big sound. He played a mid-sized Kalamazoo or Gibson ladder braced box. These are not loud guitars. Yet, he could entertain in a juke joint with no amp. I don't think that enough attention has been paid to the tech issues involved in his music.”

My takeaway from the book was how hard Mr. Johnson worked at his art. His skills took considerable work and imagination plus he had the strength to persevere despite the many hardships he, faced.

The discussions were interesting and it was a treat to have Hank demonstrate some of the Robert Johnson songs and explain how they were done.”

Paula Heiman adds “Robert Johnson’ s music touches me deeply, has for a long time. Sometimes I hesitate to learn biographical details about notable people that I admire because I fear that too much personal information can distract or even be a turn off to my heart and guts feelings for their art. But reading this book gave me only more admiration for the mystery man. The authors researched and documented every thread, every detail, putting the facts together with appreciation, love, and good writing. Our group made it more meaningful to me.”

Kathy Gregoire describes four ‘takeaways’ from discussion about the book, documentary, and songs:

Takeaway 1: A heightened appreciation for the challenges and heartbreaks faced by African Americans growing up and living in rural Mississippi during the Jim Crow era and their resilience.

Takeaway 2: Better understanding of the demonization of the blues, especially in the African American culture.

Takeaway 3: Increased respect for the genius of early blues masters in developing a complex musical style and the long-lasting impact of blues on different forms of music in the U.S. and world.

Takeaway 4: A painful awareness of the exploitation of blues musicians by the music industry and the lack of protection for their intellectual and creative property.

The BSCP Blues Book Club meets the third Monday of the Month from 11 am – 1 pm. To participate in the BSCP Blues Book Club, please email Kathy at bluesmunga@gmail.com.

**THE BLUES SOCIETY’ S 1ST THURSDAY OF THE MONTH AT JAMEY’ S
32 S. Lansdowne Avenue, Lansdowne, PA 19050**

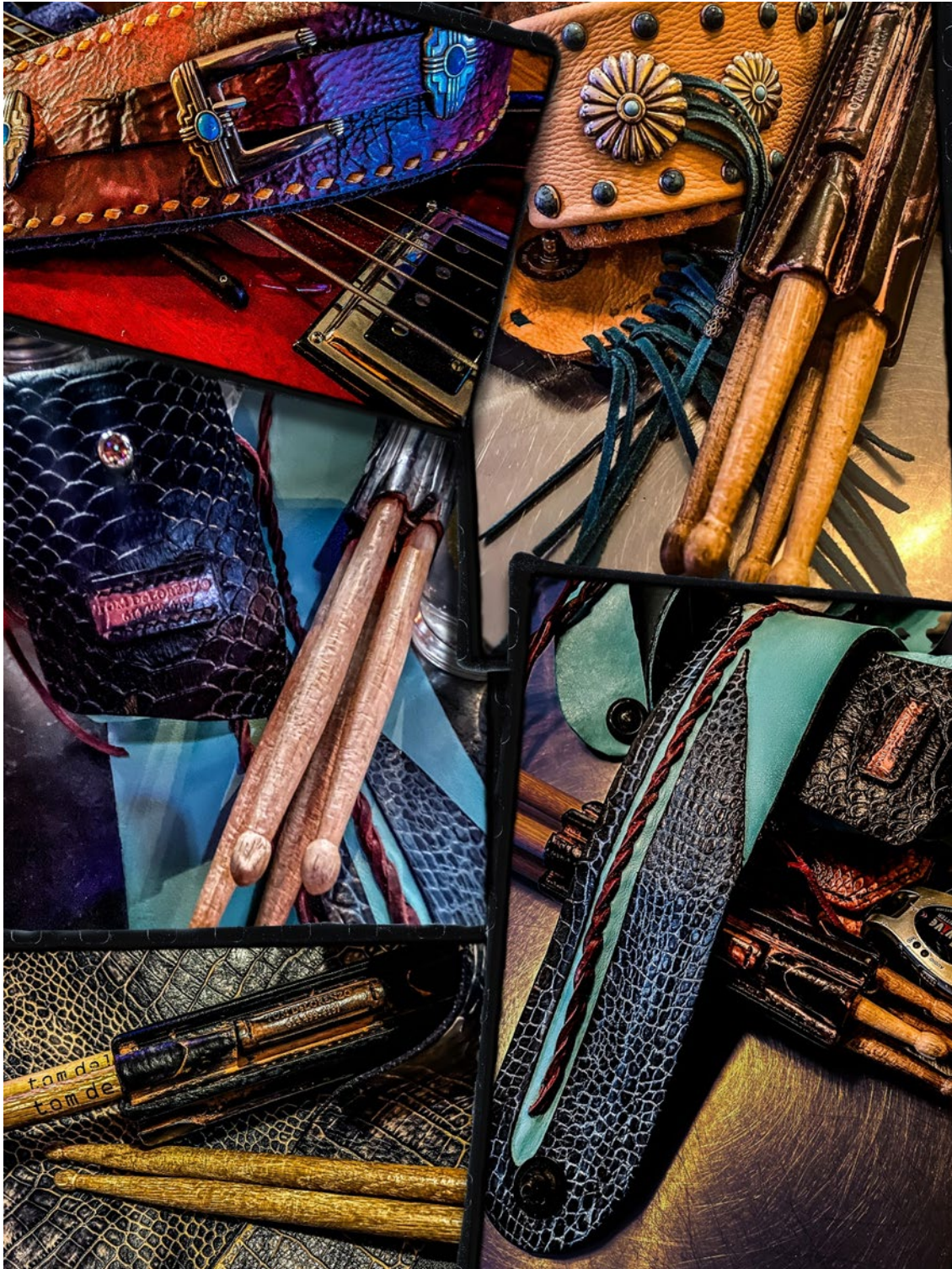
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CD Reviews

Album Review: Buddy Guy – “Ain’ t Done with the Blues” (Silvertone/RCA Records)

By: Steve Shanahan

Buddy Guy will never be done with the blues. Albums, more than just collections of songs, are immersive experiences that invite listeners to traverse emotional landscapes, examine intricate narratives, and resonate with the pulse of both personal and universal themes. In this review, we explore Buddy Guy with his ‘best-in-class’ blues masters guests.



On his 89th birthday, July 30, 2025, Buddy released an RCA album with 18 tracks of over an hour of sheer listening pleasure with a comprehensive exploration of the genre. This album arrives at a moment deep in the artist’s discography and touches numerous themes and structures of blues music. Its highly anticipated release was amplified by Buddy’s teasing, while he was on his farewell tour last year, with the idea that perhaps this could be his last recording effort.

For this listener, Buddy’s voice is like perfectly aged tone wood. Plus, the selection of songs, book-ended by “Hooker Thing,” and “Talk to Your Daughter”, incorporates a wide variety of artists, styles, and arrangements of the Blues, creating a perfect catalog. No, he ain’t done with the blues.

Albums live and die by their opening moments. This album’s initial track eases the listener into the journey. “Hooker Thing” is Buddy Guy enticing the listener with an acoustic ode to one of his favorite blues artists. It’s his way of offering an appetizer before the main course, while tipping his hat to John Lee Hooker. “It’s the first thing I ever learned to play.”

The story telling continues with “Been There Done That”, a contemporary blues which confirms Buddy is still alive and well. The foot stomping “Blues Chases the Blues Away” introduces listeners to the power of the music as a remedy for life’s up and downs. This is the first track I heard on the radio and the anthem that will pull us all into the album. With a variety of guests and artists, every track is a feature and a gift. Most of the guest guitarists sing in duet style with Buddy. For example, “How Blues is That” with Joe Walsh brings powerful solos and continues Buddy’s story of getting started in Chicago, accompanied by Walsh’s stunning, signature slide guitar and the follow-on lyric. The players are all sharing the work with Guy. For this listener “It Keeps Me Young” with Peter Frampton is another part of the Buddy Guy story with the trading of verses and solos. “Jesus Loves the Sinner”, featuring the Blind Boys of Alabama, is the essence of blues story telling about good versus evil with the best harmony singing in the business. Check out Earl King’s “Trick Bag” for something a little different that talks about the oldest problem in life! The songs are brimming with shimmering guitars and infectious hooks. “Talk to your Daughter”, featuring Buddy on vocals with classic accompaniment of stand-up bass, small kit drums and acoustic guitar, closes the album by reminding us from where it all came.

Buddy covers all the themes and fibers of blues: Love, Loss, Discrimination, Hard Work, Hard Living and Leaving. No one will be disappointed. Long days of work, long nights of poker, getting half-baked, and reaching for the new or lost lover never become tiresome when eloquently told.

Produced by the one and only Tom Hambridge, who is also playing drums, Tom serves as mixing engineer, as well. Guy's backing band also includes Tal Wilkenfeld and Glenn Worf on electric bass guitar, Chuck Leavell on piano/organ, and Rob McNelly on electric guitar. Hambridge and Gary Nicholson provided original lyrics and composition. Production and engineering are terrific. Every nuance can be heard as intended.

Other professional guests include Joe Bonamassa, and Christone "Kingfish" Ingram. Moments of restraint allow for poignancy and reflection such as in "Dry Stick." The intentional interplay between Buddy and his guests is meant to showcase each artist by enabling each to contribute to a whole that is greater than the sum of its parts.

"Ain't Done with the Blues" is a testament to the enduring power of the Blues and proof that it cannot be overdone. Buddy Guy is a prolific performer who sounds better every time he performs.

This is a Blues gem and one of the reviewers' favorite new releases. Whether you are a long-time Buddy fan or new to his work, listen to it 2 or 3 times and let it penetrate your brain. You will discover 3 or 4 favorites of your own.

Alexis P. Suter Band – Just Stay High (Nola Blue Records)

By: Phillip Smith; July 26,2025 (Original source: www.phillycheezeblues.blogspot.com)



When it comes to powerful voices, Alexis P. Suter sits at the top of the blues world today. I've been a big fan of hers since reviewing "Love the Way You Roll Over" eleven years ago. Her songs are eloquent and her band is tight as hell. Just Stay High, the latest from The Alexis P. Suter Band, is a brilliant album from start to finish. With Suter front-and-center on lead vocals, her band consists of Vicki Bell on vocals, Jimmy Bennett on guitar, Peter Bennett on bass, Ray Grappone on drums, and Daniel Weiss on keyboards. Additional musicians include Byron Isaacs on bass, Will Bryant on keyboards/Melodica, and Lee Falco on drums.

Suter opens this fourteen-track record with absolute authority as she belts out "God Gave Me the Blues" - a true testament to the power of her voice. This ominous and enchanting track features an amazing display of slide guitar from Bennett, which cuts right to the bone. An infectious rhythm, laced with a load of psychedelic guitar, rapidly draws me in for the riveting song, "Breathe." Wafting on top of a folky, free-spirited melody sits a wonderful gem of a love song called, "My Only Need". Suter has a gift in the way she sings from the heart. Her delivery of title-track "Just Stay High" is a beautiful song of encouragement for those enduring dreary times.

The band covers two wonderful songs originally recorded in 1970. The first takes on Ron Davies' "It Ain't Easy. I love the Southern gospel-tinted backing vocals immersed in a Muscle Shoals-inspired sound. The second, "Song For You," is an honorable tribute to Leon Russell, which was originally released on his first album. Weiss performs this stunning piano-centric song with sheer elegance.

Bob Stroger & The Headcutters – Bob Is Back! (Delmark Records)

By: Phillip Smith, July 5, 2025 (Original Source: www.phillycheezeblues.blogspot.com)



It's been a big year for Bob Stroger. The 94-year-old blues legend was inducted into the Blues Hall of Fame this year in Memphis, Tennessee. To help celebrate his induction, Stroger was invited to throw the first pitch at Wrigley Field in Chicago on April 5th. On top of all that, he has a new CD release called *Bob is Back*, and it is a fabulous slice of classic Chicago blues. This twelve-track record features Stroger front and center on bass guitar and lead vocals accompanied by: Joe Marhofer on harmonica, Ricardo Maca on guitar, Arthur Catuto on bass, Leandro Cavera on drums, and Ben Levin on piano and organ.

The album opens with an attention-grabbing cover of Elmore James' "Look Over Yonder Wall." Stroger's vocals are strong and authentic, with Marhofer's searing harp performance superbly backed by Levin's barrelhouse piano. This track sets the perfect tone for the rest to come. Over a tight and hot rhythm, Stroger claims "Jazz ain't nothing but a blues-man blowing his horn" on his smokin' original, "Jazz Man Blues." The walking bass line solo is a grand one. I really dig their cover of Tampa Red's "Don't You Lie to Me." The song is played to perfection, with amazing performances from Maca, Levin, and Marhofer. It's a treat to hear special guests Candice Ivory and Renée Gros accompany Stroger on backing vocals for "Love You Baby". In a groovy burst of Stax mojo, the funk-laden instrumental, "Bob is Back", slides into the mix for an absolutely fabulous listen. For the closer, Bob wisely reminds us all to "Let the Good Times Roll." I can't help but sing along with this party song.

I was able to catch Stroger perform at the Pinetop Perkins Boogie & Crawfish Boil a couple of months ago at Ground Zero Blues Club in Clarksdale, Mississippi. To be up close to blues royalty of this caliber felt pretty damn good. It's great to see Stroger still performing on stage, and recoding new tracks. Blues fans will definitely want to pick up a copy of *Bob is Back*. It's an instant blues classic indeed.

Lisa Mann's Northwestern All-Stars featuring Terrie Odabi - The Great Women of Blues (JayRay Records)

By: Phillip Smith, July 19, 2025 (Original Source: www.phillycheezeblues.blogspot.com)



In 2023 two-time BMA recipient Lisa Mann and drummer Jimi Bott (The Proven Ones) were asked to form a supergroup of Pacific Northwest artists to appear at the Groove Now Concert Series in Basel, Switzerland. With Mann on vocals/bass, Bott on drums, Ben Rice (PDX Hustle) and Jason 'JT' Thomas (Roy Hargrove, Snarky Puppy) on guitars, and Louis "King Louie" Pain on organ, they forged Lisa Mann's Northwestern All-Stars. The band was asked to perform a tribute to the great women of blues for the show. To fill the request, they also brought in five-time BMA nominee blues singer Terrie Odabi. This show took place June 9, 2023 at the Atlantis Club and

was recorded live.

The eleven-track album opens with Odabi lending her beautiful voice to an acapella sampling of "Wade in the Water," which included a spoken-word narrative about the song's origin. Next is a roof-splitting cover of Etta James' "I Sing the Blues". It truly is magnificent. I break out an instant smile when I hear the hot guitars, swirling organ, and sultry vocals pour freely from their riveting delivery of "Let the Juke Joint Jump."

This song was originally recorded by Koko Taylor and was on her 1993 Force of Nature album. I am instantly pulled into the Big Mama Thornton song, “Ball & Chain,” by its elegant and tuneful guitar introduction. Odabi’s voice is fabulous and captivating. The song absolutely cooks. I adore Mann’s heartfelt performance of Etta James’ ’67 blues classic, “I’d Rather Go Blind”. The band plays this with perfection. Closing this live recording is the Willie Dixon-penned party song, “Wang Dang Doodle”. Howlin’ Wolf recorded the song in 1960, and five years later it was recorded by Koko Taylor for Checker Records. It became an instant hit for her and reached number thirteen on Billboard’s R&B chart. Lisa Mann’s Northwestern All Stars embrace the song to its fullest for an eight-and-a-half-minute shindig.

Mann and Bott did a terrific job of compiling this Northwestern All-Star group, featuring Odabi. Their recording genuinely honors the influential women of blues and their music. I hope they come together for another recording. This one was exceptional.

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"Blues Events You May Have Missed at Jamey's"

The Sunday Blues Jam at Jamey's – 32 S. Lansdowne Ave., Lansdowne, PA 19050



1. Stephen Shanahan (guitar, vocals), Joey Stout (keys), Frank McKitty (saxophone), Jerry Peet (bass), Unknown Harp Player and Unknown Drummer
2. Billy Conway (guitar, vocals), Dennis (bass), Paul Albrecht (drums)
3. Dave Orban (guitar, vocals), Joey Stout (keys) Frank McKitty (saxophone), Paul Albrecht (drums)
4. Mark Margolies (guitar), Jerry Peet (keys), Chris Tillman (harp, vocals), Pat Darragh (trumpet), Paul (bass), Unknown Drummer
5. Garry Cogdell (guitar, vocals), Joey Stout (keys), Eimile D' Amici (harp), Jim Baldwin (bass), Mike Blackwell (drums)
6. Clarence Spady (guitar, vocals), Jamey Reilly (bass), Jerry Peet (keys), Paul Albrecht (drums), Frank McKitty (saxophone)
7. Craig Tillman (harp, vocals), Mark Margolies (guitar), Jerry Peet (bass), Joey Stout (keys), Tom DeLorenzo (drums)

Various Blues Bands that appeared at Jamey's – 32 S. Lansdowne Ave., Lansdowne, PA 19050



Kelli Baker
June 7, 2025



Todd Albright
May 16, 2025



Billy Price Band
June 20, 2025



Amanda Fish w/Philadelphia Slim
July 11, 2025



Jimmy Carpenter Band
July 18, 2025



Misty Blues
July 25, 2025



Bluestime
July 26, 2025



Alex Lopez Xpress
August 15, 2025



Brandon Santini
August 16, 2025



Brandon Santini
August 16, 2025



John Nemeth Band
August 21, 2025



John Nemeth Band
August 21, 2025

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In Memoriam

by Greg Gaughan

Joe Louis Walker: December 25, 1949 – April 30, 2025



Joe Louis Walker, an acclaimed blues guitarist whose work earned him entry into the Blues Hall of Fame, died April 30, 2025, of a cardiac-related illness at a hospital in Poughkeepsie, New York at the age of 75.

It didn't take long for Walker to know he wanted to play the guitar. He grew up in a household filled with music, especially the blues, and by the age of 8 he was playing along with the records he loved. At 16, he left home to pursue music, landing gigs opening for legends like Thelonious Monk and Muddy Waters and exploring various permutations of the blues. His time on the road shaped his approach to music so that when his debut album was finally released in 1986, "Cold is the Night," Walker had established a unique take on the genre. In the dozens of records that followed, Walker earned wide acclaim for his blend of innovative new techniques and nods to the music that came before him, earning a Grammy Award nomination for his 2015 record, "Everybody Wants a Piece." Over the years he played with Branford Marsalis, Bonnie Raitt, Buddy Guy, Taj Mahal, Ike Turner, and many others. He won three Blues Music Awards and in 2013 was inducted into the Blues Hall of Fame.

"I am heartbroken upon learning of Joe Louis Walker's death," musician Debbie Davies said on Facebook. "Joe was a friend, a colleague, a mentor! A real deal blues man...one of the few left. He was a phenomenal guitar peer and could play it all from low down traditional blues to burning rock 'n roll! His voice was so unique...a real soulful blues voice that could also hit notes octaves above his singing range. I'm so grateful that we got to work together in many settings ... My heart goes out to Robin, his wife, and all his family!" - By Eric San Juan

Rick Derringer: August 5, 1947 – May 26, 2025



Rick Derringer, who had a hit with the McCoys' version of "Hang on Sloopy" and later wrote his own classic in "Rock and Roll, Hoochie Koo," died May 26, 2025, at the age of 77 at his home in Ormond Beach, Florida.

Derringer's career was wide-ranging and varied, touching more corners of the music world than many fans realize. As a young singer and guitarist with the McCoys, he had a major smash hit with their version of "Hang on Sloopy," now widely considered one of the classics of the garage rock era. In 1973, he had a hit of his own with the guitar-driven "Rock and Roll, Hoochie Koo," which he also recorded with Johnny Winters. In 1985, he co-wrote one of his best-known songs: "Real American," the theme song for WWF/WWE star Hulk Hogan. Around this same time, he was also working as a producer and helped bring some of the best-known songs by parody legend "Weird Al" Yankovic to the masses, producing "Eat It," "Fat," and most of Weird Al's first six albums. All told, he released over two dozen albums as a solo artist, with both Edgar Winter and Johnny Winter, and with bands such as the McCoys, The Derringers, and others. He won a Grammy for his work with Yankovic.

Collaborators took to social media to pay tribute to Derringer. Weird Al said on Instagram, "He had an enormous impact on my life, and will be missed greatly," while musician Joe Bonamassa said on X, "Rest in Peace my friend. It was an honor to know you, work with you and call you a friend." - By Eric San Juan

S. Selby Minner: November 18, 1949 – June 9, 2025



Oklahoma blues musician, educator, and cultural champion Selby Minner passed away on Monday, June 9, 2025, at her beloved home and music venue the Down-Home Blues Club in Rentiesville, Oklahoma. She was 75. The McIntosh County sheriff is investigating her death as a homicide, Rentiesville Mayor Mildred Burkhalter told The Oklahoman, and quickly took a person of interest into custody. McIntosh County law enforcement officers arrested Louis Carl Guenther, 68, whom The Oklahoman has confirmed is Minner's brother, on June 10 on an anticipated charge of first-degree murder. In a formal interview, Guenther told law enforcement that he made the decision on Monday, June 9, to kill his sister

Selby Minner was born Friday, November 18, 1949, in Providence, Rhode Island, Selby began her journey as an aspiring visual artist, studying at the Rhode Island School of Design. Then one night some friends took her to a Janis Joplin concert in the school dining hall. That night her path shifted to music, a passion that would define the rest of her life. She picked up an acoustic guitar and left Providence in 1971, with guitarist Jim Donovan. Together they formed the acoustic Blues group Home Cookin', hitchhiking across the United States, touring the coffeehouses of Chicago, Washington, D.C., and New Orleans, before joining the vibrant San Francisco Blues scene.

Her life and legacy deepened in 1969, when she met Oklahoma bluesman D.C. Minner, a Rentiesville native who had played bass with Larry Johnson and the New Breed and behind musical legends including Bo Diddley, Chuck Berry, and O.V. Wright. By 1976, Selby and D.C. began performing together, and Selby switched over to playing bass. In 1979, they were married in Santa Fe, New Mexico. As Blues on the Move, they toured the country for more than a decade, sharing the spirit of the Blues. In 1988, they returned to D.C.'s hometown of Rentiesville and transformed his grandmother Lura's former speakeasy, the Cozy Corner, into the Down-Home Blues Club. In 1991, they co-founded the Dusk 'til Dawn Blues Festival. Over the years the 3-day Labor Day weekend celebration has brought artists and audiences together from all over the world. Held in one of Oklahoma's remaining historically Black townships, the festival has become a cornerstone of American Blues culture. In 1999, together with D.C., Selby received the "Keeping the Blues Alive" Award in Education from the International Blues Foundation.

She was inducted into the Oklahoma Blues Hall of Fame in 2006. In 2014, she received the Music Legend Award, from Bare Bones International Film, Arts and Music Festival. In 2024, she received the Community Service Award from Kevin Stitt during the Governor's Arts Awards, honoring her decades of leadership and volunteerism in Oklahoma's cultural communities. Recently she received notification that she was awarded \$50,000 from the Oklahoma Historical Society Oklahoma Civil Rights Trail Grant Program. Selby was featured in Living Blues Magazine, Black Entertainment Television, and The Oprah Winfrey Show.

She performed with artists including Little Johnny Taylor, Albert Collins, Hubert Sumlin, James Peterson and many others. She was a lifetime student and servant of the Blues whose work resonated across generations and continents. In her final weeks, she remained deeply engaged in planning the 35th Annual Dusk 'til Dawn

Blues Festival, tentatively set for August 29 – 31. Selby's impact reached far beyond the stage. Among her proudest accomplishments was teaching youth to love and play the Blues. Whether introducing children to the electric guitar or mentoring aspiring musicians in the classroom, Selby believed in the power of music to uplift, heal, and connect. Her students loved her, and she loved them back just as fiercely.

She was more than a musician. Selby Minner was a matriarch of the Blues, and a radiant light in every room she entered. Her music was raw and real. Her presence was unforgettable. And her love for community and culture will echo through generations to come.

Bobby Whitlock: March 18, 1948 – August 10, 2025



Robert Stanley "Bobby" Whitlock, the keyboardist and vocalist best known for his work with Derek and the Dominos, passed away on August 10, 2025, at the age of 77. He died at his home in Ozona, Texas, after a brief illness. Whitlock co-founded Derek and the Dominos with Eric Clapton, playing a key role in the band's only studio album, "Layla and Other Assorted Love Songs". He also contributed significantly to George Harrison's "All Things Must Pass" album.

Whitlock's musical journey began in Memphis, Tennessee, where he immersed himself in gospel and soul music. He later joined Delaney & Bonnie's band, where he met Eric Clapton. This connection led to the formation of Derek and the Dominos in 1970. Whitlock co-wrote several songs on the "Layla" album, including "Bell Bottom Blues".

After Derek and the Dominos disbanded, Whitlock pursued a solo career, releasing several albums. He later collaborated with his wife, CoCo Carmel, on various musical projects. Despite a period of withdrawal from the music industry, he returned in 1999 with the album "It's About Time". Whitlock's legacy includes his influential contributions to rock and blues music.



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Erin Harpe & Jim Countryman – 1pm to 1:45pm

The Philly Blues Kings featuring Clarence Spady and Kate Gaffney – 12pm to 12:45pm

OPENING ACT: Danielle Miraglia – 11am to 11:45pm

Indoor Lounge: The Pamela Renee Smith Trio – Two Sets – 2:45pm and 4pm

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