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Music Maker Relief Foundation strives to help the true pioneers and forgotten heroes of Southern music gain recognition and meet their day to day needs. We support the health and well being of these legendary musicians. Our organization provides the ways and means to expand their professional careers and share their unique musical gifts with the world. Music Maker does this for the betterment of their lives and for the preservation of our culture.

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**MUSIC MAKER**  
 The Official Newsletter of the Music Maker Relief Foundation  
 Vol. 11, No. 2  
 Summer 2005



Neal Pattman | 1926 - 2005

# Adolphus Bell: One Man Band

In the fall of 1996, I was driving back from Louisville, Kentucky, when I spotted a van, which on its panels was written "Adolphus Bell, One-Man Band." I followed the car for about 100 miles waiting for it to pull off. I was intrigued, as I wanted to meet this musician. Eventually, I had to make my exit yet I always wondered about this "One-Man Band." As the years passed, I kept hearing about a one-man band playing around the South. My friend Mudcat told me about Adolphus playing on the streets of Atlanta, and he was so successful that he had two bodyguards to watch over two buckets of money that were spilling over. Then I heard of a one-man band performing on the streets of Macon, Georgia. Last fall, Mudcat called me up. He had a telephone number on the "One Man Band," he was down in Birmingham, Alabama. I called him up and told him how excited I was to finally meet him and that I would try to book him some shows.

Music Maker was scheduled to perform at the 2004 King Biscuit Blues Festival in Helena, Arkansas. One of our artists had to cancel the show, so I called Jerry Pillow who books the festival and told him my story of the one-man band. I said that I had never heard him, but I had been trying to get hold of him for years and my gut told me that he is great. Jerry (God bless him) hired Adolphus Bell for this prestigious blues festival. We sent Adolphus a deposit to help him with gas money. We met him at the hotel the night before the show and he was the nicest man one could ever wish to meet. The following day it was raining at the festival. Fellow Music Maker artist Cootie Stark, Adolphus and I hung out all day at the in Adolphus' old van pulled up next to

the stage so we could listen to all the acts. When it came time for the One Man Band to go on, he really put on a show!

Soon after Adolphus went into a studio in Alabama and recorded 36 songs in a few hours. They were awesome but hidden in his great interpretations of standards were some fine original songs. I asked Adolphus to write a few more songs for his upcoming CD and he went straight to work. This past June, he spent a week with us in Hillsborough. We worked on his music and got to know each other better it really was a special time. At the end of July we go off together to perform a festival in France and then go back to France in October. The One-Man Band has something truly special to offer and Music Maker is dedicated to getting his music heard around the world.

During a recent interview at our headquarters Adolphus related:

"I used to tell people when I was playing on the streets that one day I was going to have a CD. I did not know when or where it was going to come. You see, I never had the respect, consideration or courtesy until I met Music Maker. I was born in Birmingham, grew up north in Pittsburgh. George Benson lived near my folks and he is the one that got me started on the guitar."

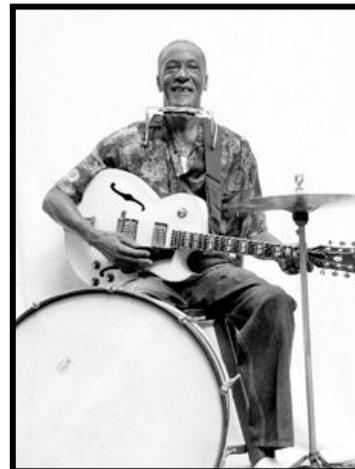
"I call my guitar Pawnshop. Each time it goes into the pawnshop it gets bluesier when it comes out, like it sounds, more funky. I'm serious; I will be missing it, like it was in jail. I cannot sleep at night and that is a 1960 model, it has a lot of sentimental value to me. In matter of fact, it went to jail with me in 1974, I was playing in a park in

Atlanta, Georgia. They put me in jail. I was in the news One-Man Band got a jail sentence. You know they put my guitar in jail, my drum, the whole city was upset. They called the mayor's office and asked: why did you put that man in jail, we are taxpayers-what did he do wrong? The mayor's name was Jackson, he has passed on now. They did not put me in jail for robbing or stealing; they put me in jail for playing the blues. I said if a judge kept me in jail for playing the blues, he is a dirty judge. Any way, the people both white and black demanded my release, and they let me go. I am history in Atlanta. Atlanta has been very good to me."

"This music thing is no joke. You got to dedicate yourself to it or leave it alone. I have dedicated my life to it. It is my life. It is my gift. Each person has a gift. It may be your personality, the way you talk to someone, dance, sing or even push a broom. You make that floor look shiny; make it stand out like a shining star. Be good at what you do, if you are shining shoes, I don't care what it is, cutting a yard. Anything I do, I do it good. I like to have pride, respect. This is what motivates others, when they see your good works. Because somebody has got to start something to show some love. I don't want to ever change. I want to be the One Man Band until the day I die."

"I can go any where in the world; there will be no one that can say that I mistreated them. I am not afraid to go anywhere."

"I have lost five wives behind my music. They would say you love that guitar more than you love me. Some of them, they would hide my guitar to keep me from practicing, they would start



Adolphus Bell, Music Maker Headquarters © Duffy

to mess with my mind. So I would have to make a choice, my guitar or her. I would say this guitar has been feeding you, paying your rent, been buying your food. Why can't you accept me? When you met me this is what I was doing. Some women want to control the man, do not want to join in with her partner. You have to work together side by side, pick up the slack that the other cannot see."

"Anyhow, I have been doing music my whole life. I never have had any other kind of work. I am 61 and I am ready to go. I have played the streets for 40 years as the One Man Band. I am the best at what I do. No one can do it like me. There are others, but they just do not have the experience. So I just look forward in getting out there and doing my music." -Tim Duffy



Etta Baker at her home in Morganton, NC

© Mary Ann McDonald

could pay 'em back for their kindness."

Yet you talk to some of her friends, and they say she doesn't owe a thing.

The same afternoon, a few of them stopped by just to say hi. Asheville guitarist David Holt drove over to see Baker, and he brought two friends of his -- Rob Levin of Burnsville and his daughter, Hannah -- who are fans of Baker's but had

never met her. They sat on the couch, playing a little guitar, Hannah taking pictures.

"The thing about Etta's music is that it's coming out of the 1800s, because she learned it from her father and grandfather," Holt said. "So it's the real thing. It's basically uninfluenced by modern music."

"Plus, she's one of the greatest people you'll ever meet. That's at the top of the list."

Baker was happy on Tuesday. She'd just been released from Grace Hospital, where she'd spent a week having a leaky heart valve repaired.

She arrived home to find a package from The Music Maker Relief Foundation, a Durham-based organization that promotes traditional N.C. music and musicians. It was a box of CDs, copies of an album that Baker and her sister, Cora Phillips, recorded from 1988-90.

"This picture was waaaaaaaay back yonder," Baker said, gazing at the cover photo of her playing acoustic guitar and Cora, seated next to her, picking the banjo. Cora died four years ago. "It must've been back in 1970-something, 'cause it was on her porch."

Their father taught them how to play. His name was "Medicine" Boone Reid.

He was a multitalent who could play banjo, guitar, harmonica and violin. He heard his family in the Johns River-Collettsville area of Caldwell County, a family with a rich ethnic background of African, Cherokee and Irish. The influences shone through in his music, when, Baker said, he'd play for his neighbors and friends down at Brown Mountain Beach.

Etta was born March 31, 1913. When she was a

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Music Maker Rag |

## Etta Baker Day

Morganton honors Etta Baker today

GREG LACOUR, Charlotte Observer - Fri, Jun. 17, 2005

MORGANTON - At 92, her heart weakening, her steps shaky and uncertain, her hands so crippled with arthritis she has trouble playing the guitar that made her a treasure in local music, Etta Baker is finally getting her day.

Today, by proclamation of the mayor and City Council, is Etta Baker Day in Morganton. The city's weekly TGIF concert will feature a celebration of her music, and Baker plans to attend and maybe even play if she feels well enough.

Her music is something straight from the area's distant past. It's called Piedmont blues, music that rose from the N.C. and Tennessee mountains in the mid- to late 19th century, separate from the more popular and celebrated Mississippi Delta blues.

Baker, who began recording and playing in public in her 40s, is considered a master of the two-finger picking style that's a hallmark of the genre. Despite her humble dwelling and relative obscurity, she has two high-profile honors to her credit: a National Heritage Fellowship from the National Endowment for the Arts and the Folk Heritage Award from the N.C. Arts Council.

"I just wish I knew how to thank everybody for being so nice to me around Morganton," Baker said on a hot Tuesday afternoon in her single-story clapboard home on Brackett Street.

She sat on a rocker in her living room, identified by a wooden sign as Etta's Pickin' Parlor. "I didn't realize I had so many friends. I just wish I

## Dear Friends,

Summer is here and we hope everyone is doing well! Music Maker artists are performing big shows, visiting artists are spending time at the headquarters, recordings are being issued. CDs are being made for life's most basic needs and to keep their show on the road. We are forging ahead with our mission, making things happen and staying strong with the help of our donors.

We were deeply saddened by the passing of Music Maker artist Neal Pattman, and we deeply grieve the loss of Raif Shores, the 19-year old son of recipient artist Larry Shores. Our hearts go out to both of these families in this tragic time of loss.

Music Maker continues on its mission to help the true pioneers of Southern music. Many days it is overwhelming to learn of so many music legends that are in need of our programs and we are so limited in our ability to help in their time of need. At present, we are scrambling to serve over 70 artists with a staff of three folks.

This demonstrates the need for the programs that Music Maker delivers. There are literally thousands of potential recipients that need our help. Hopefully in the near future, we will be able to increase our capacity so we can serve more worthy artists.

One of the biggest requests from artists is to help them with getting their music heard. Through our Development program, we grant CDs to artists free of charge to help them make money at their shows. We use the CDs to help find gigs, so these artists can travel and spread their music.

A big part of our work is to introduce to the world, the great music of these unknown artists. So in that spirit, we are introducing a huge CD sale. We are selling all of our CDs for \$10 with only a \$5 shipping charge. So you can buy 1 for \$15, three for \$35 or just go ahead and purchase 53 CDs for \$535! We strongly urge each customer to add an extra donation to each order to keep our programs funded.



Lee Gates, Congressional Blues Fest, Washington, DC ©Miranda

We hope everyone stocks up on CDs for a summer of listening. Enjoy learning about the folks that inspire us to lay it on the line each day and attempt to keep the mission of the Music Maker Relief Foundation alive and well.

With warm regards,

Timothy & Denise Duffy

## Music Maker News

**Mac Arnold** has a distinguished career in the blues from playing with **Muddy Waters, A.C. Reed** and many other legends. **Mac** resides in Pelzer, SC, where at age ten, he got his first taste of the blues when he learned to play his brother Leroy's homemade guitar. Going back to his roots, Mac is serving up a mess of Blues with his



Mac Arnold, Greenville, NC ©Duffy  
own band, "MAC ARNOLD & PLATE FULL O' BLUES". To learn more, get his new CD and check out his touring schedule. Please visit [www.macarnold.com](http://www.macarnold.com).

**Skeeter Brandon** and his band opened the summer music series at the **American Tobacco Historic District** in Durham, NC. It was a great turnout and Skeeter and the band were amazing. Please check out [skeeterbrandon.com](http://skeeterbrandon.com) to learn more of this amazing man, musician and singer.

**Little Freddie King** was recently featured in Living Blues Magazine and has a great new CD

[musicmaker.org](http://musicmaker.org) 2

out on Fat Possum Records. His friend **Wack-O Wade** has donated some copies to MMRF to help fundraise. Check out this incredible artist. Our dream is to book Little Freddie King and Beverly "Guitar" Watkins on the same show and bill it as "The Guitar Battle of the Sexes."

This past June, Grammy nominee and country star **Tift Merrit** and her drummer **Zeke Hutchins** invited **John Dee Holeman, Cool John and Tim Duffy** to open for them at their show at the NC Museum of Art in Raleigh, NC. Zeke grew up in Durham and had played drums with John Dee as a kid. Zeke is an electrifying drummer. John Dee was smiling ear to ear with Zeke's incredible timing: Cool John pumping chords, John Dee just smoked the packed house of 3,000. Tift was recording that night and they were so kind to give us the sound recordings to check out. Zeke and Tim are planning to record new album with John Dee this summer. If you do not know of Tift Merrit, run out and get her two albums. We are huge fans. Tift is an enormous talent and we are so grateful for her kind words towards MMRF at the show!

**Lee Gates** is about to get mad, as we are taking so long to get his second CD out.

**Steve Means**, the mayor of Gadsden, AL proclaimed June the 19th will be Jerry "Boogie" McCain day from now on.

**Adolphus Bell** has got his passport after great difficulty. His CD should be coming out soon!

**Etta Baker** at the age of 92 has been suffering greatly. She recently almost died but remarkably has made yet another recovery and is looking forward to finishing her banjo CD.



Lee Gates, Kenny Wayne Sheperd, Ryan Costello, George Higgs and Mudcat, 2nd Annual Congressional Blues Fest ©Miranda

**Mudcat** is out there working hard and making tremendous progress in his European touring. Check out [mudcatblues.com](http://mudcatblues.com) to learn more.

**Beverly "Guitar" Watkins** is feeling great. She was a huge success at her recent performance in Italy! She played a guitar solo for Cootie Stark that just shook the heavens and had the crowd all on its feet.



Bishop Dready Manning with son and grandson, MMRF headquarters in Hillsborough, NC ©Duffy

**Bishop Dready Manning** of Roanoke Rapids, NC recently visited the studio and recorded with his son and his six-year old grandson on the drums.

**Eddie Tigner** who toured for 40 years with the Ink Spots is doing very well. He is working on a new CD and will be a featured artist at a very prestigious festival in Nancy, France in October.

We wish to thank **Amanda Hall** for the incredible work she did in promoting and staging a **Juneteenth celebration** at the National Liberty Museum in Philadelphia. Featured artists were George Higgs and Lightnin' Wells.

The **2nd Congressional Blues Festival** was an amazing success! We thank MMRF board member **Ryan Costello** for his great vision and amazing work in creating this event. We thank all our sponsors especially, VW, Tyson, and the C2 Group. Special thanks to Bill Wax and XM Radio for hosting a Congressional lunch. This is quickly building into a national event!

"Mississippi is the birthplace of American



Cool John, Congressional Blues Fest, Washington, DC ©Miranda

music," **Congressman Chip Pickering** said at Blues on the Hill Wednesday night, "blues, country, rock, gospel - these are Mississippi's musical heritage and a gift to America."

Pickering promoted Mississippi's musical legacy at the **Second Annual Congressional Blues Festival** - known as "Blues on the Hill" ([www.bluesonthehill.org](http://www.bluesonthehill.org)) - a benefit for the **Music Maker Relief Foundation**. Pickering co-chaired the Congressional Host Committee with Senator Mark Pryor of Arkansas. The event featured Robert Randolph & the Family Band, Kenny Wayne Shepherd & Noah Hunt, Cool John Ferguson, Lee Gates (originally of Pontotoc, Mississippi), George Higgs and Mudcat.

Pickering says that Mississippi's musical legacy is also an economic development opportunity for the state. "Mississippi has a great story to tell - a great song to sing - about our musical legacy. But the benefits to our state of these cultural treasures are not only an improved quality of life. Tourists come from all over the world, especially Europe, to the Mississippi Delta to take the Blues Trail. The revenue of tourism and the economic development of the performing arts will continue to expand Mississippi's economy."

Pickering continued, "As we develop these opportunities with a musical trail from the home of country music's 'father' Jimmie Rodgers in Meridian, to the birthplace of the King of Rock & Roll Elvis Presley in Tupelo, to the heart of blues and gospel in the Mississippi Delta and the famous crossroads of Robert Johnson, more visitors will come to see the real Mississippi and know the Magnolia State as we do. I am always honored to promote our state's heritage and share the good news of Mississippi with the rest of the country."

Pickering noted that travelers to Mississippi spent over \$6.1 billion in fiscal year 2004, supporting over 92,400 direct jobs in the state and producing a payroll of \$1.7 billion. These travelers generated \$471 million in tourism state tax revenues.

Chip Pickering is serving his fifth term as a Republican member of the United States Congress, representing the Third District of Mississippi. He is assistant majority whip and is Vice-Chairman of the Energy and Commerce Committee.



Mudcat with Blaine Wright of Legg Mason ©Miranda



George Higgs, Washington, DC ©Miranda



Kerry Wayne Shepherd, George Higgs and Tim Duffy performing at the XM Studios before the Congressional Blues Fest, Washington, DC ©Miranda

## Silent Strings

**Neal Pattman** had the aspect of an iron wall, was as solid and strong of a man one might ever meet. He lost one arm as a boy after it got stuck in a wagon wheel. Having one arm did not slow Neal down. He was proud to tell you that he could chop more wood, pick more cotton, fight more men, than most men with two arms. You knew he was not lying. When Neal exclaimed "This song is the Prison Blues, I stayed in jail 85 years!" you believed him. Not because you thought he would do anything wrong - but because he was tough enough to survive that long.

Neal Pattman (b.1926) died on May 4th, 2005 in Athens, Georgia. He passed just three weeks after his good friend and music partner **Cootie Stark**. Both men died of prostate cancer.

Neal was born in Washington County, Georgia in the same town as the legendary harp master Sonny Terry. He learned the harp from his father and grew up playing his blues at country juke joints, cakewalks and dances. Neal met Guitar Gabriel and me in 1991 and Neal decided to join Gabe and move to Winston-Salem. Soon after, Neal met his next wife and did not make the move to North Carolina but remained in close friendship with Music Maker for the remainder of his life.

Neal was such a gentleman and was a thorough joy to be around. Wether we were spending an afternoon with rock star Lou Reed, jamming with jazz legend Lee Konitz, or meeting a fan for the first time, Neal was always respectful, cordial and willing to spend some time with anyone interested in him.

In 1996, I introduced Neal to South Carolina blues guitarist and singer Cootie Stark and the two struck up a unique musical partnership. Together they traveled with a Blues Revival Tour sponsored by R.J.R. that headlined them in 42 cities performing with blues legend Taj Mahal. An advertisement of a photo of Neal and Cootie ran in over 98 national magazines and 115 weeklies in 1998 and 1999. It seemed as if millions of imprints of their faces were distributed, arguably the most print exposure of unknown blues artists in history.

I traveled a great deal with these men throughout the United States and Europe. I will never forget the day Neal saved Cootie Stark's life. The train we were riding had stopped in Paris and the doors opened, but not in front of the correct platform as it was six feet below the train door. Cootie just walked out the door and he began to fall. Neal instinctively jumped down caught Cootie's hand with his one hand as Cootie was disappearing under the train, landed on his feet on the platform and pulled Cootie straight up in the air and Cootie landed on his feet next to Neal. It was an unbelievable sight. As I joined them, a fellow ran into me, rifled through my pockets, grabbed my camera and began to shake down Cootie. Neal raised his hand and the thief ran.

Later that night, at a small hotel, we all got stuck in a tiny elevator for one and one half hours. Belly to belly, with Neal and Cootie, Neal pulled out his harp and began playing the blues, until the elevator was fixed. Later in our rooms, we discovered that the heat did not

work and it was wintertime. We wrapped up in our jackets and slept under the blankets. It was a rough day on the road, yet there was not a word of complaint from either Neal or Cootie. These two men were very inspiring travel mates.

Neal understood what we were trying to build at Music Maker and was always willing to pitch in with great effort. He spent weeks with me in New York City meeting potential donors, traveled to Long Island on small planes, got in vans and drove down to Florida, whatever it took, Neal was ready. It was such a joy to be on an airplane heading out. Neal would pull out his harp and begin to play and sing. When he finished, folks would just applaud. Next thing you knew, you were in the air; the nervousness of the "take-off" was washed away by Neal's great spirit.

Neal Pattman issued Prison Blues on the Music Maker label, a CD on Gary Erwin's Label and a cassette on Global Village. He was a featured artist on Sol: Volume Blue and was a featured performer in the yet unreleased Music Maker Film Living the Blues. Last spring, Cootie and Neal traveled together for their last time to the MMRF headquarters in Hillsborough, North Carolina to join Kerry Wayne Shepherd in his upcoming CD/DVD 10 Days Out, Blues from the Back roads. Neal and Cootie play key roles in this film.

Neal Pattman was a Georgia blues legend whose music affected thousands of fans around the world. He will be profoundly missed.



**Elmer Elijah Mackall, 81**, renowned church pianist and gospel singer, a Chesapeake Bay musician since age five, died May 22 of emphysema in his home in Prince Frederick, Maryland. He performed at the Smithsonian Folk Life Festival, was awarded First Place in Vocal Performance

through the Maryland State Arts Council and released a solo album, which has won international acclaim.

A Bright Side Somewhere, released in 2003, features Mackall's zesty performances on piano and voice. His piano accompaniment, a rhythmic fusion of ragtime and barrelhouse styles, has been widely sought after by Maryland churches, both black and white, for seventy years.

Mr. Mackall ensured that his children were good harmony singers, and in the tradition of his mother, his children performed with him in churches throughout the community. Today his children carry on the legacy by performing in three ensembles of their own, The Faith Singers, The Traveling Angels, and Hard Way Connection. Mr. Mackall was born into an African American tobacco sharecropping family in Calvert County, Maryland. His mother, Rosie Mackall, was known throughout the county and beyond for the power of her voice and for the ensemble formed with many of her thirteen children, as mother and children traveled to churches and camp meetings throughout the region, creating a legacy remembered by elders today. Mr. Mackall kept alive a repertoire of songs sung by the late Rosie Mackall, who was born in 1879.

Etta Baker cont. from page 1

the young girl, she said, her father "set me up in the middle of the bed and put a guitar in my lap." It was a miniature Stella. Baker was tiny, but she learned to pick and play chords.

As an adult, Baker reared nine children and worked at the Buster Brown shoe plant on N.C. 181, north of Morganton. She played for fun but never thought of doing anything else.

Then, one day in 1958, "this musician came by and said, 'Etta, why don't you quit the Buster Brown plant and play music for a living?' " she said. "I said, 'I can't do that.'"

"But he said, 'You ought to quit that hard work,' and I did. This was on Wednesday. I went in and told 'em I was quitting on Friday, and I did. I never did go back."

Her first gig was at the old Reynolda building in Statesville, accompanying a man named James Stephens, better known as Guitar Slim.

Was she nervous?

"No."

Why not?

"I was too glad to be out of that plant."

Over the years, she's released several albums,

the latest of which is "Etta Baker with Taj Mahal." In 1991, she won national recognition for "One-Dime Blues"; the same year, she won her NEA fellowship and got to play with B.B. King.

"And he is the nicest person," she added -- unlike another luminary she's shared a stage with.

"That Ray Charles, he had a temper," she said with distaste. "Somebody got his keyboard out of whack, and he used some language I wouldn't use in the woods."

She won't be pulling that kind of attitude today. Etta Baker isn't impressed with these bouquets of praise people keep heaping on her -- that she's a treasure, the living embodiment of the Piedmont blues, a legend in her own time.

"Nobody was thinking about that," Baker said, referring to her family and all the other blues musicians who preceded her. "They was just having a good time."

### Etta Baker Day

Etta Baker Day was celebrated at Morganton's weekly TGIF concert, at 6 p.m. today on the grounds of the old Burke County Courthouse.

**SUMMER CD SALE. ALL CDS \$10.00**

see order form page 7 [musicmaker.org](http://musicmaker.org)

**Givin' it Back Record Club**

RC100, \$100.4 New Release CDs over the course of the year for \$100

## Warehouse Blues Summer Schedule Durham, NC

6-8pm

West Village Courtyard, 604 West Morgan Street (near Main)

Rain Location: George Watts Hill Pavillion for the Arts managed by Liberty Arts at Durham Central Park, 502 Foster Street

Aug 5th - Abe Reid and the Spikedrivers

Aug 12 - Tim Smith Band  
Cool John Ferguson, Captain Luke, Macavine Hayes & Whistlin' Britches

Aug 19 - John Dee Holeman & Benton Flippen

Aug 26 - Drink Small

Sept 16 - Lightnin' Wells & George Higgs

Sept 23 - Skeeter Brandon

Sept 30 - Pura Fé & Cool John Ferguson

**Free To the Public**

**WAREHOUSE BLUES**

## EVENTS

Saturday, July 9, 2005, 6:00pm - 8:30pm, Drink Small will be a part of "An Evening of Jazz, Blues & Gospel At Goldsboro's Dillard Middle School Auditorium, 1101 Devereaux Street, Goldsboro, NC. \$15.00. Info 252-635-1773

Saturday, July 9th - Music Maker Review in Pinehurst, NC, Come out for the Blues Crawl and catch Abe Reid, Slewfoot, Little Pink in venues around town, and then a night of fun with Cool John Ferguson, Macavine Hayes, Whistlin' Britches and Captain Luke. Check out [sunrisetheater.com](http://sunrisetheater.com) for information as it becomes available

Saturday, July 16th - Little Pink Anderson and Cool John Ferguson, Parkton, Maryland  
Henry Slyker and his family will be having their annual party/fundraiser for the Music Maker Relief Foundation at their home in Parkton, Maryland on July 16th. If you are interested in attending, please call Henry during work hours(8am-5pm) at 410-308-6109.

July 28-31 - Cognac, France - Willie King and the Liberators, George Higgs, Adolphus Bell and Tim Duffy, Music Maker will be apart of the Cognac Blues Passions festival in Cognac, France. Visit <http://www.bluespassions.com> to learn more.

Saturday, July 30th - Cool John Ferguson at the Durham, NC Bimbé Festival. 5pm in Durham Central Park, 506 Foster Street, July 30-31.

Friday, Aug 12th - Billings, MT - Beverly "Guitar" Watkins, The Magic City Blues festival. Visit [www.magiccityblues.com](http://www.magiccityblues.com) for more information.

Saturday, Aug 20th - Dalton GA - Sisters of the South Sweet Betty, Beverly "Guitar" Watkins and Essie Mae Brooks will join together for a night of music in at the Wink Theater. Visit [winktheatre.org](http://winktheatre.org) for directions and contact information.

Thursday, Sept 15 - Cool John, Captain Luke, Macavine Hayes and Whistlin' Britches, Durham, NC, Will be apart of the open-to-the-public outdoor series at the American Tobacco Campus, across the street from the New Durham Bulls Stadium.

Saturday, Oct 1 - Madison, GA - Beverly "Guitar" Watkins Be sure to check out the Lake Oconee Jazz and Blues Festival for a great day of music. Visit [www.lakecountryjazz.com](http://www.lakecountryjazz.com) for more information.

Music Maker Rag 3



Cootie Stark, Neal Pattman and Tim Duffy recording in Neal's home, Athens, GA

© Austin

# In Memory of Neal Pattman

1926 - 2005



Slowdancing with wife Deborah

© Austin



with Taj Mahal, Northside Tavern, Atlanta, GA

© Duffy



tying Cootie's tie, Epernay France

© Duffy



© Duffy



with Janet Daniel and Christmas in New York City

© Duffy



Venice Beach,



with Bev



Wisdon Blues Revival, Chicago House of Blues, 1999

©Mared Cooper



London Jewelers, East Hampton, NY

©Duffy



CA, 1999

© Austin



with Cootie Stark and Taj Mahal, MM Studios, Pinnacle, NC

©Duffy



erly "Guitar" Watkins, San Francisco, CA, 1999

© Künster



with Lee Konitz, Cello Studios, New York 1998

©Duffy

# Summer CD SALE

all CDs \$10 • shipping \$5 per address • [musicmaker.org](http://musicmaker.org)

**Little Pink Anderson • Carolina Bluesman** showcases a masterful country blues player displaying some exceptional guitar chops and soulful vocals. Little Pink evokes the relaxed charm of his father tackling songs he obviously played with the old man.

**Etta Baker • Railroad Bill** "One of the signature chords of my guitar vocabulary comes from her version of Railroad Bill. Enjoy this beautiful album of guitar instrumentals." -Taj Mahal

**Etta Baker with Taj Mahal** A set of timeless beauty, spanning almost half a century, from a great lady of American vernacular music. Etta Baker is credited with helping spark the folk music revival in the 60s- no small feat for someone who didn't become a professional musician until she was in her 60s. This set includes duets with Taj Mahal plus all of her classic 1956 recordings.

**Etta Baker & Cora Phillips • Carolina Breakdown** This set was recorded in the late 80s when Etta Baker was in her prime. Her older sister Cora Phillips backs her up on guitar while Etta plays the banjo. Etta sings two songs on the release!

**Essie Mae Brooks • Rain in Your Life** Essie Mae raises her voice and expresses her faith in her original collection of gospel songs. Cool John Ferguson accompanies her on most of the album with his light and masterful improvisations on guitar and piano.

**Cora Mae Bryant • Born with the Blues** Cora Mae Bryant is the daughter of Georgia guitar legend Curley Weaver. The combination of her father's and her own songs, accompanied by expert Georgia blues guitarist Joshua Jacobson, make this a very entertaining set.

**Cora Mae Bryant • Born in Newton County** "is a stunning record featuring exceptional guitar playing that owes a strong debt to her father but also to his frequent partner Blind Willie McEll.

**Precious Bryant • My Name is Precious** In this CD we did not hold back, we went through hours of recordings and have presented 26 songs showcasing Precious' unique voice and infectiously charming style. The recording quality is absolutely stellar, among the finest audiophile recording quality one will ever stumble across.

**Mr. Frank Edwards • Chicken Raid** A career that spanned nine decades, Edwards saw blues music evolve. This CD captures his last recording session the day of his death. That day he played the strongest of his career.

**Pura Fé • Follow Your Hearts Desire** Native chanteuse Pura Fé didn't just chance upon the myriad music styles you hear on her debut. They flow in her blood... Robbie Robertson recently said Pura Fé has "the voice of an angel." Believe the hype! -Toronto Sun

**Cool John Ferguson** Here is Cool John Ferguson, a previously uncelebrated musician, laying down tracks that led Grammy winner Taj Mahal to proclaim him one of the world's finest guitarists.

**Cool John Ferguson • Cool Yule** Cool John's incredibly innovative arrangements make this album of Christmas instrumentals so wonderful you will play this disc all year long!

**Cool John Ferguson • Guitar Heaven** Taj Mahal tells, "He's up there with Hendrix, Wes Montgomery, Django Reinhardt, people like that, he's an incredible player!"

**Preston Fulp • Sawmill Worker** Preston Fulp, born in 1915, was a sawmill worker, a tobacco sharecropper, moonshiner, and blues and old-time guitarist. He made these recordings at the age of 78. Preston weaves stories of his life through both secular and sacred songs.

**Lee Gates and the Alabama Cotton Kings** One must rejoice in the "happening" of this CD, especially the glorious tone of Lee's guitar. After performing for 52 years I have a feeling that Lee is just beginning his recording career.

**Guitar Gabriel • Volume One** "Guitar Gabriel ventures well beyond drink houses into his own private Birdland, an improvisational crossroads where the starkly pre-modern meets the startlingly postmodern and the Devil's "got his hair tied up in a ponytail/ to keep all the drunks confused." -Cree McCree

**Guitar Gabriel • Deep in the South** Guitar Gabriel boogies and cries heart-felt country blues in this set. He knew Blind Boy Fuller in his youth, traveled with medicine shows.

**Guitar Gabriel • Toot Blues** "This CD is not for the faint of heart. It is raw, unembellished, and drenched with feeling-liable to elicit whoops, hollers, and spontaneous banging on whatever furniture is handy." -David Nelson

**Macavine Hayes • Drinkhouse** A powerful, raw release after 50 years of playing the blues. Cool John Ferguson, Ardie Dean, Michael Parrish and Tim Duffly create a tight combo that perfectly matches Macavine Hayes' pure juke-joint blues.

**Big Boy Henry • Beautifol Blues** He is one of the sweetest, most genteel men ever to sing the blues. A patriarch of the Carolina Blues, Big Boy has recorded a collection of timeless songs, respectfully backed by a group of friends.

**George Higgs • Tarboro Blues** Acoustic Piedmont blues by George Higgs, a North Carolinian, who was inspired to take up the harmonica as a child after hearing Deford Bailey on the radio and seeing Peg Leg Sam at medicine shows and then learned to play guitar as a teenager. Voted the best blues album of 2001 by Living Blues.

**Algia Mae Hinton • Honey Babe** "Algia Mae is a great example of what is called in and throughout the African Diaspora, "Original Joe." This is an innovative character that survives and creates anew under all circumstances. Algia Mae Hinton is someone not to be missed!" -Taj Mahal

**John Dee Holman • Bull Durham Blues** "John Dee Holman is a wonderful carrier of the south-east blues tradition." -Taj Mahal

**Little Freddie King • Sing Sang Sung** from a New Orleans blues legend.

**Little Freddie King • You Don't Know What I Know** has over-driven guitar, steady drum & bass lines and finally, a harmonica player with taste. With themes of partying, drinking and crack heads Little Freddie King does an excellent job at painting a picture of the New Orleans that he knows today.

**Little Freddie King • Swamp Boogie** Little Freddie King swamp boogie: Little Freddie King is among the last real blues artists living and performing in New Orleans. Check out all of his great raw releases.

**Clyde Langford • High Steppin' Momma** Everyone needs an dose of his East Texas Blues!

**Capt. Luke & Cool John • Outsider Lounge Music** Here is Captain Luke, singing like a disenfranchised Dean Martin, rumbling low and wise enough to make Barry White sound pre-adolescent. Features a beautiful 20 pg. booklet.

**Jerry "Boogie" McCain • This Stuff Just Kills Me** No one plays a harp or sings the blues quite like Jerry "Boogie" McCain. Backed by a stellar rhythm section, Jerry's accompanied by a lineup of guest musicians including Johnnie Johnson, Anson Funderburgh and Jimmie Vaughn.

**Jerry "Boogie" McCain • Unplugged** Jerry "Boogie" McCain is the greatest post war harp player alive today. This is Jerry's one and only acoustic album. Jerry shines with his brilliant song writing in this intimate set of down home blues.

**Jerry "Boogie" McCain • My Name is Boogie** McCain is the last true master of the amplified blues harp, a good singer, and a crackerjack songwriter.

**Dave McGrew • Fruit Tramp Ballads of the Great Northwest** tells the stories of the fruit tramps. Day jobbers during the fruit harvesting season. A beautiful yet uneasy folk album.

**Mudcat • I'll Be Young Once Too** a tremendous slide guitarist, and most of all a god-gifted entertainer. I have witnessed him light up packed houses at the Great American Music Hall in San Francisco, at the Irving Plaza in New York, to open air concerts in front of 10,000 folks in Lugano, Switzerland, to sitting on a curb in San Jose, Costa Rica entertaining dozens of young kids. Mud is born to make people smile and enjoy life

**Mudcat • Kickin' Chicken** Guaranteed to make you want to get up and dance!

**Neal Pattman • Prison Blues Featuring Taj Mahal & Lee Konitz** Neals harp playing ad vocals have that classic sound that can only come from someone who has been steeped in the blues all of his life. He plays joyous, animated harp that recalls the whoopin' sound of Sonny Terry and an equal amount of country thrown in for good measure.

**Carl Rutherford • Turn Off the Fear** Here is grandfatherly Carl Rutherford's devastating take on "The Old Rugged Cross" and other jewels that showcase his unique blend of Buck Owens-styled twang, old time gospel numbers and harrowing mining songs making him a true American original.

**Slewfoot and the Angels • Grasshopper Pie** Slewfoot's debut release for MM showcases his incredibly diverse and original song writing. With vocal partner Cary B, "Grasshopper Pie" features a stellar array of New Orleans' finest. New Orleans second-line, the blues and even Hawaiian slack-key combine to bring a fresh new flavor to the Music Maker lineup.

**Slewfoot and Carrie B • Rainin' in New Orleans** Slew and Carrie rainin' in New Orleans: In this second release Slewfoot is joined by his muse Carrie B. These are real songs from the streets of New Orleans. Slewfoot is a great poet, both are wonderful singers and musicians, a must have.

**Sol • volume blue** While many young, white musicians attempt to replicate the blues masters' art, sol steers clear of imitation in favor of excavation and transport. Sounds carry beyond genre, beyond origin and often beyond the grave. Ancient truths of the blues arrive in some new place, through some new voice, through some kid who is sol.

**Cootie Stark • Sugar Man Featuring Taj Mahal & Lee Konitz** Sugar Man doesn't merely proclaim "Cootie Stark was here." It is evidence that Stark was, and is, an idiosyncratic, tremendously talented musician. It's a sonic monument, and a mirror that immediately blurs the textbook pages dedicated to Piedmont Blues. It's a big deal.

**Cootie Stark • Raw Sugar** Cootie is one of the last great bluesmen from the Piedmont Tradition. Taj Mahal joins Cootie on hambone, piano, bass, harp, banjo and guitar. 72-minutes of the best blues and old-time music. Tremendous recording, a masterpiece, buy this CD!

**Eddie Tigner • Route 66** Eddie Tigner performed as an Ink Spot for over 30 years. In this album Eddie and his band exuberantly nail a set of timeless standards.

**Beverly "Guitar" Watkins • Back in Business** Here is Beverly "Guitar" Watkins, previously heard from as one of Dr. Feelgood's interns, decreeing herself "Back in Business." This is a highly charged record by this powerful performer.

**The Feelings of Beverly "Guitar" Watkins**

Beverly is the leading woman guitar player of her generation. Beverly is a pyrotechnic guitar man whose searing, ballistic attacks on the guitar have become allegorical tales within the blues community.

**Lightnin' Wells • Ragged but Right** Lightnin' Wells has been performing his Piedmont-tinged variety of American roots music for 35 years. His vibrant, good-natured vocals and melody-rich guitar playing recall the sounds of 1930's and '40's string bands and barrelhouse bluesmen. Producer Tim Duffly, Cool John Ferguson and Taj Mahal and Ardie Dean sit in on a few tracks.

**A Living Past** This was the first album in the Music Maker series and has been heralded as a classic recording by reviewers throughout the world. This album is a superb sampler of the traditional blues scene in North Carolina.

**Blues Came to Georgia** Music Maker's Tim Duffly has assembled this collection of 15 songs to illustrate the continuing vitality of grassroots blues in Georgia at the turn of the century.

**Came So Far** This CD presents eighteen selections by twelve astonishing blues and gospel artists. This album was made in the field, in old trailers, kitchens, living rooms and nursing homes.

**Expressin' the Blues** This collection features 21 songs by 21 of the most talented and unsung heroes of the blues. Here is a collection of some of the most emotional, gut-level music available on disc, the feelings intensified by the immediacy of the recordings.

**Music Maker with Taj Mahal** Blues legend Taj Mahal backs up Music Maker artists on upright bass, hambone, banjo, piano and guitar. Plus two wonderful solo acoustic tracks by the great man himself.

**Sisters of the South** The music covers a wide spectrum, from gospel and country blues in the Piedmont style, to the modern blues of Beverly "Guitar" Watkins. Original recordings. Women, too, do have the blues...

**Songs from the Roots of America II** A companion to the book "Music Makers: Portraits & Songs from the Roots of America" this CD presents 21 songs by 21 artists, the majority of which are otherwise unreleased recordings.

**Winston Blues Revival** This is a compilation including Taj Mahal, Cootie Stark, Neal Pattman, Mudcat, Beverly "Guitar" Watkins and Willa Mae Buckner from their groundbreaking Winston Sponsored Blues Campaign. These discs were given out on tour. Collectors item, limited in stock.

**Music Maker Book with CD \$30** The story of Music Maker comes to life in this beautiful collection of photos and writings. The 70 musicians profiled in this book take you on a soulful ride you'll never forget. Includes a 23-track CD and a forward by B.B. King. 208 pages, 11" x 8", 160 b&w photographs, hardcover.

**Music Maker Book with 2 CDs \$40** Get the Book plus CD AND Songs from the Roots of America II, an additional 21 track CD including Taj Mahal's version of "Creole Belle"...all but two tracks previously unreleased.



# Jerry "Boogie" McCain: Boogie Is My Name

## Lee Gates And The Alabama Cotton Kings

Like clock work the Music Maker Foundation steadily continues to release fine, if unheralded, recordings by deserving artists both well known and obscure. Among the latest batch are a pair by two fifty year blues veterans including the latest by the legendary Jerry McCain and the overdue debut by sizzling guitarist Lee Gates.

"Boogie Is My Name" is McCain's third for the label following on the heels of a fine acoustic outing and 2000's stellar "This Stuff Just Kills Me" which was easily one of his best. McCain's new release marks a remarkable 50 years in the business having cut his first record way back in 1953 for the famous Trumpet label when he billed himself as Jerry "Boogie" McCain. His Harmonica & Orchestra. Down through the years he's cut prolifically for Excello, Jewel, Rex, Okeh and in more recent years for Ichiban. For whatever reason McCain's profile isn't as high as it should be but as this new one proves he remains at his creative peak.

The electric "Boogie Is My Name" is the true follow-up to "This Stuff Just Kills Me" and while that one had an all-star cast featuring Jimmie Vaughn, Jimmie Johnson and Double

Trouble rhythm section, McCain claims the less well known gentleman on this record created better music. Who's to argue as McCain and his less well known cohorts sound mighty fine delivering a looser, stripped down juke joint groove. McCain is without a doubt one of the finest amplified harp blowers on the scene with a big, clear tone throwing down an endless stream of inventive licks. He also happens to be one of the wittiest song writers around a fact well showcased on a set that features all originals including the shuffling anthem

"Boogie Is My Name" which kicks things off in romping fashion and the hilarious "My New Next Door Neighbor" an update of his classic 50's Excello rocker "My Next Door Neighbor." There's not a bum track in the bunch with favorites going to the insistent groove of "Big Butt Sara", the back alley vibe of "Lowdown Dirty Rat" and the remarkable nearly nine minute closer "Demons Of The Body." On his latter tune McCain goes to church, literally, taking on the guise of Rev. Boogie

McCain as he sermonizes on those "Demons Of The Body" like rheumatism, bursitis and cancer backed just by an organ and the shouts from the congregation. Can I get a witness!

Unlike McCain, Lee Gates remains a local legend although this release may soon rectify that. Lee Gates was born in Mississippi and moved to Milwaukee as a teenager where he has been play-

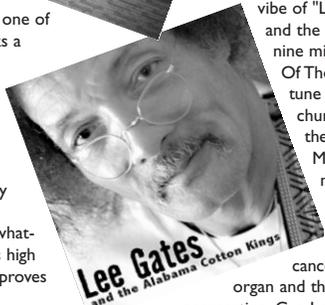
ing his brand of down home blues for the past 50 years. Gates also happens to be the first cousin of Albert Collins and you can definitely hear it in his stinging guitar work. Despite coming late in life Gates was lucky to record as far too many great bluesman pass without getting that opportunity.

Gates makes the best of that opportunity on "Lee Gates And The Alabama Cotton Kings" (the record was cut in Alabama) backed by a fine band including the excellent drummer Ardie Dean who also played on McCain's record. What we get hear is plenty of stomping good time party blues as Gates unleashes some aggressive, stinging axe work reminiscent of his more famous cousin. The entire album was cut in three hours and indeed if it wasn't for the fact that there's no crowd noise you could swear Gates cut this right from the bandstand. Gates gets right to work on the blistering instrumental "Sweet Lucy's Groove" before wrapping his gritty vocals around numbers like the funky "You Gotta Love Me", "I Gotta Honky Tonk Woman" and the mid-tempo grind of "Down To The Ghetto."

Gates uncorked a few more steamy instrumentals like "Lucy's Voodoo" and the torrid "Lee's Boogie's" before wrapping it up an taking the bus back north.

As always it's important to note that Music Maker is much more than a record label. Music Maker's main mission is to raise the standard of living for down and out traditional musicians and help them perform. In this they have been hugely successful and along the way have released some great music. With a recent article in the New York Times let's hope Music Maker receives even more support so they can keep their remarkable mission rolling along.

Jeff Harris, Bad Dog Blues



# Ask Amy

Email your questions to amy@musicmaker.org!

Folks are always emailing and writing asking what the blues are all about about. So, I had our intern William Lindley call some artists to find out what they thought about the blues.

"It's, well, a person will have a problem and he play the blues; it soothes his problem. When he plays from his heart, he relaxes. You been messed up, been through hard times- play the blues, you get to being relaxed."

-Lee Gates

"I'm a minister of music. When I walk off the stage, I wave my hand over the audience like a preacher. My new song 'He Walked the Water at the Sea of Galilee' is about that feeling. I've got to do this because Jesus was there for me. Everything about myself is true. That second album, 'Feelings of Beverly' 'Guitar' Watkins' it is the feelings of me, of the things I've been through. Everything I've done, it has been an experience. Before going on stage Cootie Stark would say 'we trying to have a prayer.' I've got to keep that ship going that Cootie left."

-Beverly "Guitar" Watkins

"It means everything to me. Cause it tells the truth. My music-the blues-it's about it. Cause that's it- the truth."

-Precious Bryant

"The blues mean a lot of things. The blues mean satisfaction and telling a story, a life-story. You know where the blues come from? Slavery- wanting and not having, baby! You tell everybody that Jerry "Boogie" McCain said "Keep on, keep on loving the blues."

-Jerry "Boogie" McCain

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For more information call Denise or Tim Duffy at 919-643-2456 anytime or email [denise@musicmaker.org](mailto:denise@musicmaker.org)

"I've fished in marlin tournaments up and down the East Coast, and throughout the Caribbean and Central America. I can honestly say that I've never had as much fun as I did fishing the Taj Mahal Fishin' Blues Tournament."  
- Charlie Levine Marlin Magazine Managing Editor

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