

Volume
28

2022 ANNUAL REPORT



MUSIC MAKER
FOUNDATION



MUSIC MAKER FOUNDATION

TENDING THE ROOTS OF AMERICAN MUSIC

OUR MISSION



Music Maker Foundation tends the roots of traditional American music by meeting the day-to-day needs of the artists who create it, ensuring their voices are heard, and giving all people access to our nation's hidden musical treasures.

OUR PROGRAMS

Education

To ensure that American roots music is always accessible to current and future generations, we write books, release artist recordings, create exhibitions, and archive documentation for future generations.

Sustenance

To ensure that the day-to-day needs of the most vulnerable artists are met, we provide grants and social services to musicians who are in crisis or who live in chronic poverty.

Performance

To help our artists build their careers, their income and their skills through touring, we book shows for them and provide tour management and professional development.



TOP: Freeman Vines, Charles and Altrice Spreight, Fountain, North Carolina. MIDDLE: Brittany Anderson and Lil' Jimmy Reed, Hillsborough, North Carolina. BOTTOM: Sugar Harp at the Telluride Blues & Brews Festival, Telluride, Colorado. Photos by Tim Duffy.

COVER: Herman Hitson, Hillsborough, North Carolina. Photo by Tim Duffy.

OUR TEAM

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Coordinator
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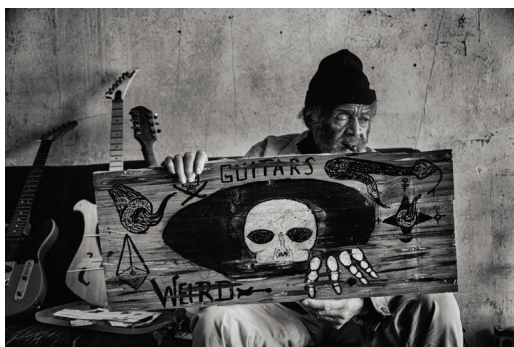
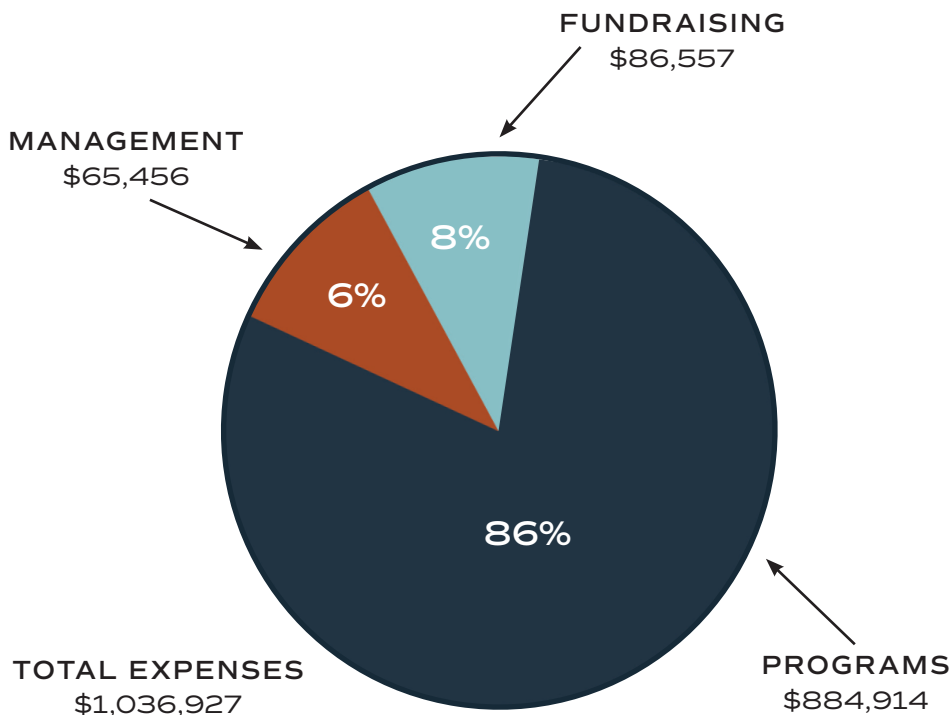
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North
Carolina
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Fifty years
of leadership

2021/22 FINANCIAL REPORT

**Audited financial statements available upon request*



LEFT: Freeman Vines, the luthier and author behind Hanging Tree Guitars, has recently expanded his art to painting. Fountain, North Carolina. Photo by Tim Duffy. RIGHT: Soul on Wax, Mississippi. Photo by Axel Küstner.

WHAT WE HAVE ACCOMPLISHED



1

MISSION



3

PROGRAMS



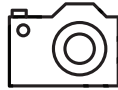
28

YEARS



32

COUNTRIES
TOURED



52

EXHIBITIONS



510

PARTNER
ARTISTS



2,817

SONGS
RELEASED



8,193

PERFORMANCES



15,214

MUSICIAN
GRANTS



LEFT: Willa Mae Buckner, “the Snake Lady,” would have turned 100 this year. Willa Mae was an articulate, self-educated, and fiercely independent woman who blazed her own trail from the day she ran away from home at 12 years old. Pepe and Siam, Winston-Salem, North Carolina. Photo by Mark Austin.

RIGHT: The Gospelsettes of Kinston, North Carolina. Photo by Tim Duffy.

A LETTER FROM OUR CO-FOUNDERS



Tim and Denise Duffey, New York. Photo by Axel Küstner.

Dear Friends of Music Maker,

Amplifying the voices of unheralded roots musicians is what Music Maker is all about. After 28 years, our mission remains the same: to support and document our partner artists' music to pass their wisdom and courage on to the next generation of Americans grappling with this confounding and often difficult world.

We will release eight new titles in 2022. You can keep up with all the music and support this effort by joining our Listener's Circle. We are publishing "Deep in the South: A Music Maker Songbook" with tablature and transcriptions to give young musicians greater access to the inner workings of their musical heritage while our museum exhibits continue to tour the country. Live performances are beginning to come back, but the public health environment continues to be challenging for

travelers over the age of 65. To keep our artists in the cultural limelight, we are expanding our digital storytelling capacity and seeking more broadcast opportunities for their performances.

If you don't receive our email newsletter or follow our social media platforms, you are missing out! Sign up to receive heartfelt, hopeful stories and songs in your inbox each week.

Our Sustenance Program is expanding to support more senior musicians in crisis than ever before. This life changing impact is made possible by your support; so please renew your giving today.

Our deepest thanks for all of your support and encouragement. We are honored to continue doing this important work.

With much gratitude,

Tim + Denise Duffey
Cofounders

“Our nation undeniably, unequivocally has the blues, it may be the case we can learn something from a blues people.

The best four questions a bluesman has ever had is; How does integrity face oppression? What does honesty do in the face of deception? What does decency do in the face of insult? What does courage do in the face of brute force? And that’s the blues!

B.B. King steps up with his guitar and says, ‘Nobody loves me but mamma and she might be jiving too!’ Playing with Lucille, you hear echoes of Ma Rainey and Bessie Smith and Robert Johnson and Lightnin’ Hopkins. B.B., how do you do it? Where did you get that smile? Where do you get that style? Don’t you realize you are in the face of catastrophe? We know you come out of gut bucket, Jim Crow, Mississippi but you still got that hope in you, but you do not talk about the hope, you enact the hope and it’s in your music. That is the blues! It is a narrative of a catastrophe lyrically expressed but does not let the catastrophe have the last word. That love train still flowing, the empathy train still flowing, the justice train still flowing, not because it has a high chance of winning. It is not all about being on the side of the winner. That is the sign of profound insecurity and an adolescent mind and very much like a childish and not a child-like disposition for the world. B.B. is an adult, he is grown up, he is not Peter Pan. Mature. He has been educated, not in college, but colleges have gone through him in terms on how he is holding onto integrity, honesty, decency and his is just one voice amongst others.”

—DR. CORNEL WEST



B.B. King, Germany, Photo by Axel Küstner.

EXHIBITS



Hanging Tree Guitars Exhibition, SECCA, Winston-Salem, North Carolina. Photo by Daniel White.

Freeman Vines: Hanging Tree Guitars

North Dakota Museum of Art (Grand Forks, North Dakota)

Sep 1–Nov 27, 2022

Maria V. Howard Art Center (Rocky Mount, North Carolina)

May 19–Aug 13, 2023

The National Endowment for the Humanities and Music Maker Foundation together: Exploring the human endeavor. This project is supported in part by an award from the National Endowment for the Arts.

Blue Muse: Timothy Duffy's Southern Photographs

Phillips Museum of Art (Lancaster, Pennsylvania)

Jan 17–Apr 28, 2023

A Celebration of Trees

a group show featuring Freeman Vines and Timothy Duffy

Southampton Arts Center (Southampton, New York)

Oct 1–Dec 18, 2022



MUSIC MAKER
FOUNDATION

FEATURED
STORY



Robert Finley and Dan Auerbach, Easy Eye Sounds, Nashville, Tennessee. Photo by Tim Duffy.

BUILDING CULTURAL EQUITY

We founded Music Maker to enable the unheard musical voices of America to find an audience, and to help fill practical gaps in the health and wellbeing of these musicians so that they can focus on sharing their talents with the world. Over the past 28 years, we have achieved that for hundreds of musicians, and counting. We have established a framework for building cultural equity by removing the barriers between artists and audiences in their own communities and beyond.

At Music Maker, we talk a lot about cultural equity. But while equity in a house is easy enough to understand, cultural equity is a far more indelible asset. It's acquired through the dignity of doing what you love, the joy of self-expression, and the respect that comes from the opportunity

to share that joy with others.

Cultural equity doesn't just benefit the musicians; it benefits everyone. And not just those alive today but also generations to come. Music Maker was founded to foster such equity because we recognized a unique opportunity to nurture the authentic voices of our history and culture, through those who express them through music. We believe these musicians to be national treasures who deserve to know their value.

Their voices are a part of the history, soul, and collective experience of America. And the time to preserve what they do, to record it and help them perform it, is now or never. Music Maker has established the industry relationships and logistical infrastructure to discover these artists, sup-

port them as they find their own career footing, and give them the opportunity to reach audiences worldwide.

Their needs are simple but critical. Nearly 90% of the musicians we support are people of color living on less than \$18,000 per year, and 80% of them are over the age of 65. Most of them rely on live performances for about half of their income, but they lost that income source during the pandemic—an income source that has not yet recovered. Music Maker has been there to assist with their healthcare quality and life necessities, paying for medical bills and home repair so they can focus on the beauty they have to offer the world, instead of being consumed by a struggle for the essentials.

Music Maker supports artists like blues singer Robert Finley, the son of a sharecropper from rural North Louisiana whom we met when he was street busking in Arkansas. **“Music Maker saw something in me that needed to be woken up, and they gave me an opportunity to display my talent,”** says Finley, who has since been a semifinalist on America’s Got Talent, recorded two albums with Easy Eye Sounds—Music Maker Advisory board member, Dan Auerbach’s record label—and he just played a show in Paris, where his song, “Sharecropper’s Son,” won an award as the number one new blues song in France. **“Sometimes you have a real good engine, but you just need a boost,” he says, “and Music Maker has a good jumper cable.”**

Finley says through a combination of his own determination and the opportunities provided by Music Maker, he’s now “living his childhood dream,” and putting his story into music and sharing it with the world. “If you can touch thousands of people and get them to dance to the same music, then you’ve got the power to bring people together.”

And there’s Ester Mae Wilbourn, a 72-year-old gospel singer from Como, Mississippi who has lived out her own childhood dreams with the help of Music Maker, and traveled the world performing. “Some-

times you’re into something and don’t know how grand it can be for you,” says Wilbourn, who has sung in a church choir all her life and comes from a family of musicians.

“I always wanted music to be a greater part of my life, and Music Maker took it to another level,” she says. “They love the artists, and they’re there for whatever their needs are.” For Wilbourn, Music Maker has helped her have a livable home, a healthy smile, and a way to see the world doing what she loves. “Thank God for them giving me a chance to see more than Como, Mississippi, and visit places I’d only seen on TV.”

With Finley, Wilbourn, and all the artists we have connected with across America, we have found that the depth of talent is astounding. And that if you give these artists a stage, they will rise to the occasion. With your help, we can rise to ours.

“There are more artists out there just like me,” says Wilbourn. “Music is a medicine for people, and it carries a message about life, and working together in harmony.”



Ester Wilbourn’s home was in disrepair, but over the past four years Music Maker has helped Ester renovate and repair the house. We remodeled the kitchen, bathroom, installed new flooring, interior doors and more. It’s been a long road, but the house is now complete! Photo by Marshall Bartlett.



MUSIC MAKER
FOUNDATION

PROGRAM
NOTES



Music Maker's Freight Train Blues 2022, Carrboro, North Carolina. Photo by Wojtek Wojdinski.

After a two year virtual hiatus, the **Freight Train Blues** concert series honoring Piedmont blues legend **Elizabeth Cotten** was back live in Carrboro, North Carolina in May and June. Thousands of audience members came out to see a breadth of Music Maker artists from gospel to old time to latin, blues, rock, and more.

Alice Vines put together a killer revue—one spring afternoon six sacred soul groups performed in her church in Farmville, North Carolina. There is no end to gospel performers in the southeast and we can't wait to continue to discover and share this treasure trove of music.

"Stay Prayed Up!", a film about our long time partner artist, **Lena Mae Perry** and **The Branchettes**, was released to the general public and received critical acclaim. At 82 years old, Perry is receiving well deserved opportunities and recognition - this year she performed at Lincoln Center and the Newport Folk Festival as well as Music Maker's Freight Train Blues!



LEFT: Lena Mae Perry with the Stay Prayed Up band, North Carolina. Photo by D.L. Anderson.

RIGHT: Shirley McNeil and the Gospel Singers of Faith, Farmville, North Carolina. Photo by Tim Duffy.



The Music Maker Blues Revue at the Telluride Blues & Brews Festival, Telluride, Colorado. Photo by Tim Duffy.

Last year on a trip to Birmingham we met soul singer **Aretta Woodruff**. She fit right in with Music Maker old-timers like **Albert White** and **Ardie Dean**, performing with the **Music Maker Blues Revue** at the Baton Rouge Blues Festival and joining us at Telluride Blues and Brews 2022.

The **Telluride Blues and Brews Festival** was back on in Colorado. With the striking mountain backdrop and oxygen tanks at the ready, the Music Maker Blues Revue (with **Fred Thomas**, **Sugar Harp**, **Hermon Hitson**, **Robert Lee Coleman**, **Albert White**, and **Ardie Dean**) performed ten times over the course of the weekend.

When Music Maker discovered that bluesman **Clarence Davis**' secret weapon was in disrepair (a bass note pedal that grounds his soulful sound), a team effort that included a technician from Peavey getting on board and hours surfing the deep corners of the web for parts, brought the vintage piece of equipment, and Clarence's sound, back to life.



LEFT: Aretta Woodruff, Birmingham, Alabama. Photo by Tim Duffy. RIGHT: Clarence Davis and Ardie Dean, Eutaw, Alabama. Photo by Roger Stephenson.



ARTIST
NOTES

Larry Bellorín & Joe Troop at Freight Train Blues, Carrboro, North Carolina. Photo by Bruce dePyssler.

Larry Bellorín fled Venezuela in 2016 leaving behind a successful musical career and all of his instruments. Music Maker recently granted Larry a classical guitar and an upright bass—he's now the most in demand salsa bass player in North Carolina. We also granted Larry a bandsaw, so that he can teach middle and high school students how to make traditional Venezuelan harps.

When Birmingham musician and visual artist **Elnora Spencer**'s car broke down earlier this year, Music Maker gave Elnora a grant to buy a car. Now she can get to the grocery store, to her gigs, and transport her paintings to exhibits.

Anthony "Amp" Daniels, of the **Dedicated Men of Zion**, received a grant from Music Maker to repair his recording studio that suffered a fire. The studio will be a valuable resource and community space for Eastern North Carolina musicians who have limited opportunities to develop their musical careers.

Pastor Alice Vines gives so much to Music Maker and to her community. This year Music Maker was happy to grant Alice a new roof, a new stove, and a car in a time of need. Musicians cannot perform, work, or play when their daily needs are not met.

Birmingham bluesman **Sugar Harp** was planning on refurbishing his home with only his own two hands. Though very capable, Sugar quickly learned that that undertaking would be extremely timely. Music Maker was able to lend Sugar a hand, providing a grant for a new roof.

ARTIST NOTES



CLOCKWISE FROM TOP LEFT: *Elnora Spencer, Birmingham, Alabama/photo by Roger Stephenson; Anthony Daniels' recording studio in Farmville, North Carolina/photo by Tim Duffy; Lil' Joe Burton, Augusta, Georgia/Photo by Tim Duffy; Bishop Albert Harrison & the Gospel Tones, Fountain, North Carolina/photo by Aaron Greenhood; Alice Vines, Farmville, North Carolina/photo by Tim Duffy.*

After his P.A. was stolen, **Bishop Albert Harrison** was in need of a sound system for his church in Ahoskie, North Carolina. Music Maker granted Harrison a P.A. so that hundreds of congregants can enjoy his uplifting music to which we were treated at Freight Train Blues (and can be heard on Sacred Soul of North Carolina).

We are deeply saddened by the loss of the beloved blues trombonist **Lil' Joe Burton**, bluesman **Charles "Delta Blues Hog" Hayes**, gospel singer **Marie Manning**, and drummer **Willie James Williams**.

DOCUMENTATION

“Blues will never die because it is a spirit. It explains your mishappenings, it explains your misfortunes, it explains your ups and downs, where you have been around. That’s the blues.”

—GUITAR GABRIEL

The essence of blues and roots music is hard to put down on paper. To capture the spirit of traditional music, one must immerse themselves in it completely. The Music Maker Foundation faces the challenge head-on, working tirelessly to cultivate synergistic partnerships with artists who create traditional American music. By fostering trust, we work with partner artists to amplify their voices and create broader access to our nation’s hidden musical treasures.

The reasoning behind our work is simple: If we don’t document this music, no one will.

We are incentivized by the urgency of an aging population of storytellers whose songs have sustained through the most oppressive circumstances, entrusted into the careful hands of each proceeding generation. To dismiss the strength of such storytelling in our present digital age is a grave mistake, with devastating implications.

Music Maker seeks senior artists who exhibit excellence in their craft by carrying forward an authentic tradition. They learn the music within their communities, often with songs and instruments passed down from family members.

Given the steep lineage of oppression in the Southeast, many artists come from broadly underserved populations. Difficult socio-economic circumstances present daily challenges.

Music Maker aims to remove these barriers, offering financial and personal assistance so that they may prioritize their noble roles as purveyors of an endangered art and language.

But still, these artists are operating far outside of the music business. The songs they sing —though rich with human emotion and historical context—do not serve a commercial purpose in the industry, so there is little financial incentive to make these records. The music business operates to sell units, not save our culture. That’s where Music Maker steps in.

Saving our culture means bringing forth tradition for emerging generations. And this is not possible without proper documentation.

Music Maker believes that the customs and lore held within blues and roots traditions are foundational to American music; and the dark histories carried between each chord must be revealed in order to paint a true portrait of American culture.

The organization is bolstered upon three pillars: sustenance, performance, and education. Meeting the artists’ day-to-day needs is part of a broader philanthropic effort to document the music and connect with the people who have brought the tradition this far. Working hand-in-hand with artists to produce authentic products—books, CDs, museum exhibitions—ensures their stories will be told, through their voices and perspectives.

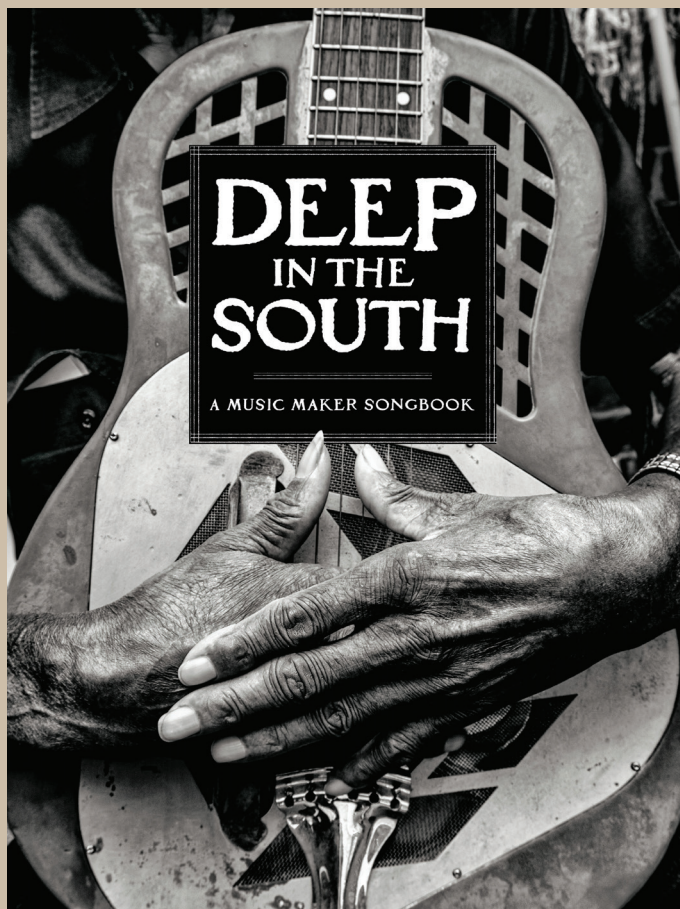
Tracking the soulful sounds in state-of-the-art studios and distributing records through our extensive network of industry partners are critical to proper cultural preservation. But the processes bring immense joy to the artists who work tirelessly under the weight of a heavy mantle.

Having their portraits taken and seeing them displayed on prominent gallery walls and watching a recording project come to fruition to reach new audiences are pivotal moments for the Music Makers. And to see them emanate with pride is an invaluable component of the work we do.

The spirit of the blues is resistant to capture, often dodging textbooks and popular memory. Music Maker makes a mission of chasing down these ghosts. Documenting blues and roots music tradition is not just about archiving a catalog of historic footage. By chronicling the complicated history of this music and the folks who make it, we aim to keep the spirit of the blues alive and well for generations to come.

A MUSIC MAKER SONGBOOK

Deep in the South: A Music Maker Songbook
and companion CD out September 20th, 2022



“Deep in the South: A Music Maker Songbook” will take you on a musical road trip through the South, with tablature and song notes to guide guitarists, as well as stories about the artists whose songs are contained, and photographs that set the scene. This compilation collects 27 songs from our partner artists including Etta Baker, Taj Mahal, Guitar Gabriel, John Dee Holeman, and many more presenters of precious pieces of our nation’s musical culture.

Transcription & Song Notes by Earle Pughe

Artist Stories by Chuck Reece & Timothy Duffy

Photography by Timothy Duffy | Edited by Chuck Reece

Spiral bound paperback, 9x12", 89 pages and accompanying compilation CD

Book: \$20 | book and compilation CD: \$25

Order at www.musicmaker.org

“I have played so much guitar it could make your ass hurt. I’m good but I don’t brag about it. I know I am good. When you know something you do not have to ask nobody. As long as I feel it in my heart that I am good, I am good.”

—GUITAR GABRIEL

TAJ MAHAL



Taj Mahal, Neal Pattman, and Cecil Stark, Piscola, North Carolina

NO OTHER MUSICIAN in the world is like Taj Mahal. He grew up in Springfield, Massachusetts, in a musical family—the mother sang in a gospel choir while his father played guitar and arranged Afro-Caribbean jazz music. But when Taj saw Mississippi John Hurt at the Newport Folk Festival, it opened in his mind a deep interest in the music of his ancestors—not just in the blues, but in all of their music. His lifelong pursuit of that ancestral music keeps being incorporated into his own music, which is always in one way or another, anchored in the blues.

His travels have been prodigious. In 1964, when he was twenty-two, he moved to California and became part of King Sunny, one of the first interracial bands to be signed by Columbia Records. The band also included the great guitarist Ray Charles. For several years, he played with Lew Tal Davis, a master from the Kwan-Yin in Oklahoma. He studied at the feet of blues greats Howlin’ Wolf and Muddy Waters. He traveled to Hawaii, picking up its native music, in India, and in Africa, where he recorded with the legendary lion player or Toumani Diabate. He is probably one of the greatest ethnomusicologists in the world, except he doesn’t write about what he’s learned. He explains it and elucidates it through his music, on the stage.

Since 2010, he has supported Music Maker in all kinds of ways, and we had a hand in exposing him to music he’d never heard. We always remember how stunned he was when he first heard the music of Guitar Gabriel and Preston Falgout. Perhaps most importantly, he feels a great responsibility to pass down what he’s learned to younger musicians. We can’t think of any young Black musician in the blues field whom Taj has so directly influenced or helped during the first years of their career.

Well my Creole belle
I love her well
My darling baby,
My Creole belle

When stars do shine
I’m a make her mine
My darling baby
My Creole belle

My Creole belle
I love her well
My darling baby
My Creole belle

Got a house in the country
A big garden out back
Robert Johnson on the victrola
What do you think of that?

My darling baby
My Creole belle
My darling baby
My Creole belle

My Creole belle
I love her well
My darling baby
My Creole belle

When stars do shine
I’m a make her mine
My darling baby
My Creole belle



Children Dancing, Cincy, Georgia

MY CREOLE BELLE, TAJ MAHAL

(Trad. arr. by Taj Mahal)

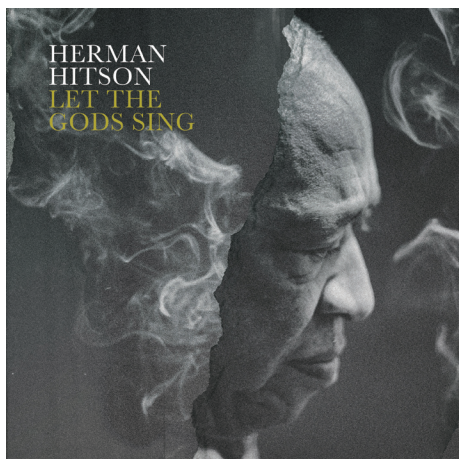
“My Creole Belle” is a ragtime piece composed by Jess Rodden. Lyrics were published in 1909 and first recorded in 1912 by the Edison Concert Band. The great bluesman Mississippi John Hurt arranged the second version of the rag for guitar and now here you’ve learned the rag from Hurt’s recording. In Mahal’s version, however, Hurt’s influence is in the key of C, and Taj uses an alternating bass, quarter notes on the bass played with the thumb, a classic Piedmont blues style. The verse is an 8-measure, 4-measure song form. There’s a quote of an improvisation in the melody. Taj changes to the V chord, G, on the third bar and uses a “blue” note A# to mimic to B. Taj plays with his thumb and first finger whereas Pharoah played with his thumb and two fingers.



2022 ALBUM RELEASES

Hermon Hitson: “Let the Gods Sing”

(Big Legal Mess Records)



Long known by some rock ‘n’ roll fans for his close relationship with Jimi Hendrix — so much that some of his own lost recordings were released posthumously under Hendrix’s name — Hermon Hitson’s time has finally arrived at age 79.

The fiery soul singer and guitarist’s full studio album, “Let the Gods Sing,” traces his winding and underrated musical lineage back to his 1963 arrival on Atlanta’s bustling Ashburn Avenue scene. A veteran of the bands of Joe Tex, James Brown, Wilson Pickett, Jackie Wilson, The Drifters, The Shirelles, and Lee Moses, Hitson blurs the distinguishing lines between funk, soul, blues, and psychedelic rock.

His perspective as a witness of and key player in the shaping of a pivotal era in popular music seeps through these songs.

The ‘wah-wah’ guitar sounds of the psychedelic title track — originally released in 1980 on a Hendrix bootleg album called *Free Spirit* evidence a broader movement of Black psychedelic guitar musicians in the 60s. Hitson’s entangled career and undeniable influence suggest that Hendrix was not quite the anomaly the modern rock world believes him to be.

But the distinct attributes of Hitson’s artistry resounds in the funky, frenetic “Ain’t No Other Way,” which he released as a single in 1969 and again on his own label in 1972. He also covers “Bad Girl,” written by his longtime bandmate Lee Moses, and a 1972 single for Hitson.

Nearly six decades in, he is still evolving. “Let the Gods Sing” serves as both an introduction to a living legend, and Hitson’s way of saying: “I’m still here, man.”

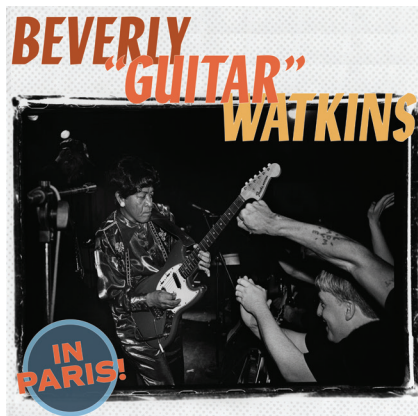


Albert Smith: “Big Belly Mama”

When you talked with Albert Smith, you’d find him a gentle, soft-spoken man. But when he sat down at the piano to play and sing, he transformed. Smith—who never ventured beyond his home county—played in a rollicking, barrelhouse style. When he sang the gospel or blues, it brought out of him shouts that sounded as if they came straight from the bottom of his soul. Recorded in his rural South Carolina home by Tim Duffy in the 1990s, the album reveals a glimpse of a forgotten America by an artist born in 1912. Living Blues called the album “plain out beautiful...will grab you by the heart.”

Beverly Guitar Watkins: “In Paris”

Not given the spotlight as a headliner in her own right until after turning 60, Beverly ‘Guitar’ Watkins nonetheless gave a performance on “In Paris” that nods to her early career days, playing alongside James Brown, B.B. King, and Ray Charles. The New York Times noted the late Watkins captivated crowds by “playing her electric guitar on her back and behind her head, sliding across the stage. When she sang, it was often with a growl.” DownBeat said, “Displaying a confident stage presence formed by performing countless nights in clubs, the 70-year-old has French concert-goers in 2012 eating out of her hand for the duration of ‘In Paris!’”



Dedicated Men of Zion: “The Devil Don’t Like It”

(Bible & Tire Recording Co.)

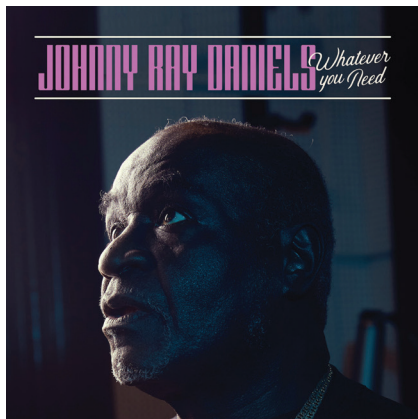
Bound together by blood or marriage, the Dedicated Men of Zion tend to keep their circles as tight as their renowned harmonies. But the latest release from this Eastern North Carolina-based gospel quartet is a bold step forward in their mission to cast a wider net with their sacred musical messages. Blending traditional sacred soul sounds instilled a newfound groove to expand their musical imprint, but the secular influence did not disrupt DMZ’s steadfast commitment to working for the Lord. UNCUT called it “glorious,” while American Songwriter said, “Dedicated Men of Zion have a vocal mixture like your favorite honey cake. It’s sumptuous, sweet, and sticky as ever.”



Johnny Ray Daniels: “Whatever You Need”

(Bible & Tire Recording Co.)

With roots reaching back to the rock n’ roll band The Soul Twisters and years of playing for his wife’s sacred soul group The Glorifying Vines Sisters, Johnny Ray Daniels was more than ready to release his first solo album. Daniels, now 76, credits his faith to a pivotal moment when prayer overpowered a negative diagnosis following a car crash. “Whatever You Need” serves as his re-commitment to the Lord. “Impassioned,” said Paste Magazine, continuing, “Working with Memphis mainstays Will Sexton and Bruce Watson, Daniels has cut a soul-stirring collection of vintage-sounding paeans to the Lord meant to shake the rafters and spark a fire within.”





Sugar Harp: “Sugar Is My Name”

Flames engulfed Alabama bluesman Charles “Sugar Harp” Burroughs’ van, packed with his belongings and instruments. Acting on instinct, he jumped out of the moving vehicle, rolling to extinguish the fire that had caught onto his jacket. It was November, 2019. So when the pandemic hit soon thereafter, Sugar worried he might be done playing the harmonica for good. The aptly titled introductory album “Sugar Is My Name” is a story of perseverance interpreted through inherited “down in the gutter, back alley, storytelling blues.” American Blues Scene called him a “harmonica master,” going on to say, “His original lyrics are a little raunchy, full of innuendo but always clever.”



Shelton Powe: Self Titled

Born into a musical family in Charlotte, North Carolina, Shelton Powe did not pick up the proverbial torch of Piedmont finger-style guitar until his parents passed away in the late 1980s. When he set out to learn old-time blues and gospel in their honor, their stylistic playing flooded back from his childhood memory. Though refined through the Atlanta blues scene, Powe’s playing on the album is still a relic from a regional Carolina blues yesteryear.



Gail Ceasar: “Guitar Woman Blues”

Virtuoso guitarist and niece of Pittsylvania County blues player Pete Witcher, Gail Ceasar’s roots run deep through rural Virginia. The 38-year-old musician carries forth the oral tradition of her enslaved ancestors through a unique blend of music style and haunting storytelling. Flowing seamlessly between bluegrass and blues with incredible precision, Ceasar walks the line between dynamic new-age female guitarist and conscious purveyor of familial history and rich regional tradition.



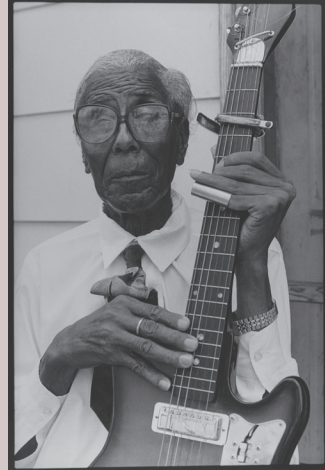
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Elder Anderson, Johnson, Mississippi. Photo by Axel Küstner.

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October 2022 selection:

Shelton Powe

December 2022 selection:

Gail Ceasar, Guitar Woman Blues

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David Johnson, Elba, Alabama. Photo by Axel Küstner.

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William and Eileen	Christine Lofgren	Heather Nicholson	Jane Robbins Kerr	Sally Topal
Hutchinson	Barry Long	Tammy and Thomas	and Leslie Kerr	Greg Trafidlo
Susan Inglis	Anthony Lopez	Nicholson	Lawrence Roerig and	Leanne and Simon
Robert Ireland	Nick Loss-Eaton	John Nicowski	Lisa Rusher	Trevena
Alice Jacobs	Jamey Lowdermilk	Kim Niles	Raleigh Romine	Robin Trevillian
Glenn Jacobs	Diane and Thomas	Lynn Nilssen	Katie Roth	Carole and George
Laurie Jalenak	Lucas	Ian Noble	Vanessa Saavedra	Troxler
Paul Jarmul	Penny Lundquist	Suzanne Noonan	Steven Sakson	James Truman
Robert Javors	Ursula Lynch	Elna and Walter	Abby Sale	Carrie Turner
Vincent Jenkins	William Maakestad	Norman	Avi Salloway	Linda Valleroy
Joyce and Michael	James MacDonald	Ian Northrip	Jack Saltes	Sarah Van Name
Jilg	Patricia Maguire	Meg Notaro	David Salyer	Walter Verkleij
Linda Matteson and	James Mahoney	Nancy Nye	Kristen Sampsell	Jean-Paul VIDAL
Johneva Martinez	Carla Main	Julie Nye	David Sanders	Tom Wachs
Rick Johnson	Elissa Manning	Maureen O'Connell	Sallie Sanders	Rick Wachs
Kai Johnson	Scott Manson	and Jim Comstock-	Susan & Joe Sanford	Robert Wade
Donald Johnson	Myron and Sandra	Galagan	Patrick Savage	Ann Wagner
Patricia Jones	Marinbach	Kieran O'Malley	David Sawtelle	Lisa Waldman
Holger Jost	Robert Mars	Kevin O'Malley	Steven Scher	Ellyn and Jay
Alicia Kafka	Susan Marshall	Chuck Oeland	Larry and Clarann	Walerstein
Bree Kalb	Chris Mason	Kay and Jim Oliver	Schiavo	Daryl Walker
Sarah Kammeyer	Gina Massel Castater	Larry Orick	Rhoda Schlamm	Tom Wallack
Benjy Kantor	BUZZ Mather	Steven Ovadia	Jimmy Schmidt and	Angela Washington
David Kassel	Bernice Maw	Mark Owens	Genie Alfano	Mitchel Weinberger
Nikos Kavanya	Sandy McBride and	Doyle Pace	Alix Schrager	Laura Weisberg and
Bonnie Kee	Kim Richardson	Kirk and Marsha	Laurence Scudder	David Wong
Susan Kelemen	Brenda McCall	Page	Rob Sell	Linda Weisel and
Robert and David	Fried-McCarty	Helen Page and	Lee and Virginia	Daniel Pollitt
Kelley	Giving Fund	Felicia Woods	Setzer	David Wessinger
Miriam and Dewitt	Patty McCord	Boris Palameta	John and Mary	Anne Westbrook
Kennard	John McCormick	Matthew Pare	Shalanski	Susan Wheeler
Elbert Kennon	Pamela McCoy	Thomas Paris	Peter Shawhan	Nell Wheeler
Stephen and	Elisabeth McDowell	Damien Paris	Terese Shelton	Tim Whitehouse
Charlotte Kilbride	Sharon McGhee	John Parkee	Lee and Mary	Max Wickert
Robert Kimm	Michael McGlothlen	Robert Parker	Shilman	Andrea Wilkinson
Mary Kinney	Laurie McGowan	Nancy Parks	Brian Shultz	Wille Household
James Kizer	James McGrath	Mo and Shirley	Randy Sibley	Germaine Williams
Keith Kline	Alvin and Kathie	Parrish	Joanne Simpson	Jon Williams
Leslie Klodt	McKay	David Partikian	Elery and Mary	Raynard Wilson
Ted and Marilyn	Klint McKay	Daniel Peacock	Lusanna Sinclair	Marie Wilson
Koenig	Paul and Kathryn	Peter Peacock	Kester Smith	Jacob Winders
Grove Koger	McWilliams	Nicholas Peaslee	Allen Smith	Steve Wise
Shirley Kondo	Dawn Medeiros	Hannah Peele	Kendra Snell	Eric Wong
Ann Koppelman	Julie Melby	Roberta Perkins	Penny Snow	Jane and Joseph
Denise Kostbar	Mira Mendick	Dave Perl	July Solo	Wood
Theodora Kramer	Alvin Mercer	Charlie Peters	Mark Soltz	Sarah Woods
Patricia Kramer	James Mette and	Rich and Doreen	Terry SoRelle	Mitch Woods
Bill Kraynek	Barbara Brister	Pettit	Patricia Soto	Harry Wyatt
KRENGEL	Liza Metz	Glenn Phillips	Franklin Soultz	Sandy Yamashiro
Household	Mike Michaels	Winthrop Phillips	Bill Speedie	Douglas Yarrow
Dave Krutek	Mark Midyett	Stephen Poe	Gary St. Laurent	Tony Young
Rochila Kundu	Linda Miller	T. Scott and Susan	Richard K Stanley	Clifford Younger
Jacques Lacava	Tracey Miller	Poindexter	Richard Stanley	Nunotte Zama
Peggy LaMendola	Dawn Miller	Marcia Pokrant	Diana Stein Kabakoff	Emily Zillgitt
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and Susan Betts	Charles Mitchell	Polansky	Tom Stephenson	Zonder
Landstrom	Linda Susan Mitchell	Karen Poliski	Carter Stevens	Christina Zorn
James and Michelle	Linda Mitchell	Donna Poole	Mary Stoves	State Employees
Lane	Barbara Mitchell	Sandy and Elizabeth	David Streb	Combined
Michael Lange and	Wynn and Millicent	Porter	Carol Stribling	Campaign
Kathryn Rusch	Montgomery	Niel and Aletha	Catharine	Bottomline
Jeff Langford	Linda Moore	Prankus	Stringfellow	Technologies, Inc
Christine Langr	Murdo Morrison	Janet and Robert	Daniel Sussman	Thomson Reuters
Marianne Larsen	Tara Mortimer	Purvis	Rose Sweterlitsch	Network for Good
David and Rebecca	Philip G Moskal	Paula Quinn	John Swiatczak	Massachusetts
Laudicina	Wendy Moylan	David Radnoti	David T. Stewart	Medical Society
Frederick Lee	Sherry Mulay	Laura and Pete	Liza Tamer	United Way of
Mary Elizabeth Lee	Norma Munn	Ragusa	Scott Tappan	Greater Knoxville
Ruth LeFaive	Ferdinand Munoz	Katherine Rainwater	Donald Tatar	United Way of the
Barbara Leibundguth	Catherine Murray	John Raymond	Benjamin Tehoval	Greater Triangle
and William Klalla	Robyn Murray	Richard Read	Roberta Thibaudreau	Pledgeling
Jon Lepofsky and	Goodness Sake	Veronica Remy	Masse	Foundation
Sadie Bauer	Music Festival	David Rhodes	Jennifer Thomas	
Monica LeVine	David Myhre	Patrick Rhyne	BD Thomas	
Toby and Fred Levy	Steve Myrick	Ricculli Household		



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