

Tuesday Night Blues 2017

Owen Park, Eau Claire

Shows begin at 6:30 except July 4

In case of inclement weather, Tuesday Night Blues is held at the Stones Throw, 304 Eau Claire St.

*August 1 will be held at Phoenix Park.

May 30 Code Blue w/ Catya & Sue

Catya.net

June 6 Charlie Parr

CharlieParr.com

June 13 Left Wing Bourbon

LeftWingBourbon.com

June 20 SouthFarwell

facebook.com/SouthFarwell

June 27 Nick Foytik Band

NickFoytik.com

July 4 Red, White & Blues w/ Kingsnakes & the Mark Cameron Band (begins at 5:00)

facebook.com/KingsnakesEC
MarkCameronMusic.com

July 11 Deep Water Reunion

July 18 Howard 'Guitar' Luedtke & Blue Max

HowardLuedtke.com

July 25 Mojo

August 1 Tommy Bentz Band

TommyBentz.com

August 8 Armadillo Jump

ArmadilloJump.com

August 15 The Lucky Losers

TheLuckyLosers.com

August 22 Sue Orfield Band

SueOrfieldBand.com

August 29 Joyann Parker Band

JoyannParker.com

with the mindset of a vaudeville performer, hearing Patton for the first time can be a bit overwhelming; it's a lot to take in as the music, and performances can careen from emotionally intense to buffoonishly comic. Strongly rooted in '20s black dance music, Patton fuels it all with a strong rhythmic pulse.

He first recorded in 1929 for the Paramount label and, within a year's time, he was not only the largest-selling blues artist but also the music's most prolific. Patton was responsible for hooking up fellow players Willie Brown and Son House with their first chances to record. It is probably best to issue a blanket audio disclaimer of some kind when listening to Patton's total recorded legacy, some 60-odd tracks total, his final session done only a couple of months before his death in 1934. No one will ever know what Patton's Paramount masters really sounded like. When the company went out of business, the metal masters were sold off as scrap. All that's left are the original 78s and all of them are scratched and heavily played, making all attempts at sound retrieval by current noise-reduction processing a tall order indeed. That said, it is still music well worth seeking out and not just for its place in history. Patton's music gives us the first flowering of the Delta blues form, before it became homogenized with turnarounds and 12-bar restrictions, and few humans went at it so aggressively.

Adapted from Artist Biography by Cub Koda

Tuesday Night Bluesletter

June 6, 2017 at Owen Park

Charlie Parr



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A Little About the Blues

If the Delta country blues has a convenient source point, it would probably be **Charley Patton**, its first great star. His hoarse, impassioned singing style, fluid guitar playing, and unrelenting beat made him the original king of the Delta blues. Patton was an acknowledged celebrity and a seminal influence on musicians throughout the Delta. Patton would play at plantation dances, juke joints, and he'd pack them in like sardines everywhere he went. The emotional sway he held over his audiences caused him to be tossed off of more than one plantation by the ownership, simply because workers would leave crops unattended to listen to him play any time he picked up a guitar. He epitomized the image of a '20s "sport" blues singer: rakish, raffish, easy to provoke, capable of downing massive quantities of food and liquor, a woman on each arm, with a flashy, expensive-looking guitar fitted with a strap and kept in a traveling case by his side, only to be opened up when there was money or good times involved. His records -- especially his first and biggest hit, "Pony Blues" -- could be heard on phonographs throughout the South. Although he was certainly not the first Delta bluesman to record, he quickly became one of the most popular.

Patton, roughly 5'-5" tall, weighed a Spartan 135 pounds. His gravelly, high-energy singing style made him sound like a man twice his weight and half again his size. Sleepy John Estes claimed he was the loudest blues singer he ever heard. It was rumored his voice was loud enough to carry outdoors at a dance up to 500 yards away without amplification. His vaudeville-style vocal asides, with the sound of his whiskey and cigarette scared voice would become major elements of the style of one of his students, a young Howlin' Wolf. His guitar playing was fueled with a propulsive beat and a keen rhythmic sense that planted seeds in the boogie style of John Lee Hooker. Patton is regarded as one of the original architects of putting blues into a strong, syncopated rhythm. His strident tone was achieved by tuning his guitar up a step and a half, instead of using a capo. His compositional skills on the instrument are illustrated by finding and utilizing several different themes as background accompaniment in a single song. His slide work, either played in his lap like a Hawaiian guitar and fretted with a pocket knife, or in the more conventional manner with a brass pipe for a bottleneck, finishing vocal phrases for him and influencing contemporaries like Son House and Robert Johnson. He popped his bass strings, a technique he developed 40 years before funk bass players started doing the same thing, beat his guitar like a drum, and stomped his feet to reinforce certain beats or to create counter rhythms. Rhythm and excitement were the bywords of his style.

One of the reasons for Charley Patton's enormous popularity in the South stems from his being a consummate barrelhouse entertainer. Most common guitar gymnastics audiences associate with the likes of a Jimi Hendrix, originated with Patton. His ability to "entertain the peoples" and rock the house with a hell-raising ferociousness left an indelible impression on audiences and fellow bluesmen alike. His music embraced everything from blues, ballads, ragtime, to gospel. Because he possessed the heart of a bluesman

(continued on back)

Many people play roots music, but few modern musicians live those roots like Minnesota's Charlie Parr. Parr's heartfelt and plaintive original folk blues and traditional spirituals don't strive for authenticity: They are authentic. It's the music of a self-taught guitarist and banjo player who grew up without a TV but with his dad's recordings of America's musical founding fathers, including Charley Patton and Lightnin' Hopkins, Woody Guthrie and Leadbelly. With his long scraggly hair, father-time beard, thrift-store workingman's flannel and jeans, and emphatic, throaty voice, Parr looks and sounds like he would have fit right into Harry Smith's "Anthology of American Folk Music."

Parr uses three instruments, not including his own stomping foot. He got an 1890 banjo the first time he heard Dock Boggs. "I don't do claw hammer, I don't do Scruggs-style, it's just a version of me trying to play like Dock Boggs, I guess," Parr says. He has two Nationals, a 12-string and a Resonator, which became an obsession when Parr saw a picture of Son House playing it. "The first time I got my paws on one, I went into debt to buy it," he says. "Nationals are fun because they are as much mechanical as instrumental, you can take them apart and put them back together again." On an overseas tour, the neck of the Resonator broke in baggage: he played the guitar by shimmying the neck inside the body with popsicle sticks. "It solidifies your relationship with the instrument so much: It's as much part of you as anything else."

Parr grew up in the Hormel company city of Austin, Minnesota (population 25,000) where most of the world's favorite tinned meat, Spam, is still manufactured. And he hasn't moved far, drawing sustenance from the surprisingly large, thriving and mutually supportive music scene of Duluth: Parr's 2011 album of traditional songs, Keep Your Hands on the Plow features locals including Charlie's wife, Emily Parr; old-timey banjo/fiddle band Four Mile Portage; and Alan Sparhawk and Mimi Parker of the renowned alternative rock band Low.

The combination of industrial meat factory where both of his parents worked proud union jobs, set in a largely rural environment, had an impact on Parr. "Every morning you'd hear the [factory] whistles blow, when I was a kid they had the stockyards and animals there, so you were surrounded by this atmosphere." "My mom and dad would come home from work, their smocks would be covered by paprika and gore." But out the back door were soybean fields, as far as they eye could see. "As a kid I thought it was kind of boring, but now I go and visit my mom and I think it's the most beautiful landscape there is."

Taken from a bio written by Wayne Robins, April 2012. Read more about Charlie at his website or tuesdaynightblues.com

Charlie Parr Upcoming Schedule

- June 7 Pete Fest, Duluth, MN
- June 8 Blue Ox Music Festival, Eau Claire
- June 9 Brewgrass Fridays, Madison
- June 10 Loring Park Acoustic Music Fest., MNPLS
- June 11 Nevis Sites 'n Bites Nevis, MN

CharlieParr.com

Next Week (June 13) Left Wing Bourbon

Left Wing Bourbon has become a Chippewa Valley favorite. Seasoned with years of hosting and playing at blues jams, the collective members of Left Wing Bourbon mix soul, sweat, boogie and booze into a kinetic cocktail that leaves the foot tapping and the body wanting more.

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Hello fellow Blues Aficionado! Welcome to the 9th season of Tuesday Night Blues at beautiful Owen Park! It looks like it's going to be a great season! Thank you all for coming out to support The Blues in the Chippewa Valley.

The CVBS depends on active members to make this a great organization! There are lots of ways that you can help promote the Blues in the Chippewa Valley!

- Receive notification and invitation to upcoming CVBS meetings. Come and make your voice heard! As a current member you will be able to vote for electing the executive officers at the annual meeting. The CVBS annual meeting will be coming up soon! Look for more info to come!



- Volunteer opportunities abound! Help out with membership drives and VIP membership program, participate in committees, volunteer to help at Tuesday Night Blues, hang posters and place literature at local businesses, recruit sponsors, be a sponsor!!

Visit us at the Chippewa Valley Blues Society tent on Tuesday night to become a member or renew your membership. It's only \$10 a year for membership... \$15 for a family. Memberships expire a year from renewal. Come be an active part of a great group of Chippewa Valley residents that love the Blues!

Your Blues Society depends on YOU! We hope to see you very soon.



2017 NORTHWOODS BLUES FESTIVAL

One of top five new Blues Festivals in the nation by Blues Scene Magazine

June 30 and July 1, 2017

Northern Wisconsin State Fairgrounds in Chippewa Falls, WI

FRIDAY June 30	 Howard "Guitar" Luedtke 2 PM	 Left Wing Bourbon w/ Sue Orfield 3 PM	 Sena Ehrhardt Band 5:30 PM	 Duke Robillard 7:30 PM	 Tinsley Ellis 9:30 PM
	SATURDAY July 1	 Dee Miller Band 1:30 PM	 Bridget Kelly Band 3:30 PM	 Ray Fuller & The Bluesrockers 5:30 PM	 Albert Cummings 7:30 PM

All Ticket & Campground Purchases are Available at: northwoodsbluesfestival.com

* Lineup Subject to Change

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bluesonthechippewa.com

Tommy Bentz Band, Left Wing Bourbon, Dave Keller Band, Squishy Mud, Mark Cameron Band, Joyann Parker, Alex Wilson Band, Blue Rooster, Norman Jackson Band, Brian Naughton, Erica Brown, Miss Myra & the Moonshiners, John Nemeth, Rev. Raven & Westside Andy, Armadillo Jump, Jimmy Nick, Three Feral Cats, Eric Lindell, Harrison Street, Jon Cleary



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