

# The Beach Music Top 40 News

V 1 N 2

## **From the Beach Music Top 40:**

- \* John G. Franklin
- \* The Future of Beach Music Bands
- \* Beach Music Cafe with Renee Chesson
- \* Main Event Band, Rick Strickland, Lesa Hudson, Catalinas, Mighty Saints of Soul, Ginger Thompson, Molly Askins, Blackwater Band, Sammy O'Banion

## **From the Roadhouse Blues & Boogie Top 40:**

- \* James Harman, Mark Hummel, Blackwater Band, Rusty Ends, Annika Chambers, Louise Cappi, Zack Walther

# FILL YOUR NEXT EVENT WITH MUSIC -- ALL KINDS

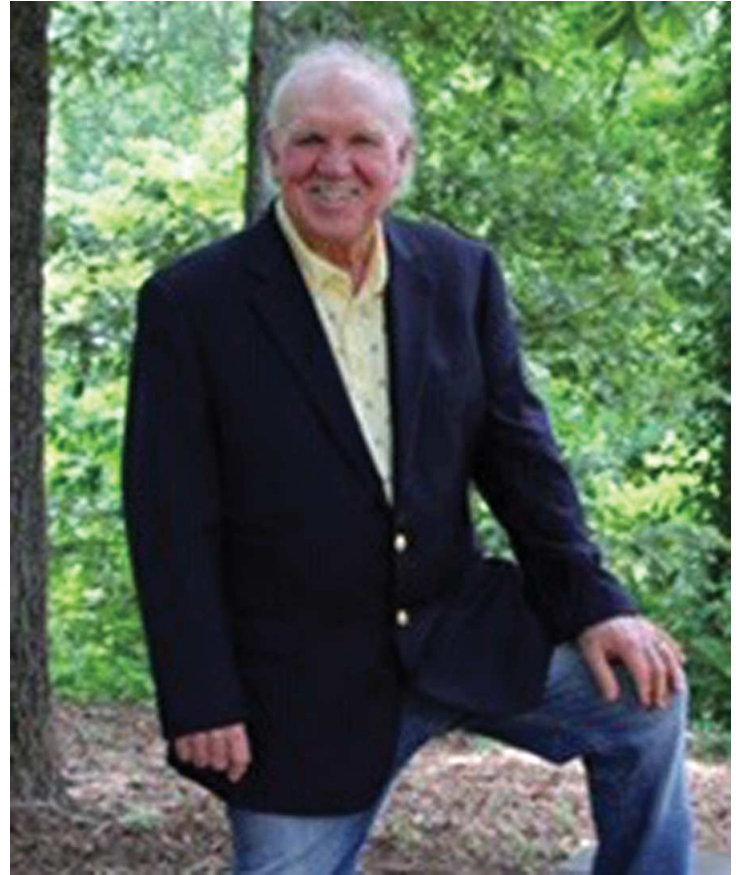
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Sammy also offers his services as a Marraige Officiate.



*This week's lead story is primarily for those in the Beach Music Industry, rather than fans. Under current circumstances, if new strategies aren't put into place, there may not be much Beach Music left over. So if you're a passionate fan, who might want to assist the music and artists, give this a read. Be warned, it's not all written wearing rose-colored glasses. This is a perilous time for music and musicians, despite the fact that it is music that has carried us through this pandemic on TV, radio and webcasts. [JH]*

## The Future of Beach Music Bands (World War II Déjà vu)

Peering into the future from the cusp of the current pandemic resonates with the mood of Swing bands across the country at the end of WWII. Although we're not out of the woods yet, a big questions on the minds of performers and fans alike is 'when will we be able to gather together without the constraints of social distancing?' And, 'what can be done about the diminishing number of venues' where Beach Bands can perform and thrive?

Billboard magazine, December 22, 1945, trumpeted, be-

## The Beach Music Top 40 News & The Roadhouse Blues & Boogie Top 40

Celebrating the Music, Dance and Lifestyle of Beach Music and Fas' Dancing, Shagging, Boppin' and Freestylin'

Semi-monthly; founded by Fessa' John Hook 2020

Editorial: Have a story to share? Send it to my e-mail address below.

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The Beach Music Top 40....

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neath the headline **NEW YORK SWINGS INTO YULETIDE WITH NEW ZEST**, “With music, giant trees and special ceremonies, the five boroughs of New York this week are ushering in the first peacetime Christmas in five years. These, coupled with songfests at Carnegie Hall and Town Hall, will inject a pre-war yuletide festive note into the pre-yule week.” [underline and bold typeface is my emphasis]

A similar mood is in the air as we slide into June 2020. Today we’re contending with the Covid-19 virus. The ‘Greatest Generation’ of the 30s and 40s battled the ‘Fascism Virus’ in its various forms, arising from three countries at the time and spreading across the world.

### **The Short, Short Life of Swing (ca 1935 - ca 1945)**

Swing bands and other orchestras were flailing in the involuntary downsizing of their organizations. They weren’t the only ones suffering. Other artists were caught in the backlash. In another Billboard story in the same issue, the writer noted:

“Not even the pre-Christmas boom can hypo the sale of plays between covers, books on legit [theatre], radio and tele [vision] here. The hinterlands still remain the sale center for such tomes, with plenty dough divvied up regularly for all types of volumes on these subjects.”

“‘New York,’ said one sales house, ‘is dead. The further west you go, the higher the intelligence climbs. All our sales are in the Middle West and West, where a love of the theater and an interest in radio and television is strongly marked by comparison.’ Other bookstores and jobbers concurred, admitting that even the influx of ex-khaki and blue boys and girls didn’t show up much on the cash registers.”

In yet another story on the front page of the same December 22<sup>nd</sup> issue, a headline read, **LONGHAIRS GETTING HAIRCUTS**, Comes The Dawn Of A Musical Era, Met Pilot Says U.S. Growing Musically—Opera Must Entertain, Be Streamlined

The story goes on to say, “Today classical music has had a haircut ranging from swing to crew-cut, and those who cry into their beer about ‘the good old days’ had better order another [beer], because they’ve got a lotta weeping to do.”

Extending that perspective, further down in the story the writer explains, “Today they want entertainment, something about which they have learned from radio and the legitimate

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### **My Life Since March 10, 2020 or What I Did On My Unscheduled Spring Break**

These are unprecedented times...yeah, that’s the understatement of the century!

March 10 was the second to last gig I played. It was at a retirement community in Charlotte and, as I was loading out, the director was changing a sign on the front door that said, “If you have flu-like symptoms, please refrain from visiting” to one which essentially said, “Do Not Enter!”

All my gigs have been canceled for the foreseeable future; even when the bars, breweries, wineries and restaurants at which I typically perform start opening, they will be at half capacity and live music has been put on the Big No-No list.

However, amid all this doom and gloom I have discovered a whole universe of online streaming opportunities that I knew existed but had not engaged. Facebook Live has been my starting point.

Every Friday night at 7:00 for the past 10 weeks I’ve gone live with an hour long set featuring covers as well as originals.

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theater and which they demand if they're going to fill the Met [ropolitan Opera]."

Edward Johnson, director at the Met, went on to explain the audience's new preferences, "To accommodate them, we have changed our backstage policy. Big bosoms are out, he intimated. Today opera has to be presented as colorful and credible; not simply as a group of outsize people with outsize voices."

Once more from December 22, 1945, **LEGIT BACK ON RACK OVER THEATER LACK.** "Legit producers will continue to wrack their brains over the booking situation for a great many moons...headaches among the managers, theater owners unanimously agree that there will be no legit [theater] houses built on the Stem for the next two or three years and perhaps longer. Most of them say that Broadway has enough houses, that this season is abnormal and that when things go back to the 'old days' there will be enough theaters."

Four categories of life-in-1945 were under siege. 1) The overall mood of the country, 2) sales of theatrical, radio and television books, 3) classical music, and 4) theater attendance. That wasn't all.

Other forces were in motion.

Billboard, November 17, 1945: 2,200 **TEEN-AGE CENTERS IN U.S. WITH JUKES, GOVT. SAYS** "There are 3,000 teen-age canteens in the United States and more than 2,200 of them center around juke boxes....Growth of the 'teen-taverns' was attributed to three factors: desires of the boys and girls to have a place of their own, run by themselves; rise of the servicemen's centers thru the country, which served the youngsters as a model; and desire of adults to combat juvenile delinquency [the driving force behind the youth club concept in 1943 and early 1944]."

An interesting sidenote, which will be the center of this reflection on changes, was a story on the same page about the Personal Music Corporation in New York and Chicago which was establishing 'phonettes,' "which uses telephone wires to pipe music to locations for play thru coin-operated phonettes." Today's alternative is Facebook Live, Pandora, Sirius XM, Spotify, et al

Jukebox operators were closely watching Muzak's campaign to "sell customers and restaurants on the need for music while they wait. Most operators seem to think that the campaign will work to the benefit of automatic phonographs since they report that many locations which first install wired music later switch to coin phonographs."

All these changes and concerns at the end of WWII were symptomatic of other wars and skirmishes in the entertainment industry for nearly a decade.

With the repeal of Prohibition in December 1933, restaurants and clubs were able to embrace the growth they'd been denied for 14 years. The massive spread of jukeboxes across the country caused more than consternation, they put a lot of people out of work, although that's not \*entirely\* true.

From the turn of the century, bands provided the entertainment in restaurants and many outdoor venues. It was a 'golden age' for the bands. Records and Radio were far from the domination they would exercise from the mid-40s. Records, and especially record phonographs, simply cost too much. Radio was in its infancy throughout the 20s and into the 30s.

## The Rise of Swing and Big Bands

August 21, 1935 Benny Goodman and his band were playing their last engagement at the Palomar Ballroom in Los Angeles before Goodman shut down the band permanently. However, that night the crowd, who listened to Goodman's performances on the national network show Let's Dance, went crazy. Goodman was stunned. His band had little notoriety back East. It became clear later that Let's Dance played late at night in the East, beginning at 10:30 pm, but three hours earlier [7:30 pm] on the West Coast.

That night, August 21<sup>st</sup>, Swing was born. But not for the seemingly obvious reason that Goodman's band was heard on a national network.

Let's Dance's first broadcast was December 1, 1934. John Hammond, record producer, DJ, and music impresario, introduced black musician to Benny Goodman in 1934. Hammond not only loved jazz, he was a powerful force in the integration of black musicians into the mainstream. Hammond persuaded Goodman to hire black musicians Charlie Christian, Teddy Wilson, and Lionel Hampton, as well as back 17-year old Billie Holiday at her recording debut.

Hammond asked black composer Fletcher Henderson, who shut down his band during the Depression because of too much debt, if he would write for Goodman. Goodman, who fell in love with jazz in Chicago in the 1920s where he heard several authentic New Orleans jazz musicians, hired Fletcher Henderson's band to teach \*his\* band how to play in their style. [An early expression of 'Beach Music']

As exciting as this story may be, there was a downside from the Depression into the 40s. The new, and some old, music venues couldn't afford the bands – they were HUGE – especially with the inexpensive alternatives offered by records (30-90 cents) and radio (free, the radio cost money, but not the music) where fans could hear the best bands singing the most popular songs.

Lionel Hampton's 1935 Orchestra had 15 members

Les Hite's Cotton Club Orchestra and Revue had 16 members in that era

Paul Whiteman's band had slimmed down to 18 members during the Depression

Stan Kenton's band had 19 members

In the 30s and the dawn of the 40s, band leaders believed that 18 members was the best size for the music they wanted to perform. All that came crashing down in the mid 40s to early 50s.

1962 Déjà vu

When Charlottean Ted Hall of Hit Attractions began promoting in 1960 he called upon the Catalinas, who had just recorded 4 songs, releasing 2, and Maurice Williams and the Zodiacs, flying high on the wings of their national #1 hit "Stay."

Hall stated that he had several black bands available for booking at the time: Turkcords, Dale & the Del-Hearts, Dynamics, Delacardos, Guitar Kimber & the Untouchables, the Ambassadors, Appreciations, Majors, Reggie Saddler Combo and a few others. As the 60s unfolded, more and more blue-eyed soul combos that met Hall's standards began to appear in his Park Center shows and which he booked on numerous college and high school campuses, e.g. Spontanes, Tempests, Rivas, Twilights, Plaids, Bob Collins and the Fabulous Five, Excels, Delmonicos, etc.

The 60s were a heady time for the rise of Beach Bands... although most didn't characterize themselves in that way. At the same time, though, they played a LOT of R&B.

In the 2000s I asked Ted what kinds of music most of his clients were asking for. "Beach music," he replied, "it's always been number one."

## **Necessity is the Mother of Invention**

Governor Cooper lifted some of the restrictions on Friday May 22<sup>nd</sup>. We went to see Cory Luetjen and the Traveling

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## **John G continued**



My audience numbers have grown steadily and "virtual tips" have helped immensely. As live venues start to reopen and people start going back out on Fridays (live music or not) I'll add another day (or more) of live streaming and engage in other virtual venues as well. The number of people I reach virtually is far more than I reach live.

One last thing about live streaming: it is NOT for the faint of heart! After a lifetime of being in front of an audience, instantly seeing reactions to the music, and feeding off the live energy loop, it's been quite a paradigm shift to rely on typed words or emojis in the comment section of a virtual event for your feedback.

It's similar to the different mind sets one has to juggle between live performance and studio performance. Imagination is essential.

During this 2-month-plus period I've been in the studio, weekly, recording tracks for the solo gig as well as sifting through the dozens of song "sketches" or ideas that I have either written in a notebook or a scrap of paper or recorded on my phone over the last few years. I damn sure have a lot of time to turn those ideas into actual songs!

I am incredibly honored and grateful that people like and request my originals, as well as other recordings I've done, both on the virtual shows and radio.

As I get songs recorded (on a shoestring budget, mind you...) I'll more than likely self-release from my website and get them to the regional DJ's for airtime.

Website... [www.johngfranklinmusic.com](http://www.johngfranklinmusic.com)

Facebook Live... [www.facebook.com/johngfranklinmusic](https://www.facebook.com/johngfranklinmusic)

Instagram.... [www.instagram.com/johngfranklin3199](https://www.instagram.com/johngfranklin3199)

Blues Band the next day at the Old Homeplace Winery in Lexington, NC. Luetjen had pared down the Traveling Blues Band to two players, himself and Jonathan on sax. It was a beautiful, sunny day, and the Traveling Blues Band satisfied everyone there – spread all across the landscape to maintain social distancing.

It was my first time there so I wanted to meet the owner. He's a man with a passion. It took TEN YEARS for him to prepare the winery the way he wanted. It's got an enormous, new barn for weddings and parties up to 200. The patio outside stretches into a gigantic yard that would hold another 500, with 'some' distancing, not to mention a huge back deck and grounds wrapping around his tasting room. I asked about his financials when it came to hiring bands. His upper limit was exactly as I thought. It couldn't support hiring of bands comprised of four or more members.

However, there are several exceptions to that scenario. It depends upon the band's business model.

The Feature Attraction Band is a five-man aggregate, with a smaller three or four-man unit called Uncorked for venues who want more affordable, but quality entertainment. Cory Luetjen works about 225-250 dates a year, the Feature Attraction Band and Uncorked is right behind him.

This idea could be aesthetically offensive to some bands and fans. Challenging to others. On the other hand, no dates, no gigs, and no income are the current alternatives.

Before going all cautionary, I have my personal experiences to offer. Four years ago, I noticed something that opened my eyes. It was at a winery. I talked with the owner that day, and since then I've made far more money, over and over again, than ever before for a playing gig. Necessity. Invention.

If there's one thing that's become overwhelmingly obvious during this pandemic, it's that we can't go on as we have before. The challenge isn't whether bands can reduce their prices, or venues can raise the pay they offer. There's a call now for 'creativity' on the financial side of entertainment. [Creativity appears to be at an all-time high on the composition and recording side. Whew, there's a LOT of great new music].

Throughout this pandemic 'music' has been one of our saving graces. Specials on TV and the Internet have proliferated. I know a jazz musician who's been making \$3,000 to \$4,000 in donations per month with internet only performances since March. He's not well-known outside a very small group of

people. Not universally known.

## Streaming and Dividing Up Bands

Dividing bands into smaller units to get through this period of possible scarcity is but one strategy.

There's another much larger realm to consider. It's one that is blatantly ignored now and in the past.

Breaking down the Beach Music industry we have:

Bands

Booking Agents

Venues

Recording studios (who've been scrambling since the advent of mp3s and home studios)

Radio stations and DJs (on an ever diminishing downward spiral)

Record labels (a half dozen?)

Some bands record new songs. Some at recording studios, some at home. One way or another they distribute mp3s to DJs who play them on a very limited number of stations and webcasts.

If there is a record label involved, it's primarily to offer production, limited distribution to DJs, and perhaps a signatory CD to sell off the back of the stage. Record labels don't do more because that requires 'time,' i.e. a promotion budget.

Booking agents do the best they can in matching up bands with venues. With far fewer venues than we had in the 80's and before, the booking agents are playing with very limited margins – and no promotion budgets.

Venues try to match bands against the size of the audience they expect to draw given their experiences in entertainment. They are also faced with the extreme lack of 'promotional platforms' to advertise their upcoming shows. In terms of radio advertising, they're basically SOL. There are a 'few.' The Surf, Beach Boogie and Blues Network, and perhaps one or two others can promote in their local areas. [I know there are three or four more, but I don't hear them promoting outside their neighborhood's, and I'm not here to toot my own horn]. Otherwise, where do people go for a panoramic overview of what's coming and where so that they can plan their weekends and vacations. Fans know to go to their favorite band's Facebook pages, but where do they go to see ALL that's available within a 60 mile radius, at the Emerald Coast, Carolina Beach, Wrightsville Beach,

**continued pg 8**



**Vote for Your Favorites, Weekly, on Facebook  
at John Hook's Beach Music Top 40 (Saturday - Wednesday)**

# The Beach Music Top 40

Carolina Beach Music, Shag, West Coast Swing, Bop, **June 6, 2020** Push, Whip, Popcom, Northern Soul, Jump Blues...

No. of weeks	Last Week	This Week	Title Artist	BPM (LP or CD)	Year Record Co. & #	No. of weeks	Last Week	This Week	Title Artist	BPM (LP or CD)	Year Record Co. & #
19	2	1	STILL FALLING POWELL, JERRY	Highly Recreational Man	2019	18	18	21	DOWN IN VIRGINIA SCAGGS, BOZ	Out of the Blues	2018
19	13	2	YOU'RE NO GOOD BROWNING, DEB		2019	3	37	22	STRANDED CATALINAS		2020
14	1	3	DANCIN' BROWNING, DEB		2020	17	22	23	LET LOVE COME BETWEEN US JAMES, TERESA/RHYTHM TRAMPS/BIG JOE MAHER	Party for a Lifetime Daxwood	2020
18	3	4	I JUST CAN'T GET YOU OUT OF MY MIND LOWDER, GARY & SMOKIN' HOT	Party for a Lifetime	2020	20	30	24	MR. DREAMER GORE, JACKIE	Party for a Lifetime	2020
18	7	5	JACK AND JILL CHAIRMEN OF THE BOARD	Party for a Lifetime	2020	15	4	25	SINCE I'VE BEEN LOVING YOU EMBERS F. CRAIG WOOLARD	Together	2019 CFS Vol 1
18	5	6	MAKE IT WITH YOU ENTERTAINERS	Party for a Lifetime	2020	4	27	26	WHEN MY BABY TALKS SWINDELL, ANDY		2020
13	14	7	BOYS ARE BACK IN TOWN BLACKWATER BAND & TOO MUCH SYLVIA		2020	16	RE	27	(I'm Just Thinking About) COOLIN' OUT BAND OF OZ	Party for a Lifetime	2020
10	17	8	HER LOVE IS KILLING ME LEWIS, HUEY & THE NEWS	Weather	2020 Patman and Robin	19	23	28	DO YOU BELIEVE IN LOVE AT 1ST SIGHT THOMPSON, RUSSELL JR.	I Count the Tears	2020 Patman & Robin
18	6	9	IF YOU DON'T WANT MY LOVE CAT 5 BAND	Party for a Lifetime	2020	24	RE	29	I CAN CHANGE YOUR MIND HUNTER SIX, JAMES	Nick of Time	2019
17	10	10	YOU CAN'T FALL UP (You Just Fall Down) OWENS, STEVE & SUMMERTIME	Party for a Lifetime	2020	11	39	30	KEEPING IT TO MYSELF MAINEVENT	Party for a Lifetime	2020 CFS Vol 1
18	8	11	OLD HABITS DIE HARD FRANKLIN, JOHN G.	Party for a Lifetime	2021 GRC 813	18	9	31	TWO MORE BOTTLES OF WINE THOMAS, DAN & SYLVIA JOHNS RITCHIE	Cape Fear Beach Sessions	2020
18	20	12	SWEET CHARLIE BABE CATALINAS F. ANGELARE SIGNALO	Party for a Lifetime	2020 GreenDot	11	35	32	VICTIM BAND PUNCH, THE	Party for a Lifetime	2020
18	12	13	YOU'RE EVERYTHING I NEED BLACKWATER BAND	Band of Brothers	2018 CBS	6	11	33	A LITTLE MORE LOVE HUDSON, LESA & MIKE TAYLOR		2020
6	21	14	TOUCHING IN THE DARK BROWN, GARY	Party for a Lifetime	2020 B.M.T./BMG	4	33	34	68 SUMMER NIGHTS O' JAYS	The Last Word	2019
4	29	15	DOIN' THAT THING WE DO SPLIT SHOT		2020	18	19	35	TRUE LOVE HENRY, RUSSELL	Cape Fear Beach Sessions	2020
4	31	16	GOT TO BE YOU LOWDER, GARY & SMOKIN' HOT		2020	6	24	36	BEACH, BOOGIE & BLUES POLLARD, KEITH		2020 KHP 1164
4	40	17	START IT UP GODFREY, RICKEY	Party for a Lifetime	2020 B.M.T./BMG	6	28	37	LOVE'S COME KNOCKIN' WOOD, DOYLE & SYLVIA JOHNS RITCHIE		2020
12	25	18	BIG TIME LOVER MIGHTY SAINTS OF SOUL	Party for a Lifetime	2020	11	32	38	TAKE MY HEART ASKINS, MOLLY f. Craig Woolard		2020
47	RE	19	HEAVEN MUST BE MISSING AN ANGEL TOWER OF POWER	Great American Soulbook	2009	5	36	39	THE SPOT (LE SHAG EDIT) YOUR SMITH		2020
9	16	20	SOME ENCHANTED EVENING STONE, KEITH & MAGGIE		2020	1		40	IN MY DREAMS BROWNING, DEB		2020

## Fast Dance Spotlight

IF YOU NEED SOME LOVIN'	BIG JOE & THE DYNAFLOWS F MOOKIE BRILL
PRIDE AND JOY	BIG TIME
ROCK ME BABY	BRACE, LAMAR
HARD TO SAY GOODBYE	BROWN, GARY
AIN'T NO FUN (WHEN THE RABBITT ...)	CASH BOX KINGS
ONE MORE	CLAY, RANDY BAND
WHO'S GONNA BABY YOU	COCHRAN, ANNE & ABELAMARCA
FEELIN' GUCCI	EVANS, PHIL & JIMBO CHAPMAN
THE LONG WAY AROUND	GRIER, SONJA
ANYONE CAN TELL (WE'RE IN LOVE)	JOHNSON, DARRYL & DETROIT MEMPHIS EXPERIENCE
NEW LIGHT	MAYER, JOHN
I BLAME YOU	MCGUIRE

WE'VE GOT TO CHEAT ON SCHEDULE	MS. JODY
CAROLINA	NELSON, LUKAS & PROMISE OF THE REAL
DANCING TONIGHT	RAWLS, JOHNNY
ROCK ME BABY	RAWLS, JOHNNY
I TRULY LOVE YOU	ROBERTS, ROY
EVERYDAY I HAVE TO CRY SOME	ROBILLARD, DUKE
LOVE HIT ME (Shag Mix)	ROYAL DRIFTERS
OLD, NEW LOVE	TONEZ
RUNNIN' BLUE	WEAVER, JIMMY

## Top Beach Music CDs

I COUNT THE TEARS	various	Patman Robin
TOGETHER	Embers f. Craig Woolard	
BACKS AGAINST THE WALL	Holiday Band	KHP 1152
PLAYING WITH MY FRIENDS	various	KHP 1161
Party for a Lifetime	various	
BAND OF BROTHERS	Blackwater Band	

Myrtle Beach, Charleston, Savannah, and a dozen urban centers in between?

The Covid-19 challenges to venues and promoters are inflamed by ‘social distancing.’ Venues are required to sell only one ticket per every four seats. This means they have to increase their prices by 75% to break even with pre-Covid-19 sales...or take a 75% loss which no business can survive for long.

Our understanding is that Live Nation has informed many of their artists that they won’t be touring again before 2022!

On the upside, Beach culture offers the opportunity for artists to compose, record, and perform new and cover songs and to enjoy the fruits of their labors, albeit on a regional, rather than national scale.

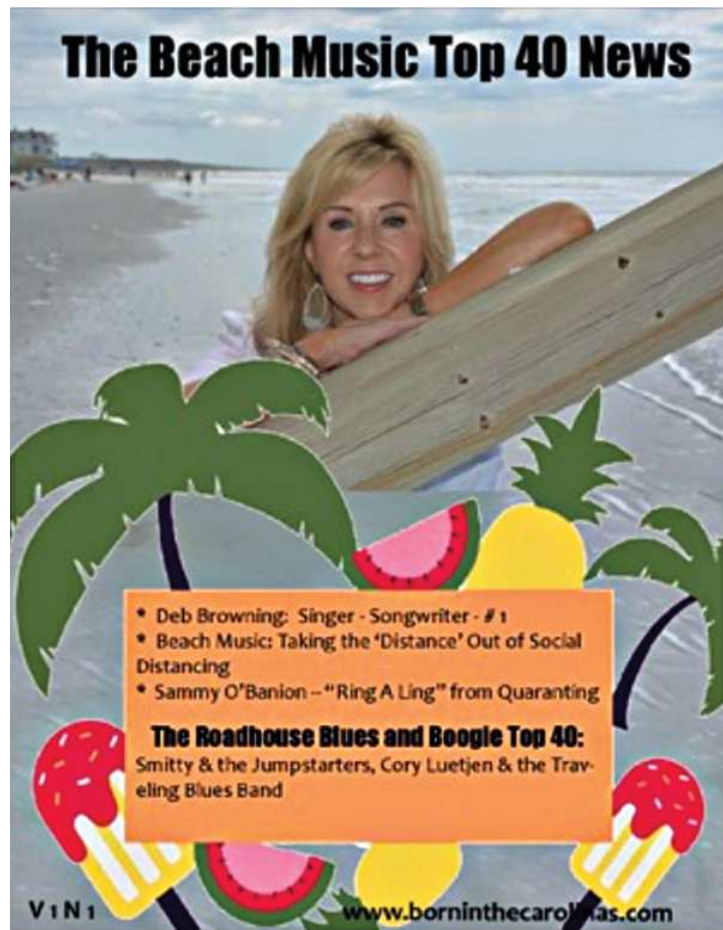
The Wizard Bought Up the Yellow Brick Road Putting a Tollbooth on Both Ends

The national scene is brutal beyond belief. It was tough enough to get songs played on stations across the nation in the 50s, 60s, 70s, 80s, and 90s. But that was a walk in the park compared to the era of Clear Channel Radio and Enterprises and its subsequent owner iHeart Radio.

Following deregulation, Clear Channel began acquiring major radio stations, resulting from the 1996 Telecommunications Act. In October 1996 Clear Channel owned 126 radio stations and 11 television stations. By the mid 2000s Clear Channel owned 1200+ radio stations. Drilling down, consider that Clear Channel’s aim was to own the top station in each mainstream music genre in the Top 100 markets. That constituted about 600 stations, 600 per market. Wow! They went deeper into the Top 101-200 markets finally stopping at a little over 1200 stations. They owned the top country, rock and roll, classic rock, oldies, hot hits, and hip hop stations in 200 markets.

Now they had to program the music. Their solution was simple, they built a DREAM TEAM of FIVE people to determine what music would be played on all 1200 stations. They also had bought Radio and Records magazine which was the radio industry bible for three decades. Radio and Records reported on the music playlists of all the major radio stations in the country. They owned most of those stations. The ones they didn’t own belonged to people like CBS, Entercom, Cumulus and a hand full of others. Although Clear Channel didn’t own EVERY station, or all six top stations in every market, the employees of CBS, Entercom, et al all read Radio

**continued pg 14**



9,137  
People Reached

1,816  
Engagements

Boost Post

### As of June 8, over 9,000 views!

As an expression of our gratitude we’d like to offer something extra special to one of our many readers.

Coming in the next issue of The Beach Music Top 40 News, your opportunity to win a taste of Jolo Winery and Vineyards’ newest premier wine, Carolus XII, a \$55 bottle of mana and ambrosia lovingly grown near the almost-heaven heights of Pilot Mountain.

See page 29 to learn more about Jolo....







“YOU need to learn more about the Main Event Band (Sharon Hyler).”

After over 25 years of success touring North Carolina, South Carolina and Virginia primarily, The Main Event Band continues to provide not only a top notch show but also ongoing recordings that have earned more recent success.

The seven piece band, with strong male and female vocals, cover many genres of music. Primarily, R&B, Beach, Oldies and from yesterday and today. You couple that with an educated, experienced horn and rhythm section, the results are wonderfully entertaining.

In recent months The Main Event Band has had the honor of covering several great classic songs in their own style. One of these songs that has charted On Beach Music Radio, is the classic Average White Band tune, “Keeping It To Myself”. The strong horns and vocals earned a position on the compilation CD “Party for a Lifetime” for the late, great Mr. Steve Hardy.

All the songs on the compilation “A Party For a Lifetime” were recorded by your favorite bands through out the Carolinas. It’s a “must have” for any collection.

Quickly following the release of “Keeping It To Myself” The Main Event Band has released a second classic song, “If I Can Build My Whole World Around You”. This song strikes listeners ears in a unique way. This Marvin Gaye and Tammy Terrell duet is done quite tastefully by lead vocalists, Al Woodruff and Sharon Hyler. This upbeat classic song was originally released on November 14th 1967 The single was Gaye and Terrells third single together and second to go Top Ten on both Pop and R&B charts on Billboard Magazine.

The Main Event Band enjoys Beach, R&B and Soul Music as is shown in their live shows. Their shows flow with ease and fill the dance floors on a regular basis.

You can expect more music to make it to complications and air ways on you favorite stations in the near future. A third single has been completed and will be released later in 2020

The Main Event Band is well worth the admission! They know how to bring the party to you and keep you on the dance floor. They hope to see you soon at one of their upcoming shows. You will not be disappointed! Call your favorite Radio stations and or DJ’s to request their music.

For more information or to contact the band for dates, availability, and music please visit them on Facebook or [www.themaineventband.com](http://www.themaineventband.com) You can also contact Al Woodruff at 252-916-2173 or [al@themaineventband.com](mailto:al@themaineventband.com)

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L2R Top: Al Woodruff, Sharon Hyler, Scott Pagona, BOTTOM: Willie Lockett, Jeremiah Miller, Ken Hardee, Britt Hardy



Good Morning John,

I hope this email finds you well and safe from the “nasty COVID-19 bugs” out there! What a crazy time this is!

In the midst of our current world situation, Rick Strickland and I have been busy working on new music. I am excited to announce my new single release “A Little More Love” which is a co-write for me and Rick, and is performed as a collaborative duet with Mike Taylor of The Holiday Band! The song is intended to encourage & uplift everybody, and keep those feet dancing! The song can be downloaded now from our RSB Download Center.

The official credits for “A Little More Love:”

Written By: Lesa Hudson & Rick Strickland

Performed By: Lesa Hudson & Mike Taylor

Produced & Engineered By: Rick Strickland

Single Release 4/19/20 - Shearin Park Records

I hope you like this song and will help us spread “a little more love, joy, hope & faith” with your audiences!

[We are also available for phone interviews to chat about “A Little More Love.”]

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For those who enjoy “a few more” details” :-)

\* Rick & I wrote this song together with the explicit intent

to give hope, to encourage, to uplift and to remind us all that a little more love, joy, hope and faith will get us through our current and any not so pleasant situation in life!

\* For some time now, I have wanted to “reach across the aisle” so to speak and release a duet with another artist (other than Rick and our band!). This is my first release as a collaboration of that sort. When we finished writing the song, there was one voice that we knew would be perfect for the song. And I’m thrilled & honored that our friend Mike Taylor of The Holiday Band, agreed to collaborate with us on this song! You’ll recognize his undeniable, trademark vocals throughout, and I couldn’t be more delighted that my first collaborative duet is with Mike! He is such a pro to work with, and super nice guy!

\* And as with all of my music, I am so blessed that Rick Strickland produces and engineers all of my music. He did a fabulous job on this one, and I couldn’t be more grateful for his hard work and all he has done for me. BTW, all of the choir vocals were tracked and stacked by Rick and me. And Rick’s incredible musicianship shines through on guitar, bass, and drums.

\* We did a “world premiere” facebook live event on Sunday April 19 at 8pm. It includes Rick, Mike & me talking about the song. And then we played it for the folks who attended our event. Check it out on my facebook page: <https://www>.



facebook.com/lesa.hudson. Nothing but LOVE! It's what the world needs! ;-)

\* An official video is in the works and should be completed in the next couple of weeks.

\* The song will soon be available at iTunes, Amazon and many other digital distribution sites as a single release.

\* The song will also be part of an upcoming Patman & Robin Records compilation CD (CD name & release date to be determined).

Check on what else is going on, on our social sites

Visit [www.TheRickStricklandBand.com](http://www.TheRickStricklandBand.com) for the latest news and tour dates!

Contact us at:

Lesla Hudson - 843.229.2953

Rick Strickland - 843.450.8952

Mike Taylor - 336.269.1281

Blessings!

Lesla Hudson

[www.TheRickStricklandBand.com](http://www.TheRickStricklandBand.com)

## Chris Bealer and Craig Woolard



The Beach Music Top 40 News was not able to confirm or deny that Craig Woolard and Christopher Biehler are once again working together in the studio. When we reached out to Forevermore Records, Biehler stated, "well, it would be for the first time in nearly a decade that the very talented Mr. Woolard and I did. The sad reality is my career has been on a downward slide since 2001 when we recorded "Love Don't Come No Stronger", so yeah, it's a possibility but it's too early to let that out of the bag. Keep in mind, I really haven't accomplished much in the years since."any).

\*\*\*

[As Biehler admits, he hasn't done much on Year End Top 40s:

2019: Billy Scott, Come Back to Me

2019: Russell Thompkins Jr., Love Makes the World Go Round

2018: Jay Proctor, Still Got Flow

2017: Jackie Gore, It's Got to Be Mellow

2017: Terri Gore, Just Like a Yo Yo

2016: Jackie Gore, I Am So Happy (#1 2016)

2016: Terri Gore, Real Emotion

2016: Jackie Gore, Love Makes the World Go Round

2015: Jackie Gore/Royal Drifters, When My Little Girl Is Smiling

2014: Danny & Juniors, The Night Is Long

2014: Craig Woolard, Love Is On Our Side

2014: Susan Trexler, What I Need Is Love

2014: Russell Thompkins Jr/New Stylistics, My Heart (Live)

2013: Terri & Jackie Gore, For Your Love

2011: Terri & Jackie Gore, Put a Little Love In Your Heart

2011: Jay Proctor, Come Back With Me

2011: Terri Gore, It May Be Winter Outside

2011: Royal Drifters, My Good Friend James etc etc etc etc etc]

---

## Retro 60s

The Originals, Burlington, NC, Norca Talent, 1967







**Johnny Barker, Dwight Nichols, Gary Barker, Lynn Barker, Jody Rumple, Angela Resignalo, Gay Kelpin, Evan Thee**



I just wanted to say how excited I am about coming back to the Catalinas. Johnny, Gary and all the guys in the Catalinas are the definition of a Class Act. Not only are they lifetime friends, but after performing together for about 20 years, they have become my musical family. I truly love these guys and now lady.

Speaking of this lady, Angela Resignalo and I met and performed together at the Rudy Theater in Selma, NC. Johnny Barker and I were asked to help with their Christmas

**Next CD in August: However, Johnny Barker is about to release two advance songs, including “Working On A Groovy Thing.”**

show in 2019. That’s when I heard Angela, sing for the first time. I had always wanted to do music theater, so I thought I would give it a try. Of course, being 25 minutes from the house didn’t hurt either. I was saddened to find out that Angela was leaving and moving back closer to her parents and to far away to do the shows. By a crazy change of events, Angela joined the Catalinas and I went to the Rudy. She has done such a wonderful job and is such a pleasure to work with. We have always had good stage chemistry. So now, life is good!!! I’m back with my friends and I get to sing again with Angela and my great friend Dwight Nichols. By the way, The Catalinas are now working on a new CD that will include a duet of Angela and me of one of my favorite classic R&B hits ever. Nuff said about that for now. Hopefully, be looking for that somewhere around July.

With that being said, I feel like I have been on vacation and I’m finally back home to my couch , my TV and my refrigerator. The support I’ve been getting on social media, welcoming me back, telling me they missed me and that I am back home where I belong is just overwhelming. I agree, I’m back home with The Catalinas and I’m ready to sing some Beach Music!!!!

-- Barry Duke \*\*\*





Hello, my name is Angela Resignalo. I'm originally from Mount Airy NC. I joined The Catalinas in May 2019. I had previously worked with JohnnyBarker and I knew they were looking for a lead singer! I have been performing for 13 yrs prior to this. I'm am so excited and truly honored to be apart of this legendary premier Beach band! \*\*\*



Mighty Saints of Soul -- Randy Hignite, Jim Heidenreich, Jonnie Byrd, and Danny Garner

"Big Time Lover" was an original song written by the Cornelius Brothers and Sister Rose as a Funk/Soul style record, released in 1973 on United Artist Records and recorded at The Music Factory, Inc. in Miami. The Saints received a challenge from Steve Hardy's Tribute organizers to remake this song with the traditional "Saints feel", and I think this was done successfully. All of the songs on the "Party For A Lifetime" CD were Steve's favorites, and the Saints are wholeheartedly proud to have been a part of it. The Saints wish to thank all of the listeners for helping push "Big Time Lover" up all of the charts, week after week, and for showing so much appreciation for the Steve Hardy Tribute. We all miss him and Beach Music will never be the same without him.

The first half of 2020 has been hard on all of us, but we are determined to get back to normal (you know, the old normal), to fun times and great tunes. We have been hard at work writing new songs for when this madness breaks, working with some of the best talent in the business so that we can bring you some great new songs. We plan a slow release of these songs, probably just one at a time, not an entire CD.

We have not decided on how often songs will drop, so just keep looking to your favorite DJs and their countdown lists for our new songs.

Venues are opening back up, and we are excited to see you all again!

Times have been tough for us as well, even before the debacle called 2020. We have been struggling to find our balance for the last year or so, Since our long time musical brother, bass player and singer and best friend since the late 60s, when we were all together in the band The Avengers that later became The Band of Oz, Johnnie Byrd passed away. He had been really sick for several years and is truly missed, but rest assured, we have not stopped, and we will continue to play and sing our way through all of this. \*\*\*



Summertime's Calling Me is more than a biography of the Catalinas, it's a tour de force through the early days of Beach Music as we know it. Get yours at [www.borninthecarolinas.com](http://www.borninthecarolinas.com), click on the 'store' tab at the top of the page.

and Records, which had basically become the Clear Channel Music List report.

To make matters worse, Clear Channel told the record companies that if they wanted their music played they had to put their TOTAL advertising budgets on the Clear Channel stations. The record companies, who controlled much of their destinies, up to that point, were out in the cold.

There isn't any formula for how to break into the national limelight any longer.

As an epilogue, iHeart Radio is divesting their properties as fast as possible. Savvy observers claim that Entercom and Cumulus will go bankrupt in the next couple of years if they can't find a way to sell off ALL their holdings.

Even as I draw this somewhat negative picture—I've been to many functions in the past ten years where there were HUNDREDS and sometimes THOUSANDS of people enjoying Beach Music and Shaggin'.

There is a disparity here that is worth uncovering.

Why is there so little marketing going on? No promotional budgets.

Marketing is essential in a world that has been divided into tens of thousands of Facebook pages and websites. Newspapers, radio stations, and webcasts don't advertise all the things they could because there are no promotional budgets.

Yet there are millions of dollars spent on marketing and advertising every year (today marketing is an extension of branding).

After the long description of what we can't do anything about, we'd be well-served to talk about what we can change.

According to the latest statistics I can muster up, North Carolina has 8,473 businesses for every 100,000 in population. South Carolina has 8,063 businesses for every 100,000 in population. In total, North Carolina and South Carolina were able to collectively boast **260,804** businesses in 2017. (Sorry, Virginia, I didn't calculate your stats, but looking at the base data they're quite similar).

Mutually Beneficial Sponsorship

Businesses have to brand, market, and advertise. This takes many forms. In today's world it includes, but isn't limited to,

SEO (web tool for Search Engine Optimization, i.e. finding out what are the top keywords in searches on Google etc)

Content Marketing (such as videos, blogs, and social media posts that do not explicitly promote a brand but is intended to stimulate interest in its products or services)

Social Media Marketing (the use of social media platforms to connect with your audience to build your brand, increase sales, and drive website traffic)

Pay Per Click Marketing (Generate leads and use real-time reporting to measure the impact of your **campaigns**)

Mobile Marketing (a multi-channel, digital **marketing** strategy aimed at reaching a target audience on their smartphones, tablets, and/or other **mobile** devices, via websites, email, SMS and MMS, social media, and apps. ... 80% of internet users own a smartphone)

Television

Radio

Print Campaigns

If one isn't engaged in some of these strategies, then whose proven strategies are being employed?

What if a band had sponsorships which covered monthly salaries for all the band members? That would free the band leader, or manager, to negotiate terms that make sense to the venue owners.

Is it hard to do? Not really, it requires imagination, conversation, and creativity. Not necessarily on the part of band members. But then they don't book engagements for the band, either. That's done by the Booking Agent.

The future is open to the development of relationships and consistency between musicians and venues in ways different from the past. What's missing in the Beach Music world are Marketing/Sponsorship Agents to open a new era of entertainment and business. [FJH]



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## In the Studio



**Ginger Thompson is currently working on a CD produced by Craig Woolard**



**GINGER THOMPSON**

**1970**

The Ginger Thompson Band has enjoyed playing in and around the Raleigh area for many years. With a heart & soul of Motown/R&B, we also play a variety of music to fit our audiences. Sometimes it's a little more country or beach; sometimes a little more rock & pop.

In my earlier years I spent some time recording not only locally, but with Capricorn Records and Chess Records. Most recently I performed at the 2018 Beach Music Award Show in Myrtle Beach, SC.

My love of music began early in life and continues still today. When it comes to the music, I've always considered the band to be half of the music. The other half is my audience. This connection is what makes it all so much fun! I'm so thankful for my wonderful journey through music.

--Ginger Thompson \*\*\*



**Ginger Thompson  
and the Music Odyssey**



**Clifford Curry**

**November 7, 1969 Ginger Thompson & the Music Odyssey featured with Clifford Curry for the 1969 Louisburg College Homecoming Dance**

# “Take My Heart” -- Beach Music Mashup of the Year



Molly Askins (Ford) was born 1974 in Florence, South Carolina and aspired to be a singing, pizza-making archeologist as a child. With that goal in mind, she was compelled to sing all the way to an agent and The Big Apple at age 6 via The Pageant Industry (there wasn't any *American Idol* or *Star Search* in those days).

Molly worked eight years with professional representation in the talent industry. She was a feature vocalist and narrator for national and international voiceovers & jingles. She racked up over 150 appearances on the CBS game show *Child's Play* hosted by Bill Cullen. Through numerous roles and appearances in series, short film, and soap operas, she became a SAG/AFTRA member.

For fun, Molly spent Saturday afternoons in her middle and high school years listening to Beach Music greats on Dan E Lockemy's local radio show.

With all that it would seem her calendar was full, but she found the time and desire to sing and play piano for Church and school functions.

Following high school, Molly attended and graduated Converse College, in her words, "Where I learned to Shag and saw a band that went by the name of Doug Clark and the Hot Nuts...(never heard of them and fell in love....is that



**Molly Askins Ford & Dino Fair**

bad?)"

While working as a Bank Teller she met Mr. Tim Clark at her teller window, "He had heard me sing and passed my name along to Dino and Debbi Fair as a National Anthem Singer prospect for the Myrtle Beach Pelicans."

Oddly, she sang for the Pelicans at least a year and a half before actually meeting Dino face to face.

In 2000 Dino called on me to 'put something together' and Sea-Cruz was born.

Dino and Molly's first 'featured' song was a Sonny Terry and Brownie McGhee Shag hit, "You Bring Out The Boogie In Me."

Sea Cruz won Best New Group/Artist at the 2002 Cammy Awards.

Molly went on to win Cammys for Female Vocalist of the Year in 2002, 2004, 2005, 2006, and 2007,

Dino also won a Cammy for Best Instrumentalist in 2007.

Molly then suffered a broken neck in an automobile accident.

"The Beach Music Community wrapped me up in their arms and brought me back to the mic. This is a debt I will be happy to honor with my voice as long as I can breathe."

The silver lining in that dark cloud, was an encounter with her future husband. At their wedding, "I had the most amazing pianist (Dino Fair) and Rockin' party band (The Tim Clark Band). We Shagged all night long."

At the turn of the decade Molly became a "Queen of





Southern Soul,” a compilation CD of several Southern Soul Divas which won the 2011 Carolina Beach Music Award for Collaboration of the Year in 2011.

With an eye on the fruits of married life Molly left Sea Crus in 2012, handing the mic over to Allie Privett, and a promise to fill in when needed.

Her musical hiatus ended when she returned in 2016 to perform with Dino as the OG duo.

Meanwhile her family more than doubled. She’s the proud momma of three rescue Dacshunds aka The Three Lil’ Weens.

Dino and Molly marked the 19th birthday of Sea Cruz in March 2020.

2020 leveled up even more when Molly received an invitation to collaborate with the talented, award-winning Chris Beihler of Forevermore Music and the velvet voice of Craig Woolard on “Take My Heart.”

And, according to Molly, “The best is yet to come.....”

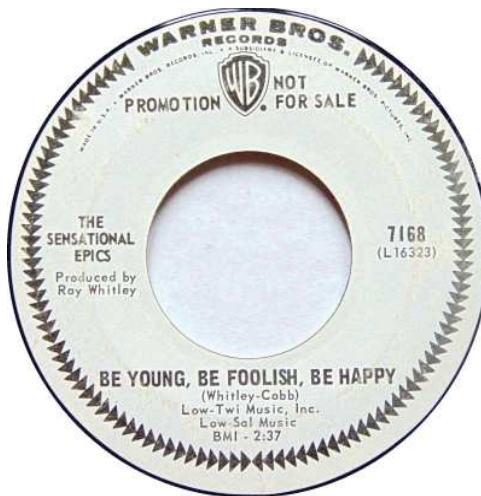
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## The Journey from “Be Young, Be Foolish, Be Happy” to “Take My Heart”

The story of “Be Young, Be Foolish, Be Happy” has a few twists and turns and perhaps some small mystery still unsolved.

Ray Whitley and J.R. Cobb were members of Bill Lowery’s Atlanta organization. Cobb was an original member of the Classics IV. Whitley arrived in Atlanta as a teen from Columbus, Ga.

Cobb and Whitley wrote “Be Young....” in 1967. When Joe South heard it he pitched Lowery on letting Columbia’s Sensational Epics record it and released it in February 1968.



That same month the Tams released their “A Little More Soul” LP which also included “Be Young....”

In March, Canadian producer Ray Short was in the studio with Mary Saxton working to release “Sad Eyes.” At some point Short must’ve teamed up with Schwartz and Murray to rewrite the lyrics to “Be Young....” which was subsequently released late July, early August as the B-side. “Sad Eyes” did fairly well on the Canadian charts while “Take My Heart” (with the same musical background as “Be Young....”) was lost in the shuffle. The Tams’ “Be Young....” hit the Pop & Soul charts June 22nd, 1968. \*\*\*



## Retro 70s Archie Bell and the Drells

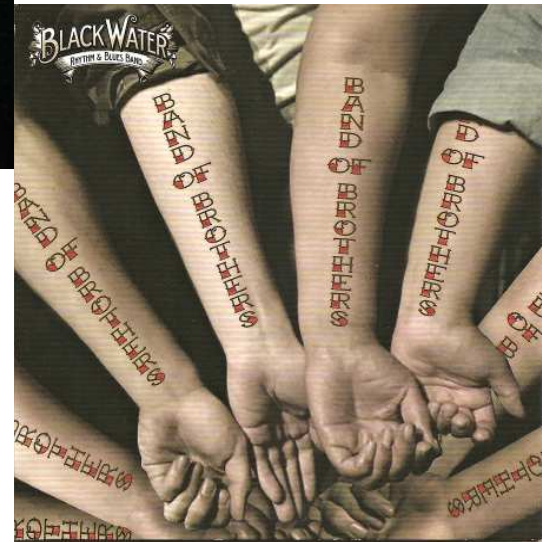




# Blackwater Band From the Beach Music Top 40



Mike Salley, Jeff Alspaugh, Devin Dove, Dale Edwards, Robbie Hegler, Jody Bundy.  
Front: Doug Winstead, Willie B. Sellers



Change is the only constant in life.... That's what we've always heard when things happen that are unplanned, unexpected, and completely out of the blue.

Blackwater has undergone a few changes. The “rhythm & blues” has been dropped to officially name them what most people were already calling them. Comprised of friends, guys, brothers, musicians (really good musicians), the Blackwater Band's line-up includes William (Willie B) Sellers, Jody Bundy, Jeff Alspaugh, Devin Dove, Doug Winstead, Robbie Hegler, Mike Salley, light tech Iver Edwards and sound engineer Klint Ford, and founding member Dale Edwards.

The most recent CD, aptly named “Band of Brothers”, is a product enthusiastically created in Andy King's Coda Studio located in Wilmington. The final offering was painstakingly recorded, mixed, and mastered by King and fellow Carolina Opry performer, Brad Long. The CD was well received and continues to produce singles that appear on a number of countdowns.

A recent collaboration with Too Much Sylvia, “The Boys Are Back in Town”, was planned over a lunch meeting at a Burlington cafeteria. The planned one to two-hour meeting lasted about four hours. Excitement and ideas kept TMS's Rick Lee and Steve Long, and Blackwater's Jody Bundy and Dale Edwards talking, planning, laughing, and realizing the

pure comradery that exists between the two bands.

The release of “The Boys Are Back in Town” was done quickly, professionally, and wholeheartedly. The debut of the live performance was unveiled during a March 14, 2020 HOTO's event. The guys had a blast on stage and the crowd loved it! The four-hour lunch in Burlington proved to be spot-on and well worth.

The future of Blackwater includes rehearsals to hone the set list; practices to add new music; thoughtful planning to be able to honor those who take time out of their day to come listen, dance, and encourage the band members. Plans include widening the “footprint” into Georgia, Florida, Alabama, Mississippi, West Virginia, Maryland and Pennsylvania, to see if other areas like what is offered.

When there's an opportunity to introduce the band from the stage, Dale Edwards always recognizes the audience as a part of the band. “It takes all of us (on and off stage) and you! Without you, there would be no Blackwater Band.”

[--Dale Edwards]

\*\*\*

From the Internet



MONDAY THRU FRIDAY			
Show Time	DJ		Show
3 - 6 PM	'Fessa John Hook	Dancing On The Edge	(L)
(L) - Live (Rec) - Recorded (Rpl) - Replay			
All Times - Eastern Standard Time			

SATURDAY AIR CREW TIMES			
Show Time	DJ		Show
8 AM - Noon	'Fessa John Hook	Beach Music Class Reunion Top 40	(Rec)
Noon - 3 PM	Lamar Walker	The Beach Beat	(L)
3 - 6 PM	'Fessa John Hook	Beach Music Top 40	(Rec)
6 - 9 PM	Ron and Phil	Headliners In Review	(Rec)
9 PM - Midnite	'Fessa John Hook	Roadhouse	(Rec)
(L) - Live (Rec) - Recorded (Rpl) - Replay			
All Times - Eastern Standard Time			



**Fessa' John Hook, the Voice of Beach Music on Sirius XM**  
***The Grand Strand New Music Showcase Weekends***  
**Saturday Noon-1, Sunday 3-4 & Midnight to 1**

165



Modern Canadian Indigenous Music

701



Carolina R&B Beach Music

702



One-Hit Wonders, 24/7



**Weekly Voting Begins this month at Our Facebook Page:  
John Hook's Roadhouse Blues Boogie & Fish Fry**

# Roadhouse Blues & Boogie Top 40

**June 6, 2020**

No. of weeks	Last Week	This Week	Title Artist	BPM (LP or CD)	Year Record Co. & #	No. of weeks	Last Week	This Week	Title Artist	BPM (LP or CD)	Year Record Co. & #
30	2	1	I'M GOING OUT OF YOUR MIND WALTHER, ZACK BAND	The Westerner	2019 Ass Clown Rock n Roll	33	23	21	LISTEN UP BOYS BLUES MEETS GIRL f Sean Carney	2019 Blues Meets Girl	mrdownchild.org
24	3	2	JUST CAN'T WIN BLOOM, MICHAEL & BLUES PROPHECY	Whisper in the Wind	2019 Random Acts	18	24	22	JELLY ROLL BAKER KOLASSA, MCK	2020 Blind Lemon Sessions	Endless Blues
29	4	3	I'M TORN DOWN GUITAR JAMS	Transpacific Blues V 1	2019 Hips-19	14	25	23	STROLLING WITH CHICKENBONE CHICKENBONE SLIM	2020 Sleeper	chickenboneslim.com
16	5	4	TOO MUCH BOOGIE ROOMFUL OF BLUES	In a Roomful of Blues	2020 Alligator 4998	14	26	24	BROWN'S CAMP GILBERTS, TOM	2020 Old School	Polymerase Recs
8	6	5	ROCK WITH ME SMITTY & THE JUMPSTARTERS	Let's Get Jumpstarted	2020 jumpstartersband.com	16	27	25	GOING BACK TO MEMPHIS MCDONALD, FORREST BAND	2020 Blues in a Bucket	World Talent
24	7	6	SHE'S A KILLER HOT BLONDE WENTUS BLUES BAND w Duke Robillard	Too Much Mustard	2019 Ramasound 1419	19	28	26	THINK ABOUT YOU SISTER LUCILLE	2020 Alive	Endless Blues
29	8	7	YOU GOTTA SHOW ME CHAZ, JEFF	No Paint	2019 JCPX 5052	15	29	27	SUMMERTIME CAPPI, LOUISE	2020 Melange	LCCD 2769
30	1	8	DON'T LOOK NOW GORDON, RAE BAND	Wrong Kind of Love	2019 Rae Gordon Music	2	40	28	HE DID ME WRONG BUT HE DID IT RIGHT RUBIN, EVELYN	2020 Crossing Borders	Seaspeed
24	10	9	HONEY PLEEZ HARMON, ZAC	Mississippi Bar B Q	2019 CFR 028	1		29	TOMORROW I MAY BE GONE HARMAN, JAMES	2019 Liquor Parking	
24	11	10	LOVE CAN WIN VICKERS, BRAD & VESTAPOLITANS	Twice as Nice	2019 Man Hat Zone 2000	1		30	LET THE SASS OUT CHAMBERS, ANNIKA	2019 Kiss My Sass	Vizztone
15	12	11	LET'S MAKE LOVE CAPPI, LOUISE	Melange	2020 LCCD 2769	1		31	HELLO STRANGER HUMMEL, MARK	2020 Wayback Machine	Electro-Fi Records
15	13	12	MY BABE JORDAN, SASS	Rebel Moon Blues	2020 Stony Plain	1		32	TREAT ME LIKE I WANT MISTY BLUES	2020 Weed'em and Reap	
9	14	13	CHURCH HOUSE BLUES SHAWANDA, CRYSTAL	Church House Blues	2020 True North	1		33	RIP THIS JOINT MESSAROUNDS	2004	
9	15	14	COME LOVE NIGHTHAWKS	Tryin' to Get to You	2020 Eller Soul 20202	1		34	SEXY WAYS MCDONOUGH BAND, GREEN	2020	
22	9	15	EVERYTHING AND EVERYONE ELLIS, TINSLEY	Ice Cream in Hell	2020 Alligator 4997	1		35	SWEET TASTE 11 GUYS QUARTET	2020 Small Blues & Grooves	
17	17	16	SAY GOODBYE TO THE BLUES.... STARR, VAL & BLUES ROCKET	Lighter Side of the Blues	2020 valstarr.com	1		36	ROCK THIS TOWN BLACKWATER RHYTHM & BLUES BAND	2018 Band of Brothers	
24	18	17	SUNDAY MORNING AFTER SATURDAY NIGHT HARMON, ZAC	Mississippi Bar B Q	2019 CFR 028	1		37	OVERWHELMED ELLISON, SCOTT	2020 Skyline Drive	RDP 2001
24	19	18	THAT'S WHAT I LOVE ABOUT 'CHA CANNON, TORONZO	Preacher, Politician & Pimp	2019 Alligator 4995	1		38	STILETTO HEELS & FISHNET HOSE RUSTY ENDS & HILLBILLY HOODOO	2020 Last of the Boogiemens	
23	20	19	SOMEONE ELSE WAS STEPPIN' IN BIG MIKE & R&B KINGS	This Song's for You	2019 bigmikeandtherbings.com	1		39	NO ONE'S GONNA LOVE ME (LIKE THE WAY YOU DO) LOUISIANA'S LEROUX	2020 One of Those Days	leroux.band
24	21	20	LOVE IN THE NEIGHBORHOOD ROBINSON, TAD	Real Street	2019 Severn 0076	29	16	40	TAKE YOU BACK JIMMYS	2019 Gotta Have It	BCP 006

## Rising Stars

SAY IT LIKE MAGIC SAM	ADLER, JIMMY
EVERYBODY'S GOTTA GO	ALABAMA LOVESNAKES
DON'T YOU KNOW	ATKINSON, BIG JON
CHECKIN' ON MY BABY	BACKTRACK BLUES BAND
WALKING BLUES	BLACK CAT BONE
LOST ALL I EVER WANTED	ELLIOTT & THE UNTOUCHABLES
ALL ABOUT YOU BABY	FAT DADDY BLUES BAND
NEVER GONNA CRY	FISH, SAMANTHA
SUGAR MAMA	FLAMING MUDCATS
OCTAVATE'N	HANCK, TERRY BAND
IS YOU IS OR IS YOU AINT MY BABY	HARRIS, PAULA
YOUR BLUES	HITMAN BLUES BAND
LOUISE	HOWLIN' BLUES BOOGIE BAND
BARREL HOUSE JOE'S	HURRICANE RUTH
ROLL YOUR COAL	JAMES, CHEYENNE
DON'T STAY OUT ALL NIGHT	KASHMAR, MITCH
YOU'RE NOT IN TEXAS	LANZA, BOB BLUES BAND

RAINING IN PARIS	LIL' ED & BLUES IMPERIALS
FINE FURRED MAMA	LUECK, COREY & SMOKE WAGON BLUES BAND
STOP KNOCKING	LUETJEN, CORY & TRAVELING BLUES BAND
IF IT'S NEWS TO YOU	LYNN, TRUDY
LEAVING HOUSTON	MAY, MARK BAND w SATYR HORNS
LIFE IS TOO SHORT	MISSISSIPPI HEAT
CAN'T CALL HER NAME	MORGANFIELD, BIG BILL
NEVER MAKE YOUR MOVE TOO SOON	MORRISON, BARBARA
MOVE ON	MYLES, A.C.
BIG-BONED BABY	ORBAN, DAVE & MOJO GYPSIES
MY BABY LIKES IT	PUERTO, SHARI
BLOOD RED MOON	ROBB, TERRY
COME BACK TO ME	ROGERS, JAMES 'BUDDY'
THAT'S HOW I FEEL ABOUT YOU	S'AIDA, SHAKURA/BILL KING'S SNFF
HIP SHAKES HUFFLE	STEEL, A.C. & GALVANIZERS
BLUES ELIXIR (RONNIE'S HERE)	WARD, PETER w RONNIE EARL
BLUES BOSS SHUFFLE	WAYNE, KENNY 'BLUES BOSS'
SITTIN' HERE THINKIN'	WHEAL, CHARLES
I CAN'T SHAKE THAT GUY	WILDE, SUNDAY



# The Zack Walther Band

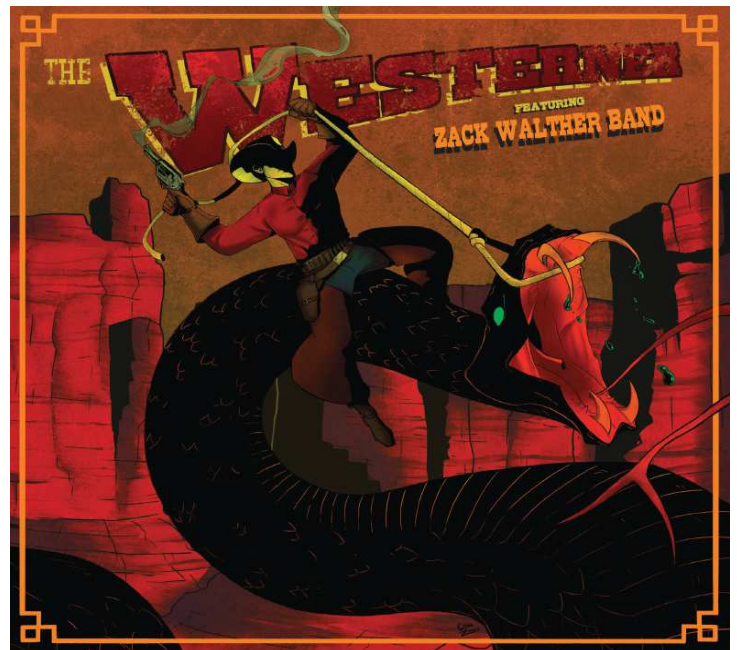
## Roadhouse Blues & Boogie T40

When Zack Walther went to college to major in music, he had to choose an “instrument of study.” And—no accident—he chose his own voice. As a child of the 1980s he sang in the school choir and learned to play songs by ear on his brother’s upright piano, “But it was mainly the white keys,” he recalls. Then, as an afterthought, he adds, “It still is.” That piano may have been the first musical instrument he ever touched, but it certainly wasn’t the last.

By the time the ’90s rolled around, he was a teenager immersed in rock and roll and already a developing musician. That’s when he found his father’s old nylon-string classical guitar, long forgotten and stashed in the family attic. When he was 13, his folks, aware of his interest, bought him a basic electric guitar and a little Crate amp. Two years later, they surprised him on Christmas with his first quality acoustic guitar. “I played all through Christmas day,” he says. “Playing songs, learning songs, country songs, rock songs, just basic chords.” Still, he knew he was destined to be a vocalist—first and foremost.

“Singing was a natural thing for me, and it always has been because I’ve gone through college and actually been classically trained to sing.” He picked up piano and guitar on his own, and though he’s had a few lessons, considers himself self-taught. “There was always interest early on, very early, playing music and singing. And because I was the vocalist of my friends, I’ve always been the lead singer,” he says. “I can remember, at 13, 14 years old having band practice in my best friend’s garage.” High school was a whirlwind, “a lot of guys and girls creating bands.” Over the 30-year span of his musical life, he’s been in and out of bands, including, fairly recently, Zack Walther and the Cronkites, a name familiar to many aficionados of Texas music. An album—Ambition—arose out of that collaboration. In his current iteration of band names, it’s back to basics: The Zack Walther Band, a three-piece ensemble with guitar, bass and drums – with his best friend and collaborator Matthew Briggs on drums.

Once the seeds were planted, Walther has just kept growing musically year after year, gaining experience, covering new songs and musical genres, until he evolved into the versatile performer that he is today. He’s able to deliver



anything from the Beatles to Bruce Springsteen to Leonard Cohen to a whole catalog of originals, many of which make up the tracks on albums he’s recorded over the years. As a teenager, “The alternative rock scene was huge, and that’s what we listened to mostly. But I was also raised on my dad’s LPs, the Beatles. I had a huge, strong influence from Simon & Garfunkle. That was one of my favorites growing up. In fact, the first song I ever played in front of an audience was ‘Sound of Silence.’ And I still play it today.”

The versatility that defines his performances extends to a wide range of music that’s known by the vast majority of Americans regardless of background or regional differences. It’s a genre that’s come to be known as “Americana”—music that’s rooted in the heritage of the nation, from the English and Irish music of the earliest settlers’ to the blues and jazz of the old South and the R&B of Detroit. And Walther’s voice ranges as far and wide as his song choices. In his rendering of Leonard Cohen’s anthem-like “Hallelujah,” he can reach down deep in his throat to find a guttural howl and then soar up to highs that ring like a prayer. To watch him perform is to see a musician in his prime delivering straight from the heart.

And his growth as an artist never stops, as the Zack Walther Band expands its audience. A recent original, “Mustang Wine,” is, as he puts it, “a perfect example of the direction this band is headed.” Wherever Walther and his band are going, they’re doing it at breakneck speed, and for fans of that special kind of music you can only find in Texas, they can’t wait until he gets there. – G. C. Larson

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[from [zackwaltherband.com](http://zackwaltherband.com)]



Louise Cappi: Eclectic NOLA Gumbo

Louise Cappi, is an American Soul/Jazz singer & songwriter, recording artist & Bandleader. New Orleans is the native New Yorkers home. She is the child of the late great Jazz guitarist & pioneer of the seven string guitar, Al Cappi. With ease Louise transitions from one genre to the Next. She's a skilled Jazz improvisationalist, a butt-kickin Blues woman & a soulful R&B Songstress. Louise has a degree in Theology and In the more then thirty years of singing professionally, Louise has developed an ability to read an audience on not just an emotional level, but a spiritual level as well.

Cappi serves as an interfaith Chaplain for a local NOLA Hospital where she provides spiritual and emotional support to the patients. Louise has been called a "genre of her own" Hold on to your seats, as Louise Cappi delivers a spinetingling, and extraordinary performance. Louise Cappi's album *Mélange* (2017) covers a lot of musical styles familiar to New Orleanians. Eclectic in both genre and repertoire, she touches on Latin music by way of Afro-Cuban and bossa nova, rock, funk, swing and ballads, while never straying far from the blues.

She has performed all over the country at festivals and jazz venues such as Snug Harbor, The Saint Hotel -Burgundy Bar, Melange Speakeasy Bar, Irvin Mayfield's Jazz Play House in New Orleans, LA, Sambuca Cafe in Houston, TX to name a few. She has performed with Grammy winners, Irvin Mayfield and the New Orleans Jazz Orchestra, Grammy winning

Bass Player, David Pulpus. In February 2013 Louise formed the band BELLA NOLA (Beautiful New Orleans, LA) which is a contemporary Jazz quartet with a splash of Cuban and Brazilian influence, a dash of blues and lots of soul, that's the musical gumbo of BELLA NOLA! \*\*\*



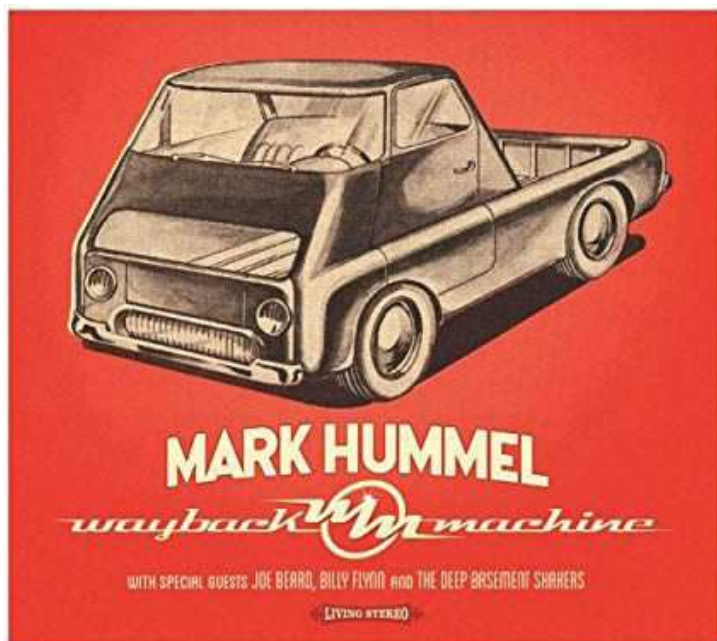
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[from the Michael Limnios Blues Network on March 10, 2020]

## Retro Roadhouse 1950s Bo Diddley





# Mark Hummel's Wayback Machine



## Bman's Blues Report

January 2020

I just had the opportunity to review the most recent release, *Wayback Machine*, from Mark Hummel and it old school Chicago style blues. Opening with *Flim Flam*, a cool blues number with a great bass line courtesy of R.W Grigsby, with Mark Hummel on harmonica and lead vocal, backed by Rusty Zinn on guitar, Aaron Hammerman on piano and some great percussion by Dave Eagle. Super opener. A real nice Chicago flavored shuffle, *Cut That out* really provides a nice platform for Hummel on harmonica and Billy Flynn shows his chops on guitar, also joined by Kid Andersen. Hummel original, *Road Dog* is a super harmonica piece with eccentric percussion by Eagle giving it a real primitive feel. One of my favorites on the release is *Breathtaking Blues*, a cool, harmonica lead instrumental with a nicely executed piano solo by Hammerman and Eagle's zany percussion. Very cool. Another favorite is Gillum's *Crazy About You* with a really cool pace, with barrelhouse, rat a tat percussion and Hummel's personal touch on vocal and harmonica. Very nice. Slow blues, *Pepper Mama* has really nice framework for interwoven harmonica, piano, vocal and guitar by Flynn, Hammerman and Hummel. Hammerman takes the mic on *Rag Mama Rag* with it's authentic blues flavor and it's loose instrumental jam. Joe Beard joins on *Five Long Years* adding excellent vocal and guitar to this Boyd classic. With Hummel's solid harp work, this is a strong 1st generation style blues track. Another early style track is *Say You Will* also featuring the guitar and vocal work



of Beard is up next and hits it right down the pipe. If you love delta blues, you will love this track! Wrapping the release is country style blues *Mean Old Frisco*, featuring Beard on vocal and guitar but with Andersen on bass and Hummel on harmonica giving it a more current and polished feel. This is a really enjoyable release with a lot of effort to inventiveness on originality. Very nice.

## Roots Music Report

by Duane Verh

December 2019

On Mark Hummel's excellent 2018 all-instrumental release *Harpbreaker* the Grammy-nominated blues harp-meister displayed his firm grasp of a number of styles and genres. Alternating here in the company of the West Coast blues duo The Deep Basement Shakers and Mississippi blues guitarist Joe Beard, Mr. Hummel plants his play firmly in vintage blues ground, paying tribute to the 30's and 40's sounds from which the classic postwar Chicago blues era would spawn. The tracks with the DBS are good-timey in nature, Mr. H's spirited play punctuated by the precocious play of percussionist Dave Eagle. Solid takes from this lineup include Robert Nighthawk's "*Pepper Mama*", Sonny Boy (John Lee) Williamson's "*Cut That Out*" and the minor-keyed instrumental "*Breathtaking Blues*". The final three tracks, featuring Mr. Beard on vocals, are of a more intense character, particularly Hummel's composition "*Say You Will*". \*\*\*

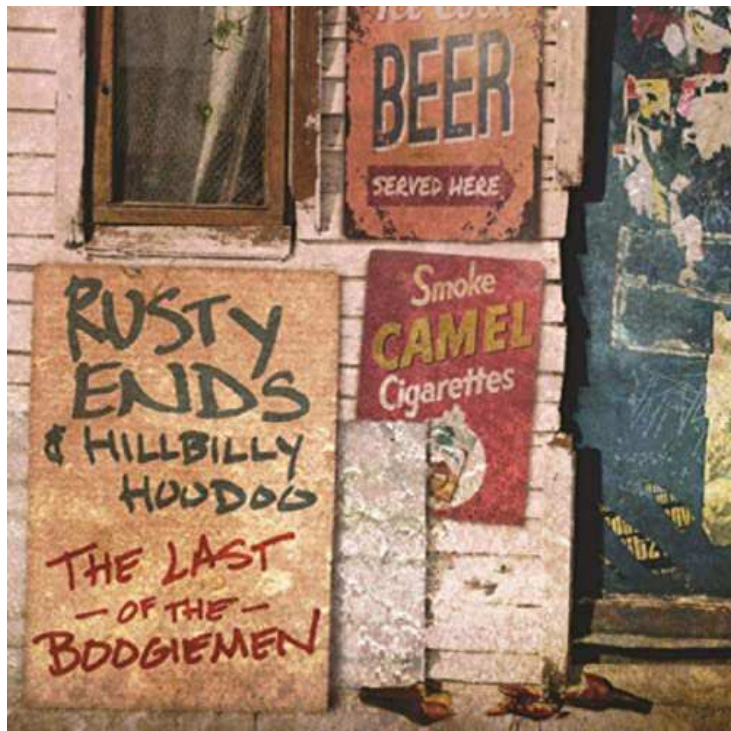


Rusty Ends is the real deal, a true link between the rock and blues of the 50's and 60's and the 21st century. Rusty learned his craft as a teenager playing in the bars and taverns up and down Dixie Highway between Louisville and Fort Knox. The audiences were made up of a combination of soldiers, bikers, laborers, hustlers and working ladies (a vocal, volatile and sometimes lethal combination). The band had to play a combination of blues, soul and country and do it all with a beat that allowed the topless dancers to keep gyrating.

With every gig Rusty improved and soon was asked to join The Premiers, a popular club band. This launched a long career in the once vital Louisville club scene. In 1969 he did his first recording session with the band Cooper 'n' Brass at Phillips International Recording Studio in Memphis Tn. owned by legendary Rock 'n' Roll pioneer Sam Phillips. The record was "Does Anybody Really Know What Time It Is", a regional hit in the southeast and one of the most popular records in dance clubs in the northeast.

In the early 90's Rusty decided he wanted to focus on his first love ..... The Blues and was a founding member of the Rusty Spoon Blues Band. It was also at this time that Rusty started to take song writing seriously. Rusty has backed up some legendary performers including The Shirelles, The Drifters, Bobby Lewis, The Coasters, The Marvelettes and The Little River Band. At Blues Festivals he has played on bills that included Koko Taylor, Otis Rush, The Excello Blues All Stars (along with many other legends) and has played in recording sessions behind Kelly Richey, Robbie Bartlett, Wayne Young, and the great Blues Man Eddie Kirkland.

Around 2010 Rusty disappeared from the music scene. When Rusty disappeared it was rumored he lived in the Everglades and studied Native American mysticism with an old Seminole Medicine Man. Rusty has never confirmed or denied



this rumor. Another rumor, one that Rusty denies, is that he was first mate on a shrimp boat. In his denial of this rumor Rusty stressed the point that he would never work that hard.

Rusty reappeared five years later when a long time friend and sometimes band mate David Zirnheld asked him to play at church services with him. Together they played a unique blend of traditional hymns and original material, and this was the spark that reignited the desire and Rusty was back!

Rusty and the band do a combination of covers and originals combining Rock-A-Billy, Blues, Soul and anything else that catches his attention. This unique combination and the heart of Rusty has resulted in a real Kentucky burgoo he calls Hillbilly Hoo Doo. [from rustyends.com]

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James Harman's Icehouse Blues Band had played alongside Muddy Waters, John Lee Hooker, B.B. King, Albert King, Lowell Fulson, Big Joe Turner, Freddie King, T-Bone Walker, Albert Collins and numerous other blues icons. This is Harman's sixteenth album. His most important work maybe the four albums he recorded for the Black Top Record label including 1995's "Black and White". In 2000 he released "Mo' Napkins Please" on the Cannonball Records imprint. His last two albums were 2015's "Bonetime" and 2018's "Fineprint" both released on Electro-Fi Records. Harman has eighteen Blues Music Award nominations including Instrumentalist – Harmonica (4x) and Traditional Blues Male Artist (3x). He won two BMA's for his participation on the 2013 album "Remembering Little Walter".

Big Jon Atkinson is both guitarist and producer at Bigtone Records where he masterfully utilizes 1940's and 50's analog equipment to capture that old school sound. When it came to finding artists to record James Harman was on his short list. Harman states "I had a tour booked that Nathan James and Marty Dodson could not do. So I grabbed guitarist Atkinson, Malachi Johnson, Kedar Roy, and my percussionist Mike Tempo and we did the tour anyway. Since we ended up in Northern California, Jon offered for me to do some recording in his infamous old school analog studio. "Liquor Parking" is the 'catch' from that fishing trip".

The recording includes Harman, harp and vocals; Atkinson, guitars; Robert Welsh, piano; Malachi Johnson, drums; and Kedar Roy, bass. Also appearing on the recording are pianist Carl Sonny Leyland, bassists Greg Roberts and Troy



Sandow, percussionist Tempo and saxophonist Eric Spaulding.

All fifteen songs were written by Harman. The modest Harman adds "the songs were all "head arrangements"; this is 100 percent raw, live, one-take stuff... involving little more than calling out keys and me making up stories. I made up the lyrics on the spot, and these fine blues players followed me like bluetick hounds". Johnson plays on all tracks while bassists Roy and Roberts each play on seven.

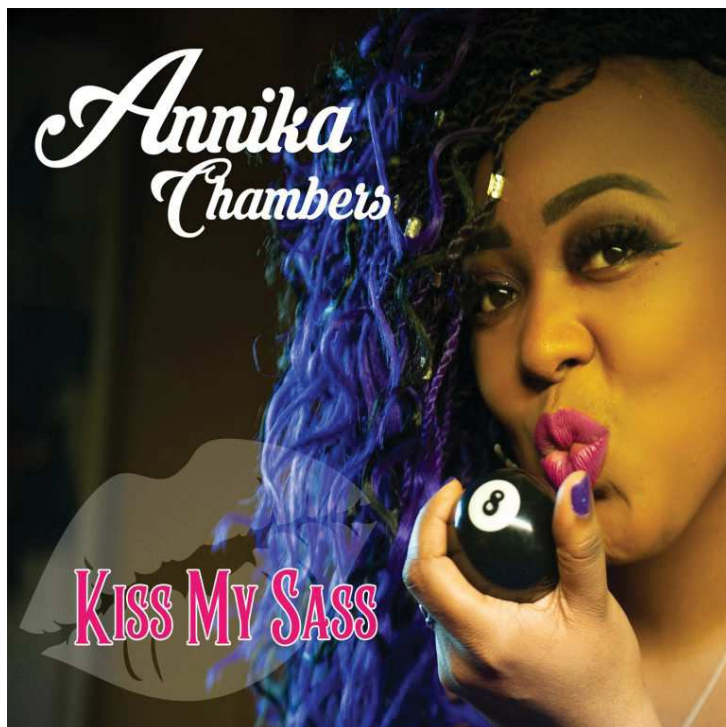
The opening track "Done Deal" features boogie-woogie and Jazz pianist Carl Sonny Leyland sitting in. Harman testifies that Leyland is "the best piano player I have ever heard. And folks... I have heard a lot of 'em."

On all the other tracks the piano player is no slouch either as Robert Welsh has played with Elvin Bishop, Charlie Musselwhite and countless others. Check out Welsh's fine piano on "A Solid Mess", "Lady Luck" and "Switchin' Dimensions".

Harman's genius making up songs on the spot is best illustrated on the humorous "Eatin' Manatee" and on "(Ain't Gonna) Raise My Hand" with his great harp and vocals, and Atkinson on guitar; the latter is a trance blues featuring bassist Sandow and percussionist Tempo.

"To Each His Own" is another great vocal from Harman. The spontaneous music from Harman and this fabulous band is a pure joy. Better listen now cause like Harman says "you can't take it with you when you go."

–Richard Ludmerer [from makingascence.org]  
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*[Annika Chambers has had our ear for several months now. She's got the chops to go a long way on the Roadhouse Blues and Boogie Top 40. We wouldn't be the least surprised to see her crossover onto the Beach Music Top 40 occasionally.]*

*To really appreciate her, check YouTube and your favorite download sites.*

*Of course you can also hear her on the Roadhouse Show -- play time for that is listed on page 19. Check out Mike O'Cull's review below for RockandBluesMuse.com FJH]*

2019 Blues Music Award winner Annika Chambers is ready to make the scene with her third and latest studio record *Kiss My Sass*, released August 9th, 2019 on VizzTone Label group. Chambers won her BMA for Best Soul Blues Female Artist and happily keeps to the same sort of vintage R&B-infused style on this new set. Produced by Larry Fulcher, Richard Cagle, and Tony Braunagel, *Kiss My Sass* situates Chamber's dynamic and expressive vocal abilities on top of an outstanding band and funky uptown arrangements and is an impressive showcase of all that she can do.

Annika came up singing in church but didn't fully grasp the gift of talent she'd been given until she was grown and serving in the U.S. Army. A performance of the National Anthem kicked off her career, made her a favorite on her base, and led to her joining a touring group that entertained troops in Kosovo and Iraq. After returning to Houston in 2011, she formed Annika Chambers and The House Rules Band and got to work. Her first album, *Making My Mark*, did exactly

that and earned her a BMA nomination in 2015 for Best New Artist. Her second effort, *Wild & Free*, took her even higher, debuting at Number Seven on the Billboard Blues Chart. She has toured steadily and appeared at the Minnesota Bayfront Blues Festival, the Las Vegas Blues Bender, the Gloucester Blues Festival, the Mississippi Delta Blues Festival, and other events in Europe and South America.

The first cut, "Let The Sass Out," is an instantly-infectious shuffle that puts Chambers' take-no-mess vibe and persona squarely upon the front burner. It's a tough-talking number meant for everyone who says "sir" and "ma'am" for a living. Annika has an amazingly live feel in the studio environment and comes across as loose, cool, and confident. "That's What You Made Me" is a funky and strong statement to the man who made the singer a crazy jealous woman, something she never wanted to be. "I'm not the girl I used to be," Chambers sings and you'll absolutely believe her.

"Brand New Day" is a somber, minor key slow jam that expresses the anguish and fatigue of living in the modern world. The arrangement goes down without any drums, which is a brave but effective production choice, as it keeps the dynamics down low and lets Chambers keep listener focus on the words she's singing. Her final high note that closes out the tune is especially delicious. "World Of Hurt" follows and kicks things back up with a driving soul groove with more than a little Memphis to it and another hard luck story of love and betrayal. Chambers shouts down the one who took her "from Heaven on Earth to a world of hurt" and unites with her band to unleash the sound of all that pain.

*Kiss My Sass* ends with the low-key resonator guitar-based "I Feel The Same," an emotive duet with Canadian artist Paul DesLauriers. It's a great last song that imparts a coming-home feel that's perfect for when the song appears. Annika and Paul make magic together and put much heart into the tracks' minimalist arrangement.

Annika Chambers makes a strong statement as an artist on *Kiss My Sass*. It's her third time out and she's clearly become a fully-developed recording artist with a strong sense of who she is. She never over-sings or sells herself too hard, preferring to let her talent, band, and choice of material present her case for her. She feels like someone ready to attract a much larger audience and one spin of this record will make that readily apparent. Soak your spirit in this one tonight.

By Mike O'Cull [from rockandbluesmuse.com]

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## Beach Music Café with Renee Chesson

Renee Chesson is a beach music fan. Born in Tennessee, her family moved to Alabama when she was 6. And with her family, she was introduced to beach music of the 60s at Panama City. Then her family moved to North Carolina while she was in high school. She soon discovered Myrtle Beach and she was hooked for life.

In the early 2010s, she joined Facebook and began posting her favorite music. Soon she found some other groups that included beach music. About this time, she had gotten active in a group dedicated to beach diners where she shared some of her beach music favorites. The administrator liked her posts and sought her input on music for the site. Then in February, 2014, the administrator said I want you to take it over....this is your group now, you know more about this than I do.

“Never in my wildest dreams would I have set out to do something like this,” Chesson says. It was an unexpected surprise. I knew there were a lot of people out there that like the music, but I had no idea it would grow like it has.”

So, after changing the site name, this retired grandmother found herself administering a Facebook site. It has proven quite popular and today Beach Music Cafe is one of the largest and most active sites dedicated to Carolina Beach Music.

It likely will obtain its 20,000th member before Labor Day.

Looking at 28-day Facebook Metrix for the site, 5,053 activities occurred on average over a 24-hour period between pure posts, comments, and reactions. The actions included an average of 99 new posts such as song posts, remembrances, band or interview questions, trivia. That led to an average of 684 comments and attracted over 4,260 reactions (likes, etc.).

“I always wanted the ‘feel’ of the beach,” Renee explains of the site. “We like for members to post songs, pictures, remembrances of the beach.” One thing that made the site so unique is that the administrator would personally respond in some manner to most, if not all, of the posts and comments. She keeps up with musicians and beach music industry members’ birthdays and posts greetings for them.

### The Beach Music Café site description says:

Beach music and Shag - the purpose of this group is to enjoy, support and promote the beach music genre - past and present. We love the beach lifestyle and memories of good times, good friends and good music. We share the music and memories and have a passion for Carolina beach music and the shag.

“It is important that we have the new music and keep it going” says Chesson. “Today’s musicians are very talented and work hard. Their music is great, and we want to support and encourage them.

From time to time, members will see some artists and music industry people post on the site. Some posts are about upcoming festivals, shows, and venues. You will see posts from dee jays at the clubs and links to podcasts, Facebook live concerts, etc. The artists respond to member comments and questions about the old days and their new music.

The site’s popularity is evident from the numbers. The member makeup nearly resembles the population. Of the 19,328 members, 59% are women. The average age is estimated to be 64/65 with 33% of the members being 65 and up. While more than 98% of the members are in the United States, subscribers are world wide with 88 countries and 6 continents represented.

Of course, the largest contingent of members are located in the southeast. Not surprisingly, the Myrtle Beach area is home to over 900 members with Charlotte

providing nearly 700. Facebook no longer lists the state breakout of the membership but 60 of the top 99 cities where members reside are in NC...21 in SC and 10 cities in VA.

Outside the Carolinas, it is interesting to note that 144 members live in Virginia Beach, VA, 142 members live in New York City, 88 members in York, PA and 82 in Atlanta, GA.

The site has grown so big that Renee added moderators and other to help members enjoy the site. They include: Barbara Beard, Sandy Grove, Terry Gleason, Rick Trull, and Mike Mangan.

Personally, Renee says she is a huge fan of the old Beach Music. When asked to name three favorites: What Does It Take by Junior Walker; Together by the Intruders; and So In Love by the Tymes ("But there are hundreds more," she adds). Her favorite venues included Thirsty's 2 in Greensboro (now closed), Ducks, Fat Harold's and the Spanish Galleon.

One favorite memory of the beach is attending the Carolina Beach Music Awards. "It is a great weekend of music," she says. "The last bands I heard live were the Band of Oz, the Entertainers and the Tams. I love the Tams. Once at the Spanish Galleon, Little Redd sang to me."

Renee says she hopes people have found Beach Music Café a way to stay connected to friends sharing common interests in beach music during the COVID pandemic. "I feel so sorry for our wonderful musicians and the venues. We are all pulling for them to get started again and continue making their great music."

"This is my joy and I love doing this. I love promoting beach music and in a small way, helping the bands and the clubs."

Thank you Renee Chesson for all you do.

###

**BELOW IS RENEE'S TRADITIONAL SIGN OFF AT NIGHT.**

Renee Chesson to BEACH MUSIC CAFE

44 mins ·

Goodnight beach music lovers and dreamers....Thanks for sharing all the great music and memories today....sweet beach dreams.....

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## Retro '80s Delbert McClinton



## Retro Summertime Memories





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Gold Medal Winner 2019 International Sommelier Wine Challenge

Gold Medal Winner – 2019 Mid-Atlantic Southeastern Wine Competition

DOUBLE Gold Medal Winner – 2019 Asheville Wine & Food Festival

Best Native American Wine – 2019 Critics Challenge International Wine & Spirits Competition

Gold Medal Award – 92 Points – 2019 Critics Challenge International Wine & Spirits Competition

Gold Medal Award – 2019 International Winemaker's Challenge

Silver Medal Award – 2018 Harvest Challenge

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Gold Medal Winner 2018 Mid-Atlantic Southeastern 2018 Wine Competition

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Gold Medal Winner 2017 Asheville Wine & Food Festival

Best in Show and Best Dry Red Wine. 2016 Dixie Classic Fair

Gold Medal Winner, 2015 Asheville Wine and Food Competition

Gold Medal Winner 2015 NC State Fair Wine Competition

Gold Medal Winner 2015 Dixie Classic Competition

Gold Medal 2016 International Winemaker's Challenge

Gold Medal 2016 Asheville Wine Competition

Gold Medal Winner 2016 Dixie Classic Competition