



# IBLUES NOTES

www.omahablues.com

VOLUME FIFTEEN, NUMBER FOUR • APRIL 2011

## THE NEBRASKA BLUES CHALLENGE – A CELEBRATION OF NEBRASKA BLUES!

The IBC represents an international search by The Blues Foundation and its Affiliated Organizations (mostly blues societies) for the Blues Band and Solo/Duo Blues Act ready to perform on a national stage. The Blues Foundation will present the 28th International Blues Challenge January 31-February 4, 2012 in Memphis, TN.



### Prelim Round A - Omaha – Sunday, April 10, 21st Saloon

2:00 PM Swampboy Blues Band • 3:00 PM Matt Gagne and the Blues Experience  
4:00 PM Chuck Brown and the Basement Devils • 5:00 PM The Brad Cordle Band

### Prelim Round B - Lincoln – Sunday, April 17, The Zoo Bar

2:00 PM The Blues Orchestra • 3:00 PM Son of 76 and the Watchman  
4:00 PM Lil Slim • 5:00 PM Levi William

### Prelim Round C - Omaha – Sunday, May 01, The Waiting Room

2:00 PM Luther James Band • 3:00 PM Paul Scott Hoagbin Trio  
4:00 PM 112 North Duck • 5:00 PM Elwin James and the Wayouts

Nebraska Blues Challenge Finals – Sunday, May 15, 2011 21st Saloon 2:00 PM TBD



INTERNATIONAL  
BLUES  
CHALLENGE

## COMING SOON to the ZOO BAR...



April 3: Webb Wilder - \$12 adv., \$15 dos.  
April 5: Rick Estrin & The Nightcats - \$12 adv., \$15 dos.  
April 6: Lil' Ed & The Blues Imperials w/  
Sarah & The Tall Boys - \$12 adv., \$15 dos.  
April 10: Hawaiian Luau - \$20.  
April 26: Janiva Magness - \$12 adv., \$15 dos.  
Get tickets at the bar or online at eTix.com.

### MARK YOUR CALENDAR...

July 8: ZOOFEST featuring Dave Alvin • July 9: ZOOFEST featuring Kelley Hunt



Photo by Jon Pearson



THIS ISSUE OF BLUES NOTES IS DEDICATED TO  
THE MEMORY OF "COWBOY" LARRY BOWERS.  
OUR HEARTS AND DANCE FLOORS  
WILL NEVER BE THE SAME.

### Live Blues at 5:30pm

21st SALOON • 4737 S. 96TH  
fka THE NEW LIFT LOUNGE

4/7 ..... Lil Ed & The Blues Imperials  
4/14..... Nick Moss & The Fliptops  
4/20 ..... Mike Zito  
4/21 ..... Chris Duarte  
4/28 ..... Guitar Shorty



## ***Why donate to The Blues Society of Omaha?***

The Blues Society of Omaha, Inc is a 501C3 Non-Profit Organization that was formed in 1998. We are an all-volunteer organization with over 600 members. BSO's mission is to "Keep the Blues Alive". We are recognized as one of the top Blues Societies in the country – a very cool thing for our great city. Through your support we continue to contribute to The Blues, its musicians and events in the area through our sponsorship and volunteer support:

- BSO is a sponsor of Playing With Fire, a series of concerts held each summer on Omaha's riverfront. We support the event financially as well as provide 500+ volunteer hours for each of the events. The PWF concert series has drawn national recognition to Omaha!
- In 2001, BSO created BluesEd, a non-profit youth artist development program which provides opportunities for young musicians to perform with other students in a band format. BluesEd has also gained national attention for Omaha.
- Regularly produces charitable events for musicians in need
- Provides support to The Zoo Bar – Lincoln's award-winning Blues venue
- "Jammin Away The Blues" – annual fundraiser for The Nebraska Mental Health Organization
- Operation Feed the Troops – fundraiser to provide free food to deploying and returning armed forces members and their families
- Annual toy drive for the children of Pine Ridge Reservation

### **Other Donor Benefits:**

- Free monthly subscription to "Blues Notes" – our monthly newsletter that will keep you abreast of Blues events in the area, Blues CD reviews and other articles of interest to Blues connoisseurs!
- Weekly e-blasts with late-breaking Blues news
- Free Family Blues Festival every summer (Aug. 1<sup>st</sup>, 2010) – Omaha's premier family music event
- Invitation to special events and parties
- Special pre-sale and discounted tickets to select events
- Various discounts offered by BSO advertisers
- Pride in belonging to a group dedicated to "Keeping The Blues Alive!"

**Please consider switching to the GREEN VERSION of Blues Notes. You will be saving the planet while saving BSO some expense. Contact Nancy at [nwalsh6@cox.net](mailto:nwalsh6@cox.net) to switch to e-mail newsletter delivery and get the scoop days before snail mail members!**



## **BLUES ON THE RADIO:**

Mondays 1pm-3pm on KIOS 91.5 Mike Jacob's "Blues in the Afternoon"

Sundays 9am-Noon on KIWR 89.7 Rick Galusha's "PS Blues" Pacific Street Blues & Americana podcast:

[http://kiwrblues.podOmatic.com/entry/2010-02-03T11\\_00\\_49-08\\_00](http://kiwrblues.podOmatic.com/entry/2010-02-03T11_00_49-08_00)

Lincoln's KZUM Radio - Nebraska's only community radio,  
and you can listen to it on the web at [KZUM.org](http://KZUM.org).

Monday – 3:00-6:00pm World Gone Wrong Blues

Tuesday – 3:00-6:00pm Group W Blues

Wednesday – 9:00-11:00am The Ride-Rock & Blues from Dave Reece

Thursday – 3:00-6:00pm Flashback Blues

## BIG JAMES AND THE CHICAGO PLAYBOYS HEADLINE THE AKSARBEN VILLAGE BLUESFEST

Big James and The Chicago Playboys are confirmed to headline "The Blues Society of Omaha presents The Aksarben Village BluesFest" on Saturday, June 25th. The Fest will be held at Stinson Park on 64th & Center. Opening the show at 4pm will be (2) BluesEd Bands, Us & Them and Mojo Bag, followed by R&M Blues Band, and then Blue House, prior to Big James' set. Please mark your calendar to attend this free event.

I love the layout of this little amphitheater and it could be a much-needed source of revenue for BSO, as we may only have one Playing with Fire left (I trust you have saved July 16th to attend).

—Terry O'Halloran

## BLUES ARE RETURNING TO DES MOINES AFTER THE CLOSING OF BLUES ON GRAND:

Hello, Live Music Lover! We wanted to introduce ourselves and let you know about some new live music options in town. One look at our upcoming schedule and you will see clearly.... we love the blues. What we really love, though, is just great music and that crosses many boundaries.

You are invited to visit our website at [www.bigreddogmusic.com](http://www.bigreddogmusic.com) and check out the upcoming shows. While you're there please sign up for our newsletter if you want to continue hearing from us! Hope to see you at a show soon!

—Big Red Dog Productions

**Check out B.J. Huchtemann's column Hoodoo Blues each week in the Omaha READER for info on upcoming shows and other news in the roots-blues music scene. Find the new column online each Thursday at <http://www.thereader.com/music/C12/>**

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# What's New with BluesEd

## Our Sponsors

BluesEd would like to thank our new sponsors: **The Luther James Band**, **OnTrack Studios**, and **Aksarben Village**. Without their generous contributions, BluesEd would not be able to provide so many wonderful opportunities for our students. Details about each of our sponsors are listed below:

**The Luther James Band** has already offered two performance opportunities for our BluesEd bands. In January and February, Mojo Bag and Us and Them enjoyed playing for a packed house at McKenna's Blues and BBQ. In addition, the band has supported the program and its young musicians with generous donations. More performances will be announced soon. Fans can find the band on both Facebook and MySpace.

**OnTrack Studios** has hosted BluesEd workshops in the past. Johnny Gomez of OnTrack is a musician who writes and records music for several businesses and also plays in a band with one of our clinicians, Craig Balderston. Johnny has offered some exciting opportunities for the program (more details to come!). You can find more information about OnTrack Studios on their web site at [ontrackmusic.com](http://ontrackmusic.com) and on Facebook.

**Aksarben Village** is a new multi-use development in the heart of Omaha. In 2010, Aksarben Village hosted popular Saturday night concerts that drew between 2,000 and 3,000 attendees. This year, Aksarben Village will host a Blues Festival on Saturday, June 25 in conjunction with the Blues Society of Omaha. The BluesEd bands will have the opportunity to open this exciting and FREE event! For more information on Aksarben Village, visit their web site at [aksarbenvillage.com](http://aksarbenvillage.com) or find them on Facebook.

## This Month's Spotlight on BluesEd Clinician, Ron Cooley

Ron Cooley, a BluesEd clinician since 2005, began his music career in fourth grade when he took up the song flute, later moving to trumpet, French horn, and eventually the guitar during his sophomore year in high school (after seeing a

Beatles performance on the Ed Sullivan show). He has been playing professionally since he was 18 years old. His first band was a 60s combo called "The Moons" that played mostly for fraternity parties. From there, he became a member of the Les Smith Soul Band (also known as LA Carnival) that was eventually introduced into the Omaha Black Music Hall of Fame. After living in Boston where he studied with jazz guitarist Mick Goodrick, Ron returned to Omaha where he hooked up with Chip

Davis and toured with the country act, CW McCall. From the popular 1970s band the River City All Stars to the Grand Ole Opry in Nashville to world tours with Manheim Steamroller, Ron has enjoyed a diverse career that has included recording and releasing eight of his own CDs.

Ron loves working with young musicians. Originally introduced to the BluesEd program by fellow BluesEd clinician Carlos Figueroa, Ron is inspired to help the younger generation of blues musicians by remembering his excitement as a young adult as he uncovered his own musical truth. "There is nothing like seeing a young person develop from a beginning player to an advancing one," Ron says. "Helping to open up new horizons for our youth is tremendously rewarding."

BluesEd is extremely lucky to have Ron on our team of clinicians. We would like to thank Ron publicly for his continued support of the program. Watch for spotlights on our two other clinicians in upcoming issues!

FUTURE BLUESSED PERFORMANCES: SAVE THE DATES!

**Sunday, June 12**, 3:00 - 7:00 p.m., Annual BluesEd Fundraiser at Slattery Vintage Estates

**Saturday, June 25**, 3:00 - ??? - Aksarben Village Blues Festival at Aksarben Village

**Saturday, June 25**, Time TBD - Davies Amphitheater Fundraiser at Glenwood, IA

**Saturday, July 9**, Time TBD - Davies Amphitheater Fundraiser at Glenwood, IA

**Saturday, July 16**, 3:00 - ??? - Playing With Fire

**Saturday, August 13**, Time TBD - Davies Amphitheater Fundraiser at Glenwood, IA

*...And we're only just beginning!*

Find us on **Facebook at BluesEd** to keep up with all the future performances and events!

—Vicky DeCoster







My first viewing of Josh Garrett and the boys.

What a nice surprise these guys were to hear Josh is an intense guitar player from the same hometown as Tab Benoit with similar musical talents and taste in Bayou flavoring in his tunes. The trumpet player, Mark Levron is as good as I have heard in a while and his Tambourine playing and movements were incendiary.

I know they have been in Omaha twice and the Zoo once, what was I thinking when I missed those shows? Well that mistake will not be repeated trust me on that!

*-Conrad Good*



[mamaspizzawest.com](http://mamaspizzawest.com)

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# "Cowboy" Larry Bowers

Cowboy Larry Bowers passed away on Saturday morning, March 26. His family says he passed peacefully in his sleep. I firmly believe Cowboy isn't really leaving us, and his spirit will be around prodding, hugging and dancing with us all. I found

an empty Budweiser bottle by my car this morning, and yes, I live in a crappy neighborhood, but I choose to believe it's not a coincidence.

When word of Larry's illness spread, Andrew Norman at [hearnbraska.org](http://hearnbraska.org) asked me to write something about why Cowboy is special to so many.

I'm grateful to Andy for the chance to write this...it was important to me to get it published before we lost our beloved Cowboy from this life. And the essay remains in the present tense for a very specific reason.

After my amazing mother passed away, Cowboy told me again and again, like a mantra, "Celebrate the life, don't mourn the death!"

In talking to people and quickly gathering together this little essay of thoughts on our dear friend, I realized with great clarity that he has remained a teacher to the very end and even beyond.

I want Larry to see I'm trying to get that lesson. It's hard work, but I'm trying to learn to celebrate and not to mourn when a great spirit that has brought us joy and love leaves this material world for the infinite one.

If you were blessed to be at the Roomful of Blues show at the new 21st Saloon while Cowboy was sick, I think you got in on part of that celebration. I felt from the moment I stepped out on the smoking patio that night that Cowboy's spirit had somehow snuck out of his hospital bed and joined us. There were many tears that night, but also much joy and heartfelt dancing. If there ever is a Life to Celebrate, it's Cowboy Larry Bowers' wonderful life. This essay first appeared on [hearnbraska.org](http://hearnbraska.org) on Friday, March 25, the day before Cowboy's passing. Thanks again to Andrew Norman for the opportunity to share our love and stories of our



dear friend Cowboy.

## THE COWBOY DANCIN' IN OUR PRAYERS

A lot of people may not even know Larry Bowers' name. They may just know him as "The Dancing Cowboy." We in the blues family call him Cowboy Larry. [HearNebraska.org](http://HearNebraska.org)'s Andrew Norman, also one of my music community friends as well as colleagues, asked me if I'd write a little about Cowboy and why he is so special to everyone.

I said I'd try, because Cowboy deserves us to sing his

praises. He's a good man. One of the best I know. He loves music. That's how we met. He's always the first man on the dance floor, and as our friend Conrad Good wrote, "Look up 'smooth' in Webster's and you will see a smiling Larry Bowers with a two-day beard, that ever present bottle of Budweiser and his hat cocked just ever so slightly on the sly" gliding around the dance floor.

By trade, well, he's a retired school teacher. He taught behaviorally disordered kids in Omaha Public Schools for many years, once telling me that kids often came to his classroom as the last stop before they might end up in jail or on the streets. And he worked hard to make a difference for those kids and families. I remember when I first learned about that side of him I was a little surprised, but it is a big part of who he is. His teacher friends, they call themselves "The Gang" and know him as "Bow," and they love him, too.

Everybody loves Cowboy Larry. He has a big heart. The biggest you'll find. He loves people. He is always willing to help.

His friend Lynda Grubbs wrote me: "He is a sounding board to me and many others. We would sit at his house by the fire and listen to music and talk. Of course, listening to all his stories, too. He is a very sentimental person. That is why he would tell so many stories. He taught me, without him knowing, not to judge a book by its cover. The first time I saw him was at the 18th Amendment and he was dancing by himself with his forefinger stuck in the neck of his Budweiser bottle. Once we met him, he became lifetime friends instantly."



I can add to that, that the first time I met Cowboy we were both doing our side-of-the-stage dance at the old 18th Amendment at 96th and L. He and I would later laugh about how I was a little bit shy of this rough-and-tumble looking



guy, often nursing a couple of beers at a time. But we have become family. And it didn't take long. Lynda's right: Cowboy taught many of us you can't judge a book by its cover. Inside his wild exterior is the biggest heart you can

find. He'd give someone the shirt off his back, and I think somebody's probably got a story about that, too. I can't tell everyone's stories here, I know, but I want to give you a sense of why he's important to us. Why he's family. Who he is behind the gliding dance floor cowboy spreading dance floor wax at the start of a show.

Cowboy Larry always has a good story. He's always ready to have fun. The Blues Society family has a long-standing good one about a New Year's Eve at the Holiday Inn Convention Center where Cowboy showed up at the after-party in his boxer shorts. I think he was impersonating the New Year's baby, but I'm not sure. I know he's definitely not afraid to be outrageous.

He can also be a mother hen who was known to hang out at McKenna's in order to make sure that a friend's daughter who was waitressing there was safe late at night. That friend, Beth Leonhardt, remembers: "Wall-flowers were not allowed — he kept an eye out in the midst of all the dancing and gathered in the shy ones, the quiet ones ... the ones who were just a little awkward or self-conscious. And soon they were blooming in his attention and care and the music and the happiness from all around them — but he started it."



Like I said, Cowboy Larry is music family. We share a love of music and a lot of the same favorite artists. Back when Curtis Salgado first started playing this area, Cowboy followed him to three or four cities (Kansas City and Denver, I think) to see him play, finally landing in Salgado's hometown of Portland, Ore. One of Cowboy's favorite stories to remind me of is how finally, in Portland, Salgado looked at him and said, "Man, I'm happy to see you, but where in the hell do you live?"

When I let Salgado know about Cowboy's illness, he responded: "God Bless Larry The Dancing Cowboy, an Omaha Legend," followed by "you tell him I love him and I still don't know what the hell city he lives in." Yep, running jokes are part of being Cowboy's family, too.

Cowboy also loves style and has a house full of amazing Western boots, hats and clothes. He doesn't go out if he's not stylin'. Well, except for that boxer shorts incident. But even that was a style choice!

Lynda reminded me that Cowboy built a custom shelf all the way around his entire living room to display his boots. He

would just take a pair down when he wanted to wear them. In his "retirement," besides music, he did a lot of woodworking and construction. He helped his friend Mark Grubbs with various jobs. Cowboy's Adirondack chairs and benches, made by hand, were an in-demand item at Blues Society fundraisers. He also made some pretty cool birdhouses out of beyond-repair cowboy boots and license plates.



As word of Cowboy's illness spread, friends started swapping stories and sharing their prayers.

Larry Boehmer, founder of The Zoo Bar and longtime local musician, wrote me: "Larry Bowers is one of those staples of the Omaha music scene that really made playing there fun. I was fortunate to play Omaha venues from 1977-2008 and I think Larry was at most of those shows. As a musician, you always notice the folks that 'get it' ... understand the music, appreciate it and enjoy it. Larry is one of those people ... always dancing, grooving, smiling and supporting. I noticed at McKenna's, Larry would generally dance in front of the bass, which encouraged me to turn up the volume a little more. A kindred spirit that likes to feel the low notes as well as hear them. I love you, Larry. My thoughts are with you, my friend."

Omaha musician and member of The Filter Kings, Josh Dunwoody wrote: "That man always brought a feeling of 'home' to any crowd he was in. No matter what venue the show was at, watching him dance with his beer really let you know you were with your Omaha/Lincoln friends."

Lilly Broders, longtime staff member at Murphy's/aka The New Lift and BarFly said Cowboy Larry is "truly one of the finest people I've had the pleasure of meeting."

Terry O'Halloran, longtime Omaha venue owner and president of the Blues Society of Omaha noted: "The saying of 'Dance like nobody's watchin' could well have been inspired by the Dancing Cowboy."

MarQ Manner said Cowboy is "my favorite person to have shared a dance floor with. He is one of us ... who loves music and good people. He has always been one of the kinder souls I come across. Please keep one of Omaha's biggest music supporters in your prayers and thoughts."

I'll second all of those thoughts.

Please hold Cowboy Larry, a beloved member of our family, in your thoughts and prayers, along with his family and friends. We all love you, Cowboy. We're all thinking of you and we all love you so much. We remember everything you've taught us, including the power of love.

*\*courtesy of hearnebraska.org*

*\* Photos by Conrad Good*

*B.J. Huchtemann has been writing about local music for more than 20 years. She pens a weekly column for The Reader called Hoodoo, focused primarily on the area's blues and roots music.*







## 2011 "Jammin Away The Blues" Presented by The Mental Health Association of Nebraska

Saturday May 14 7:00 PM at The Bourbon Theatre in Lincoln NE • 1415 "O" Street • [www.bourbontheatre.com](http://www.bourbontheatre.com)

*This year's lineup*

**Headliner Curtis Salgado...2010 Blues Music Award winner for Soul Blues Male Artist of the Year**

10:30 PM – 12:00 PM

**The Brad Cordle Band** from Omaha NE 8:30 PM – 10:00 PM

**The Blues Project** from Lincoln NE 7 PM – 8PM

Ticket Prices are \$20.00 in advance \$25.00 day of show. Advanced tickets will be available thru E-Tix in the near future!

*Doors open at 6:00 PM*



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# BLUES IN APRIL & MAY

[Fri 4/1]

Blind Dog Fulton (The Junction, Pacific Junction IA)  
 Brad Cordle Band (09:00pm) (Cunningham's-Omaha)  
 Kris Lager Band (Heidelbergs South)  
 Luther James Band (Havana Garage)  
 Tijuana Gigolos (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Tuna Fish Jones (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Sat 4/2]

Acoustic Groove (Sacred Heart School Fundraiser-Embassy Suites)  
 Blue House (Whiskey Roadhouse)  
 Donovan Johnson Quartet (Havana Garage)  
 KLEEMAN w/ Eli Mardock (06:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Kris Lager Band (Bigunz, Columbus)  
 Luther James Band (Genoa Tavern)  
 Stnning w/ Her Flyaway Manner (09:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Swampboy Blues (The Observatory)

[Sun 4/3]

James McMurtry w/ The Bottle Rockets (Waiting Room)

[Mon 4/4]

Black Joe Lewis and The Honeybears (Waiting Room)  
 Omaha Big Band (Ozone)  
 Piano Happy Hour (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 The Blues Orchestra (05:00pm) (Duggan's Pub, 440 S. 11th St., 402-477-3513)  
 Z Jam Open Stage (09:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Tue 4/5]

Jazzocracy (06:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Wizard Rifle (09:30pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Wed 4/6]

George Walker (06:00pm) (LaVotaire)  
 Zevious w/ The Masses (09:30pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Thu 4/7]

Academy of Rock Showcase (06:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Lil Ed & The Blues Imperials (05:30pm) (21st Saloon)  
 Lil Joe and Big Trouble (Gator Omalley's Pub)  
 Solid Gold w/ H.E.M.P. (09:30pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Son of 76 and the Watchmen (The Alley, Lincoln)  
 Swampjam (Perry's Place)

[Fri 4/8]

Banjo Loco (Bones)  
 Blue House (The Prestige)  
 Boring Daylights (Sarah Benck) (Barley Street Tavern)  
 Brad Cordle Group (09:00pm) (Havana Garage)  
 Hot 8 Brass Band (08:00pm) (Arts Center at Iowa Western Community College)  
 Tijuana Gigolos (06:30pm) (Duggans Pub)

[Sat 4/9]

Blue House (Woodcliffe Marina)  
 Brad Cordle Group (09:00pm) (Havana Garage)  
 Drew and the No Name Blues Band (Bob's Tavern)  
 Los Lonely Boys (Lied Center, Lincoln)  
 Luther James Band (McKennas)  
 Matt Gagne and the Blues Experience (George's Tavern - Blair)  
 NEAL and LEANDRA (07:00pm) (Central Presbyterian Church)  
 Son del Llano (09:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Song Remains the Same (Waiting Room)

[Sun 4/10]

Nebraska Blues Challenge (21st Saloon)

[Mon 4/11]

Mike Gurciullo's Las Vegas Lab Band (Ozone)  
 Piano Happy Hour (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Z Jam Open Stage (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Tue 4/12]

Jazzocracy (06:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Monte Peck w/ Nickie Calhoun (09:30pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Wed 4/13]

Edge Of Arbor w/ Brothers Tandem (09:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Nick Moss w/ Nickie Calhoun (06:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Thu 4/14]

Lil' Slim's Blues Band (06:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Nick Moss and the Fliptops (05:30pm) (21st Saloon)  
 Swampjam (Perry's Place)

[Fri 4/15]

112 North Duck (McKennas)  
 Acoustic Groove (Brazen Head)  
 Blue House (Brewskys)  
 Blues Orchestra (Uptown Saloon, Greenwood)  
 John Walker (Crescent Moon Coffee House)  
 Wheezetones Band (Duggan's Pub, 440 S. 11th St., 402-477-3513)

[Sat 4/16]

Acoustic Groove (Brazen Head)  
 Blind Dog Fulton (Steelhorse Saloon, Nehawka)  
 Matt Gagne and the Blues Experience (Your Mom's Downtown Bar)  
 Matt Wallace Fusion Force (Havana Garage)

[Sun 4/17]

Nebraska Blues Challenge (02:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 The Blues Orchestra featuring Honeyboy Turner, Son of 76 and the Watchman w/ Lil Slim, Levi William (02:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Mon 4/18]

Mike Gurciullo's Las Vegas Lab Band (Ozone)  
 Piano Happy Hour (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Z Jam Open Stage (09:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Tue 4/19]

Jazzocracy (06:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Kris Lager Band (Slowdown)

[Thu 4/21]

Brad Cordle Band (06:30pm) (Ozone at Anthony's)  
 Chris Duarte (05:30pm) (21st Saloon)  
 Piano Happy Hour (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Susie Thorne Band (09:00pm) (Myth-Old Market)  
 Swampjam (Perry's Place)

[Fri 4/22]

Acoustic Groove (Firewater Grille)  
 Brad Cordle Band (09:00pm) (Gator O'Malley's Pub)  
 John Walker (Blue Moon Coffee Company)

# BLUES IN APRIL & MAY

[Sat 4/23]

Blind Dog Fulton (Gator Omalley's Pub)  
 Brad Cordle Band (09:00pm) (Your Mom's (fka Downtown Blues))  
 Levi William (Bob's Tavern)  
 Luther James Band (Grant Street Bar)  
 Matt Gagne and the Blues Experience (Shamrocks)  
 Son of 76 and the Watchmen (Bourbon Theatre)

[Mon 4/25]

Mike Gurciullo's Las Vegas Lab Band (Ozone)  
 Piano Happy Hour (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Z Jam Open Stage (09:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Tue 4/26]

Jazzocracy (06:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Thu 4/28]

Guitar Shorty (05:30pm) (21st Saloon)  
 Piano Happy Hour (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Swampjam (Perry's Place)

[Fri 4/29]

Blue House (DJs Dugout 29th and Cornhusker)  
 Blues Orchestra (Ding-A-Ling Bar, Raymond, NE)  
 Kris Lager Band (Bourbon Theatre)  
 Levi William (Roadhouse (Lincoln))

[Sat 4/30]

Blue House (Gator Omalley's Pub)  
 Kate & Karen Duo (OK Sisters) (06:30pm) (Heartland Cafe, Elkhorn)  
 Matt Gagne and the Blues Experience (McKennas)

[Sun 5/1]

Nebraska Blues Challenge (02:00pm) (The Waiting Room)  
 Nebraska Blues Challenge (TBA)

[Mon 5/2]

Piano Happy Hour (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Z Jam Open Stage (09:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Tue 5/3]

Jazzocracy (06:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Thu 5/5]

Piano Happy Hour (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Too Slim & The Taildraggers (05:30pm) (21st Saloon)

[Sat 5/7]

Acoustic Groove (Lemâ™s Northvue-Falls City, NE)  
 Matt Gagne and the Blues Experience (Kennedys Pub & Grille)

[Mon 5/9]

Piano Happy Hour (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Z Jam Open Stage (09:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Tue 5/10]

Jazzocracy (06:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Thu 5/12]

Love Fest in the Midwest (Bellevue Berry Farm)  
 Michael Burks (05:30pm) (21st Saloon)  
 Piano Happy Hour (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Wishbone Ash (Whiskey Roadhouse at Horseshoe)

[Fri 5/13]

Acoustic Groove (Soaring Wings Vineyard)  
 Love Fest in the Midwest (Bellevue Berry Farm)  
 Tijuana Gigolos (05:30pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Sat 5/14]

Brad Cordle Band (Bourbon Theatre)  
 Love Fest in the Midwest (Bellevue Berry Farm)

[Sun 5/15]

Nebraska Blues Challenge Finals (02:00pm) (21st Saloon)  
 Nebraska Blues Challenge Finals (TBA)

[Mon 5/16]

Piano Happy Hour (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Z Jam Open Stage (09:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Tue 5/17]

Jazzocracy (06:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Thu 5/19]

Piano Happy Hour (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Fri 5/20]

Acoustic Groove (Brazen Head)

[Sat 5/21]

Acoustic Groove (Brazen Head)

[Sun 5/22]

Brad Cordle Band (04:00pm) (Anchor Inn, 2499 Freedom Park Rd., 402 341-1313)

[Mon 5/23]

Piano Happy Hour (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Z Jam Open Stage (09:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Tue 5/24]

Jazzocracy (06:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Thu 5/26]

Piano Happy Hour (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 The Bel Airs (05:30pm) (21st Saloon)

[Fri 5/27]

Acoustic Groove (Firewater Grille)

[Sun 5/29]

Brad Cordle Band (Woodcliff Marina - Fremont)

[Mon 5/30]

Piano Happy Hour (05:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)  
 Z Jam Open Stage (09:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

[Tue 5/31]

Jazzocracy (06:00pm) (Zoo Bar, 136 N. 14th St. Lincoln, 402-435-8754)

GET LATE BREAKING  
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## HEY BANDS & BARS

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**CONRAD GOOD**



## RIP PINETOP PERKINS - JULY 7, 1915 TO MARCH 21, 2011

Nobody can live forever, but for a period of time in his long life of 97 years, the legendary Pinetop Perkins made us think it was possible. It is with tears that we say goodbye to one of the most loved and highly respected blues musicians of our time. Pinetop Perkins died today of heart failure at his home in Austin, Texas. We know that Pinetop led a rich and happy life, and that he understood the simple pleasures, which he enjoyed everyday. Pinetop Perkins was born in Belzoni, Mississippi. He began his career as a guitarist, but then injured the tendons in his left arm in a fight with a choir-girl in Helena, Arkansas. Unable to play guitar, Pinetop switched to the piano. He got his moniker from playing the popular "Pinetop's Boogie Woogie", a 1928 hit by pianist Pinetop Smith. Pinetop accompanied Sonny Boy Williamson II on the Helena based radio program King Biscuit Time on KFFA. He worked with Robert Nighthawk, accompanying him on the 1950 Aristocrat recording of "Jackson Town Gal". In the 1950s, Perkins joined Earl Hooker's band and began touring, stopping to record "Pinetop's Boogie Woogie" at Sam Phillips' studio in Memphis, Tennessee. Pinetop was a major influence on the young Ike Turner, whom he taught piano. Pinetop joined the Muddy Waters Band in 1969, replacing Otis Spann, and playing in the band for over a decade. It is from his time with Muddy that Pinetop became a well known name in the blues. Pinetop would leave Muddy's band with other band



members to form The Legendary Blues Band before restarting his solo career. Along the way, Pinetop was helped by the confident direction provided by manager Patricia Morgan, who was a tireless and diplomatic advocate. Pinetop won three Grammy Awards, and so many Handy Awards that he gracefully took himself out of the running by changing the piano category award to his namesake. Though he rose to the highest of stature, Pinetop was always very accessible and appeared on numerous albums, and projects. He remained active, healthy and happy until the end, even with a daily habit of cigarettes, and McDonald's (double mac with cheese, medium sprite, and an apple pie). He spent his 97th birthday flying to Spain to play a blues festival, and this year he won his third Grammy for "Best Traditional Blues album" for *Joined At The Hip*, his collaboration with Willie "Big Eyes" Smith on the Telarc label. We should also mention Barry Nowlin, Michael Freeman, Bob Margolin, Hugh Southard of Blue Mountain Artists, Onnie Heaney, Little Frank Krakowski, Bob Stroger, Diunna Greenleaf, and Pete Carlson for their support roles in Pinetop's life. We will miss Pinetop's distinctive voice and his elegant, interactive piano style. He has touched all of us with his charm, his talent, and his loving approach to life. Though we hate to say goodbye, we have to be thankful for the great joy that he brought us. God bless you Pinetop.

*-Bob Corritore*



# MEMBERSHIP BLUES

We urgently need to bolster our membership numbers, and we all can assist in this endeavor. In past glory days, the Blues Society of Omaha boasted of more than 1000 members. Sadly, our BSO roster now includes just 644 memberships. Although we consistently gain brand new members every month, the list dwindles more and more at the end of each quarter, when (despite renewal reminder notices) memberships expire to an inactive status without renewal. Our inactive list continues to include 30 donors who expired without renewal on 12/31/10. As of 3/25/11, 48 of the donors slated for expiration on 3/31/11 have yet to renew. Membership donations are the primary source of income for our organization; and it is imperative that we maintain a strong membership base in order to promote our mission of "Keepin' the Blues Alive".

As a member, you know that the personal benefits of belonging to BSO include your subscription to the informative "Blues Notes" monthly newsletter, invitations to special events and parties, pre-sale and discounted tickets to select events, and discounts offered by BSO advertisers. You've probably met some new BSO friends as a membership bonus. More importantly, though, the best benefit of all is that you rightfully can take pride in belonging to a non-profit group dedicated to preserving live blues music by BSO's sponsorship of projects like the BluesEd artist-development program for youth, the Playing With Fire summer concerts, the free summer Family Blues Festival, and charitable events for musicians in need. BSO also has a hand in sponsoring community causes such as the "Winter Blues and BBQ", an annual fundraiser for support to BBQ for Our Troops; the "Jammin Away The Blues" annual fundraiser for The Mental Health Association of Nebraska; and the annual toy drives for the children of Pine Ridge Reservation.

2011 promises to be an exciting year, with plans for new BSO projects and events that will require funding from our treasury. These projects include the 2011 Nebraska Blues Challenge competition scheduled for Spring and the outdoor BSO Bluesfest on June 25th. At the same time as we

embark on these promising ventures, 2011 also already has been a scary year, with worry about a continued venue and backing for the Thursday Blues Matinees and with news that Playing with Fire—what had been a summer concert series—will this year be just one, lone concert. The PWF cutback will adversely affect our treasury because beer tent sales had been a large source of BSO revenue.

Beyond your ongoing support as a donor and member, I urge you to please also promote and maintain BSO in the following ways:

Hype BSO and membership benefits in your conversations—whenever and wherever you get the chance.

Ask folks you see out at live music shows if they are current members of BSO—and let them know why they should be if they are not.

Recruit friends, family and coworkers as new members.

Give a membership as a thoughtful gift to another music lover.

Renew before your own membership expires.

Consider increasing your membership status to a Family, Special, Corporate, or Blue Club donor level --as many of your fellow members generously already have done—because, as always, all membership donations to BSO are tax-deductible charitable gifts.

Volunteer to deliver BSO publicity material to the venues that you frequent.

Thank you for championing BSO in any way you can and for assisting in the effort to maintain a strong membership. Our continued livelihood depends on it.

—Nancy Walsh, Membership Coordinator

## DERAILED E-MAILS

Our membership database is plagued by missing and invalid e-mail addresses, which we use only to contact you if your newsletter is returned as undeliverable or to notify you with reminders of your membership expiration (saving the cost of postage). Please take a moment today to send your current e-mail with your name to [nwalsh6@cox.net](mailto:nwalsh6@cox.net). Even though your e-mail has not changed, we may not have gotten it right the first time. Some of the handwritten membership applications are hard to decipher—especially if completed at a show after imbibing a bit! And, you would be wrong to assume that the e-mail in the membership database is correct just because you are receiving our President's weekly e-blasts. Those are generated by an entirely different source of data. Thanks for your help in keeping your contact information up to date. Please understand if we ask for your current e-mail each time you renew.



# Notable Musicians to Help 'Raise the Roof' This Summer in Glenwood

The Davies Ampitheater in Glenwood, Iowa, will be the venue for a powerful lineup of musical talent this summer. Carolyn Wonderland, Dawn Tyler Watson, Paul Deslauriers, Trevor Finlay and Ruthie Foster are all scheduled to play in Glenwood this summer as part of the 'Raise the Roof Concert Series.'

Jeff Davis, who has produced the 'Playing with Fire Concert Series' on the Lewis & Clark Landing in Omaha for the last eight years, is producing the 'Raise the Roof' series, which is designed to raise much needed funds for renovation of the Ampitheater. Davis will donate all proceeds that exceed the cost of production. Faced with the loss of a major sponsor for the 2011 Playing with Fire Series in Omaha, Davis was forced to scale back the Omaha production, but his passion to promote music burns as bright as ever.

Originally from Council Bluffs, Davis made his home on an acreage just north of Glenwood for more than thirty years. It was there that he started Davis Erection Company. The Davies was one of the very first jobs the company had, welding the steel frame at the front of the stage. "As the first project for the company, the Ampitheater is special to me," Davis told me on our recent visit to Glenwood. "The setting (of the Ampitheater) in such a beautiful and serene environment enhances the experience of listening to the music." The facility is situated in the rolling hills of the 50 acre Glenwood Lake Park, which is home to Glenwood Lake, the Mills County Museum and an Indian Earth Lodge. Davis notes that the artists were even more anxious to participate when they learned about the venue. Only 500 tickets will be made available in order to preserve the intimacy of the event.

Built in 1981, the Davies Ampitheater won an Iowa Architectural Award for design that same year. It is named for Charlie Davies, a local businessman, who designated the funds to cover the construction cost and establish a trust fund for the Ampitheater in his estate. Gordon Woodrow has been on the Davies' Board of Directors since the Ampitheater opened and is its current manager. He has seen time and weather take their toll on the structure. "Mr. Davies designated in his will that we could only use the interest earned from the trust for maintenance costs," said Woodrow. "The recent years of low interest rates has meant that our ability to cover even basic maintenance is being depleted." Replacing the shake shingle roof and brickwork at a cost of \$125,000 is at the top of a list of renovation projects. Woodrow also hopes to modernize the restrooms and dressing rooms, improve parts of the cement walkways and upgrade some of the stage lighting in the near future as funds allow.

The facility typically hosts about twenty concerts a year which have drawn people from Omaha, Council Bluffs, Lincoln, Red Oak and Shenandoah as well as Glenwood. Davis feels strongly though that it will be up to the citizens of Glenwood to parlay the success of the 'Raise the Roof' series this summer into an even brighter future for the Davies. "I hope that the summer series will make the citizens of Glenwood even more proud of the musical jewel that is theirs," Davis said. "The Davies Ampitheater deserves every ounce of recognition for the unique musical experience that it is."



Carolyn Wonderland opens the series on June 25th. Wonderland has been a crowd sensation every time she performed at 'Playing with Fire'. A multi-award winning musician, Wonderland grew up the daughter of a singer in a Houston band and was strumming her mother's vintage Martin guitar as a young girl, landing gigs at Fitzgerald's by the age of 15. Featured on Austin City Limits, honed on the Houston and Austin music scenes and a fixture at Antone's since the early 1990's, her singer-songwriter talents also include piano, trumpet and an amazing ability

to whistle on key.

Dawn Tyler Watson and Paul Deslauriers will play the Davies on July 9th as part of the International Blues Exchange Program. Davis has been active in the exchange program, having twice before sponsored local bands to perform at the Tremblant International Blues Festival in Quebec.

The combined talents of Tyler Watson and Deslauriers have been captivating audiences across Canada, France and the United States since 2004 and have each appeared twice at 'Playing with Fire.' Dubbed Montreal's 'Queen of the Blues,' Tyler Watson incorporates jazz, soul, folk and rock into a fresh new sound that has made her a four-time consecutive winner of the Quebec Lys Blues Award for Best Female Artist. Part of Canada's guitar elite, Paul Deslauriers is considered one of Quebec's best musicians and musical directors. Nominated for Quebec's Lys Blues Awards for Male Blues Artist of the Year in 2007, twice nominated in 2006 in the 'Concert of the Year' and 'Best Artistic Performance' categories, he brought home the award for 'Best Musical Performance' in 2005.

Trevor Finlay is also scheduled for July 9th. Alongside Deslauriers, Finlay rocked the house at the July 2006 'Playing with Fire' concert as part of Guitar Explosion. Nashville based, Finlay's combination of guitar-driven blues, rock and rockabilly has earned him critical acclaim from *Billboard*, *Real Blues*, and the *Toronto Blues Society* amongst others.

Ruthie Foster concludes the series on August 13th. A recipient of the 2010 Blues Music Award for Contemporary Blues Female Artist of the Year, Foster's album 'The Truth According to Ruthie Foster' was nominated for a 2010 Grammy award for Best Contemporary Blues Album. Appearing at the 'Playing with Fire' winter series, Foster lit up the room with her dynamic and energizing style that forges southern blues, rock, gospel, country and jazz into a truly unique sound.

A BluesEd band will open all shows at 7pm. Tickets will go on sale this month at \$20 per show and will be available through etix. The 'Raise the Roof Concert Series' is not a part of the regular 2011 Ampitheatre season. Refer to the Davies Ampitheater website, <http://glenwoodnet.com/davies/> for the latest information.

—Ron Gerard

*Located off Highway 34 in Glenwood, the Davies Ampitheater in Glenwood Lake Park is about a thirty minute drive south from Omaha. There is ample free parking on site. Pets are allowed in the park and the Ampitheater. Smoking and alcohol are not allowed in either the park or the Ampitheater.*

## OBS BAND DIRECTORY

<i>Band</i>	<i>Contact</i>	<i>Phone #</i>
<b>COUNCIL BLUFFS</b>		
Dave Barger and the Jam Masters .....	Dave Barger .....	402-390-4239
Chasing Daylight .....	Rick Hillyard .....	712-420-1232
The Johnsen Brothers .....	Neil Johnsen .....	545-3564
The Joe Lidgett Blues Band .....	Joe Lidgett .....	712-813-1572
Tommy K & The OK Blues Band .....	Thomas Kriegshauser .....	712-520-1678
<b>KEARNEY</b>		
The OK Sisters .....	Mark Weinand .....	308-236-8844
<b>LINCOLN</b>		
Blues from the Five .....	Chris S. ....	402-560-7808
Blues Messengers .....	Jake Wiese .....	402-601-4959
The Blues Orchestra .....	Harv Brindell .....	402-435-5297
Charlie Burton and the Dorothy Lynch Mob .....	Charlie Burton .....	402-476-9254
Jared and the Blues Teachers .....	Jared Alberico .....	402-474-2473
Jr. Stephens Blues Project .....	Lary Lehman .....	1-800-422-1340
The Kris Lager Band .....	Kris Lager .....	402-304-7269
The Mezcal Brothers .....	Gerado Meza .....	402-438-5120
The Tijuana Gigolos .....	Marty Steinhousen .....	402-742-5892
John Walker and the Nightcrawlers .....	John Walker .....	402-466-7254
Levi William .....	Cindy Patton .....	402-580-8549
<b>OMAHA</b>		
112 North Duck .....	Michelle .....	402-210-9378
2 Guyz and the Bluez Rendezvous .....	Paul Scott Hoagbin .....	402-689-1183
Accoustic Groove .....	John Rogers .....	402-991-2554
Backer's Blues .....	Jeff Kangas .....	402-650-8580
The Big Boys .....	Patrick Peters .....	402-544-1746
Blind Dog Fulton .....	Devon Fulton .....	402-312-4884
Blue House with the Rent to Own Horns .....	Joe Putjenter .....	402-658-2222
Blue Kazoo .....	Kazoo Tate .....	402-215-4027
The Blues Explosion .....	Dave Skinner .....	402-330-7366
The Blues Mechanics .....	Dr. Spit .....	402-451-5864
Blue Venue .....	Fred Schwery .....	402-733-2838
Burgundy and Gray .....	Regina Spellman .....	burgundyandgray@yahoo.com
Chuck Brown and the Basement Devils .....	Chuck Brown .....	402-610-1522
The Confidentials .....	Stan Spurgeon .....	402-738-9225
John Crews Blues .....	John Crews .....	402-714-7634
Lou DeLuca and the R & M Blues Band .....	Lou DeLuca .....	402-677-7156
Drew and the No Name Blues Band .....	Brent Saltzman .....	402-676-6671
Drunken Intentions .....	Andy Dickinson .....	402-208-1231
Elroy and The Namedroppers .....	Ric Cowger .....	402-572-1817
Elwin James and the Way Outs .....	Zap .....	(402) 292-6435
Just Plain Trouble .....	Tom Boller .....	402-669-3903
Little Joe and Big Trouble .....	Little Joe .....	402-680-2924
The Matt Gagne Blues Experience .....	Matt Gagne .....	402-212-0694
Mojo Po .....	Mojo Po .....	402-554-8521
Stephen Monroe .....	Stephen Monroe .....	402-699-5905
Jorge Nila and the Jazz Ninjas .....	Jorge Nila .....	402-932-JAZZ
Not the Hornets .....	Awesome Productions .....	402-681-9991
The Omaha Blues Society All-Stars .....	Craig Balderston .....	402-553-1995
Paul Anderson Trio .....	Paul Anderson .....	402-731-6649
The Prairie Gators .....	Steve Kunasek .....	402-734-6975
Repent House .....	Bob Zurek .....	402-733-1706
Rhythm Collective Reggae .....	Frank Fong .....	402-556-3568
Sarah Benck .....	Sarah Benck .....	sarah@sarahbenck.com
Shaky Boys Electric Blues .....	L.J. Johnson .....	402-213-5234
The Side Effects .....	Karen Porter .....	402-679-7538
Soulfinger .....	Barry Clark .....	thbear57@cox.net
Spike Nelson Trio .....	Mike Nelson .....	402-612-1250
Stovall .....	Jeff .....	732-915-6001
Swampboy .....	Tim Koehn .....	402-981-2574
Tres Equis/St. Elvis .....	Blind Burrito .....	402-850-0245
Susan Thorne Group .....	Susan Thorne .....	402-968-4991
Matt Wallace .....	Matt Wallace .....	402-551-1610
George Walker .....	George Walker .....	402-871-1469

Please send all new and updated band and contact information to [tsedivy@yahoo.com](mailto:tsedivy@yahoo.com).





March has been quite a month so far at the Zoo and April will start off just as hot with Rick Estrin and the Nightcats Tuesday 4-5-2011 a 6 PM show, followed by Lil Ed and the Blues Imperials on the 6th a 5 PM show.

Tonight however it was Walter Trout and the Radicals for which a vintage Zoo crowd formed and it was quite a spirited show... Walter can list Canned Heat and John Mayall as former employers, quite an impressive resume. Walter began his solo act in 1989 and has not looked back... Walter has rocked Omaha 3 times in the last few years, twice at Jeff Davis's Playing with Fire and once for the BSO volunteer appreciation night at Harrahs.

Walter holds nothing back in his playing, and when provoked will talk a little politics with you... If you are a Guitar freak, Walter should not be passed over for a better offer because there isn't a better offer!

—Conrad Good

**Dave Barger has recovered from lengthy illness and is performing again.  
He is also offering guitar and bass lessons to those who are interested.**

**You can reach him at: 402-350-4239.**

**His address is 47 Canning, Council Bluffs, IA 51503.**

**TIM SWISHER**

## **CD REVIEW: Too Slim • Shiver**



Tim "Too Slim" Langford has done it again, crafted another in a long line of great albums. Tim's distinctive guitar riffs and slide shine throughout the CD. I think Tim's lyric's have evolved through the years maybe a little more introspective but there's nothing wrong with writing a great "beer

drinking " song either. Tim's long time friend Curtis Salgado takes a turn on the short gospel intro "I Hear Voices" leading into "Everybody's Got Something" for a very fine performance. I can't forget the Taildraggers featuring Polly O'Keary on bass and vocals and Tommy Cook on drums

and percussion setting the strong rhythms that are heard throughout the CD. With special guests the Texas Horns and some nice B-3 from Joe Doria and Duffy Bishop doing backup vocals on the title track "Shiver" this is another solid performance from the band. Underworld recording artists Too Slim and the Taildraggers will be in the Linoma area Wednesday May 4th at the world famous Zoo Bar in Lincoln, NE and Thursday May 5th at The 21st Saloon in Omaha, NE and also April 30th at Allplay in Des Moines, IA. For those of you who can't wait... Release date is April 19, preorders available by April 1 on their website. Preorders will ship April 14. Also available on iTunes!

—Ric Cowger

## — FOR IMMEDIATE RELEASE —

### Blues Society of Omaha hosting the First Annual Nebraska Blues Challenge

OMAHA, NE/USA (March 22, 2011) - The Blues Society of Omaha (BSO) is hosting the 1<sup>st</sup> Annual Nebraska Blues Challenge, sending the winning band on to compete in the 2012 International Blues Challenge in Memphis, TN. Competition details and dates can be found on the BSO website, [www.omahablues.com](http://www.omahablues.com). BSO invites all fans to attend and enjoy this celebration of Nebraska Blues and its musicians.

Twelve bands from the Omaha/Lincoln area have been selected to compete and include Lil' Slim, Son of 76 and the Watchman, The Blues Orchestra, and Levi Williams all of Lincoln, NE and Chuck Brown and the Basement Devils, Matt Gagne and the Blues Experience, Swamp-boy Blues Band, The Paul Scott Hoagbin Trio, Brad Cordle's Blues Band, 112 North Duck, Elwin James and the Wayouts, and The Luther James Band all from Omaha, NE. Three rounds of competition will result in a three band final to be held on May 15, 2012.

The Blues Foundation will present the 28th International Blues Challenge January 31-February 4, 2012 in Memphis, TN. The world's largest gathering of Blues acts represents an international search by The Blues Foundation and its Affiliated Organizations for the Blues Band and Solo/Duo Blues Act ready to take their act to the international stage. In 2011, 110 bands and 83 solo/duo acts entered, filling the clubs up and down Beale Street. They anticipate on having at least that many in 2012. Visit [www.blues.org](http://www.blues.org) for additional information.

Joe Whitmer, Deputy Director of The Blues Foundation, states "Yes, the IBC is a competition and someone "wins" the title, but its true value is as a vehicle to bring us all together to share our love for blues music and all it entails. And being a blues musician or blues fan says more about us than just our taste in music. "BSO's decision to host a Nebraska competition this year was to showcase Nebraska's amazing musicians and their fans, creating broader recognition of this talent and the blues music genre at both the local and national levels.

The Blues Society of Omaha, Inc. is a non-profit organization that was formed in 1998. They are an all-volunteer organization with over 800 donors. Their mission of "Keeping the Blues Alive" can be seen through their efforts in supporting Blues music and its musicians across the area. They are recognized as one of the top Blues societies in the country.

#### Contact:

**Terry Sedivy • [tsedivy@yahoo.com](mailto:tsedivy@yahoo.com) • 402.669.9773**

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# CD Reviews



## Carolina Chocolate Drops • *Genuine Negro Jig*

I must'a been living under a rock... In January of this year the Carolina Chocolate Drops (CCD) earned a Grammy Award for their album, 'Genuine Negro Jig.' Shortly after winning their Grammy founding member Justin Robinson was replaced by Adam Matta and Hubby Jenkins. The remaining founding members are; Rhiannon Giddens (vocals, banjo, violin) and Dom Flemons (guitar, banjo, vocals). This Durham, North Carolina black string band met through an online community, 'Black Banjo: Then and Now.' As a three piece they committed to learning at the knee of 80-something Joe Thompson and his 'short bow style.'

While an aspect of the blues community is the demand by some to honor the traditional artform, CCD platforms their sound in a pre-electric Piedmont style but updated to a contemporary setting. The result is a wonderful, credible mix of old and new; engaging the listeners of traditional styles yet opening the door to younger, contemporary music fans too. It is simply, brilliant.

Of the albums twelve tracks, half are traditional songs. The



band covers Tom Waits, "Trampled Rose." Singer Rhiannon Giddens echo of Scottish singer Annie Briggs A-Capella version of the British folk standard 'Reynadine' is captivating in its depth and simultaneous simplicity. To quote a You-Tube comment, "This is real soul music." While the album lacks an overt blues track the band relies on Etta Baker, Papa Charlie Jackson, Blu Cantrell, and Ike & Tina Turner for sources. The use of 'Who Don't You Do Right' is credited to 'Weed Smokers Dream' by Harlem Hamfats; which many programmers may have recently received on the 'Rhythm & Blues' label's four CD compilation entitled, 'Rhythm & Blues, 1925 - 1942.'

For programmers this album provides a tasty textural break for listeners yet clings to an authentic root in a fashion similar to the explorations of Chris Thomas King, Taj Mahal or Eric Bibb. This album also makes a good transition between an archival acoustic track (Yazoo, Smithsonian, Lomax) and the renderings of a contemporary artist such as Rory Block.

—Rick Galusha

## Eric Johnson • *Up Close*

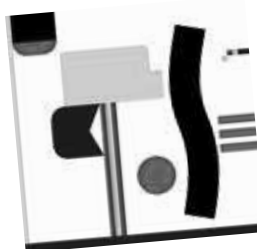
Guitarist Eric Johnson's first major label debut, "Tones" was release in 1986. Garnering merely a Grammy nomination on his debut in '86, Johnson would take home the Grammy in '91 for his next release, 'Ah Via Musicom.' Long recognized by critics, Johnson's career seems plagued with failed "breaks" that would have launched others into the upper stratosphere of the music industry. His seemingly inability to connect with a larger audience remains an unsolved mystery. None-the-less, he continues to sporadically release high quality albums that center on instrumentals tracks with tasty albeit grit-free vocals. Reputed to be a perfectionist, one wonders whether this inability to 'let go' is the cause of Johnson's limited market reach. As the "Jeff Beck of the Southern Plains," Johnson's ability to write, perform and arrange is beyond reproach.

On 'Up Close' Johnson employs his distinct approach to the guitar. Predictably he uses instrumentals to showcase this unique technique; a style that employs traditional blues textures; arcs and bends, but is simultaneously smooth with a near Stanley Jordan-like qualities. On the cut, "Brilliant Room" Johnson once again teams up with Austin vocalist Malford Milligan to deliver an excellent radio-friendly, up-tempo song. Johnson's use of 'hammer down' techniques behind Milligan's vocals adds a delicate touch to an already enjoyable tune. On the fourth track, "Texas" Johnson covers the Buddy Miles/ Mike Bloomfield (Electric Flag) track which is the only straight-ahead blues song. The track "Gem" uses the guitar sounds to mimic light breaking through a diamond. It is a level of creativity that is seldom heard. "A Change Has

Come to Me" harkens the acoustic song style of a previous, late and great, Austin player.

This is a brilliant album that players will immediately gravitate towards. Casual listeners will find the soundscape not only relaxing but full of depth and textures. Programmers will find the album to have long legs with plenty of tracks for broadcast. Traditional blues fans will find little that appeals to their limited scope in musical styling's.

—Rick Galusha



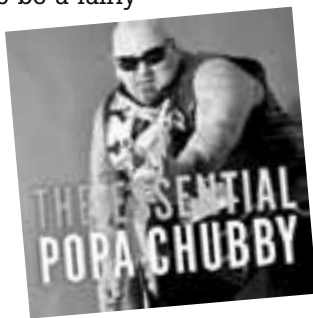


# CD Reviews



## Popa Chubby • *The Essential Popa Chubby*

Blind Pig Records recently released "The Essential Popa Chubby". Popa Chubby is a big big man with a huge amount of talent and style who plays a pretty wide variety of music. His vocals and guitar playing can be sweet, soft, and mellow, but conversely can often be boisterous, loud, and hard hitting rock. Having about a dozen of his CDs in my collection I guess I consider myself to be a fairly big fan of his music, but in looking over the releases used to produce this CD I find there are a few I am not familiar with. I have a "best of" playlist I developed and noted almost none of my favorites are on this release. But then my best of mix extends outside the Blind Pig catalog. Nonetheless, I am enjoying the essential CD. As you know, essential CDs are a collection of tunes from several prior releases that get selected and showcased by the label to say this is the good stuff. This CD draws from the following seven previous releases: How'd a White Boy Get The Blues (2001), The Good The Bad and The Chubby (2002), Peace Love & Respect (2004), Big Man Big Guitar (2005), Stealing The Devil's Guitar (2006), Deliveries After Dark (2008), and The Fight Is On (2010). Here is a rundown on the 16 songs with my short observations.



Daddy Played the Guitar and Mama Was a Disco Queen; pretty lengthy name for a song isn't it? This is dominated by slide guitar of varied effects with a message on early life music influences from family and friends; an interesting song. How'd a White Boy Get the Blues is a relaxing song that includes nice picking and slide guitar with further reminiscing on the infusion of blues roots into his life. Somebody Let the Devil Out is about his observations and feelings on 9-11-01 as he declares "the messengers took the whole thing down, it gonna take a long shoe to kick'em back down to hell". Being a New York City native and occupant Popa can closely relate to this horrific tragedy. There is some nice harmonica in this song. If the Diesel Don't Get You Then the Jet Fuel Will, on the surface the title seems to be a takeoff on Albert King's song titled If the Laundry Don't Get You the Rinsing Will, but this is an energetic report on making a living as a performer in the music industry. There is more nice slide on this cut, which is becoming a common statement in this review. Is that because I lack the ability to express a broader interpretation of musical presentations or does Popa ride a lot of slide, hmmm? I think it's both. Like The Budda Do is a good song that has a rather odd and interesting tempo with some pleasing organ accompaniment in the mix. For some reason on occasion the vocals remind me of vocals from 60's pop tunes. Life Is a Beatdown is a song with a very peppy beat and some nice guitar work in the background as Popa delivers his rap like vocals pontificating on life's lessons from the school of hard knocks. I think the song has a cool groove.

The next three songs are all live from the Big Man Big Guitar CD with terrific sound mixing quality. This run starts with an excellent take of Popa's only commercially acclaimed

radio hit the Sweet Goddess of Love and Beer. This has a real good high energy delivery and is followed by Hey Joe. Nobody has the nerve to cover this song unless they can do it justice. What can be said about this stellar rock classic that hasn't been said or thought of before? I can only add this is a very good cover that flows right into a nice slow and emotional song by the big man entitled Hallelujah. This is the last in the trilogy of the live songs and one you can just sit back and drift into.

Back In My Baby's Arms is neither a fast, slow, or outstanding song. Just strikes me as a middle of the road tune for speed and interest, although it does have some decent guitar between the vocal choruses. I think there are much better songs on the CD this one comes from, which is Stealing The Devil's Guitar. Slide Devil Man Slide is a powerful rock song with terrific slide guitar; Popa really does know how to throw down some cool slide and tell a descriptive story. Deliveries After Dark is a speedy rocker loaded with driving drums, power chords, and boisterous vocals about the lifestyle of purveyors of illicit drugs. Grown Man Crying Blues starts out slow but soon becomes a loud, fast blues song that is loaded with terrific guitar start to finish and strong emotionally charged vocals crying out on being mistreated in a love gone bad. Unfortunately for some reason it fades out early leaving about the last minute of the original release lying on the cutting floor. The Fight Is On is the title song from its CD and has a raucous confrontational vibe. This is another power rocker with somewhat varied guitar sounds interspersed here and there. Another Ten Years Gone is a heavy, methodically grinding song with pleasing slide as Popa sings on the deaths of certain music icons every ten years of his life. The CD concludes with Keep On the Sunnyside of Life, a hyped up rock song with a very upbeat message.

All and all this is mostly a high energy rock CD that displays the great guitar playing ability of a man that seems to be extremely dedicated to his music. A few of the rockers are not what I would sell as essential and I could offer some replacements for them, but that's just me. Additionally, on some tunes I don't think I quite get the storyline. But as Mick used to sing "I know, it's only rock and roll, but I like it." I have seen Popa live twice; both times here in Omaha. I can't say for certain but it seems to me the first time may have been at the Jones Street Brewery, they used to bring some good acts to that venue many years ago. The second time I saw him was at the Music Box on Cass Street. The turnout was pathetic, maybe 20 people; he did a great show regardless. Popa will be appearing extensively this year through out various locations in Europe. He hasn't been back to our town since being at the Music Box. You've heard it before; if you don't support live music it will slip away from you. As our Prez always sez, "get out and get into it". Enjoy and support live music!

--Dan Betts, BSOMember

# CD Reviews



## Robin Trower • *The Playful Heart*

By the time Jimi Hendrix got done with the blues – there was a whole new branch in the artform. Yes, he honored the past but he is as significant to contemporary blues as Muddy Waters was to the ‘electric blues.’ With the advent of Hendrix’s influence the door was open to “rock” players using blues textures to emote beyond three chords and a cloud of dust. When the gates finally fell, the hackneyed as well as the credible came in: as it is with all art-forms. Since his well received 1974 release, ‘Bridge of Signs’ Britain’s Robin Trower has struggled to focus his interpretation of Jimi’s muse against an unfriendly field of music critics. While there have been peaks over the past 37 years – much of the catalogue is resigned to an adamant niche of disciples. The sense that greatness is within reach resides on many of Trower’s outings is a scab that lingers; unitchable and annoying.

With the release of ‘the playful heart’ former Procol Harem (Lighter Shade of Pale) member Robin Trower has arrived with the finest release of his career.



In 1974, as a 14 year I began my official life long dalliance with Trower’s career by taking the Greyhound to attend his concert in Lincoln, Nebraska. Unrecognized until recently, Tommy Bolin’s edition of the band Moxy opened the show.

And like a fetid marriage – the love affair with Trower’s music was arduous, hopeful and frustrating. When vocalist (and original bass player) Jimmy Dewar left the band there were many times when it was more out of routine allegiance than affection that the romance continued...

On the first listen of, ‘Find Me’ to realize that it is that rare, perfect, moment when an artist fully realizes his muse and is able to share it.

Trower’s guitar playing has been consistent; under-playing and highly textured. However the vocals for the band have been its weakest link. When Davey Pattison joined Trower as a vocalist, the magic was back. ‘The Playful Heart’ was recorded with his touring band: vocalist Pattison, drummer Pete Thompson and bassist Glenn Letsch. The album was produced by Livingston Brown (Tina Turner, Bryan Ferry and Sting).

‘The Playful Heart’ is a balanced album where vocals, song writing, performances and arrangements fit together with a synergy that has been missing. Programmers will find that the fifth track, ‘Find Me’ opens up the album. It is a languid tune where the band slips into a groove that allows Trower’s guitar playing to arc and bend above the lyric lines. ‘The Tuning’ is a high energy echo of ‘Too Rolling Stoned.’ The use of whispers in the chorus gives a haunted feel much as it did for The Doors song, ‘Riders on the Storm.’ Like ‘Too Rolling Stoned,’ ‘The Turning’ slows tempo at the three minute mark giving the listener a sense of a panoramic soundscape. Other strong songs include a rockin’, ‘Song for Those While Fell’ and the ballad, ‘Maybe I Can Be a Friend.’ And while I would not say it is jazz, the ninth track, ‘Camille’ uses jazz chords and a light touch to give a late night, candle-lit lounge feel.

Whether an established bluesrock fans that missed Trower’s ‘70’s heyday, or a former fan, this is an excellent album that you will find comfortable and familiar. For die-hard blues purists, unless you choose to follow the thread from Albert King to Jimi Hendrix and beyond, this is probably not an album you will enjoy. For existing fans, this album justifies Trower’s persistence. It is his second “great” record. Young listeners repeatedly demonstrate a fondness for the ‘60’s golden period of Rock, this album cements that bridge between the bygone era of “rock stars” to contemporary electric blues.

## G. Love

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*Hogsquat*

**P.S. Remember..... Most pop music is evil.**

--Rick Galusha



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