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September 17, 2006



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# "Last Man Standing

Jerry Lee Lewis is the last man standing from his generation of rockers, and no one could have expected that.

His hardheaded life of self-destructive recklessness - filled with drugs, booze and broken marriages - wasn't exactly the formula for a long career, but "The Killer" is still rocking.

Just shy of his 71st birthday, Lewis is releasing his first studio album in more than a decade. Its title? "Last Man Standing."

"I just felt like I was ready to do it again," Lewis said with a smile.

As a pioneer rock 'n' roller for Sam Phillips' Sun Records, Lewis was a member of the so-called "Million Dollar Quartet" with Elvis Presley, Carl Perkins and Johnny Cash. Together, the young Sun stars carved a special place in the history of American music for Phillips' label and influenced generations of future rock 'n' rollers.

Of course, they never really performed together as a quartet, even though a photo from Dec. 4, 1956, shows them gathered together at a Sun Studio piano - with Presley, not Lewis, at the keys.

Now, Lewis is the only one left. Presley died in 1977, Perkins in 1998 and Cash and Phillips in 2003. "I AM the last man standing," Lewis said. "And the last one breathing."

The new album, scheduled for release Sept. 26, was five years in the making, produced by Jimmy Rip and Steve Bing for Bing's Shangri-La Entertainment.

He's joined on the 21-song album by 21 guests that include Mick Jagger, Bruce Springsteen, B.B. King, George Jones and Kid Rock. But the focus is clearly on Lewis.

"I had an understanding on that on the front end," said Lewis, who's never been known for happily sharing the spotlight.

The guests are big names, but they mostly sing harmony, backup or play instruments without singing.

"Jerry Lee's talent had to be front and center," Rip said. "His voice and his piano are the loudest things in every mix on every song, and we think that's the way it should be."

And he's still plenty loud, even though he may not pump the piano as easily as he once could.

"He's 70 years old, you know. That's just a fact," said his daughter Phoebe Lewis, who handles her father's personal affairs. "But he's always able to come through with what he's got to do. He just does it."

At a Memphis radio station to record promotional spots for "Last Man Standing," Lewis shuffled out of a sound booth wearing flip-flops, an open-collar gray shirt and black sweat pants dotted with drawings of small red chili peppers.

Led by his daughter, he plopped in a chair to rest before the drive home to Nesbit, Miss., just

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south of Memphis. "I'm pretty tired," he said with a sigh, but he was happy to talk about the new album.

"I'm definitely satisfied with it," he said. "I think it's the best album we've done in 20 years."

Rip said he asked longtime friend Mick Jagger to take part on "Last Man Standing," and other artists began signing up as the project grew.

"We never really planned this as being a duet record. It just sort of turned out that way," Rip said by phone from Los Angeles. "People actually started to ask me, 'How come I'm not on the record?'"

Lewis said he had doubts about having so much company. "I didn't know how they were going to get all those people together," he said. "But it went smooth as silk."

Most of Lewis' work was done in Memphis at Sam Phillips Recording Service, a studio run by Phillips' sons; some vocals were recorded at the old Sun Studio, now a tourist attraction. But many of his guests recorded their contributions elsewhere, with the final product mixed by Rip, who refused to say which artists were in the studio with Lewis.

"Some were and some weren't," he said. "I'll never tell who was there and who wasn't because, to me, that kind of ruins the illusion." Rip said he had to explain to Lewis that with modern technology recordings can be made just about anywhere.

"He asked, 'Can we do them in bed?' And I said, 'Well, we can do the ballads in bed, but you've got to sit up for the rock 'n' roll,'" Rip said.

For the work at Sun, "it was just the two of us with a pair of headphones and a computer," Rip said, "and, man, he just sang. In some of those vocals, he sounds like he's 20 again."

The album includes "Pink Cadillac" with Springsteen, "Traveling Band" with John Fogerty, "That Kind of Fool" with Keith Richards, "Trouble in Mind" with Eric Clapton, "You Don't Have to Go," with Neil Young and "Don't Be Ashamed of Your Age" with George Jones.

From the beginning, back when Lewis was a teenager kicked out of preacher's school in Waxahatchie, Texas, for playing "the devil's music," his personal life has been a mess. He's wrecked cars, been hauled in drunk by the police, played around with guns, once shooting a band member in the chest and nearly killing him.

Lewis wraps up the new album with Kris Kristofferson and "The Pilgrim: Chapter 33," a song about a life of wrong turns spent reaching for the stars. The album ends with Lewis speaking one of song's main lines - that "the goin' up was worth the comin' down."

"I don't know if I agree with that line or not," Lewis said, "not all the way."

- Courtesy Woody Baird (AP)

ROCKABILLY HALL OF FAME®

***DVD Available Now***

## **Ronnie Hawkins: Still Alive and Kickin'**

To his friends, he's Mr. Dynamo. To his doctors, he's a miracle. To the rest of the world, he's The Hawk, the Arkansas-born King of Rockabilly who made Canada his home and his stage for more than four decades. He's still rocking the house today against all odds.

Casablanca Media Television Inc. is pleased to release Real To Reel Productions' award winning music documentary RONNIE HAWKINS: STILL ALIVE AND KICKIN'. Winner of the 2005 Gemini Award for Best Biography and the Bronze World Medal at the 2005 New York Festivals for Television Biography, this outstanding film by director Anne Pick, celebrates Ronnie Hawkins, the man, his life and his music.

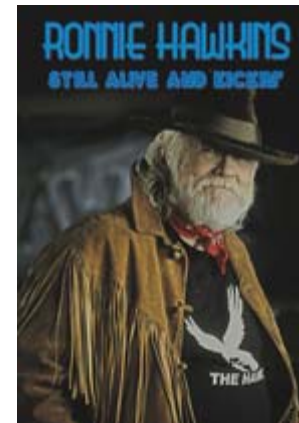
In 2002 The Hawk was diagnosed with terminal pancreatic cancer. He was told he was a dead man. The obituaries were written, the tributes and tears were flowing but along the way he cheats the grim reaper. Maybe it was the overwhelming outpouring of love, perhaps it was the talents of a teenage healer, or as he says, he just may be the luckiest hillbilly alive.

From Wanda, his wife of 42 years, and his kids, to friends like Bill Clinton, David Foster, Robbie Robertson and Kris Kristofferson, to strangers on the street, everybody is pulled into this truly unbelievable time in the life of this living legend.

Excerpts from live performances plus some of Ronnie's best known hits are featured. Included on the soundtrack are: Forty Days, Blues Stroller, Bo Diddley/Who Do You Love, Bittersweet, Need Your Lovin' (Oh So Bad), Blue-Eyed Baby, You'll Lose A good Thing, Low Life Street Blues, Hoochie Coochie, Down In The Alley, Mary Lou, Fly Like a Hawk, Lodi.

In addition to the full 90 minute music documentary, the DVD RONNIE HAWKINS: STILL ALIVE AND KICKIN' contains bonus Interviews with former band members Robbie Robertson, David Foster, Kris Kristofferson, Amy Sky, Dominic Triano as well as television personality Jeanne Beker who once danced as a go-go girl with the band.

[Purchase your copy here.](#)



ROCKABILLY HALL OF FAME®

*Johnnie Johnson, Player/Songwriter*

## Johnnie Be Good: The Movie

*Courtesy David Blakey, Webmaster for Bo Diddley - Bo Diddley, Chuck Leavell, Bonnie Raitt, Keith Richards, John Sebastian and Bob Weir are amongst the musicians slated to appear in a feature length documentary tribute to the late piano player Johnnie Johnson, that is currently in production.*

Titled "Johnnie Be Good" and directed, produced and written



by Art Holliday, the movie has a projected completion date of July 2007.

Rock and roll piano legend Johnnie Johnson died of natural causes at his home outside of St. Louis, MO in April 2005. He was 80 years old.

Johnnie began his career in 1952, when he hired the then-unknown guitarist Chuck Berry to join his St. Louis-based band. Chuck Berry eventually became the frontman of the group and the two collaborated on some of rock and roll's seminal recordings, including "Maybellene", "Roll Over Beethoven", and "Sweet Little Sixteen".

Johnnie stepped into the spotlight later in life, releasing his first solo album in 1989. His star continued to grow, especially among his fellow musicians, who lined up to work with the icon. In the last decade, Johnnie performed and recorded with a diverse array of artists including Aerosmith, Eric Clapton, Buddy Guy, Kentucky Headhunters, NRBQ, Keith Richards, Styx, Susan Tedeschi and Bob Weir.

In honor of his contributions to the genre, Johnnie was inducted into the Rock & Roll Hall of Fame in 2001 by his friend and supporter, Keith Richards. He continued to perform and headline at concerts and clubs around the world until just before his death. One of his last performances was with Bo in February 2005.

"It was so much fun to play with Johnnie", Bo said at the time of Johnnie's passing. "The world has lost a great man and a great musician. He will be missed but his music will live on".

A 5-minute trailer for the movie can currently be viewed by visiting the "Johnnie Be Good" movie website.

["Johnnie Be Good" movie website](#)

[Johnnie Johnson Official website](#)

[Bo Diddley's website](#)

[The RHOF's Bo Diddley Fan Page](#)

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## Dempseys Entertain Prime Minister Koizumi

MEMPHIS, Tenn., June 30 - The Dempseys put on a rockin' good time for President George W. Bush, First Lady Laura Bush and Japanese Prime Minister Junichiro Koizumi on Friday.

Prime Minister Koizumi even joined the Memphis-based rockabilly trio to sing the Elvis Presley tune "I Want You, I Need You, I Love You."

"He's loving you guys," President Bush said, speaking for Koizumi.

The group was called in to perform when the president planned the trip to Memphis. Making his last



trip to the U.S. while Prime Minister of Japan, Koizumi wanted to see the shag carpeting, platinum records and sequined jumpsuits that have made Graceland a worldwide tour destination. Koizumi is a huge Elvis fan and even shares his birthday with The King.

"It was a tremendous honor to perform for the President, the First Lady, and the Prime Minister," Dempseys' manager Rollin Riggs, of Resource Entertainment Group, said. "We are thrilled that we could represent such an important part of Memphis' musical heritage to these world leaders."

"The Prime Minister was clearly having a great time with the band," noted drummer Ron Perrone. "He clapped and cheered after almost every song. We'd be delighted to be his backing band anytime."

After touring Graceland, the President and Prime Minister munched on ribs at a local barbecue joint and jammed to The Dempseys.

The high-energy group has been featured on numerous television programs including The Today Show, Good Morning America, Entertainment Tonight, CNN and the Travel Channel. They perform throughout the U.S. and can play anywhere in the world.

The Dempseys, a unique musical trio, are known for their brand of high octane rockabilly music. The band's energetic live performances are unlike any show in the current popular music scene and have been referred to by the Rockabilly Hall of Fame® as "the most entertaining rockabilly show on the planet."

For more information about The Dempseys, please visit <http://www.regmemphis.com/> or <http://www.thedempseys.net>.

ROCKABILLY HALL OF FAME®

## Unreleased Songs from Sun Go Digital

*Courtesy Ryan Underwoo, Tennessean Staff Writer* - It may be hard to believe that Sun Records < the legendary label that ignited the careers of Elvis Presley, Johnny Cash and Roy Orbison < would have in its archives even one reel of unexamined recordings.

But, as it turns out, the place is a veritable grandmother's attic full of musical treasures. And among the booty its shelves recently yielded are 19 previously unknown and unreleased songs from artists such as Charlie Rich, Rosco Gordon and Bill Justis.

On Friday, June 30, 2006, those undiscovered songs from the 1950s and 1960s were made available on eMusic, an online service that specializes in independent music and offers 1.5 million tracks for purchase, second in size among digital music retailers after Apple's iTunes.

"I have been a Sun Records aficionado for a long time < I've hung out with Sam Phillips and all the rest," said Scott Ambrose Reilly, eMusic's former head of label relations, who now works as a consultant for the company and helped unearth the latest recordings.

"I went into this project with the assumption that there was nothing else to be uncovered,"

he said. "But now, after having found these songs, I'm convinced there's more."

The tracks are just a few of the 400-song collection being offered by eMusic of rare and out-of-print material from Sun Records, which effectively moved from Memphis to Nashville in 1969 after Phillips sold it.

Signing up for the service costs as little as \$9.99 a month for 40 downloads (which amounts to 25 cents a song).

This latest project follows a similar 350-song collection put out by eMusic from the Sun catalog last May. That set of downloads included vintage tracks from Johnny Cash, Jerry Lee Lewis, Roy Orbison, Charlie Rich and Carl Perkins.

Reilly, who's better known by his nickname, "Bullethead," said the Cash songs that came out of that collection have stayed in eMusic's Top 20 downloads to this day, helping prompt the company to go after more hard-to-find Sun recordings.

"Once we find this stuff, it doesn't cost anything to put it up. We don't have to manufacture it and put it out as part of some box set. The Internet has allowed this to happen," said Reilly, who lives in New York, but has visited Sun Entertainment Corp.'s Belmont Boulevard offices numerous times.

"How much deeper we'll go is just a matter of how much time and effort somebody is willing to put into it," he said.

For Sun's part, the company is more than happy to see a jump in royalty revenues coming in on songs that it didn't even know it had, said John Singleton, president of the company and brother of Shelby Singleton Jr., who purchased the company from Phillips.

"Usually we just license to other companies," said Singleton, who had no idea how or where the guys working on eMusic found the recordings. "This is strictly a royalty situation. We get money as it sells. And revenue from the first collection that eMusic put out does seem to be growing, as it is at all the other music services we have deals with."

As for the music itself, Reilly said it's all great, but the material from Blues man Rosco Gordon is the kind of vibrant stuff that kept him at the office until 2 a.m. many nights working on the project.

"It's so raw and so rockin' and yet Rosco Gordon in many ways has been lost to obscurity," he said. "You can also hear the Sun vibe in there. You can hear Sam Phillips trying something new, taking chances. In many ways, these recordings tell the story of Sun Records through the music."

**ED NOTE:** [e-music](#) also has most of the Rockabilly Hall of Fame@ label songs available.

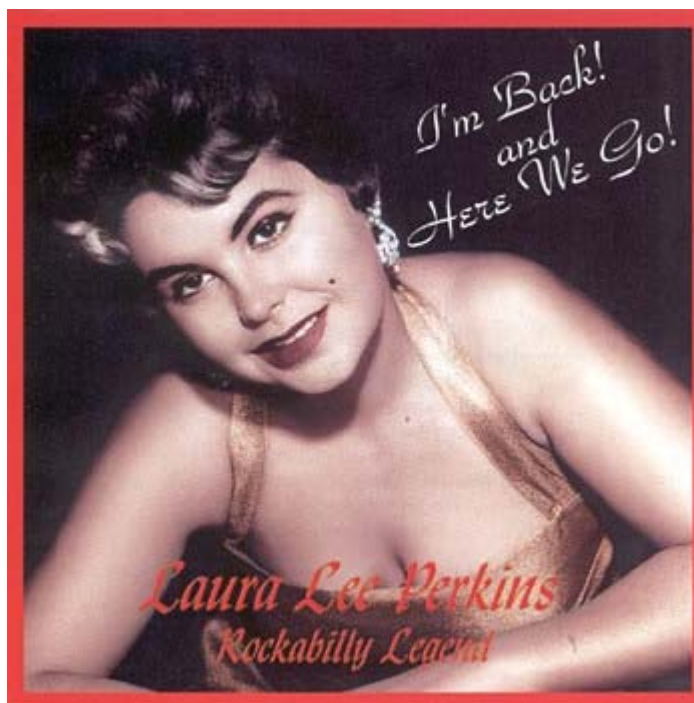
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## Quick Access to MySpace "Rockabilly" Links

Whether you are already a MySpace junkie, new to MySpace or planning on using it in the future, we have created a special page that takes you right to your favorite artists' MyPage location. We've made it easier to find rockabilly related performers and listen to their music. Enjoy!  
[myspaceartists.html](http://myspaceartists.html).

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## Laura Lee Perkins: "Here We Go!" CD

Laura Lee Perkins, the Virginia 88 keys rockin' gal, is back with her first CD and new recordings were done in February 2006. Since her only session in Hollywood, in February 1958, nothing has come except her two singles on "Imperial Records" and a single on "Detour Records".

Those rare records, were she's backed by Ricky Nelson band, gave her a cult status worldwide among the rockabilly buffs. Only few gals were able to rock right in the 50's and she's among the best that include Wanda Jackson and Janis Martin. Thanks to the work of died hard fans, she's back on the spotlights and ready to rock the world again. That's a pretty hard challenge but she said "Here We Go!"

The CD, that brings six new recordings and her 50's original sides, will show you we are never too old to rock. We knew already that assertion via The Bill Haley's Comets actual work but here is another proof if needed. Here you had Laura Lee rockin' on "Everybody Rock & Roll", rollin' on Hank Williams Sr's "Jambalaya" with swinging sax, shouting the hopes of every musician on Chuck Berry's "Johnny B. Goode" or slowing down the beat with the beautiful "A Little Tear". Her voice his better than ever and the musicians gave her a perfect support.

But, If you are more in the vintage 50's stuff, you will have the unique opportunity to have her six "Imperial" sides with a bright sound. Included are "Gonna Rock My Baby Tonight" and "Come on Baby", unissued in the 50's, and pretty scarce to get. You will have a great reworking of a Hank Williams sr classic song "I Just Don't Like This Kind of Livin'" and Laura Lee own composition "Oh La Baby".

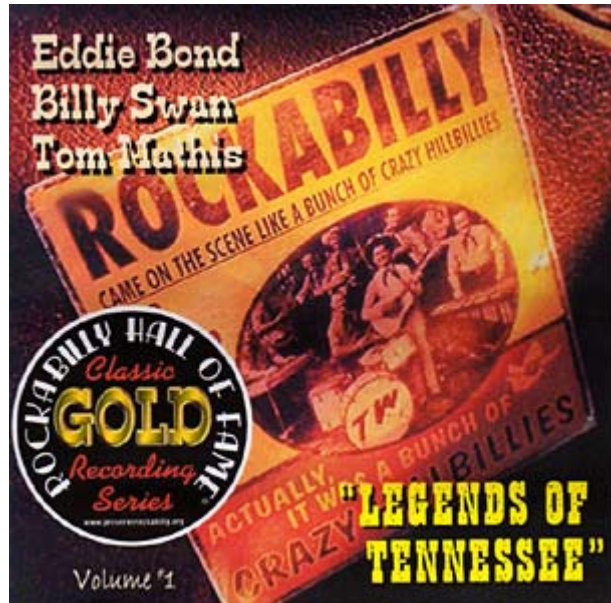
The CD, packaged with two pretty nice 50's pictures in colour, worth it for all the 50's nostalgics. At a time when the powerful entertainment business was mostly dominated by all males, Laura Lee proved you can be pretty, sexy and rockin'. She played piano, guitar drums, ukulele and could gyrate with the best. You can read more about Laura Lee Perkins on the [LAURA LEE PERKINS WEB SITE](#) a get your copy of this great CD there. We'd to thank Bob Timmers for his valuable help.

Don't wait up, give a spin to that high octane powered CD. Contact: [Netheadjim@aol.com](mailto:Netheadjim@aol.com)

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ROCKABILLY HALL OF FAME®

***Only the first 100 copies are being offered to the public.***



## Eddie Bond, Billy Swan, Tom Mathis Promote Tennessee Music on CD

After the first 100 units are sold, the remaining copies pressed will be donated to select museums and libraries throughout the United States. This project, produced by [Rockabilly Music Preservation, Inc.](#) and the Tennessee Arts Commission, was created to promote Tennessee roots rock music and musicians to educational institutions outside the state of Tennessee. All songs were recently recorded. This CD is the first disc on the "Rockabilly Hall of Fame Classic Recording Series" label.

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### TRACK LISTING:

1. HERE COMES THAT TRAIN - Eddie Bond
2. LOTTA LOVIN - Billy Swan
3. GREENBACK DOLLAR - Tom Mathis
4. MONKEY AND BABOON - Eddie Bond
5. STEALIN' A MOVE - Billy Swan
6. ROCK AND ROLL ROBIN - Tom Mathis
7. TORE UP - Eddie Bond
8. BOP TO BE - Billy Swan
9. LOOK LIKE A MONKEY - Eddie Bond
10. RIGHT NOW - Billy Swan
11. DON'T LOOK BACK - Tom Mathis
12. THE EYES HAVE IT - Tom Mathis

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## Comets' Johnny Grande R.I.P.

The last member of Bill Haley's partners, John A. Grande, passed away in his sleep 2 June 06. Johnny was an active member of the COMETS to the very end. He had not been with the band in Branson for the last month due to illness and tests being run. John originally joined Bill Haley in 1949 and became his partner along with Billy Williamson.

Together they formed the Saddlemen. Later on, they became the core members and partners who formed the legendary COMETS. John was an arranger for the band and was on all the Holiday, Essex, Decca and Warner Brothers recordings. He left the band in 1962, and joined the reformed Comets who began touring again in 1989. We will all miss John on the bandstand, his professionalism, his dry wit and his smile.

Born in Philadelphia, Grande had recorded more than 40 records, including four that went gold. He played piano on hits like "See You Later, Alligator" and "Rockin' Through the Rye." He helped arrange albums like "Rockin' Around the World."

"Rock Around the Clock" was recorded in 1954 and was No. 1 hit for eight weeks before going on to sell 22 million copies worldwide, according to the Rock and Roll Hall of Fame. It gained new popularity when it was chosen for the soundtracks of the movies "The Blackboard Jungle" in 1955, a film named for the song in 1956 and "American Graffiti" in 1974.

Grande was inducted into the Rockabilly Hall of Fame® in 1997. Haley is the only member of the group inducted into the Rock and Roll Hall of Fame. Grande is survived by his wife and four children.

See: [Denise M. Gregoire's Bio on Johnny](#)

ROCKABILLY HALL OF FAME®

## Starbucks Hails Rock & Roll

Coffee merchant Starbucks enters the home video business on Tuesday June 27th with an exclusive DVD version of the documentary "Hail! Hail! Rock 'n' Roll", the celebrated 1987 feature film that captured the musical event commemorating the 60th birthday of Chuck Berry.

"Hail! Hail! Rock 'n' Roll" is widely acclaimed as one of the most significant filmed musical events of the past few decades. Bo Diddley appears in the movie in several sequences with Chuck Berry and Little Richard.

The Starbucks DVD comprises a single-disc that includes 40 minutes of bonus footage selected and edited by director Taylor Hackford, as well as an exclusive 14-track CD of Chuck Berry's hits. The package will sell for \$19.95 at more than 5,200 Starbucks locations across the US. Starbucks Coffee Company is the leading retailer, roaster and brand of speciality coffee in the world.

The DVD is released on the same day that distributor Image Entertainment's standard two-disc "Special Edition" and four-disc "Ultimate Edition" boxed set of the movie go on sale in conventional retail outlets, featuring a wide array of bonus content, including over seven hours of never-before-seen footage, extended interviews with many of the original founders of rock & roll, documentaries and more. The 4-disc box set is bolstered with "Witness To History", an hour-plus round table with Chuck Berry, Little Richard and Bo Diddley discussing their shared experiences for the first time.

Starbucks.com website: <http://www.starbucks.com/>

Image Entertainment, Inc. website: <http://www.image-entertainment.com/>

ROCKABILLY HALL OF FAME®



[New Johnny Jaye CD](#)

[Hemsby #36](#)

ROCKABILLY HALL OF FAME®

## Jerry Lee's Album Now Set for Sept.

April 29, 2006 - Rockabilly hellraiser Jerry Lee Lewis will release his first album in 11 years next September through Columbia Records.

Redemption, a star-studded effort featuring the likes of Eric Clapton, B.B. King, Mick Jagger and Keith Richards, Bruce Springsteen, Neil Young and Jimmy Page, was originally set for a February 2005 release via DreamWorks Nashville, which has since closed down.

Although he still tours regularly, Lewis hasn't released a studio album since 1995's Young Blood (Sire), which failed to reach The Billboard 200.

ROCKABILLY HALL OF FAME®

**Review: Pontins Holiday Centre, Camber,  
England 9th to 13th March 2006**

## Rockabilly Rave No. 10

The tenth annual Rockabilly Rave demonstrated that this festival has grown from its small beginnings to an international affair. There were literally people and acts from all over the world in attendance. There was a particularly strong representation from our Continental friends with German, Dutch, French and Spanish languages heard as frequently as English. This was no doubt partly due to the closeness of the Channel Tunnel and the Port of Dover.

The bill was cleverly constructed with three distinct entities, new(ish) young bands such as the Mad Men from Croatia, acts that spearheaded the rockabilly revival in the seventies with the likes of High Noon and Buzz Wayne plus a couple of originators in the form of Janis Martin and Sonny Burgess. With attendance announced as being in excess of 3,000 people, the joint was jumpin' to top notch rockin' sounds.

Business commitments prevented myself from attending on the opening day on Thursday and so I unfortunately missed Big Sandy + The Flyrite Boys from the USA, The Go Getters (from Sweden), The Tin Stars (from Holland) and The Skiprats (UK). However, reports I received the next day were all confirmatory and that the main hall was like a Saturday night out with Big Sandy playing an awesome set and that the Go Getters received a tumultuous reception with their heavily punk tinged rockabilly.

### **Friday, 10th March 2006**

Opening act was the UK band The Infernos followed by the first of the rockabilly revival acts, namely Buzz Wayne who had been a popular act in the seventies and eighties leading Buzz & the Flyers. For myself, this was the first time of viewing and it became quickly apparent that I had missed

(up to now) a quality act. Buzz possesses an exciting reasonably powerful voice and coupled this with a first rate animated stage presence. He had an excellent backing band that featured the great Sean Mencher on lead guitar. Stepping on to the stage in a three piece suit and an Ollie Hardy style hat, it was straight into a mixture of originals such as 'From Every Walk Of Life' 'Crazy Girl You' with good covers in the form of an excellent 'Little Pig' and 'Sixteen Tons'. Buzz really mixed up styles and tempos and excelled on the Gene Vincent tunes 'Pretty Baby' and 'Dance To the Bop'. After stripping off the jacket and hat, it was clear that he was giving the show his all, with bucket loads of sweat pouring off him. Other notable performances were his workouts on 'Everybody's Moving' and 'My Baby Can't Be Satisfied'. Suitably impressed, I hope to be able to catch further Buzz Wayne shows.

Next up was man who in my books can do virtually no wrong, namely the Arkansas wild man, a 73 years young Sonny Burgess. He had bought over Pacers drummer Bobby Crafford and piano man Kearn Kennedy with him and the remainder of the backing group comprised the Swiss/Austrian band Mars Attack who had backed up Sonny at the Green Bay festival in 2005. Sonny stepped on the stage a picture of sartorial elegance dressed in black trilby, bright red jacket, black shirt with white spots and black trousers. After a warm-up instrumental, it straight into the rockin' with 'My Bucket' Got A Hole In It' and 'We Wanna Boogie' followed by Bobby Crafford taking the lead vocals on 'Mathilda' and 'Ain't Got No Home'. Sonny appeared a little agitated and he called upon the stage technicians to rectify amplifier problems. The reason for this became clear when he advised that this performance was being recorded. Back to Sonny for 'Lawdy Miss Clawdy' and 'Higher' before Crafford took over again with 'Wipe Out' (playing the drums blindfolded) and 'Forty Days'. Clearly, Sonny was still concerned as he sang 'Wings of an Angel' and 'Find My Baby For Me'. After calling the technicians back to the stage, the set really took off with 'Ain't Got A Thing', 'Sadie Brown' and 'Red Headed Woman'. On the last mentioned, two drummers were featured and the entire ensemble did the 'Bug Dance' that Sonny advised had been lifted from Roy Orbison's Teen Kings. The stage was a picture now of wild rockin' with Sonny in powerful voice and the rest of the musicians hammering away like there was no tomorrow. 'Tear It Up' was then segued into 'Red Head Woman' before we were treated to a wild 'Rock 'n' Roll Ruby' and Kearn Kennedy hammering the key boards into submission of 'K K Boogie Woogie'.

Showing no signs of wanting to leave the stage, despite the house lights flashing, the 75 minute long act finally closed out with a medley of 'Whole Lotta Shakin' Goin' On and 'Gone Gone Gone', 'Ain't Got No Home' and 'Don't Be Cruel'. The person standing next to me described this performance 'as good as it gets'. No further comment needed.

The live rockin' on Friday night concluded with an appearance by the original line-up of The Dave 'n' Deke Combo. This included the two original upright bass players, the original drummer and was, so we were informed, the first time that this line-up had played together for thirteen years. Coming on to the stage dressed as country hicks, they blasted their way into a rockin' orbit. At times, the cornball humour got a tad tiresome, but the quality of musicianship overcame this every time. Fronted by Dave Stuckey and Deke Dickerson, the group gave out with a right ol' mixture of hillbilly with heavy lashings of rockabilly music served up complete with dashes of western swing. The songs ranged from covers of tunes such as the Sparkletones 'Maybe Baby' and Jimmy C Newman's 'Carry On' to originals like 'Baby You Ain't As Dumb as You Look' and 'Tally Ho' There was an amusing send up of the song 'In The Ghetto' which was rechristened 'In The Meadow' with suitably adapted lyrics. I particularly enjoyed 'Chrome Dome' and 'No Good Woman' and especially their rendition of 'Goin' Steady with The Blues '. Their versatility, especially that of Deke, was demonstrated on 'Chicken Picker' which featured various style of guitar playing such as that of Joe Maphis, Scotty Moore and

Duane Eddy. For an encore, the band came back on stage in one-piece bright red underwear and rocked away on 'I Am My Own Grandpa'. A fine show that went down well with the audience at 2:00 am in the morning - but one can understand why Deke Dickerson has gone on to do his own thing.

### **Saturday, 11th March 2006**

Before we go into the performances in the main hall, it is best to describe the general scene. Dotted through out the venue were clothing stalls, record stalls and general bric a brac stalls. There was also the camp radio serviced by top jocks and presenters like Del Villareal from Detroit. Downstairs in the secondary hall, every afternoon, there were a series of performances such as that by Kim Lenz backed up the reasonable Spanish Jaguars group. She turned in a pleasant performance on such ditties as 'You Made A Hit' 'Kiss And Tell Baby' and 'Got A Lot Of Rhythm'. There were too many up-tempo numbers; in fact, there was only one slow song in the fine reading of 'Thinking About You'. There was also an indoor Hot Rod show and the now standard Sunday morning flea market. Bars were open for much of the day as was the cafeteria.

However, we digress. The night's performances in the main hall kicked off with Marti Brom, now based in Austin, Texas. What does one say about this lady? She has a top-notch voice capable of singing rock 'n' roll, country, western swing, plus is a stunning looker and has great stage presence. Have I gone overboard? No way! She is all the foregoing in one package, and then more. (I shall retreat to my darkened room before completing this segment of the review). Opening up with 'That Crazy Beat', she was backed-up by a superb bunch of musicians including the divine Lisa Pankratz on drums (I will have to stop this as I am giving away 'my dirty old man' persona). The musical content ranged from the pure country of 'Stop This World', 'Whole Lot Of Lonesome' and 'Whiskey Six Years Old' to raucous rockers like 'Tomcat' and a superb version of Joyce Green's 'Black Cadillac'. She sang with heart wrenching anguish on 'Blue Tattoo', 'Wicked White Lies', shimmied like crazy on 'Three Hearts Later', strutted around the stage on 'Fallin' and rocked like no tomorrow on 'Great Shakin' Fever'. This was truly memorable.

We remained with Austin based rockers for the next performers. It was back to early rockabilly revivalists with the original line-up of High Noon. Well not quite, as bass player Kevin Smith was unable to appear due to his current engagement behind Dwight Yoakam. Chicago's finest, Jimmy Sutton, took his place, alongside Shaun Young on vocals/rhythm guitar and Sean Mencher of lead guitar/occasional vocals. Notice there was no drummer but, boy, did they lay down a cracking beat between them in a fast-paced act. The vocals from Young were fine, especially on 'Rockin' Wildcat', 'Hanging From The Old Oak Tree', 'Rattlesnake' and 'Movie Mugg'. There was a spell binding instrumental from Sean Mencher that, I believe, was titled 'Comanche Moon' and another stand out number in the set was 'Blue Bonnet Boogie'. The quality of musicianship up there on the stage was oh so high, as was the entertainment value. All too soon, they had reached the end of their allotted time, but there was (in effect) more to come the next night.

The next act was another personal favourite, the top rockin' lady Janis Martin. This was a set of vintage Janis numbers such as 'Drugstore Rock 'n' Roll', 'Alright Baby', 'Billy Boy', 'Ooby Dooby, and 'Crackerjack'. On 'Let's Elope Baby', Miss Mary Ann joined her to duet on lead vocals and this worked well. However, Janis appeared to be concerned with the playing by her backing band The Ragtime Wranglers. Musically, they played well but did lack that raucous spark. Essentially, they were playing in a hillbilly style whereas Janis's music commands the more raucous edge of a rockabilly outfit. Janis, being the first rate performer that she is, managed to effectively overcome this difficulty with good humour as she shimmied her way through 'Bang Bang', 'Barefoot Baby' and 'Good Love'.

Once she donned her own guitar, the set really ignited. We were then regaled with 'Hard Rockin' Mama' and 'My Boy Elvis'. This had developed into vintage Martin. She concluded her set with a Presley medley of 'My Baby Left Me/Good Rockin' Tonight/C C Rider' and 'Johnny B Good'. If one judge's popularity of a performer by the length of the autograph queue after a performance, and it is a good yardstick, then Janis achieved top rating. She was still signing over 75 minutes later when the concluding act of the night, The Mad Men, took the stage. Now this is a young band, who presented a mixture of original songs and covers in a frantic style. Too much so for my taste as one number began to blur into another with a distinct lack of musical finesse. That said, they drew a big response from the audience with numbers such as 'Boo Hoo', 'Rockabilly Ball' and 'Til the Law Says Stop'.

Again, I retreated a happy bunny to my lonely room for the night.

### **Sunday, 12th March 2006**

For openers on the final night, we had the German band Ike & The Capers who were followed by Charlie Thompson (UK) and Miss Mary Ann who played a heavily rockabilly tinged hillbilly set. Backing was again by the Ragtime Wranglers but this time around, their picking was wholly appropriate. The majority of songs were served up as duets, and included 'Do The Bop With Me', 'Don't Lie', Claudette' and a lovely 'I Wonder If I Care As Much'. Each performed a solo number with Miss Mary Ann singing 'Crazy' and Charlie treating us to an authentic treatment of 'Slowly I'm Falling'. This was a good time music set, pleasing on both the eyes and the ears. Other good renditions included 'Gee Whiz Baby', 'In the Jailhouse Now', The Louvin Brothers 'My Baby's Gone', Jimmy & Johnny's 'Sweet Singing Daddy' and James O'Gwynne's 'Trying To Forget You'.

The next act was billed as a Ronnie Dawson Tribute. I am always wary of such well-meant events that frequently fail to deliver. However as the band assembled on the stage, I just knew that there were no such worries on this occasion. Up there stood High Noon (Shaun Young, Sean Mencher and Jimmy Sutton) plus sitting behind the drums was the delectable Lisa Pankratz, all musicians who had often performed with Ronnie. For the second lead guitar, they were joined by Deke Dickerson. After a fitting introduction by Chris Dawson (Ronnie's widow), it was straight into a wild rockin' set with all concerned giving a one hundred per cent. Jimmy sang lead on 'Red Hot Music', Shaun on 'Monkey's Uncle' and back to Jimmy on 'Rockinitis'. The music flowed, the action was wild (I cannot recall having seen Shaun so animated previously) and the excitement coming from the stage could not have been bettered. There were guest lead vocalists such as Peter Sandberg (Go Getters) on 'Shim Sham Shimmy', Big Sandy performing two brilliant songs with 'I Make The Love' and 'Congratulations To Me' plus Marti Brom on 'Knock Down Dragout'. I guess that the majority of lead vocals were carried out by Shaun and he rocked like a madman (but with effect) on 'Action Packed', 'Rockin' Bones' and 'Home Cookin'. The entire ensemble returned to the stage for 'Monkey Beat'. I doubt if any of the performers had anymore to give, this had been sheer brilliance.

The close out act for the festival was Scotland's High Voltage. After the last set, they had to spend a bit of time and effort cranking up the audience. That they succeeded is to their credit and they got better as the act proceeded. They set about tearing down the barriers with 'Honky Tonk Man', 'All I Can Do Is Cry' and 'Let's Rock Tonight'. Mention must be made here that the lead guitarist could have passed feature wise as a young Keith Richards, quite fascinating. Clearly, another high energy band, they knew how to work the audience as they gave out with 'I'm Heading Home', 'Shadow My Baby', a fine version of white Tommy Tucker's 'You Don't Love Me (Uh Huh Huh)' and 'Foxy Dan'. Most lead vocals were handled by Vince Turner but the occasional spot was dealt with adequately by the drummer. A slight jarring note to the performance was the occasional use of bad

language that added nothing to the performance. The set closed out with 'Please Don't Go', 'Miserlou' and 'Jump Start Boogie', all of which were performed with a heavy edge.

Everyone that I talked to commented how much they were enjoying themselves. This bodes well for the future of our music and for the continuation of this festival. Long may all this continue! Promoter Jerry Chatabox advised that next year's event will again top everything to date, that will take some doing.

© Tony Wilkinson

March 2006

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ROCKABILLY HALL OF FAME®

## Orbison CD Reissues, Exhibit

Barry A. Jeckell, N.Y - Sony BMG's Legacy Recordings label is embarking on a two-year campaign that will see virtually everything Roy Orbison ever recorded released. At the same time, the Rock and Roll Hall of Fame and Museum will curate a special exhibit with the help of the late rock'n'roll icon's family.

Legacy's campaign got underway with the Feb. 7 reissue of "Black & White Night," a 1987 star-studded concert that originally aired as an HBO/Cinemax special. The concert famously saw Orbison backed by the likes of Bruce Springsteen, Elvis Costello, Bonnie Raitt and k.d. lang, among others.

Quick on its heels will be the March 28 release of the career-spanning, two-disc compilation, "The Essential Roy Orbison." The collection will pull together a total of 40 tracks that originally appeared on Sun, Monument, Virgin, MGM, Warner Bros., Mercury and Def Jam labels, reaching back as far as 1956.

Among the highlights are the early rockabilly cuts "Ooby Dooby" and "Rock House" and such classics as "Blue Bayou," "Only the Lonely," "Oh, Pretty Woman" and "Crying."

This year alone, Legacy will reissue Orbison's entire Sun and Monument catalogs. Titles from the Jewel, MGM and Virgin catalogs will follow. Plans include a remastered version of Orbison's final studio album, 1989's "Mystery Girl" and a DualDisc edition the 1992 Virgin set "King Of Hearts," both originally released by Virgin. The latter posthumous album utilized Orbison's final vocal recordings and was highlighted by a duet with lang on "Crying" that won a Grammy for best country vocal collaboration.

On April 18, the Rock and Roll Hall of Fame and Museum in Cleveland will open its Orbison exhibit, which will focus on the artist's career and his contribution to the American songbook. Orbison's family has loaned such artifacts as handwritten lyrics, rare records, stage clothing, business documents and photographs to the gallery display. Orbison was inducted into the Rock Hall in 1987.

Supported by his widow, Barbara Orbison, a movement to commemorate the artist with an official U.S. postage stamp has taken off in recent weeks thanks to a bevy of media reports. An online petition had, at deadline, logged nearly 12,000 signatures.

*Here is "The Essential Roy Orbison" track list:*

**Disc One:**

"Ooby Dooby" (Sun, 1956)  
 "Go! Go! Go!" (B-Side to "Ooby Dooby")  
 "Rock House" (Sun, 1956)  
 "Uptown" (Monument, 1959)  
 "Only the Lonely" (Monument, 1960)  
 "Blue Angel" (Monument, 1960)  
 "I'm Hurtin'" (Monument, 1960)  
 "Lana" (Monument, 1966)  
 "Love Hurts" (Monument B-side, 1961)  
 "Crying" (Monument, 1960)  
 "Candy Man" (B-side of "Crying")  
 "Dream Baby" (Monument, 1962)  
 "The Crowd" (Monument, 1962)  
 "Leah" (Monument, 1962)  
 "Falling" (Monument, 1963)  
 "Working for the Man" (Monument, 1962)  
 "Mean Woman Blues" (Monument, 1963)  
 "Blue Bayou" (B-side of "Mean Woman Blues")  
 "Pretty Paper" (Monument, 1963)  
 "It's Over" (Monument, 1964)  
 "Oh, Pretty Woman" (Monument, 1964)

**Disc Two:**

"You Got It" (Virgin, 1989)  
 "She's a Mystery To Me" (Virgin, 1989)  
 "California Blue" (Virgin, 1989)  
 "The Only One" (Virgin B-side, 1989)  
 "Ride Away" (MGM, 1965)  
 "Crawling Back" (MGM, 1966)  
 "Best Friend" (MGM, 1967)  
 "Communication Breakdown" (MGM, 1966)  
 "Walk On" (MGM, 1968)  
 "That Lovin' You Feelin' Again" with Emmylou Harris (Warner Bros., 1980)  
 "Running Scared" (1985 version, Virgin, 1987)  
 "In Dreams" (1987 version, Virgin, 1987)  
 "A Love So Beautiful" (Virgin, 1989)  
 "The Comedians" with Elvis Costello (live, Virgin, 1989)  
 "Claudette" (live, Orbison, 1998)  
 "I Drove All Night" (Virgin, 1992)  
 "Wild Hearts Run Out of Time" (Virgin, 1992)  
 "Coming Home" (Mercury, 1986)  
 "Life Fades Away" ("Less Than Zero" soundtrack, Def Jam, 1987)

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***Film Follows Jackson On Tour From Oklahoma City To Helsinki***

## **Wanda Jackson Documentary**

KPI, an independent production company specializing in television programming, documentary films and new media content, is completing on-location concert shooting across the U.S. and Europe for EVERY NIGHT IS SATURDAY NIGHT, a high-definition documentary that tells the unsung story of rock 'n' roll pioneer Wanda Jackson.

The film is being produced in association with Los Angeles-based Joanne Fish who leads the production team with Vinnie Kralyevich, president and creative director of KPI. The production team follows the 68-year-old Jackson and her husband/manager Wendell Goodman as they perform in Maine, New York City, Oklahoma City, Washington D.C., honky tonks across the South, and overseas in Sweden and Finland.

Production began in June 2005 when the filmmakers documented the recording of Jackson's new CD release I Remember Elvis, on Golden Lane Records, a subsidiary of Cleopatra Records. The film will wrap production in Los Angeles with a concert by Jackson at Amoeba Records in Los Angeles, celebrating the CD release on Feb. 1, 2006. Post-production of EVERY NIGHT IS SATURDAY NIGHT is set to finish in summer 2006.

The many performers Jackson toured with, highlighted in archival footage, include: Elvis Presley, Johnny Cash and Jerry Lee Lewis. Jackson's early music has recently been immortalized on screen in the Golden Globe winning Johnny Cash movie biopic WALK THE LINE which featured her song, "Fujiyama Mama." Presley, whom Jackson dated, was influential in Jackson's choice to move from country music to the male-dominated world of rockabilly.

Courtesy: Trylon Communications, Inc., NYC - kurtp@tryloncommunications.com

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## **From Barbara Orbison ...**

***Dear Friends***

I am actively petitioning the US Postal Service to issue a stamp for my husband, Roy Orbison in honor of what would have been his 70th Birthday. This is a grass roots campaign from my heart and I am calling on everyone that loved Roy and his music.

In political circles, the petition I have circulating the US House of Representatives is nearly complete including a personal letter of support from the President of the United States!

I have an on-line petition which now has over several thousand names and I want to thank all the people who have taken the time to VOTE FOR ROY.

And now...I am asking you TODAY...to please VOTE FOR ROY by simply clicking on the below link, scroll down and then click on to sign petition and join some of Roy's friends like Olivia Harrison,

Bono, Will Jennings, Dan Aykroyd, Pamela Anderson and many others.

Thank you for your vote and thank you for forwarding this request to all of your friends.

All my Love,

**Barbara Orbison**

**JOIN THE ROY ORBISON COMMEMORATIVE US STAMP CAMPAIGN.**

**VOTE HERE** or follow the link at [www.royorbison.com](http://www.royorbison.com) to send a letter of support to our nation's leaders in Washington urging the creation of a commemorative US stamp honoring the lifetime achievements of Roy Orbison, a true American music icon.

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## Cash Home Sold

Nashville, TN - Johnny Cash and June Carter's rustic Hendersonville home, where they lived during their entire marriage, has been sold two years after the passing of Johnny Cash. The home was purchased by Balinda, LLC, a Florida LLC wholly owned by Barry and Linda Gibb. Barry and Linda Gibb wish to restore the home to its original condition.

"This place will always be the spiritual home for the Cashes. My wife, Linda and I are determined to preserve it, to honor their memory. We fell in love with it, it's an incredible honor for us. We plan to use the home to write songs because of the musical inspiration."

The home was sold by the Estate Trustees, Robert L. and Catherine C. Sullivan, as part of the directives left by Johnny and June.

ROCKABILLY HALL OF FAME®

**Camber Sands Holiday Centre, Rye, England - 25th to 28th November 2005**

## Review: Rhythm Riot No. 9

**By Tony Wilkinson** - All too soon, the time had come for the final major weekender of the year and it was time to head off to Camber Sands on the south coast of England for the ninth Rhythm Riot. This time, I did not have Mrs. Wilkinson and daughter Colinda along with myself as the other offspring (known as Superbrat) had just produced her first sprog. If I am able influence matters, the future of rock 'n' roll will be secure with introduction of young Master Rory Keeble on to this planet. Mrs. Wilkinson' face was certainly beaming as I navigated the car out of the drive and set off for an eclectic mixture of rockabilly, rock 'n' roll, honky tonk, jump and jive, rhythm & blues and down-home dirty blues along with a few beers and the hope of acquiring some rockin' wax.

**Friday, 25th November 2005**

After studying the programme, it became clear that Friday evening was Ladies Night. All the acts and disc jockeys were of the female persuasion, and they produced some mighty fine music. First act to take the stage in the main hall was Lil Rachel (USA) backed up by the Rhythm Riot Kings of Rhythm. This attractive young lady is part of the Austin based Casey Sisters who are scheduled to reform next year. That she possesses a great voice became readily apparent as she launched into the LaVern Baker tune 'Whipper Snapper' followed by tough rockin' interpretations of 'Dancing With Teardrops In My Eyes' and 'Tough Lover'. As she raunchily strutted the stage demonstrating good stage presence, the band started to cook. The set was a mixture of jumpin' R&B and ballads and other standout songs were '12 O'clock' and 'Please Mr. Jailer'. This lady is a talent.

Annita & The Starbombers from Holland followed her, the latter are also known as The Barnstompers. From the outset with 'Burn That Candle', it became apparent that we were in for a rockin' treat. The vocals were spot on and the backing was sublime. Annita proceeded to dance around the stage and thrill with such ditties as 'For Rent', 'I'm Waiting Just For You', 'What Good Would It Do Me' and an outstanding version of the Brenda Lee song 'Bigelow 6-200'. This was music par excellence and more of the same continued with the superb beat ballad 'Don't Ever Leave Again' before picking up the tempo with 'The Big Bounce' and proceeding on with 'Not Anymore' and an unusual but fine treatment of 'Mean Mean Man'. She closed out with 'These Mean Hangover Blues'. The Netherlands keep producing first-rate rock 'n' roll musicians, Annita is up there with the best of them.

It was now time for the first of the American headliners, Shirley Gunter. As the lady is unfortunately partially sighted, she was escorted on to the stage by her daughter, flanked by the previously mentioned Annita and Lil Rachel who were to act as replacement Queens for the night. She started with 'Baby I Love You So' and this was followed by 'Gimme, Gimme, Gimme'. Unfortunately, the backing band was not as one with her and she had been provided with a directional radio microphone. It became apparent that her style is to sing sideways into the mike and thus it was not always possible to hear her vocals with clarity. The set proceeded on with 'Ipsy Opsie Ooh' and a tasty 'I'm Sorry'. She had the respect of the audience and this was enhanced as Shirley served up 'Baby' I Love You So' and 'You're Mine' in which the two aforementioned young ladies provided fine backing vocals. Shirley then sang 'Fortune In Love' and 'It's You' before we were treated with the classic 'Oop Shoop'. There was one encore with the apt 'Headin' Home'. For sure, the lady was popular with the audience. The close out act for the first night was Candy Kane & Her Band. This lady is certainly well endowed in all manner of ways.

**Saturday, 26th November 2004**

For openers, we were served up with the musical delights of the Swedish outfit The Exposables who were followed on stage by Rusti Steel & The Red Hot Wranglers. Rusti has of course been on the circuit for a number of years and on this occasion, he had a seven piece line-up behind him consisting of twin fiddles, lead guitar, drums, upright bass, acoustic guitar, saxophone whilst Rusti played a mean steel guitar. The music was primarily western swing but with heavy rockabilly overtones, a pleasing blend that was demonstrated on 'Crazy Man Crazy', 'San Antonio Rose', 'Roly Poly', a splendid 'Traffic Jam' and a fine 'Teardrops From My Eyes'. The outfit had the dance floor full with 'Ballroom Baby' and 'Real Rock Drive' before enabling the bum clutchers on the floor to hold each other close with a splendid 'Sleep Walk'. Rusti has nice nasal overtone to his voice and this was demonstrated on the Hank Williams classic 'I Saw the Light' before he closed out with 'Rompin' And

Stompin'. A tasty, varied and most enjoyable set.

To vary the musical styling, the next act Little George Sueref & The Blue Stars served an authentic sounding R&B come Blues set. Opening up with 'Early One Morning', but with a latin beat', the set continued with the likes Walter Horton's 'Little Boy Blue ' and Howlin' Wolf's 'Built For Comfort'. It became apparent that Little George is his own man and he often dropped into a searing high-pitched vocal styling, somewhat reminiscent of Ted Taylor. Other tunes served up by the four man combo included 'Everyday About This Time', Further On Down The Line' and 'Rhythm Rockin' Boogie'. It was then time for one of my favourite acts from South Louisiana, Warren Storm who forsook his drummer's stool for the night and concentrated on his vocals. Launching straight into 'Mama, Mama, Mama', it was clear that we were in for a professional and tight rockin' set. We were not disappointed as he continued with 'The Prisoner's Song', a great version of 'Send Me Some Loving' and 'Lonely Lonely Nights'. Despite having caught a cold, or perhaps because of, there was a good rasping edge to his vocals and this was amply demonstrated on 'Fannie Mae', 'Please Mr. Sandman', 'Sweet Little Sixteen' and a superlative treatment of Elton Anderson's 'Shed So Many Tears'. The pace and tempo was constantly varying, all adding to the exciting mix. Clearly adept at utilizing the stage, Warren rocked away on 'Slow Down', the swamp pop anthem 'Mathilda', a hard rockin' 'Lucille', a tasty 'Honest I Do' before closing out with 'Sick And Tired'. This had been first-rate entertainment.

Next up was a guy who I had not previously seen, namely Californian resident Roy Gaines. Backed up by the hard working Rhythm Riot Kings of Rhythm, but with a trumpet player added for a fuller fatter sound, it was a set chock full of hard driving blues based rockin' music. From the outset, it was non-stop action on the stage. Indeed, Roy played the guitar behind his head in the opening number - and what a guitar player he truly is, one of the best that I have seen. He started with an instrumental that segued into 'I'm Leaving This Town' followed by 'Midnight Train'. The stage was a vision of wildness as he lay down on the floor still playing the guitar with the sweat pouring off him. I only wished that I had as much energy. Roy is as good a vocalist as he is a picker and this was amply demonstrated on 'Everyday I Have The Blues', 'On the Outside Looking In' and a truly wonderful 'Skippy Is A Sissy'. The last mentioned was a wonderful piece of hard driving rock 'n' roll. Other songs featured in the sixty five minute set included 'Baby Please Don't Go', 'Chicken Shack Boogie' and 'I Love Southern Women'. Based on this performance, he is a must-see again act.

The Rhythm Riot always throws up an act about whom little is known but who are simply wonderful. Such is the case with the final act for the night, San Francisco based Stompy Jones who came complete with his own band, and what a great outfit. The style was I suppose can be classified as jump-jive lounge music in the vein of the great Sam Butera. Strangely, the band did not include a guitarist but did have two sax players, trumpet, piano bass and drums. The quality of the musicianship was high, bloody high and Stompy's vocals were spot on. The set consisted of Stompy singing tunes such as 'I Wanna Know', 'My Heart Will Always Belong To You', 'Marie', 'Boogie Woogie On A Saturday Night', a totally different slant on 'Keep A Knockin' plus a speel binding 'angel City Blues. Then whilst, he took rests by sitting on the side of the stage, the band came to the fore, much in the same manner as a Bill Haley show. In the last mentioned, they performed a sensational version of 'Rudy's Rock' with the sax player blowing away like crazy. Spell binding stuff. Again, another act that I hope will return to these shores.

#### **Sunday, 27th November 2004**

The start up act was The Revolutionaires, a straight in your face rock 'n' roll show band with

bags of energy who performed numbers such as 'Rockin' Is Our Business', 'Walk Right In', 'Mystery Train' and a clutch of instrumentals. As a side note, one of our party, Ken Major, got asked to dance by a young lady. He obliged and clearly got so excited that he returned with the crutch ripped out of his trousers. Next Up were The Barnstompers who were superb. This Dutch outfit consists of high caliber musicians and vocalists and they demonstrated these attributes on a rockabilly come country set that included the likes of 'I Still Miss Someone', 'Move On. Move Out', 'Six Pack To Go', 'Rollin' Rock' and 'Dig Boy'.

American blues original, 85 years young T-Model Ford came next. Supported only by a drummer and singing 'n' picking sitting down, this was a set of authentic blues straight out of the Fat Possum school. Like many other blues singers, especially such as Jimmy Reed, many numbers sounded similar to well known songs but with subtle variations. However, I do believe that his set included 'Backdoor Man', 'Gypsy Woman', 'Mojo Man'. 'Call My Name', 'Sally Mae', 'Don't Leave Me No More' and 'Down The Road I Go'. For sure, this was the real thing.

This festival always has one vocal group and this time around, it was the turn of The Five Keys. Following on from the demise of the late great Rudy West, the leadership of the act has been taken over by Maryland Pierce who joined in 1950. Dressed smartly in black dinner suits, and two members utilizing walking sticks, the guys appeared on stage. Soon, their superb vocal harmonies and perfect coordinated movements swept all before them. This was music, real music from a legendary band. Opening up with 'From The Bottom of My Heart', it was straight into the beautiful 'The Glory Of Love' and this was followed by the likes of 'Out Of Sight, Out Of Mind' and 'Doggone It, You Did It'. The mix was clear, up-tempo and ballads, all performed with sheer professionalism and class. This was a real joy to listen to and watch. 'Ling Ting Tong' was sublime, especially as the Five Keys own rhythm guitarist quietly but determinedly lead the backing band. One of the attributes of this performance is that the numbers were kept to their original duration and not extended beyond credulity. This group has been going for over 56 years and this clearly shone through. All the Keys classics such as 'Wisdom Of A Fool', 'The Verdict' and 'She's The Most' were included and the act closed out with 'It's A Groove' and 'Real Fine Mama'. Oh, how I did enjoy myself.

The closing act for the festival was the Italian outfit Captain Jive, who as the name suggests were a high-energy jump jive outfit. This seven piece line-up were dressed in safari suits and their act contained many set piece visuals such as the entire band laying on their backs playing whilst the sax man took a solo. Quite a few of the numbers were sung in Italian, such as 'I Want To Be Like You' (from 'The Jungle Book'). This was a party band.

Yet again, overall, another great Rhythm Riot and there is next year's weekender to think of and salivate over from 24th to 27th November 2006. Headliners announced so far include Hayden Thompson, Ray Sharpe and Eddie Bo with more to be announced.

Telephone (0)20 8566 5226, fax (0)20 8566 2525 or contact the web site [www.RhythmRiot.com](http://www.RhythmRiot.com) for further information and booking details.

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December 2005

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