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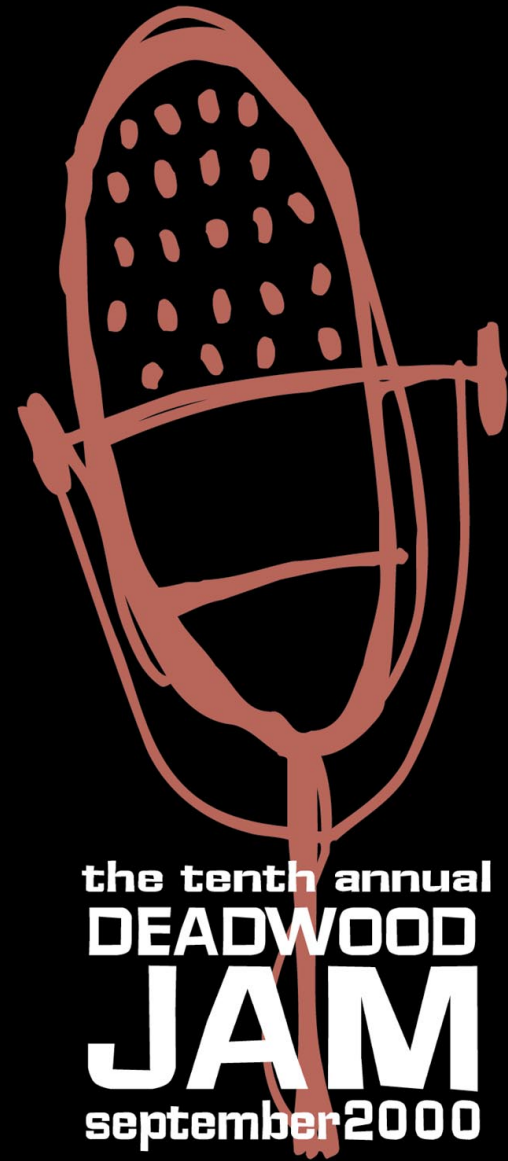
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# DEADWOOD JAM 2000

Welcome to the 10th Annual Deadwood Jam!

I can't believe it's been 10 years since the first concept of the Deadwood Jam. We are proud to have consistently presented the finest caliber of musical entertainment to you, our Jam Friends and Family. We will be Jammin' for many more years to come..

Thank you to the 10th Annual Jam Board of Directors: Louie Lalonde, Veronica Morris, George Milos, Paul & Mary Kopco, Rose Mitchell, Lenessa Herring, Gary Biggs (thanks for the website and "Jam'n for Kids", Gary), Cindy & Larry Hague, Cindy McNeill, Dave Ruth, Jim Kallas, Linda Sperlin, and Mary Jo Nelson. You guys are a great team.

People behind the scenes that bring the Jam to life:

- John McEuen, our producer and mentor for 10 years
- Merel Bregante, our stage manager and good friend for 10 years
- RAD Audio, our sound and stage guys for 10 years
- Jerry Davidson - 10 years of providing EMT's
- Tom Pascoe and the City Guys, for all their hard work
- The Deadwood Chamber: Susan, Philys, George, Rilea, Sophie, Jezal, Nancy
- T-shirts - Theresa Huck
- Mayor Barb Allen, Chief Dan Denere and the great City of Deadwood, for letting us get away with this stuff
- Bruce Hermann - photography
- Mary Schmit, for coming up with the idea of the Jam in the first place
- Thanks to the Budweiser guys for all of their help
- Tim Conrad - electrical
- Steve Chandler - whatever
- Marty Nelson, Karl Lalonde - stage techs
- Lori Keehn - icing
- Thanks you to all of the Great Volunteers!!!!
- And Harvey for always being the first chair out.

It's going to be a great Jam!! Watch our website [www.deadwoodjam.com](http://www.deadwoodjam.com) for Jam info!!

## Melody Dennis

2000 Deadwood Jam Chairman

## Talent Lineup

### Friday, Sept. 15:

- ▶ Big Head Todd & the Monsters
- ▶ Keri Leigh & the Blue Devils
- ▶ Chris Aaron Band with Corey Sterling
- ▶ Soul Kitchen

### Saturday, Sept. 16:

- ▶ Little Feat
- ▶ Vince Converse
- ▶ Wailing Souls
- ▶ Blind Boys of Alabama
- ▶ Michael Martin Murphey
- ▶ John McEuen w/Jim Ibbotson
- ▶ Jim Salestrom

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- **A special thanks to:** Clark Printing, Tim Conrad, Coburn Insurance, Northwest Airlines, Biff Malibu's, Paul Kopco for program book layout, and Mike Rodman for "fencing us in!"

## 2000 Jam Design Contest

This year's Deadwood Jam logo was created by Britt Lundberg, a junior designer with Hunt/Adkins in Minneapolis, MN. The concept was to capture what all the musicians have in common at this event, which is sound and what carries it. The illustration

was done by hand and enhanced on the computer. Britt, 24, also resides in Minneapolis after graduating with a degree in graphic design from the University of Wisconsin-Stout a year ago.

## 11th Jam 2001 Contest

Join the elite few area artists who have found fame and fortune by winning the Jam T-Shirt Design Contest. Entries must be received by the Deadwood Visitors Bureau no later than May 18, 2001.

The design will be featured on the 2001 Deadwood Jam program book and the offi-

cial Deadwood Jam T-shirt. The winner will also receive \$500. The design must be an 8 by 11-inch vertical with no more than four colors.

For further information call the Deadwood Chamber of Commerce at 605/578-1876.

## 2000 Deadwood Jam Board



Seated: Cindy McNeill, George Milos, Jim Kallas, Paul Kopco, Louie Lalonde; Standing: Linda Sperlin, Mary Jo Nelson, Rose Mitchell, Melody Dennis, Lenessa Herring, Veronica Morris, Dave Ruth. Not pictured: Gary Biggs, Cindy Hague, Larry Hague, Mary Kopco.

Photo by Wes Pederson







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# Big Head Todd & the Monsters

Big Head Todd and the Monsters are one of the very few bands who actually believe that the quality of their relationship with their audience is the only important thing. Their commitment to this ideal throughout their career has lead to their phenomenal presence in many cities like Chicago,



Austin, San Francisco, Boston and, of course, their hometown, Denver. BHTM offer a paradox: scores of devoted fans, over two million albums sold, but rarely a mention in Hollywood mags or on MTV.

BHTM have never fit neatly into a convenient marketing buzzword, and have throughout their five albums, been incorrigibly eclectic. A central idea in a BHTM set is the juxtaposition of a Johnny Cash song followed by a Jimi Hendrix or Sly and the Family Stone tune. The line for them between black and white music doesn't exist. It is all folk music. It is all soul music.

Big Head Todd and the Monsters are content to play shows and make records, and this they have done for 11 years and five albums, without becoming pop superstars, and yet remaining a forceful current in modern music — a very unusual achievement. Few artists still have vital signs a decade after their heyday. The momentum of this band has always been outward, rather than upward. Perhaps this accounts for the enduring listenability of a Big Head Todd album. BHTM still packs them in, and people are still saying "have you heard of this new band?"

As unusual as their popular success without mainstream press, has been their enduring friendship. They are one of a few bands who, like U2, met in high school, and have stayed together. There is a shared maturity and experience which is evident when they perform, which goes beyond what people normally describe as "tight." It is one of those rare shows that is more than

musicians playing together; the two hour plus BHTM set is one which definitely goes someplace, and is consistently engaging. Though much could be said, (and has been), about the singular talents of Todd, Rob, Brian, and more recently Corey Mauser and Hazel Miller (both part of BHTM's touring band), chops have never been the focus of the band. Brian is often fond of saying "the audience is part of the band," and that is certainly the experience their show delivers. Everyone is in the band going someplace together.

It has been a fruitful couple of years for Big Head Todd and the Monsters. Following Beautiful World, released in February '97, BHTM continued on their virtually nonstop touring schedule, along the way routinely recording their performances as they have always done, in the hope that the pieces would some day come together as a live album. Live Monsters is that hope realized. The album spans the years from '95 - '98 with material from five previous releases: Sister Sweetly; Beautiful World; Enconium, a Led Zeppelin tribute album; Stratagem; and Midnight Radio.

Having quietly sold over two million records, Big Head Todd and the Monsters have come into their own as a force in American music. Live Monsters, plus a new studio project due to be released the spring of 2000, promises to garner BHTM an even wider audience. For Big Head Todd and the Monsters, and their fans, it will, undoubtedly, be an interesting year. On the web: [www.bigheadtodd.com](http://www.bigheadtodd.com)

# Keri Leigh & the Blue Devils

Keri Leigh & the Blue Devils have been together since 1990, formed in Austin, TX by guitarist Mark Lyon and blues singer Keri Leigh. Both musicians had studied extensively the styles of acoustic blues music from the 1900s through the 1930s and mixed those delta influences with 40s rhythm and blues, 50s rock and roll, and 60s soul. What emerged were powerful original songs that sound like they could have been written half a century or more ago — an authenticity that is hard to find in modern music. Woven through their songs are images of Saturday night swing dances, a smoke-filled speakeasy, or a rough-and-tumble roadhouse.

As a band, they have logged close to a half a million miles on the road together over the past decade and have four W.C. Handy nominations under their belts. They have released three albums on Malaco/Waldoxy and are now working on their



fourth CD, due in the fall of 2000.

"Keri Leigh and the Blue Devils greatest strength lies in combining loving devotion to their musical sources with unquenchable energy, purism without reverence, authenticity without inertia.

Leigh is a testifying, signifying, blues-shouting powerhouse ball of fire, while guitarist Mark Lyon takes terrifying liberties with his 1930 National Steel..."

— *Music City Magazine, Austin, TX*  
On the web: [www.kerileigh.com](http://www.kerileigh.com)

# Jim Salestrom

Jim is an incredible songwriter, a gifted guitarist and a seasoned performer, whose music crosses generational boundaries and is enjoyed by fans of all ages. During his career spanning the last 25 years, Jim has recorded and performed with such stellar artists as John Denver, Kenny Rogers, Dolly Parton, Emmylou Harris,



Linda Ronstadt, and Pure Prairie League. He has performed for four United States Presidents, has toured and performed in Brazil, Argentina, Scotland, England, Australia, and Germany, and has built a loyal following in the Rocky Mountains, his home for over 20 years.

When he was 15, Jim and his brother formed Timberline, a country-folk-rock band, featuring Jim as lead singer and primary songwriter. Within a year they were signed by a national booking agency and were performing concerts as far away as Virginia and Arkansas. After building a solid

regional fan base, the band was signed to a national recording contract and made their first album, *The Great Timber Rush*, in Hollywood with guest musicians including John McEuen. Peter Yarrow of Peter, Paul & Mary penned the liner notes. Following a national tour, the band became "victims of the disco craze" and broke up.

In 1996 Jim released two new albums nation wide. The title track from *The Messenger* is indicative of Jim's songwriting philosophy: "My role as a songwriter is to try to grasp wisdom and pass it along." The second album, *All The Colors*, is an album for children and families.

Jim is one of the Jims in the Wild Jimbos, a project with Jim Ibbotson of The Nitty Gritty Dirt Band and Jim Ratts of Runaway Express. The Jims have played together off and on for the last 20 years. On the web: [www.jimsalestrom.com](http://www.jimsalestrom.com)



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# John McEuen & Jim Ibbotson

A wizard can be described as an enchanter, a magician and a charmer. John McEuen is all of this, and more. Since his departure after 22 years with the Nitty Gritty Dirt Band to pursue his own career, McEuen has ventured into varied musical genres, taking his music to different formats including television specials and film.

In the late 60s, Jim Ibbotson set out from Indiana looking for the big time. After a few auditions and waiting for opportunity to knock, it finally did. Coming out of their 1968 breakup, the Nitty Gritty Dirt Band's Jeff Hanna and John McEuen decided, to reform and find a singing drummer. Their search lead them to a nervous Ibbotson, so shocked initially at the invitation that he closed the door on them for a few minutes. After the shock wore off and rehearsals started, they came out with their 5th album, *Uncle Charlie and His Dog Teddy*, featuring Ibbotson, and bringing them their biggest success to date.

Joining forces to recapture the best of their 20 years together as the driving forces in the Nitty Gritty Dirt Band, this year's Jam features lead singer/songwriter Jim Ibbotson and multi-instrumentalist John McEuen doing favorites from their NGDB catalog of songs, along with several new songs. His partner on over 22 albums - (five gold, two platinum 20 hits, and a million miles on the road together), string wizard McEuen joins Ibbotson to bring us the great music they have been known for together.

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Dark (written by Ibbotson), audience rapport is brought to a new level when they delve in to what some have called "Pop Therapy 101", as they use their audience to help explain their viewpoint of the journey we have all been on throughout the years. Often, triggered by the other's comment...or the audience.. we find ourselves momentarily lost in music of another era, and then brought back home to the present through their own music.

A night of Americana music at its best, "...from folk, to rock, to country..." and bluegrass to blues, these two major influences in country rock and the overall history of American music (recently honored in a special exhibit in the Rock and Roll Hall of Fame) bring the audience a night to remember. The Dirt Band's loose cannon meets the Nitty Gritty's loose target for a long overdue reunion with their audience. On the web: [www.johnmceuen.com/johnibby.htm](http://www.johnmceuen.com/johnibby.htm)

# Chris Aaron Band with Corey Sterling

Hailing from the far North reaches of Appleton, Wisconsin, the Chris Aaron Band has been gigging and building a rep as one of the tightest, truest White Blues bands in the Midwest for over a decade. Guitarist Chris Aaron brings to mind early Stevie Ray Vaughan with a dash of Delta dust, and vocalist Corey Sterling (who made his mark with the Kenny Wayne Shepherd Band) provides gruff, accurate counterpoint to the slippery axework.

Sterling left Shepherd's band because he wanted to pursue his own songwriting. Aaron and Sterling share writing duties in the Chris Aaron Band. The creative juices instantly started flowing when Aaron and Sterling hooked up. "The first day we met, we wrote a song together, 'Drunk On You,' (which is on the band's 1999 CD, *Freedom Five Miles*)," said Aaron.

Aaron and Sterling are now working on the follow-up to *Freedom Five Miles*. "We



are well into the writing process. I think we will go into the studio soon," Aaron said.

On stage, the Chris Aaron Band is known to play three-hour shows without a break, as they did recently in Madison, Wis. Much of that energy comes from the crowd. "We get the crowd going and they get us going," says Aaron. "We are having fun. If you are not having fun in the music business, you are probably in the wrong business." On the web: [www.chrisaaron.com](http://www.chrisaaron.com)

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# Soul Kitchen

Kim Kane, Soul Kitchen's lead vocalist, grew up and attended school in Chicago. Her musical influences include Tina Turner, Koko Taylor, Mahalia Jackson, and Tracy Conover. Her favorite artists are Dinah Washington, Buddy Guy, Stevie Ray Vaughan, Jimi Hendrix, Fleetwood Mac, and Junior Wells.

While living in Chicago, Kim had 2½ years of vocal instruction. Kim's vocal style is very high energy, soulful, passionate, and



determined.

For Kim, the highlight of being in a band like Soul Kitchen is being able to express her love for the blues to audiences, thus bringing interest in the blues to the area.



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# Michael Martin Murphey



Dallas native Michael Martin Murphey had enjoyed a long string of successes in a variety of modes and eras. He first caught the public's ear as a

pioneer of the early '70s Austin progressive country scene with his 1972 hit "Geronimo's Cadillac." In 1975, after moving to Colorado, he rode the country-rock wave to the top of the charts with "Wildfire." By the 1980s he joined the Nashville recording scene and nabbed a #1 song with "What's Forever For."

In the last decade he's become a prime force in the cowboy music revival, co-founding the Warner/Western label, putting on his WestFest Western Art & Music Festival (including two in Deadwood), and playing frequent symphony shows where he

marries the Western music style with classical sounds.

But even through he now lives in New Mexico, Murphey traces his musical roots right back to Texas. Murphey started performing in Texas folk coffeehouses while an undergraduate at North Texas State University. He headed to California for post-graduate study in creative writing at UCLA, and landed a publishing deal as well as a recording contract for his first band, The Lewis & Clark Expedition. "The real key to writing is editing, and sifting through your ideas, and keeping good stuff and throwing away most of the material which is bad," he says. He thinks his best moment as a writer is "Wildfire," which he says is "a song that was written for all the right reasons, out of inspiration, not as a formula song trying to be a hit. I dreamed it, and woke up and wrote the lyrics down. All the things that make for the best songs are the things that come out of your dreams and unconscious."

On the web:  
[www.michaelmartinmurphey.com](http://www.michaelmartinmurphey.com)

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# Blind Boys of Alabama



Clarence Fountain and the Blind Boys of Alabama have been singing God's music for over 60 years. In the course of that time they've traveled the distance: from playing small tent shows to picking up three Grammy Award nominations. Along the way they've changed and added members, but they've never lost faith. That sense of survival is reflected in the title of their latest album on the House of Blues Music Company label, *Holdin' On*.

From the group's beginnings in 1939 as fellow students at the Talladega Institute for the Deaf and Blind in Alabama to the present, they've had one goal. Says founding member Clarence Fountain, "We just wanted to sing gospel. We wanted to be popular, too, but we wanted to sing gospel."

They turned the fact that all but one member of the Blind Boys of Alabama was, in fact, visually impaired into a huge selling point. "We had an advantage over all of the rest of the gospel groups," says Fountain,

"because you hardly ever saw a bunch of blind guys on stage in concert. That was an exciting time!"

The group began recording in 1948, and have released albums regularly since then. They didn't taste mainstream success until 1988 when they starred in the Obie Award-winning Broadway musical, "Gospel at Colonus," which combined ancient Greek tragedy and modern Pentecostal gospel. Says Fountain, "The highest point we ever had was going to Broadway. We took the play, 'Gospel at Colonus,' to Broadway and stayed there 15 weeks."

That exposure opened new avenues for the Blind Boys of Alabama, and brought them to a wider audience. It also led to the Grammy-nominated *Deep River*, the group's first major-label release.

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# Little Feat

Though they had all the trappings of a Southern-fried blues band, Little Feat were hardly conventional. Led by songwriter/guitarist Lowell George, Little Feat was a wildly eclectic band, bringing together strains of blues, R&B, country and rock & roll. The group was exceptionally gifted technically and their polished professionalism sat well with the slick sounds coming out of Southern California during the '70s. However, Little Feat were hardly slick — they had a surreal sensibility, as evidenced by George's idiosyncratic songwriting, which helped the band earn a cult following among critics and musicians. Though the band earned some success on album-oriented radio, the group was derailed after George's death in 1979. Little Feat reformed in the late '80s, and while they were playing as well as ever, they lacked the skewed sensibility that made them cult favorites. Nevertheless, their albums and tours were successful, especially among blues-rock fans.

However, Little Feat wasn't conceived as a straight-ahead blues-rock group. Its founding members, Lowell George (vocals, guitar, slide guitar) and Roy Estrada (bass), were veterans of Frank Zappa's Mothers of Invention. George had a long musical career before joining the Mothers. As a child, he and his brother Hampton performed a harmonica duet on television's Ted Mack's Original Amateur Hour. During high school, he learned how to play flute, which led to him appearing as an oboist and baritone saxophonist on several Frank Sinatra recording sessions. He formed the folk-rock group the Factory with drummer Richard Hayward in 1965. Following the group's demise, George



joined the Mothers of Invention where he met Estrada. Zappa convinced George to form his own band after hearing "Willin'." George and Estrada formed Little Feat in 1969 with Hayward and keyboardist Billy Payne. Neither its eponymous first album (1971) nor 1972's *Sailin' Shoes* were commercial successes, despite strong reviews. As a result, the group temporarily disbanded, with Estrada leaving music to become a computer programmer. When the group reconvened later in 1972, he was replaced by New Orleans musician Kenny Gradney. In its second incarnation, Little Feat also featured guitarist Paul Barrere and percussionist Sam Clayton, who gave the music a funkier feeling, as demonstrated by 1973's *Dixie Chicken*. The band toured heavily behind the record, building a strong following in the South and on the East Coast. Nevertheless, the group remained centered in Los Angeles, since the members did a lot of session work on the side.

Though the band was earning a cult following, several members of the group were growing frustrated by George's erratic behavior and increasing drug use. Following 1974's *Feats Don't Fail Me Now*, Barrere and Payne became the band's primary songwriters and they were primarily responsible for the jazzy fusions of 1975's *The Last Record Album*. Little Feat continued in that direction on *Time Loves A Hero* (1977), the double-live album *Waiting for Columbus* (1978) and *Down on the Farm* (1979).

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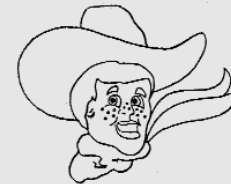
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# Wailing Souls

When reggae pioneers Lloyd “Bread” MacDonald and Winston “Pipe” Matthers, better known as the Wailing Souls, were still in their early teens in the Kingston ghetto of Trenchtown, they would finish up a typical school day with a vocal jam in an abandoned local government year (the Jamaican equivalent of the projects). The pair were taught the techniques of vocal harmony and given a sense of social and spiritual consciousness by such renowned older artists as Bob Marley, Joe Higgs, Delroy Wilson, and Ken Booth. Pipe and Bread went on to record a succession of reggae hits, establishing themselves as an important part of the Jamaican music scene.

The Souls started their own label in 1976 called Massive, and hit with their first singles “Bredda Gravidicious” and “Feel The Spirit.” In 1992, the triumphant release of *All Over The World* (Sony) earned the Wailing Souls a Grammy nomination for “Best Reggae Album.” Billboard editor-in-chief/book author Timothy White wrote, “While giving props to their storied predecessors, the simple fact is that Wailing Souls are the preeminent contemporary reggae group in Jah’s creation. As for *All Over The World*, it is the most irresistible new reggae record of the last ten years; and like the rest of the enviable catalog, it will stand.” Mixing roots, reggae, deep harmonies, and funky new grooves, *All Over The World* gar-



nered large amounts of airplay and yielded two top-10 dance singles, attracting a whole new audience. Shortly thereafter, the Wailing Souls contributed several songs to the soundtrack of the Disney sleeper hit movie “Cool Runnings,” about the underdog Jamaican bobsled team. One of the songs, “Wild Wild Life,” ended up being another hit for both the Wailing Souls and Disney. The song received even larger amounts of airplay than previous singles, and the video, featuring the Wailing Souls, was a huge success at VH-1. Their followup to *All Over The World*, titled *Live On* (RCA), continued to earn the duo enormous acclaim and an even larger following.

The Wailing Souls today are still counted among reggae’s elite foundation groups, with a massive body of work — at least 16 albums and numerous hit singles — recorded with reggae’s finest producers. On the web: [www.artistsonly.com/wailso.htm](http://www.artistsonly.com/wailso.htm)

Frustrated with the band’s increasingly improvisational and jazzy nature, George recorded a solo album, *Thanks I’ll Eat It Here*, which was released in 1979. Following its release, George announced that Little Feat had broken up, and he embarked on a solo tour. Partway through the tour, he died of an apparent heart attack. Down on the Farm was released after his death, as was the rarities collection, *Hoy-Hoy!* (1981).

After spending seven years as sidemen, Payne, Barrere, Hayward, Gradney and Clayton re-formed Little Feat in 1988, adding vocalist/guitarist Craig Fuller and

guitarist Fred Tackett. The heavily anticipated *Let It Roll* was released in 1988 to mixed reviews, but it went gold. The group’s subsequent reunion albums — *Representing the Mambo* (1989), *Shake Me Up* (1991), and *Ain’t Head Enough Fun* (1995) — each sold progressively less, but the band remained a popular concert attraction. On the latter album, the band traded the strongly Lowell George-esque voice of Fuller for female singer Shaun Murphy; this lineup went on to release *Under the Radar* in 1998 and *Chinese Work Songs* in 2000. On the web: [www.littlefeat.com](http://www.littlefeat.com)

— Stephen Thomas Erlewine

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# Vince Converse

Showing a depth and soul far beyond his years, twenty-five-year-old Vince Converse makes a wild, white-knuckled solo debut album after years with Texas band Sunset Heights. *One Step Ahead* features an outstanding selection of cover tunes, include Lowell Fulson's "Sleeper" (a grinding groove-thang mounted on a buzz-tone bassline), and a swampy "Drown Yourself in the River," as well as Willie Dixon's "I Ain't Superstitious," B.B. King's "Recession Blues" and Edgar Winter's "Give It Everything You've Got."


But those tunes written (or co-written)

by Converse are the set's highlights, especially "Equality," a gloriously Cream-y acid blues with a Hendrix-styled vocal, and the chugging, blues-rocking title track, adorned with Converse's barbed-wire riffery with added muscle from the Uptown Horns. Other standouts include the infectious three-chord rocker "Back to Baby," the thunderous instrumental "SNAFU" and the stark, slide-haunted melancholy march of "Lonesome."

Eddie Kramer, known for his production with Jimi Hendrix, Led Zeppelin and KISS, has managed to draw an exceptional performance from this talented artist. When it comes to the fiery language of the rockier side of the blues, *One Step Ahead* shows Vince Converse to be fully conversant.

When he's not on the road, Vince spends time in Deadwood. On the web: [www.mysticmusic.com/html/body\\_converse.html](http://www.mysticmusic.com/html/body_converse.html)

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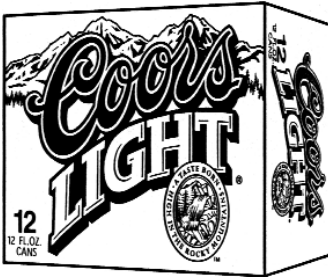




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