

Buddy Guy

FREE ISSUE October/November 2023

BG

BLUES AND MUSIC NEWS

LEGENDS CALENDAR
October

Brazilian Connection
Pedro Bianco Jr.

Artist Series
Greg Guy

Dancers
Best of Blues
and Rock



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OCT 1 CONCORD, NH	OCT 26 MONTGOMERY, AL
OCT 3 BOSTON, MA	OCT 27 BIRMINGHAM, AL
OCT 4 MEDFORD, MA	OCT 28 CHEROKEE, NC
OCT 6 BENSLEM, PA	NOV 2 SHREVEPORT, LA
OCT 7 MORRISTOWN, NJ	NOV 3 HOT SPRINGS, AR
OCT 8 ENGLEWOOD, NJ	NOV 6 LAWRENCE, KS
OCT 10 PORTLAND, ME	NOV 8 CHAMPAIGN, IL
OCT 12 WESTBURY, NY	NOV 10 CINCINNATI, OH
OCT 13 WALLINGFORD, CT	NOV 11 ROANOKE, VA
OCT 14 JIM THORPE, PA	NOV 12 WILMINGTON, NC
OCT 17 RICHMOND, VA	NOV 15 COLUMBUS, OH
OCT 20 ST. AUGUSTINE, FL	NOV 16 SAGINAW, MI
OCT 22 POMPANO BEACH, FL	NOV 17 KALAMAZOO, MI
OCT 25 MOBILE, AL	NOV 20 NASHVILLE, TN

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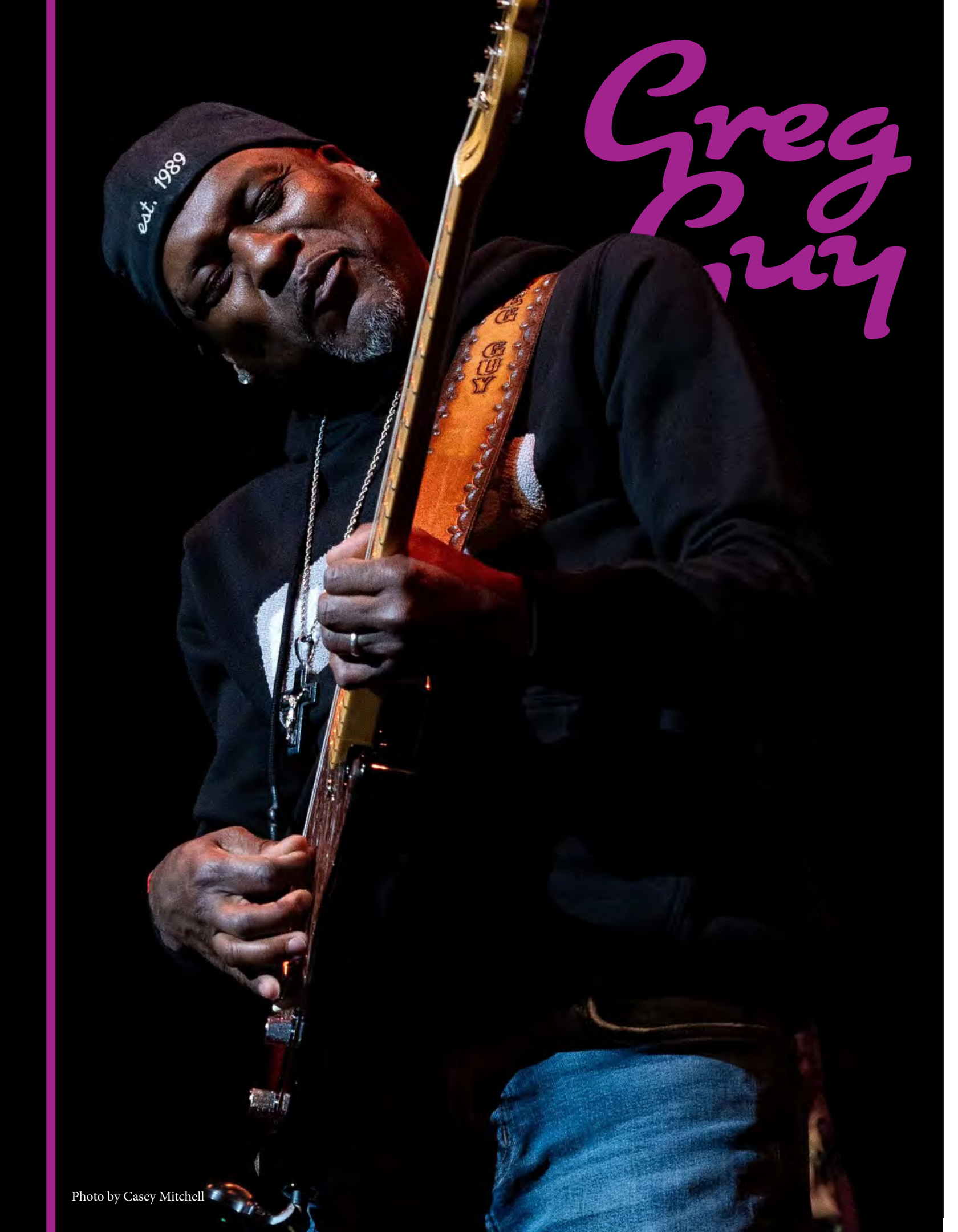
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Greg Gundy

I first met Greg at 754 Wabash, or, as many of you remember it, the original location of Buddy Guy's Legends. I remember him starting off at the club working as a door guy, which struck me as odd since his father is the owner. Working the door at the club is hard. For every nice person, there's some jackwagon who isn't and that builds up over time; it becomes harder and harder to as Mr. Swayze put it, "Be nice." Greg as long as I've known him has done just that. While I was skeptical of what I thought was him picking up the guitar to carry on his father's legacy (which in reality he had done years before I'd seen him), Greg put in work that no one was seeing to become a respected guitar player



and entertainer not in his father's shadow, but extending it. While I was grateful for Greg as a person and friend, I became grateful for Greg as an artist—and I can not wait to see what he has next for us.

Aaron Porter: Was your father one of your musical choices growing up? Greg Guy: Later on, after growing up, I didn't know he was "Buddy Guy" but later on I found out that was him, and so yeah.

AP: That seems to be a common theme through some families with famous parents. An article in our last issue, Howlin' Wolf's daughters didn't know how famous their father really was. Do you remember how old you were when you first heard his music? How was it introduced to you? GG: Yeah, between 18 and 19 years old, I was down at the old Legends and I was just sitting there watching. He walked off the stage and took his guitar off and I actually ran away and was like, "Nah." That song was Damn Right I've Got the Blues.

AP: Was it his music or another artist that inspired you to play music? GG: I didn't know he was a blues musician, so I was inspired by another guitarist (Prince). It wasn't so much blues, it was a rocky blues, R&B style stuff. Later on down the line when I got older I realized, "Oh, Buddy Guy, come on then."

AP: What about your late uncle? GG: Uncle Phil, oh man, you know, Uncle Phil would always say, "Keep practicing, keep playing, don't let anyone tell you; 'you can't play'." So I never got to play with him and that's what I miss the most. I would have loved to get up on stage and get to do something different than what I do with my dad.



They had such different styles. Uncle Phil was a little more wild, might have gone crowd surfing with me if I asked him to. I didn't get a chance to play with him, but he was good.

AP: When you were younger were you able to understand what your father was doing, or did anyone talk to you about what he was trying to accomplish? GG: I wasn't aware of his lifestyle; I wasn't even aware he was a musician. The only thing our mother told us when he was gone for a long period of time was, "That's what his job does, it takes him to different places." Even though he'd travel, when he was home he'd hang out with us and do things. We also had a really close family circle that we'd see: my uncle, my grandma. There was a lot of love in our home. Did I miss my dad? Sure, but I think some of that was not really knowing what he was doing.

AP: Was the guitar your first choice? GG: Oh yeah. Even before I found out who my dad was, the person that inspired me as far as music, I was

always attracted to the guitar for some reason— maybe genetically. (laughs) But I always liked the guitar though. I actually did start off as a drummer. I had a set of drums I'd play, a friend of mine let me borrow, but every time I played I was looking over at the guitar.

AP: Have you ever played one of your fathers guitars without him knowing? GC: Oh yeah, I was always afraid that he'd catch me so I'd go over and strum it with my finger. Sometimes when the van would pull up, I'd see it and I would grab the strings so they wouldn't be strumming by the time he got inside. He never knew, or at least he never mentioned it. Like now, he says, "Don't ever tell your kids what they should do, because if they don't become successful at what you tell them to do they'll point the finger at you." Now that is to say, my dad, despite what he did, never pressured me to pick up the guitar. Once I did have a guitar and an amp, I took them out to the garage and plugged them all in and turned the sound all the way up until you could hear all the hissing to the point you could just blow on the strings and they'd vibrate. He just floated and popped up behind me and he asked me what I was doing. I told him, "I'm fixing to practice or rehearse." And he said, "You know, you've got it loud, just imagine being out in the desert you can hear whatever you want to." For years I thought about what he said, then it hit me, you don't have to be playing loud to be heard.

AP: At the time you were starting to get into music, were your siblings feeling the same pull? Did it hit you at the same time or did each of you get into it at different periods?

GC: Soulfully, mentally and artfully it probably hit us all at the same time and we just didn't come out and do it at the same time. Carlise was probably first. When I found out she was in the studio doing some recordings I never asked her if

I could go with her, but one day everyone had to work and they asked me to go to the studio to let Illinois Bell in to work on the telephones. While I was there (GMH Studios) I was waiting on the guy and I was just messing with drum machines, tamping on the drums, messing with guitar pedals to get different effects. I actually recorded something on a Porter 7 or Porter 8 scan 8 track, and I still have that cassette tape at home—man, it's weird.

AP: What was your first guitar? GC: It was called a Bellaire; not a rectangle body but more of a diamond shaped body. Pearl, it had a pretty white pearl color on it and back then when I'd be playing, I'd have no knowledge of it and someone who knew how to play would come up tell me yeah you're going to be okay just keep playing it. Then they'd play it and it was just awesome on the guitar, then like a week later they came by and asked me if they could borrow it for a gig and that was the end of that guitar. I had a Korg processor for a guitar with removable sessions. It was nice and I remember this guy— who was more into heavy metal lived across the street, we were making some noise and he came over and said he had a gig and wanted to use the pedal. Well, that was that, and after the second guy there was no third guy.

AP: How does the saying go? If you lend someone \$5 and you never see it again, it's a small price to pay to be rid of someone.

GC: You know, my dad says that if you want to be rid of someone, loan them some money.

AP: What guitar are you using now?

GC: I'm using a Telecaster while I'm on tour with my dad. I can play a strat, I love the strat. I love the Telecaster. I'm using the Telecaster so much, there's a guy named Dennis that used to come around Legends, and he would see me on stage in January. He said he had something



for me, and one day he came down to Legends and asked me to come to the front counter. He just said, "This is yours," and I was like, "What does he mean this is mine." He said, "You can have it, I had it done for you." Little custom job with some leather, I was thinking it would be a field plated Telecaster. He said he wanted to see me play it in January, but he passed away before January came, so I leave it on the tour bus and make sure I play it every time I'm on tour with my dad. It sounds good too man—I think he'd appreciate it.

AP: One of the hardest things about working for Legends is the people we lose along the way. GG: There was a woman, Pam Pickens, who came here for January shows all the time. She'd come in now and then. She started crafting my jewelry. She passed away from Covid—she sent me a video talking to me just before passing. Her creative art form was crystals, but she got a dear antler and carved me a piece sign, down the middle it says Buddy Guy, the top said Jimi Hendrix, and the bottom said Prince. When she passed her husband fulfilled one of Pam's requests that her ashes be put into a crystal ball of jewelry, one that she intended to make for me. It's beautiful, it sits in my living room at home. It was hard to say goodbye to her, she was a good friend.

AP: I remember Eric, it's been sometime now...

Vicky Guy: Eric "Guitar" Davis?

AP: Yeah, I remember the first time I saw him at the old club. I thought, "Who is this guy, all flare and no finesse," but man did he grow into an artist that was so, so, good, and in such a short time. You could tell he put so much work into becoming the artist he wanted to be. I have to admit feeling that way over the years, watching you gain more confidence and become a fantastic guitar player, which is one of the great things about working at Legends, for all we lose we gain so much too. GG: I hear it a lot though. I hear it a lot from different guitar players—man you've come a long way. That's basically me lovin' it, and not trying to be something I'm not. Ultimately, I hope to carry on the things my dad has put out there. Sometimes I like to hit my dad with some of his own moves, playing with my teeth and all that. One of these days I'm going to flip it (the guitar) over my head, rub it like that (mimics playing behind himself).

AP: Have you played with the towel? GG: Oh I can definitely do it! That's what I was saying, that's his thing—him, I can do it with him, and people like that. They'll say, "Like father, like son." On my own though, even before Marty passed away, he'd tell me to come over and play with him like my dad. I didn't do it because it was something my dad did, I would do it for fun.

AP: I've noticed you don't pander and I appreciate that, I'm sure the guests do too. VG: It's partly out of respect for the person playing too, understanding that it's their stage and gig and you're a guest.



Photo by Paul Natkin



Photo by Paul Natkin

GG: If he lets me though, I'll be in there, (sings) "Someone done hoo-doo the hoo-doo man," and point right at him. (We all laugh). Then he'll go up to the microphone and he'd be smiling and tell everyone, "He messed me up with that one, I didn't know he was going to sing." Most of the time I go out there and say hello wherever we're at—Wisconsin, New York—and then I back off and we just jam. Again, I will go up there and tease him, but it's his show. It's a lot of work man and I'm having fun watching him, just being there with him, being capable of doing what he's done a number of years ago—he's 87 and he's still walking through the crowd.

VG: There was that time when you went around with him in the crowd.

GG: Oh yeah, I couldn't keep up with him. I couldn't keep up with him. This was my first time ever. Once and once only he walked out in the crowd and I gambled and tried to walk with him and they'd be clearing people out of the way, but I had to run up to him to catch him at the front. He's the same way at the airport man, I be looking for him and he'd be gone!

AP: I think, and I have no proof of this, but when I'm trying to take photos of him during January, if he sees me, I think he messes with me and just like a lightning bolt is gone. (we all laugh)

Do you remember the first show you played with your dad? GG: Oh yeah. Well, I wouldn't say I played with him, I was up on stage but I was too nervous that I would mess up and he'd chastise me, say that I needed to practice some more. Those are the words I didn't want to hear from him so I made sure I knew how to do something when I was on stage with him. That was as the old Legends (754 S. Wabash). That was the first time we had a picture on stage together, I don't

remember what year it was. He gave me the guitar and he asked me if I knew my keys, and I said yes, but I didn't know what key they were in, he walked up to the guitar and said we in A, showing me exactly where to go to play there, so that was lesson 1. I did what ever little nervous thing I had done and people clapped. I got off stage and looked back like I saw my soul, like what did I do, what happened.

VG: It was years—from the time he was 18 that he tried to give him the guitar, if you look at the photos from a bunch of different photographers you'll see Greg would just tell him that he was working. It was a few years before he finally did it.

AP: Did it feel like he knew something you didn't? That he felt like you were ready?

GG: Yeah, I would play around everyone else but him, so they would tell him, "Man, he can play." That's why he kept doing it, because people kept telling him that. He told me, "Just play like you're at home." I've heard him invite people up on stage who said they could play, no names but if they love it they'll get it. I'm not putting anyone down but they weren't ready, and they'd come up. After, he'd tell me, "I know not to call that person back up on stage until they know what they're doing." I said to him, "I hope I'm doing something right."



Photo by Casey Mitchell

AP: What's something about traveling with your dad that was an unexpected joy and something that was more difficult than you'd thought it would be? GG: Being on the bus.

People think that when you're on tour and you come home for a few days, they always say, "I bet you're out there having the time of your life." You

have to realize, my fun on the bus is seeing my dad get up on that bus at 2am or 3am saying, "You all get some rest because we got a show to do tomorrow." Then he and I are the first ones up on the bus. He comes to the front of the



Photo by Vicky Guy

bus and I'm like, "Do you sleep back there, do you sleep on the back of the bus or no?" That's what I'm loving to see, because I've never seen it. I just knew he was out touring and he would do it. I myself thought it was joyful, joyful, joyful, joyful—oh nah, it's business. You get on the bus, sometimes you fly to the bus, the bus picks us up, we go to the hotel, check our bags, and then from the hotel we go to sound check, then it's pretty much showtime. After that we got to load the bus up, go back to the hotel and pack our stuff because we're going to leave at 2 or 3 in the morning. The gig may be over at 10:30 but we won't make it back to the hotel until 12:30 and then yeah, we're leaving in a few hours to go to the next gig.

AP: It sounds like you have to be really regimented in what you do. VG: Sometimes if there's any delay in the travel, like Conor, he won't even get to go to the hotel, he'll get off the bus and go directly to the venue.

GG: We just did that in California; we didn't get to do a sound check we just went straight from the airport to the venue and set up. There ended up being a few issues because of it. You work it out though. Like I said though, it's just a joy to be on the bus with him and to see and hear him, the stories. It's also a totally different show on the road than what he does at the club in January.

AP: So you're getting to see and experience all of those things you didn't get to know about

as a kid. I can see how even though it's work, that connection must be a joyous one. VG: One thing that's hard is the food right?

GG: Yeah, yeah—we don't eat as well as we'd like on tour. One thing, Burger King don't taste like Burger King everywhere, even if you tell them how you want it. Finding the right meal your happy with. You have to watch your diet on the bus also because you only get to go number 1 on the bus, they don't let you do number 2.

AP: I was going to say, I can't imagine someone bringing McDonalds on the bus, that smell, but I didn't even consider the second part.

GG: The point being is that it costs a lot to change it on the bus, if it's just liquids, it's not that bad. Thanks to Dave Matthews there's a lot more attention on tour buses.

VG: Someone made a plaque and used zip ties to put it on the bridge where all that happened.

GG: What'd it say?

VG: It says this is the spot where Dave Matthews dumped. (we all laugh)

GG: Yeah, that incident alone made it so buses didn't want to do that anymore.

AP: I guess that answers my question about how much of the cities you get to see when you travel. GG: Well it depends on where we're

at. Like when we went to Vegas there was a lot to do. Other venues all there is to do is look for BigFoot or UFOs because it's just open land and trees, to get somewhere is 12 miles so we're not doing that.

VG: Greg is getting a following because of his "Bigfoot Sightings" It started off as a joke but...

GG: We were in Dallas and I was with friends Jay and Tammy Latimer. I don't know how it came up, but he mentioned a BigFoot convention in Oklahoma. I don't really believe in BigFoot, but we went to the next venue and in green



Photo by Casey Mitchell



Photo by Greg Guy

room there was a cooler with a sticker of BigFoot on it, but he'd fallen off. So I picked him up and asked if it belonged to anyone. They wanted to throw him out but since he was still sticky I decided to stick him on the bus window when we have trees around us—she posted it one time, and it just kind of took off to the point people were asking me when the next sighting for Bigfoot? We have a pretty good video of it too.

AP: You were recently in Brazil for the Best of Blues and Rock festival. How did that come about?

GG: Being with my dad—but I found out—I didn't know I actually have fans in Brazil. Being on tour with my dad, he was going—so he asked me if I was going with him. He goes out there and does his show. Later on in the set he tells the crowd, "When he was younger, he didn't know who I was, and he only listened to Prince, and I said that he should be listening to Muddy Waters and Howlin' Wolf and his music." He calls me to come out and he says, "Do you want to hear what he sound like now that he's playing blues?" And the crowd just roars. I go out there and light them up. There was a guy there who saw me play and he wanted a guitar pick from me. I was trying to reach a pick out to him but he couldn't get to them. There was a lot of people there but for some reason I really wanted him to get one. Afterward I went and grabbed a pick and brought it to him. He was very appreciative so much that he got on my Instagram and asked me to come to his store.

VG: He had a gift for Greg. We were going to go to the mall; we invited our friends to go with us, Donnie and Marie Schriemann from Kansas City, KS. He seemed like a decent guy through our communications, and since we had to grab a few other things from the mall we decided



to head there. He owned a store, and he didn't know but we brought some more picks and other merchandise. Raphael Zanetti and his wife now own a jewelry store (La Joias follow them IG @lojaodasaliancas). Well, as the story goes, 10 years ago Buddy was playing and he wanted to see the show, but at the time he was struggling financially. His brother ended up going. This time he still didn't have the money, but he ended up winning tickets from a radio show, and that's how he ended up going.

AP: Did you end up going? I ask because, from an artist perspective, I feel

engaging with individuals in person can often times inspire me a great deal.

GG: We did, when we showed up to the store he was in tears; his wife couldn't believe it too. I'm true to my word, though, he ended up giving me a nice ring. He wanted to engrave

it but asked me if I could wait a bit, his hands were trembling from happiness. Truly though the gift could have been anything, it didn't have to be a ring, having someone care about you like that meant a lot. That was in Brazil. It's a cool place—we have a friend who comes up in January, Marcelo Zaine, he was there he took us out to eat.

VG: The way they took care of us made us feel like we were home. They were so welcoming. Everyone who was there actually, they always made us feel welcome. It was such a great experience that Greg would jump off stage and go and greet as many fans and people as he could. They all knew his name and many of them had been following him already. We even made friends with our taxi driver, and in turn he would actually wait for us when we were going somewhere, it gave us a level of comfort we didn't expect.

AP: Did you hang out with the people from Dançar Marketing at all while you were there?

GG: Yeah, we got to talk and sit down with Pedro,





he's a cool cat. We didn't get to talk long, mostly because of how busy it gets right around show time with Dad meeting people and signing things. VG: Marcelo Zaine really laid out the red carpet for us. He did host us and he took care of us a majority of the time. He did a barbecue at this place—which turned into a jam session. I was like, "Your neighbors get to hear a free show." Some of the Damn Right Band came by; it was awesome.

AP: Have you visited other countries with your father? How did they stack up to Brazil, was it a similar welcome? GG: Yeah, Canada—it was a little more straightforward. If given a choice I'd definitely go back to Brazil. VG: Canada was receptive, it was really just such a quick couple of shows.

AP: Aside from the jam session bbq—did you get to do much else in Brazil? VG: Yeah, after the mall, we asked Raphael Zanetti where we should go eat. We told him we were going to go to the zoo, but he said not to because it's sad. "The animals are sad." (we laugh uncomfortably) So he gave us a recommendation, he and the cab driver (Sergio) speak in Portuguese to each other and he said, Go, bye and thank you." He takes us on an hour and some odd minute drive and we're so far out now we're thinking, "Where are we going?" This was an adventure out of town into another place altogether. I'll admit to some trepdation at that point. (chuckles).

GG: This place was vintage man... VG: Beautiful, up in the mountains they only do music on the weekends. It was established back in 1979.

GG: They had a vineyard, it was brick, you think it's going to fall apart but it's perfect...

VG: It feels like you're in Italy, somewhere far up and ancient. (Called As Véia Cozinha follow them on IG @ovelhaodemolicoes) GG: The food was amazing. Amazing!

AP: Is there a particular venue or festival that you would say was your favorite? GG: Honesty, no man, I like so many of them, being out there with my dad and just playing. Playing out in California is real nice man, the wine vineyards and what not.

AP: We hear that there are blues fans down in Brazil, what was it like being on stage, what was their vibe like? GG: I guess I would go with, like my dad would say, you don't have to be the best, just be the best 'til the best comes around. I just got out there and gave them what I got and tried to keep them happy, if they like it, thumbs up. When I'm on stage my mind is completely open, I don't think about this or that, it's just empty and open; I see the people out there and it's like I'm getting their energy, and the more they're getting into it the more I'm feeding on it. Sometimes they'll be like, "You killed it on that Telly on stage tonight." and I'll sit there thinking, "Did I?" I can't remember what I've done. VG: There were people who called out his name, he was really shocked by that. there wasn't just one. GG: There was this one lady too, she had a sign with my name, and I made sure they brought her down so we got a picture. She had one of my t-shirts and everything.

AP: Are you hoping to get back to The Best of Blues and Rock next year? GG: Oh yeah, please man yeah. I can't wait, do we leave this Thursday? I can't wait (we laugh). I'm definitely observing and picking up everything I can right now, because if it is, as he says, his last big tour, when he sits down, that's when I want to start doing it, biting the strings on my guitar and let them know where I got it from and keeping it alive. I hear a story about as long as he lives he's going to play the blues, and I need to carry that torch, know what I mean? I want to make sure everyone knows

Photos by Vicky Guy

others have done before him and I'll do it too.

AP: You're trying to get me choked up.

GG: Haha It's all good.

AP: What's something that brings a smile to your heart?

GG: You know I can sit down and have a conversation with my dad; about how things were made and what he used to do get it compared to what we do today. I just look at him when he tells me and I make my joke all you gotta do if you want some water from the creek is get some green food coloring and that gets him laughing and that's what I love to see. I like to see him smile, he has jokes, his sense of humor—I have a sense of humor like that, but his is a little more, he's a bulls cat man.

AP: Anything else you want to mention?

GG: The Delmark thing?

VG: Yeah, Greg owns a business called the GeeHive Music LLC, we do indoor and outdoor audio work/production, and it was our third year doing that with them. So we did a festival back on August 26th (Delmark's 3rd Annual Rockwell Stroll Blues & Jazz Festival). Continuing on the farewell tour with his dad.

Greg has some other studio projects he's been working on with Billy Branch, another with Marty Sammon that Billy was on too. (More information at Greg-guymusic.com or follow him on IG/FB @therealgregguy and @geehivemusic)

@despotzrecords Despotz Records, Filippa Nässils first solo blues rock album "AMERICAN DIARIES"!

This is what Filippa had to say regarding the album:

"The songs on this album are my personal reflections from the long USA tour that took Thundermother through 12 states and 21 gigs as the opening act for Scorpions. These songs were written at truck stops, bars in Texas, on the plains of northern California, vineyards in Napa, Haight-Ashbury in San Francisco, and at Buddy Guy's Legends in downtown Chicago, where Buddy Guy's son Greg guests on one track. I am proud of this first personal project, simply called "Filippa Nässil," where I sing on my own, and it feels great to be back on Stockholm's finest 'Despotz Records.' I have chosen to make the album in both English and Swedish so that the listener can choose for themselves what language they want to listen to."



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Photo by Casey Mitchell

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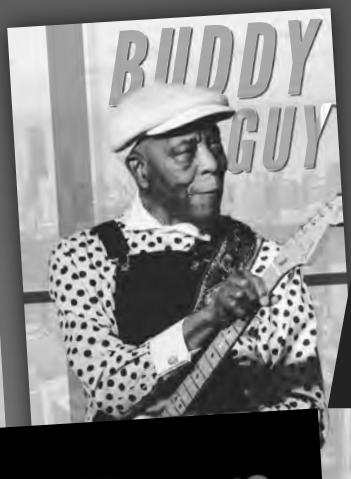
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CELEBRATING 40 YEARS OF EXCELLENCE: DANÇAR MARKETING'S LEGACY OF CULTURAL ENRICHMENT

For four decades, Dançar Marketing has been at the forefront of revolutionizing cultural and entertainment experiences, leaving an indelible mark on Brazil's artistic landscape. Established in 1982, the company has carved a niche for itself by connecting brands, people, and opportunities through a diverse range of events, exhibitions, and initiatives. With an unwavering commitment to innovation and quality, Dançar Marketing has left an indelible mark on the realm of cultural marketing.

Pioneering Cultural Marketing in Brazil

Dançar Marketing's journey began with the creation of the "Revista Dançar," the sole dance-focused magazine in Brazil at the time. This venture led to the inception of the company, and its founder, Pedro Geraldo Bianco Junior, quickly recognized the potential for promoting culture and art in the country. What followed was a series of groundbreaking initiatives

that transformed the way brands and audiences interacted with the artistic universe.

The company's earliest successes included the organization of high-profile events like the Joinville Dance Festival and partnerships with major shows such as Hollywood Rock and Free Jazz Festival. These ventures not only showcased the company's prowess in event organization but also established the concept of sponsorship for proprietary projects, cementing Dançar Marketing's role as a trailblazer in cultural marketing.

A Legacy of Exceptional Projects

Throughout its 40-year journey, Dançar Marketing has curated an impressive portfolio of proprietary projects that have left an indelible mark on Brazil's cultural fabric. These projects span a wide range of industries, from music festivals to exhibitions, and

showcase the company's dedication to enriching the cultural landscape.

Among its notable proprietary projects are the HSBC Music Series, Avon Women in Concert, Volkswagen Theatrical Creation, Viagem Nestlé Pela Literatura, AstraZeneca Viva a Cultura!, and many more. These initiatives have not only brought brands closer to their audiences but have also fostered community engagement and appreciation for the arts.

Best of Blues and Rock: A Decade of Musical Magic

One of Dançar Marketing's most celebrated achievements is the creation of the Best of Blues and Rock Festival. Launched in 2013, this annual event celebrates the rich heritage of blues and rock music, while also serving as a platform to promote culture, accessibility, technology, education, and innovation. Over the past decade, the festival has evolved into the premier blues festival in Latin America, attracting over 1.4 million music enthusiasts.

The festival has been graced by the performances of legendary artists such as Buddy Guy, Tom Morello, Jeff Beck, Joss Stone, Kenny Wayne Shepherd, Zakk Wylde, Richie Sambora, and many others. With a mission to spread the love for blues and rock music across Brazil, Best of Blues and Rock has not only created unforgettable experiences for audiences but has also paid homage to the cultural legacy that continues to shape music genres worldwide.

Embracing Innovation and Accessibility

Dançar Marketing's commitment to innovation extends beyond the creative realm. The company has consistently embraced technology and accessibility to enhance the audience experience. From exceptional sound and lighting quality to simultaneous projections of performances, Dançar Marketing has continually raised the bar for live events in Brazil.

Moreover, the company has prioritized inclusivity by providing priority access and accommodations for people with disabilities at its events. This dedication to accessibility demonstrates the company's commitment to making culture and entertainment accessible to all segments of the population.

Facebook: @bestofbluesandrock
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Spotify: Playlist/Best of Blues and Rock 2023



“Working with Dançar and performing at the Best of Blues and Rock was an experience I will never forget. They treated us like family and I can not wait to go back!” — Carlise Guy



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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 THE DIG 3 BIG W/ RICK KING HILTON/HART PROJECT	2	3	4 JIMMY BURNS HOSTS THE JAM SIMMONS/SHOWERS ACOUSTIC	5 TRAVIS RIED MATT HENDRICKS	6 MISSISSIPPI HEAT CHICAGO SLIM STUDEBAKER JOHN	7 BONE SHAKERS BERNARD CRUMP ALICIA TOWNSEND
8 DAVE WELD AND THE IMPERIAL FLAMES TRACYE GILEEN	9 BLU26 & MARMAX PRESENT BLUES JAM	10	11 BROTHER JOHN HOSTS THE JAM SIMMONS/SHOWERS ACOUSTIC	12 BIG DEZ MATT HENDRICKS	13 ELIZA NEALS JOEY D VICKI & JOE PRICE	14 OMAR COLEMAN DARREN JAY KEITHEN BANKS
15 DAVE SPECTER 70 YEARS OF DELMARK SHARON LEWIS	16	17	18 JIMMY BURNS HOSTS THE JAM 70 YEARS OF DELMARK SIMMONS/SHOWERS ACOUSTIC	19 WILLIE BUCK 70 YEARS OF DELMARK CLUB OPENS AT 9PM	20 BOB STROGER AND FRIENDS 70 YEARS OF DELMARK DAVE WELD FRUTELAND JACKSON	21 DEMETRIA TAYLOR 70 YEARS OF DELMARK NICHOLAS ALEXANDER MATT HENDRICKS
22 KEITHEN BANKS HILTON/HART PROJECT	23	24	25 BROTHER JOHN HOSTS THE JAM CLUB OPENS AT 9PM	26 SCOTT ELLISON MATT HENDRICKS	27 LIL' ED AND THE BLUES IMPERIALS STEPHAN HILLESHIEM GERRY HUNDT	28 HALLOWEEN PARTY FT. NUBLU BAND SONIA ASTACIO HARMONICA HINDS
29 MARTY "BIG DOG" MERCER G FUNK & THE BAD BOYS	30	31				

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THE BRAZILIAN CONNECTION PEDRO BIANCO JR



What can be said about someone so passionate about music that they essentially create a company for the sole purpose of promoting and celebrating music? You might think, "Oh, when is his rocket to space launching?" You might also think that he'd only bring in acts that make money or that are a guaranteed success, but you'll find artists who aren't well-known booked to play as well. He's a humble man boasting an extensive collection of music memorabilia that would rival a blues hall of fame. So who is the man behind the company behind the Best of Blues and Rock Festival? Please welcome to the stage, Pedro Bianco Jr.

Qual é o seu cargo atual na Dançar Marketing e como é um detalhamento simplificado do seu dia? Sou o fundador e presidente da empresa. Diariamente checo e respondo meus e-mails no começo do dia, me reúno com as equipes, direciono as áreas, coloco minhas opiniões sobre determinados aspectos, direciono os projetos, entre outras atividades.

What is your current position at Dançar Marketing and what is a simplified breakdown of your day? I am the founder and president of the company. Every day I check and answer my emails at the beginning of the day, I meet with the teams, direct the areas, express my opinions on certain aspects, direct the projects, among other activities.

Você apresentou o blues para outras pessoas na empresa? Acredito que sim! Estamos sempre trabalhando com pessoas de diversos lugares, diversas culturas, histórias de vida diferentes, e que através do trabalho, tem a oportunidade de conhecer outros gêneros diferentes do que costumam ouvir.

Did you introduce the blues to other people in the company? I think so! We are always working with people from different places, different cultures, different life stories, and who, through work, have the opportunity to get to know other genres different from what they usually listen to.

Do seu ponto de vista, como o blues atrai o povo brasileiro? O povo brasileiro, é um povo muito alegre e adora música. Há em nossa cultura muitas vertentes e a população é muito ávida a novidades, gostam de rock, blues, jazz etc.

From your point of view, how does the blues attract the Brazilian people? The Brazilian people are very happy people and they love music. There are many aspects in our culture and the population is very eager for news, they like rock, blues, jazz, etc.

Você tem visto uma população crescente de músicos do Brasil adotando o gênero blues? Aqui no Brasil, temos uma demanda grande de pessoas que admiram e gostam do blues e das suas vertentes, como é o caso do rock'n'roll. Tem uma frase do Keith Richards, que é muito interessante: "Se você não conhece o Blues, não faz sentido pegar uma guitarra e tocar rock'n'roll". Eu acho que é super pertinente essa frase, e tem tudo a ver com o universo do Blues e do Rock, principalmente partindo de uma personalidade como ele.

Have you seen a growing population of musicians from Brazil adopting the blues genre? Here in Brazil, we have a great demand from people who admire and like the blues and its aspects, as is the case with rock'n'roll. There is a quote by Keith Richards, which is very interesting: "If you don't know the Blues, it makes no sense to pick up a guitar and play rock'n'roll." I think that phrase is super pertinent, and has everything to do with the universe of blues and rock, especially coming from a personality like him.

Como os músicos do Brasil têm incorporado o blues à música tradicional brasileira? A música brasileira tem ramificações nas raízes africanas, e consequentemente em raízes norte americanas. A chegada do jazz, no início do século passado, assim como o blues, trouxeram da América uma legião de fãs que começaram a ouvir e gostar do jazz, do blues e posteriormente do rock, já no meio do século passado.

How have Brazilian musicians incorporated blues into traditional Brazilian music? Brazilian music has branches from African roots, and consequently in North American roots. The arrival of jazz, at the

beginning of the last century, as well as the blues, brought from America a legion of fans who began to listen and like jazz, blues and later rock, already in the middle of the last century.

O que levou sua empresa a iniciar a comemoração? Começamos a comemoração no ano passado, na vinda do The Joe Perry Project, ou seja, começamos a pensar na celebração de 10 anos, 1 ano antes.

What led your company to start the celebration? We started the celebration last year, with The Joe Perry Project; that is, we started thinking about the 10-year celebration, 1 year earlier.

Quais foram alguns dos desafios que você enfrentou no primeiro ano do festival? Conseguir trazer ao Brasil um line up internacional que fizesse sentido, bem como conseguir recursos para visibilizar o projeto.

What were some of the challenges you faced in the first year of the festival? Bringing an international line up to Brazil that made sense, as well as obtaining resources to make the project visible.

Você conseguiu prever o quão popular o festival se tornaria? Nunca imaginei que o festival tomaria uma proporção tão grande, é muito gratificante.

Did you predict how popular the festival would become? I never imagined that the festival would take on such a large proportion. It is very rewarding.

Você acabou de comemorar o 10º aniversário do festival, como as coisas mudaram nos últi-



mos 10 anos? O evento começou pequeno, em um espaço bem menor, para um público de 2 mil pessoas no primeiro ano, e hoje atingimos aproximadamente 10 a 15 mil pessoas diariamente.

O evento saiu de um espaço pequeno para um parque, aumentando a capacidade de público, bem como a visibilidade na mídia, entre outros pontos.

You just celebrated the 10th anniversary of the festival; how have things changed in the last 10 years? The event started small, in a much smaller space, for an audience of 2 thousand people in the first year, and today we reach approximately 10 to 15 thousand people daily. The event went from a small space to a park, increasing the public capacity, as well as the visibility in the media, among other points.

Quanto tempo demorou para você sentir que o festival foi um sucesso? Desde o primeiro ano do festival eu sempre tive um cuidado minucioso na escolha dos artistas que se apresentariam, sempre buscando trazer artistas relevantes e música de qualidade. Feito isso, não demorou muito para o festival se tornar um evento que todos esperam a cada ano.

How long did it take for you to feel that the festival was a success? Since the first year of the festival, I have always been very careful in choosing the artists who would perform, always seeking to bring relevant artists and quality music. As a result, it didn't take long for the festival to become an event that everyone looks forward to each year.

Existem empresas ou membros da equipe que você considera essenciais para esse sucesso? Toda empresa depende de bons profissionais, assim como todo o sucesso do festival depende dos bons profissionais que nele estão trabalhando para tudo acontecer da melhor forma. Acredito fortemente que toda a equipe da Dançar Marketing, bem como todos os fornecedores contratados, sempre trabalham de forma impecável.

Are there any companies or team members that you feel are essential to this success?

Every company depends on good professionals, just as the entire success of the festival depends on the good professionals who are working there to make everything happen in the best way. I

strongly believe that the entire Dançar Marketing team, as well as all contracted suppliers, always work impeccably.

Há algum artista que você já apresentou e que espera ter de volta? Sim, sem dúvida todos os artistas que já se apresentaram no palco do Best of Blues and Rock são fantásticos e com grande receptividade de público. Eu, como amante da música e do blues, gostaria muito de trazer vários deles novamente. Na comemoração de 10 anos, buscamos alguns artistas que marcaram a história do festival, como é o caso do Buddy Guy e Tom Morello que marcaram presença na edição comemorativa de 10 anos, em 2023. Estávamos em uma negociação bem avançada para trazer novamente Jeff Beck, mas por questões naturais da vida, infelizmente não foi possível. Ele esteve na edição de 2014 e fez uma apresentação incrível, uma das edições mais marcantes! Me sentei na primeira fileira e assisti ao show no qual ele chamou Joss Stone ao palco. Foi emocionante! Ele com certeza é um músico que ficou na história, e eu fico muito feliz por ele ter marcado presença no palco do festival.

Are there any artists that you've introduced that you hope to have back? Yes, without a doubt all the artists who have already performed on the Best of Blues and Rock stage are fantastic and with great public reception. I, as a music and blues



lover, would love to bring several of them back. For the 10-year celebration, we sought out some artists who made their mark in the festival's history, such as Buddy Guy and Tom Morello, who were

present at the 10-year commemorative edition in 2023. We were in very advanced negotiations to bring back Jeff Beck, but, for natural reasons, unfortunately it was not possible. He was in the 2014 edition and made an incredible presentation, one of the most outstanding editions! I sat in the front row and watched the show in which he called Joss Stone on stage. It was exciting! He is certainly a musician who went down in history, and I am very happy that he was present on the festival stage.

Como presidente da empresa, o que você espera que seja seu legado na indústria da música?

Eu acredito que a forma como criei e comecei meu trabalho na Dançar Marketing. Eu tinha 20 anos na época, comecei com um projeto de conclusão de curso da faculdade: montar uma empresa! Eu comecei vendendo camisetas na porta de teatros, os anos foram se passando, e a cada ano, consegui construir projetos e ideias junto a empresas, artistas e marcas importantes. Com muito esforço e trabalho, cheguei aos 40 anos de empresa! Acredito que o legado que posso deixar é a determinação, foco, perseverança e o amor a Deus, além da fé em saber que vamos conseguir melhorar a cada dia. Precisamos, mais do que o dinheiro, amar o que fazemos, pois assim as coisas têm maior chance de dar certo. E os aprendizados vêm do acúmulo das experiências pelas quais passamos. Me considero uma pessoa super realizada nesses 40 anos de empresa. Sinto que ainda tenho muita coisa a realizar além do que já fiz. Nunca tive sócios, tudo foi conquistado no dia a dia, com muito amor pelo que faço. E tudo que eu realizei até hoje nunca foi para mostrar ao mundo minhas realizações, mas além disso, foi para Deus. A vida passa muito rápido, e por isso temos que realizar o que sonhamos para a vida não passar em branco. Por isso eu sempre quis fazer eventos ao ar livre, gratuitos, levando cultura ao maior número possível de pessoas.

As president of the company, what do you hope your legacy in the music industry will be?

I believe that the way I created and started my work at Dançar Marketing. I was 20 at the time, I started with a college course completion project: setting up a company! I started selling t-shirts at the door of theaters. The years went by, and each year, I managed to build projects and ideas with companies, artists and important brands. With a lot of effort and hard work, I reached 40 years

with the company! I believe that the legacy I can leave is determination, focus, perseverance and love for God, in addition to faith in knowing that we will be able to improve every day. We need, more than money, to love what we do, because that way things have a greater chance of working out. And learning comes from the accumulation of experiences we go through. I consider myself a super accomplished person in these 40 years at the company. I feel like I still have a lot to accomplish beyond what I've already done. I never had partners, everything was conquered on a daily basis, with a lot of love for what I do. And everything I've accomplished to this day was never to show the world my accomplishments, but moreover, it was for God. Life goes by too fast, and that's why we have to accomplish what we dream of so life doesn't go blank. That's why I've always wanted to do free outdoor events, bringing culture to as many people as possible.

“...my father has always been a lover of North American music, from the 30's to the 50's. Jazz and blues have always been part of our family life.”

Quando você descobriu o blues? Quando jovem, na minha adolescência, sempre gostei de rock, de blues.

When did you discover the blues? When I was young, in my teens. I always liked rock, blues.

Sua família se envolve com a música?

Sim, meu pai sempre foi um amante da música norte americana, da década de 30 a 50. Jazz e blues sempre fizeram parte da nossa vida em família. Meu pai tem um armário enorme com um acervo de discos. Meu pai tinha um escritório no centro da cidade, e foi lá onde comecei a empresa, com os móveis dele, com a mesa dele, com muito apoio dele e de minha mãe. Eu era muito jovem quando decidi realizar o primeiro festival, tive que vender muitas coisas que eu tinha para realizar o evento e sempre com o apoio dos meus pais.

Does your family get involved with music?

Yes, my father has always been a lover of North American music, from the 30's to the 50's. Jazz and blues have always been part of our family life. My dad has a huge closet with a collection of records. My father had an office downtown, and that's where I started the company, with his furniture, with his desk, with a lot of support from him and my mother. I was very young when I decided to hold the first festival. I had to sell a lot of things I had to hold the event and always with the support of my parents.

“It is a very culturally rich country, there are many things to explore in Brazil...”

Você tem uma música favorita? E a música que realmente solidificou seu amor pelo blues? Eu não tenho somente uma, tenho várias. Não tem um nome, tem vários, como Rolling Stones tocando blues, solos do Keith Richards. Inclusive eu gostaria muito de trazê-lo ao festival, em uma mesma edição com Buddy Guy. Ainda não consegui chegar até ele para fazer o convite... Eu sempre gostei muito de rock, Led Zeppelin, Frank Zappa, Rolling Stones, de várias gerações, dos novos nomes... Pearl Jam, Bon Jovi, U2... eu adoro música.

Do you have a favorite song? And the song that really solidified your love for the blues?

I don't have just one, I have several. It doesn't have one name, it has several, like the Rolling Stones playing the blues, Keith Richards solos. I would even love to bring him to the festival, in the same edition with Buddy Guy. I've always really liked rock, Led Zeppelin, Frank Zappa, the Rolling Stones, from several generations, from new names... Pearl Jam, Bon Jovi, U2... I love music.

Seu amor pela música o levou ao seu trabalho?

Sim. Amor para levar cultura, música de qualidade e novas experiências para todas as pessoas, onde elas possam conhecer os artistas que foram importantes para a história da música.

Did your love of music lead you to your job?

Yes. I love to bring culture, quality music and new

experiences to all people, where they can meet the artists who were important to the history of music.

Ouvi dizer que você tem uma grande coleção de memorabilia, você tem uma peça favorita e como a adquiriu? Toda minha memorabilia eu ganhei, nunca comprei nada. Foram todos presentes dos artistas que passaram pelo festival.

I hear you have a large collection of memorabilia, do you have a favorite piece and how did you acquire it? All my memorabilia I got, I never bought anything. They were all gifts from the artists who passed through the festival.

Por que a música é importante para você? A música faz me sentir muito bem e faz parte de vários momentos da minha vida.

Why is music important to you?

Music makes me feel very good and is part of several moments in my life.

Se a música é importante, os músicos também devem ser, mesmo aqueles que podem ser considerados "artistas de rua" você tem sugestões para ajudar a apoiar músicos que não são tão populares ou conhecidos?

Nós temos um projeto que revela novos artistas, criado justamente com esse objetivo. É um projeto digital, onde as pessoas que estão começando ou não tem muitos recursos para investir em sua carreira, enviam seus materiais (músicas, vídeos), e é feita uma seleção por uma equipe de músicos, levando a um vencedor. O projeto se chama eFestival – o palco mais digital da música (@efestival).

If music is important, musicians should be too. Even those who might be considered "street artists" do you have suggestions to help support musicians who are not as popular or well known? We have a project that reveals new artists, created precisely for this purpose. It's a digital project, where people who are starting out or don't have a lot of resources to invest in their career, send their materials (songs, videos), and a selection is made by a team of musicians, leading to a winner. The project is called eFestival – the most digital stage in music (@efestival).

Para quem pretende visitar o Brasil, você pode



Christ the Redeemer By Donatas Dabravolskas



Barra Lighthouse, in Salvador by Dlaurini Jr



Avenida Paulista by Bianca Monteiro



Chapada Diamantina by Danielle Pereira from Brasil



Olinda Carnival, in Pernambuco

citar 5 locais que devem ser visitados?

- Cristo Redentor, no Rio de Janeiro
- Farol da Barra, em Salvador
- Avenida Paulista, em São Paulo
- Amazônia, na região Norte
- Chapada Diamantina, na Bahia
- Olinda, em Pernambuco

For those who intend to visit Brazil, can you name 5 places that must be visited?

- Christ the Redeemer in Rio de Janeiro
- Barra Lighthouse, in Salvador
- Avenida Paulista, in Sao Paulo
- Amazon, in the North region
- Chapada Diamantina, in Bahia
- Olinda, in Pernambuco

Qual é a sua coisa favorita sobre o Brasil?

As praias do Brasil são incríveis, o calor das pessoas, a diversidade. É um país muito rico culturalmente, existem muitas coisas a se explorar no Brasil, além de ser um país que revela grandes artistas. Os brasileiros são criativos e únicos. É um país de muita fé.

What is your favorite thing about Brazil? The beaches in Brazil are incredible, the warmth of the people, the diversity. It is a very culturally rich country, there are many things to explore in Brazil, in addition to being a country that reveals great artists. Brazilians are creative and unique. It is a country of great faith.

Existe alguma época do ano em que devemos visitar o Brasil? Como o Brasil é um país enorme, as estações do ano acabam sendo bem diferentes por exemplo, entre o Nordeste e o Sul do país. Então dependendo para onde você deseja ir, existem épocas do ano melhores para cada região.

Is there a time of year when we should visit Brazil?

As Brazil is a huge country, the seasons end up being very different, for example, between the Northeast and the South of the country. So depending on where you want to go, there are better times of the year for each region.

Keep an eye out for next years festival and while you're there check out some of Pablo's favorite places to visit in Brazil.

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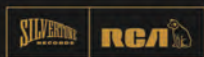


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