

## AMERICANA AND THE BLUES

### SEPARATE BUT EQUAL

BY JACK HADLEY

The musical term “Americana” has been misused for a number of years now. Maybe hijacked is a better description. Americana is supposed to reflect the culture of the American experience. But it has a definite tilt toward country and folk music. A true, honest definition of Americana must include the blues.

Country and blues are both folk music, entertainment created for and by the people. What’s the problem here? Bands like Mumford & Sons are considered Americana but will you ever see Kenny Neal, Ruthie Foster or Mike Zito in the same category? Probably not....

*Continued on pg. 11*



CLOCKWISE FROM TOP:  
RUTHIE FOSTER, MIKE ZITO AND KENNY NEAL

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# SHOUTIN' THE BLUES

BY KYLE DEIBLER



I honestly never thought I would run again for the presidency of a Blues Society after serving eight years at the President of the Phoenix Blues Society, but here I am, your new President. Change is inevitable and by running for the CBS Presidency I sought to maintain a stable presence on the Board of Directors since we're losing many valuable years of leadership and participation with the retirement from the Board with Tarry Underwood as well as Chick and Patti Cavallero deciding to pursue other interests. All have been CBS Board members for a very long time and we thank them for all they have done on behalf of the Colorado Blues Society.

As we look to the future we welcome Gary Guesnier, Tracy Servantes and Jerrelyn Corraggio as new Directors of the Colorado Blues Society Board and appreciate their desire and interest in serving the needs of you, the membership of the Colorado Blues Society. I also want to congratulate Wolf on assuming the Vice-Presidency, Joe Meinke, the Treasurer's role and Scott Fitzke in his role as the new secretary. We kick off the start of the new CBS year with the Member's Party on April 29th at the Dickens Opera House in Longmont and I encourage all of you to come out and meet the new Directors; and dance to the grooves of the Coyote Bill Boogie Band from Kansas City. Michael and Sarah Hornbuckle will open the show. Doors are at 3pm and the party will kick off at 4. See you all there!



**THE COLORADO BLUES SOCIETY** was formed to create a greater awareness and wider appreciation of the American indigenous art form, the BLUES.

P.O. Box 386, Windsor, CO 80550



Affiliated with The Blues Foundation  
[www.blues.org](http://www.blues.org)

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Jerrelyn Corraggio

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## BLUES UPDATE

Chick Cavallero

## HOLLER

Published for Feb-March, April-May,  
June-July, Aug-Sept, Oct-Nov, and  
Dec-Jan

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Ad placement, Rates & Specs:  
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**Longmont CO**

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All admission fees go to the competition winners



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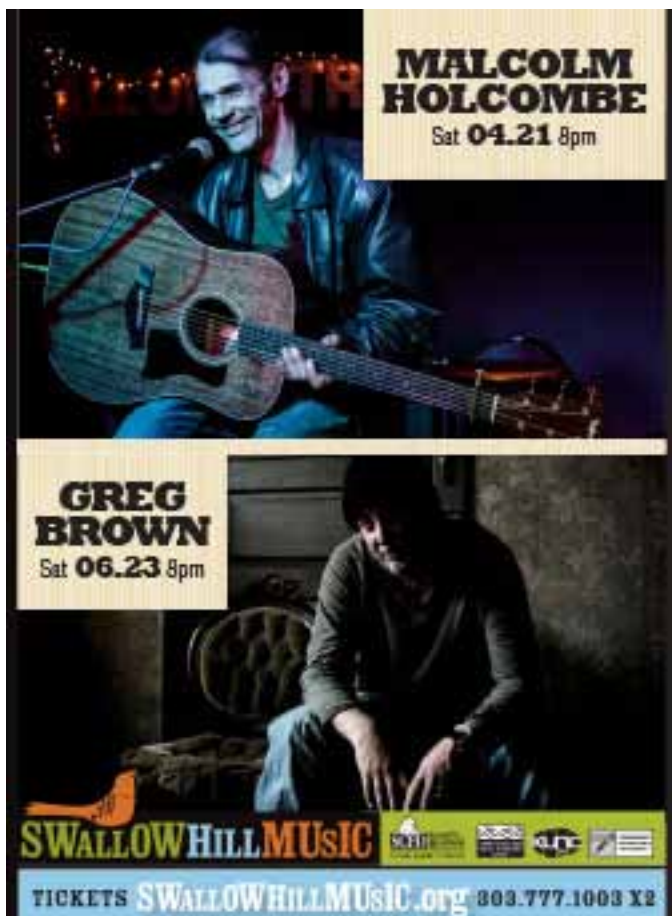
The Blues Calendar is sent out weekly via an email blast to over 1200 blues lovers around the state as well as CBS members.

AND it is announced weekly on the Blues Legacy show on KGNU Community Radio ([www.kgnu.org](http://www.kgnu.org))

All YOU need to do is email your gigs to [calendar@coblues.org](mailto:calendar@coblues.org)  
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For more information please contact Jennifer at [mrsblueswood@comcast.net](mailto:mrsblueswood@comcast.net) or visit

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**SUNDAY APRIL 8TH**  
Dickens Opera House  
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**Doors 12 noon**  
**Show 1pm**  
**\$10 for CBS Members**  
**and non-members**

All admission fees go to the competition winners



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PHOTO: JAMES WORTHINGTON

# 2018

*Colorado Blues Challenge*

**IBC PRELIMINARY ROUND**  
**SUNDAY APRIL 22ND**

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**Show 1pm**  
**\$10 for CBS Members**  
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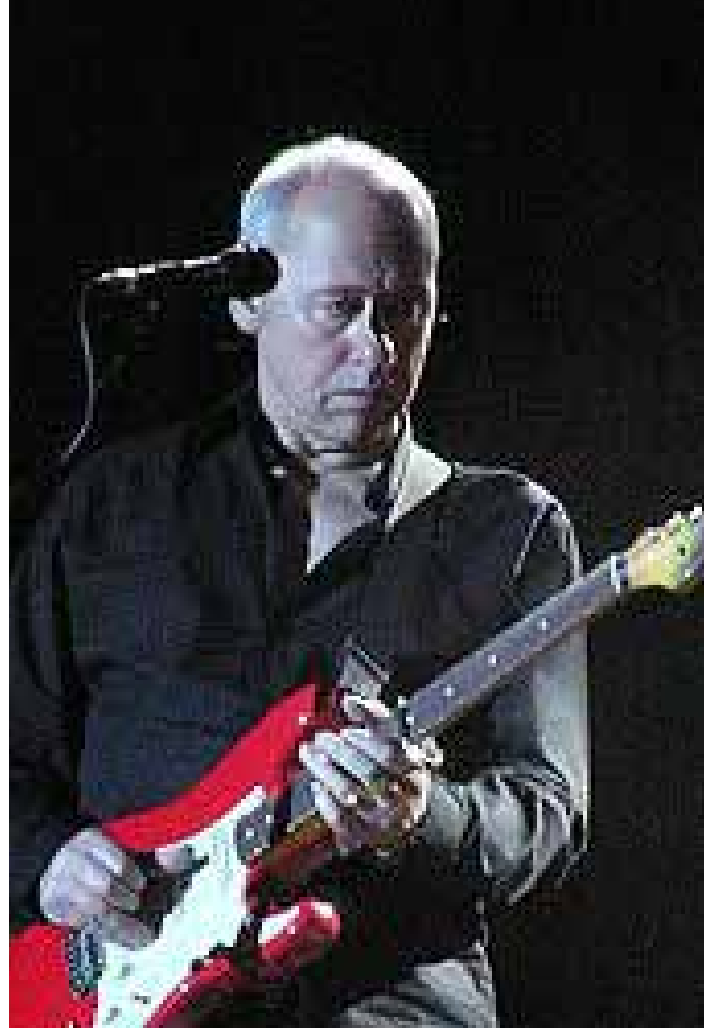
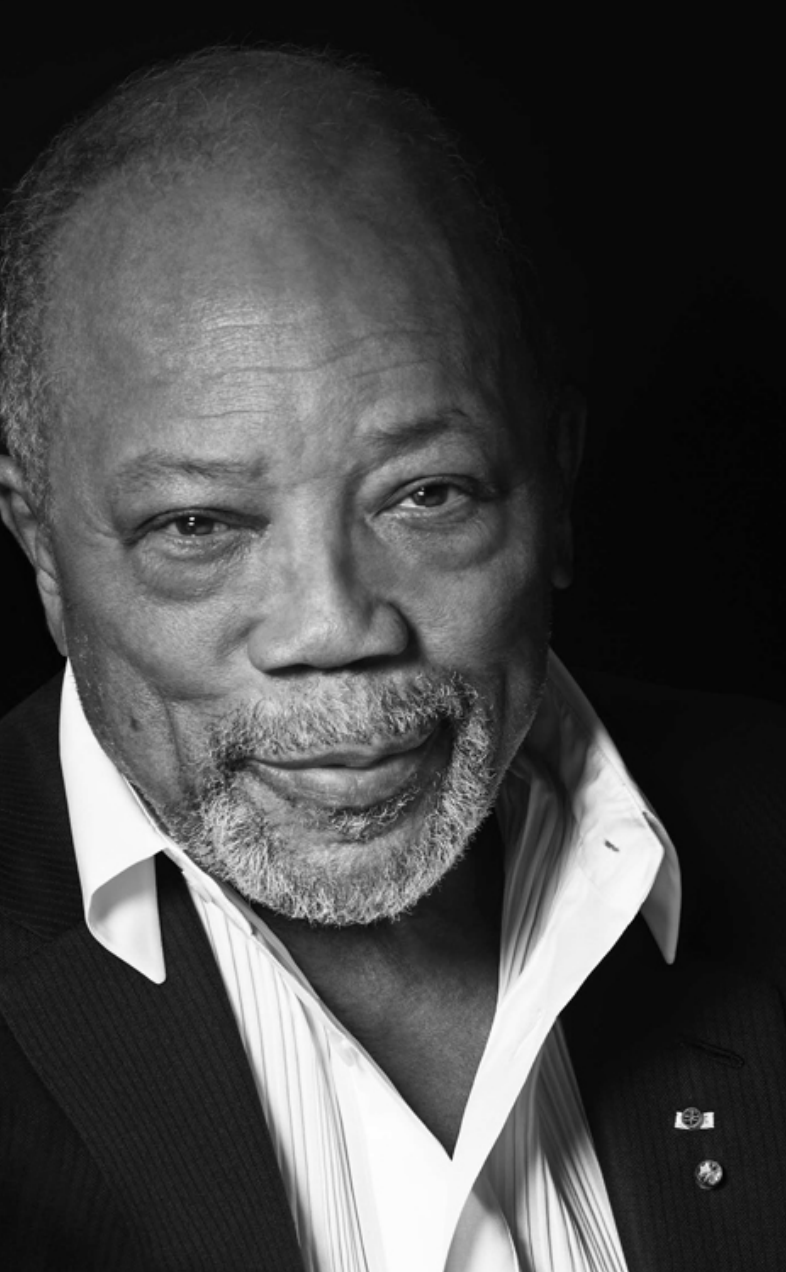
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*My idea of heaven is a place where the Tynes meets the Delta, where folk music meets the blues.*

**- MARK KNOPFLER**

*I only hope that one day, America will recognize what the rest of the world already has known, that our indigenous music — gospel, blues, jazz and R&B — is the heart and soul of all popular music; and we cannot afford to let this legacy slip into obscurity, I'm telling you.*

**- QUINCY JONES**

# Blues Quotes

*I've always found a cure for the blues is wandering into something unknown, and resting there, before coming back to whatever weight you were carrying.*

**- DIANE SAWYER**



# Blues Quotes

*Jimi Hendrix came from the blues, like me. We understood each other right away. He was a great blues guitarist.*

**- MILES DAVIS**



# AMERICANA AND THE BLUES

## SEPARATE BUT EQUAL

BY JACK HADLEY

*Continued from pg. 1*

We have always been divided in our perception of what is good and bad, musically speaking. And the blues has always been considered bad. The imagery of juke joints, people of different races being together and enjoying the music is a nightmare to some, unfortunately.

Americana is a costume party that blues fans aren't invited to. Maybe it's because we come from a different generation of people (or so we're told) that values peace, love and understanding. That's one of the reasons early folk music drew so heavily from the well of black blues and country music. It was rough, raw and sometimes dark. And it was joyful, too.

I would hope that somewhere down the road the people who bring music to the masses will try something different. We use to have shows where you could hear jazz, psychedelia, R&B, blues and rock bands all on the same bill. It would be a step in the right direction if we could bring music fans together again, like we used to.

Blues society members are helping to make music great again. And it's not just that you exist as music lovers, but that you keep going to the concerts and shows across the broad spectrum of music that we call the blues. And the blues is Americana, too. □



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## **THE BLUE STAR CONNECTION MISSION**

The Blue Star Connection mission is to provide access and ownership of musical instruments for children and young adults with cancer and other serious life challenges. To date we have reached hundreds of kids and have donated musical gear to over 25 Children's Hospital Music Therapy programs, as well as several other community programs.

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**The Colorado Blues Society is a proud supporter  
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*CHILDRENS HOSPITAL OAKLAND*

# BLUES IN DENVER - 2018



*JASON RICCI @ THE TOAD TAVERN, 3.11.18*

*PHOTO: TARRY UNDERWOOD*

# BLUES IN DENVER - 2018



*TOP: JAMES 'BLOOD' ULMER, 3.7.18, DAZZLE  
RIGHT: KENT BURNSIDE, 3.22.18, DAZZLE*

*PHOTOS © AUSTIN ANDRES*



**The Colorado Blues Society is looking for  
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**Membership, Public Relations, Education, IBC, Media,**

**Volunteer coordinator, and Merchandise...with an immediate need**

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**and areas we can expand to. The most important quality is a**

**willingness to participate and help in most any area.**

**The Colorado Blues Society was the Blues Foundation's**

**Blues Organization of the Year in 2013.**

**Interested? Email Wolf at [upamtn@comcast.net](mailto:upamtn@comcast.net)  
or [info@coblues.org](mailto:info@coblues.org) and tell us about yourself.**

**CBS is a 501c3 non-profit that supports the Colorado Blues community**





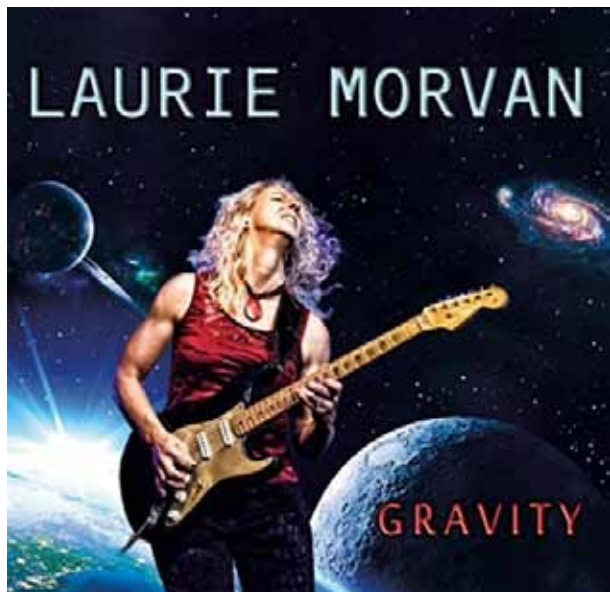
## **HAWAII - 2018**

*SATURDAY NIGHT AT LAVERNE'S IN KAILUA-KONA, HAWAII WITH DAVID "ALWAYS RIPPIN'" LAWRENCE AND HIS GREEN MACHINE BAND. DAVID IS THE AFTERNOON DJ WITH LAVA FM 105.3 RADIO ON THE BIG ISLAND.*

*PHOTO: GARY GUESNIER*

# REVIEWS

Laurie Morvan  
GRAVITY  
Screaming Lizard Records



Since it happens time and time again, it's obviously not an accident that Laurie Morvan has a pretty good track record getting recognition of her releases. In 2008, the year the Laurie Morvan Band made it to the finals at the International Blues Challenge, the band's "Cures What Ails Ya" CD was a finalist for the Blues Foundation's Best Self Produced CD award. Then in 2010, with their very next release titled "Fire It Up," the band not only got another nod but they took home the gold as well. Fat chance of that happening again, right? Wrong! In 2012 "Breathe Deep," got them their third consecutive nomination making it all the way to the semifinals. That's quite a nice run.

Now Laurie is back with her sixth release - "Gravity" - and the fact that she's teamed up with one of the best producers in the genre, along with some of the best musicians in it as well, it wouldn't surprise me if there was a different Blues Foundation award in her future.

On "Gravity," playing all guitars, singing all lead vocals and writer of all of the twelve tracks, Laurie Morvan is joined by: Mike Finnigan on B3 organ;

Jim Pugh on B3 organ, Wurlitzer and piano; Barry Goldberg on piano; Bob Glaub on bass; the disc's producer, Tony Braunagel on drums and percussion; and Lisa Morvan, Maxayn Lewis, Kudisan Kai, Leslie Smith and Ricky Nelson on background vocals.

The opening track is titled "My Moderation" and with its catchy chorus line of "my moderation needs some moderation," Laurie has obviously decided that the phrase everything in moderation includes moderation itself. Like most of what you're going to hear on "Gravity," this one is a smoker. With Laurie and Mike going toe to toe on the guitar and organ and Tony and Bob rockin' the rhythm on drums and bass, there's no relenting here.

"Money Talks," is a cleverly written track. You see, although money talks, Laurie can't seem to get into a conversation with hers because it waves bye-bye. Due to lots of scorching blues guitar licks, for my particular taste this one features some of Laurie's best guitar work. Add in some fancy tickling of the ivories by Barry; Tony and Mike - the dynamic duo of the blues - doing their usual exceptional work on the drums and organ; and very well sung, energetic lead and background vocals and this one's another winner.

The chorus line on this one contains some of the most poignant lyrics I've heard in sometime: "It's backed up on easy street for a long while, but there ain't no traffic on 'The Extra Mile.'" Ain't that the truth. At the risk of dissing the band (they really do have a lot going on here), Laurie pretty much takes this rocker and runs with it. Powerful lyrics being powerfully sung while putting on an equally powerful guitar performance. Nice job Laur!

*"The Man Who Left Me" was the first man I ever loved  
He put the sun in the sky and the stars above.  
I thought he loved me but I learned to live with tears  
When he walked right out that door after five years.  
You see the man who left me  
Never knew how hard I cried.  
He never saw my pain  
That I hid beneath my pride.  
He could have known me better  
But you know he never bothered.  
You see the man who left me was my father.*

Nothing I could have said about those emotional and melancholic lyrics would have come across as worthy so I just had Laurie say them for me. The eerie effect created by the masterful rhythm and percussion are the perfect backdrop for the the songs dark subject matter. All that, added to a hymnal like lead and background vocal presentation give this one "song of the year" credentials.

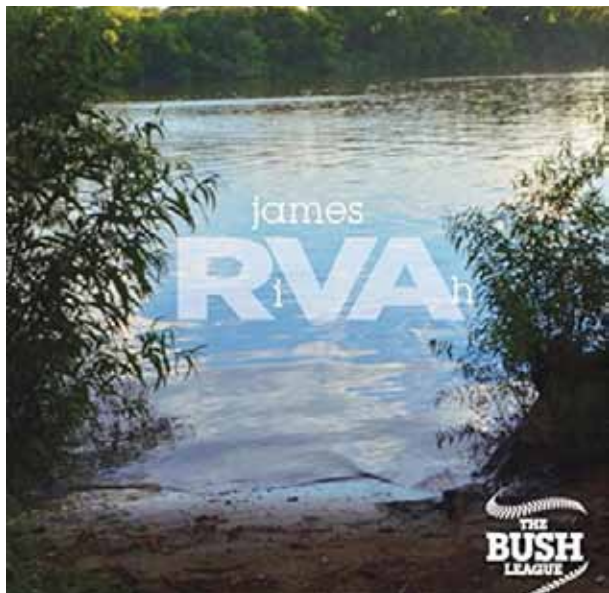
This is one of those songs where after you hear the story it tells you find yourself hoping it wasn't written from a real life experience but in actuality, you can't help but feel that it was. It's about a woman in a totally wrong relationship and she's having a rough time figuring out if she's tough as nails or just "Too Dumb To Quit." On top of singing her heart out, between the pedals and the guitar slide Laurie puts on another masterful performance on the guitar. With the keyboards being an essential part of all twelve tracks, I gotta get a plug in for the monster job Jim Pugh's doing with them on this one.

Other tracks on "Gravity," include: "Twice The Trouble," "Stay With Me," "Gravity," "Dance In The Rain," "Gotta Dig Deep," "Shake Your Tailfeathers," and "I Want Answers."

- PETER "BLEWZZMAN" LAURO

# REVIEWS

## The Bush League "JAMES RIVAH"



So, with The Bush League having been together for well over ten years now, longevity is obviously well established; and with this being the band's fourth release, it's apparent that consistency is in order as well. Hopefully, breaking out onto the national scene is next in the band's grand scheme of things, and from what I just heard - "James RiVAh," their strongest effort yet - may very well be the vehicle to take them there.

The Bush League are: John Jason "JohnJay" Cecil on vocals; Royce Folks on bass; Wynton Davis on drums; and Brad Moss on lead and rhythm guitar. For this project some very special guests include: Trenton Ayers (The Cedric Burnside Project) on lead guitar; Jeremy Powell (Southern Avenue) on trumpet and keyboards; Suavo Jones (Ghost Town Blues Band) on trombone; Paul Biscasca on sax; Vince Johnson on harp; Ari Morris on synthesizer; and mostly everyone, including Calvin Lauber, Andrew McNeil and Kenya Watkins on stomps, hand claps and hollers.

"James RiVAh" contains twelve tracks with ten of them being band originals. With the band's energetic style of play, The Bush League pride themselves

on the fact that they "push the boundaries of what the blues can be." Simply put, what they say they actually play is "shiny new dirty ol' blues."

The disc opens with "River's Edge," a song that not only pays tribute to the James River - which flows through the band's home town of Richmond, VA - but it pays tribute to the band's mission statement, as well. This smoker does indeed push the boundaries of the blues...and yet this traditionalist just loves it. With "rough" and "aggressive" being just a few of the words some have used to describe the Bush League's music, this could very well be one of the tracks that inspired those descriptions. It features Royce, Wynton and Brad, living up to the consummate definition of a "power trio" with rough and aggressive musicianship and JohnJay aggressively belting out some very rough and powerful vocals.

Going from the above track to this song speaks volumes for the band's versatility. Calling it a complete opposite style of play is a gross understatement. It is a beautifully written, tenderly performed ballad that should be the anthem for anyone wanting to make a wedding proposal. Just follow these simple directions: record this song; get on your knees; take out the ring; then play her the song. I promise that without you having said a word, she will "Say Yes." Replay this six-and-a-half minute long song of the year candidate a few times over and I'll also promise you that this just might be the best 20 - 30 minutes you'll have all week. It was for me.

*"Is anybody going to the mall?  
'cause I gotta take this tuxedo back"  
My baby she left me at the altar,  
and she ain't never coming back."  
Oh, it gets worse...you see,  
"There's going to be some extra  
cost, because the cuff links they was  
lost."*

C'mon JohnJay say it ain't so. Could this really happen after she said yes?

This song is titled "Tuxedo Blues" and if the sullen story that John's soulfully telling is true, it's quite sad but if it's not, it's an absolute riot. Although it's a slow, traditional blues style song, Royce and Wynton do take the rhythm on an interesting roller coaster ride. Additionally, being the only track he appears on, Vince nearly steals the show with some monster harmonica playing. I know I'll be Googling him later.

As JohnJay tells it, "You can keep your champagne and your chardonnay. Hold off on that Wild Irish Rose and that Beaujolais." When he wants to have a good time just give him his "Moonshine". With its constant strong rhythm present, this one features some excellent guitar and piano work from Brad and Jeremy.

Once you hear these lyrics you'll understand that the song was perfectly titled. It's about the frustrations of man dealing with his expectations of what should happen by the second, third, fourth and in this particular man's case, most likely the fifth, sixth, seventh and more dates. As he tells it..."You keep promising me, that I'm gonna see it"..... but that just ain't happening". Sounds like it's time for that "Cold Shower." As with the title track, this one features the nucleus of the band doing what they do best - pushing boundaries.

The disc closes in signature Bush League style. It's unquestionably the disc's most ambitious effort. It features just about everyone listed in the credits doing just about anything they want to do and as fast and hard as they want to do it. It ends with JohnJay exclaiming "There it Go!" (apparently a local Richmond, VA slang term) and indeed, there it went!

Other tracks on "James RiVAh" include: "Kokomo Me Baby," (Fred McDowell) "Show You Off," "Catfish Blues," (McKinley Morganfield), "Kick Up Your Heels," "Long Gone," "Hearse."

If you haven't yet received a copy of "James RiVAh" for airplay, please contact Betsie Brown at [www.blindraco.com](http://www.blindraco.com).

- PETER "BLEWZZMAN" LAURO

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4-6 pm Blues Hang Over (every other  
Sunday) www.koto.org, Island Radio,  
5-7 pm (rebroadcast Thursday, 5-7 pm)  
True Blues with Brian Elliott  
www.island92.com  
KRFx 103.5 FM Denver, 7-10 pm  
Strictly Blues with Kai Turner  
KBCO 97.3 FM Boulder, 9-10 pm  
Blues from the Red Rooster Lounge  
KPLU Seattle, 7 pm-1 am  
http://www.kplu.org

## MONDAY

KSBV 93.7 FM Salida, 9-10 am Blues Deluxe  
KAFM 88.1 FM Grand Junction, 9 am-noon  
Jimmy's Blues Kitchen (alternate weeks)  
KAJX & KCJX 88.9, 89.7, 90.1, 90.9, 91.1,  
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# REVIEWS

## Blue Lightning

1ST STRIKE

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



"This is the record I've always wanted to make," Mad Dog Friedman explains about his collaboration with Louisiana Sam Gillis, better known as the duo Blue Lightning. Several things make this a one-of-a-kind recording more so than just a harmonica-guitar affair. Not only is it 15 tracks of pure country blues with time-honored selections from Robert Johnson, Mississippi Fred McDowell, Lightnin' Hopkins and Big Joe Williams but it also features nine authentic originals written in that idiom.

Other than this recording and Guy Davis and Fabrizio Poggio's 2017 Grammy nominated *Sonny & Brownie's Last Train*, country blues is rarely recorded anymore. It demands airtight interaction by its participants while the arrangements resemble a tightly woven fabric where each musician constantly crisscrosses under, around and over the other.

And instead of straight 12 bar solos dominated by a single soloist, country blues features lots of lickety-split fill-ins and call-and-response riffs while the other leads the melody. That's something that Friedman and Gillis do naturally, leveraging their uncanny but telepathic interplay.

Ironically, they had only known each other for a couple of months when they started this project in the spring of 2017. They had just finished a successful run of the Colorado Blues Society's International Blues Competition, going all the way to the finals in the solo-duo category.

Two-thirds of these tracks are live recordings with five tracks being studio cuts recorded live. The selections are sequenced

seamlessly together and the occasional spoken intro provides better insight into the duos' talents. On "Harmonica Cadillac," Friedman recounts a story how it's really the harmonica, not the guitar, that attracted the school girls and then unleashes a hellacious tear. On "Hear Me Crying," he explains the poor man's copyright: send a recording to yourself via registered mail, thereby automatically copyrighting it. He did just that in the 70s and it would be decades later when Friedman would revisit that forgotten slow, moaning composition and re-record it.

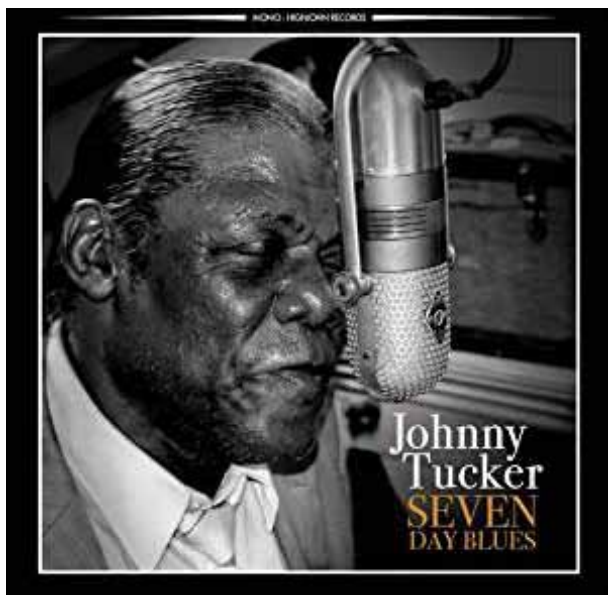
Though the dynamic duo have performed these songs multiple times, they've never been played the same way twice, indicating there's always something new being invented. Like a lot of great musical moments, this project represented a short passage of time that may not ever be replicated. Gillis will be furthering his solo career so one off shows will probably happen less. "It may be a backburner gig for him," Friedman summarizes. "But for me, it'll always be going home."

- DAN WILLGING

*"...pure country blues  
with time-honored  
selections from  
Robert Johnson,  
Mississippi Fred  
McDowell..."*

# REVIEWS

**Johnny Tucker**  
**SEVEN DAY BLUES**  
Highjohn Records



Over the past few years, several older and seasoned veterans of the blues have resurfaced with new releases that feature them teaming up with some of the genre's current crop of younger, well known and outstanding artists. The latest of those living legends to do so is Mr. Johnny Tucker. Having played with late greats like Lowell Fulson; Phillip Walker; Floyd Dixon; Johnny Otis; and Johnny Copeland; Johnny Tucker's latest release - "Seven Day Blues" - now has him teaming up with: Big Jon Atkinson on guitar and bass; Kid Ramos on guitar; Bob Corritore on harmonica; Troy Sandow on harmonica and bass; Scott Smart on guitar and bass; Malachi Johnson and Marty Dodson on drums; Kedar Roy on bass; and Bob Welch on organ. The disc contains fifteen of Johnny's originals, which all feature him on the vocals.

The album's mission statement is that although these vintage recordings were recently recorded under very modern conditions, they should still have an old school feel. Thanks to the masterful work of Big Jon Atkinson, that mission was accomplished.

The disc opens with a quick two-minute track titled "Talkin' About You Baby". In spite of it being short on time, it was long enough for Big Jon and Scott to impress on their tandem guitar work; long enough for Malachi and Troy to get into a tight rhythm groove; and long enough for me to be thinking "welcome back Johnny" as I listened to Mr. Tucker belting out some blues.

"Why Do You Let Me Down So Hard?" is smoking, slow blues at its very best. The question the title asks could be the very reason Johnny's singing these blues. And from the pain and suffering embodied in his vocals, he was obviously let down real hard. Along with emotional and melancholy vocals, these are the kind of blues that are tailor made for stinging guitar and scorching harmonica licks, and they don't get much more stinging and much more scorching than what Big Jon and Bob are laying down.

Although "Come On Home With Me" sounds like it could be Johnny trying to close the deal with a lady, in actuality it's quite the contrary. It's more of a plea for his lady to return home to be with him. A lonely Johnny is not a happy Johnny. It's a foot tappin' shuffle featuring precision note pickin' by Big Jon on the guitar, and a strong rhythm performance led by some awesome drum work from Marty.

This particular track is the only one that Kid Ramos appears on and it's just one of the two that Bob Welch appears on. That right there is reason enough to want to give a listen to "Tell You All". With Marty and Kedar (also his only appearance on bass) in a tight groove alongside him, the driving force behind the rhythm here is Bob on the organ. Midway through the song he and Kid step it up on an organ/guitar lead that I would have liked about another five more minutes of.

"I'm Gonna Give You One More Chance" is another slow blues masterpiece. With the rhythm guys doing their usual tight thing, the song features some of the disc's best vocals and guitar work. Johnny's shoutin', growlin' and howling the hell out of the blues and Big Jon is killin' it on the slow, scorching, string bending blues licks. Wow!

The same as above can be said for "One Of These Days". That said, it's becoming obvious to me that right about now I may be listening to a candidate in several of next year's Blues Music Award categories. Should that happen, remember you heard it here first.

Other excellent material on this excellent release includes: "Tired Of Doing Nothing", "Love And Appreciation (To Georgia)", "Seven Day Blues", "Something I Want To Tell You", "I Wanna Do It", "Do-Right Man", "I Can Wait", "Listen Everybody" and "You Can Leave My House".

**- PETER "BLEWZZMAN" LAURO**



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