

THE HOLLER

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Editor- Chick Cavallero

WHO's GUITAR is That?

By Chick Cavallero

Guitar players and their guitar pet names what's in a name, eh? Not every guitar player names his guitars, heck be pretty hard since some of them have hundreds, and some big stars have thousands. Still, there have been a few famous ones in the Blues World. Most every blues fan knows who Lucille was, B.B. King's guitar, right? But why? Well, in 1949 BB was a young bluesman playing at a club in Twist, Arkansas that was heated by a half-filled barrel of kerosene in the middle of the dance floor to keep it warm. A fight broke out and the barrel got knocked over with flaming kerosene all over the wooden floor. "It looked like a river of fire, so I ran outside. But when I got on the outside, I realized I left my guitar inside." B.B. Said he then raced back inside to save the cheap Gibson L-30 acoustic he was playing ...and nearly lost his life! The next day he found out the 2 men who started the fight-and fire- had been fighting over a woman named Lucille who worked at that club. So BB decided to name every L-30 (and every Gibson he ever played after that) LUCILLE, as a reminder to never do anything as crazy and dangerous as that again.



2013 KBA -BLUES SOCIETY OF THE YEAR

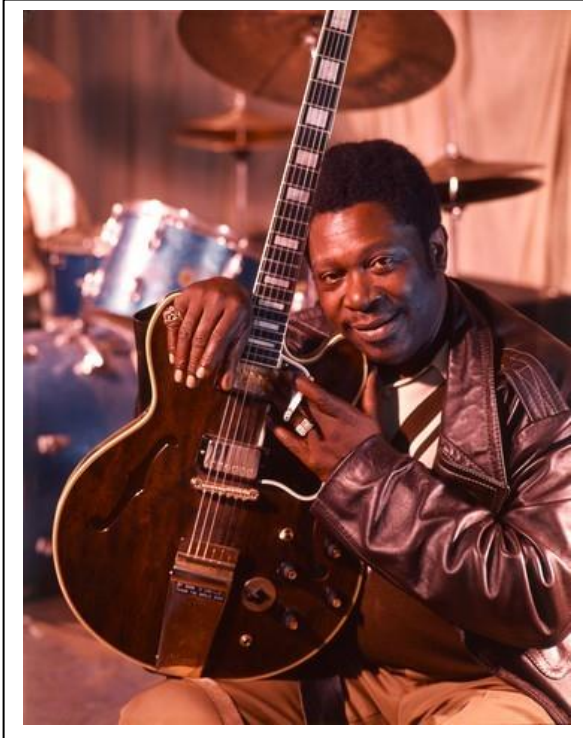
CELEBRATING OUR 25TH YEAR

IN THIS ISSUE:

- Who's Guitar is That?
- The Colorado-Alabama Connection
- An Amazing Story -Johnny Wheels
- Blues Boosters Partners
- CBS Lifetime Achievement Award to Mark Sundermeier
- CBS Lifetime Achievement Award to Sammy Mayfield
- CD Reviews
- CBS Members Pages

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Chick Cavallero, Jack Grace, Patti Cavallero, Gary Guesnier, Dr. Wayne Goins, Michael Mark, Ken Arias, Peter "Blewzzman" Lauro

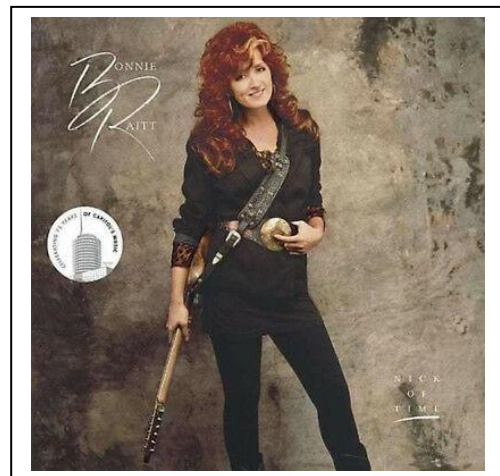


Eric Clapton has his special guitar "Blackie". In 1970 while touring with Derek and the Dominos, he stopped into a guitar shop in Nashville and discovered a goldmine of old 1950s-era Stratocasters stashed in the back

room. He bought all 6 for \$100 apiece and when he got back to England, gave one to Stevie Winwood, one to Pete Townsend and one to George Harrison. With the 3 1956-57 guitars he kept he meshed the best components of into one shiny black guitar that became Blackie. Clapton says he was attached to all of his guitars but there was something magical about this one, "A guitar like "Blackie" comes along maybe once in a lifetime". Clapton played Blackie for over 15 years and can be heard on "I shot the Sheriff" and "Cocaine" before being put up for auction in 2004 to support the Crossroads Rehab Center he founded. Guitar Center purchased "Blackie" for \$959,500. Clapton also had "Brownie" a strat he used in the 1970's and Beano Burst a Gibson Les Paul sunburst he used in his John Mayall Bluesbreakers days.

Keith Richards has "Micawber". Richards has over 3000 guitars but his most famous is a 1953 Blonde Fender Telecaster. He bought the guitar in 1971 and named it after a character in Charles Dickens' David Copperfield. "Micawber" was customized to Richards specs and tuning specs as well, " My favorite phrase about this style of playing, " he says of his unique tuning and stringing, "is that all you need to play it is 5 strings, 3 notes, 2 fingers, and 1 a\$\$H*le".

Bonnie Raitt has her "Brownie" as the guitar you will most likely find strapped to her shoulder when she takes the stage. It's an unpainted, beat-up brown Fender strat hybrid. The body is a pre-1965 and the neck came a couple years later. Nowadays she has her own signature line of Fender Stratocasters- a first

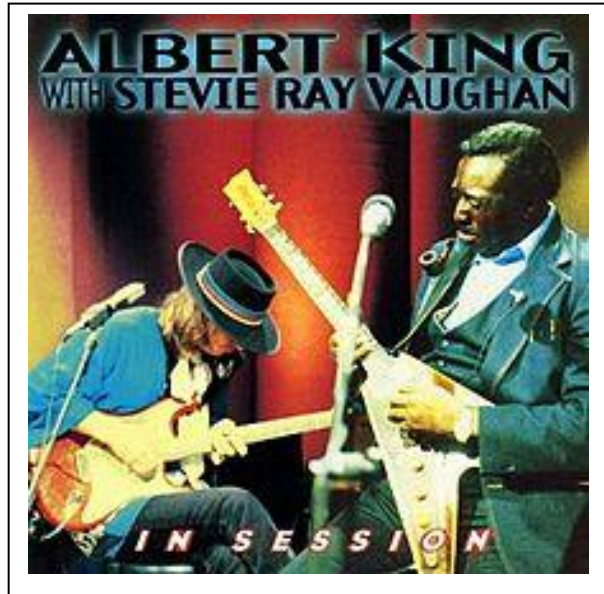
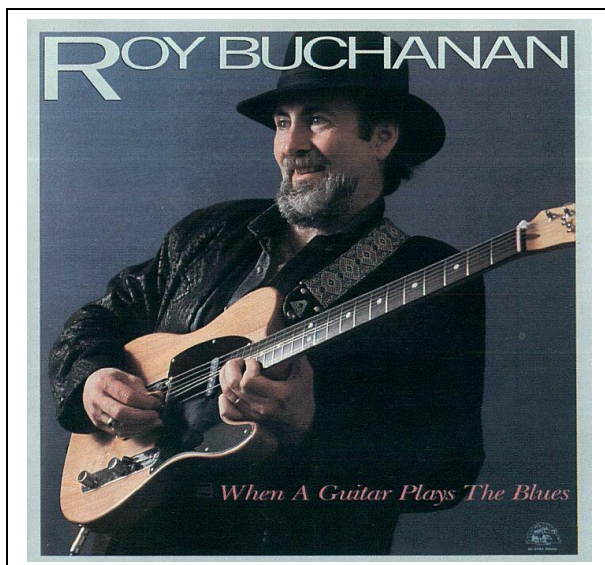


for a female guitarist-but Bonnie has played Brownie at every gig since a day in 1969 when she purchased it at 3AM in the morning for \$120.

Stevie Ray Vaughan had "Lenny". In 1980 before making it to the top with Double Trouble, SRV found his dream guitar in an Austin pawnshop. It was a 1965 Fender Stratocaster with a rosewood fingerboard and an elaborate inlaid design along the lower bridge that may have come from a 1910 mandolin. Unfortunately as a still struggling musician, the pricetag of \$350 was a small fortune and well beyond his means. But with his 26th birthday coming up his wife Lenora "Lenny" Baily came up with the ultimate birthday surprise. She got his friends to chip in \$50 each and together bought the vintage guitar. SRV named the guitar "Lenny" and soon afterwards Billy Gibbins, from ZZ Top, gave him a new neck with a maple fingerboard. Vaughan wrote a song called "Lenny" that is on the Texas Flood album and never used any other guitar when playing it. Over the years his 'go-to guitar became a 1963 Strat that he nicknamed "Number One"...as in First Wife. Lenny sold for \$623,500 after SRV's death.

Albert King had Lucy. The "original" Lucy, named for Lucille Ball, was a right-handed 1958 Gibson Flying V, and it is the guitar King used on almost all of the major recordings for Stax Records that you are familiar with. The guitar was stolen but later recovered.

Nancy was the name for Roy Buchanan's Butterscotch 1953 Fender Telecaster tho we don't know why he named it that. Any ideas?



In 1968 Billy Gibbons acquired the instrument most associated with the sound and style of ZZ Top, when he purchased a sunburst 1959 Gibson Les Paul Standard guitar from a farmer in Houston, Texas for \$250. The guitar was named "Pearly Gates", a name taken from the dangerous-to-drive, rolling-wreck auto that he sold for the money to buy the guitar. This guitar has become the foundation/benchmark of every ZZ Top album since the group formed in 1969.

Another famous ZZ Top guitar is called Muddywood. However this one isn't a guitar that Gibbons has toted around on the road and played at gigs, it's more of a tribute guitar to Muddy Waters. The guitar was built from

cypress beams that were once a part of the cabin that Muddy Waters grew up in on the Stovall Plantation in Mississippi. Muddy was both a tractor driver and sharecropper at Stovall. The

guitar was unveiled in 1998 at the Delta Blues Museum, and currently sits in a corner of the restored cabin where Muddy once lived.

Finally, we have Black Beauty, Jimi Hendrix's main guitar in his final days. After his death it was in the hands of his girlfriend but eventually the 1968 Fender Stratocaster was reportedly sold to Paul Allen of Microsoft for 2 million. Talk about a helluva mark-up!



THE COLORADO-ALABAMA CONNECTION

By Jack Grace

Within the small community of Silverhill in LA (Lower Alabama to the uninitiated), lies another community of sorts - one built through music. Its name is The Frog Pond. On several

weekends in the Spring and Fall, a Sunday Social is held on the 16 acre farm owned by Cathe Steele. I suppose she can be considered the mayor of Frog Pond. Invitees gather to sit under a massive Cedar tree and listen to some incredibly excellent and diverse Americana music. Those so inclined bring a dish to share. The sumptuous spread is laid out in Cathe's 100 year old house. Food and conversation rule before and between two sets.

Performers such as Grayson Capps, Will Kimbrough, Cary Morin, Alvin Youngblood Hart, Johnny Nicholson, Jimmy Hall, and Jontavious Willis perform in a four singer-songwriter round. Every Sunday Social has magic moments. They can't be anticipated - they just happen. Cathe aims for artists she believes will produce synergy even though they might not have ever met or played together. A recent example is the interplay between Jimmy Hall and Jamel Richardson (Gulf Coast Blues Boy). They had never met but their strong bluesy voices merged perfectly into a glorious riff of shouts and phrasings. The audience was transfixed.



Some 1,500 miles away in Rancho Del Rio on the banks of the Colorado River between State Bridge and Kremmling, another community is being built through music by Cathe. She put together Saturday Night Socials the last two summers which created an opportunity for singer-songwriters from both Colorado and Alabama to cross pollinate musical ideas and produce

uniquely special moments. There is just something about the natural beauty of both state that infuses into the music. This July, the Socials will be merged into a two day festival - The Rancho Del Rio Colorado Rocky Mountain Holler. Cary Morin, winner of too many Colorado Blues Society awards to list, will be featured in Rancho Deluxe - a collaboration between Cary, Alabama artists Grayson Capps and Corky Hughes plus Nashville artist and producer, Will Kimbrough. The lineup is still being formulated but other Colorado and Alabama performers will be there mixing together and playing the kind of music that wows and energizes those lucky



enough to attend. The stage sits less than 100 yards from the Colorado River.

I was at a Social last July when the power went out in the entire valley. After it became clear the power was not coming back that evening, Cathe announced the show would be all acoustic. The artists were suddenly freed from mic and instrument cables so ran across the stage to gather around whomever was singing or soloing. The only light was provided by battery powered camp lights. Savana Lee, a member of Willie Sugarcapps, stepped to the edge of the stage to sing, "Oh, Colorado." There was not a Coloradoan there

without a little moistening of the eyes and stirring of the heart. It was an unforgettable show.

So, if you want to witness some magic along a river, come to The Rancho Del Rio Colorado Rocky Mountain Holler July 24-25th. There, a collection of Colorado and Alabama musicians will prove that music truly brings us all together.

www.thefrogpondatbluemoonfarm.com and www.ranchodelrio.com

Note: During a year when the author lived full-time in Alabama, he began attending a House Concert series started by Cathe Steele and Grayson Capps. Always amazed by the number of Coloradoans living in Alabama and the number of Alabamans living in Colorado, he learned that Cathe had also lived in Colorado at one time and that her dream was to start a musical event in Colorado during the summer while continuing her House Concert series in Alabama during the Spring and Fall. This is the story of the musical connection she continues to build. **All photos by Jack Grace**

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MUSIC FESTIVAL

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SUNDAY JUNE 28

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SOUTHERN HOSPITALITY • ERIC GALES
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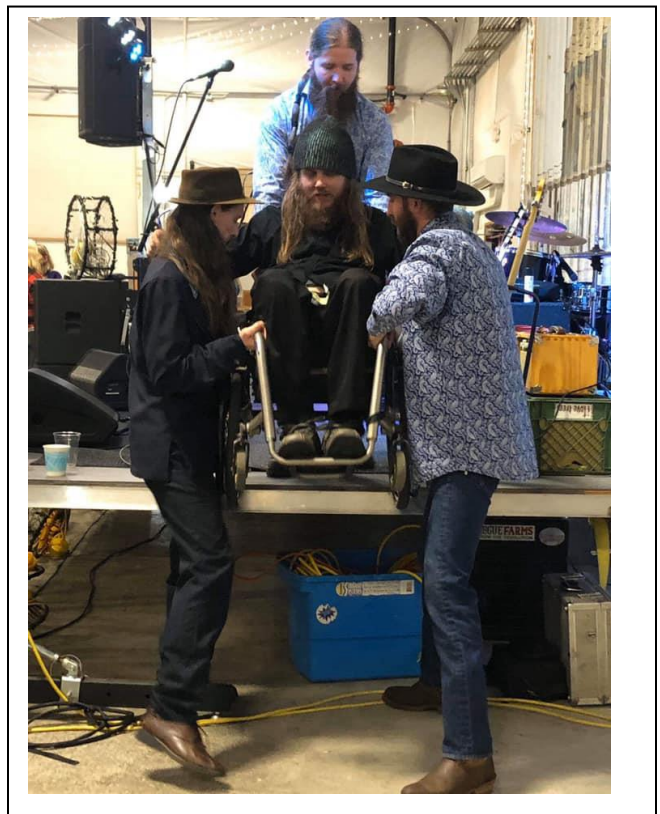
"The Neighborhood Painter"

An Amazing IBC Story- Johnny Wheels

By Patti Cavallero, RN and former Secretary of the Colorado Blues Society

In 2009 Dan Treanor convinced Chick and I we should go to Memphis for the IBC. The start of an annual winter Blues trip. Thru the years I have met many artists, of which I continue to follow. I start looking at artists prior to attending, looking at Blues Societies that tend to be heavy hitters or Societies that I have met musicians that I have liked in the past. Seems every musician has a 'story' or music that that I find especially interesting. This trip was becoming a ritual, in 2014 Chick had started judging, and I knew events like this can not happen without volunteers. I thought I need to find a volunteer opportunity. BAM! I receive an email offering just that. As I looked through the list, I saw they were looking for individuals to help with a new Health fair. Wow, I thought what a great idea. Provide free screenings to a group that is likely under or uninsured, and I can use my career skills. There started a new annual event for me at the IBC, assisting Dr Janice Johnston and a team of professionals with health screenings and getting more musicians with custom fit ear protection. We have developed a great team and it is highlight of the IBC. I meet new musicians every year, reconnect with musicians I have screened years before, want to be screened again or return just to say "hey how's your year been". The health fair is supported by the HART (Handy Artists Relief Trust) fund a Blues Foundation program to support musicians in healthcare needs and funeral costs. This year the health fair identified abnormal prostate cancer screens, positive Hepatitis C, diabetes, kidney failure, and low thyroid. We fit 51 sets of ear molds and ran 25 sets of comprehensive blood tests. All free to participants supported by the HART fund. Quite an accomplishment for a couple hours of work in a bar on Beale street.

IBC 2020 provided me with an amazing musician meeting. This year as the IBC was approaching I was keeping an eye on the FB Friends Going to the IBC page, as I always do. Watching for bands and Societies supporting their bands, finding who I was going to be watching for on Beale street. Mid December I see a post by Johnny Wheels looking for assistance with care-givers while he and his band were competing in Memphis. I work as a RN Care Manager collaborating with patients and families to secure home care and medical equipment for discharge from the hospital, often times to communities in Eastern



Colorado, Wyoming and beyond. This post sparked my interest, as I know 1st hand the difficulties and barriers in finding and paying for these services.



Johnny and the Band Preliminary Round of 2020 IBC at Jerry Lee Lewis' Café & Honky Tonk on Beale street

As I said earlier, everyone has a 'story', and we never know when our 'story' will connect us to someone. I knew I might be able to assist Johnny in finding care, or just navigating the system a bit easier because I knew the lingo. I privately reached out to Johnny and met a most amazing young man. Johnny singer, harmonica player, and leader of Johnny Wheels and the Swamp Donkeys, also a quadriplegic needing

assistance for daily activities we all take for granted. After many conversations, with Johnny to determine what he would need while in Memphis. I was able to find Home Care agencies, he could schedule, that would accept him for a short time, and connected Johnny with the HART fund for assistance in paying for those services.

IBC Thursday you start hearing the buzz about Wednesday, bands others are hearing or hearing about, Johnny and the Swamp Donkeys were on the buzz list. I was able to see Johnny and band perform several times. He had a great following of old and new fans. Johnny Wheels and the Swamp Donkey made it to the IBC finals, I am happy to say just maybe I made his IBC journey just a little easier.

The Story of Johnny Wheels and the Swamp Donkeys

Johnny Kennicott was born into music, his dad was a professional, traveling bass player and singer. A childhood accident gave music even more importance in his young life when Johnny broke his neck at the age of 11 in a diving accident. That tragic day left him a quadriplegic, paralyzed from the chest down. Johnny somehow evolved from that devastating accident with an amazing spirit to keep focused on life and never give up.

"The days of football practice after school were definitely over", Johnny said but expressing himself musically reset his focus over athletics and started to provide an outlet for his dynamite spirit and creative potential. Not that music is easy! Johnny and



IBC Finals in Memphis

his band play a number of shows throughout Oregon that normally run in the area of 2 hours and Johnny manages to pour his heart and soul into the entire performance. "That's draining. It puts a strain on me. And, I was recently sick, so I'm still trying to build my energy back up. I don't know if I'm as strong as I've ever been, but I don't want to give up. Some nights I'm incredibly strong, and others I'm not. It's extremely hard, but I try not let it show through." His father's instrument of choice and Johnny's early passion of playing drums was now eliminated by the accident, through relentless willpower and musical exploration he

discovered he could not only sing, but also blow the harmonica even with his paralyzed diaphragm. "I have a highly compromised diaphragm, and I use myself as an accordion to force air through the body," explains Johnny Wheels, his stage name.

Johnny Wheels and the Swamp Donkeys won the Oregon IBC at the competition held over the 4th of July at the Waterfront Blues Festival last summer. This January, the band added their name to the list of past Oregon Blues performers who excelled at the International Blues Challenge, joining Karen Lovely, Rae Gordon and Ty Curtis as IBC Finalists on the Orpheum Finals stage in Memphis. Winning at Waterfront and making the Finals in Memphis were just the latest successes for Johnny Wheels. He also became friends with actor Jim Belushi after meeting him at one of Belushi's music



Johnny and the Swamp Donkeys at the 2020 IBC Finals. On the Orpheum stage in Memphis!



A talented player as well as vocalist. At the 2020 IBC Finals

gigs and got to join him on stage. Belushi took a liking to the young bluesman (now 36) and went so far as to hold a fundraiser for the Band at Belushi's Oregon cannabis farm. The money raised was helpful in getting them a new van after their last one broke down. Wheels also has gotten to meet Dan Aykroyd of Bluesmobile and "The Blues Brothers" fame.

They've been Johnny Wheels and The Swamp Donkeys for

about 3 years. The band consists of Taylor Frazier on bass (as well as best friend who will literally carry him anywhere), Brandon Logan and Michael Rabe on guitars, and Doug Knoyle on drums, with Logan also throwing in some saxophone. The Band is pretty 'kick-ass' too, tight and talented with Johnny throwing in powerful lead vocals and sizzling harp playing. They play cover tunes and originals, mostly at smaller venues throughout the Pacific Northwest, but their recent success in Memphis may help open that up even wider.

The IBC will continue to be an annual winter event for Chick and I. We love the music, those that perform, and those that attend, a reconnect with friends & "family". This IBC will go into my 'story' as a favorite for sure.



More House Rockin' Music from Alligator Records



"The one thing the blues don't get is the backing and pushing of TV and radio like a lot of this garbage you hears. They choke stuff down people's throat so they got no choice but to listen to it."

-John Lee Hooker

"When all the original blues guys are gone, you start to realize that someone has to tend to the tradition. I recognize that I have some responsibility to keep the music alive, and it's a pretty honorable position to be in."

-Eric Clapton

"The old jazz singers or old blues singers, you always just saw them kind of sitting down and singing. They weren't worried as much about their voice sounding perfect. They would make the song kind of fit their voice. "

-Lucinda Williams

Blues Boosters Partners

By Gary Guesnier with Dr. Wayne Goins (photos by Dr. Wayne Goins)

Some giving pathways recently converged to significantly boost the Colorado Blues Society's Blues In The Schools mission. Converging at a crossroads of generosity and creativity, were a university professor of music and a stained glass artist. Their partnership bolstered by \$400 the CBS resources dedicated to underwrite blues education for youth.

Dr. Wayne Goins is a guitar virtuoso and distinguished professor who directs Jazz Studies at Kansas State University in Manhattan, Kansas. Scott Fitzke is a Colorado lawyer in private practice and a skillful stained glass craftsman. Both men are blues aficionados of the highest order.



Doctor Goin's grandson Mason Goins-Rodriguez, thinks the guitar is pretty cool too!

Awestruck by seeing two Fitzke stained glass guitar art pieces acquired by blues radio DJ Kai Turner in big bidding at silent charitable auctions, Goins desired a like piece for his personal collection of musical artifacts. Soon Goins and Fitzke were talking about how their guitar art collaboration could show a way for professionals, scholars, benefactors and creators to network with each other and devise opportunities to help young people learn about the blues.

Goins' musical archives are wide-ranging and likely destined to a reference library for study by future music academics. Prominent among the photographs,

literature and objet d'art is the guitar art piece commissioned by Goins and crafted by Fitzke. The art piece is comprised of 776 multicolored square, rectangle, and circular glass ceramic shapes, a round reflective mirror and a purple cut glass Kansas State PowerCat emblem inlaid in white grout encasing the neck and body of a re-purposed acoustic guitar. The finished piece weighs 32 pounds.

Even if students do not become professional musicians, Goins and Fitzke believe art and wisdom are factors of life.

Fitzke says, "I am very happy that my craftwork can be used to raise funds for Blues In The Schools programs. To me, the BITS program is one of the most important things CBS does."



Goins adds, "with this financial contribution to the 'Blues In The Schools' program, I feel even closer to the blues community and the cause of all the musical leaders in Colorado—I support their movement whole-heartedly—and this is just the beginning!"

This benevolent partnership shows one more creative pathway for the schooling of youth and the importance of arts.

MARK SUNDERMEIER Receives The Colorado Blues Society Lifetime Achievement Award Gary Guesnier, Chairperson, CBS Honors Committee

On February 23, 2020, Colorado Blues Society presented Mark Sundermeier with the Colorado Blues Society Lifetime Achievement Award. The presentation occurred during the Colorado Blues Society 25th Anniversary Celebration in Golden, Colorado.

Colorado Blues Society Announcement

The Colorado Blues Society announces Mark Sundermeier as the recipient of its Lifetime Achievement Award.

For more than three decades, Sundermeier has been bringing music with an emphasis on the blues. During these progressively productive years in Colorado, Mark:

- Launched his work by independently booking emerging and established artists and acquainted all to Colorado's blues audiences.
- Had a vision for theatric location where before no performing venue existed.
- Ensured and directed a steady of flow of blues music into Colorado while bringing life to rooms like The Soiled Dove, The Toad Tavern, The Walnut Room, and The Oriental Theater.
- Breathed new life into the Historic Buffalo Rose and built Colorado into a premier music destination.
- Exhibited courageous belief in giving artists a stage and the audience will come.
- Was a dependently reliant "contributing founder" for the John-Alex Mason scholarship and other benevolent funds. And,
- Steadfastly supported humanitarian causes such as BlueStar Connection.



photo by Ken Arias

SAMMY MAYFIELD Receives The Colorado Blues Society Lifetime Achievement Award

**Gary Guesnier, Chairperson, CBS Honors
Committee**

On February 23, 2020, Kai Turner presented Sammy Mayfield with the Colorado Blues Society Lifetime Achievement Award. The presentation occurred during the Colorado Blues Society 25th Anniversary Celebration in Golden, Colorado. .

Special thanks to Kai Turner, Erica Brown and the CBS Honors Committee for their input and facilitating assistance that made the special presentation of Mayfield's award possible.

Colorado Blues Society Announcement

The Colorado Blues Society announces Sammy Mayfield as the recipient of its Lifetime Achievement Award. Blues Veteran Mayfield is a master blues guitarist, singer, composer, musical director and radio voice.

Sammy Mayfield started playing the blues early in the 1960's and began a long and rich musical history during which he performed with many great blues luminaries such as Big Joe Turner and Big Mama Thornton. His history spans more than five decades including traveling the world as the Musical Director for the "Rock and Roll Hall of Fame Soul Legend", Solomon Burke.

Mayfield enjoyed success with his classic hit, "The Happy Birthday Song" from his "Blues By The Bushel" CD, which is heard worldwide. Now living in Denver, Colorado, Mayfield performs



photo by Ken Arias

with his seven piece band and special guest vocalist Ed Wingfield, aka "Mr. Wonderful" playing everything from classic blues to soulful rhythm and blues.

89.5 KUVO Radio, where Mayfield has been the DJ of the "All Blues" radio program for many years, and his radio voice is a perennial nominee for "Best Blues DJ" by the Colorado Blues Society.

Sammy Mayfield has lived a lot both on and offstage. He continues to make paths to follow and respect.

SWALLOW HILL MUSIC

Sons of the Pioneers 4.18

Henhouse Prowlers 4.24

The Nadas Duo 5.1

Watkins Family Hour
w/ Courtney Hartman @First Baptist Church 5.15

For a full list of all upcoming concerts and events, visit swallowhillmusic.org

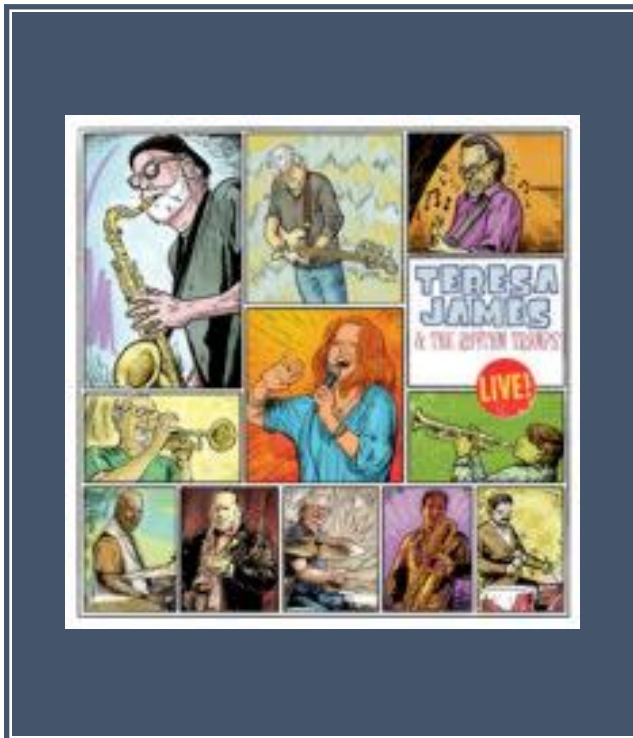
CD Reviews

Teresa James & The Rhythm Tramps **"Live!"**

Jesi-lu Records (10/25/19 Release date)

Publicity: Blind Raccoon

By Peter "Blewzzman" Lauro © Oct 2019



"Live!" is the eleventh release by Teresa James & The Rhythm Tramps. It was recorded live at Bogie's, over four different nights with four different lineups. The disc contains thirteen tracks that include seven originals and six covers of some of Teresa's favorite songs. Many of these tracks are from some of the band's earlier releases of which one - "*Here In Babylon*" - garnered a Grammy Award nomination, and another - "*Bottom Line*" - earned Teresa a nod for "Contemporary Female Blues Artist of the Year" at the 2008 Blues Music Awards. Not only did I have the pleasure of reviewing that CD but it was at those awards where I also had the pleasure of meeting Teresa for the very first time. .

The players responsible for the wonderful music on "Live!" are: Teresa James on lead vocals and keyboards; Terry Wilson on bass and background vocals; Billy Watts on guitar, background and lead vocals; Herman Matthews, Jay Bellarose, and Tony Braunagel on drums; Lee Thornburg and Darrell Leonard on trumpet; and Joe Sublett, Paulie Cerra and Ron Dziubla on saxophone.

The story Teresa's telling on the opening and original track could very well be told by many of us blues fans, as well. As she tells it, since she found the blues, she's been "*In The Pink*". As a matter of fact, it took all of the track's first five seconds to put me in the pink. The funky horns of Lee and Ron; the smoking rhythm of Terry and Herman; and Teresa's boogie piano playing; immediately had me dancing in my chair and there was

no looking back from there. Teresa started belting out the names of those who helped her find these blues; the horn and piano highlights became powerful solos and things just kept getting pinker.

The next track - "*I Like It Like That*" (L. Pauling) - could not have been more of a perfect segue. Musically, it's another one for the movers and the shakers, and it features Teresa showcasing those sassy vocals of hers. At tracks end, it's obvious the crowd liked it like that.

Back in February of 2008, while reviewing the bands "*Bottom Line*" CD, these are the exact words I used to describe the next original song: "As Teresa begs '*(Please) Put The Squeeze On Me*', she does it in such a soulful and sultry way it made me wish it was me she was asking"...and nothing has changed. I'm sure it's throw back fifties style presentation makes it a favorite for the slow dancers.

Another of the original songs is one called "*She Has A Way With Men*". With that in mind, it's Teresa's plan to make sure she's not getting a way with her man. Not that that would ever happen, right Terry? Great old school soul sound with Lee and Paulie leading the way on the horns and Jay joining Terry for the hard driving rhythm.

On this duet, not only does the track come from Etta's songbook but on their rendition of "*If I Can't Have You*" (H. Fuqua/E. James), Teresa James and Billy Watts seem to have nailed the song in a way that Etta and Dr. John did on some of their many duo performances. That, along with some low down blues piano and guitar leads from them as well, easily make this one of the disc's best.

The last of the originals is titled "*The Day The Blues Came To Call*". It's a song off of the bands Grammy nominated release titled "*Here In Babylon*" - and as far as I'm concerned the song should have garnered a "Song of The Year" nod as well. Vocally, musically, lyrically and delivery wise, the blues just don't get any better than this.

Other tracks on "*Live!*" - which is pretty much a "best of" Teresa James & The Rhythm Tramps release - include: "*Easier Said Than Done*;" "*Forgetting You*;" "*Don't Make A Habit Of This*" (all originals); "*Shoorah Shoorah*" (A. Toussaint); "*Everyday Will Be like A Holiday*" (W. Bell/B. Jones); "*I Want It All*" (G. Clark. B. Swan); and "*Long Way From Texas*" (T. Klemperer).

To find out more about Teresa James & The Rhythm Tramps just go to www.teresajames.com. Remember, wherever you go and whoever you contact, please let them know The Blewzzman sent you.

Peter "Blewzzman" Lauro
Blues Editor @ www.Mary4Music.com
2011 Keeping the Blues Alive Recipient

Doug Duffey and BADD

"*Play The Blues*"

Out Of The Past Music

Publicity: Blind Raccoon

By Peter "Blewzzman" Lauro © Oct 2019

Doug Duffey and BADD are a Louisiana based quartet that consists of Doug Duffey on vocals, piano and Hammond B3 organ; Dan Sumner on electric guitar, percussion and vocals; Ben Ford on bass; and Adam Ryland on drums. Should you have not yet noticed, in addition to actually being BADD, the bands name is an acronym of its members first names. "*Play The Blues*" - which the band indeed does - is their second

release and although some lyrics and song titles may strike a familiar chord, all of its nine tracks are originals.



I can't begin to tell you the number of conversations I've been involved in where my baby boomer friends and I reminisced about "*The Things We Used To Do*". As a matter of fact, most of the things that Doug and the guys have on their list are quite common with the ones on ours. The only difference is that when BADD tells of theirs, they do it in a shuffle that features scorching blues guitar licks, smoking rhythm and melodic lead and backing vocals.....which is much more entertaining to hear than ours.

As Doug tells the story of his cheating woman, "*Evil*" often seems to be his word of choice. Knowing she'll ultimately be the death of him doesn't seem to matter, he just can't break that spell she's cast upon him. In spite of it's dark subject, the rhythm and percussion pleasantly contradicts the mood with a relaxing foot and knee tappin' groove.... that is until that extended mid song guitar solo of Dan's shakes things up some.

Having spent most of his career in New Orleans, the musical styles that influenced him are most evident on "*Have You Ever?*". At barely over three minutes, there are plenty of rollicking piano highlights.

On "*My Driving Wheel*" Doug seems to be having a difficult time coping. He can't get up in the morning and he can't sleep at night. Whatever's going on, it's just not right. It seems that his driving wheel has come to a grinding halt. That said, he's wise enough to recognize he still has the power of prayer. The deep rhythm groove that Ben and

Adam are laying down and the absolute shredding that Dan's dealing out are a perfect musical accompaniment to the songs dark nature.

One of the most beautifully sung songs I have ever heard in my entire life is Billy Vera's "*At This Moment*". The emotion Billy put into singing that song's compelling lyrics is arguably, second to none. As a matter of fact, so are the lyrics. Like many others, it was the song being played four years after it's release on the TV show "*Family Ties*" that brought it to my attention and I immediately wanted a copy. Now I'm not ready to say that "*A Memory Left to Lose*" will rival that but I will tell you that this seven minute melancholic ballad with its emotional vocals and amazing piano playing not only reminded me of that song but it's definitely of that caliber as well. Wow!

Other tracks on "*Play The Blues*" include: "*Big Easy Street Blues*," "*Drink It On Down*," "*Talk Of The Town*" and "*You Got That Somethin*".

To read Doug's most impressive bio and to find out more about Doug Duffey and BADD just go to www.dougduffeyandbadd.com. Remember, wherever you go and whoever you contact, please let them know the Blewzzman sent you.

Peter "Blewzzman" Lauro

Blues Editor @ www.Mary4Music.com

2011 Keeping the Blues Alive Recipient



Joe Candelario at The Australian Wildfire Benefit Concert by Blue Roots Denver - 2/2/20 at The Celtic on Market
photo by Ken Arias

Vaneese Thomas

"Down Yonder"

Segue Records

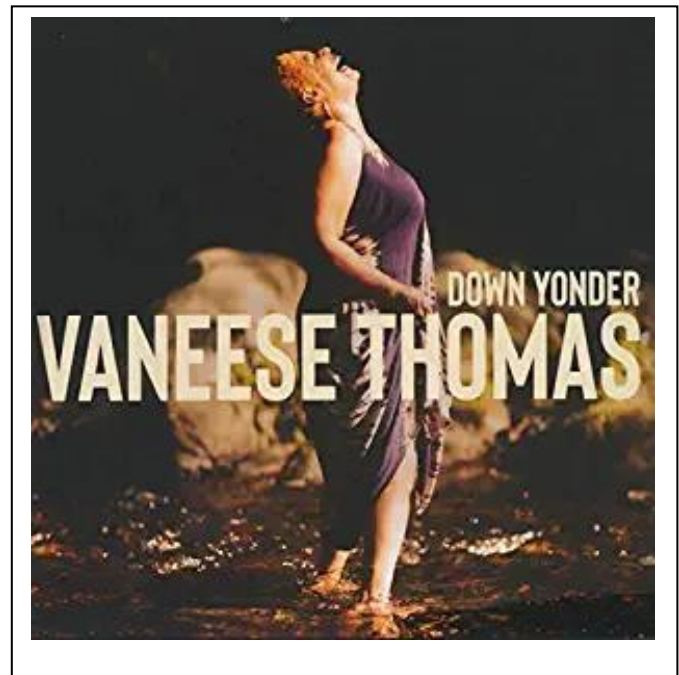
Publicity: Blind Raccoon

By Peter "Blewzzman" Lauro © Sept 2019

Although I reviewed Vaneese Thomas's last CD and have had the pleasure of working with her on a music showcase in Memphis, until reading the one-sheet accompanying this disc, I was totally unaware of her film and television accomplishments. That makes it understandable why some of the many musicians appearing on "*Down Yonder*" - her eighth release - are currently enjoying success in that arena, as well. Joining Vaneese - the projects co-producer and writer/co-writer of its twelve tracks - on lead and background vocals are: Shawn Pelton on drums and percussion; Paul Adamy, Conrad Korsch and Will Lee on bass; Al Arlo on acoustic and electric guitars; Vaneese's hubby and disc's co-producer, Wayne Warnecke on dobro and percussion; Tash Neal on dobro and electric guitar; Robbie Kondor on keyboards and organ; Charles Hodges and Paul Mariconda on organ; Marc Franklin on trumpet; Tim Ouimette on trumpet and flugelhorn; Lannie McMillian and Ken Geoffree on tenor saxophone; Kirk Smothers and Rick Kriska on baritone saxophone; Katie Jacoby on violin; sister Carla Thomas and Berneta Miles on background vocals; and Kevin Bacon on lead vocals.

Feeling as if the failing relationship is somehow her fault, the pain Vaneese is experiencing is quite evident on "*I*

Tried". Although Vaneese may have never actually lived through this anguish, hearing her sing this one will have you betting she has. If there was ever a time where a vocalist was in character, it's right here. Everything about this song is perfect: the sullen rhythm groove Shawn and Paul are laying down; The delicate yet stinging guitar notes Al slips in at just the right times; The soul of Marc, Lannie and Kirk's horns; and of course, with extreme emotion and unbelievable range and tone, the virtual singing lesson that Vaneese is putting on. Too early for best track compliments? I think not!



Still in that guilty frame of mind, this track finds Vaneese traveling down the "*Highway Of Regret*" - where there is no doubt in my mind that traffic is quite heavy. With this being Katie Jacoby's only appearance on the violin, that alone makes this one worthy of mention. With a simpler music groove going on, Katie adds a bit of country soul to the track.

Having been mistreated too many times before, it's time for Vaneese to now come with instructions: "*Handle Me Gently*". This slow blues ballad starts off with her somewhat asking it softy but eventually leads up to it becoming a firm demand - "handle me gently, handle me slow!" - with that exclamation added for emphasis. This one features outstanding blues guitar by Al and beautiful tandem work on the keyboards by Robbie on the piano and Charles on the organ.

This track centers around some so-called "cold cases" - particularly some unsolved murders that took place in Mississippi and still remain a mystery today. It's a duet that features Kevin Bacon joining Vaneese in sending out the message that it's time to break the chain of this "*Legacy Of Pain*". Although aware of his music endeavors, this is my first - and I must say very impressive - exposure to Kevin's vocal abilities.

Now if you were to Google search "classic, old school Memphis Soul", although it should, I'm one hundred percent sure that a link to this track would not come up. That said, I do believe I just made my point. "*Last Kiss*" truly does define classic old school Memphis Soul.

The title track, finds Vaneese feeling wonderfully peaceful as she comes full circle by heading back home, "*Down Yonder*". This Gospel style song - with its well-sung lead and harmony backing vocals and uplifting lyrics - was a beautiful way to close the album. Helping out nicely was some fine acoustic and lead guitar performances by Al and Tash and an excellent piano performance by Robbie.

Other tracks on this most excellent album include: "*Ebony Man*"; "*Wake Me*"; "*Second Chance*"; "*Mama He Loves Me*"; "*Lies*"; and "*Gone*".

Somehow, with many Blues Music Award nominations, Vaneese has yet to step into the winner's circle. Yes, it is indeed a crowded field of deserving talent, but yes indeed I do believe that "*Down Yonder*" just might be the vehicle to deliver the gold.

To find out more about the Vaneese Thomas and her newest release - "*Down Yonder*", just go to www.vaneesethomas.com. Remember, wherever you go and whoever you contact, please let them know the Blewzzman sent you!

Peter "Blewzzman" Lauro
Blues Editor @ www.Mary4Music.com
2011 Keeping the Blues Alive Recipient

Mean Old Fireman & The Cruel Engineers

"Box 1"

Self Released

By Peter "Blewzzman" Lauro © Sept 2019

So if you were to walk into just about any firehouse in the country and say "Hi, I'm here to see the mean old fireman and the cruel engineers," you'd most likely be booted out on your ass for being disrespectful to a group of brave first responders. However, if you happened to walk into a certain engine company in the Boston, MA area and said the same thing, you just might be greeted with "Sure, c'mon in, they're in the back jammin'." You see, the mean old fireman is actually Ned Bolle, a full-time firefighter and a heck of a bluesman and musician, as well.

The band consists of Ned on slide guitar, guitar, banjo, and vocals; Rick Plourde on bass; Joey Pafumi on drums and percussion; Chuck Whiting and John Wadkins on keyboards and Christina Lacoste on accordion.

"Box 1" contains approximately a dozen tracks with many being impeccably done instrumentals and half being Ned Bolle's originals. The reason I use the word approximately is because the list contains medleys and songs within songs.

Unaware as to the origin of the opening track, with it being the band's namesake, I just assumed that "*Mean Old Fireman*" was an original song. Discussing this with Ned, and delving further into it on the Internet, I'm now aware that it was written by Arthur "Big Boy" Crudup and made popular by The Original Fleetwood Mac - some fifty years ago. The song tells the story of a man actually losing his woman to a mean old fireman and cruel engineer.

Having now listened to that rendition, I've got to say, I'm liking this one better. Reason being, I'm loving Ned's gruff and scratchy vocals. Some would call this a smoker's voice but with him being a real-life "smoke eater", I don't even want to go there. Besides the outstanding vocals, this over seven-minute track features several instrumental interludes that highlight killer rhythm from Rick, Joey and Chuck and some fine pickin' and slidin' by Ned on the guitars.

In upper New England, a mountain passage is referred to as a "notch". This original instrumental titled "*Through The Notch*" is classic Americana music that will mystically transcend you to a peaceful and relaxing drive on a journey through the notch on that beautiful American highway.

At barely over one hundred seconds long, if you danced to "*Hogg Wild*" you'd have yourself a decent cardio workout. The song pays tribute to the fictional country slide

player known as "The Great Joe Bob Hogg" - a figment of the imaginations of the Hogg Brothers - a famous Boston area country, or as they like to say "Cowpunk" band. This is pickin', strummin' and drummin' on steroids.

"*A Second Line Procession: Amazing Grace/Gulf Of Slides*" is a medley of a traditional and an original song. On the first part - "*Amazing Grace*" - Ned's Resonator work needs to be mandatory listening for any guitar student. The original part of the Medley - "*Gulf Of Slides*" is another reference to New England folklore. Legend has it that the mountain ravines that fill with clouds are called "Gulfs" and on Mount Washington, the one that is prone to rock slides and avalanches is called the "Gulf of slides". Of course, the guitar work remains stunning and once again the rhythm - this time fueled by fabulous percussion by Joey - is killer.

So you know how most of the times, no matter how good a rendition of a classic is, it's mostly said that "the original was better"? Well had this been the original version of "*Sleepwalk*", people would be saying that as good as Santo and Johnny's version was it wasn't as good as this one. I've literally heard this song done by countless numbers of artists and I'm telling you that if you have as well, you've got to hear this one.

This next original track is titled "*Miles Per Hour*" and although it doesn't have a number in the front, if it did it would be a high one. It's a fast-paced instrumental done in a very fast two minutes and yet there is time enough to feature everyone involved. With Ned and John taking turns sparring on guitars, banjos, and keyboards, even Rick and Joey manage to sneak in a bass and drum solo. I'm telling you right now, this may not be blues but it is some seriously kick-ass bluegrass.

Other tracks on this very well done project include: "*On Your Marc*", an original dedicated to slide guitarist Marc Athlan; a cover of Jimi Hendrix's "*Little Wing*"; another original titled "*Bogged Down*" which features four different movements cleverly titled: "*Bye Ewe*" (Bayou); "*Mount McKinley*" (in recognition of McKinley Morganfield); "*Beau Nose*" (in recognition of Bo Diddley); and "*Low Well*" (a nod to Lowell George of Little Feat); additionally, the disc ends with Ned's solo acoustic version of "*Mean Old Fireman*".

I'm going on record as saying that inasmuch as this recording is not 100% blues it is indeed 100% enjoyable, 100% entertaining and 100% impressive. From everything to Ned's New England references to the titling of his songs, the projects just screams creativity. To find out more about the Mean Old Fireman just go to www.meanoldfireman.com. When you do, please tell him his friend the Blewzzman sent you.

Peter "Blewzzman" Lauro
Blues Editor @ www.Mary4Music.com
Keeping the Blues Alive Recipient

In case you didn't see the Blues Foundation February Newsletter, here is a nice shout-out they gave to your Colorado Blues Society, in their Blues Society section, for our 25 years as a Blues Society...



February 20, 2020 marked the 25th anniversary of the **Colorado Blues Society**. CBS was conceived by founder Dave McIntyre in early 1995. Since that time, it has grown to become one of the largest and most successful blues societies in the U.S.

CBS celebrated the big day by throwing a free member party at the historic Buffalo Rose in Golden, Colorado. In addition to honoring its founders, past presidents, past board members, and key volunteers, CBS presented Lifetime Achievement Awards to blues veteran Sam Mayfield and booking agent, Mark Sundermeier.

CBS is a long-time affiliated blues society of The Blues Foundation, a participant in the Raise the Roof campaign, and was a recipient of the Keeping the Blues Alive Award in 2013. We send a big thanks to everyone at the Colorado Blues Society for all your work



photos by Michael Mark



The Blue Star Connection Mission: To provide access and ownership of musical instruments for children and young adults (Blue Stars) fighting cancer or other serious life challenges.

Blue Star Connection is a 501c3 program that has served over 1000 Blue Stars, 100 hospitals, and dozens of music therapy and community organizations across the country.



Visit **Bluestarconnection.org** for details and to make a donation!

DEADLINE FOR THE **NEXT** HOLLER?


Deadline for the next issue (**June/July 2020 issue**) is **May 1st** and I could use your help. Here is your chance to write about the music you love. Here is your chance to see your name in print! Write about anything involving the Blues- a show you saw, favorite performer, festival, favorite club, why you like the blues and when you started liking the blues, your Blues 'Bucket list', Anything. I want it your words, and hopefully have someone each issue with a different perspective on things. Include pix you took as well. Also, take a stab at reviewing a new CD you might have



Jessica Rogalski, Kerry Pastine and Cass Clayton
28 at ETown Hall, Boulder

Women Up Blues Fest February
photo by Michael Mark

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The 25th Anniversary CBS Members Party



These photos of the CBS Members Party at the Buffalo Rose are compliments of photographer Michael Mark

Sammy Mayfield, The Delta Sonics, and Erica Brown supplied the entertainment



Top left photo -Sammy Mayfield and Erica Brown

Photo on Left- Alyssa Chesis from Delta Sonics

Photo Above are 6 CBS Presidents Kyle Deibler, Scott Fitzke, Tarry Underwood, Jim Primock, Brian Elliot and Mike Golden.

Missing are Dave McIntyre, Tony Lombardi and Chick Cavallero



The photos on this page of the CBS Members Party at the Buffalo Rose are compliments of photographer Ken Arias

Top Left- Erica Brown

Top Right- Photographers Michael Mark and Tarry Underwood

Bottom Left- Al Chesis of the Delta Sonics

We Bid a Sad Farewell to a Wonderful Friend and Musician

photo by Michael Mark



Scott Sessions March 25, 1966 ~ Feb. 18, 2020 photo by Ken Arias



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Colorado Blues Society Mission Statement

The Colorado Blues Society is dedicated to preserving Blues heritage and increasing awareness of and appreciation of the Blues as an indigenous American art form (the wellspring from which all contemporary popular American music originated)

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Jack Hadley
Jenn Cleary
Johnny Johnston
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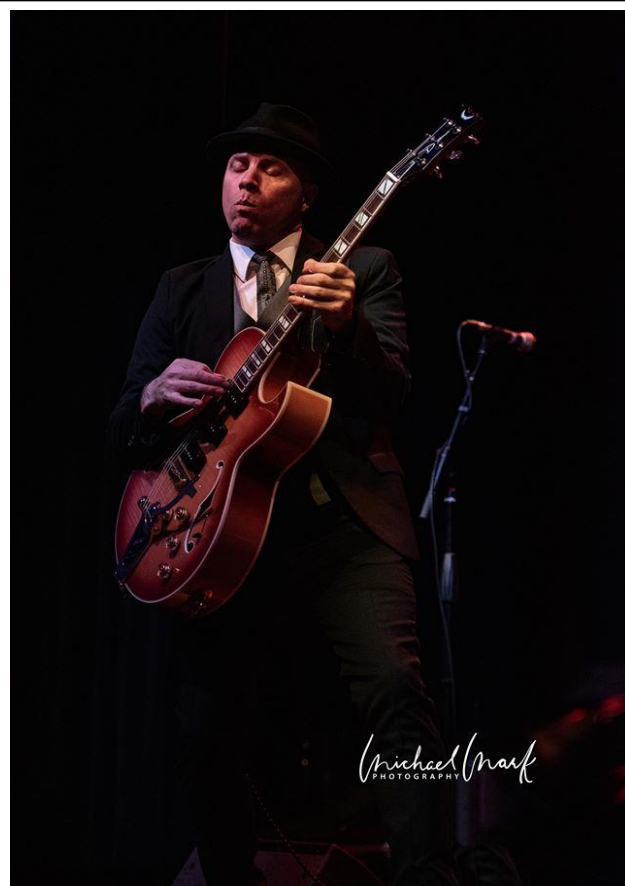
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Marc Bilker and Dann Burke at Australian Wildfire Benefit Concert at the Celtic on Market
photo by Ken Arias



Pauly "Six-String" Sheloe of "The Crime Scene" at the Women Up Blues Festival at ETown, in Boulder
photo by Michael Mark



Kerry Pastine and the Crime Scene at Women Up Blues Fest at ETown
photo by Michael Mark



Taylor Scott at Women Up Blues Fest

photo by Michael Mark

BLUES BROADCASTS

SUNDAY

KSTR 96.1 FM Grand Junction,
9-10 am & 8-9 pm Blues Deluxe
KVNF 90.9 FM Paonia & 89.1 FM
Montrose, 4-5 pm, Beale Street Caravan,
www.kvnf.org
KOTO 91.7FM, 89.3FM, 105.5FM Telluride,
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,
91.5 FM Aspen, Carbondale, Rifle and
other towns, 11-midnight Blue Horizon
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TUESDAY

KVNF 90.9 FM Paonia & 89.1 FM Montrose,
noon-3 pm, Blues & Other Colors
www.kvnf.org
KAFM 88.1 FM Grand Junction, 1-4 pm,
Bluesday Laboratory
KLZR 91.7FM Westcliffe.
2-4pm blues with Sally Barnes

WEDNESDAY

KCRT 92.5 FM Trinidad, 7-8 pm
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www.kvnf.org
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KVLE 93.5 FM Crested Butte/Monarch,
102.3 FM Gunnison, 2-3 pm Blues Deluxe
www.blueswithrussell.com, 8-10 pm
Blues with Russell
KAJX & KCJX 88.9, 89.7, 90.1, 90.9, 91.1,
91.5 FM Aspen, Carbondale, Rifle
and other towns, 11-midnight,
Beale Street Caravan
KLZR 91.7FM Westcliffe.
2-4pm blues with AJ Biggerstaff

FRIDAY

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Vintage Voltage Style
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8-9pm Beale Street Caravan
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KAJX & KCJX 88.9, 89.7, 90.1, 90.9,
91.1, 91.5 FM Aspen, Carbondale, Rifle
and other towns,
Midnight - 4am
Blues Before Sunrise
KPLU Seattle, 7pm-1 am
www.kplu.org

www.ckua.com
3-5pm Natch'l Blues

MONDAY – FRIDAY

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