

THE HOLLER

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Editor- Chick Cavallero

A Guitarist's Guitar Player

By Chick Cavallero

Chicago in the 1950s was a thriving mecca for blues musicians, so much so that trying to name the best guitar player in town would have been a formidable task. How do you name the best when you have Buddy Guy, Freddie King, Otis Rush, Muddy Waters, Elmore James and Howlin' Wolf 'cutting heads' on a nightly basis along with Hubert Sumlin, Magic Sam, Eddie Taylor, and Jody Williams. There were plenty more talented guitar slingers responsible for the music coming out of those clubs on Maxwell Street but if you polled all the guitar players in Chicago at that



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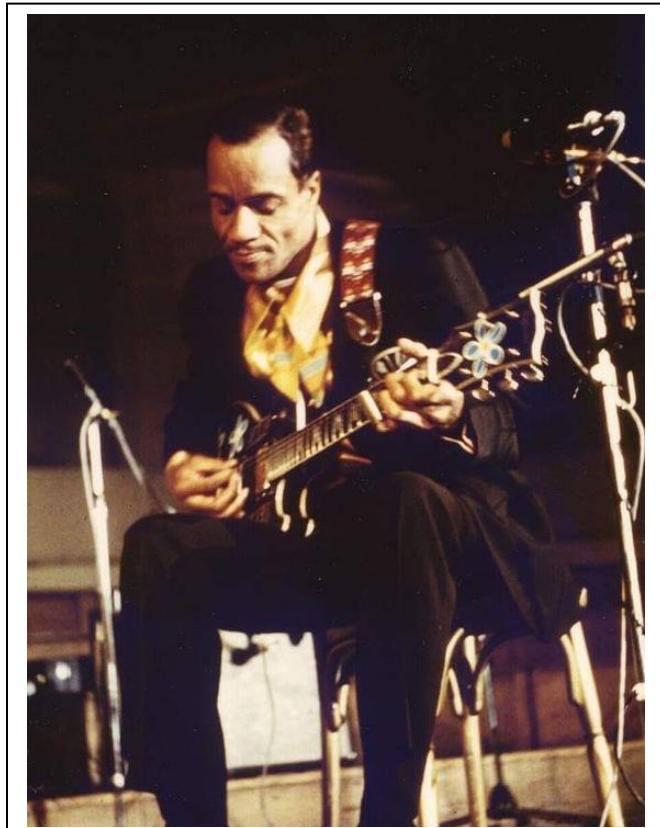


time" Who Is The Best Guitar Player in the Windy City?"

There is a damn good chance that Earl Hooker would have been the over-whelming favorite. Fact is, there are few more accomplished guitar players in the history of the Blues than Earl Hooker. His greatest acclaim came as a slide player. You want proof? An Earl Hooker performance once brought B.B. King to tears as BB told Buddy Guy, "No one can play a slide that clean." Except for Earl Hooker.

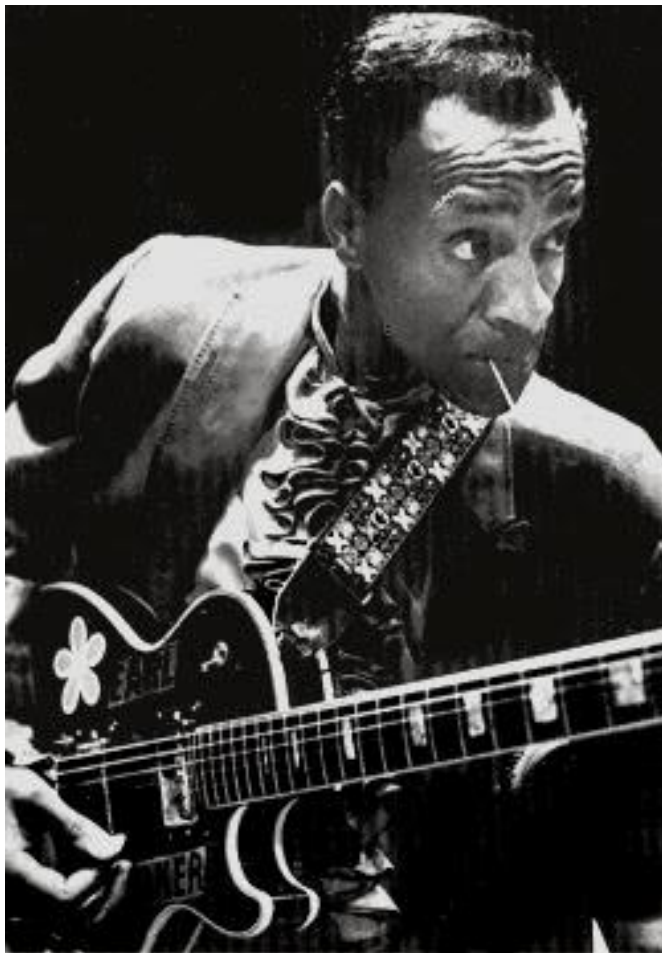
If it wasn't for his life-long battle with TB there is little doubt Earl would have been one of the biggest names in the Blues. Sadly, the disease brought his career to an early

end. In the late 40s he began a phase in his career. Between traveling, side jobs in the studio and his own recordings, the heavy workload that took a brutal toll on his battles with TB. In the 1950's his tuberculosis began to get worse and he suffered a major attack in 1956. The TB kept him sidelined for a while, but soon Earl returned to his rigorous touring schedule. In the late 50's/early 60's, he teamed with Junior Wells on a series of songs. Hooker backed Wells on many of the recordings that became the core of Wells' music- "Little By Little," "Come On In This House," "It Hurts Me Too," and his classic "Messin' with the Kid." At this time he was also pretty much the house guitarist for Chief records backing Magic Sam, Ricky Allen, Bull Moose Walker, and A. C. Reed. As if that wasn't enough Earl also was recording some of his own -and arguably his best- stuff-, including the slide showcase "Calling All Blues," plus his amazing "Blues in D Natural," and his best-known song, "Blue Guitar."



While he was known as the ultimate slide player his clever use of standard tuning allowed him to slip back and forth from slide to frets effortlessly. His technique was smooth and clean and never assaulted the listener's senses. His talent and compositions showcased his musical mind as he was one of the most inventive and technologically advanced guitarists of the era. With little effort he mastered new guitar toys like the wah-wah pedal and the double-necked guitar he is often pictured with.

Earl Zebedee Hooker was born in 1929 in the Mississippi Delta, a cousin of another Mississippi Bluesman, John Lee Hooker. At an early age his family moved to

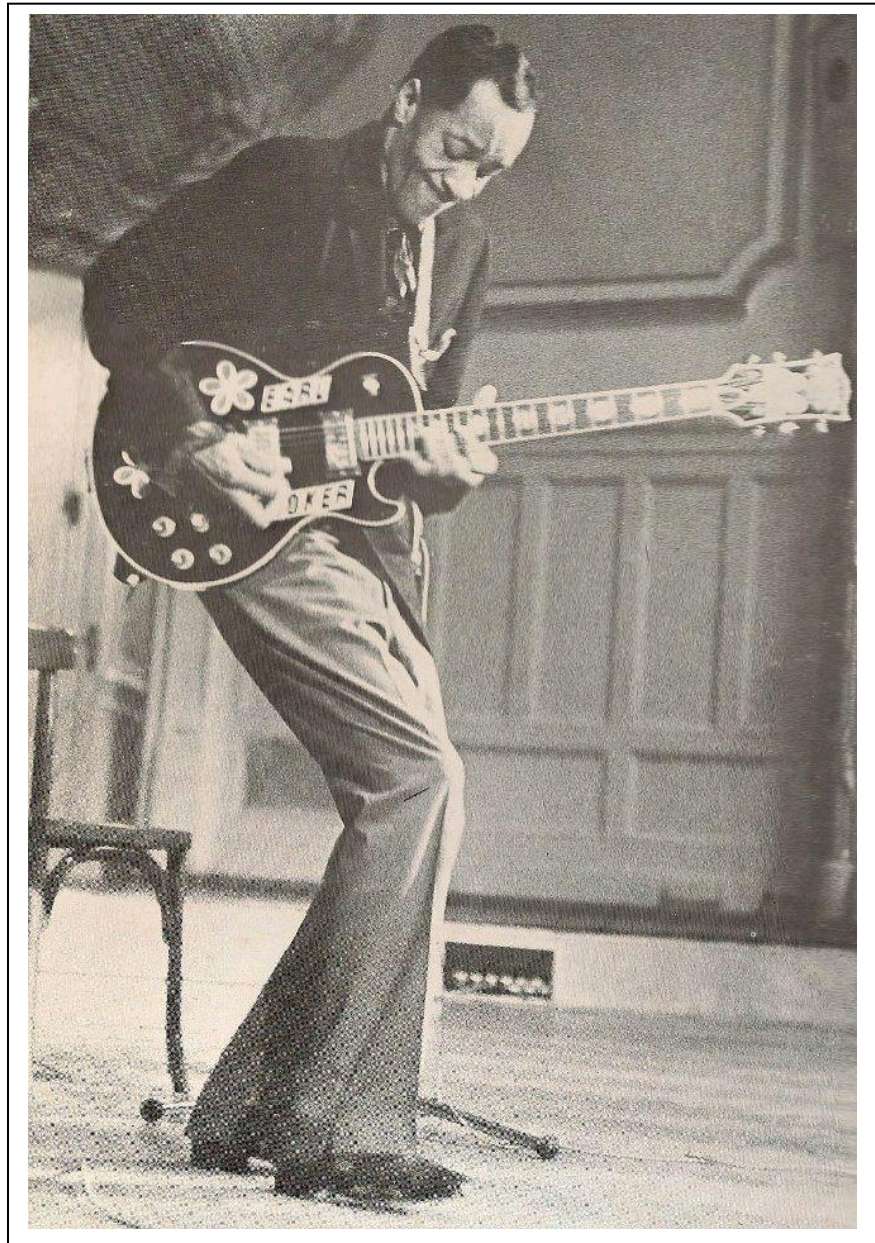


Chicago and at the age of 10 he took up the guitar. He was skilled in a variety of genres besides the blues, including Jazz, Rock N' Roll, Country-Western and even Hillbilly. He recorded for a number of labels thru the 50s and 60s and kept up his torrid roadwork. In the early 60s he did some work with Muddy Waters and even with the Delta blues great, it was Earl who handled the slide work when they played together. That brief partnership can be heard with Hooker's incredible slide work on "**You Shook Me**". "**You Shook Me**" is unique among Muddy Waters' songs – it is the first time he overdubbed vocals onto an existing commercially released record, which was Hooker's "Blue Guitar" (recorded for Chief records in 1961). "You Shook Me" was popular enough for Leonard Chess to try to repeat the process. He had Muddy

Waters overdub three more Earl Hooker instrumentals with lyrics by Willie Dixon. One of these, "You Need Love" (see Led Zeppelin's "Whole Lotta Love"), was also successful and outsold the other Waters singles during the early 1960s.

In 1967 the rough touring and heavy workload caught up on him again and he suffered another tuberculosis attack that put him in the hospital for nearly a year. Hooker took part in the first Chicago Blues Festival in 1969 and that Fall he joined the American Folk Blues Festival tour in Europe, Earl hit it hard again, playing twenty concerts in a three week span and travelling through nine different countries. This grueling tour, combined with his previous roadwork in the US over a short period of time, took a final toll on his health. It aggravated his tuberculosis and returning to Chicago he was hospitalized and he died in April of 1970, at just 41 years old.

Though he was not that well known by the public at the time of his death, and is still relatively unknown today, he was regarded highly where it mattered....by his peers. BB King said it best, "to me he is the best of modern guitarists. Period. With the slide he was the best. It was nobody else like him, he was just one of a kind". In 2013, Hooker was inducted to the Blues Hall of Fame, which stated, "Earl Hooker was the 'blues guitarists' guitarist,' the most respected six-string wizard in Chicago blues musicians' circles during the 1950s and '60s."





Bob Corritore And His Lowdown Blues

Compiled by Chick
Cavallero with help from
<https://bobcorritore.com>

“Bob Corritore is considered among the top traditional blues harmonica players on the scene today. Additionally he is the owner of the Rhythm Room, the radio show host of “Those Lowdown Blues” on KJZZ, the founder of Southwest Musical Arts Foundation, the editor and main writer of the Bob Corritore Blues Newsletter, an official endorser of Hohner harmonicas, a Keeping The Blues Alive award recipient, a Grammy nominated harmonica player and producer, an honorary member of Collectif Des Radios Blues, and a great fan of, and active participant in blues music in general. His album Bob Corritore & Friends / Harmonica Blues won a 2011 Blues Music Award, in 2012 Bob received a Living Blues Award in their Harmonica category and in 2019 won a Blues Blast Music Award for Best Traditional Blues Album for his release Don’t Let The Devil Ride. “. This is a fitting description of Bob taken from his website, but there is another part to him.

More than an incredible harmonica player, Bob Corritore is a tremendous ambassador of the blues. Born in Chicago, Bob first heard Muddy Waters on the radio at age 12, and within a year, he was playing harmonica and collecting blues albums. Once he was old enough to hit the Chicago clubs on Maxwell Street he was hanging around great harp players and getting tips and encouragement from the likes of Big Walter Horton, Little Mack Simmons, Louis Myers, Junior Wells, Big John Wrencher, and Carey Bell, And growing up he was regularly seeing Howlin’ Wolf, Muddy Waters, Billy Boy Arnold, Sunnyland Slim, Smokey Smothers, and Eddie Taylor. He finished out the 70s and early 80s in Chicago both performing as well as producing albums for many of them.

In 1981 he moved to Phoenix as a harp player, and in 1984, Bob started to supplement his performances with a blues radio show called Those Lowdown Blues on KJZZ, which



A young Bob Corritore with Big Leon Brooks

is still going strong. In 1991, Bob opened his famous club, The Rhythm Room. And the club created yet another catalyst for Bob's musical projects. Over the years, Bob's band, the Rhythm Room All-Stars would back these visiting artists on shows and in recording sessions., and he played at the club with a who's who collection of stars including Bo Diddley, Little Milton, John Brim, Jimmy Rogers, Henry Gray, Pinetop Perkins, Ike Turner, Jimmie Vaughan, Ike Turner, Lil Ed, , John Primer, Eddy Clearwater, and numerous others.

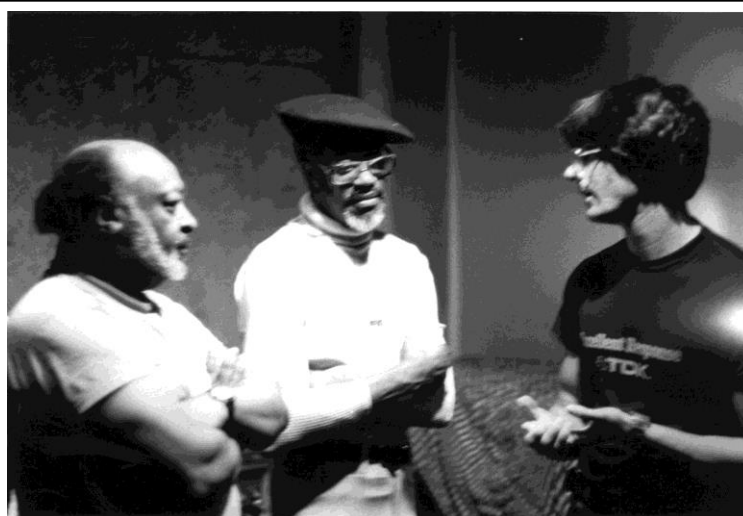


Bob Corritore with Bob Margolin at 2017 BMAs

This past year at the IBCs he did several sets with another blues ambassador- Bob Margolin. Few performers spread the "word of the blues" like these two musicians do. I got to talk to both at the Pay It Forward show in Memphis, and had a lengthy -and fascinating- talk with Bob Corritore at Dr. Janice Johnston's home in Phoenix prior to the Hart Fundraiser at Corritore's club- The Rhythm Room.

Bob is a true blues historian, and he turned me onto to his website

<https://bobcorritore.com> which is pretty much a history of the performers Bob came up with over the years in Chicago and Phoenix, especially in the 1970s and early 1980s. Checking out Bob's website you will find some great pix you've never seen of Sunnyland Jim, Wille Mabon, Billy Boy Arnold, Smokey Smothers, Louis Meyers, Little Willie Anderson, Muddy



Robert Junior Lockwood, Fred Below, and Bob Corritore...back in the day

Waters, Tail Dragger, Eddie Shaw, James Cotton, Magic Slim the list is endless. If they were playing in Chicago, Bob was playing with them.

Bob gave me permission to use anything from his website in The Holler and I will be pulling some articles and photos in the future as they fit. The Rhythm Room needs to be on the bucket list of every blues fans, and until that day check out Bob Corritore's website for the next best thing. A trip through his website will take hours as you will get lost in the photos and history, it is like walking through a Blues museum, and you will find yourself coming back for more!



Phil Chess, Muddy Waters, Little Walter and Bo Diddley at the Chess Records Super Blues at Ter Mar Studios, Chicago January 1967

Note -All photos in this article are compliments of <https://bobcorritore.com>

Musicians, You're Too Old to Play Gigs When.....

1. You need your glasses to see the amp settings.
2. Your gig clothes make you look like George Burns out for a round of golf.
3. All your fans leave by 9:30 p.m.
4. All you want from groupies is a foot massage and back rub.
5. You refuse to play without earplugs.
6. You ask the club owner if you can start at 7:30 instead of 9:30.
7. The only white powder to be found amongst the band members is foot talc
8. You're related to at least one member in the band.
9. You need a nap before the gig.
10. You buy amps considering their weight and not their tone or cool factor.
11. You can remember seven different club names for the same location ...
12. You have to look over your glasses to check your PA connections.
13. In consideration of your age, the audience requests some British invasion.
14. On all out of town gigs you draw straws to see who the driver will be coming home.
15. You forget to take your Flowmax so all sets that night are only 15 minutes long.
16. When the only "Stones" you care about are in your gallbladder or kidney.
17. You have to charge extra money if there are any steps to climb.
18. Your hearing is now so bad you actually ask the guitar player to "turn it up".
19. Your drugs are keeping you alive rather than killing you.
20. You worry more about breaking a hip than being hip.
21. Musicians half your age are in the Rock & Roll HOF or have appeared on postage stamps.







MOUNT BLUESMORE

by Dan Bellini

Dan Bellini is freelance illustrator with jobs ranging from drawing, painting and cartooning to a recent focus on mural painting 1988 to present. Dan worked as full-time musician 1988-2003 recording and performing live all across the U.S. and Europe playing a mean-ass blues harp. He created the comic strip "The Illustrated History of the Blues" published regularly by magazines "Blues Access", "The Oxford American" and "Buddy Guy's Legends Magazine" 1993-2003. ***Mount Bluesmore*** hangs in Buddy Guy's Legends. A few names come to mind when discussing the essentials to Chicago Blues, but it's hard to argue with the Big 4 on Dan's Mt. Rushmore- Muddy, Sonny Boy, Little Walter and The Wolf.

A little humor for you : Saint Peter is checking ID's at the Pearly Gates, and first comes a Texan. "Tell me, what have you done in life?" says St. Peter. The Texan says, "Well, I struck oil, so I became rich, but I didn't sit on my laurels--I divided all my money among my entire family in my will, so our descendants are all set for about three generations." St. Peter says, "That's quite something. Come on in. Next!" The second guy in line has been listening, so he says, "I struck it big in the stock market, but I didn't selfishly just provide for my own like that Texan guy. I donated five million to Save the Children." "Wonderful!" says Saint Peter. "Come in. Who's next?" The third guy has been listening, and says timidly with a downcast look, "Well, I only made five thousand dollars in my entire lifetime." "Heavens!" says St. Peter. "What instrument did you play?"



Bo Diddley and Bass Player Debbie Hastings at the 1989 Presidential Inaugural Concert

The 1989 Presidential Inaugural Concert

The next article is a review written in 2014 by Bob Putignano. Bob for over 20 years was pivotal at WFDU with his Sounds of Blue radio show www.Soundsofblue.com . Previously he was a senior editor at Blues Revue, Blueswax, and Goldmine magazines, and Music Editor for The Yonkers Tribune and The Westchester Guardian.



Koko Taylor with Willie Dixon at the 1989 Inaugural Concert (Ronnie Wood of the Stones in the background)

I only learned of this event recently, 21 years after the fact, I stumbled across it while searching on TUBI for “Baby Shark” videos for my granddaughter, Aubrey. I was totally impressed and you might check your local TV channels like TUBI, HULU, ROKU, etc... for it. If not, there is a 2 hour DVD that you can pick up for around \$15 and it is worth every cent. The event was the 1989 Inaugural Celebration of George Herbert Walker Bush and it showcased an incredible collection of Blues and Soul artists. Twelve years earlier Jimmy Carter kicked off his presidency with the Allman Brothers at his Inauguration. Four years later Ronald Reagan had Frank Sinatra. Now George H.W. Bush had Sinatra and Julio Iglesias but strangely enough he had the cream of STAX and Chess Records..



Let's face it, Blue and Rock n Roll do not exactly come to mind when you think of George H.W. Bush. Bush was a country music guy and a Sinatra devotee so what happened? The answer is Lee Atwater, a cut-throat South Carolina-bred political advisor/campaign manager for both Reagan and Bush. Atwater was a Southerner and behind a lot of ideas that appealed to racist voters in the South, like cutting food stamps and who was criticized for – and may best remembered now in 2020 for racial dividing tactics like the notorious Willie Horton TV spots that were an insult to black (and many white) voters. Atwater, beside being a vicious and racist politician was apparently a huge fan of Soul and Blues music and was the mastermind behind assembling this incredible concert. It was seen by some as a way for Bush to become more appealing to Black voters. Steve Hochman in the LA Times on January 19, 1989 quoted Atwood, “It's always been my real love,” said Atwater. “We ran a very tough campaign, and every day I tried to jog. And while I was jogging, to keep my mind on something, I would dream about the ultimate concert. So after the Vice President got elected, I went to the inaugural people, and they said, ‘If you want to do that, we'll use it for the youth gala.’” Besides being a fan, he was also a musician, a guitar player who often jammed with many South Carolina bands including Percy Sledge. Atwater even jammed some at the concert but that is not included on the DVD.

All of the performers were not originally sold on the show/ Bruce Iglauer of Alligator Records said, “I went to Koko [Taylor] and said, ‘These awful people who I hate and think are a bunch of racists want you to come and perform at an inaugural ball,’ ” Mr. Iglauer said. “And she said, ‘I want to play for a president.’ ”

The other performers were willing to see if a change was going to be happening. As guitarist Joe Louis Walker put it, “It’s an honor for the blues to go all the way from the outhouse to the White House, no matter who the president is.”

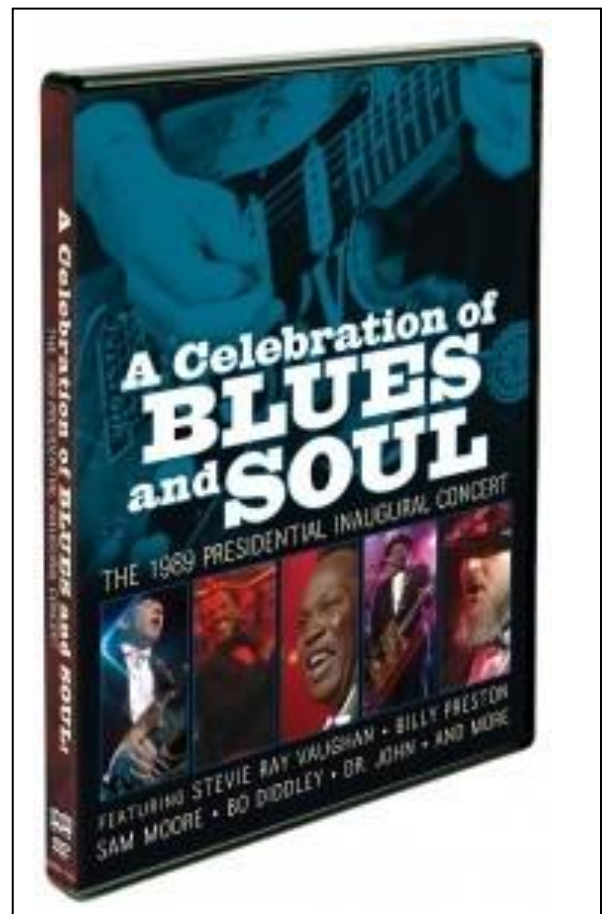
I’m not sure why it took 25 years for the DVD to be marketed, maybe it was politics (it is strange there is NO mention of Atwater or just whose Inauguration the DVD is celebrating), but thankfully it did in 2014. I think once you read Bob’s review you are going to want to watch this DVD as soon as you get a chance. In a Covid-19 world you will appreciate hearing some awesome “live” music.

SOUNDS OF BLUE: A Celebration of Blues and Soul – The 1989 Presidential Inaugural Concert”

By **BOB PUTIGNANO**^{DVD}

www.ShoutFactory.com – *Approximately two hours running time.* On January 21, 1989, the day after the Presidential Inauguration some of the principal names in classic rhythm and blues, soul and blues performed at the Presidential Inaugural Concert. This celebration features (in order of appearance) Chuck Jackson, Percy Sledge, Dr. John, Joe Louis Walker, Willie Dixon, Koko Taylor, Bo Diddley, William Bell, Carla Thomas and Billy Preston, Eddie Floyd, Sam Moore, Delbert McClinton, Albert Collins, Stevie Ray Vaughan, along with top-sidemen brother Jimmie Vaughan who sits in with Albert Collins and Stevie, plus Steve Cropper, Duck Dunn, George Naha, Cash McCall, Ronnie Wood and more.

The video and twenty-four-track recording were recorded, but the tapes were deemed lost, that is until this DVD release some twenty-five years later. George Bush senior’s campaign manager and former Percy Sledge sideman Lee Atwater served as the honorary chairman of festivities and was mostly responsible for assembling all of the (mostly southern based) star-power.



Chuck Jackson opens the proceedings and scores mightily with a super hi-paced “I Don’t Want To Cry” that eventually shifts to the Isley Brothers “Shout.” Willie Dixon’s band featured Albert Collins’ guitar and Delbert McClinton’s harp as they strut through “Hoochie Coochie Man,” Dixie calls for Koko Taylor for a swampy “Wang Dang Doodle.” Bo Diddley performs three of his classics “Bo Diddley,” “I’m a Man,” and “Hey Bo Diddley” but I found his set jagged, even with the addition of Stone guitarist Ronnie Wood. William Bell takes his best shot on “Born Under a Bad Sign” with Stax mates Steve Cropper and Duck Dunn, but it doesn’t deliver and falls off the tracks like a big train-wreck. Ah but Carla Thomas comes to the rescue with sharp rendition of “B-A-B-Y,” and further captivates on a duet with Billy Preston performing a dramatic “When Something is Wrong with my Baby,” that was authored by Isaac Hayes.

Eddie Floyd takes no prisoners on a rollicking “Knock On Wood” as he dancing with a young lady from the crowd, and gives a shout-out to “all you young Americans.” Sam Moore continues the soul groove with “Soul Man” complete with Steve Cropper’s well-known guitar riffs, Moore’s on too, the band’s full-tilt especially when Cropper gives George Naha some guitar solo space, but it’s Moore who is in control and trades vocal barbs with Billy Preston who vocally plays the part of Sam’s old partner Dave Prater. Delbert McClinton performs four songs starting with the jumping and bluesy “Just a Little Bit.” Delbert has several members of his own band on board, most notably Don Wise’s sax and keyboardist Nick Connolly. But even though Albert Collins and Steve Cropper are in this band Delbert calls out twice to Wise for not one but two blistering sax solos. The funky “Standing On Shaky Ground” is next where it’s obvious Collins is having a ball with tasty guitar fills, but Wise’s sax fires (twice) again, Delbert’s vocals are also roaring and is in total control as a seasoned bandleader.

The Texas swinging “Maybe Someday” adds Delbert’s harp, as the band shifts into overdrive, Wise again powers another strong sax break here. McClinton concludes his set with a percolating “B-Move Box Car Blues.” Delbert introduces the Iceman – Master of the Telecaster Albert Collins who shreds his signature “Frosty” with Stevie Ray and Jimmie Vaughan entering this segment, Collins then calls out for Stevie, who calls for his brother Jimmie. What a photo-op it is to see all three guitarists standing side by side by side. Stevie Ray fires solidly as does brother Jimmie, of course Collins takes his customary (but short) stroll through the crowd and plays his butt off, perhaps scaring a few of the political dignitaries, Reese Wynans also explodes on B3. SRV takes over with the bone-chilling straight blues of Larry Davis’ “Texas Flood.” This is classic with Stevie Ray closing his eyes, playing his guitar over his head, behind his back and just letting go, even when he breaks strings, he gets a new guitar and picks up where he left off and explodes, as he expounds “that’s blues for Texas!” “Lovestruck Baby” is all pedal to metal, Stevie calls out to Wynans “get it Reese” who switches to piano and erupts, Jimmie tears a new one here too, man this is hot, especially when Stevie puts his hat on the microphone and jams! Stevie introduces his entire band (though Jimmie’s disappeared) and they rip into (another Stevie) Wonder’s “Superstition” where the only weird thing is the cameraman’s poor judgment of filming the hall that’s now mostly empty, but this doesn’t bother SRV who continues to wail. They close with a short “Scuttle Buttin’,” as Stevie “thanks to all Americans of the world,” reminding us “that we’re all alive because of the grace of God.” Eerily Stevie tragically passed (about

one and a half year later) in a helicopter crash after a concert on August 27th, 1990. Additional weirdness; the man largely responsible for this evening Lee Atwater died on March 29th, 1991 from a brain tumor. Say what you want about Atwater, but this terrific evening was all about Atwater's love and appreciation of the music. Just listen to the closing audio (with the complete text of musician credits) of Koko Taylor singing "Let the Good Times Roll" and remember what a memorable night it was, and nothing more.

So there you have it, well recommended for fans of blues, rhythm and blues, and southern soul: "A Celebration of Blue and Soul: The 1989 Inaugural Concert" should more than float your boat. Note: What is greatly appreciated and unusual for many current DVD's is the wonderful twenty-eight page booklet with mega behind the scenes (too lengthy to describe here) tidbits of this very special concert in Washington D.C. Kudos to Shout Factory for contracting Peter Guralnick and Richard Harrington to opine about this show, as well as other very interesting factoids that didn't make it onto this DVD. Long story short: This DVD is highly recommended for repeated viewings. Lastly, and personally speaking: (even though it's not announced) I'd love to see a CD audio release of this powerhouse performance made available as well. - Bob Putignano

Bob for over 20 years has hosted his Sounds of Blue radio show www.Soundsofblue.com and has been a senior editor at Blues Revue, Blueswax, and Goldmine magazines, and Music Editor for The Yonkers Tribune and The Westchester Guardian.



**Albert Collins and Stevie Ray Vaughan at the
Celebration of Blues and Soul 1989**

Coronavirus Shut Down Beale Street

Covid-19 is raising its ugly head every way we turn. We know what it has done here in Colorado shutting down live music. These are photos **taken by Connor Ryan**, a talented young photographer in Memphis. He spent some time taking shots of some of our favorite spots on Beale Street. It is eerie seeing the street empty and, in many cases, legendary clubs boarded up. (<https://www.connorryanphoto.com/#home-section>)



BB Kings boarded up at the corner of Beale and 2nd in Memphis

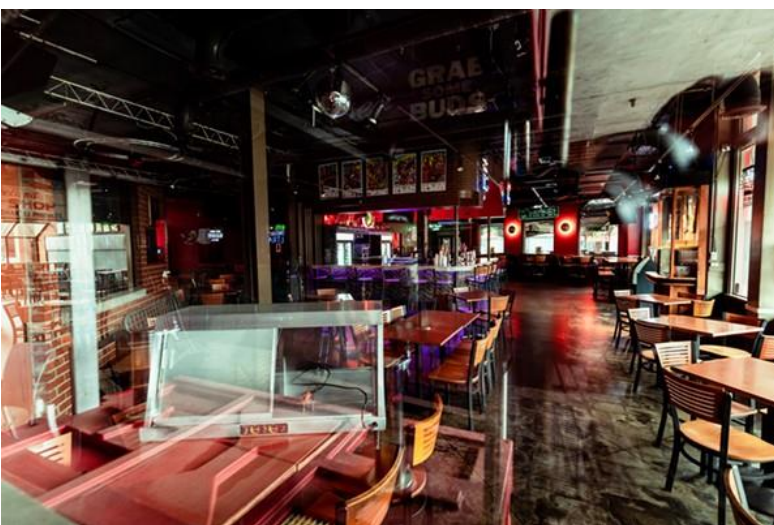
Photo by Connor Ryan



Blues City Café on Beale in Mid March 2020
Photo by Connor Ryan



The empty street in front of closed down A. Schwab Drugs
Photo by Connor Ryan



This photo taken the window into the deserted Alfred's on Beale

Photo by Connor Ryan



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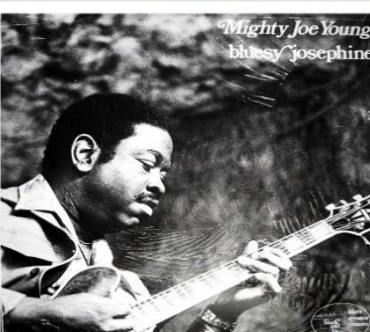
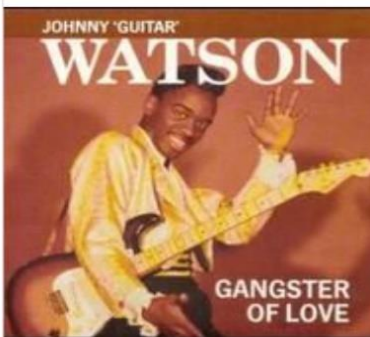
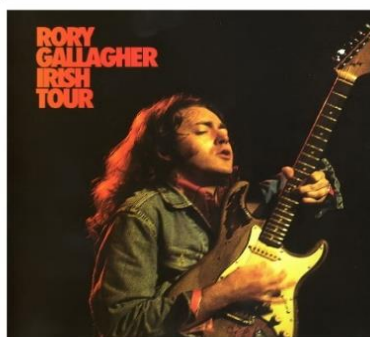
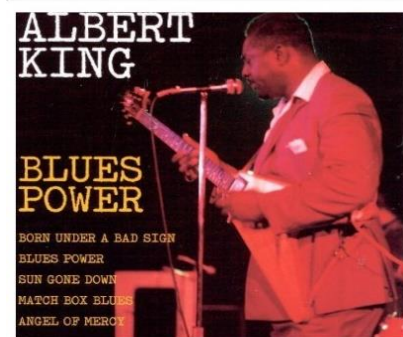
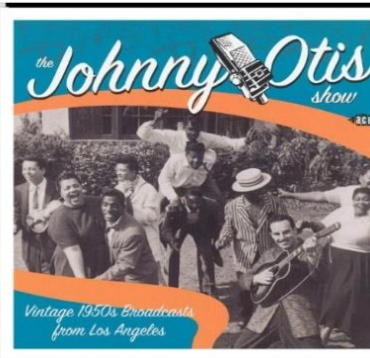
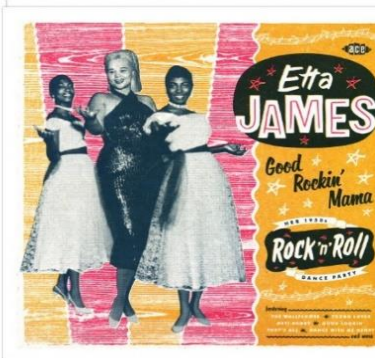
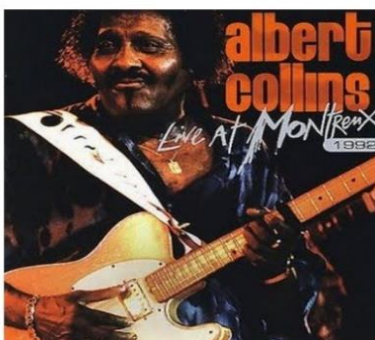
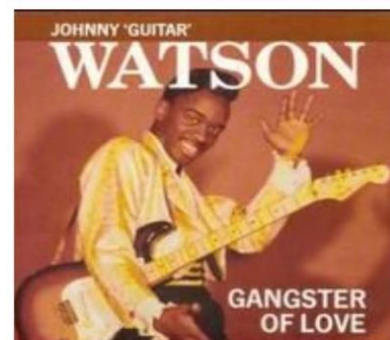
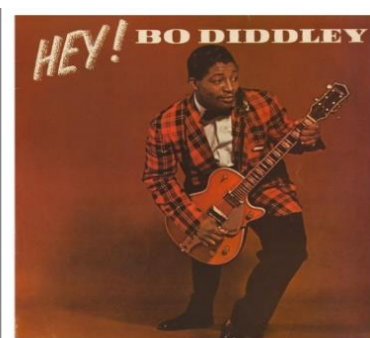
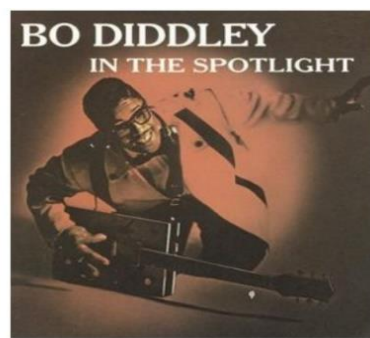
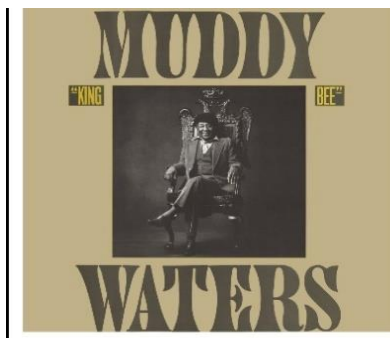
deserted patio of Silky Sullivans on Beale in Mid March 2020

Photo by Connor Ryan



Coyote Ugly down by the New Daisey Theater

by Connor Ryan



CD Reviews

DAVID BOOKER

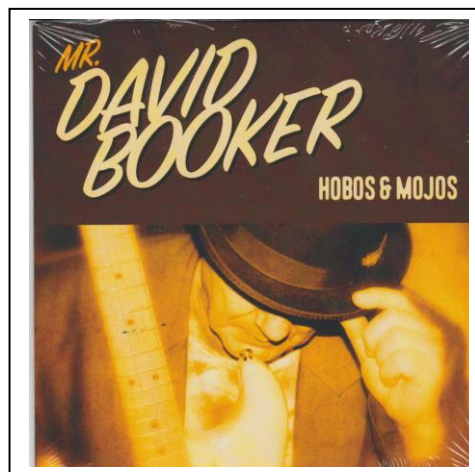
Hobos and Mojos Vol.1 and Vol.2

by Chick Cavallero

David Booker is one of the true gems of the Denver music scene and, all too often, an over-looked treasure. He is a 3 time Best Of Westword Winner and been a huge part of the Denver Blues scene for almost 40 years. He grew up in Manchester U.K, listening to Chuck Berry, and Bo Diddley and got to grow up with and work with many of that first wave of the English Invasion. He's played alongside everyone from John Mayall to Billy J Kramer, Rufus Thomas to Solomon Burke, Del Shannon to Dave Berry.

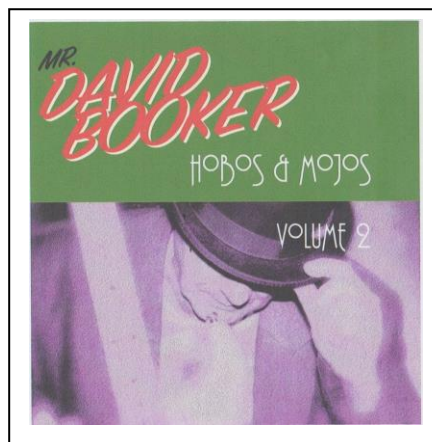
These two collections of classic Booker, ***Hobos and Mojos Vol 1 and Vol 2*** are compilations of music he released from 1992 thru 2018. If you aren't familiar with David Booker, this is an excellent introduction to his music. There is a total of 38 excellent tunes, 19 on each disc. Vol 1 is a compilation in 2017 of tunes recorded between 1992 and 2002 with some of the material mastered by Dan Treanor at Spider Haven Studio in Arvada, Co. Vol 2 is a compilation in 2020 of tunes recorded between 1992 and 2018 and was mastered at Daystar Recording Studios in Denver by Kirk Hutchinson.

The 2 CDs are a delicious offering of blues and other roots styles, plus reggae, be-boppin rock n roll, and even some bouncy country. The tunes are all personal favorites of David's and include appearances by some of the finest musicians Colorado has to offer- Dan Treanor, John Magnie, Kyle



Borthick, Washboard Chaz, Eugene Smith, Ben Makinen, Charlie Provenza, and more.

David loves the tunes with a humorous side, he keeps his audience smiling with clever lyrics full of double entendres, sly humor and some first class guitar playing. Booker kills that stereotype of the English being stoic and reserved and dignified. You listen and you understand what the expression 'pickin and grinnin' is all about because there is plenty of that going on in this 2 volume set. Some of the first Rock n Roll songs I remember as a kid were the ones that made you laugh and he has "See You Later Alligator" and "If You Wanna Be Happy" (get an ugly woman for a wife) from that time period. There's 'adult' humor with David's take on a Hokum Blues song from the 1930s called "Please Warm My Wiener" and "Blow Me (A Kiss)" straight outta Lewis and Martin insanity. More humor? How about "Take Out Your False Teeth Mama"?



There are classic Booker versions of Dylan's "Rainy Day Women" and Willie Dixon's "Crazy For My Baby". "Peru" has a light exotic, international sound to it. There are a few songs straight out of the 20s and 30s and have that juke joint low down feel to them like "Fat Man Blues" and "I'm Gonna Shoot my Baby"

He gets into some sweet swampy blues with "Give Me Back My Mojo", two versions of "Swamp Witch" and Hoodoo on You". You get all the good and bad ju-ju and voodoo dolls and love potions straight out of Tater Reds and it's all up tempo, fun, and a little crazy...but it's music to keep you smiling and always full of dazzling guitar work. He has a real talent for the way he can blend his guitar work with his percussionists talent and does the same with his harp players.

Booker handles all the vocals and guitars, and even some bass on a few songs. Always known as a talented guitarist, I find his voice the most intriguing part of his repertoire. It has a breezy quality and a seductive tone that draws the listener in. Hard to describe, but at times he reminds me of Bnois King who played so many years with Smokin Joe Kubek.

MR. DAVID BOOKER HOBOS & MOJOS

Vol 1 available!

1. Mojo Hand
2. See You Later Alligator
3. Reminiscein'
4. Ants In My Pants
5. Return Of The Swamp Witch
6. All I Got Left Is The Blues
7. Gin And Coconut Milk
8. Your Feet Too Big
9. Poor Joe
10. You Got To Do Better
11. TV Mama
12. He's Got A Way With Women
13. Romance Without Finance
14. Crazy For My Baby
15. Please Warm My Wiener
16. Sonny Boy
17. Peru
18. Jimmy Reed's Mama
19. Gimme Back My Mojo

David Booker - vocals / guitar (all tracks)
bass (tracks 8, 9, 10)
Compilation 2020 - tunes recorded
between 1992 and 2018
Tracks 7, 11-14 are live recordings
Mastered at Daystar Recording Studios,
Denver, CO by Kirk Hutchinson
www.mrdavidbooker.com
720.429.5002
Back sleeve photo by J.T. Aguilar

For Violet, Jasmine and Athena

My favorite cut was Tony Joe White's "Do you Have a Garter Belt" a fast passed boogie. I especially love the Booker version of John Lee Hooker's "**how hows**" in this one. But there are many potential favorites here. If you don't know David Booker, yes this is a great way to get to know him.

I can't go into every tune, like I said there are 38 in all, but they are all 'keepers'. This is without a doubt music that will have you smiling and toe-tapping. You get a feeling for what the Blues was like in its hey-day- music full of tasty guitar picking and plenty of humor about fat ugly men, and fat ugly women, and the mistreatment of both that somehow lifts up your spirit and puts a smile on your face.

David Booker's CD notes for **Hobos and Mojos**

VOL 1

Acoustic Guitar /Congas and Vocal tunes From **O' Brother I'm Here** CD 1992

Other Tunes mainly **From Take Out Your False Teeth Mama** CD 1997

Fatman Blues has Mary Flower/Slide guitar , **Fatman#2** has Booker/slide guitar.

Eugene Smith (Jr Brown)/Cocktail Drum, Dan Treanor/Harp here and there, Brian Ercek/Steel on' **Blow Me**' and Tim Whitlock/Steel on '**Bring Back My Cadillac**', Gary Hamor/Bass for most of these tracks

VOL2

Unreleased demo of **Mojo Hand** Treanor/Harp, Tim(?) /electric guitar, Tony(?)/Sax, Unk/drums, Gary Hamor/Bass

'See You Later Alligator' from **Alley Gators' Rockin' Rhythm & Blues'** CD . feat John Magnie/Accordion, Washboard Chaz, Sonny Gunn/Sax

Reminiscin' unreleased Demo- Buddy Holly tune Eugene Smith/ Cocktail Drum, Sonny Gunn/ Sax

Track 4,5 from **Mojo Alley** Mark Diamond/ Bass.

Track 6 from **Rockin' Rhythm & Blues** Chris Harris /Bass Sonny Gunn/ Sax, Ben Makinen/Drums .

Track 7 '**Gin & Coconut Milk**' from **Cowtown Jive** CD (Live) 1998 **Mr David Booker& The Swingtet .**

Track 8,9,10 from '**Now Booking**' CD 2000 **Mr David Booker& The Swingtet**

Track 11-14 from **Loungin' Live Alleygators** 2002

Track 15 Old Bo Carter tune unreleased Dan Treanor/ Dobro/Harp

Track 16 unreleased demo Me, Dan Treanor

Track 17,18 from '**Moroccan Roll**' **Booker/Treanor** CD

Track 19 The last single **Gimme Back My Mojo** etc .2018. Andreas

Schmid/Percussion, Greg Worthington/,Sax, Bob Songster/Bass, Kirk Hutchinson Keys -engineer.

Reverend Freakchild

"The Bodhisattva Blues"

Treated And Released Records

Publicity: Blind Raccoon

By Peter "Blewzzman" Lauro © Apr. 2020

Blues Editor @ www.Mary4Music.com

2011 "Keeping The Blues Alive: Award Recipient

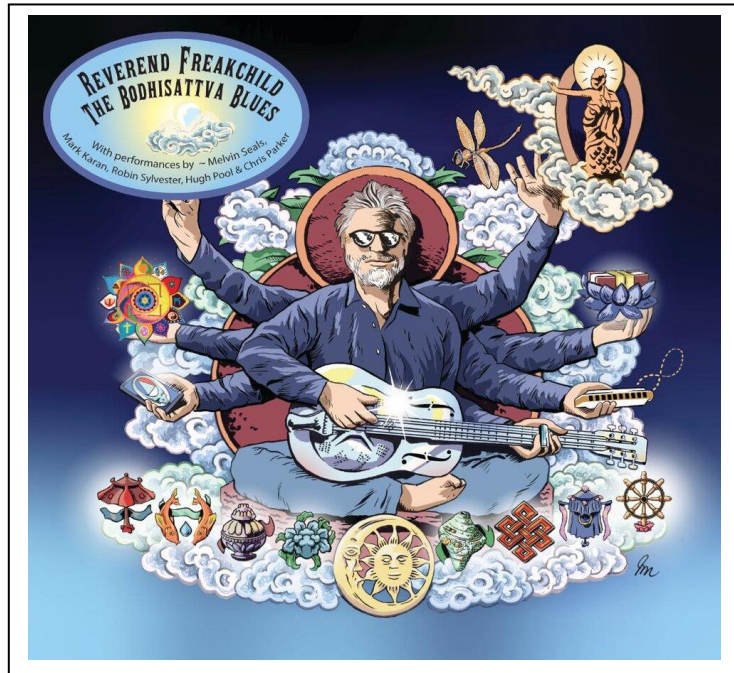
Preface

Reverend Freakchild is no stranger to us here at Mary4Music. Back when we were producing our "Mary4Music Presents: Keeping The Blues Alive" series of compilation discs, his song "A Day Late And A \$ Short" appeared on Volume Two (2012).

Should you be wondering, Reverend Freakchild - having a degree in philosophy and religion from Northeastern University - is indeed a Reverend. Should you also be wondering, Reverend Freakchild

- who is also known as:
Fordham; Bhumisparsha;
Reverend Fairchild; Reverend
Lovechild; Rev. Freakwater;
Rev. Freakshow; Fordomatic;
Dr. Freakjoy; Billy; Sal Paradise;
Swaraj; Floyd Graves;
Reverend Freakease; Rev.
Voodoochile; and The Artist
Formerly Known As Reverend
Freakchild - is indeed a
Freakchild as well.

Although he grew up in Hawaii, you can trust me when I tell you that Don Ho was definitely not one of his musical influences. That came from the music the "hippy freaks" in the Haight-Ashbury district of San Francisco were tuning in and dropping out to. As the Reverend likes to say, his music is "Psychedelic Country Blues". If the Grateful Dead come to mind - bingo! As a matter of fact, most of the musicians on this disc are alumni of bands from the Dead's family tree of bands.



Review

"The Bodhisattva Blues" is Reverend Freakchild's very impressive twelfth release. The credits list twelve tracks but with one being an eight second chant and another being a less than ninety second thank you and goodnight bid, you'll realistically hear ten well done songs. Of those, one is an original with the other nine being easily recognizable covers.

Straying from his normal (did I just say that?) routine of performing solo, for this project the Reverend - on vocals, slide and rhythm guitar and harmonica - assembled over a dozen-and-a-half talented musicians and friends. They are: Chris Parker, Gregor and Patrick Carmichael on drums; Melvin Seals on organ; Hugh Pool on harmonica, lap steel and backing vocals; Robin Sylvester, Malcolm Oliver, Phil Marino and Jon "Bones Richie" Robinson on bass; Mark Karan and Alex The Dragon on lead guitar; Scott "Shack" Hackler on piano; Jason Hann on percussion; A. J. Fullerton on slide guitar; Paul Soderman, Sean Condon and Mamie Mench on backing vocals; Drew Glackin on lap steel; and Jay Collins on Bansuri flute.

After a chant of the mantra "*Om Mani Padme Hum*", the music starts off with "*I Can't Be Satisfied*", the 1948 hit that pretty much put Muddy Waters on the music map. Sounding like a hybrid of Muddy's original and the version the Rolling Stones did, Reverend Freakchild is all over the vocals (growls & howls included) and slide guitar on his rendition. That, along with Chris Parker powering the rhythm with a hell of a performance on the drums, easily make this one of the disc's best.

There are a select group of artists that whenever I'm doing an album review and a cover of one of their songs appears on it, I just cannot pass on mentioning it. They, and their music, are that compelling. In this particular case, the song is Jimmy Reed's "*Big Boss Man*" (Reed/Dixon/Smith). Jimmy's style of harp blowin while hitting those high end notes has always been my favorite and right here, Hugh Pool's hitting them as good as Jimmy did. Also sounding as good as Jimmy, is the swagger the Reverend's tossing out while 'woikin' those vocals. Another of this highlight's highlights include several nice lead guitar solos.

Similar to my thoughts above on certain artists, another one is Willie Dixon and this time the song is "*Little Red Rooster*". Everything about this one: from the Reverend's barnyard sounds, lead vocals and slide guitar; to the rhythm of Chris and Malcolm on the drums and bass; to Hugh's harmonica and lap steel performances; and to killer piano leads on Scott's one and only appearance on the disc; all add up to nothing short of masterful.

Being a Deadhead, and having a slew of their musical offspring on your recording, not covering "*Friend Of The Devil*" (Garcia/Hunter/Dawson) would be a sacrilege. Even this non Deadhead considers it his favorite of their work. As you might expect, the band nailed it.

The original track "*Sweet, Sweet You*" was first recorded on a previous Reverend Freakchild release. It's a tribute to many of the Reverend's favorite fallen stars including

Drew Glackin, who is actually putting on the monster lap steel performance you'll hear on the track. The song's inspirational lyrics; the Reverend's heartfelt and emotionally charged presentation of them; and the heavenly chanting of the backing vocals by Sean and Mamie; all up this one to hymnal level.

The band does one hell of a job on a track by a fellow Reverend that was also covered by the Dead, "*Death Don't Have No Mercy*" (Reverend Gary Davis). It's a soulful, acoustic masterpiece with a flawless acoustic slide guitar and flute performance by Reverend Freakchild and Jay Collins.

Not being a Deadhead, had I not read this on the one sheet I'd have never known it. That said, the disc closes with a farewell titled "*And We Bid You Goodnight*" - a verse they used to close their shows with.

Other tracks on what may be Reverend Freakchild's best effort yet include: "*I Know You Rider*" (Traditional); "*Black Peter*" (Garcia/Hunter); "*Yer Blues*" (Lennon/McCartney) and "*Imagine*" (Lennon).

To find out more about Reverend Freakchild just go to www.treatedandreleasedrecords.com

Peter "Blewzzman" Lauro Blues Editor @ www.Mary4Music.com

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Tas Cru

"Drive On"

Subcat Records

By Peter "Blewzzman" Lauro © Jan. 2020

Blues Editor @ www.Mary4Music.com

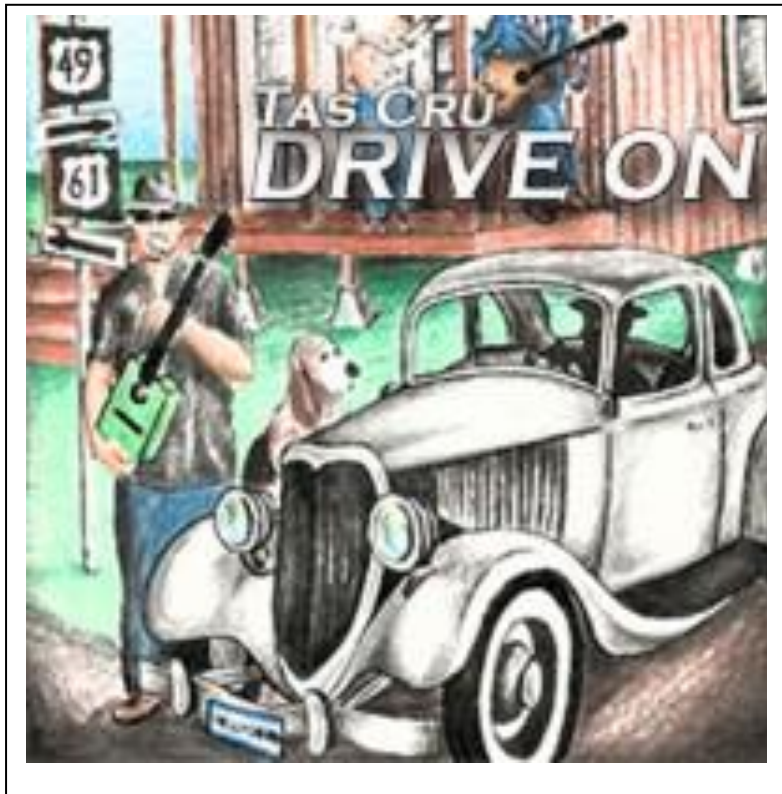
2011 "Keeping The Blues Alive: Award Recipient

When it comes to his musical career, between touring as far and often as he does, and releasing powerfully performed albums on a very regular basis, "*Drive On*" is much more than a CD title for Tas Cru - it's a philosophy! This latest release - his ninth - contains ten tracks and, as what pretty much is the norm, they're all original.

On the album, Tas - who sings lead vocals and plays acoustic, electric and resonator guitars and harmonica - is joined by: Mary Ann Casale on lead and backing vocals; Leanne MacRaye and Cary Manse-Neal on backing vocals; Blues Music Award nominee Anthony Geraci on organ, piano and Fender Rhodes; Anthony Terry on saxophone; 2019 IBC finalist and Albert King Award winner Gabe Stillman on slide guitar; Bob Purdy and Colin "Big Yellow Dog" Beatty on bass; Andy Hearn, Cathy Lamanna and Sonny Rock on drums; and Ron Keck on percussion.

The reasons for loving "*That Lovin' Thang*" are many: the soulful lead and harmony vocals goin' on 'tween Tas and the ladies; the chest thumping rhythm Bob and Andy are pounding out on the bass and drums; the brawny sax leads being blown by Anthony Terry; and especially the rock 'em - sock 'em battle Tas and Anthony Geraci are going tooth and nail at on the guitar and organ. Wow! That's the way to kick things off.

As far as the title track - "*Drive On*" - is concerned, the interesting and creative sound and musical arrangements that kick it off have me kicking off my comments by giving kudos to the production, mixing and mastering work from the hands of Tas and Ron



Keck. Masterful is way to mild a word to describe the skills that were used here. Vocally and lyrically, this very well written song is the most powerful of the lot. The term "drive on" can relate to lots of things and on the song, Tas touches on many of them. This, a possible candidate for 'song of the year' recognition, is one that you've just got to hear for yourself and I'm just leaving it at that.

With Tas and Gabe going toe to toe on the lead and slide guitars; Bob - on the bass and Sonny - on the drums, pounding out the disc's fiercest rhythm; and the two Anthony's wailing away on the keys and the horn; calling "Kinda Mess" the disc's smoker is indeed understated.

Back in the day I would have referred to a track like this as "trippin' music". Interestingly enough, the song is titled "*In This Moment*" - but if you allow it to, as I have several times already - it will easily take you out of this moment. When you hear it all happening at the same time; the soothing sounds coming from Tas' finessed guitar style; the heartbeat Anthony Geraci first gives the song with the organ before adding tranquility on the piano; and the sensual and serene vibe Anthony Terry brings with the sax; will all transcend you to wherever you let it. The creme de la creme for sure.

Personally knowing it's his favorite city adds to the enjoyment of hearing Tas sing about it. Although some of the lyrics like "Honey I'm married to you and I still love you too, but don't ever ask me choose 'tween you and "*Memphis Blue*" do make the song take on a gender, there's no questioning it's his love for the city of Memphis that no one should ever come between.

As the title might suggest, the evil's running rampant on "Devil In Your Heart" (M. A. Casale & T. Cru). From the lyrics and the way they are deeply and darkly sung, whispered and heavily breathed by Tas and Mary Ann, to the eerie mood Tas is creating with the tone of his resonator, the melancholia surrounding this one has 'soundtrack for a supernatural movie' written all over it.

Other tracks on "*Drive On*" include: "*Money Talks*", "*Save Me*", "*Cry No More*", and "*Shookie Shake*".

Should you like to purchase a copy of "*Drive On*", or possibly need one for airplay, contact Tas at tascrumusic@gmail.com. Also, to find out more about Tas himself; the rest of his music; his books; and his admirable work in blues education; just go to www.tascru.com.

Neil Haverstick

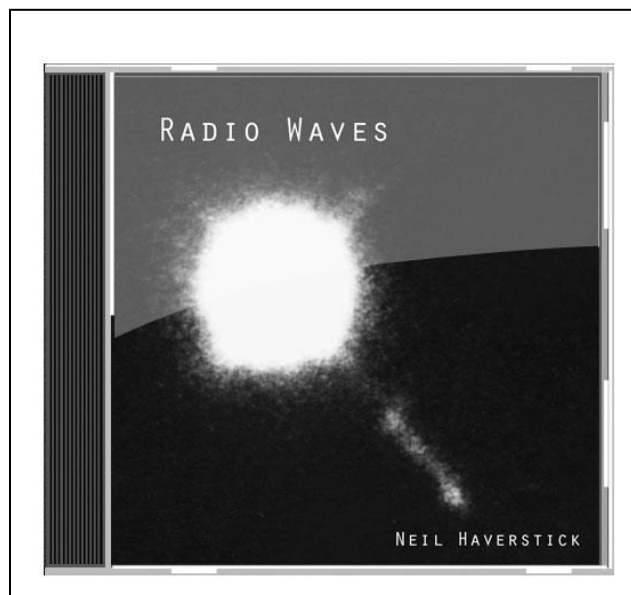
"Radio Waves"

Microstick.net

By Dan Willging

Initially, Radio Waves was intended to be all live cuts, but it didn't turn out that way. In a recent phone interview, Neil Haverstick explained how The Paul Butterfield Blues Band once played a New York club for two weeks to record a live album. Instead, they come away with zilch. And so it happens – capturing that quintessential live recording can be elusive at times. Still, this disc captures Denver's one-of-a-kind guitarist better than anything he has previously recorded.

Kicking off the proceedings is "Wildwood Flower," the first song Haverstick ever learned as a budding guitarist. Here, he not only drives it like Mother Maybelle Carter but tosses in some jazz-tinged licks a la Chet Atkins. Extending that jazz bent is "Blueberry Pickin'" where Haverstick blends the melody and quick walking bass lines on a single fretboard.



"Fractal #1," "Boogie at Be Bop Flats" and the raucous "Hungarian Dance 5" are previously unreleased tracks from 1988. Anchored by bassist John Starrett and drummer Marc Johnson, Haverstick launches "Be Bop Flats" to the stratosphere with fluttery, screechy, out-of-control alien invasion effects. "Fractal #1" finds Starrett carrying the melody on a Starrboard, a microtonal instrument he invented that's similar to a Chapman Stick but played on a stand like a keyboard.

Where the rubber meets the road is with the half-dozen live cuts from the 2015 Microstock festival (Haverstick's niche festival of microtonal music), and KGNU's Kabaret, a weekly live performance program. The boogie-bombing "667 Shuffle" and "Birdwalk" are among Haverstick's most complex compositions. "667" is two measures of 6/4, followed by a measure of 7/4 (then repeats), hence adding to 19, a significant number since it was composed on Haverstick's 19-tone guitar. Amazingly, this was the first time "667 Shuffle" was performed live, thanks to the meticulous beat-keeping of drummer Thomas Blomster.

"Birdwalk" is even trickier, three measures of 4/4, a measure of 6/4, three measures of 4/4, another measure of 6/4, 5/4, two more measures of 6/4, finishing up with a measure of 5/4. Haverstick says it's still 12-bar blues but just stretched out a bit. On "667 Shuffle" and "Birdwalk," Haverstick shreds but not incessantly.

For the Kabaret tracks, Haverstick noodles round on his fretless banjo on the dissonant "The Path" in a stream of conscious fashion before being joined by violinist Loribeth Gregory. They play in unison for a bit, but then split off into separate melodies. As Haverstick musters a litany of hard-knuckled finger rolls, both increase the intensity until the final pluck. The joyfully dangly "Alien Bluesman" and the frenetic, string rustling "Blues For North Africa" are similarly brilliant. There's a certain ebb and flow that resembles a blindfolded journey that eventually arrives at a destination but never reveals the route. Trippy, complex and amazing, Radio Waves is hardly for the faint of heart, which is precisely why you should hear it.

-Dan Willging

Alex Dixon's VINTAGE DIXON Presents: ***"The Real McCoy"*** **Featuring Lewis "Big Lew" Powell**

Dixon Landing Music

By Peter "Blewzzman" Lauro © Feb. 2020

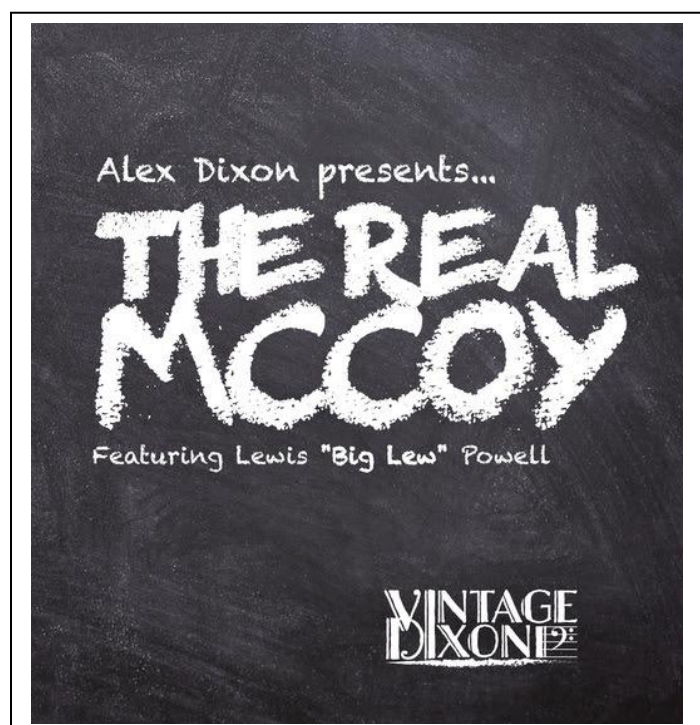
Blues Editor @ www.Mary4Music.com

2011 "Keeping The Blues Alive: Award Recipient There is so much I can tell you about Alex Dixon - Willie Dixon's grandson - and Dixon Landing Music; and with all the wonderful and valuable information provided on the two sided one sheet enclosed with the disc, I could fill up paragraph after paragraph telling you about what I just read as well. However, since all that is available online, I'd much rather let you read about it yourselves and go straight to telling you about the album and music I just heard instead.

"The Real McCoy" is the third release on Dixon Landing Music and I'm honored to say that I have had the pleasure of writing about all three. Of the disc's eleven tracks, six are Alex Dixon originals/collaborations and five were written by or collaborations of gramps and uncle Wolf - that would be Willie Dixon and Chester "Howlin' Wolf" Burnett.

In addition to being an extremely talented bunch, many of the musicians joining Alex Dixon - on bass - are lifelong friends who grew up together on the south side of Chicago as well. They include: Lewis "Big Lew" Powell on vocals; Alvino Bennett on drums and

vocals; Steve Bell and Sugar Blue on harmonica; Melvin Taylor and Rico McFarland on lead and rhythm guitar; Gino Matteo on slide and rhythm; Joey Delgado on rhythm guitar; and, Leila Dixon and Whaia on background vocals.



The opening track - "*Nothing New Under The Sun*" (A. Dixon) - was recently released as a single on the same date (Jan. 7) that the Muddy Waters classic "*Hoochie Coochie Man*" (W. Dixon) was released, back in 1954.....and that's not the only similarity. Just like Muddy did on that Chess release, "Big Lew" is belting and growling the hell out of the vocals; just like Little Walter did, Steve Bell's blowin' some serious blues on harp; just like Willie Dixon

and Elgin Evans did, Alex Dixon and Alvino Bennett are rockin' the rhythm; and just like Muddy and Jimmy Rogers did, Melvin Taylor, Gino Matteo and Joey Delgado are killing it on the guitars. That's what traditional blues sounded like then and thanks to these cats, that's still what traditional blues sounds like now. Don't fix it if it ain't broke! The track also features a fourth generation Dixon - Alex's daughter and Willie's great granddaughter, Leila, making her recording debut on background vocals.

Another Willie Dixon Classic - which Buster Benton had a big hit with in 1973 - is "*Spider In My Stew*". Other than the fact that this time it's Sugar Blue and Rico McFarland laying down the killer blues licks on the harp and guitar, not much has changed. Just like when Willie said "Chicago is loaded with the blues", this track is, as well.

There are certain claims that certain legendary blues men can make that no one would dare dispute. When Willie Dixon says "I Am The Blues" who's gonna tell him he's not? When John Primer claims to be the "Real Deal", who's gonna tell him he isn't? Along those lines, Lewis "Big Lew" Powell has me thinking that when it comes to singing the blues, he may just be "*The Real McCoy*" (A. Dixon).

So here I am, four tracks into the disc and I've had something to say about all of them. If I'm not careful, two things could easily happen: the first is that as impossible as it seems, I've got to become a bit more selective or this will be a very long read; and

secondly, with the abundant amount of incredible tradition blues, I'd hate for my descriptions to become redundant. That said, this being a track that features harp master Sugar Blue at his very best, makes telling you about "*My Greatest Desire*" (A. Dixon) a public service announcement.

The next two tracks are titled "*Howlin' For My Darling*" (W. Dixon & C. Burnett) and "*Groanin' The Blues*" (W. Dixon) and on them both, "Big Lew" clearly testifies that when it comes to howlin' and groanin', ain't nobody got nothin' on him. The latter track features Melvin Taylor, a long time favorite of mine, on the disc's most scorching guitar solo.

Hands down, the disc's smoker is "*Chi-Town Boogie*" (A. Dixon & L. Powell). Other than Alex, Lew and Alvino occasionally harmoniously shouting out the songs name from time to time, the track is basically an instrumental which features everyone in all out jam mode. Think "Whammer Jammer" - but with Steve Bell doing the renowned harp work - highlighted by three guitarists.

Other tracks on what I'm calling a must have CD that's highly likely to appear on "Best Traditional Blues" ballots include: "*When I Make Love*" (W. Dixon); "*10,000 Miles Away*" (A. Dixon/A. Bennett/ L. Powell); and two bonus tracks: "*I Want To Be Loved*" (W. Dixon); and the true instrumental version of "*Chi-Town Boogie*".

For more information, and to hear some music clips from "The Real McCoy", just go to www.vintagedixon.com and you can also check Alex out at www.facebook.com/alexandixonbandvintagedixon/ Peter "Blewzzman" Lauro Blues Editor @ www.Mary4Music.com

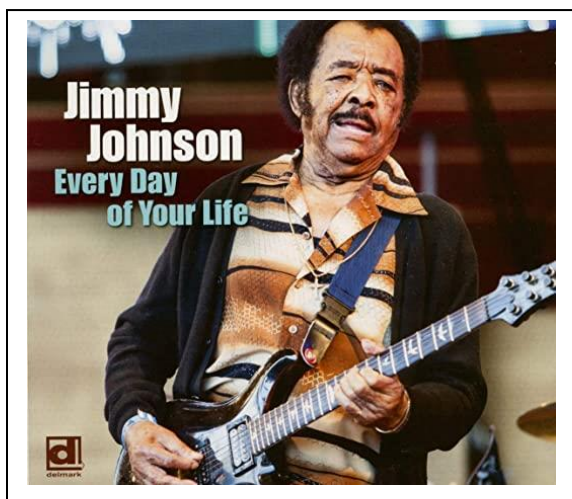
Jimmy Johnson

Every Day of Your Life

Delmark Records
By Dan Willging

When it comes to Chicago's bluesmen, Jimmy Johnson has had a career trajectory different than most. He wasn't a full-time blues guitarist until his mid-40s and **50 years old when his debut Tobacco Road was released in '78**. A year later, he made his **official** Delmark Records debut Johnson's Whacks. Forty years later, the quiet legend, at a youthful 90, recorded his fourth album for the Chicago imprint

And believe it, he sounds as great as ever. His guitar playing is lean and economical yet, fluid, driving and stinging. His impressive vocals are edgy and naturally comfortable in the higher registers. Really now, is this vibrant-sounding man truly a nonagenarian? Apparently so - his birth date is listed as November 28, 1928.



A lot of thought and planning went into Johnson's first Delmark studio effort since 1982's *North/South*. He met with Delmark Records' Elbio Barilari and Julia Miller about his desire not to be restricted to traditional Chicago blues but to include other styles like reggae and samba. Barilari and Miller were supportive and it was arranged to have two distinct studio bands support Johnson on four tracks each. One band was designed to play Johnson's blues, funk and soul material and consisted of several longtime associates. The other Barilari assembled for the reggae-

thrusting "My Ring," a reworking of an earlier Johnson tune, and new original "Better When It's Wet," a samba/jazzy instrumental that showcases Johnson's knack for top-shelf jazz with well-articulated playing.

Barilari not only also wrote the vocal arrangements for "My Ring" and the title track but brought in jazz vocalist Typhanie Monique who delivered an outstanding performance on the latter. Johnson gave a stellar performance on "Every Day of Your Life" as well, belting out apropos lines 'Go out every night / Have yourself a ball / Ain't nowhere to run when your name is called,' hence emphasizing the fragility of life.

Of the two other new songs, "Rattlesnake" is slightly funky while "Down in the Valley" glides with Brother John Kattke's organ jamming.

Yet, Johnson's most impassioned vocal performance isn't any of the aforementioned, but a rendition of Fenton Robinson's "Somebody Loan Me a Dime" where he blows the original version out of the water. For the ninth and final track, Johnson tackles Bobby "Blue" Bland's "Lead Me On" by playing solo piano, hence recalling the era of when some bluesmen were versed in both guitar and piano.

With this in hand, Johnson feels it's one of his three best records of his entire career, along with 1983's *Bar Room Preacher* and 1994's *I'm a Jockey*. For blues lovers everywhere, it's one of the best of the year.

The Mary Jo Curry Band

"Front Porch"

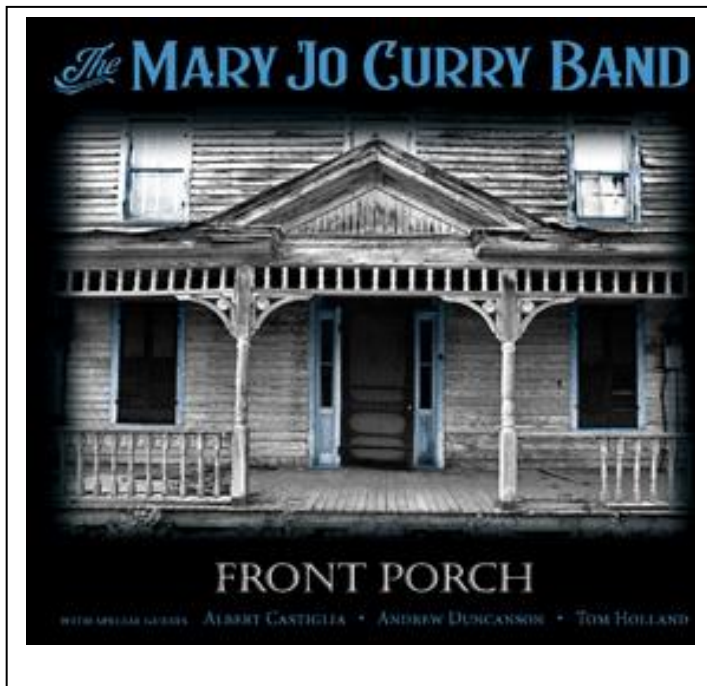
Self Released

Publicity: Blind Raccoon

By Peter "Blewzzman" Lauro © Feb. 2020

Blues Editor @ www.Mary4Music.com

2011 "Keeping The Blues Alive: Award Recipient



If the saying "*Time flies when you're having fun*" holds any truth, then I must have been having a ball for the last three-and-a-half years because I cannot believe it has been that long since I reviewed Mary Jo Curry's self titled debut release. That said, Mary Jo's new release - "*Front Porch*" - brings to mind another saying that I can tell you holds a lot of truth, "*Good things are worth waiting for*", and this is a very good thing. The nucleus of The Mary Jo Curry Band consists, of course, of Mary Jo on lead vocals; husband Michael Rapier on guitars; Chris Rogers on bass and backing vocals; and Rick Snow on drums and backing vocals; additional band members include: keyboardists Ezra

Casey and Brett Donovan; and saxophonist Brian Moore. Additionally, after several of her friends razzed her for not including them on her first release, she jumped on the offer and the band wrote songs for those special guests. They are: Albert Castiglia and Tom Holland on guitars and Andrew Duncanson on vocals. The disc's eleven tracks include nine band originals, another written for Mary Jo, and one cover.

The disc opens with a track on which Mary Jo addresses the fact that "*Nothin' Is Easy*" (M. Rapier). Even an attempt to make that ultimate deal didn't work out. When she went to the cross roads the devil never showed up. Everything from Mary Jo's powerful vocals, to the tracks' thunderous rhythm Chris and Rick are pounding out, to the fiery Hammond and sax leads Bret and Brian are tearing it up on, to Michael Rapier's lead and slide guitar, all add up to this being one hell of a smokin' track.

Since there's no better way to do a Chicago style shuffle than using a Chicagoan who happens to front a band called The Shuffle Kings, this would be a great time and place to let Tom Holland work his magic.....and he is indeed working it. "*All Your Lies*" (M. Rapier) is one of several songs that evolve around dirty, rotten, no good men - who we'll

of course assume were part of Mary Jo's life long before Michael. With her intense, in-your-face vocal style Mary Jo seems to be right in her wheelhouse here. Additionally, the track again features what is obviously going to be the norm - amazing rhythm, keyboard and horn performances.

If you want to hear what could very well be the disc's best vocal performance, there is no need to go "*Lookin'*" (M. Rapier) any further. Although the rhythm - which I've already established is a gimme - is fueling the track and Michael is sliding in some monster guitar licks, Mary Jo and Andrew Duncanson just take this one and run with it. Sounding like they may have had the same vocal coach, these two are the proverbial match made in heaven. The facts that it is Andrew's only performance and that this is arguably the disc's best track, easily make it the replay special. Side note to Mary Jo - If you don't feature Andrew on your next release, I'll, be the one complaining. :>)

According to the notes on the accompanying one sheet, "*House Is Lonely*" (M. Rapier) is regrettably about the loss of some of Michael's loved ones. Inasmuch as sad and beautiful can be polarizing words, music seems to be a place where they fittingly come together. Many a sad song have been so beautifully sung and performed and Mary Jo's emotional vocals; Michael's soothing guitar notes; the dulcet affect from the dual keyboards of Bret and Ezra; and the relaxing rhythm from Chris and Rick; all genuinely make this one of them.

So, when Andrew Terrill Thomas wrote this song specifically for Mary Jo Curry to perform, he was the Leonardo da Vinci to her being the Mona Lisa. The song is titled "*Explaining The Blues*" and it could not have painted a better picture when it came to showcasing Mary Jo's intense, attention demanding and range roaming vocal skills. The drift of the song is about the difficult time Mary Jo has explaining the blues associated with a bad relationship, yet all you gotta do is hear her sing it and that's all the explaining you'll ever need. Yeah, there was a ton of masterful music going on here as well, but this would have sounded good even with a child banging a spoon on a pot. WOW!

After a commanding performance like that, I think the disc's producers knew that right about now, most of us listeners probably needed something light. Enter a bouncy instrumental titled "*Shake & Bake*" (M. Rapier). It's an up tempo number in which Tom Holland and the guys collectively have a good ol' time jamming together while passing the lead around. Fun stuff for sure.

Other tracks on "Front Porch" include: "*Turn It Loose*" and "*The Man*" (both by C. Rogers); "*We All Had A Real Good Time*" (D. Hartman & E. Winter); "*Front Porch*" (M. Rapier); and "*Joyful*" (M. Rapier & R. Snow).

With the International Blues Challenge - where the "Best Self Produced" CD is awarded each year - having just ended; and with the Blues Music Awards voting about to end any day now; I may be a bit premature when I say this, but if this product makes it into the hands of the right people - and with Blind Raccoon representing it, it will - look for

"Front Porch" by The Mary Jo Curry Band to be in the running of both of those competitions.

To find out more about Mary Jo Curry and the band just go to

www.maryjocurry.com Peter "Blewzzman" Lauro Blues Editor @ www.Mary4Music.com

Håkon Høye

"Nights At The Surf Motel"

Big H Records

By Peter "Blewzzman" Lauro © Feb. 2020

Blues Editor @ www.Mary4Music.com

2011 "Keeping The Blues Alive: Award Recipient Along with having previously worked with other bands from this country, and having just seen the country's Norsk Bluesunion and Oslo Bluesklubs blues societies representatives perform at the International Blues Challenge in Memphis, listening to Håkon Høye's second release - *"Nights At The Surf Motel"* - have me strongly convinced that the blues is in very good hands in Norway.

"Nights At The Surf Motel" contains ten tracks of which eight are originals. On the project, Håkon Høye - on lead vocals, guitars, electric bass and loops - is joined by: Per Torbo on electric bass and backup vocals; Vetle Larsen on drums and percussion and Kasper Skullerud Værnes on tenor and baritone saxophones. Additional musicians include: William R. Troiani on electric bass; Kjell Magne Lauritzen on piano; Eivind Høye on accordion; Alexander Peterson on drums; Kim E. Bergseth on organ, acoustic guitar, backup vocals and loops; Christopher "Kid" Andersen, Lisa L. Andersen and James, Dwayne and Walter Morgan - collectively known as The Sons of The Revivers; on backup vocals; with the horns being arranged by Kasper Skullerud Værnes and Håkon Høye.



Just because you may have never gone to one in search of a rim for your Ford Ranger, a radiator for your Chevy Malibu, or a hubcap for your Dodge Dart, don't be so sure that you've never been to one of these. Chances are you have and it could very well have been the *"Junkyard Of Dreams"*. According to Håkon, the replacement parts you find there will serve you much better than that rim, that radiator or that hubcap. Strong

rhythm from Per and Vetle on the bass and drums with great guitar and piano leads by Håkon and Kjell.

"*Stay Awhile*" is one of those kind of songs that could easily have you wondering where you may have heard it before. But since the song is a Håkon Høye/William R. Troiani original - you haven't! That said, think back to the late sixties - early seventies and a band called The Band. Ohhhhhh yeah! It doesn't get any more Americana than this. Vocally, this is one of Håkon's best performances.

On a cover of Curtis Mayfield's "*You Must Believe Me*", Håkon and the band have that 50's and 60's R&B sound down pat. As a matter of fact, on the lead and backup vocals, Håkon and The Sons Of The Revivers are sounding as impressive now as the Impressions did back then. Great job guys!

I found it to be oddly interesting that some of Håkon's best guitar work is on a cover of Richard Berry's "*Sweet Sugar You*". Since Richard predominantly performed with doo-wop groups of the early fifties it's the musical aspect that surprisingly highlights this version. Håkon certainly took this cover and made it his own.

"*Nights At The Surf Motel*" - the disc's title and closing track is also the best and bluesiest of the lot. This slow blues track contains all of the elements required to make it to the top of my list: slowly and soulfully sung melancholic lyrics; soft yet scorching guitar leads; that faint yet stimulating sound of the ivories being tickled ever so lightly; and a simplified soothing rhythm. Real good stuff right here!

Other tracks on this very well done disc include: "*One Floor Down*"; "*Good Thing*"; "*My Darkest Hour*"; "*Time Will Tell*" and "*Waistin' Time With You*".

By the way, if you think you've heard the name Håkon Høye before but can't put your finger on where, he played on Louisiana Red's 2010 Blues Music Award nominated release titled "*Back To The Black Bayou*" and he's also backed up Mitch Kashmar, RJ Mischo, Tad Robinson and many others. You can learn about all that and more by visiting Håkon at

www.facebook.com/haakonhoeve Peter "Blewzzman" Lauro Blues Editor

@ www.Mary4Music.com



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DEADLINE FOR THE **NEXT** HOLLER?

Deadline for the next issue (**August/September 2020 issue**) is **July 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



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David Strong suggested to me a few months back that with Covid -19 we might be better off having Blues Festivals like they were Drive-In movies and we all stayed in our cars. We laughed about that...but here is a Festival that just took place in Denmark on April 24, 2020, stage is on the left!

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