



2013 KBA -BLUES SOCIETY OF THE YEAR

CELEBRATING OUR 25<sup>TH</sup> YEAR

# THE HOLLER

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**Editor- Chick Cavallero**

## **Bo Diddley and His Talented Lady Guitar Players**

By Chick Cavallero

There is no doubt to Bo Diddley's legacy, he was a rock n roll and blues legend. A song writing talent and sizzling guitar player, but part of his legacy can be seen in advancing the cause of women in music. Having a woman in a rock 'n'

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roll/R&B band who was not simply a back-up singer was absolutely *unheard of* at the time. But Bo would always include women in his band, and each of these women was extremely talented in her own right.

Peggy Jones was the first in his band, and an original part of Bo Diddley's sound from 1957 to 1962. Known as Lady Bo (Diddley liked giving out nicknames) she was an innovative and expressive guitarist who played a

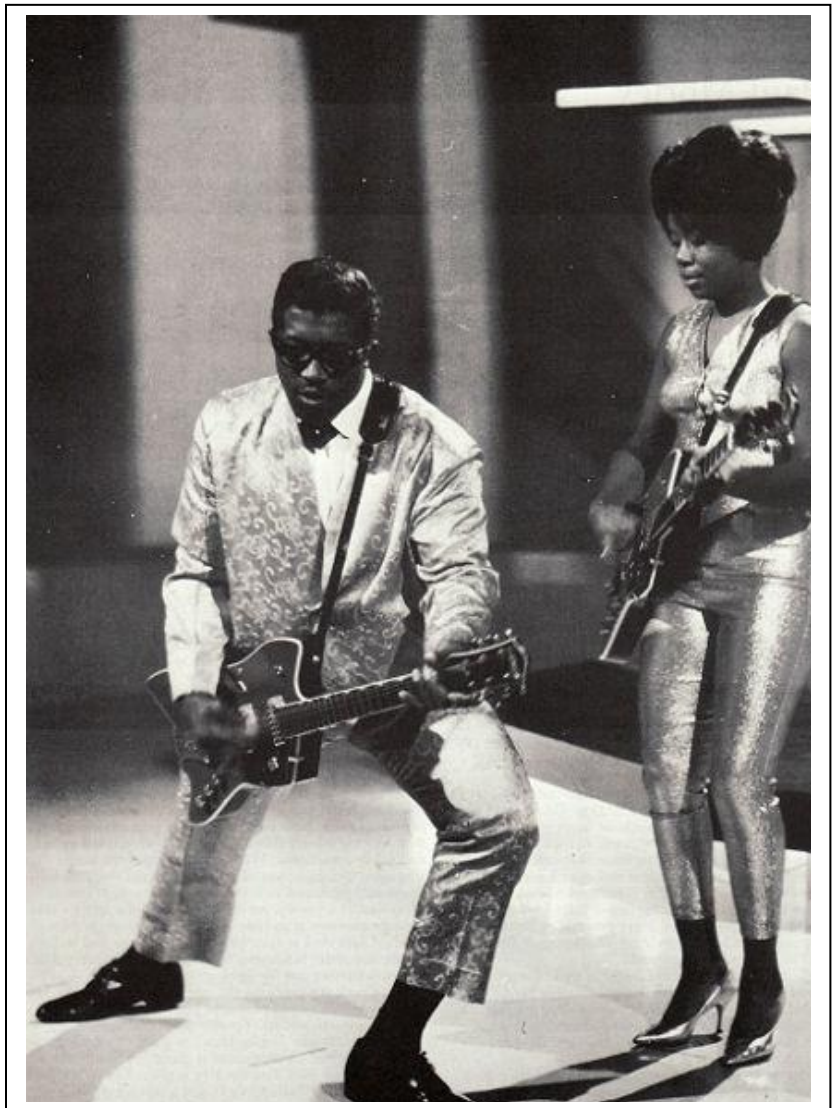


pivotal role in rock n roll history. When Bo first met her he was so shocked to catch a young woman wailing away on guitar that she soon became a session fixture and quickly a full time member of his band. Diddley taught her to play in his distinctive 'shave and a haircut' style and she added back her own unique use of guitar effects which helped create the Bo Diddley sound. She loved experimenting with new guitars, sounds and effects which helped balance out Bo's reliance on his cigar box style guitar. During their shows and recordings they often traded back and forth between rhythm and lead guitar effortlessly. Peggy once said, "You couldn't tell one guitar from the other unless you were there." It often sounded like one player. What they created together defined rhythm and blues guitar in the sixties. Lady Bo had been Bo's lead guitar player from 1957 to 1961 when

she finally left to go out on her own. She formed her own group The Jewel, later called Lady Bo and The Family Jewels, and also did work as a session musician. She had a highly successful career, even backing up James Brown for awhile, before returning to Bo Diddley in 1971. And when she returned her entire band came with her! Peggy Jones was certainly a source of inspiration for hundreds of musicians that followed.

Bo Diddley fans were disappointed when Lady Bo left in 1961 and Bo moved quickly to replace her. His choice was Norma-Jean Wolford- who became -The Duchess.

She was a tall black woman with a towering bouffant hairdo, a skintight gold lame dress (or black leather pants), high heels, and a custom Gretsch electric guitar, designed by Bo Diddley. Bo had started rumors that she was his sister or half-sister so that it was easier for her to tour on the road, and kept the other band members from 'hitting' on her. Bo hired her in 1962 and started off by teaching her rhythm guitar. Before long, Bo and The Duchess were side by side, playing identical Gretsch Jupiter Thunderbirds, Cadillacs, and Cigar Boxes. Diddley helped design all three models, claiming



their distinct rectangular shape made them easier to play. He often referred to her as his main sidekick, and she was one of the few band members he ever trusted with the band finances. Norma-Jean stayed on thru 1966 when she left the band to get married and raise a family. During her time



with the band, she was almost as popular as the bandleader himself. Fans loved her and she was a huge hit on shows like Shindig and when they toured England. During their first England tour in 1963 the audiences went wild for the tight stage clothes she wore. As much a showman as Bo, she was ready for them-when a British reporter asked her how she managed to get into her tight dress, the Duchess held up a large shoe horn and smiled.

After The Duchess left there was mainly the Bo-dettes as background vocals for Bo. Cornelia "Cookie V" Redmond provided a booming voice and a lotta snappy banter with Bo as one of these backup singers, but her only instruments were maracas and a tambourine. In 1970 Lady Bo returned on guitar and then in 1982 Debbie Hastings joined the group and stayed till 2007. A quarter of a century with an icon, heck, that is longer than most marriages. She soon had the reputation as one of the best bass players in the business. More impressive than just a bad-ass bass player, Debbie was the musical director of the Bo Diddley Band. Directing the players from the side of the stage, bass in hand, she kept the band focused and on the edge. Her preferred instrument was a 1971 Fender P-bass. Debbie was



self taught but she picked up a lot from Carol Kaye, the First Lady of Bass, who she considered to be her main influence and inspiration. Debbie was

hired originally as the bass player but became Bo Diddley's right hand for many of her 25 years with him.

For a bad-ass exchange between Bo and Debbie on her bass check out this youtube <https://youtu.be/TF1qiQ7D5ow> In 1994 Debbie was named his Band Leader and held that position until she left 13 years later.

Bo Diddley was not only talented but smart, and you have to agree some of his smartest decisions were breaking the guitarist stereotypes and



surrounding himself with Peggy Jones, Norma-Jean Wolford and Debby Hastings. His contributions to the Blues and Rock and Roll go well beyond the music.

# Howlin' Wolf Marries The Blues and Rock'n'roll on Shindig

by Todd Beebe reprinted from May16, 2013

The Blues has become more widely visible in American culture over the last 20 years. For those of us who love the Blues, we'd like to see it even more. However, there was a time when seeing an American bluesman on the television networks of his own homeland was unheard of.



It's difficult to imagine rare things on television in the days of 2011 America. It seems we've pretty much seen everything there is to be seen and then some. But step into my time machine, if you will, and let's travel back to the year 1965. May 20, 1965 to be exact.

Shindig was an American musical variety show which featured various musical acts including Sam Cooke, Sonny and Cher and Bo Diddley. The show debuted in September 1964 and ran through January 1966. Its fantastic house band included at various times James Burton, Leon Russell, Glen Campbell and Billy Preston. On this particular day of May 20, 1965, a relatively new act from England were scheduled to appear. They were called the Rolling Stones.

The Stones requested that one of their idols be on the show with them. That man's name was Chester Burnett, AKA the Howlin' Wolf.

In 1965, American television was very tame and strict. It needed something to shake its foundations a little, and to reveal to the public where Rock n Roll's roots



really were. Howlin' Wolf did just that and then some. Wasting no time at all, Mr. Burnett grabbed us by the throat and greeted television watchers with "How many more years." Wolf pointed his finger and shook around like nothing Americans had ever seen, all while teenagers and the Stones sat at his feet clapping and egging him on. It was simply amazing.

It had been a long road for Howlin' Wolf. From his early days of recording in Memphis's Sun Studios to his legendary Chess recordings, Wolf was unique. On the one hand, he was a veteran. Already a seasoned performer, he had played everywhere and anywhere imaginable. He had already proved himself several times over. On the other hand, he was about to be exposed to a huge part of America who had never witnessed anything like what he had to offer. "It was as if he was a new artist, debuting for the first time." Wolf already had an audience of his own that followed his work and knew him well. After his Shindig performance however, this new audience started to seek him out as well. This led to new recording projects specifically aimed at this market (the London Howlin' Wolf Sessions), and Wolf started to notice suburban youths at his shows in the Chicago clubs where he regularly performed.

As the 60's progressed, the public, and certainly young people, became more and more aware of Rock n Roll's Blues heritage, largely due to the popularity of British groups and their acknowledgement of the Blues and its impact on their music. Looking back at this era from 2011, Howlin' Wolf's appearance on Shindig was a turning point: the one major episode where Americans were finally slapped, once and for all, with the real power of the Blues and all it had to offer.



Think about it. The Rolling Stones, representing youth, presented with one of the founding fathers of Rock n Roll, the mighty Wolf. American culture would never be the same, and by decades end, a list of who's who in Rock n Roll were acknowledging the Blues legends as their mentors and idols. The world would never be the same.

If you haven't already seen it, check out the excellent DVD documentary on Howlin' Wolf- The Howlin' Wolf Story- The secret history of Rock n Roll. The Shindig footage is shown here, and there are countless interviews with many important people in Wolf's life, including the great Hubert Sumlin. Also- grab a copy of the great Howlin' Wolf biography, Moanin' at Midnight from authors James Segrest and Mark Hoffman. This book does a fantastic job of tracking

Howlin' Wolf's life. Both the DVD and the book are must haves for Blues lovers and fans of the Wolf.

2011(Editors note- the original date of this story) is a long ways from 1965. But on that 20th day of May, the great Howlin' Wolf solidified the defining moment

that would bring the Blues to mainstream America. The world would, thankfully, never be the same. Thank you, Howlin' Wolf!



**About the Author-Todd Beebe** is a full time musician/teacher in the Chicago area and a staff writer at BG: Blues And Music News. His first exposure to music was hearing his Grandfather's bands playing Traditional Country music by the

likes of Hank Williams Sr., The Carter Family and Jimmie Rodgers. Tracing the roots of that music lead him to his love of the Blues. Check out more interviews, articles and music with Todd Beebe at

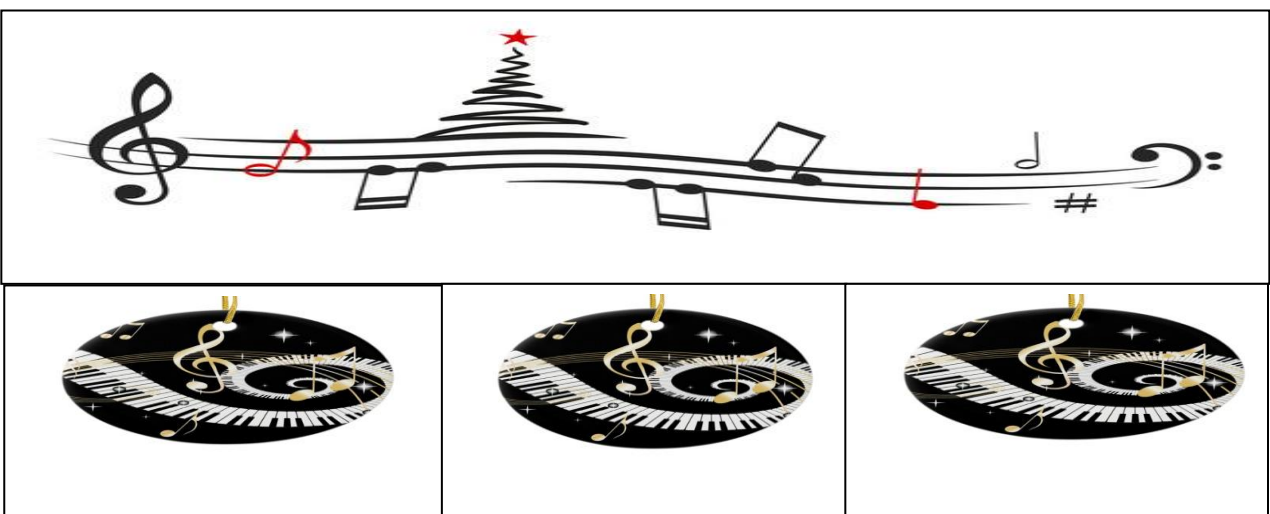
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## THE COLORADO BLUES SOCIETY ON RACISM

The Colorado Blues Society acknowledges that the art form we love and know as 'The Blues' was originally created by and remains an artistic expression of Black artists and musicians as their artistic response to slavery, oppression and injustice. The Colorado Blues Society will not remain silent in the face of the recent and past senseless murders of Black Americans in our communities, whether the cause be overt racism, implicit bias, or systemic racism. We stand with the musicians and members of our communities in expressing our sadness and outrage at prejudice and injustice towards the Black community and the lives that were taken so unjustly. The Colorado Blues Society grieves with the families for their losses.



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# The 1960's American Folk Blues Festivals and Manchester Memories

## part 3

by David Booker

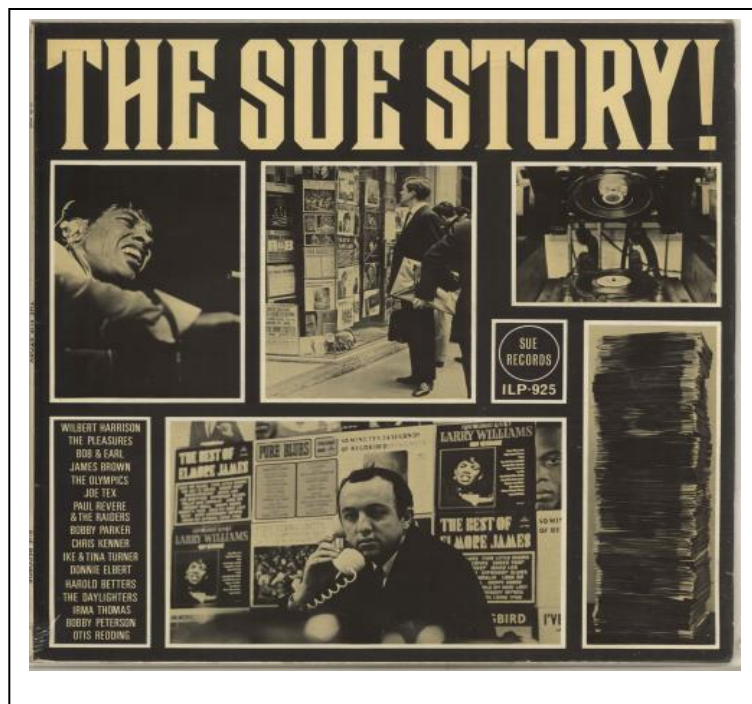
**NOTE:** In the 1960s the opportunities for the Blues giants were starting to wane in the US, and they found themselves getting better gigs and festivals in Europe. Their performances in Europe inspired the British Invasion of the 1960s. David Booker at that time was a teenager (David Bowker) in the UK and lived that British Invasion firsthand. Here is part 2 of David's remembrance of those amazing times. David Booker has been a fixture in the Denver music scene since the early 1980s. If you are my age (69), you'll notice some familiar names in here! Hold on, it's a wild ride!

### Part Three continues Booker's story with The Gin House and The Milton James Band. The Richard Kent Style Band. Adventures in Beirut with Kirk St James and Wild Silk.

We start this episode's adventure as I join the Gin House band in 1966. I did not attend another American Folk Blues Festival till 1972 in London (I will get to this later in the series). The Gin House were a Stockport soul band led and booked by keyboardist Kevin Bowden (he played a Vox Continental Organ and sang). The whole country was dancing and grooving to Motown and Stax sounds supplemented by the cool releases

of the UK Sue label that was run by the immortal Guy Stevens. His tasty releases licensed from obscure US Blues & Soul labels were laid upon us via his ability to be very hip and connect with the ears of the mods who ate it up and bought these great records by the score.

Very soon after joining The Gin House I managed to get a couple of my Big City Blues Band guys hired by Kevin, including the talented drummer Henry Quick—who happened to work with me in the same ad agency.





The main sax guy was called Phil. He liked a drink now and again (and again) and, of course, he was the van driver! We worked out some good horn parts and the band was sounding spectacular. One gig in particular stands out to this day: we were booked to play the Twisted Wheel Club in Blackpool, a seaside town especially popular with groups of older folks who like to get in a bus or a coach, and do their thing.

En route to the gig Phil, rammed the band van into the back of a coach load of these old-age pensioners out on a trip. The rear window of the bus fell right onto our windshield and front end of the van, which was well embedded into the back end of the bus.

Fortunately no one was hurt, but there was glass and debris everywhere. I'll never forget the look on those faces peering down from the broken window of that bus we just demolished, right into our van as we looked up at them! We had our roadie with us—Ian Miller (R.I.P.), who somehow made it back to base and got a replacement vehicle for us, so we made it to the gig sans one sax player. The police had arrived on the scene and taken Phil away, as he was intoxicated (I never saw Phil again!) and a replacement coach was found for the old folks, so they were OK as well.

Kevin fired Phil, which left me doing a “Junior Walker” thing, singing and playing sax. The band was getting darned good and tight (if you go to [www.manchesterbeat.com](http://www.manchesterbeat.com) and look up ‘Gin House’ you can see more info). The Gin House were a hot-sounding band, but we needed more work.

We had attracted the attention of the management team of Roger Eagle (famous DJ at The Twisted Wheel), and his partner, Lawrence Selcoe. They had a prodigy/front man by the name of Milton James, a real talented black guy who could sing and dance like James Brown and Alvin Cash. We took their offer and became The Milton James Band.

Milton was billed as “The Boy from New York City.” The gigs came rolling in and we were getting better money. I became the “MC” and started bringing Milton onstage with some snappy patter after we had played a few warm-up tunes. I adopted a fake



Gin House



Milton James

American accent for a laugh, but I kept doing it after lots of girls started hanging around us and believing we were ALL from New York City!

For several months we were playing top soul venues, wowing sold-out crowds, demanding attention and getting booked back immediately everywhere we went. We were playing venues farther away from Manchester—places like Tadcaster, Stoke On Trent, Nottingham; there were so many, and I liked the fact we were getting somewhere finally. It did not last.

The band were expected to arrive early, set up Milton's rather large P.A system, play all night and tear down while he was whisked away in a nice car immediately after the show. We also found out about the disproportionate pay scale and even though we were making pretty good money for the time, we confronted Eagle & Selcoe. We could not reach an agreement, so we all quit.

I decided to take a break from the scene and found a new job in advertising—I found myself in an out-of-the-frying-pan-into-the-fire situation and I was not happy. It's now 1967 and I'm treading water while thinking out my next move.

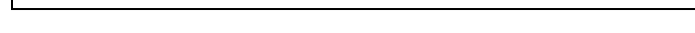
One rainy day, I'm looking out my office window; the phone rings; it's Al Powell, the drummer from the old Ivan's Meads Band. "It's time," he said. I said, "whats goin' on?" He said, "it's time to go full-time, quit your job. The Richard Kent Style (Manchester's top band) need a new sax man—we're going to Germany. You can rehearse with us there, then we back Del Shannon for 3 weeks, then Paul (Manfred Mann) Jones, then full time with Dave Berry (who had 5 European hits).

Germany was fun and I got to learning the tunes pretty well. Eight 45 minute-sets was tough on the guys but I was not playing all night. Immediately we get back from Germany we hook up with Del Shannon and do 3 great weeks playing his hits ("Runaway," "Hats Off to Larry," "Kelly," "Little Town Flirt," "Under My Thumb," and more. Del is in the Rock & Roll Hall of Fame, God rest his soul.



Del Shannon

shoes off for that one!







DAVID BOWKER at the Regal Ballroom

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Bowker (Booker) with Richard Kent Style

We recorded a single on MCA round about this time, the dreadful “Love Will Shake the World Awake,” written by one Mars Bonfire (a sometime Steppenwolf contributor). The B side, Crocodile Tears rocked pretty good; I played harmonica and helped in the arrangement.



One night, three of the band

including me, went to see Jimi Hendrix at Manchester University. We'd never seen anything quite like that before and we needed a beer after the show to “discuss” what we had just seen. We went to the only place open at that time of night, the Rails Club. While we were propping up the bar and saying stuff like “Well what was THAT all about?” one of



Dave Berry with Richard Kent Style



Dave Berry

the guys says, “well don't look now, but here he comes,” and sure enough, Jimi walks right past us to a booth and sits down, with a chick on each arm! We were a little in awe and it was suggested we all go over and say how much we liked the show, but we decided as fellow artists we should not bug him—especially as he had a bird on each arm! I kinda' regret that now!

Dave Berry was big in Holland and Belgium and we went across the Channel to do some shows. The RKS then went on to Portugal for a 5-week engagement. We got the train to Paris, having said goodbye to Dave, then another train from Paris across France to the Spanish border, where we

transferred from our super-modern French train to a rickety old thing that rattled our brains out all the way to Lisbon!

We spent 5 weeks playing the Casino in Estoril, a coastal resort for the rich just south of Lisbon.





Pete Young (the roadie for Richard Kent Style) with Bowker in Portugal 1967

We would play a dinner set on the huge concert stage, which was raised and lowered mechanically for each act. After the dinner set while we were there, they had a topless review, a black singing trio followed by international star Juliette Greco and her gypsy-style French band. I



Juliette Greco



Eusebio

didn't know it then, but in 1967 she was Miles Davis' girlfriend! She was very nice and visited us in our dressing room below the stage. She'd say, "Hello boys, how are you doing"? She was very nice to us. One evening we had a visit from soccer superstar "Eusebio," who'd heard we were from Manchester and, as he had a special connection to our city, he made a point of dropping by. What a wonderful man! Sadly, he passed in 2014, a legend.

After our nightly set on the casino stage we'd set up in the nightclub/disco on the other side of the building, where we'd play till the wee hours, lots of fun R&B and Soul. During the day we would sit on the beach watching the restaurant staff catching octopus that had been stranded in pools when the tide went out; or we'd go sightseeing. A couple of the guys hooked up with girls from the topless dance troupe but I wasn't that lucky! I was ready to leave after 5 weeks of this and finally we drove to Bilbao in Spain to board

the ship to take us back to UK. It was a three day trip, I had my 21st birthday on board and fell down some stairs below deck for some reason—I guess the sea was a little choppy that night!



Richard Kent Style in Portugal with the singing group, and some of the topless gal dancers

Back in The UK, we recorded another single on Mercury Records, "A Little Bit O' Soul," which was a cover







of the American band Music Explosion's tune. Before our version was released (and sank without trace) I made up my mind to leave the band as more "Chicken-in-a-Basket" gigs were all I had to look forward to and I needed something different. It was 1968, between my nautical June birthday coming back from Portugal and Sept 68' I would find myself leaving the 'Kent Style' and flying to Beirut, Lebanon- "The Paris Of the East." Here's how it came about.

Most of my old friends and players from The Big City Blues, Gin House/Milton James Band were holding down a residency at a posh country club-style venue called Bredbury Hall just outside Stockport. They were called "Studio One" and were led by Rod Symonds on baritone sax. They had a lead singer who I had not seen or heard before, as he'd just moved to

Manchester from Birmingham. On a night off, I went down to see them and to say hi to my old band mates. The unique line up of B-3 organ, 3 horns, bass, drums and NO lead guitar was captivating. When Henry Roland Boyce (a.k.a. Kirk St. James) started singin' that was pretty darned good! He looked a bit like Jomo Kenyatta, sang like Jimmy Witherspoon and Johnny Taylor combined and I immediately dug his persona and ability to deliver.

As I got to know Kirk, I realized he was a shady character- kinda' dangerous, not to be trusted, but he was a hustler and I accepted that.

When he called me to go to Beirut, Lebanon for three months I knew right away it was not gonna



Beirut

be a happy ending - and I was right, but I was



Kirk St. James

desperate for something new and to get out of the 'Chicken-In-A-Basket' circuit I was trapped

in. I am still to this day a nothing ventured, nothing gained kinda' guy!

My heart sank when I found out the agents name was Ted Lemon! but I couldn't back out now, it was only for three months right?—(wrong)—you can't make this stuff up!



Pete Marsh and Bowker inside Rasputins

As I recall I met the band on the plane for the first time, I noticed there were two 'Go Go' dancer girls on board that had been added to our mini soul revue. By the time we landed in Beirut we had all gotten to know each other a little and, thanks to Facebook, most of us are still in touch today.

We were met on the tarmac by a guy with a beaky nose, who was wearing white boots, matching white bell bottoms and an orange Carnaby Street-type shirt. His hair was coiffed a la Rod Stewart and he was quite a poser. Tony Coe was the DJ at the club and had been hired

by the upscale French hooker/owner of the club (which was called Rasputin's or Raspoutine) as a DJ /coordinator guy. Tony and I hit it off eventually and we are still best friends today, 52 years later!



Penny Blues and Lady H

We were ready to start rehearsing and getting set-list tunes together. Kirk had named the band Wild Silk. The line-up was me on bass/vocals, Pete Marsh on organ, Ray Gibson on drums, Les Crompton (R.I.P.) on guitar, Kirk St. James on vocals, with dancers Helen Braley and Penny Blue.

It all started well, lots of food; steaks every day, rehearsing, getting the band tight, getting paid and meeting girls. Shortly after the grand opening, possibly about 2–3 months, the crowds

began to drift away, the money was always late and Kirk insisted we pay rental money for the PA, which he said he had rented from someone in UK (yeah, yeah). Pete and I took umbrage to this and accepted an offer by the owners of a rival, hipper club called Barbarella's, to play there as an organ trio featuring Booker T, Brian Auger, Psychedelic Soul-style stuff. We had befriended Abi from Teheran—he was a great drummer, so the "Love Machine" was born! To



The Love Machine in Beirut



replace me, Kirk used Tony Coe on bass. The club DJ, Tony had been a roadie



French Newspaper clippings on Kirk St James Band



Kirk St. James Lineup after band split up and part left to play Barbarellas in Beirut



Ray, drummer, Remi, Agent (with camera) Penny Blue behind, and Tony Coe Dj at Rasputins who became a bass player after Pete on Organ, and myself left to play Barbarellas!



Kirk St James, with Ray the drummer and Les the guitar player



for Geno Washington, who was huge in UK at the time, so for a while everything was on a fairly even keel. Penny and Helen flew home after 3 months and they got out unscathed. Unwittingly we had allowed our passports to be taken by Remi our Lebanese “agent” to be renewed for “permits”—and he wasn’t gonna give ’em back unless we agreed to stay for another 3 months. As we all really had nothing better to do, we stayed and we got our passports back but they had not been stamped or renewed, as we were soon to find out.



Headlines on the Israeli Commando attack on the Beirut Airport at that time

I was dating the daughter of a Scottish airline pilot who worked for Middle East Airlines. Being Scottish, he liked a drink, liked my jazz LPs, and I liked ravishing his daughter on a daily basis! I remember one day while eating yet another steak at the club, someone mentioned that in six months this place would be a bloodbath. I never thought much more about it until one night a slew of Israeli commandos came in, blew up the airport and demolished 6 Middle East Airline planes. The smoke and flames could be seen plainly from the roof of our apartment. There was an immediate curfew. Tanks and

armored cars suddenly were everywhere and we had to carry our passports around with us at all times ... to be continued *in the February/March 2021 issue of THE HOLLER*



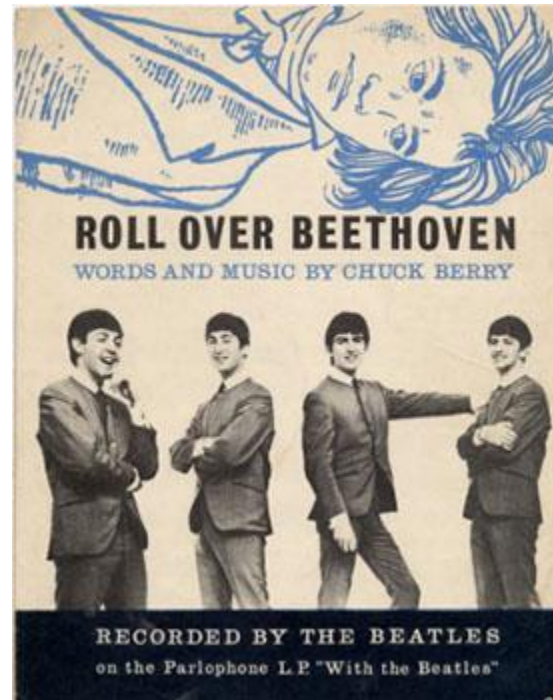
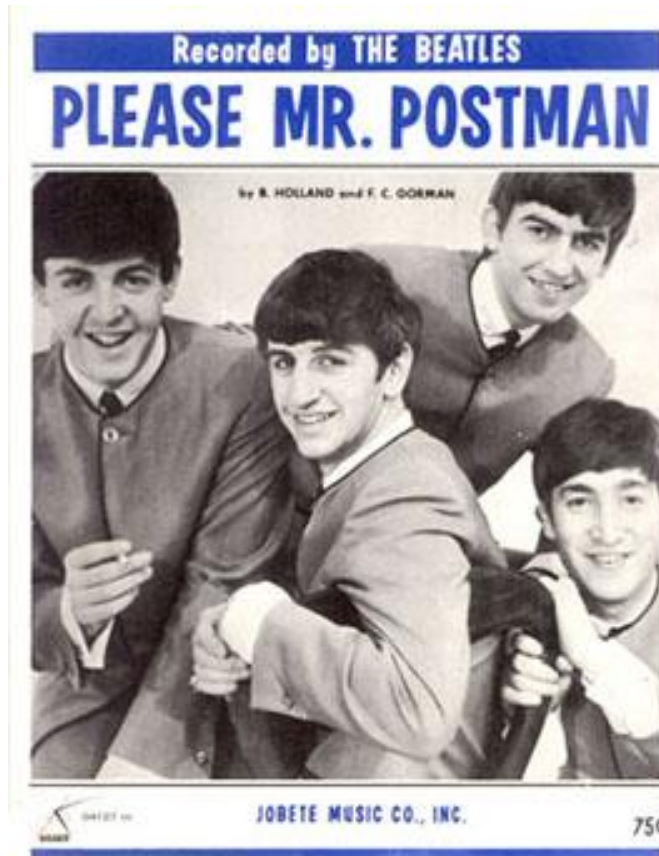
David Booker today, with former Richard Kent Style lead singer Harvey Starr

### **Next episode**

- \* Arrested at machinegun point
- \* Ripped off by club owners, agents
- \* Nightmare Flight back to UK via Bulgaria (under Communist rule at that time)
- \* Home in Manchester with a band called “Money” (there was none)
- \* It’s May 1969—Off to the Bahamas!
- \* I come back to the UK, move to London, audition for Badfinger

# The Beatles and R&B

By Chick Cavallero

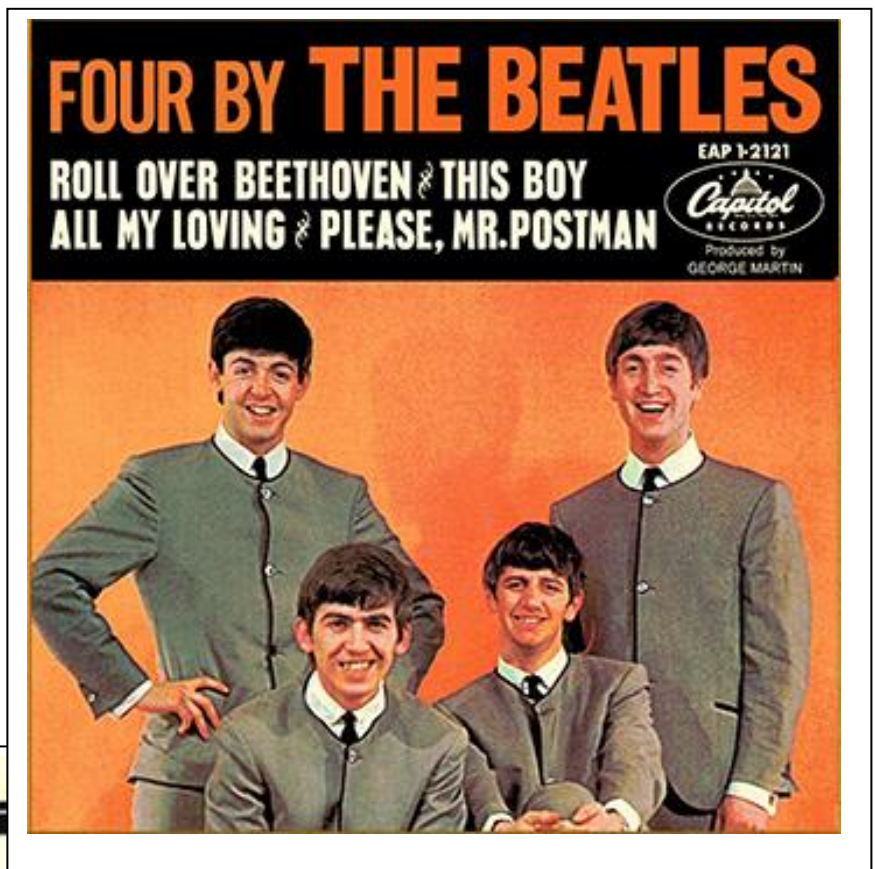


Most folks don't associate the Beatles with 'The Blues' but they *were* big fans of Rhythm and Blues, especially Motown and their early albums were steeped in R&B if not 'pure blues'. Before Lennon and McCartney were writing all of their material, there was a good dose of Rhythm and Blues sprinkled throughout their albums. Their first album ( Please, Please, Me) had a couple songs by the Shirelles, "Boys" and "Baby It's You", "Twist and Shout" by the Isley Brothers, "Chains" by a back-up Motown groups called The Cookies, and "Anna (Go To Him)" by Arthur Alexander.

Next up (With The Beatles) featured "You Really Got A Hold On Me," by Smokey Robinson, "Please Mr. Postman," by The Marvelettes, the Donays' "Devil In Her Heart," "Money" by Barrett Strong, and Chuck Berry's "Roll Over Beethoven."

The last early Beatle album with that R&B influence was Beatles For Sale which included Chuck Berry's "Rock And Roll Music," and "Kansas City" and Little Richard's

“Hey Hey Hey Hey.” were combined together. There were also a couple Carl Perkins tunes “Honey Don’t” and “Everybody’s Trying To Be My Baby”.







**Merry Christmas from The Colorado Blues Society**

# THREE KINGS of BLUES GUITAR

**By Jack Grace**

*Jack Grace is a CBS member who lives in a cabin in Como at 9,600 feet. He resides with his wife and two Huskies who socially distance themselves every time he picks up an electric guitar.*

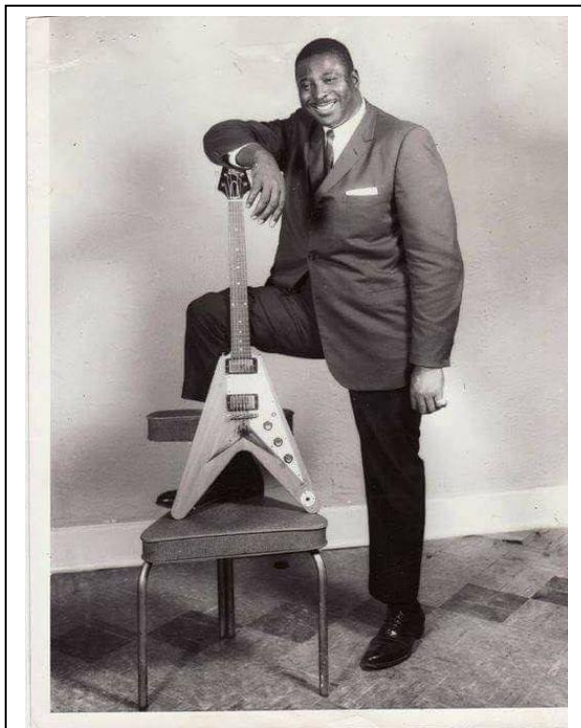
The influence of three men, all with the last name of King, set the standard for playing the blues on electric guitars. One can hear their approaches and licks in the likes of Eric Clapton, Jimi Hendrix, Stevie Ray Vaughn, as well as countless blues players of every vintage today. Their names are: Albert, B.B., and Freddie. They were related only by their love of the blues.

## How They Came Into Music

Albert King was born Albert Nelson on a cotton plantation in Indianola, Mississippi, on April 25, 1923. As a child, he sang in the gospel choir. He was a self-taught guitarist and began his career playing with gospel groups. The blues beguiled him upon listening to Blind Lemon Jefferson, Lonnie Johnson, and others. The Jimmy Reed band already had a second guitarist, so Albert played drums with the band and on several of their recordings. Albert changed his last name to King when B.B. began having commercial success.

B.B. was born Riley B. King on a cotton plantation September 16, 1925, in Itta Bena, Mississippi, some 20 miles east of Indianola. King adopted Indianola as his home and chose to be buried there. B.B. also sang with the gospel choir as a young boy. The local minister taught B.B. his first three chords on the guitar but Bukka White (his mother's first cousin) taught B.B. how to play the blues. B.B. began his musical career as a disc jockey in Memphis but soon began playing his own music as the Beale Street Boy - shortened to B.B.

Freddie King was born on a farm near Gilmer, Texas, on September 3, 1934. His mother and his uncle taught Freddie to play guitar when he was six years old. Freddie's family moved to Chicago when Freddie was sixteen. Although underage, Freddie began going to blues clubs and soon formed his own band.



**Albert King**

## **Their Guitars**

Albert played Flying V guitars and named them “Lucy.” He began playing a Gibson Flying V and later switched to custom made Flying V’s. He was left-handed and left-handed guitars were difficult to find when he began his career. So, he flipped his guitar around a la Hendrix and played it upside down. The difference between his approach and that of Hendrix is that Albert really played the guitar upside down. Hendrix restrung his guitars in the normal way so that the thicker strings were on top and the lighter strings on the bottom. Albert left the lighter strings on top and heavier strings on the bottom. The Flying V was a practical choice for Albert because the body shape still allowed access to the highest frets even when flipped around.

B.B. played a Fender Telecaster on his earliest recordings. At some point he switched to Gibson ES - 335s and named them “Lucille.” In 1981, Gibson began producing signature “Lucille” guitars. They were unique in that Gibson eliminated the “F” holes to reduce feedback.



**BB King**

Freddie began his career playing Les Pauls with P90 pickups. He also switched to Gibson ES-335s and the variations with a Varitone switch.

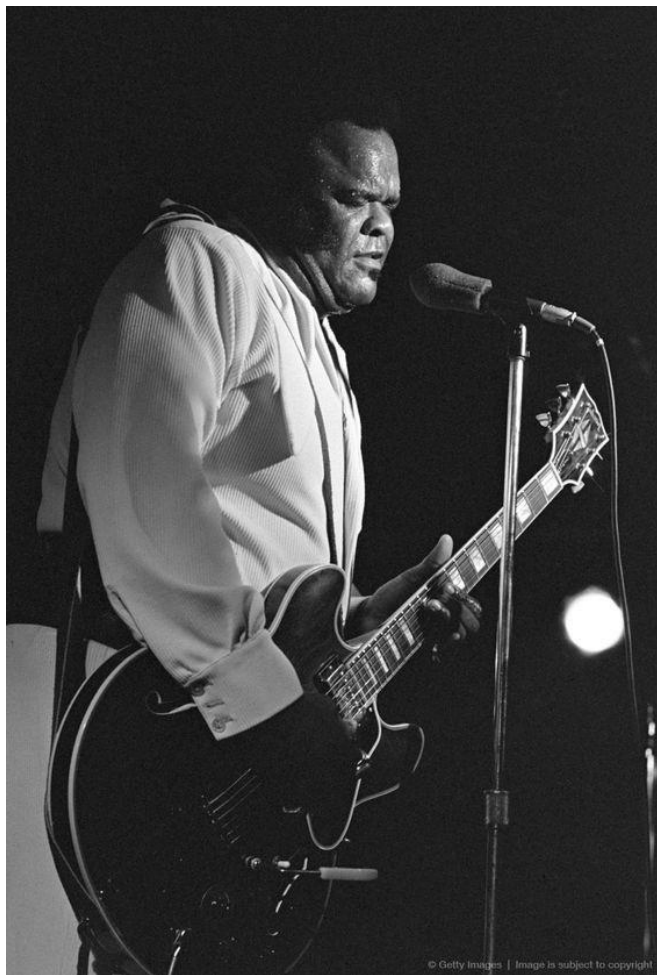
### **Approaches**

Albert was a big man with huge hands. Listen to his playing and you will hear massive bending of strings. Two things helped him accomplish the bends. One, because his guitar was played upside down, that meant bending the 1st and 2nd strings were bent down rather than up. Second, Albert used a unique tuning. He

was mysterious about it which created a lot of speculation. Albert’s luthier, Dan Erlwine, let us in on the secret - Albert tuned all his strings down a whole step. Then, he further tuned his 5th and 6th strings down another whole step. His tuning was therefore C, F, C, F, A, D. The looseness of his strings on the neck enabled him to hit powerful bends and play with heavy vibrato. Albert’s vocal range was somewhat limited, so he played up and down the neck to give his guitar a greater range. Also, Albert always played with bare fingers.



B.B.'s playing is instantly recognizable because of his ability to hold a note and wring every bit of emotion out of it. B.B. characterized himself as a lead guitarist and said he was not very good at playing chords. He always used a pick and typically bent notes only a half-step and used vibrato to make the notes ring. B.B. is famous for playing in the "B.B. Box" which contains the root notes to each of the I-IV-V chords. Often, his solos began on the "b" string. B.B. had a wide vocal range so used the compact "box" to complement his vocals.



Freddie King

Freddie's playing is characterized by tasteful bends too. He used a plastic thumb pick and a metal pick on his index finger to give his playing a bright distinctive sound. I think of him as a more straight-ahead player and hear his influence, especially in Eric Clapton.

### **Conclusion**

Before I sat down to write this article, I listened to an old vinyl of each player. They had different styles but together they defined playing the blues on an electric guitar for generations. Listen to Albert King and then to Stevie Ray Vaughn. The influence is unmistakable. Put on some B.B. King. Many, many guitarists try to sound like B.B. but no one can. His sparse and emotional approach to playing cannot quite be duplicated. As noted, listen to Freddie King and then Eric Clapton. To my ears, these three

men gave us the standard for playing the blues. Their influence is apparent in all those who followed and in those taking the blues to the next level.

# I'd Rather Go Blind

*This article was reprinted from All About Blues Music, an excellent site for the best in Blues writing, whether history, artists, the industry, or the records themselves. Check it out at <https://www.allaboutbluesmusic.com>*

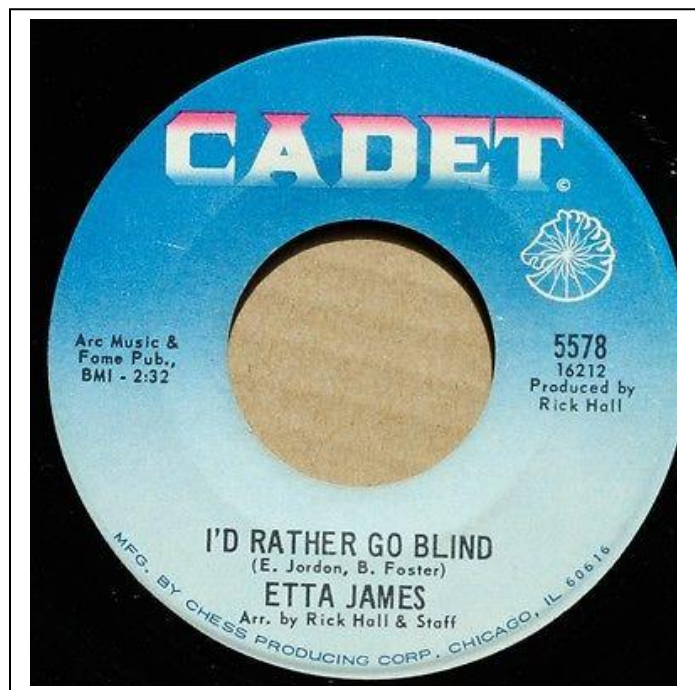
## Jailhouse Blues

Prison has an oddly mythical status in the world of the blues. More than a few blues classics tell heartbreaking (and sometimes comical) tales of protagonists who wind up in the big house. Other blues songs are performed by artists who themselves had done actual time. But few songs had their origin in prison.

Etta James's career as an earthy crooner of R&B songs was well underway by the late sixties. But visits to her incarcerated friend, songwriter Ellington Jordan would lead to her most enduring hit song, 'I'd Rather Go Blind.'

According to her autobiography, she heard early drafts of the song Jordan began and the two would later complete it. The heartbreaking ballad would soon be committed to wax at the legendary FAME Studios in Muscle Shoals, Alabama and included on the album *Tell Mama*.

The track was originally deemed worthy only of a spot as the B-side of the album's title track. It was only a modest hit, reaching number ten on the R&B charts and stalling out at number 23 on the pop charts. But time and a plethora of covers have been kind to the song's legacy. And in recent years, 'Id Rather Go Blind' combined with the rollicking A-side would be regarded as one of the greatest double-sided records in pop music history. Clearly Etta's collaboration with her jailed friend was a gem.



## ***Billy's Blues or Etta's?***

But depending on the source, the composer credit for 'Blind' may tell a slightly different tale. The classic was originally credited to Ellington Jordan and Billy Foster. What happened to Etta's contribution? Blame the IRS.

In her self-penned story *Rage to Survive*, the bluesy songstress claims to have given her credit to her partner Billy Foster for tax purposes. In later years, her name has been added as a writer along with Ellington Jordan and Billy Foster (regardless of how much Foster actually contributed to the song).

This Etta James Classic combines the best of polished sixties soul and gritty blues. <https://youtu.be/ipI7DNvToMU>



Of course, the song's true elegance comes alive only with a scorcher of a voice, and in Etta James, it found the right voice. Her powerhouse alto is mostly restrained here, but she doesn't need to scream to deliver the blues. With understated anguish, she rattles the listener to the core.

Regardless of whose name actually appears on the composer credits of "I'd Rather Go Blind," the song belongs unmistakably to Etta James.



## **I'd Rather Go Blind Lyrics**

Something told me it was over  
When I saw you and her talking,  
Something deep down in my soul said, "cry girl",  
When I saw you and that girl, walking out.

Ooo I would rather, I would rather go blind boy,  
Than to see you, walk away from me child, and all  
Ooooo so you see, I love you so much  
That I don't want to watch you leave me baby,  
Most of all, I just don't, I just don't want to be free no

Ooo I was just, I was just, I was just sitting here thinking  
Of your kiss and your warm embrace, yeah,  
When the reflection in the glass that I held to my lips, now baby,  
Revealed the tears that was on my face, yeah.

Ooo and baby, baby, I would rather, I would rather be blind boy  
Than to see you walk away, see you walk away from me, yeah  
Ooo baby, baby, baby, I'd rather be blind now

### ***Blues standard***

But as time went by, 'I'd Rather Go Blind' belonged to many others too. An army of legendary singers supplied memorable renditions. Clarence Carter, Rod Stewart, Koko Taylor, Little Milton and others all added to the rich tapestry of the song's legacy.



## Beth's blues

Perhaps the most urgent and faithful of all covers of Etta's classic belongs to Beth Hart. Ably assisted by Joe Bonamassa on guitar, Beth reaches deep into her soul to find a breathtaking sense of sadness that hasn't been reached since Etta's original.

Perhaps the most urgent and faithful of all covers of Etta's classic belongs to Beth Hart. <https://www.allaboutbluesmusic.com>

<https://youtu.be/UEHwOUEp7A>

## Christmas Blues

By Chick Cavallero (reprint from The Holler Dec.2019)

Well, it's that time of year when Christmas carols are on every radio station. But just because it is Christmas and Bing Crosby and Andy Williams are hogging the airways doesn't mean you can't listen to some good blues AND still enjoy the Christmas spirit. There is a lot of Blues Christmas music out there, much more than just Elvis signing "Blue Christmas".



I imagine blues artists have been doing Christmas songs as long as they have been doing blues, probably longer. Leroy Carr in 1928 had a record out called "Christmas in Jail-Ain't That a Pain".



Kenny Neal has a Louisiana flavored CD Called "I'll Be Home For Christmas" in which he does all the standards like Silver Bells, Winter Wonderland, Merry Little Christmas, Please Come Home for Christmas, I'll Be Home for Christmas, O Come All Ye Faithful and Silent Night. Then there's Etta James "12 Songs for Christmas" with Etta doing many of the same standards as Kenny plus Little Drummer Boy, O Holly Night, White Christmas and Santa Claus is Coming to Town.

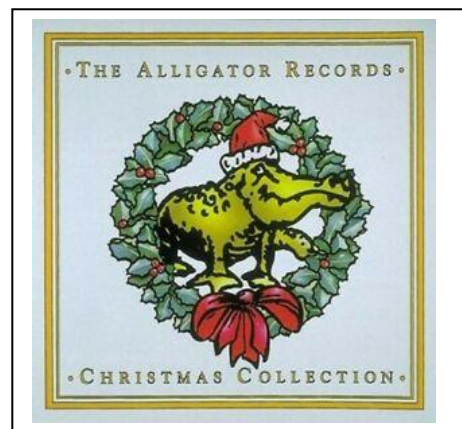
Brian Setzer, Vasti Jackson, Booker T and the MGs, Roomful of Blues, Fats Domino, Lefty Diz, Deb Ryder and Peter Green to name a few, ALL have their own Andersen has Grady Champion Baby Left Me for has the "Christmas Bonamassa has

songs and last year Eric Clapton came out with his own Christmas album called Happy Christmas. And it's hard not to sing along with Chuck Berry on "Run, Run Rudolph". You can even find Canned Heat teaming up with the Chipmunks (you know ALVINNNN!!!!) to do The Christmas Song (you might want to be fortified with eggnog for THAT one as Heat turns it into a blistering boogie).

For my money the 2 best 'must haves' are the two Alligator Records Christmas CDs that have some extremely unique Christmas songs that you just gotta hear during the holidays. There is actually a third one,



called A Blues Christmas with Koko Taylor on the cover, but that is a compilation of these first two Alligator Christmas compilations.



Christmas albums. Kid "Christmas at Greaseland". has "Blues on Christmas (My Santa)" and Jimmy Reed Present Blues". Joe several single Christmas





***If you are needing to hear some of the best Christmas Blues on the planet, here are a bunch of downloads you can start playing when the Christmas spirit hits you!***

<https://youtu.be/CrWSPNCiUDI> Christmas on the Bayou Lonnie Brooks  
Christmas Collection

[https://youtu.be/vibKu\\_-ZWuk](https://youtu.be/vibKu_-ZWuk) Christmas Chuck Berry

<https://youtu.be/sxRPa-gv6Jk> Silent Night Etta James

<https://youtu.be/dSWZVhDvgY4> Have You Heard The News Koko Taylor  
Houserockin

<https://youtu.be/iyP2Jo5UebM> Merry Christmas Baby Joe Bonamassa

<https://youtu.be/BI4dzEkIsol> It's Christmastime Again, Spend, Spend, Spend Little  
Charlie and The Nighcats

<https://youtu.be/9i2wypLkWkY> Christmas Tears Freddie King

<https://youtu.be/RLUkaJ1Xz1k> Lonesome Christmas Joe Bonamassa

<https://youtu.be/7ZUYMcwiYH0> Bluesy Christmas Val Starr and the Blues Rockets

<https://youtu.be/M5Mv2-lin5M> Baby Please Come Home For Christmas Johnny  
Winter

<https://youtu.be/EtgxuEr-XZU> Baby Please Come Home For Christmas BB King

<https://youtu.be/vDYVrqBZ95k?list=PLX9NeEseBPZYA-MnlguVDXz1WjiKt1I0f> Crying  
Christmas Tears Eric Clapton

<https://youtu.be/Sjc2KwhlrtA> Santa Claus Wants Some Lovin- Albert King

<https://youtu.be/jGFnSqMFQFo> Sonny Boy's Christmas Blues Sonny Boy  
Williamson

<https://youtu.be/PouMzBdB-Ts> Christmas Blues Canned Heat

<https://youtu.be/PLvU-eSbFD0> Santa Lighnin Hopkins

<https://youtu.be/GMSVAHhcxcwc> Christmas Boogie Canned Heat

<https://youtu.be/j4awIXfnNAC> Santa's Messin With the Kid Eddie C. Campbell

<https://youtu.be/jGgCuSRVj4U> Lonely Christmas Without You Mick Jagger, Joss  
Stone, Dave Stewart

# Doc's Garage Concerts

This past summer, James Seeley hosted garage concerts at his home in Erie from Memorial Day thru early October. The neighborhood loved it and the bands loved it. He used his own live sound gear and ran sound for the bands and they operated on tips. James plans on doing this again next summer, so keep an eye out for them. This event not only helped musicians, it brought the blues to a neighborhood that otherwise would never hear these musicians. Here are some pix from the summer. James is looking for anyone who would like to help finance the concerts so if you are interested give him a yell! Here is a link to a feature the Channel 9 did on them

<https://youtu.be/11PubghcDeE>



Deborah Stafford and The State of Affairs



50 Shades Of Blue





Lionel Young



'Shack'



Mojomama



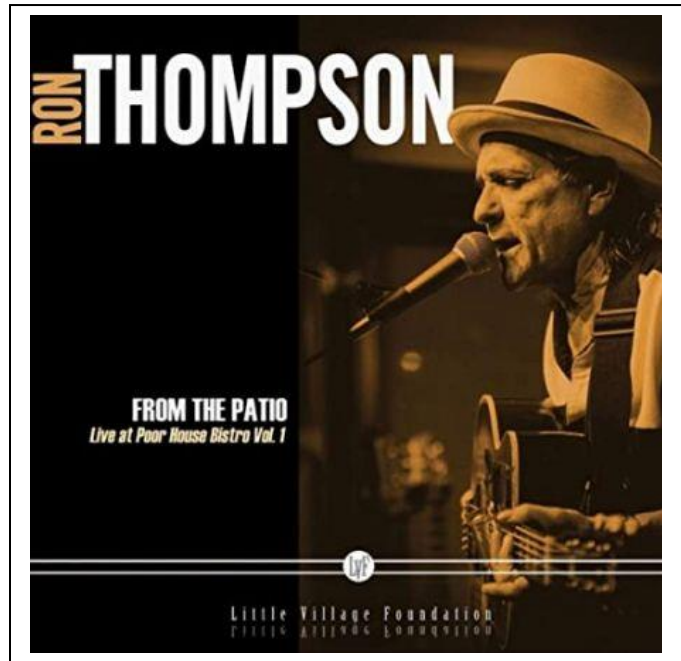
# CD Reviews

## Ron Thompson

### ***From the Patio - Live at Poor House Bistro Vol.1***

Little Village Foundation  
By Dan Willging

Despite being West Coast-based and several years removed from playing in Colorado, multi-instrumentalist Ron Thompson remains a favorite of Centennial State blues fans. Colorado Blues Society's Chick Cavallero and Jim Primock have fond memories of Thompson's performances at the Boulder Outlook Hotel. Cavallero recalls how Thompson would fake dropping his guitar (he didn't use a strap) and then, at the right moment, catch it while never missing a note. "Super, super entertainer," he writes in an email. At one point, Cavallero thought so much of Thompson's talents; he presented him with a Colorado Blue Society Lifetime Achievement Award.



Primock shares similar memories. "He seemed to have the energy of a child - moving around the stage constantly, making eye contact with anyone close to the front," he also writes in an email. "He was an excellent, technical musician, but more importantly, he was one of the most entertaining musicians I've ever seen."

Sadly, Thompson passed away on February 15 due to complications from diabetes.

Little Village Foundation's posthumously-released From the Patio – Live at Poor House Bistro Vol. 1 echoes Cavallero and Primock's sentiments. Every Wednesday night for 14 years, Thompson held court at the San Jose venue, with other musicians dropping in to either play or simply enjoy the show.

Ideally, having a visual component to a live recording always completes the picture of capturing a dynamo such as Thompson. While that's rarely practical, this crystal clear-

recording does a great job presenting what Thompson was like live on two summer nights in 2014. His vocals are strong and commanding while his masterful guitar playing mixes a stinging slide attack with a fuzzy, buzz saw-cutting edge. From the sounds of it, Thompson was on top of his game those two nights.

“Mardi Gras Boogie,” “The River is Rising,” and “When You Walk That Walk” are Thompson originals. The other eight songs are chestnuts written by such stalwarts as Willie Dixon (“Meet Me In The Bottom”), Little Walter (“One More Chance With You”) and Lightnin’ Hopkins (“Bring Me My Shotgun”).

Though it’s a quality recording and performance, this CD hits its groove starting with the seventh track, Lowell Fulson’s slow-crawling “Sinner’s Prayer.” It flows effortlessly through the shuffling “The River is Rising” and a soulful interpretation of Don Covay-Bobby Womack’s “That’s How I Feel,” where Thompson delivers his most passionate vocals of the album. Little Village Foundation’s Jim Pugh, currently nominated for keyboard player of the year in LIVING BLUES Magazine, enhances the emotion with his organ playing. West Coast guitar legend Kid Andersen joins the foray on the boogying “Doctor Brown” and the blitzing “When You Walk That Walk.” (Andersen also mixed and mastered the proceedings at his Greaseland USA Studio.)

Thanks to this recording, Thompson’s spirit will undoubtedly live on, not to mention Wednesday nights at the Poor House. On those nights, only Thompson’s music is played.

## ***The Triangle***

Melody Place/BMG

Reviewed by Jack Grace

*Jack Grace is a CBS member who lives in a cabin in Como at 9,600 feet. He resides with his wife and two Huskies who socially distance themselves every time he picks up an electric guitar.*

Every once in a great while, an artist meets the perfect producer, finds the perfect songs, and assembles the perfect bands in the perfect studio. All those things come together to take the artist’s music and performance to a higher level. Meet Lisa Mills and her new album, *The Triangle*. Muscle Shoals, Alabama; Memphis, Tennessee; and Jackson, Mississippi make up *The Triangle*. Lisa recorded songs that were originally recorded in those cities and she does it in each of those locations, sometimes with the original musicians. The album begins with a Little Richard song,



"Greenwood, Mississippi". Lisa doesn't take us to Greenwood but rather she takes us to the same Fame Studios in Muscle Shoals where Little Richard first recorded the song. The same is true with all the other songs on the album. They are recorded in Sun Studios, Royal Studio in Memphis, and Malaco Studios in Jackson. Lisa takes us with her to those places too. If I had to use one word to describe this album and Lisa Mills, it would be POWER. Listen to the horns, drums, bass, guitars, and keyboards. No one is holding back. Nor is Lisa. Her voice is pure power. Her mother once told her, "Lisa, you got that little something in your voice like Elvis." You will have to judge that for yourself but there is no denying she has one of the most powerful voices in blues, rhythm and blues, and gospel today. She names her primary vocal influence as Etta James and her favorite guitar influence as Freddie King. The songs on The Triangle were all written by other people but Mills doesn't just cover them, she makes them her own. She really gets inside these songs. Nothing is laid back about her performance. Mills wrenches every bit of emotion and energy out of each song on this album. There are four songs recorded in Muscle Shoals, six in Memphis (including the bonus track), and four in Jackson. The musicians are all virtuosos and supremely versatile. Listen to John Willis give us a lead guitar lesson on "Tell Mama." Michael Toles channels Freddie King on "That's What Love Will Make You Do." All the musicians on this album are top notch session players. The songs and performances are all so good that it is a challenge to pick a favorite. My two are "A Place Nobody Can Find" and "Someone Else is Steppin' In." The first takes you back to the days of your first loves and the second is one of those early strong women songs that changed the role of women in music forever.

The last song on the album, "Just Walking in the Rain," is a bonus track. It was recorded in Sun Studios but unlike the other songs, it's a quiet track - just Lisa and her trusty 1947 Epiphone hollowbody guitar named Josephine. That song was originally recorded by a group of local prisoners who were brought to Sun Studios for one day to record the song. Listen to the words. Give this album a spin to listen to an artist and the supporting musicians at the top of their game. But, I warn you, it's not going to be easy to sit still. Most likely you will find yourself on your feet and moving to the grooves.

## **Hurricane Ruth**

### ***"Good Life"***

**American Showplace Music**

**Management: The Galaxie Agency**

By Peter "Blewzzman" Lauro © July 2020

Blues Editor @ [www.Mary4Music.com](http://www.Mary4Music.com)

2011 "Keeping The Blues Alive: Award Recipient

### **Prelude**



Back about seven or eight years ago - while we were all in town for the Blues Music Awards - Hurricane Ruth, Blewzzlady Rose and myself were waiting for the trolley across the street from the Downtown Sheraton in Memphis. After acknowledging each other with pleasantries and introductions, from that moment on, there was no looking back. Spending most of the day touring the Blues Hall Of Fame and having lunch together at Gus's, a new friendship developed and Ruth soon became a part of the Mary4Music family. Over the years I've had the pleasure of reviewing her previous recordings; having one of those recordings on our "*Mary4Music Presents: Keeping The Blues Alive Volume Nine*" compilation CD; and emceeing several of her performances at various showcases held in Memphis during the International Blues Challenge.



During one of those showcases, as I introduced Hurricane Ruth I referred to my experience with hurricanes from having lived in Florida for the past few decades. I recall saying "*Since I am from Florida, I know a thing or two about hurricanes and I promise you folks, you are about to witness a category five*". Similarly, Tim Parsons of Tahoe On Stage recently said "*When she sings, she blows the room away. The delivery with each note has such intensity and authenticity that rapt and windswept audiences hold onto bar stools to remain in the place.....*". Having the word hurricane in her name, I'm sure introductions of that nature are quite common - but for them to have any credibility, they need to be lived up to. That said, Hurricane Ruth is indeed a force to be reckoned with!

### Review

"*Good Life*" is Hurricane Ruth's fifth release - her first on the Showplace label - and it was produced by the late, great Ben Elliott. Of the disc's ten tracks, eight are Ruth LaMaster originals and/or collaborations. The "A-List" musicians backing up Hurricane Ruth's powerhouse vocals include: Scott Holt on guitar; Calvin Johnson on bass; Bruce Katz on B3 and keyboards; and Tony Braunagel on drums.

Nobody, and I mean NOBODY, knows how to kick things off better than Hurricane Ruth. Opening with the original "*Like Wildfire*" (R. LaMaster, K. Wright, J. Hutsell) will attest to that. Although the wildfire Ruth's singing about is an emotion that someone apparently instilled in her, this smoker will have you thinking differently. With its fireball

vocals; blazing rhythm; and scorching piano and guitar leads; like a relentless wildfire, everyone in the band burning out of control.

With some very inspirational lyrics, Ruth uses this foot tappin', finger snappin', head bobbin' shuffle, to share some very good advice her mother once gave her. According to Norma Jean LaMaster, you should never worry about "*What You Never Had*" (R. LaMaster, T. Hambridge). It seems to have worked, because in spite of never having diamonds; never having gold; never having any money, no Maserati and no caviar, Ruth is indeed living a *good life*. With Calvin and Tony nailing the rhythm groove behind them, Scott and Bruce are all over some smoking guitar and B3 highlights. One hell of a track - lyrically, vocally and musically.

As many of the disc's songs do, the title track - "*Good Life*" (R. LaMaster, S. Holt) - was inspired conversations with her mom.....someone Ruth seems to make the listener wish they knew. Knowing how much she truly enjoys rocking it out, this is the kind of song I always request at a Hurricane Ruth show. Certainly, and masterfully diverse, Ruth can knock a ballad out of the box as easily as she can blow the roof off of a joint.

Sadly, many times in life, people put themselves second - and it's usually because being in a relationship that allows nothing else. They may make for good songs, but situations like that flat out suck. In her own words, "*She's Golden*" (R. LaMaster, B. Walker), "*is a song about weathering life's storms and finding yourself, your voice, your way*". These are the types of lyrics you listen to hoping they were just written and not lived.....as this one may have very well been. Thankfully, as we all now know, that storm was indeed weathered and Ruth's time is now. Another powerfully performed powerful song.

There is a line in this song where Ruth says "*I'm a wrecking ball, I'm a hurricane - turn me loose, let me rock this place*". To that I say '*since when did you need permission and should we expect it any other way?*' The song is titled "*Black Sheep*" (R. LaMaster, S. Holt) and according to Ruth, it is indeed autobiographical. Musically, think back to the part where I mentioned introductions.....now ya got it. With a raucous rhythm, led by Tony killing the kit, and Scott going toe to toe with Ruth on the guitar and vocals, this one is quintessential Hurricane Ruth.

The disc closes with an absolutely beautiful and inspirational song. It's titled "*I've Got Your Back*" (K. Leipziger, A. McCray, I. Kelly), and if you've ever said those words to someone - and meant it - you know what it's about. As I think, and may have actually told here before, every time I hear Ruth sing one of these soulful, emotional and heartfelt songs I want to hear a full album of them. Maybe one day? With Tony, Calvin and Scott laying back in a gentle groove, Ruth and Bruce absolutely shine on what's pretty much a vocal/piano duet. Brilliantly done!

Other excellent songs on "*Good Life*" - what I am sure will be a highly recognized release come next year's various awards ceremonies - include: "*Dirty Blues*" (R. LaMaster, T. Hambridge); "*Torn In Two*" (G. Nicholson); "*Who I Am*" (R. LaMaster, D.

James); and *"Late Night Red Wine"* (R. LaMaster, S. Holt).

To find out more about Hurricane Ruth just go to her website [www.hurricaneruth.com](http://www.hurricaneruth.com)

## **Lisa Mann**

### ***"Old Girl"***

**JayRay Records**

**Publicity: Blind Raccoon**

**By Peter "Blewzzman" Lauro © September 2020**

Blues Editor @ [www.Mary4Music.com](http://www.Mary4Music.com)

2011 "Keeping The Blues Alive: Award Recipient

Lisa Mann - singer; songwriter; two time Blues Music Award winner in the "Instrumentalist - Bass" category; and winner of the Blues Blast's "Rising Star" award - and Mary4Music go way back, and although I do consider her an old friend and an old



associate, I wouldn't necessarily say that makes her an *"Old Girl"*. Over the course of close to a dozen years Lisa has had songs on several of our "Mary4Music Presents: Keeping The Blues Alive" compilation discs and this is at least the third release of hers we're having the pleasure of reviewing.

*"Old Girl"*, Lisa's fifth release, is a five song project that features four original tracks and a Rosetta Tharpe cover. Joining Lisa - on the bass and vocals - are: Jason Thomas on guitar; Michael Ballash and Dave Melyan on drums; Louis Pain on organ; and Sonny Hess, Brian Foxworth, Larhonda Steele, and Arietta

Ward on backup vocals.

The title track has Lisa lamenting over being a mature woman in a world that caters to Millennials. Just a few of the many things that frustrate her are having someone say *"Madam, may I help you with your things?"* or someone else getting the door for her. Apparently, this type of stuff has her feeling like an *"Old Girl"*. As sure as I am that you know this Lisa, it will get worse.... especially when you hit my age >). Ironically, it's just one of two tracks that Louis Pain appears on, and the somber mood his organ adds



to the rhythm seems to accentuate Lisa's pain. On the other hand, Lisa's sounding everything but old on the vocals.

So, most of us know many relationships that were ruined by monkeys in a metaphorical way, such as a person burdened by serious issues or a drug/alcohol drug addiction who was said to have a monkey on their back, but how many of us know of a relationship that was at risk of being ruined by actual monkeys? Lisa does! Based on a true story, "*It's The Monkeys Or Me*" is not just the song's title but they are words that one of her friends actually had to tell someone she was on the verge of a serious relationship with. Before she was moving in, the monkeys were moving out - end of story. It's an uptempo number with Lisa and Dave pounding out a smokin' rhythm, aggressive rhythm and lead guitar by Jason, and Lisa joyfully belting out the songs hilarious lyrics. BTW, if you want to know if the monkeys stayed or went, ya gotta listen for yourself.

The studio, the photographer, the graphic designer, the promoter, the ticket takers, the deal makers, the advertisers, the cab drivers, the airlines, the stage pros, the CD manufacturers, the hotels and motels, the internet and phone companies, ASCAP, sky caps, phone apps and even musical societies are only a part of the 'everybody' Lisa is referring to while stating "*Everybody's Making Money*" but me'. That may be true Lisa, but you're having all the fun, right? <ducking> With a pounding performance on the drums by Michael, this is another powerful rhythm led track and midway through, when Lisa asks him to testify, Jason rips off some of the disc's best guitar work.

"*That's All*" is a Sister Rosetta Tharpe song that goes back to 1938. As a song that pleads for love and equality, I am sure it became topical many times since then, as it once again has today. One sheet writer Rick J. Bowen stated that "In the times we live in, Tharp's music is needed more than ever." Amen, Rick! The intensity with which the song was sung and presented musically by Lisa, Jason and Dave were the masterful tribute a song like this deserves.

The disc closes with an amazingly beautiful song that anonymously acknowledges the ladies and gentlemen who, throughout the decades, gave us so much wonderful music. They may have never achieved fame, they may not have ever been featured in Rolling Stone or appeared in Billboard magazines, but they will always be remembered "*Around Here*". As I mentioned earlier, being someone who is very familiar with Lisa's music and has seen her perform live countless numbers of times, this track may very well be the best I've ever heard her sound. Backed by the four fabulous background vocalists, this is indeed a song that should be played in church. Regardless of faith, anyone hearing it will not only feel uplifted but will be able to relate as well.

Side note to Lisa - I hope this old man lives long enough to hear this "*Old Girl*" sing many, many more songs. You rock, my friend!

To find out more about Lisa Mann just go to her website - [www.lisamannmusic.com](http://www.lisamannmusic.com)

# Frank Bey

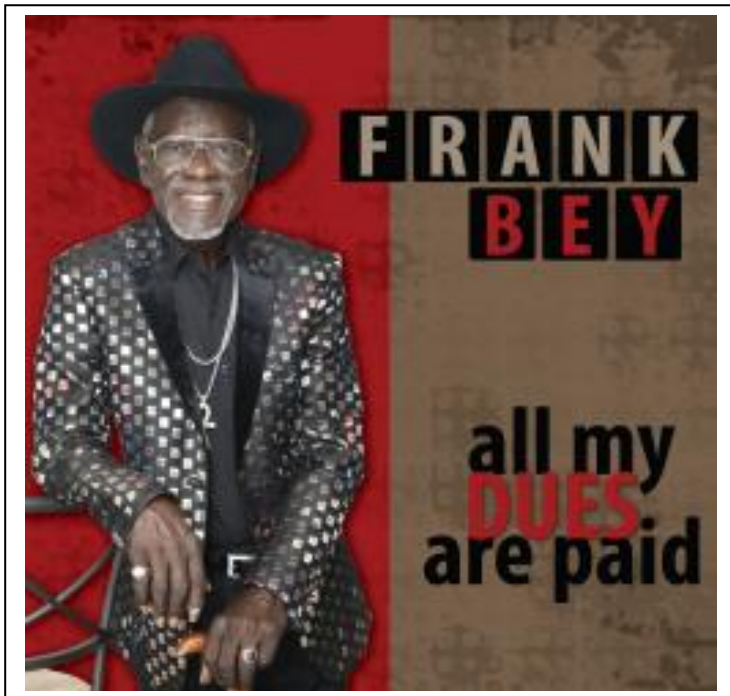
## ***"All My Dues Are Paid"***

Nola Blue Records

Publicity: Blind Raccoon

By Peter "Blewzzman" Lauro © Dec. 2019

Blues Editor @ [www.Mary4Music.com](http://www.Mary4Music.com) 2011 Keeping the Blues Alive Recipient



From time to time, I read such a compelling statement on a one sheet or jacket liner notes that necessitates a need to share it. This is one of those times and here is that statement: *"In a time when American Idol-type vocal gymnastics too often pass for soul, Frank Bey is a perfect reminder of what soul singing is really all about: communication, warmth and emotional sincerity."* Rick Estrin.

*"All My Dues Are Paid"* - quite a matter of fact title - is Frank Bey's sixth release and it's his second on the Nola Blue Label. The thirteen track disc was produced and co-produced by Kid

Andersen and Rick Estrin and was recorded at Kid's Greaseland Studio - a place where some of the best musicians in the business have been known to hang out. During these sessions those who were hanging out to back up Frank's lead vocals included: Jim Pugh on organ, piano, Rhodes and Wurlitzer; Eric Spaulding and Nancy Wright on tenor sax; Jack Sanford on baritone and tenor sax; Rick Feliciano on trombone; John Halbleib on trumpet; Alex Peterson, Derrick "D'mar" Martin and Paul Revelli on drums; Jerry Jemmott on bass; Paul Olguin on lead bass guitar; Martin Windstad on percussion and congas; Kid Andersen on guitar, baritone guitar, vocals, percussion, organ and Wurlitzer; Vicki Randle on congas and percussion; Don Dally and Kimberly Kistler on strings; Lorenzo Farrell on organ and Wurlitzer; Aki Kumar and June Core on handclaps; and Lisa Leuschner Andersen, Willie Walker, Rick Estrin, D'Mar, Lorelee Christensen and Dennis, Walter and Dwayne Morgan - collectively known as The Sons Of the Soul Revivers on vocals.....Phew! That was tough and I hope I got 'em all.

Until now, when it came to making a statement with an album title, I always thought that the loudest ever made was by Willie Dixon with *"I Am The Blues"* (1970). That said, Frank Bey declaring *"All My Dues Are Paid"* also packs quite the punch. On the title track - which he collaborated on with K. Murray, R. Estrin and K. Andersen - Frank tells

of the days of being black and poor while living in the south; along with being used, abused and played by friends who were nothing more than parasites and snakes. Through it all, and later medical issues as well, Frank always kept on pushing and although no one else did - he knew that there was no way to stop Frank Bey. With several bass's, several horns and several percussionists teaming up, the rhythm groove is relentless, and with super background support from the ladies, Frank's singing it just like he lived it. Song of the year credentials are all over this one.

Since it's been forty years ago that George Jones had a monster hit with "*He Stopped Loving Her Today*" (B. Braddock/C. Putnam), Frank Bey's version has me thinking that if Nola Blue Records sent it to country radio, lightning could very well strike twice. After all, the song constantly pops up on surveys as one of the greatest country songs of all times and - with the heart and soul Frank's putting into it - I'm loving the idea. The sullen rhythm groove Jim, Jerry and Alex are in; the heavenly sounding strings of Don and Kimberly; and Lisa's angelic humming are all perfect accompaniments for the songs melancholy mood.

It may be a Nightcats song but Kid and Rick hit the nail on the head giving it to Frank to sing. He's not only singing "*I'll Bet I Never Cross Your Mind*" (R. Estrin) like he wrote it, but like he lived it and knows exactly who he's singing it to, as well. Needing to recall what the original version sounded like I just took a quick visit to YouTube and came to the conclusion that although quite similar, I'm liking the feel Jim adds with the organ vs a piano and the sultriness Nancy added with her style on the sax. Great track.

He's sung blues, he's sung soul, he's sung country and now, on this big band style track, Frank Bey's singing some jump jazz. Although I'm not suggesting it (:>), it wouldn't surprise me if Frank could rap as well. With some of the disc's most smoking rhythm by a double dose of the Pauls on bass and drums and Lorenzo on keys; Jack, Eric and John nailing the horn arrangements; and Kid killing it on the guitar; "*Never No More*" (P. Mayfield/D. Malone) is indeed the dance floor filler.

How can a song with relatively sad lyrics sound so wonderful and uplifting? Just give a listen to Frank singing "*If It's Really Got To Be This Way*" (A. Alexander/D. Fitts/ G. Nicholson) and you'll know exactly how. On the only track with just a four piece band behind him, Frank Bey absolutely shines on this beautifully done vocal presentation.

Every time I hear this song, I can't "*Imagine*" (J. Lennon) ever hearing a more enlightening song with such hopeful lyrics. With his more powerful, more soulful and more heartfelt rendition, Frank - and this amazing group of musicians performing it with him - take the song to a whole other level.

Other incredibly done tracks on "*All My Dues Are Paid*" include: "*Idle Hands*" (R. Biancol/M. Kane); "*One Of These Days*" (W. Troinai/H. Hoye); "*Calling All Fools*" (R. Estrin); "*It's A Pleasure*" and "*One Thing Every Day*" (M. H. Schermer); "*Ha Ha In The Daytime*" (P. Mayfield); and "*Perfect Day*" (L. Reed).



My track record when making statements like I'm about to make is quite respectable. That said, with a handful of past BMA winners involved on this project, don't be surprised should you see Sallie Bengtson walking to the stage to pick up Nola Blue's first Blues Music Award come May. Remember where you heard it!

Although this legendary artist is very well known to most of you, should you like to learn more about Frank Bey just go to [www.frankbeymusic.com](http://www.frankbeymusic.com).

## **Jose Ramirez**

### ***"Here I Come"***

**Self Released**

**Publicity: Blind Raccoon**

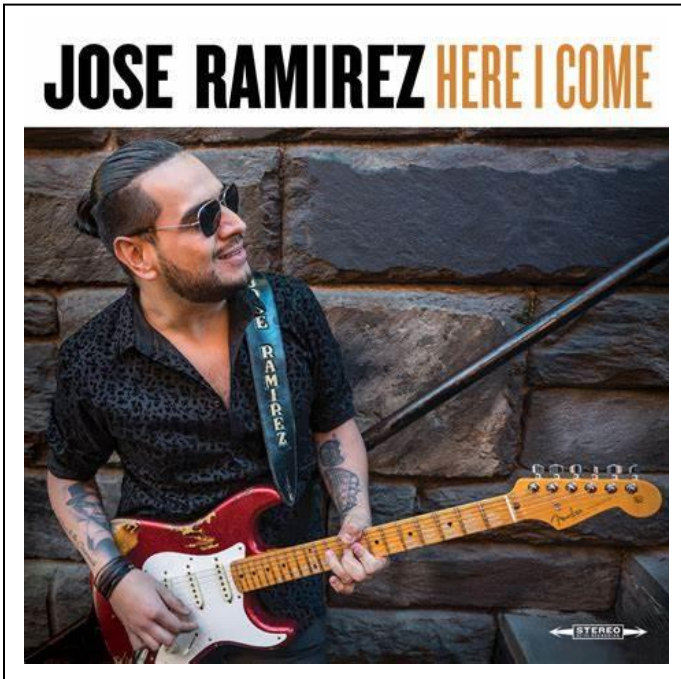
**By Peter "Blewzzman" Lauro © May 2020**

Blues Editor @ [www.Mary4Music.com](http://www.Mary4Music.com) 2011 Keeping the Blues Alive Recipient

Although "*Here I Come*" is his debut release, Jose Ramirez is by no means the new kid on the block. In actuality, between his U. S. tour and his two European tours, he's not only been around the block a few times but he's been around the world that many times, as well. I recently had the pleasure of seeing Jose perform several times during the International Blues Challenge in Memphis, TN a few months back. The first two times were during his quarter and semi-final rounds and the third was at the finals, when he wowed the packed Orpheum Theater crowd with a killer performance that won him second place.

Believing in making a strong first impression, Jose Ramirez pulled out all the stops when it came to making "*Here I Come*". Placing himself in extremely good hands, Jose chose blues guitar legend Anson Funderburgh as his producer, and as the saying goes, 'that's all she wrote'. Anson brought Jose to Austin, teamed him up with Grammy Award winning engineer Stuart Sullivan and hooked him up with some of the best studio musicians in the business. That said, joining Jose Ramirez on vocals and guitar are: Jim Pugh on Hammond organ and piano; Wes Starr on drums; Nate Rowe on bass; Anson Funderburgh on guitar; and The Texas Horns which consists of: Mark "Kaz" Kazanoff on tenor sax; John Mills on baritone sax; and Al Gomez on trumpet. Of the disc's eleven tracks, nine are Jose Ramirez originals.

The disc opens with the title track "*Here I Come*", a smooth foot tappin', knee slappin' shuffle featuring a fantastic piano led rhythm. While name dropping some of the blues legends he claims to have taught him to sing and bend those strings, by stating "*here I come, on my way, be ready for what I have to say.....*", Jose's also serving notice that he's now ready to be a part of those who will keep it all going.



"I Miss You Baby" (Freddie Simon) is a fifties style blues ballad originally done by T-Bone Walker. Although the track showcases the magnificently soulful and emotional sides of Jose's vocals, the two minute mid-song instrumental stopped me in my tracks. Between the combination of the sensitive guitar leads; the delicate piano and organ highlights; the heartbeat of the horns; and the oh so soothing rhythm; all I could do was just sit back and smile.

Now before all you ladies reading this think "awwww, how sweet", when you hear the title of this track, let me warn you about jumping to

conclusions. "One Woman Man", is more about what Jose *isn't* rather than what he is. Musically, the song's just as bold and if you think that line may sting, you just gotta hear the guitar licks.

For so many reasons, "Goodbye Letter" could very well be the disc's best track. The name alone indicates it's gonna be loaded with the blues and, for over seven-and-a-half minutes, that's exactly what it is. Close to half of those minutes feature Jim Pugh masterfully doing his thing on the piano and showing why he's been every recognizable name in the genre's go to guy; and the other half feature Jose belting the hell out of the blues both vocally and with scorching blues guitar licks, while displaying that he's just not coming.....he's here!

"The Way You Make Me Feel" is a soul oozing, uptempo, feel good song that makes you just want to start singing along with it. As a matter of fact, as good as this woman seems to be making Jose feel, he just might become that one woman man after all. With Wes and Nate nailing it on the drums and bass, and those Texans nailing it on the horns, this one's another rhythm rich winner.

"Three Years" is just one of the two tracks featuring Anson on guitar and where I might normally say something like "too bad I'd have loved to hear more of him", he's got Jose so on top of his game and his production work has shone on every track.

With all that's been written about Robert Johnson, one would be hard pressed to find anything in those facts or fables that even remotely describes him as "funky". That said, Jose and the guys do an interesting job of funk up Robert's "Traveling Riverside

Blues".

Other tracks on this outstanding project include: "Gasoline And Matches"; "As You Can See"; "Waiting For Your Call"; and "Stop Teasing Me".

In a recent conversation with Jose, he told me that he had submitted a copy of "Here I Come" to Blues Blast Magazine in order to be eligible for their annual Blues Blast Awards. Knowing that, I'm thinking he should be a lock for at least a nod in the "New Artist Debut" and the "Rising Star" categories. Good luck my friend!

To find out more about Jose Ramirez just go to [www.joseramirezblues.com/](http://www.joseramirezblues.com/)

## **Shaun Murphy**

### **"Flame Still Burns"**

Vision Wall Records

By Peter "Blewzzman" Lauro © October 2020

Blues Editor @ [www.Mary4Music.com](http://www.Mary4Music.com) 2011 Keeping the Blues Alive Recipient

If you were to type her name into the search bar at our website - [www.mary4music.com](http://www.mary4music.com) - besides mine and my partner Mary's (and that would even be close) Shaun Murphy's name would pop up more than anyone else's. Going back exactly eleven years ago this month, this is the eighth of her CDs that we have had the pleasure of working with.

I've never been a fan of including a lot of what can be read inside the album's jacket or at an artist's website in my reviews, and if I were to do that with Shaun, you'd be reading for an hour or more before hearing anything about the CD. That said, I do want to briefly say that if you just read the top few names on the list of nearly one hundred people Shaun offers "thank you" to on the disc's liner notes, you'll see the likes of Bob & Nina Seger; Eric Clapton; Little Feat; Meatloaf; and Jack Pearson. Yeah, your going to want to read about all that.....but later.



Having worked with legends and music royalty in the past, Shaun Murphy repeatedly continues to work with nothing less than stellar musicians. For "Flame Still Burns" the impressive list of artists

Shaun has chosen to back her up on vocals and tambourine are: Tom DelRossi on drums; John Marcus on bass; Kenne Cramer (co-producer) on guitar; Tommy Stillwell on guitar and vocal duet; Eric Robert on B3; and Kevin McKendree on piano. The disc offers fourteen outstanding tracks by recognizable names from various genres.



The disc opens with the smoker "*Living In The Palace Of The King*" or as Shaun says, "living in the palace of the kang". Written by Leon Russell, Don Nix and Donald Dunn and performed by scores, the song is more known to be associated with Freddie King. Damn! He just tore it up. That said, If there was ever a female artist who could do a rendition of a song of this caliber, by an artist of that caliber, and go punch for punch on it, it is Shaun Murphy. Likewise for Tommy Stillwell - killing the scorching guitar licks, a la Freddie; and the rest of the band for blowing out the powerful rhythm the track requires.

I may not have said it on *all* of my other reviews, but I know for sure that on at least a few, I've mentioned how much I'd love for Shaun to do a whole disc full of nothing but slow blues ballads. Sure, she nails it on anything she does, but on these kinda of tracks she makes the hairs on the back of my neck stand up. The song is "*Sweet Little Angel*" (Mae & Willie Thornton), and it's every bit as good as B.B.s version. Of course having not one, but two killer guitarists like Kenne Cramer and Tommy Stillwell swapping out on the scorching blues licks; not one, but two killer keyboardists like Eric Robert on the B3 organ and Kevin McKendree on the piano swapping leads; and Tom Delrossi and John Marcus laying down the perfect rhythm to keep it all together; had a lot to do with that.

On Gregg Allman's classic, it's a bit hard believing Shaun claiming "*It's Not My Cross To Bear*". With such an amazingly pain exuding, emotional and heartfelt vocal performance, she had me believing she was indeed bearing that cross. Having fourteen excellent tracks, being performed by seven world class musicians, it's tough to say that any one particular track could be the best, but I'm putting the tag on this one. It certainly wasn't a competition but if it were, the tandem guitar leads Kenne and Tommy are blowing out would equal that duel in the 1986 movie "Crossroads". On top of all that there's Grammy Award winner Kevin McKendree doing his usual masterful thing on piano and one of the best three piece rhythm sections I've seen assembled in a very long time with Eric Robert (B3), Tom DelRossi (drums) and John Marcus (Bass). Kudos to Shaun and co-producer TC Davis for their impeccable band assembling skills.

Co-written by her old boss, "*Old Love*" (Eric Clapton, Robert Cray) is a song I'm sure Shaun Murphy and Eric Clapton performed many times together and surely a performance I would have loved to have seen. However, hearing this rendition, with Shaun sounding absolutely angelic doing her own backup vocals, is certainly pleasing.

Oh yeah! C'mon everybody.....Doooo, do, do, do..... do, do, do..... do, do, do..... do do do..... do, do doooo..... do, do do.....do, do, do.....do do doooo. If by two seconds into "*Soul Shake*" (Margaret Lewis, Mira Ann Smith) you aren't loudly singing along and spasmodically shaking your body, you really should call a doctor. Man, there is smoking and then there is **SMOKING!** and on this one, Shaun and the guys - especially Kevin - are **SMOKING**. Part of the song's lyrics include "have a ball the whole day long" and that's exactly what's going on all song long. Shaun and Tommy are on fire as a duet, Kevin's doing his damndest to make you wanna say "Jerry Lee who?" and calling the rhythm profound would be mildly stated. OMG!

Simply because this is a killer blues CD, it would be an injustice to not say a few words about a song written by a man who once proclaimed "*I am the blues*". That man is Willie Dixon and the song is "*I Can't Quit You*". It's done like you'd expect of Willie Dixon song to be done, with Shaun vocally belting the hell out of some slow blues and the guys all belting out some killer slow blues riffs. Real good stuff!

So there were songs to sing-a-long with; songs to dance to; with the likes of Kenne and Tommy going at it, there were songs for the air guitarists; there were certainly songs for the table top keyboardists as well; and now we have "*Cry For Me Baby*" (Melvin London) - a song for the wanna be drummers to go to town on. Why not? That's what Tom's doing!

With most, if not all, of this ensemble living in Nashville, ya gotta know they'd be up to the task of covering a country song - and if yer gonna do it, you might as well do it with a great one. Closing out the disc is the band's excellent version of Charlie Rich's "*Don't Put No Headstone On My Grave*". Saying this bunch could probably do hip-hop and have me like it, you know they nailed it.

Other songs on another Shaun Murphy must have CD include: "*Love Me Like A Man*" (Chris Smither); "*Am I Losing You?*" (Earl & Ernest Cate); "*Little By Little*" (Melvin London); "*Stay With Me*" (Jerry Ragovoy, George Weiss); "*Ain't Got No Money*" (Frankie Miller); and "*Man Sized Job*" (Denise LaSalle).

As mentioned earlier in this review, if you'd like to know a whole lot more about Shaun Murphy just go to her website - [www.shaumurphyband.com](http://www.shaumurphyband.com).

## **Gregg Martinez**

### ***"MacDaddy Mojeaux"***

**Nola Blue Records**

**Publicity: Blind Raccoon**

**By Peter "Blewzzman" Lauro © June 2020**

Blues Editor @ [www.Mary4Music.com](http://www.Mary4Music.com) 2011 Keeping the Blues Alive Recipient

So when I found out that "*MacDaddy Mojeaux*" is the twelfth release for New Orleans vocalist and trumpeter Gregg Martinez (his first for Nola Blue Records), I kind of shook my head in disbelief. Not for the fact that he's been making music over the course of five decades but for the fact that over all that time, I have let this amazing voice fly under my radar. Oh well, better late than never.

Having graduated high school in 1974 Gregg grew up listening to the likes of soul legends such as Sam Cooke, Marvin Gaye, and Al Green, along with fellow Louisianans such as Luther Kent, Johnny Adams, et al, and as you will soon



hear, he was inspired and influenced by them, as well.

On "MacDaddy Mojeaux", Gregg Martinez's powerful and soulful lead and background vocals are backed up by: Tom Courville on drums; Greg Kingston, Tony Goulas, James Martinez, Billy Lawson and Tony Ardoin on guitar; Sid Daigle and Lee Allen Zeno on bass; Darryl Fontenot, Bryan Perrin and Lawrence Siebirth on piano; Charles Ventre on Hammond B3 organ; Ronnie Eades on tenor and alto saxophones; Claude Salles on trombone; Alan Linker on trumpet; Tony Daigle on percussion; and Carla Benson and Evette Benton on background vocals. Special guests include: Sonny

Landreth on guitar; Anthony Dopsie on accordion; Rockin Dopsie, Jr on rubboard; and Charlene Howard on lead vocals. Of the disc's thirteen tracks, Four are originals and the other nine contain a handful of some of the best darn soul tracks ever written and recorded.

Most of us know he didn't write it, and in spite of so many others having done an excellent job with it, it's Freddie King who is most recognized when it comes to the Don Nix classic "Same Old Blues". That's probably because he did the best damn version ever! That said, if I were to pick another cover to go toe to toe against Freddie's version, this is it right here. Musical highlights include Gregg Kingston getting into some of the same old blues guitar licks very reminiscent of Freddie's, and Charles Ventre's B3 led rhythm.

In 1973 a Canadian band called Skylark had a huge hit with this song. It's title is "Wildflower" (Edwards/Richardson) and while it topped the charts in Canada for twenty-one weeks, it made it to the top ten on pop charts all over the world, as well. It's popularity led it to also being an oft recorded song and because of it's romantic, slow dancing vibe, has probably been played at nearly every English speaking wedding in the world. So if you're now thinking how does one take a song like this and do it justice? My answer is simple - just give it a listen! With some absolutely beautiful backup support from Carla and Evette, Gregg uses an impressive range on a commanding, soulful and heartfelt performance that he more than stepped up on by knocking it out of the park.

So on the "thank yous" inside the disc's jacket, Gregg Martinez tells Tony Goulas "This project is a whole lot better because of all your contributions - writing, playing, singing, knowledge and quintessence" and one of those places where most of that comes into play is on a track titled "Starting All Over Again" (Philip Mitchell). It's another one of those seventies things that was a hit for Mel and Tim. Although I do remember the



song, I do not remember the original version - and right now I'm okay with that because this rendition is killing it. Tim and Sid are laying down some of the disc's best rhythm on the drums and bass; elevating that even more are fabulous horn (Ronnie, Claude and Allan) and piano (Darryl) highlights; and Gregg and Tony - who have obviously done this before - are indeed a dynamic duo on the vocals.

Now if you're ready for some bayou boogieing with lots of zydeco zing, "*Eva Delle*" will show you the way. With three guitarists; a full horn section; raucous rhythm assisted by extra added percussion, piano, accordion and rubboard; this Gregg Martinez original - a party song on steroids - features just about everyone in the credits having one hell of a good time.

Being a sucker for slow, bluesy, melancholy ballads, this Tony Goulas original titled "*Just Stay Gone*" is easily my favorite of the lot. Although the rhythm sections on these types of songs generally lay back and give way to a powerful vocal performance with a scorching sax, piano or guitar lead, it's always such an incredible part of the song. Right now, this rhythm section is all over that. That said, Gregg and Tony stopped me in my tracks. Doing anything else but sitting back and letting an emotional vocal and scorching guitar performance like this just carry you away would be blasphemy.

Being a few years older than Gregg, I'm having such a good time relating to his influences and listening to the songs he's chosen for the disc - especially this original titled "*Moonlight And Magnolias*". This is one of those old school R&B numbers that remind me so much of the American Bandstand era. As I listen, all of a sudden I become a young innocent teenager again. If you lived those days and are feeling my vibe, please give me an Amen.

With "*Don't Pull Your Love*" (Lamber/Potter) being another big production type song there is so much to like about it. That said and I'm going to respectfully narrow down my comments to one person - Charlene Howard. And if I chose to, I could narrow those comments down to one word - **WOW!** To say her stunning vocal performance nearly steals the show on this one is in no way a slight to the rest of the band, it's merely the praise that she deserves. Side note to Charlene - the Blewzzman will be searching for you.

Since this is a Randy Newman song the "*Marie*" being sung about is obviously not from a real life experience of Gregg's. Too bad Gregg! On the other hand, if it was someone that Randy was actually involved with, then he was one lucky man. Additionally, if Marie was nearly as beautiful as this duet featuring Gregg singing his heart out and Larry Siebeth making heavenly music on the piano and strings, then she was a looker for sure.

Other tracks on this dynamite disc are: "*I Believe To My Soul*" (Ray Charles); "*You Left the Water Running*" (Penn/Hall/Franks); "*This House*" (Goulas/Martinez); "*Snatching It Back*" (Carter/Jackson); and "*Can I Change My Mind?*" (Despenza/Wolfork). To find out more about Gregg Martinez just go to [www.greggmartinez.com](http://www.greggmartinez.com)



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Deadline for the next issue (**February/March 2021 issue**) is **January 5, 2021** 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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**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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# **CBS President's Column**

From Kyle Deibler

Dear Blues Lovers,

2020 had definitely been a year we could have all done without. From the beginning of the pandemic to the effect it had on the Blues scene locally and nationally, this has been a hard year for all non-profits, the Colorado Blues Society included.

Fortunately, we have an amazing Board of Directors all working together throughout the year to minimize our expenses and keep our focus on the future. We've worked hard on our campaign to win back members and kudos to Tracy Servantes for developing the bandanas that we've sent out to members who came back to CBS. We're exploring other membership ideas & programs as well but ultimately we can't do it without you, the loyal members of the Colorado Blues Society.

As we look forward to 2021 and the current tax year comes to an end, please keep the Colorado Blues Society in mind as a worthy organization to consider as part of your year-end donations for tax purposes. As a non-profit, all donations to CBS are tax deductible and we will gladly generate all of the necessary documentation required by the IRS to satisfy its requirements. I realize the year has been tough for a lot of us, me included, so I'm not asking anyone to do any more than they reasonably can, if at all.

Hopefully 2021 will bring a new year and a new energy with a return of the live music we all know and love with the ability to gather together again and enjoy it in an environment safe for everyone. Time will obviously tell but hopefully the Greely Blues Jam, Blues From the Top, Blues Under the Bridge, the Trinidadio and all of the other festivals/venues that support the Blues will be able to return in full force.

I look forward to the day we can say, "Damn the Pandemic - there's live blues ahead!"

Until then, on behalf of the Board of Directors of the Colorado Blues Society, stay safe, wear your mask, and we will get through this together!

Kyle

# 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  
with Blue Bird

## 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  
Trinidaddio Blues Hour with  
Ken Saydak and Darnell Miller  
KHEN 106.9 FM Salida, 1-4 pm  
Jazz & Blues with Bill  
KVNf 0.9 FM Paonia & 89.1 FM  
Montrose, 9:30 pm-midnight Crossties,  
www.kvnf.org  
KRFC 88.9 FM Fort Collins, 8-10 pm  
House Rent Party with Jeff

## THURSDAY

KAFM 88.1 FM Grand Junction, 9 am-noon  
Blues Injection with Mickey the K  
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

KVNf 90.9 FM Paonia & 89.1 FM Montrose,  
1-4 pm, Friday Afternoon Club  
www.kvnf.org  
KGNU 88.5 FM Boulder, 1390 AM Denver,  
93.7 FM Ward/Nederland 6-9 pm  
Blues Legacy

## FRIDAY

www.ckua.com  
9pm -midnight Friday  
Night Blues Party,  
www.wfit.org,  
8-10 pm Rev. Billy's  
Rhythm Revival

## SATURDAY

KAFM 88.1 FM Grand  
Junction, 9am-6pm Jazz,  
Blues, Folk & Rock  
KHEN 106.9 FM Salida,  
noon-4 pm Sonic Gumbo with Doc  
www.kgoat.org,  
noon-1 pm  
Jazz & Blues Crusade  
with Count Rabula  
KDUR 91.9 FM &  
93.9 FM Durango,  
2 Sides of the Blues,  
6-8pm  
KUVU 89.3 FM Denver,  
www.kuvo.org 5-7pm  
Blues Highway  
with Sam Mayfield or  
guest host  
KUVU 89.3 FM Denver,  
www.kuvo.org 7-8pm  
R&B Jukebox  
with Rolando, Pete,  
Easy Bill or Carlos  
KVNf 90.9 FM Paonia &  
89.1 FM Montrose,  
7-9:30pm, Turn It Up  
www.kvnf.org  
KRCC 91.5 FM Colorado  
Springs, Noon-1pm  
The Blue Plate Special  
Vintage Voltage Style  
KUNC 91.5 FM Greeley,  
8-9pm Beale Street Caravan  
KUNC 91.5 FM Greeley, 9-10pm  
9 O'Clock Blues with Marc  
KAFM 88.1 FM Grand Junction,  
9pm-midnight Rockin' Blues  
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

KRCC 91.5 FM Colo.  
Spgs, Noon-1 pm  
The Blue Plate Special

## FRIDAY - SUNDAY

KVCU 1190 AM  
Boulder -  
www.radio1190.org  
1-7am Blues Til Dawn

## CABLE & SATELLITE, HD RADIO 24-7

## BLUES CHANNELS

Adelphia Cable Channel 430  
Comcast Digital Cable Channel 930  
Direct TV Channel 841  
Dish Network Channel 978  
KOSI HD 101.1-2  
Sirius Blues Channel 74  
XM Satellite Radio Channel 74



# **BECOME A MEMBER OF CBS OR RENEW YOUR EXISTING MEMBERSHIP AND GET A CBS BANDANA - FREE!!**

*While supplies last, the Colorado Blues Society will be giving away a free CBS bandana for every new membership or renewal of an existing membership, Membership applications with on-line payment are available on our website [www.coblues.org/membership](http://www.coblues.org/membership)  
**HURRY! This is a limited offer!!!***

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