

THE HOLLER

Volume 28 No 3 April/May 2021

Editor- Chick Cavallero

CHICAGO BLUES

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>

The Blues was born in the Delta and grew up on its journey from the country to the city, but the place it came of age was Chicago.

When Muddy Waters got off the train from Mississippi in 1942, he soon noticed two things. First, he was going to need an electric guitar turned up loud to be heard over the noisy bar crowds. Secondly he needed a band, not with horns like the ones he heard around him, but a much louder version of the string band he had back home in the Delta. His Uncle Joe (Brant) gave him an electric guitar and he set about forming the band. His half-brother Otis Spann played piano, he recruited Jimmy Rogers on guitar, then added drums and bass, and he



**2013 KBA -BLUES SOCIETY
OF THE YEAR**

IN THIS ISSUE: A special edition on Chicago Blues!

- Chicago Blues -
allaboutbluesmusic.com
- Chicago Blues 1970s-to early
1980s- bobcorritore.com
- The Chicago Blues 'Sound'
- Gone But Not Forgotten-Otis
Rush- *by Todd Beebe*
- Head Over Heels In Love With The
Blues- *by Rich Karpel*
- David Booker's Manchester
Memories Continued – Part 5
- Down To the Last Two- *by Jack
Grace*
- CD Reviews
- CBS Members Pages
- CBS Presidents Column
- CBS Board of Directors Ballot

**CONTRIBUTERS TO THIS ISSUE: Chick
Cavallero, David Booker, Todd
Beebe, Dan Willging, Jack Grace,
<https://www.allaboutbluesmusic.com>,
<https://bobcorritore.com>,
Rich Karpel, Kyle Borthick,
Peter "Blewzzman" Lauro, Kyle
Deibler**

finally picked up Little Walter with his loud amplified harp. The classic Chicago sound had arrived.

Muddy and James Cotton get their 'Mojo Working';

<https://youtu.be/Gz9ITp1-Fe0>



Tampa Red

Chicago had a Blues tradition from the 20's when the post-WWI migration from the countryside to the cities brought the Blues northwards. Tampa Red and his drinking buddy Big Bill Broonzy were at the centre of the Blues scene on the South-side from the late 20s into the 40s, running an informal 'labour exchange' out of Red's apartment where newly arrived players could find out about gigs. Memphis Minnie, Blind John Davis, Big Maceo and Memphis Slim were among dozens of young hopefuls who they helped. Producer Lester Melrose was responsible for most of the best Blues output over these decades, in his work with Columbia and Bluebird.

As well as having a great

ear for a song, he established the idea of 'house bands' which gave a consistent quality of sound by having the same talented players appear on each others records. Lonnie Johnson, John Lee 'Sonny Boy' Williamson, Washboard Sam and Bukka White were among the front-men who also played in Lester's studio bands.

This idea was taken up by Chess Records in their 'Golden Age' in the 50's, when they used Willie Dixon, Jimmy Rogers, Otis Spann James Cotton and Fred Below to develop their house style behind the stellar talents of Muddy Waters, Howlin' Wolf, Rice 'Sonny Boy II' Miller, Elmore James, Little Walter, and dozens more. At the same time Vee-Jay Records were pulling the same trick for Jimmy Reed, Billy Boy Arnold and John Lee Hooker. Cobra briefly lured Willie Dixon from Chess and they released a series of tracks from Otis Rush which are some of the most chilling Blues you will ever hear.



Leonard Chess

Although these records were important in getting the Chicago sound out across America, and across the world, the heart of Chicago Blues was always based in the vibrant club scene. Places like The Pepper Lounge began to showcase younger talents like Junior Wells and Buddy Guy. BB King was the inspiration for dozens of bands on

the West side where young players such as Luther Allison, Magic Sam and Freddie King were changing the sound of Chicago Blues.

In the mid-50's Rock'n'Roll and R'n'B opened up crossover audiences for black music and again Chess were in the vanguard with the work of Chuck Berry and Bo Diddley. As R'n'B got a harder edge in the 60's, with the use of horns and keyboards and shifting

the sound towards Soul territory, Chicago moved with times, with funkier bass-lines and one eye on the dancefloor.



Freddie King

Paul Butterfield takes the Blues across the racial divide to a new generation;

The rise of multi-racial groups like the Paul Butterfield Blues Band and Charlie Musselwhite's Southside Band in the 60s was another sign of Chicago's role in keeping the Blues alive and kicking. New generations of Blues players have always come to Chicago to show off their chops in front of the most discerning Blues audiences, and that is still the case.

https://youtu.be/6j9iNV_e1Yw

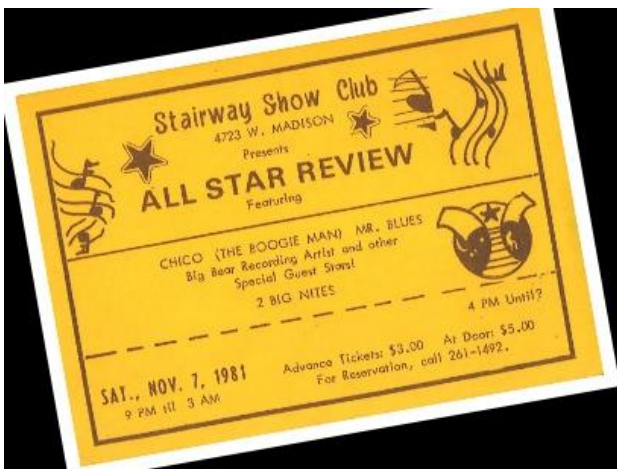
When you hear that loud slide guitar, amplified harmonica and anguished vocals, you are hearing the classic sound of Chicago Blues. <https://www.allaboutbluesmusic.com>

Chicago Blues – 1970s to Early 1980^{The}


Chicago Blues scene of this period was very vibrant and active and at the same time it had not yet come into the mainstream. Many of the great artists who made this music legendary during the 1950s were still active and in great form and some newer artists were coming into their own and became stars in their own right. The old school of playing blues was still king but it had developed into a music reflective of both the past and the present. It was during this time period that Bob Corritore was deeply involved in the City's blues scene. Here are some memorable photos from these good old days.

From <https://bobcorritore.com>

All Photos taken by Bob Corritore



KANSAS CITY RED



Singing All His Big Hits:
 "Mean Black Spider" - "Linda Lu"
 "Red's Dream" - "Money Tree" and Many Others

—AND THE—

ALL STAR BAND

DATE: **FEELIT SUNDAY** in THREE
 PLACE: **BLUES 25th** in THREE
 TIME: **3:00 - 8:00 PM**
ALL MUSICIANS WELCOME!

Theresa's Lounge
 Presents
A Musical-Festival & Benefit for Mr. Bob Meyers
 (Admission =) \$3.00
Sunday May 15th 1982
3:00 afternoon Until
 (Entertainment Live Hosted Mr. Ralph Madison)
 (With some of the Greatest Stars)

1. Junior Wells	16. Jimmie Rodgers
2. Sonny Land Slim	17. Oddie Payne
3. Willie Dixon	18. Eddie Taylor
4. Muddy Waters Junior	19. Home Sick James
5. Smokin' Smuthers	20. Little John
6. James Green	21. Samie Longhorn
7. Magic Slim	22. Marcus Johnson
8. Daddy Rabbit	23. Frank Walker
9. Johnny Drummer	24. Alabama Red
10. Willie Buck	25. Billy Boy
11. Big Moose Walker	26. Billy Branch
12. Scott Rib Tips	27. Co. Co Taylor
13. Johnnie Dollar	28. James Cotton
14. Phill Guy	29. Big Time Sahara
15. Elmo James	30. Sugar Blue

Up In Here . . . EDWARD'S PARTY LOUNGE - 4252 S. King Drive
 COME SEE . . .

THE CHICAGO BLUES BAND with
JUNIOR WELLS durning His Thing
Muddy Waters Jr. Guest Star
Little BB Super Star
J. E. JOHNSON SAMMY LAWHORN CLARENCE Jr., the drummer
9:00 P.M. 'til 2:00 A.M.—Wednesday Nights
373-9045

TICKETS \$2.00 AT DOOR \$2.50



SUMMIT ROOM
BLUES
 136 N. 10th

2 BIG NIGHTS!!
MAY
28-29

EDDIE SHAW
 AND
WOLFGANG
 (THE LATE HOWLIN' WOLF'S BAND)
 FEATURING
HUBERT SUMLIN
BIG MOOSE WALKER
CHICO CHISM
 and
SHORTY GILBERT



Lester Davenport and Little Willie Anderson at B.L.U.E.S.



Odie Payne at B.L.U.E.S.



Sunnyland Slim at Louise's Lounge

Hubert Sumlin and Eddie Shaw
at Eddie's Place, The New 1815
Club



Chico Chism at B.L.U.E.S



Big Leon Brooks
at Kingston Mines



Billy Boy Arnold, Louis Myers
and Big Moose Walker at
Southside



Willie Mabon and Some fans



Little Willie Anderson
and Lester Davenport

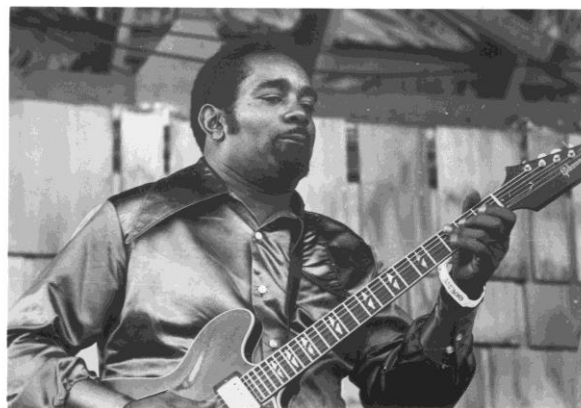
elsewhere

BLUES BAR & RESTAURANT

3170 N. Clark St., Chicago
929-8000

Sat. Oct. 1	LOUIS MYERS
Sun. Oct. 2	SUNNYLAND SLIM
Mon. Oct. 3	ATOMIC SOULS
Tues. Oct. 4	LEE JACKSON
Wed. Oct. 5	HIP LANKCHAN
Thurs. Oct. 6	ERWIN HELFER, JEANNE CARROLL & S.P. LEARY
Fri. Oct. 7	ROBERT JR. LOCKWOOD
Sat. Oct. 8	ROBERT JR. LOCKWOOD
Sun. Oct. 9	ROBERT JR. LOCKWOOD
Mon. Oct. 10	HOMESICK JAMES
Tues. Oct. 11	BILL WARREN & MIDNIGHT CREEPERS
Wed. Oct. 12	HONEYBOY EDWARDS
Thurs. Oct. 13	LOVIE LEE & SENSATIONS
Fri. Oct. 14	JIMMY TILLMAN'S 21st CENTURY RHYTHM & BLUES BAND featuring BOBBY KING
Sat. Oct. 15	EDDIE TAYLOR
Sun. Oct. 16	SUNNYLAND SLIM
Mon. Oct. 17	BONNIE LEE
Tues. Oct. 18	JOHN EMBRY
Wed. Oct. 19	LEE JACKSON
Thurs. Oct. 20	HIP LANKCHAN
Fri. Oct. 21	JIMMY JOHNSON
Sat. Oct. 22	JIMMY JOHNSON
Sun. Oct. 23	SUNNYLAND SLIM
Mon. Oct. 24	HOMESICK JAMES
Tues. Oct. 25	BIG LEON
Wed. Oct. 26	BLUES HARP BAND
Thurs. Oct. 27	ARELEAN BROWN REVUE
Fri. Oct. 28	EDDIE C. CAMPBELL
Sat. Oct. 29	EDDIE TAYLOR
Sun. Oct. 30	ERWIN HELFER, JEANNE CARROLL & S.P. LEARY
Mon. Oct. 31	SUNNYLAND SLIM
Wed. Nov. 2	ATOMIC SOULS
Fri. Nov. 4	HONEYBOY EDWARDS
Sat. Nov. 5	YANK YACHELL
Thurs. Nov. 10	YANK RACHELL
Wed. Nov. 23	PIANO JAMBOREE & AUCTION
Fri. Nov. 25	HONEYBOY EDWARDS
Sat. Nov. 26	EDDIE TAYLOR

Every Sat. afternoon 5-9 CHICAGO
SHUTTLE BLUES BAND
Every Sun. afternoon 5-9 TIN PAN ALLEY
\$1.00 cover every night (\$2.00 Oct. 7-9)



advent RECORDS

LOUIS MYERS

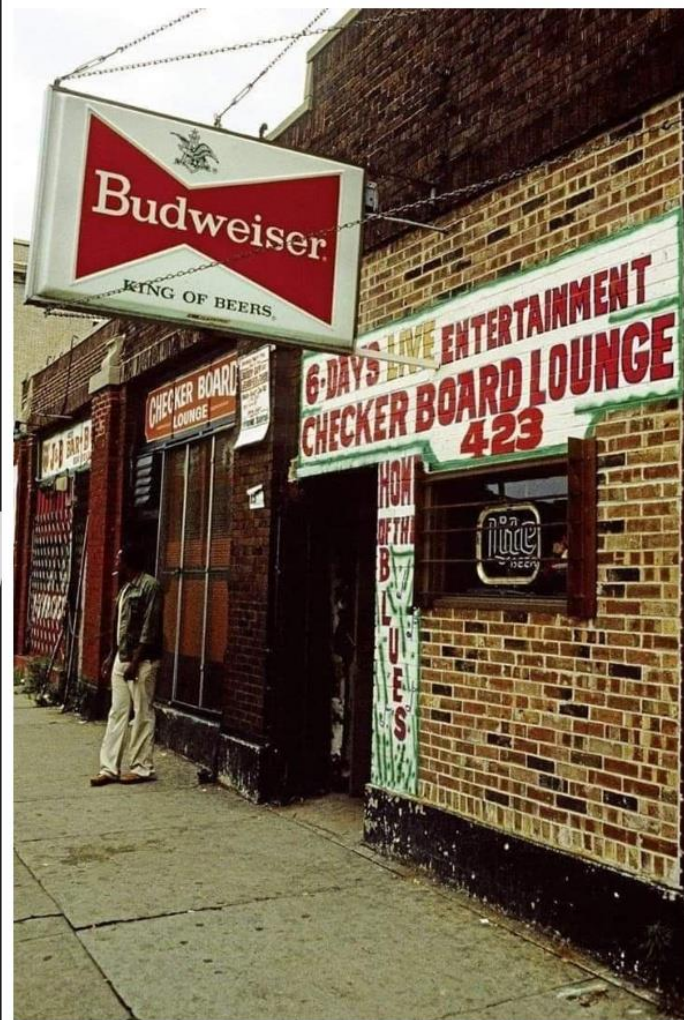
Photo: Amy O'Neal



PERSONAL MANAGEMENT
CAMERON
CAMERON INCORPORATED
1019 Walnut Street
P.O. Box 4406
Macon, Georgia 31208

MUDDY WATERS

Exclusive Tour Direction
PARADE AGENT
1019 Walnut Street
P.O. Box 4406
Macon, Georgia 31208



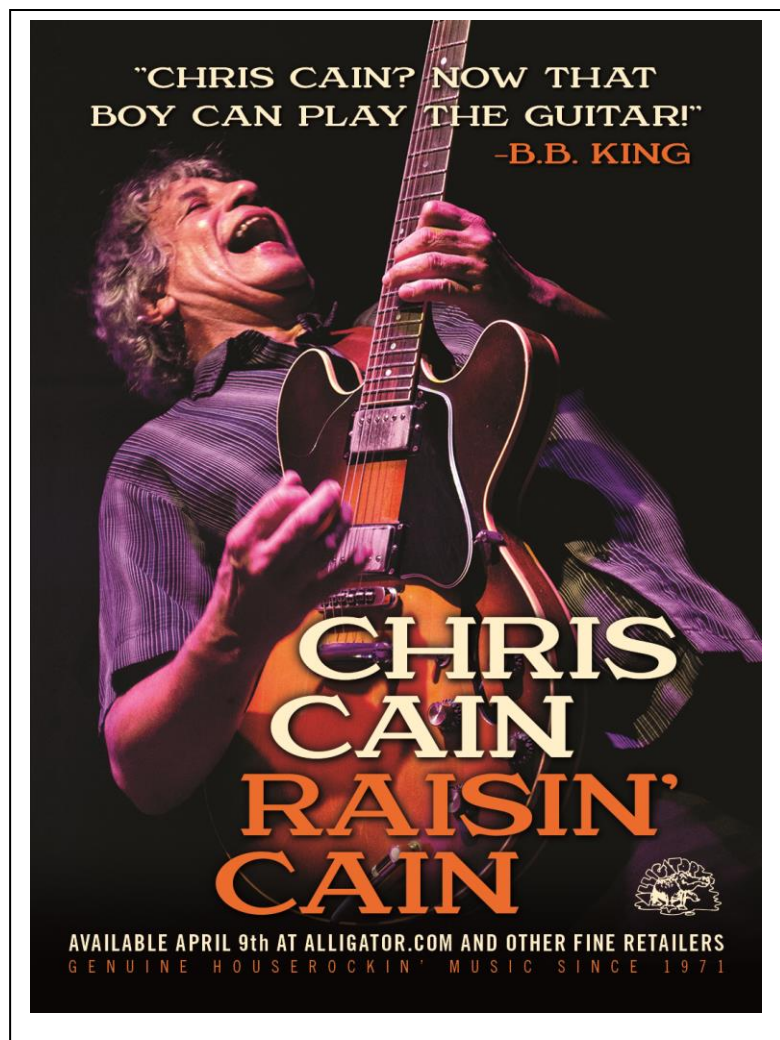
Magic Slim

All the photos and posters in the preceeding section are compliments of Bob Corritore's website. Bob is a true historian as well as Harmonica wizard and catches the real feel of the all the players and clubs in Chicago during this time...many that you might not be that aware of. For hundreds more candid shots of blues history being created go to <https://bobcorritore.com>

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.

Genuine Houserockin Music from Alligator...



...since 1971!

The 'Chicago' Blues Sound

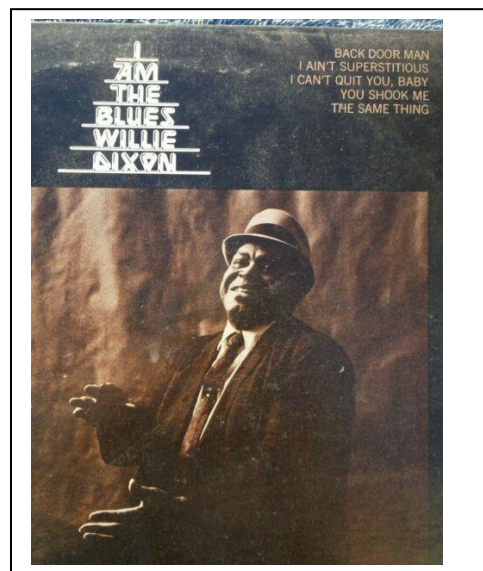
By Chick Cavallero

Let me make one point clear about the blues, there is no right and wrong when it comes to the blues, it just is a matter of taste and preference. Some like the Delta, others Piedmont, some like Swing, some like Electric, others like Acoustic, full Bands, or Solo/Duos. There's plenty of variety and plenty to go around. What I like is the Chicago blues sound, whether it's the raucous and raw southside sound that goes well beyond the basic guitar/harp duo of the delta blues, or the more full blown Chicago "west-side" style characterized with a full band having a blistering guitar and amps, electric bass, drums and horn section. I've always loved that full-bodied sound. The classic Chicago blues sound came out of the 40s and 50s starting with Big Bill Broonzy and Tampa Red, but exploding with the arrival of Muddy Waters, Howlin Wolf, Little Walter and Willie Dixon.

And for sure, Chicago had several record labels were there to showcase Chicago blues. Chess and it's subsidiary, Checker, were founded in 1950 by Leonard and Phil Chess and dominated the Blues world with releases by Muddy, Wolf, Willie Dixon, Sonny Boy and Bo Diddley. Delmark was founded in 1953 by Bob Koester and today is the oldest independent recording company in the USA. Delmark focused on jazz as well as the blues, and some of their kingpins were Magic Sam, JB Hutto, and Junior Wells. Delmark is still going strong with



Wolf, Muddy and Bo



recent albums in the last few Hollers by Johnny Burgin, Linsey Alexander and Johnny Iguana. Magic Sam and Otis Rush both had a slew of 50's blues hits with Chicago's Cobra Records. Bruce Iglauer founded Alligator Records in 1971 mainly as a way to spotlight Hound Dog Taylor, but since then has release over 300 albums. It is hard to name any label that does more to promote the blues and new talents more than Alligator. Over then years they have released Albert Collins, Lonnie Brooks, Lil Ed, Koko Taylor and Son Seals to name a few.

If you want a taste of Chicago blues, these are a few favorites of mine, in no particular order.

I am The Blues- Willie Dixon. This is a must have blues album, a complete album that shows off Willie Dixon's endless songwriting ability. Back Door Man, I Ain't Superstitious, You Shook Me, Hoochie Coochie Man, Spoonful, <https://youtu.be/6HMaOfhAus> That Same Thing...Willie was a songwriting machine and kept the hits coming out of Chess whether it was Muddy, Wolf or Little Walter that was performing them.

I Just Want to Make Love to You- Muddy Waters. This was written by Willie Dixon and released by Muddy in 1954 as "Just Make Love to Me". It reached #4 on the Billboard R&B Chart. <https://youtu.be/UCLp5clsqWE>



Muddy

Wang Dang Doodle- Koko Taylor, Little Walter and Willie Dixon. Willie Dixon wrote this for Howlin Wolf but never cared for the song, considering it just a party song. That is until his protégé, Koko Taylor came along and became the Wang Dang Doodle girl. <https://youtu.be/EBsrx40fiX0>

My Babe- Little Walter. My Babe was written by Willie Dixon (are you seeing a pattern here?) for Little Walter and was released on Checker Records. It is the only #1 R&B song that Willie ever wrote and was won of the biggest hits for both Dixon and Little Walter.

Willie based the song on the traditional gospel song "This Train)Is Bound for Glory" by Sister Rosetta Stone, <https://youtu.be/ERBPdJ57D-S>



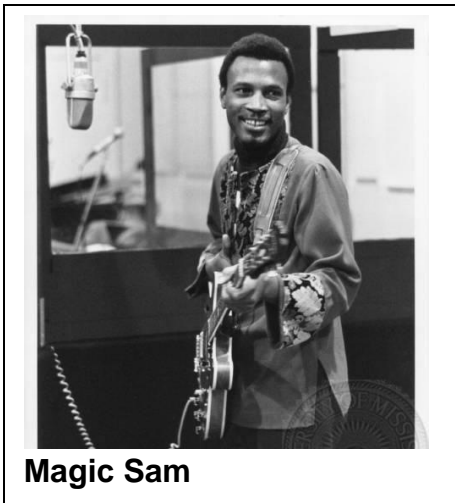
Otis Rush

I Can't Quit You Baby- Otis Rush . "I Can't Quit You Baby" is blues song written by Willie Dixon and first recorded by Otis Rush in 1956. It's a a slow twelve-bar blues ensemble piece, that tells about the consequences of an adulterous relationship which is just too hard to end. It was Rush's first recording and Cobra Records's debut singlem that became both a chart hit as well as a blues standard. <https://youtu.be/Uy2tEP3l3DM>



Little Walter

All Your Love and Looking Good- Magic Sam. "Magic Sam had a different guitar sound," said his



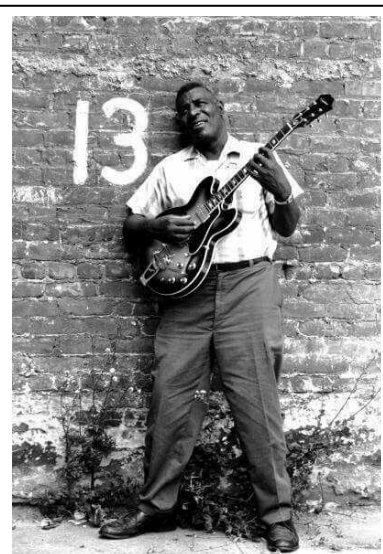
Magic Sam

record producer, Willie Dixon. "Most of the guys were playing the straight 12-bar blues thing, but the harmonies that he carried with the chords was a different thing altogether. This tune "All Your Love", he expressed with such an inspirational feeling with his high voice. You could always tell him, even from his introduction to the music."

<https://youtu.be/7S5DGqCfk8o>

Evil- Howlin' Wolf, Sometimes this is listed as "**Evil (Is Going On)**". It's Chicago standard written by Willie Dixon. Howlin' Wolf recorded the song for Chess Records in 1954 and it was included on the 1959 compilation album *Moanin' in the Moonlight*. When he re-recorded it for *The Howlin' Wolf Album* in 1969, "Evil" became Wolf's last charting single, reaching number 43 Billboard R&B chart.

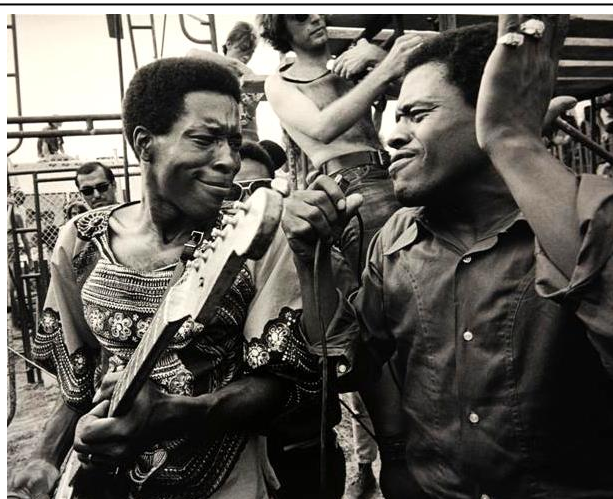
<https://youtu.be/mRIbqi82tss>



Wolf

Messin With the Kid- Junior Wells and Buddy Guy. Originally recorded by Junior Wells in 1960. Chief Records owner/songwriter/producer Mel London is credited as the songwriter. Considered a blues standard, it is Junior Wells's best-known song. "Messin' with the Kid" was inducted into the Blues Hall of Fame.

<https://youtu.be/cWTieCjUhVwv>



Buddy Guy and Junior Wells



To join Swallow Hill
use this link

<https://swallowhillmusic.configio.com/search?cid=2438>

Gone But Not Forgotten- Otis Rush

Todd Beebe (reprinted from 2018)

The world lost a true musical icon with the passing of Blues master Otis Rush on September 29, 2018. Otis was part of a unique pack of Chicago Blues artists that came to define what is often referred to as the "West Side Sound." Along with greats Magic Sam, Luther Allison, Freddie King, and Buddy Guy, Otis Rush perfected a style that was heavily influenced by B.B. King but also incorporated elements that were a bit more raw, owing to artists such as Howlin' Wolf and Muddy Waters. His songs, which often leaned towards minor keys, will be remembered as some of the most memorable in the genre's history.

Otis Rush Jr. was born in Philadelphia, Mississippi on April 29, 1935. He originally heard blues on jukeboxes in Mississippi and first began playing the harmonica and singing in the church choir. Otis' older Brother Leroy played the guitar and Otis would sneak into Leroy's room when he was not home and play the instrument. Leroy's guitar was strung for a right-handed player but this never dawned on the left handed Otis. He



picked the instrument up as it was and learned to play it strung "upside down."

Otis worked as a sharecropper on a farm in Mississippi. While visiting his sister in Chicago and witnessing a Muddy Waters performance he was quoted as saying "I flipped out man! I said damn this is for me!" He moved to Chicago in 1949 and immediately hit the Chicago Blues clubs on the South and West side and made a name for himself rather quickly. Willie Dixon caught one of Otis Rush's performances and signed

him to Eli Toscano's Cobra records in 1956. His single "I Can't Quit You Baby", written and produced by the great Willie Dixon, was released in 1956. Many of Otis' early records also featured a young Ike Turner on second guitar.

Rush Tunes like "Double Trouble", "My Love Will Never Die", "All Your Love (I Miss Loving)", "Homework", "Gambler's Blues" and "Three Times A Fool" introduced his great vibrato heavy guitar work to the world. It was these early recordings that future stars like Eric Clapton and Stevie Ray Vaughan have cited as major influences. Stevie Ray Vaughan's band was named after Otis's song "Double Trouble." In the 1960's Otis cut classic tunes at Chicago's Chess Records. "So Many Roads, So Many Trains" and the great "Homework", released on the Duke label, were major influences on Mike Bloomfield who later covered many of Otis's songs. Bloomfield was once quoted as saying "Any blues bands coming up in the 60's, wherever you came from, you *had* to play like Otis Rush man!" Many British blues artists hailed Rush as one of the greatest. John Mayall's Bluesbreakers cut many of Otis' tunes on record, and their live shows in the 60's saw Eric Clapton, Peter Green and Mick Taylor filling set after set with his material.

When Buddy Guy first came to Chicago he ended up at the 708 Club. Otis Rush was onstage at the time and he let Buddy come up and perform alongside him. Buddy pulled out all the stops which led him into the start of an amazing career that's still going strong to this day. Buddy Guy has always been forever grateful for that moment.

In 1969 the release of the Mike Bloomfield and Nick Gravenites produced *Mourning In The Morning* saw Otis teamed up with the famous Muscle Shoals Rhythm Section. This author believes it is some of Otis's finest work, so be sure to check it out!

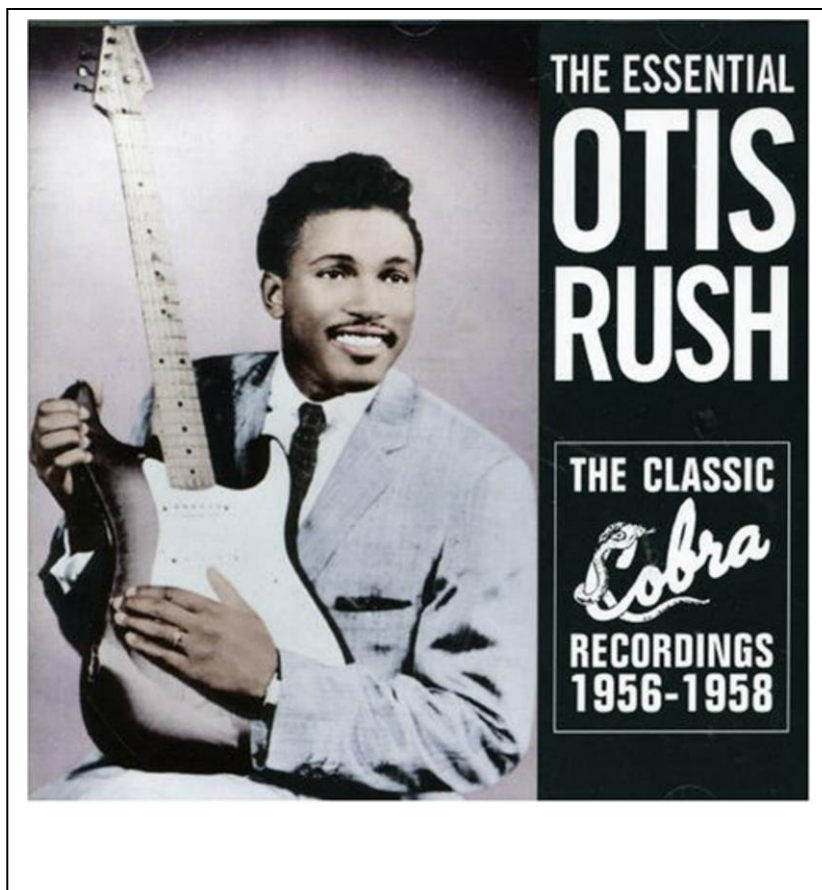
Throughout the 70's Rush released albums like the Delmark labels *Cold Day In Hell* and *Right Place Wrong Time* on the Capitol Records label. There were also numerous live albums issued and they are all great and worth seeking out!

As the 80's and 90's came, Otis Rush sustained a great playing schedule and was often cited as saying that as much as he loved it he really didn't have a choice one way or the other but to keep performing because Blues records just weren't the biggest selling things sadly. Playing live was Otis' bread and butter. He made numerous appearances at the Chicago blues festival and blues festivals around the country, and when crowds in the states weren't coming out to hear the blues as often, Rush toured overseas. Luther Allison would often bring Otis Rush on stage and Luther was often quoted as saying "no one could play the blues better than his friend Otis Rush!"

Otis was often quoted saying he didn't really understand the whole "West Side/South Side/Chicago/Texas" Blues thing. "If it's blues, it's blues, doesn't really matter where it came from."

In 1994 *Ain't Enough Comin' In* was released on the Mercury label. It is often cited as one of Otis' finest albums. He followed that with 1998's *Any Place I'm Going* which earned him his first Grammy Award for Best Traditional Blues album. In 2003 Otis suffered a stroke which severely set him back. Understandably, he kept a pretty low profile over the past 15 years. In 2005, Delmark Records released a classic, live set titled *All Your Love I Miss Loving – Live At The Wise Fools Pub – Chicago*, and features a blistering set from Otis and the Smokin' Band recorded in 1976. This author highly recommends it! It shows Otis at his finest. Live blues just doesn't get any better!





In 2016 he appeared at The Chicago Blues Festival to be honored by the city. Many, including our own Buddy Guy, spoke words of great praise that Otis so rightfully deserved.

On September 29, 2018 the blues giant passed away due to complications arising from his stroke in 2003. I had the honor to be around Otis several times. He was always a class act, and always loved to speak to and connect with anyone that loved the blues and his music. He truly was the real deal. Otis Rush' iconic songs are

guaranteed to forever be played by Blues artists for the rest of time. Therefore, Otis Rush will be alive for the rest of time. As long as the human race listens to music and whenever anyone decides to learn to play blues guitar, they will have to walk down the road that was paved by Otis Rush. He will never be forgotten.

Rest In Peace Otis Rush April 29, 1935 – September 29, 2018.
Thanks for the music Otis.



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

https://www.facebook.com/pg/ToddBeebeMusic/notes/?ref=page_internal

<https://www.facebook.com/ToddBeebeMusic/>

<https://toddbeebemusic.com/>

<https://bg.buddyguy.com/tag/todd-beebe/>

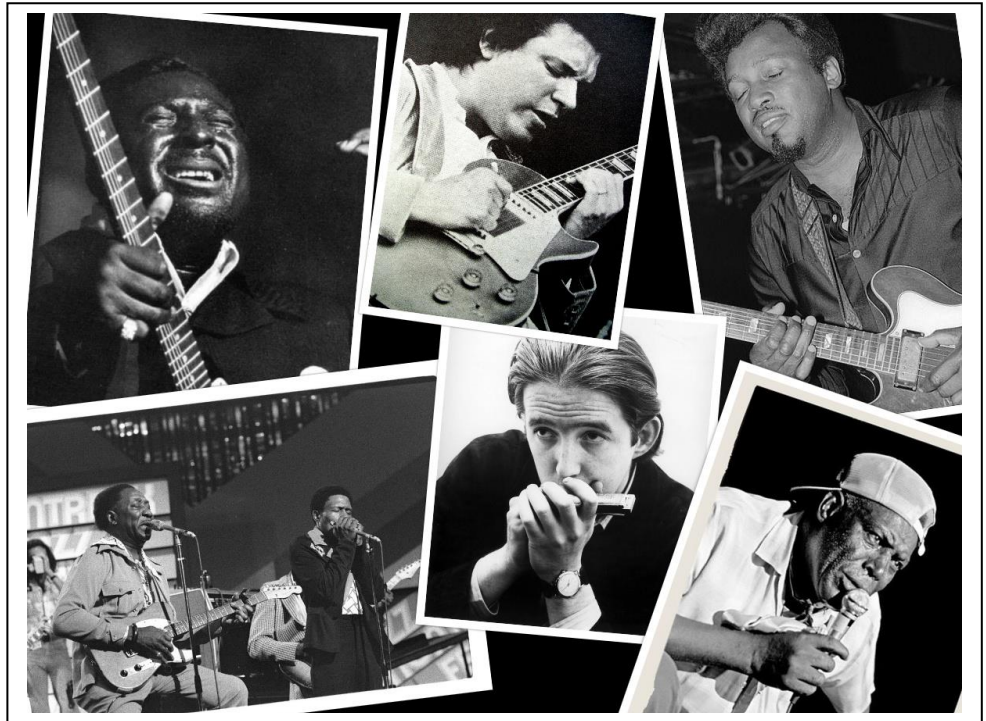
Copyright © 2020 Todd Beebe - All Rights Reserved.

Head Over Heels In Love With The Blues

By Rich Karpel

My story is most likely a familiar one. I grew up in the Western suburbs of Chicago. The music I listened to as a pre-teen and young teenager was top 40 pop rock and my Dad's Big Band records. But in the mid to late 60's I discovered this wonderful music called Blues, and that changed my life. While listening to AM radio in my bed at night I found a station way at the end of the dial that was playing Blues. "Arkansas Big Bill Hill" was the DJ. And then came along the British Invasion of The Rolling Stones, The Animals, and The Yardbirds. The early albums of those three bands featured covers of Blues classics along with their top 40 rock & roll songs. Those bands talked about American Blues music and the musicians / singers that influenced them to play Blues. So there I was, on the path to wanting to listen and learn more about Blues music.

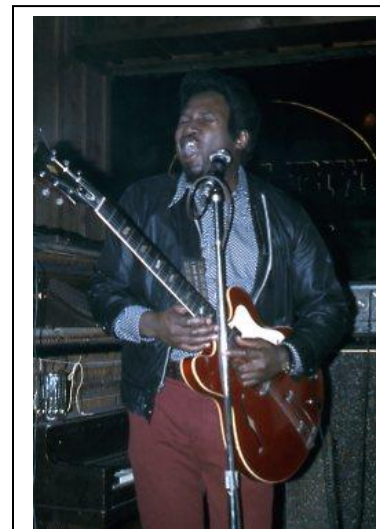
My “awakening” happened within a short period of time. Along with listening to the influential British bands, I went to a Paul Revere and the Raiders show (yes I actually did). The opening band was a Chicago garage band, Little Boy Blues. They started their set with “Train Keep A Rolling”, and it just got better from there. I began going to shows at college campuses and suburban clubs to see the Siegal-Schwall Band, Joe Kelley (The Blue Shadow), who was once with the Shadows of Knight rock band (G-L-O-R-I-A). There was also an amazing guitarist, Robert “Bumblebee Bob” Novak. And of course Mike Bloomfield, Paul Butterfield, Nick Gravenites, Barry Goldberg, and Sam Lay; all who were invited to sit in with the Chicago Blues greats.



All of this great music touched my soul and gave me goosebumps at live shows. I started buying records and going to the small Chicago Blues clubs where the masters were playing. I feel so lucky to get to see many of the great Blues musicians. The Who's Who of Chicago Blues. Muddy Waters, Howlin' Wolf, John Lee Hooker, Junior Wells, Buddy Guy, Phil Guy, Otis Rush, B.B. King, Albert King, James Cotton, Johnny Little John, Walter Horton, Willie Dixon, Otis Spann. Oh my, I could on and on!

I left Illinois in 1977, but will always remember the great Blues and musicians I was privileged to see and hear. Many great moments, but my favorites:

- Otis Rush at the Wise Fools Pub. I was in the Men's room when Otis came in. He said “man I can't find my pick, gotta find my pick to play”. A recording was made of that show. “All Your Love I Miss Loving”. A must have CD. If you listen closely, you'll hear me whooping it up.



Otis Rush @Wise Fool Pub
photo by Rich Karpel

- Albert King at a suburban club (?). I went to the club the afternoon of the show to ask if I could take photos. I said "I won't use a flash". The owner said "go ask Albert, he's in the back room". I went in to see Albert and his band, and again asked the question about taking photos. Albert invited me to join him for lunch. OMG! There I was having a fried chicken lunch with Albert King!!

- The Fathers and Sons show. Muddy Waters etc. joined by the young white guys who were influenced by the greats. The live side of the "Fathers and Sons" album is from that show. Sadly, the album doesn't include everything that went on that night. So many other musicians came onstage to join in a great jam. AWESOME!



Albert King

photo by Rich Karpel

- B.B. King at a small club in Chicago's near North side, an area known as Old Town. This was before B.B. started playing to a wider audience in larger venues. My girlfriend, and future wife, stood outside the club waiting for our time to go in. We were turned away because of the packed house. After much pleading with the doorman we got in. Standing room only. We were rewarded with a classic B.B. King performance!

And that takes me to Colorado. Many national musicians have come to our beautiful state and it's been great. But I am equally impressed with all the local Blues performers we have here, including the "kids" who are making their mark on the Colorado Blues scene. Thank you all!!

Looking forward better times and live music. Let's go Bluesin'

Editor's Note: – *Rich is a local Blues Fan relaying some of the favorite blues moments in his life. This is his first crack at writing, hope you enjoyed reading it.*

Booker's Manchester Memories... Part 5

By David Booker

This is the continuation of David Booker's amazing journey from the British Invasion of the 1960s to our Colorado music community.

*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 5 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 by a man who now calls Denver home and is one of Colorado's top Blues performers! Parts 1-4 ran in the previous 4 **The Holler** ezines*

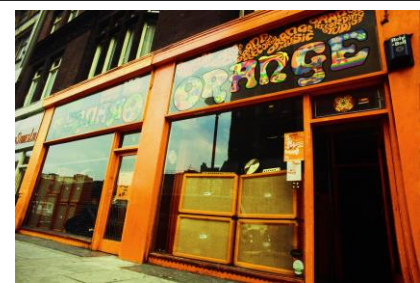
Manchester Memories... Part 5

By August 1969, my funds were running low, I had to move out of the Madison Hotel, I'd befriended a roadie with the Birmingham band 'Hard Meat' they had a couple of albums



out and were regulars at the Marquee and on the touring circuit, I had also gotten to know Cliff Cooper the owner of Orange Amplification and studio. Orange was located on Tottenham Court Road and I had a loose arrangement to crash at the roadies' place and alternate sleeping in the basement

recording studio at Orange (usually the cover for the Hammond was my bed) I had to be there by 9pm as that's when



Orange Studios

they locked the place up unless there was a late recording session going on.



Mick Hodgkinson

While

hustling around London I became friends with Mick Hodgkinson (R.I.P 2007) who played keyboards and had been with college favorites Brett Marvin and the Thunderbolts, years later I found out he had moved to New York State, signed to Bearsville Records and had quite a career playing with Mick Ronson and others in a loose arrangement of a band called The Johnny Average Band. I scored some free time at Orange and we recorded a couple of demos under the tentative name Valhalla. Mick brought along Drummer Simon Fox and we laid down a couple of nondescript tracks. Mick overdubbed some guitar on there and its quite a mish mash if you hear the one surviving track today!

Seemingly out of nowhere (there was a lot going on every day and night in London at this time) Dave Wendells ex - Rebel Rousers guitar player, and some guys who had been playing

as the original Jo Jo Gunne band (formed several years before the famous American version) offered me some bass gigs in the clubs around London, they'd been playing at

a place in The Bahamas called 'The House of Lords ' club and possibly knew me from that gig while I was in Freeport. We played The Cromwellian, Scotch of St James, Bag O Nails, and other venues. We were then offered a couple of weeks in Germany in Cologne at the Storyville Club (the same place I'd played with the Richard Kent Style 2 years before) I was ecstatic, I got a hotel, a real bed and somewhere to sleep and shower for 2 whole weeks! The lineup were long time band members Mick Wheeler lead vocals/Congas, Alan Barrett Drums/Vocals Wendells on Guitar, and Me on bass/vocals. I recall I hooked up with the same girl I had met 2 years before there too!

The club owner pulled a gun on Wendells (not surprising) after 2 weeks, so we skedaddled back to London pretty sharpish.

It was September and I decided to contact that lady I met in the Bahamas let's call her 'Francesca' As I mentioned her sister Judy was married to Deep Purples' manager Tony Edwards (d.2010) She invited me to The Royal Albert Hall where these 'hairy purple guys' were doing a concert with the Royal Philharmonic conducted by Malcolm Arnold. There are 'You Tube' clips of this event online and they are pretty good, it was performed and recorded over 2 nights Sept 25 and 26 I can't remember which one I attended but if you check it out let me know if you see me in the audience close ups! The LP came out shortly after and I found it quite interesting at the time.

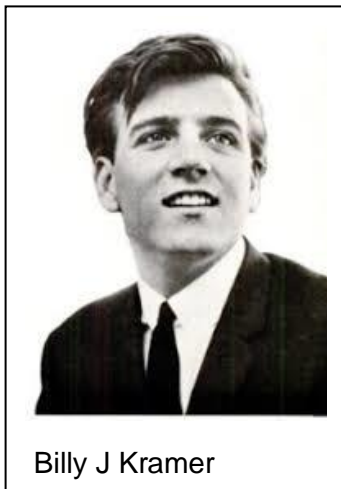
'Francesca' took me over to the Edwards house next day, I met her sister TV actress Judy Moyens and got talking to her husband and Deep Purples' manager Tony. He

said, "So you're a bass player? we're having problems with Rogers health and we might need to replace him, do you think you could do the job"? Well of course Yes! That was the last I heard of it; Roger must have made a miraculous recovery as he remained with the band till Ritchie Blackmore had him fired in 1973. As far as I know subsequent lineups feature Roger Glover to this day.

On our return from Germany I was struggling, fall in London can be pretty chilly at night and more than once I had to sleep in Hyde Park with one eye open, it was October and Wendells got us a gig backing Billy J Kramer at Batley Variety Club, the Norths premier night club, Billy was still popular and had hits with "Trains & Boats and Planes", "Little Children", "Bad to Me", "I'll Keep You Satisfied," and "Do You Want to Know A Secret". He was from the Brian Epstein



Jo Jo Gunne



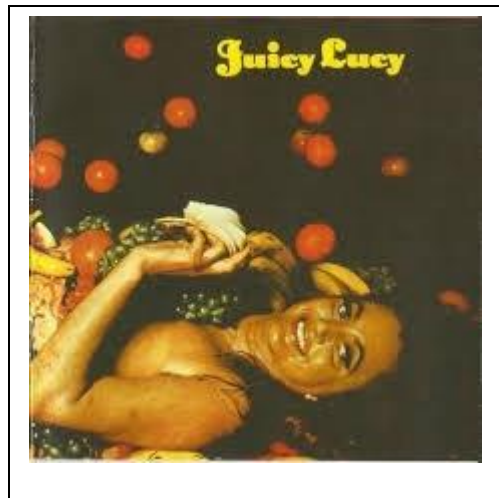
Billy J Kramer

/Beatles stable and some of the hits were Lennon/McCartney tunes. We used Simon Fox on drums, Mick Hodgkinson on Keys from the Valhalla session, Myself on Bass (a really crappy Vox teardrop model) and Wendells on Guitar.

The week flew by without any drama, after which we all split. I never saw those guys again and I was exceptionally relieved to be rid of Wendells who constantly bullied everyone, especially me. The gig paid excellent money, so I went out and bought a 1965 left-handed Fender P bass and a half stack Marshall Bass amp.

It was a chilly night in early November (approximately Nov 8th, 1969) I found myself in the famous late night Speakeasy Club in Central London, I had no idea what to expect as I knew at any time you could be rubbing

shoulders with famous musicians, actors, showbiz personalities and the like. The band that night was *Juicy Lucy* featuring members from John Mayalls Bluesbreakers (vocalist Paul Williams, sax man Chris Mercer) and the talented American Steel player Glenn Ross "Fernando" Campbell from the Misunderstood. The band had multiple albums released on the Vertigo label and had a hit with a version of Bo Diddley's "Who Do You Love" on the lower regions of the UK Charts. I was a bit of a fan but can't remember if I went specially to see them, I think it was just coincidence I particularly liked the album art of one of their LP's it featured a



naked burlesque dancer 'Zelda Plum' covered in Fruit, on the cover! (see Picture) Suddenly I turned as there was a commotion at the door; in walks Ginger Baker, Frank Zappa, Bass man Rockette Morton and his boss Captain Beefheart resplendent in a top hat and full-length duster. It seems that they had just blown into town after appearing at the Actuel Jazz& Pop Festival in Belgium, where Baker sprung from, is anybody's guess! Well the next thing you know there is a short intermission and onstage comes the aforementioned ensemble plus the remainder of Juicy Lucy. All



Zappa and Captain Beefheart

I remember is them launching into a long Willie the Pimp jam from 'Hot Rats' my mind was blown to say the least!

I think it was Jack Barrie, the old arse bandit from La Chasse drinking club on Wardour Street, now GM for the Marquee club a few doors away, who introduced me to the coolest manager ever: Bill Collins. Bill managed a band from Liverpool newly signed to Apple Records, called the Iveys. I hit it off with Bill immediately and as they were

looking for a bass player who could sing and play at the same time it was arranged, I go up to his house in Golders Green (North London) to audition. Their first single was



written by Paul McCartney and it was assured to be a hit. I arrived at the house to do some playing and the guys were very nice, we played "Bye Bye Love" by the Everly Bros to see if I could harmonize, it all went off perfectly well, they told me "You are the

only bass player we have seen that can sing and play and do harmonies it looks like you may have this gig, we have one more guy to see tomorrow but have a listen to the acetate of the single." It was called "Come And Get it". Well that guy that followed me was guitarist Joey Molland and he was a hot player, so they decided that Tom Evans was going on bass, not me! They changed their name to Badfinger and yes "Come And Get It" was a hit!



By this time Tony Coe the guy we left behind in Beirut had made it back to England and was DJ'ing in London and staying with the dancers from the Beirut gig, Helen and Penny in Soho London, we met up and he told me those guys we met in Beirut, O'Hara's Playboys were looking for a bass player so we both went down to a Bingo



Hall on The 7 Sisters Road and although there were some hot players there, a few words from Tony got me the gig. The conditions were I'd have to move up north to Sheffield and start playing the Chicken In A Basket circuit again! I'd come full circle, there was no escape! but I recalled the immortal words of John Gee "You are a musician never turn down work-Take it" so I did.

Winter was coming on and I needed somewhere to live, the gig supplied a band house for the guys so for now, Sheffield it was!

The band house was located high up on a hill on Harcourt Road on a shabby

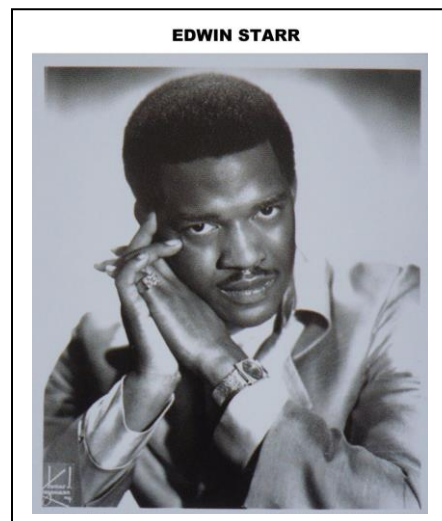
cobblestone street; come to think of it, Sheffield was nearly all cobblestone streets at that time. I mentioned already that these guys were all crazy Scotsmen, and I was assigned a room with the drummer "Wee" Davie McHarg (he was about 4'9"!) I noticed that Davie liked to wear traditional flannel striped pj's at night the kind you tied with a

white cord in front for the pants, he had a "dressing gown" (robe) too, I just crashed in my bed across the room in what I was wearing most nights.

One morning after a gig and after consuming his usual 15 pints of Guinness and countless whiskies I was awoken to (insert Scottish accent here) OOOKCH NOO NUT' AGIN' ("Oh no not again") half asleep I said, "What's up Davie"? he replied (insert Scottish accent again) AH FOOKIN' SHIT MA'SEL' AGIN ("I've fucking shit myself again") and I watched through half closed eyes as he staggered out the door with his pj's loaded to the max!

I was getting used to this kind of lifestyle by now and decided to hunker down, do the gigs, and make the best of it. There WERE perks on this gig, the girls seemed to like my 29" waist and a full tank of testosterone on a regular basis. There seemed to be hot and cold running women everywhere at Harcourt Road!

O'Hara's Playboys were a real hard-working band we gigged all over the North of England on the CIAB (Chicken in A Basket) circuit with occasional forays down south



and into London. One memorable night we were playing at the Bag O'Nails (where Hendrix played regularly - he was still alive) The 'Bag' was a favorite haunt where name musicians hung out all the time, our leader/singer John O'Hara was quite well known nationally at that time; during a set the Motown Star Edwin Starr of 'War,' "25Miles", "Agent Double '0' Soul", "Stop Her On Sight " fame jumped onstage, hugged John, said hello to the band and finished the set with us ! Nights like that were few and far between but so special when they happened.

On the drive back up to Sheffield in the early hours of the morning in the van, Davie had been hammering the booze again and the total gibberish was flowing nonstop, even the Scots guys in the band couldn't

understand what he was ranting about. In a lull, one of the guys said (insert Scottish accent again) Wud ' ye' like ta' run it by us wun' more teem' Davie?! unforgettable! Personnel in the Playboys was changing, we added a second Guitarist for a while, Welshman Tony Prosser he was soon replaced on keys by Martin Maynard, son of British TV superstar Bill Maynard, even Wee Davie had to go, and we added Ray Gibson on Drums, the drummer from Kirk St James' Beirut band. John wanted younger guys around him, and it worked really well, I was even allowed to sing a couple of tunes –“ Come Together” from the newly released Beatles Abbey Road album, and “Let's Work Together” by Canned Heat which was a huge hit in UK at that time. One cold night there was a knock at the door, it was Tony Coe clutching his possessions in a Gladstone Bag, and looking very cold and desperate standing on the doorstep. He'd lost his DJ gig in London and needed help. We immediately let



Tony at Harcourt Road

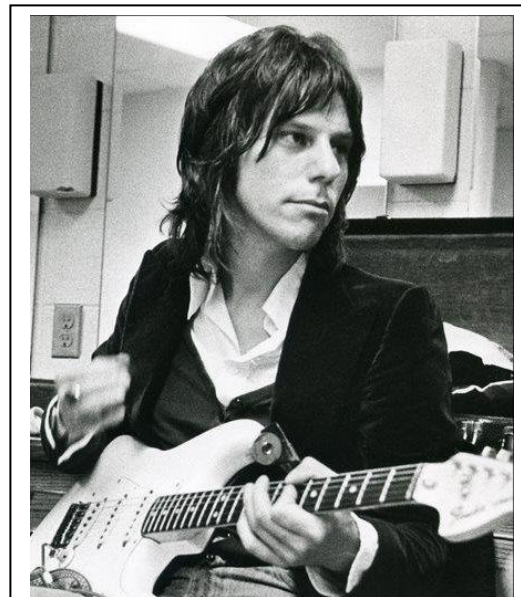
him in and by morning he was the new Van driver, after I convinced John that he was experienced (so I lied a bit!)

Next day we needed to get gas before we set off for the nights gig, Tony drove us to the gas station and promptly backed into a car at the pumps! OHara turned round to me and said (insert Scottish accent) AH THUT' YE' SAID HE CUD DREEVE! (I thought you said he could drive) Oh my God! After that initial episode, all seemed to go well, usually when we got back from a gig (4 of us were together on the top floor of the band house) and I recall quite a few nights that winter keeping warm playing some CTA, Zappa, or Johnny Winter while we all drifted off into nod-land!

I had kept in touch with Jack Barrie at the Marquee Club, he said I've got you an audition with Jeff Beck on bass, here's what you do (I happened to have some time off) Jacks instructions were to get the train to London, then get another train to Ashford, Kent where I'd be picked up at the station. I alighted at Ashford station and saw a red Mustang right outside, I assumed this was my

pickup connection. As I got closer It was Cozy Powell and Jeff Beck, they said "Hi" and I got my bass in the trunk and myself in the rumble seat in back. Powell was driving and Beck pushed an 8 track into the player, he said "Do you know who this is? " I said, "Yep Buddy Guy, I have the album." As they looked at each other with slightly raised eyebrows Beck said, "We're going to Noel's house." We reached this huge house and walked into a very large, carpeted room, all four walls were lined with Marshall stacks, Beck said, "Pick anyone you like and plug in. " So I did. I was in Noel Redding's house auditioning for Jeff Beck! I recall by now I was shaking and having a hard time concentrating and gripping the neck of my bass properly, I do remember playing "I Ain't Superstitious" and maybe some more Howlin 'Wolf tunes but 45 minutes later they said,

"Thanks for Coming" and drove me back to the station, the dream sequence was over; that was that! It was a helluva great experience though, and it was back on the train to Sheffield for me for more work with O'Hara's Playboys. For Now.



Jeff Beck

Next Issue in Part 6

-I leave O'Hara's Playboys get a job, and a flat in London.

-I go on Tour with Dorris Henderson as opening act for the 'Faces" and Rod Stewart.

-Meet my first wife (she was engaged to Tony Iommi)

-Hang out with Long John Baldry

-Get a dream gig in The Seychelles Islands

Down to the Last Two?

By Jack Grace

Jack Grace is a CBS member who has spent some time in the South and Clarksdale, Mississippi soaking up the blues

It is likely there are two remaining juke joints in the U.S. that are dedicated to live blues music. Both are in Mississippi - The Blue Front Cafe in Bentonia and Red's Lounge in Clarksdale. They represent a piece of our history and culture that are on the precipice of disappearing forever.

What, you might ask, is a juke joint? Roger Stolle, the owner of Cat Head in Clarksdale and perhaps the reigning authority on juke joints, defines a juke joint as “basically a house party where the juke host doesn’t trust you to come to his or her actual house, so he has a little ‘home away from home’ building that is either out in the countryside or ‘on the other side of the tracks.’” He further states, “every juke joint is a blues club, but not every blues club is a juke joint.”



The predecessor to juke joints might well have been the community buildings built on some plantations in the Southeast that were places where slaves could socialize and play music. That concept extended to sawmill, turpentine, and lumber camps that were in the middle of nowhere and where the workers needed a place to relax.

After Emancipation, the odious Jim Crow laws began to come into effect and Blacks were prohibited from most White establishments. They needed a place to safely socialize and be together. Juke joints served that need.

Robert Johnson, Mance Lipscomb, Son House, Charley Patton, and countless others made their living working for tips and free meals along the juke joint circuit. They didn’t play blues exclusively. Remember, they were professionals eking out a living so they played anything that got people up and dancing.

Mance Lipscomb said, “So far as what was called blues, that didn’t come till ‘round 1917. What we had in my coming up days was music for dancing and it was of all different sorts.”

Included in the Top Ten Rules for Juke Joints established by the Delta Bohemian are “talk to folks” and “dance.” Above all, “be yourself and give others the freedom to be themselves.” Juke joints are not concert venues, they are participatory and encourage interaction with the performers and the audience.

The Blue Front Cafe opened in 1948 and is the oldest known continuously operating juke joint. Initially, it offered hot meals, groceries, drinks, recreation, entertainment, and haircuts. During the Segregation era, by law the Blue Front could not serve Coca Cola to its Black clientele. Nor could Blacks buy Coca Cola or any other items designated for Whites anywhere in Bentonia. White customers, however, lined up at The Blue Front's back door to buy moonshine.

Jimmy "Duck" Holmes has run The Blue Front since 1970 when his father, the original owner, died. It still offers live music "occasionally." Jontavious Willis and Christone "Kingfish" Ingram jammed with "Duck" there as part of the inaugural Foxfire Blues Assembly in June, 2020. You can see The Blue Front Cafe in "Duck's" Catfish Blues video: <https://www.youtube.com/watch?v=PXEWNwvdFzY>



Red's Lounge photo by Jack Grace



Red's Lounge photo by Jack Grace

Red's Lounge opened some forty years ago around 1980. It's a tiny place with a standing room only capacity of seventy people and serves beer out of an ice-filled washtub. Red's was hosting live blues four nights each week until covid-19 hit. It remains open but with social distancing, masks, hand sanitizer, and an audience limited to fifteen people at a time.

Juke joints were numerous and widely spread across the South at one time but their numbers declined as owners passed away, buildings burned, and musical tastes shifted. They are nearly gone and with that loss we lose not only another venue for blues musicians to play but also a place to engage with our neighbors and friends in a casual and intimate way. Could be another little tear in our social fabric. The good news is the spirit is kept alive each year at the Juke Joint Festival in Clarksdale. Except for 2020 due to the covid, the festival has been celebrated each year since 2004. ***This year, the festival will be smaller with social distancing guidelines but promises to be a lot of fun with lots of incredible music. It will be held on Saturday, April 17, with related events Thursday through Sunday. Portions will be live streamed on:*** <http://www.LiveFromClarksdale.org>

CD Reviews

A.J. Fullerton

“The Forgiver and the Runaway”

VizzTone Records

Release Date March 26, 2011

By-Kyle Borthick

First off let me start by stating the obvious, AJ Fullerton is a remarkably talented guy. In a recent text conversation I had with him I made the following comment about his music: “It’s good stuff man. At my age and having listened to and played so much music, I’ve gotten pretty selective. I don’t know if it’s healthy or not. If I don’t get into a song or record early on, I tune out pretty quickly. This record captured my ears right away”.

It’s true, “The Forgiver and The Runaway” is a very well crafted record and it will capture your ears right away! It succeeds where many fail in that it’s cohesive. Like classic recordings such as Dylan’s “Blood on the Tracks”, all these tunes seem to fit together. I’m sure anyone reading this who has made a record will agree that this simple concept of cohesion is not easy to achieve. Songs are written over a period of time. Songs are recorded over a period of time. It’s challenging to capture that thread and weave it through the entire recording.



So what’s the secret? Well number one, it doesn’t hurt to bring some serious A List talent into the mix. AJ has garnered quite a few accolades and awards in his career. I’m guessing he figured soliciting the help of talented and award winning producer and multi-instrumentalist Steve Marriner would not be the worst idea. Marriner has been a key player in the Canadian swamp/funk/blues band Monkey Junk. He is very capable on many instruments including guitar, harmonica, baritone guitar, and Hammond organ. So much added flavor from him alone!

But wait there's more! I have to mention these folks because this record is so rich in texture. Jake Friel and Paul Reddick add killer harp work across the album. Really nice vocal harmonies contributed by AJ, Chantal Hendricks, and Marriner & CO. Aaron Goldstein on pedal steel, Jesse O'Brien on keys, and a very solid rhythm section consisting of Glenn Milchem (drums) Anna Ruddick (bass). Aaron Knight and Matt Sobb contribute on percussion and drums as well. Figgy Spino is credited as "rhythm ace". I don't know what that means but I do know the net result of all these combined talents results in some fantastic music!

So let's get to the tunes. I'm not going to cover every one here but just hit a couple high points so you'll get the idea. The opening song is "Remind Me Who I am Again". I have to say that this last year or so has been really brutal for most of us and I know it's been very tough for AJ too. "Remind me Who I am Again" expresses beautifully a feeling many of us are experiencing these days, but the thought/emotion is not over stated. Instead we're lured in by a nice little gospel sounding keyboard intro falling into an easy groove. Sweet harmonies put us at ease and we're ready for some musical elixir.

"I've been spinning in circles
Trying to find a way to win
I've been getting pushed down, struggling,
Get up again.
I've been trying so long
I can feel it getting under my skin.
My minds been here , my minds been gone,
Remind me who I am again."

Yeah! Preach it brother! Who among us can't relate to that feeling these days? Covid has not only distanced us from one and other it's kind of distanced us from ourselves. As musicians many of us feel defined and affirmed by getting out and playing for and being among people. Our efforts are rewarded by that interaction. So what do we do now? Remember that thread I mentioned?

So what do we do now?? "Healing Takes Time". It certainly does! This groove, melody, and chord progression will take those of us of a certain age back to a time. Back when the only therapy required was maybe some Dobie Gray, perhaps a little self medication, and are troubles would drift away. This song has that kind of effect. Really nice. The thread is about loss, struggle, emotional pain and healing. It runs throughout the entire recording. Subtle yet very palpable. You will want to listen over and over again to see if he really articulated those feelings that well. That is what really good song writing does.

The title cut, "The Forgiver and The Runaway". You just can't beat a slinky bass guitar /drum intro! Not for me anyway. This funky minor blues is written in a way that really appeals to me. Again such rich textures on this and throughout. Judicious use of harmonies, percussion, baritone guitar, and harp create an overall feeling that gets to what's at the heart of all great blues music. Tension and release! Lyrically beautiful but

ambiguous enough that the listener can affix their own meaning. The groove will get you I'll warn you straight up!

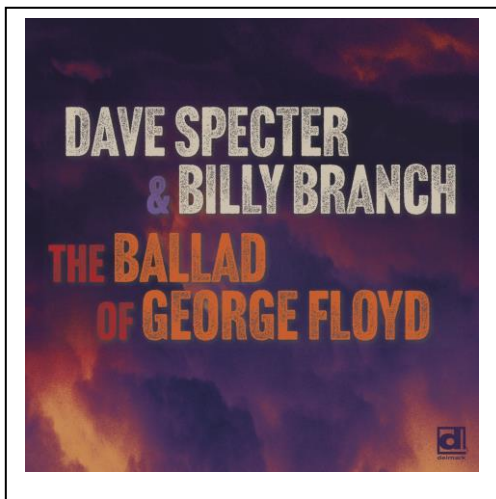
I strongly encourage readers to actually buy this recording and support the great work AJ is doing. An aspect I love about this record, and about AJ overall, is that there's no attempt to be anything or anyone else. No Stevie Ray solos, no Little Walter harp or Elmore James re-do's. Not that I mind some of that stuff but, Shakespeare said "To thine own self be true". AJ is succeeding at this in a way that really accomplishes the highest and best purpose of any artwork. To enhance life. To provoke thoughts and emotions. To examine our own place and purpose. And he does so with songs that are really great to listen to. I would give this record one of my highest places of honor. That is, to be a go to selection on a lazy Saturday afternoon. Put it on, crank it up, and feel good!

Dave Specter and Billy Branch

"The Ballad of George Floyd"

Delmark Records
By Dan Willging

Inspired by the senseless police execution of African-American George Floyd, within days, Dave Specter had written "The Ballad of George Floyd." And instead of reliving the same dark chapter of one of America's worst racial injustices, Specter's freshly-spun perspective offers hope and promise "George Floyd didn't die in vain," he writes. "He helped spark a worldwide movement for justice and change."



He continues. "We share the same vision and are inspired by the words of John Lewis: 'If it hadn't been for music, the civil rights movement would've been like a bird without wings.'"

Powerful thoughts, indeed. The guitarist was soon in the studio with fellow Chicago blues mainstays, harmonica player Billy Branch, keyboardist Brother John Kattke and acoustic guitarist Danny Schaffer to record this respectful five-minute tribute.

Overall, there's a reverent, somber tone that's simultaneously meditative and provocative.

Kattke's keyboards and Branch's moaning harmonica playing add a surreal ambiance, conjuring images of Floyd looking down from the heavens shaking his head in disbelief. Specter and Branch swap verses and join together on the chorus: 'can you feel his

pain? /he didn't die in vain /we can't let this happen again/ it's time to bring about a change.'

A much-needed message during these unprecedented times, it also begs the question why aren't there more tributes to the man who sparked a movement for justice and change?

Truly, a song of healing.

Joyann Parker ***"Out of the Dark"***

Hopeless Romantics Records **By Dan Willging**

Decades from now, Music Journalism professors will pontificate about the notable records of the Great COVID-19 Pandemic by artists not afraid to take chances. R&B blues belter Joyann Parker's all original affair *Out of the Dark* could likely be a topic of one of those lectures. Compared to her 2018 auspicious debut *Hard to Love*, *Out of the Dark* is a much tighter and accomplished effort. Instead of self-producing it like last time, Parker enlisted Twin Cities' producer Kevin Bowe, whose impressive list of credits includes Etta James, John Mayall, and Bruce Springsteen.



Recording began January 2020, which netted five basic tracks with scratch vocals before COVID-19 shuttered everything. It was during this hiatus that Parker wrote the title track, giving the album its newfound vision. Playing keyboards, as she does on three tracks, Parker sings about shedding emotional baggage and crawling out from under heavy darkness to achieve a much more fulfilling state of being.

It's an empowering message, a sentiment that prevails in varying degrees on other tracks. "Gone So Long" describes a soul-cleansing experience while "Bad Version of Myself" and "Either Way" question oppressive situations with empowerment being the means to forge ahead. The hard-rockin' "Carry On" follows suit but with a spiritual bent that empowerment can also come from the Lord.

Still, it's not all about empowerment and acknowledging what you'd rather not own up to. Some tracks are just delightful, such as the euphorically swinging "Come on Baby

(Take Me Dancing)” and the love-struck, tour de force “Hit Me Like a Train.” The arrangements shift from R&B to funk to New Orleans trad jazz to pop and a dollop of southern rock, but they’re not the focal point. What is the focal point is Parker’s knockout vocals that are consistently front and center. They’re truly a thing to marvel and one senses if Parker wanted, she could easily pin you against the wall with her hurricane-strength pipes.

As so many artists have done lately, she could have easily sat on her sonic gold and waited for the perfect moment to release this later. But she also astutely realized that during these trying times, people need new music - especially when it comes to messages of empowerment.

Johnny Nicholas ***“Fresh Air”* and *“Mistaken Identity”***

Valcour Records

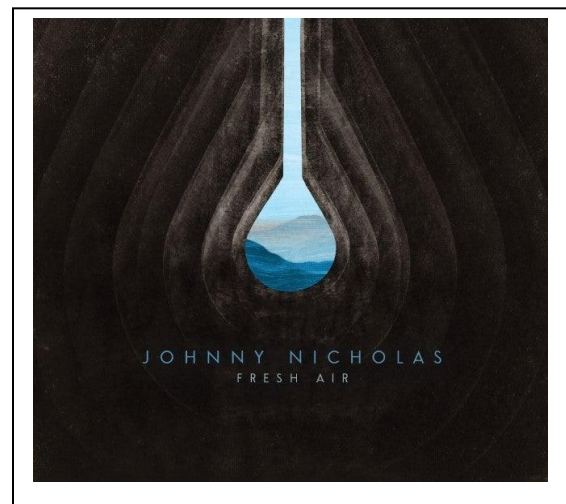
Reviewed by Jack Grace

Note: This is a 2 album review

The liner notes to Johnny Nicholas’ album, ***Fresh Air***, describe him as a person who seems to be able to stand in two places at once - where he is now and where it all began. Maybe that is not surprising considering his history. He was born in Rhode Island but began hitchhiking and hopping trains after high school to head South and find the source of the music he loved.

Nicholas has done everything from being a front man for Asleep at the Wheel to touring with blues artists like Robert Jr. Lockwood and Johnny Shines to helping his wife run the Hill Top Cafe in the Hill Country of Texas. Of course the Hill Top features live music performed by Johnny and his friends.

Nicholas has a deep brassy baritone voice that enunciates every word with the easy cadence of a man who has found his place in the world and couldn’t be more at peace with it. Listen and it will take you with him.

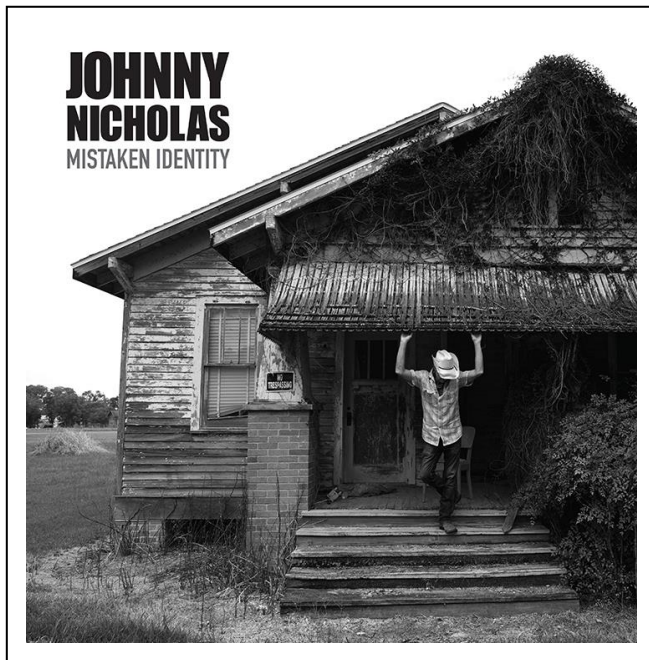


I first heard Nicholas in October, 2019, at the Frog Pond in Silverhill, Alabama. He donated his latest CD at the time, ***Fresh Air***, as a raffle item and I was lucky enough to win it. It is such a great CD that I am going to do something a little different and review both it and ***Mistaken Identity*** which was released in 2020.

Fresh Air was recorded in Austin while **Mistaken Identity** was recorded in Eunice, Louisiana where Nicholas has some history. The geography influences both CDs.

Fresh Air rocks the blues a little more. A lot of people try to do “train” harmonica. Nicholas nails it on “Moonlight Train.” Killer slide guitar abounds on “Kid Man Blues” (an old Sleepy John Estes tune), “Sweet Katrina”, “Backdoor Man”, and “Working in the Garden.” “Blues Time” and “Red Light” simply rock and dare you to sit still. “Bayou Blues” is a slow burn edgy blues rocker. It’s sensuous in a way that won’t let go. You can’t help but sing along with the chorus.

Nicholas changes pace with “How Do You Follow a Broken Heart?” This song could be a jazz ballad right out of The Great American Songbook. Lovely guitar playing and singing. “Fresh Air,” the last song, is ... well, you just have to hear it - acoustic instruments with Nicholas’ baritone voice at its smoothest. Acoustic swamp soul.



The first two songs on **Mistaken Identity**, “She Stole My Mojo” and “Mule and the Devil” are funky with the kind of tension that makes you think they are going to break out at full speed any moment. But, they don’t. They hold that tension and keep you in a funky place that you don’t want to leave.

Listen to the eponymous tune, “Mistaken Identity.” Is that someone from Little Feat on the piano? No, that’s Nicholas who also plays guitars, piano, and harmonica throughout both albums.

“Guadalupe’s Prayer” sounds like a South Texas border ballad. It’s different from the other songs but comes out of Nicholas’ Texas environment.

“Wanna Be Your Baby” is a slow, tight rocker with a groove that grabs you. “Tight Pants” is a ‘50’s rocker that makes you think Chuck Berry is about to jump in at any time. Get the crawfish out for the Southwest Louisiana Cajun ballad, “She Didn’t Think of Me That Way.” Get the hot sauce ready for “Highway 190” - good time Southwest Louisiana music with big piano and scratchy Tele magic.

The last song, “River Runs Deep,” is the only song on this album not written by Nicholas but he makes it his own. It has some slinky slide guitar that might remind you of Ry Cooder.

Nicholas has referred to his music as Swamp Pop Songs. His rhythms do slink and slide through his songs like creatures in a swamp. One finds themselves unconsciously drumming beats with your fingers if you are sitting at a table or moving your hips if you are standing up.

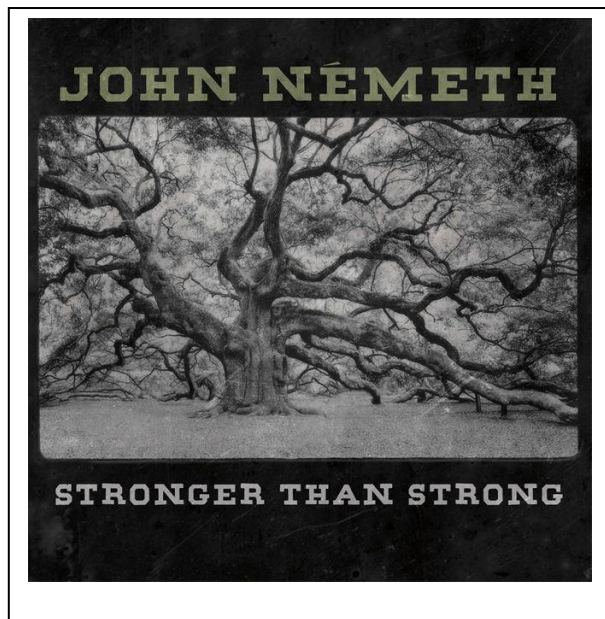
If I had to choose between the two albums, I would probably choose ***Fresh Air*** because it rocks more but then I would kick myself for missing out on ***Mistaken Identity***. My advice, listen to 'em both!

John Németh

“Stronger Than Strong”

NOLA Blue Records
by Dan Willging

Perhaps it's the cover shot of the massively sprawling Live Oak tree on Németh's 10th album *Stronger Than Strong* that says it all. Live Oaks live hundreds of years, flourish in various soils, and never shed their leaves in Southern winters, even when it's unseasonably cold.



Symbolically, Németh's musical journey is similar to this iconic image of the South. It, too, has withstood the test of time (over 25 years) and flourished in various soils like Boise, San Francisco, and most recently, Memphis, his residence since 2013. One of those unwieldy, circular-weaving branches represents Németh's latest album that's currently nominated for five Blues Music Awards and has already netted a silver medal from the Global Music Awards for lyrics and songwriting. He's also a semi-finalist in the International Songwriting Competition for two of Stronger's songs, "Come and Take It" and "Chain Breaker."

For *Stronger Than Strong*, Németh returned to Memphis' Electraphonic Recording studio, the site of his 2017 *Feelin' Freaky* release, to record with engineer Scott Bomar of The Bo-Keys fame. Although Németh produced these dozen originals, he also trusted

his bandmates' instincts to allow them to run with it in the spirit of true blues collaboration.

And run with it they did. With the rhythm section's epic grooves, there's an uninhibited looseness and ample space between Németh's vocals and blistering harmonica attack and Jon Hay's slashing guitar rides. It feels like a 50s blues record, which can be partially attributed to recording on analog tape for added warmth.

Technical details aside, none of this would mean a thing if the vocals, songwriting, and stylistic versatility were not up to snuff. Vocally, Németh is at the top of his game with his tenor pipes, matching in quality the level of performance. Though many songs are blues fodder focusing on relationships, "Chain Breaker" and "Bars" offer thoughtful social commentary. At the other end of the spectrum, "I Can See Your Love Light Shine" and "Sweep the Shack" light up a party vibe. Stylistically, there's Mississippi Hill Country, ska, R&B, trancey funk and swampy rock-n-roll. There's a lot to appreciate here but ***Stronger Than Strong*** comes with the ultimate recommendation: you don't have this one yet?

Johnny Burgin with Anson Funderburgh ***"Cherry on Top"***

Delmark Records
by Dan Willging



Just because COVID shuttered live music doesn't mean artists stopped doing what they do best: proliferating their art by creating new music.

Last winter, Burgin was traveling with his manager Stephanie Tice when inspiration struck. There, in the touring van, they began jotting down lyrics to what would become his first-ever digital single, "Cherry On Top."

Since Burgin had a few days off in Dallas, he contacted his buddy Christian Dozzler, pianist for Anson Funderburgh, to arrange a recording

session with the famed Texas legend. Funderburgh wasn't around, of course, was on Delbert McClinton Blues Cruise, but that didn't stop Burgin, bassist Chris Matheos and Dozzler from heading into the studio.

It's an unhurried, sauntering piece extolling the virtues of a certain lovely lady who makes this protagonist's life so complete. As Dozzler tinkles the ivories, Burgin strums fat chords on his Epiphone Sheraton, allowing Funderburgh to weave his lean, early BB King-styled solo on his Fender later. Towards the end, Funderburgh drops out, leaving Burgin to nail the last solo.

Enjoyable to the last lazy note, Burgin hopes to eventually unveil a collaborative guitar recording with some of his other favorite guitarists. In the meantime, check out "Cherry on Top" as well as Burgin's No Border Blues podcasts on Spotify and insightful guitar lessons on YouTube.

Skylar Rogers ***"Firebreather"***

Self Released

Publicity: Blind Raccoon

Blues Editor @ www.Mary4Music.com

By Peter "Blewzzman" Lauro © January 2021

2011 Keeping the Blues Alive Recipient

So there's a show on TV called "*I Can See Your Voice*" and on it, a contestant has the chance to win a cash prize if he or she can tell the difference between the good and bad singers, without ever hearing them sing a note. Their decisions are based on the so called singer's "look", along with how they answer a few questions. That said, If I'm ever on the show I want Skylar Rogers to be the singer I have figure out for the \$100,000 prize. After just one look at the "look" of this stunning, stylish, statuesque, and sultry lady I wouldn't even need to ask her the questions. My immediate answer would be "*This lady can sing and you can take that to the bank!*"



On "*Firebreather*", Skylar Rogers' second release, this powerful and soulful vocalist is backed up by an ensemble she calls The Blue Diamonds. They are: Steven J. Hill on guitar and background vocals; Marty Gibson on guitar; Jerry Ewing on bass and background vocals; Pete Zimmer on keys; "Disco Fuzz" Bradley Arl on drums and background vocals; and Vanessa Hudson on background vocals. The disc contains ten new and original songs that Skylar likes to refer to as "Soul Rockin' Blues".

Vocally, lyrically, and musically, the scorching opening track wastes zero time establishing that sass and swagger will undoubtedly be widespread.....and I'd expect nothing less. As Skylar proclaims that she's a "*Hard Headed Woman*" it starts out as boasting but eventually turns to lamenting. As is often the case, the words hard headed and lonely can eventually become synonymous. With a torrid rhythm going on behind him, Steven's ruthless guitar leads elevate the tracks intensity several notches.

"*Going Back To Memphis*" is something that anyone who has ever been there before looks so forward to doing again.....and often. Sadly, that's not quite what Skylar's thinking. You see, when she gets there she has no idea what she'll find, but if she doesn't leave she'll surely lose her mind - she just needs to escape. This is another smoker featuring more stinging guitar leads with Jerry and "Disco Fuzz" pounding out monster rhythm.

On this melancholy ballad, Skylar claims to have failed in everything in her life except for one thing. However, with that one thing being love, her life is far from a "*Failure*". With the band in a real laid back mode behind her, Skylar shines on this absolutely beautiful vocal presentation.

Referring to the title track, there's a cute comment on the one sheet that the song "may or may not be autobiographical". Only Skylar knows the answer to that but since she was proud about being a hard headed woman, I'm thinking she could very well be that "*Firebreather*" she's singing about. If not, the way the guys are aggressively fanning the flames with a fierce rhythm and scorching, mind and note bending guitar leads, they'll make her one.

"*Drowning*" starts off with a most delicate piano lead by Pete, very soft yet stinging guitar leads by Steven, and slow mournful vocals by Skylar that will have you wanting to just sit back while letting the song carry you away for the next six minutes. That said, before you do - put on your seat belts. Now that I've aroused your curiosity you're just going to have to hear the rest for yourselves.

Lyrically, vocally, musically and spiritually, this is by far the disc's most beautiful and wonderful track. C'mon what's more beautiful and wonderful about being able to be "*Thankful*"?

Other tracks on this excellent release include: "*Work*"; "*Like Father Like Daughter*"; "*Movin' On*"; and "*Insecurities*".

To find out more about Skylar Rogers just go to her website
- www.skylarogers.com - Wherever you go and whomever you talk to, please tell them
the Blewzzman sent you.

Peter Poirier

"Empty Arms"

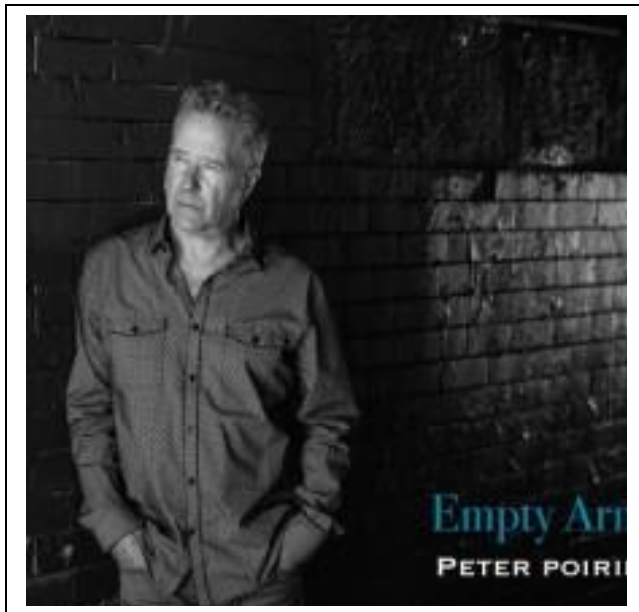
'59Records

By Peter "Blewzzman" Lauro @ December 2020

Blues Editor @ www.Mary4Music.com

2011 Keeping the Blues Alive Recipient

Peter Poirier is not one of the countless musicians who have been a part of Roomful Of Blues, but with the way he has that vintage Roomful groove down pat, he sure sounds like he could have been. Of course, assembling a band of extraordinary musicians - some of who have a connection not only to Roomful but to Duke Robillard as well - also has a lot to do with that.



On *"Empty Arms"*, his debut release, Peter Poirier - on guitar and lead vocals - is joined by: Brad Hallen on acoustic and electric bass; Mark Teixeira on drums; Matt McCabe on piano; and Mark Earley on alto, tenor, baritone sax and horn arrangements. The discs ten tracks are all Peter Poirier renditions of

very recognizable classics from some of the genres very recognizable giants.

If your mission statement is old school 1950's blues and R&B, you can't ever go wrong opening with a B. B. King song and Peters choice - an excellent one indeed - was going with the 1957 classic, *"Bad Luck"* (B.B. King, J. Josea). From a personal standpoint, although songs like this are what floats my blues boat, I find that they're tough to write about, while listening. Sitting back in my chair with: my feet tappin'; my hands tappin' my knees; and my head bobbing from side to side; is not very conducive to typing. That said, I have a wonderful solution - just keep hitting replay. With a melodic and soothing voice like Peter's and the band being in one of those "lock the door and throw away the key" grooves, I can do this all day long.

Another song recorded by B. B. King - and just about every successful, aspiring and wannabe bluesman, and some women, as well - is Sleepy John Estes' 1938 classic "*Someday Baby*" (J. Estes, H. Nixon). Although Peter's vocal mastery is pretty much front and center on all of the songs, this track features a few very nice musical standouts. Mark T. and Brad, on drums and bass, are in one of those rhythm grooves so common for them but yet so dynamite for us; Matt's having a good ol' time laying down something between Dixieland and barrelhouse on piano; and Peter's guitar leads speak volumes for his love and mastery of these vintage blues.

So, when you're talking fifties blues, sooner rather than later, the name Willie Dixon will inevitably pop up. Here it does so in the form of his "*I Cry For You*". Not remembering the song, I'll admit to deviating to Youtube for a quick listen and having done that, I'm quite impressed with how - more so than with the others - Peter and the guys made this one their own. Nice job!

Being the maestro that he is, Peter Poirier hasn't once displayed a need to "shred", "bend" or "scorch" as a means to impress. Now don't get me wrong, all of that is fine but smooth rules on this type of material. That said, he is totally tearing it up on "*I'm Tore Up*" (I. Turner, R. Bass). With Mark Earley blowing out some of his hottest sax leads; the rest of the rhythm section being their usual magnificent selves; and Peter being at disc's best on guitar and vocals; this is hands down my favorite track of the lot. Great stuff!

The disc closes out with an instrumental track written by the "Texas Cannonball" but it's not your typical scorching Texas blues so familiar to Mr. Freddie King. With a Latin vibe, "*Heads Up*" (F. King, S. Thompson) is a very well done dance floor filling, rhythm fueled rumba.

Other tracks on this excellent debut release include: "*No More Alcohol*" (J. Liggins); "*I Wonder Why*" (B.B. King, J. Josea); "*And Like That*" (B.B. King); "*Empty Arms*" (J. Young); and "*You Know That You Love Me*" (S. Thompson, F. King).

By the way, on a project with so many common denominators, there's one more worthy of mention and that's producer Jack Gauthier. In addition to doing an amazing job here, Jack's also responsible for some fabulous production work with the Knickerbocker All-Stars, an act that many of these musicians - and myself as well - have also had the pleasure of working with on several occasions.

For more information on Peter Poirier, and to take my advice and get yourself a copy of "*Empty Arms*", just go to - www.peterpoirier.com.

David Rotundo Band

"So Much Trouble"

Dreams We Share

Publicity: Blind Raccoon

By Peter "Blewzzman" Lauro © November 2020

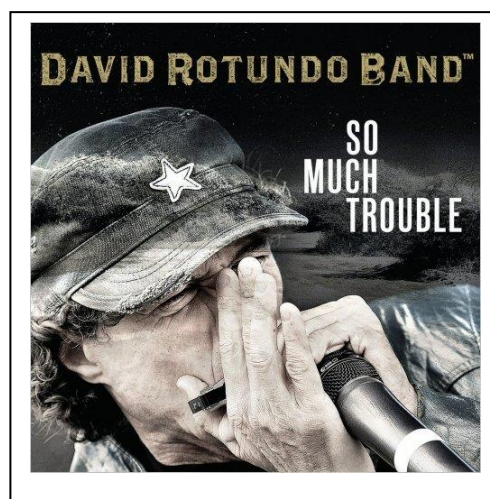
2011 Keeping the Blues Alive Recipient

There is a paragraph in David Rotundo's biography that I just have to share with you all. Ironically, as impressive as it sounds, it was the last four little words that blew me away. Here ya go.....

"Throughout his career, David has performed with many musical greats including Lee Oskar; the legendary Jack de Keyzer Band; Ronnie Hawkins; Willie "Big Eyes"

Smith; Madagascar Slim; Mel Brown; Jeff Healey; Johnny & Edgar Winter; Finis Tasby; James Cotton; Magic Slim & The Teardrops; Elvis Costello; Shakura S'Aida; and members of the Downchild Blues Band.....(get ready for it)..... **to name a few.**" WHAT? If that list, which

contains a whole lot of legends, is just a few - then I'm in awe.



"So Much Trouble", which contains all original music, is David's fifth release. For the project, David - on lead vocals, harmonica, guitar and group voices - is joined by: Milky Burgess, Skylar Mehal and Desmond Brown on guitar; Ron Weinstein on organ and piano; Ed Weber on piano; Andrew Cloutier on drums and group voices; Dean Schmidt on bass; Darian Asplund on saxophone; Phillip Peterson on cello; Joseph Ravi Albright on tabla; Denali Williams on percussion; Thor Dietrichson and Ernesto Pediangco on congas; Annie Jantzer on background vocals; and Lee Oskar (the albums producer), Eric Yager; Chris Weortink; Nick Foster; Timothy Hill; Julia Vega; Brian Madsen; and Ginger Woo on group voices.

No pun intended but "*She's Dynamite*" definitely starts things off with a bang. Right out of the gate David starts out with a scorching harp intro that's followed by Andrew getting the rhythm up to top speed with some furious drum work. Then just as it appears the track has peaked musically, Ron jumps in with a monster organ lead letting you know it hadn't but is now. Wow!

Although "*I Must Be Crazy*" indeed is, I'm reluctant to call it slow blues. That said, I'm going with slow blues on steroids. Reason being is everything about it is ridiculously powerful. Yeah, the rhythm guys are in somewhat of a slow groove but by no means

are they laid back; that organ heartbeat so familiar to slow blues has my heart approaching palpitations; both Milky's lead guitar and David's harmonica licks are gruelingly gutsy; and with the level of passion and emotion that David reaches on the vocals he truly is crazy.....crazy good that is. If I were still a nominator, I'd be crazy if I left this off of my song of the year selection.

I'm guessing that it was at least six or more months back when David wrote "*Hard Times Coming*" because had it been more recent I'm thinking he may have titled it "Hard Times Are Here". That said, he sure did call it right. Everything from his sullenly sung melancholy lyrics to his moody acoustic guitar pickin' and harp leads, are absolutely masterful.

Referring to the title track - "*So Much Trouble*" - one sheet writer Rick J Bowen nailed it when he said it was "*reminiscent of a Pink Floyd anthem.*" Making that happen is the combination of sometimes powerful, sometimes finessed and all times heartfelt and soulful lead, background and group vocals by David, Annie and Lee; and a most amazing crescendo building mission the band is on.

Vocally, the bar stays set very high on a track titled "*Too Blue*". If you've ever wondered if a song could sound like a hymn and yet sound sexy as well, expect this ballad to answer that question. With David, Annie and Lee creating a harmonic background hum while David and Annie deeply and angelically trade vocal leads, this is another masterfully sung song. Oh yeah, then there's the music: with Dean's rich bass lines leading the tranquil rhythm, David's soothing harp leads and Milky's contrasting, stinging guitar leads it's another masterfully performed track as well.

Regardless of which bar he's doing it at - and there are a few; or whom he's doing it with - and there are many; in order to drink things off of his mind, David's going to have to "*Drink Overtime*". Lyrically and vocally it's a fun filled tryst but musically: with the harmonica wailing; the saxophone squalling; the organ flailing; and the rhythm bellowing; it's as serious as a heart attack.

Back in the day this may very well have been referred to as trippin' music but for the sake of political correctness and family reading, I'll just call "*Long Road*" a trance inducing track. Just sit back and let this gumbo of musical instruments and mystical voices carry you away. For the record, what you will be hearing is a plethora of world music at the hands of; Denalli (percussion); Thor and Ernesto (congas); Joseph (tabla); Phillip (cello); Dean (bass); Andrew (drums); Dobro (Milky); and a choir of many.

Other tracks on "*So Much Trouble*", what I'm thinking is going to be quite the hit, include: "*Funky Side of Town*"; "*That Thing Called Love*"; "*Trying To Find It*"; "*Foolish Love*"; and "*Trouble In Mind*".

To find out more about the David Rotundo Band just go to David's website - www.davidrotundo.com -

Peter Veteska & Blues Train

"Grass Ain't Greener On The Other Side"

Self Released

Publicity: Blind Raccoon

By Peter "Blewzzman" Lauro © November 2020

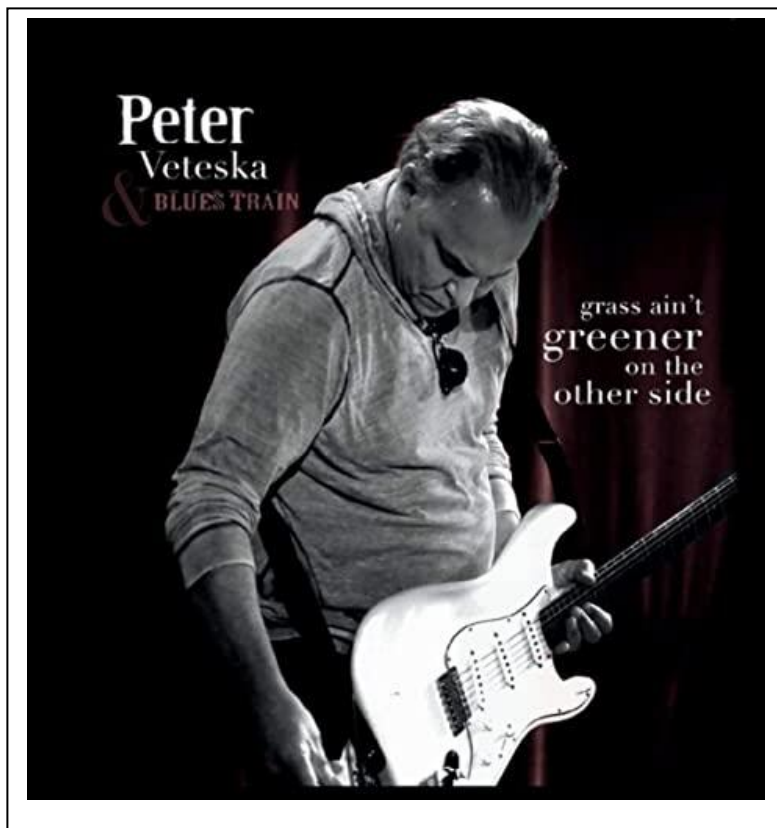
2011 Keeping the Blues Alive Recipient

Earlier in the year, Peter Veteska took the Peter V Blues Train into the shop for a tune-up and overhaul. After a minor name adjustment and a few major moving parts being replaced, the 2020 model of Peter Veteska & Blues Train is ready to roll.

The only original band member staying onboard with bandleader, songwriter, guitarist and vocalist Peter Veteska is his longtime friend and band mate, drummer Alex D'Agnese. Rounding things out is bassist, Coo Mo Jee. For its first trip out of the station, the Blues Train will have several special guests on board: Jeff Levine on B3 and piano; Mikey Junior on vocals and harmonica; Jen Barnes on vocals; Roger Girke on guitar; and Chuck Hearne on bass. Of the ten tracks on *"Grass Ain't Greener On The Other Side"*, Peter's fifth release, six are his originals.

There's absolutely no need for a train whistle when you've got Mikey Junior blowin' harp, and immediately out of the gate

he makes his presence known with a killer opening run that sets up the smoker titled *"Am I Wrong Pretty Baby"*. Additionally - with what I'm already assuming is going to be an all disc long situation: Alex and Coo Mo are laying down an immense rhythm; Peter's belting out some real deal blues both vocally and on his guitar; and as Mikey did at the opening, Jeff closes out the last ninety seconds of the track with monster B3 highlights. A most impressive opening track.



I don't think the bar could be set any higher than where Dinah Washington and Brook Benton placed it back in 1960 when they recorded "*Baby You've Got What It Takes*" (C. Otis/M. Stein). That said, Jen Barnes (a force of her own on the NJ music scene) and Peter Veteska more than have what it takes to handle the saucy banter and do this classic justice. Musically - Jeff (organ), Alex (drums) and this time Chuck on the bass and Peter did take this rendition to a whole other level.

One of the goals Peter Veteska set out to achieve with this release was to ease away from some of the jazz/funk/blues blends and settle into a more purer blues vibe. Helping that happen is a laid back, down home, foot tapping acoustic number called "*I've Been Missing You*". With the rhythm guys laying back in a lazy groove (the first and only time you'll hear me say that), the precision pickin' Peter's doing on the acoustic guitar; the soft tickling Jeff is doing to the ivories; and the easy-going way in which Mikey's blowin' his harp (another thing you'll rarely hear); this one came perfectly together.

"*You Give Me Loving*" is a smoking shuffle featuring everyone in total jam mode. Between it's opening and mid song extended musical runs, the track kind of takes on the feel of an instrumental. With the rhythm guys doing their usual blazing thing, during both of those runs Peter lays down several wicked blues guitar leads and Jeff validates that part of his resume where he lists Joe Cocker, Hall & Oates, Clarence Clemmons and the Chamber Brothers as former employees with several amazing organ leads. Easily one of the disc's best.

Hmmmmm, is Peter Veteska hoping to see his name up in lights on Atlantic City Casino Marquees like Frank Sinatra did on those in Vegas? Whether that happens or not, I was very impressed with his crooning on this rendition of Old Blue Eyes' "*Learning the Blues*" (D. Silvers). Loving Sinatra and loving these fifties style blues songs made loving this one quite easy. Kudos, Pete.

Sticking with songs from the fifties, next up is an updated version of "*Heartbreaker*" (A. Ertegun), a song that Ray Charles had a hit with back in the day. For this track, Peter brought in another good friend from the area to spar with. That said, hearing him and Roger Girke going toe to toe on the vocals and trading barbs on guitar licks was indeed a listening pleasure.

Other tracks on "*Grass Ain't Greener On The Other Side*" include: "*Running Like A Dog*"; "*Thinking And Drinking*"; "*You Don't Love Me*" (W. Cobbs); and the rockin' title track "*Grass Ain't Greener On The Other Side*".

To find out more about Peter Veteska & Blues Train just go to their website - www.peterveteskabluestrain.com -

Red's Blues

"Broke Down In The Fast Lane"

Sherry & Ray Music

By Peter "Blewzzman" Lauro © October 2020

2011 Keeping the Blues Alive Recipient

"Broke Down In The Fast Lane" is the third release for Sacramento, CA based Red's Blues. The band is fronted by the husband and wife team of Richard "RW" Grigsby on bass, vocals and harmonies and Beth Grigsby on vocals and harmonies. Filling things

out are Doug Crumpacker on guitar, vocals and harmonica; and Tim Wilbur on drums, percussion and vocals. For this project, RW and Beth enlisted the help of some very recognizable special guests: Johnny Burgin on guitar; John Cocuzzi on piano; Rick Estrin on harmonica; Sid Morris on piano and organ; Kyle Rowland on guitar and harmonica; Kid Anderson on Wurlitzer and harmony vocals; and Grub Mitchel on piano and harmony vocals. The album contains eleven tracks of which ten are band originals and/or compilations.



The opening and title track - *"Broke Down In The Fast Lane"* (RW & B Grigsby) - is a tale about being in one of those "where in hell is a cop when you need one?" situations. As Beth

says *"I've never cared much for the CHP, but now I'm praying for the blue lights to rescue me"*. With horns blaring as cars whiz by and radiator fluid leaking and mixing with the rain, Beth's hoping for an angel with a tow bar and a chain. This slowed down shuffle features an appropriate chug-a-long type rhythm by RW and Tim; a melancholic harmonica and guitar vibe by Doug and Johnny B and somewhat of a lively - I think help is here kind of feeling - piano lead, by Sid.

Had this been the very next track it would have been somewhat of a segue. It's titled *"Road Scholar"* (RW Grigsby) and it's a song about musicians who spend too much time on the road working for too little pay. Sadly, I think I personally know a few dozen of them. Musically, it's an up-tempo shuffle featuring Tim spinning tales from the road, with hot tandem guitar leads by Johnny B and Doug, intertwined by more good piano highlights, this time by Grub.

Yet another fine piano presentation, by yet another fine pianist - this time it's Sid Morris - giving *"Howlin' Winds"* (Joe Turner) somewhat of a N'awlins Dixieland Jazz vibe. You know - that kind of wailing you hear while walking down Bourbon Street that ya just gotta follow till you find a bunch of people partying at the jook joint at the end of a

courtyard. Yeah, that! Along with multi Blues Music Award winner Rick Estrin doin' some howlin' of his own on the harmonica and Beth sounding like she'd have been a force to be reckoned with back in the days of those sultry jazz lounge singers, this is indeed one of the disc's best.

Five songs in and I'm seeing several interesting patterns. Most importantly, it seems as if all the tracks feature killer piano leads - this one is again by Sid - and a lot of the songs have road themes.....go figure! This one's called "*Jackknifed*" (RW Grigsby & M Hummel). The truckin' rhythm is the perfect vehicle for this hard drivin' song about the perils that sometimes come with hard driving. Additionally, Mr. & Mrs Grigsby have the lead and harmony vocals in high gear and Johnny B is living up to that "Rockin' Johnny Burgin" moniker he's come to be known for.

As many times during this track that you might want to shout out "Wooly Bully" - and there will be several - don't! This one is titled "*40 Years Of Trouble*" (RW & B Grigsby) and musically, Sid's organ led rhythm is a bit reminiscent of that Sam The Sham And The Pharaohs classic and this time, with the lead and harmony vocals reversed it's Mrs and Mr. Grigsby belting out a fun filled, dance floor filler for sure.

I've already mentioned about how impressed I am with the many pianists (four) performing on this release but equally as impressive is the way the lead vocals get very effectively passed around as well. That said, "*G.O.N.E.*" features another outstanding piano solo and this time it's at the hands of John Cocuzzi. It also features Doug C taking a song he wrote and running with it. In addition to a fine vocal deliverance his strummin' and pickin' give this one a cool country feel. Nice stuff!

So, this Grigsby's original has me thinking RW must be pretty hot stuff. As Beth tells it, the ladies are constantly telling her that her man is so fine. Although appreciative of the compliments, her take is "*Hand's Off he's mine!*" As a matter of fact, he's sounding mighty fine right here with some of his best work on what sounds to me like a stand up bass. That, along with John C laying down a polished jazz combo sound on the piano, sets just the right mood for Beth to do that sexy jazz singer thing she seems so comfortable with. Damn, she even closes it out with some stylish scat. Having been a jazz buff in my younger days, I'm loving this one.

Other tracks on "*Broke Down In The Fast Lane*" include: "*Flim Flam Man*" (RW Grigsby); "*Sweet Karma*" (RW & B Grigsby); "*A Word About Gossip*" (L Johnson & RW Grigsby); and "*Say What!*" (D Crumpacker). Not having their first two releases now has me wondering what I've missed out on.

To find out more about Red's Blues just go to their website - www.redsbluesband.com - and if you've not yet received a copy of "*Broke Down In The Fast Lane*" for airplay, you can email Beth at - bethgrigsby@comcast.net.

Laura Green

"Green Eyed Blues"

Laura Green Music

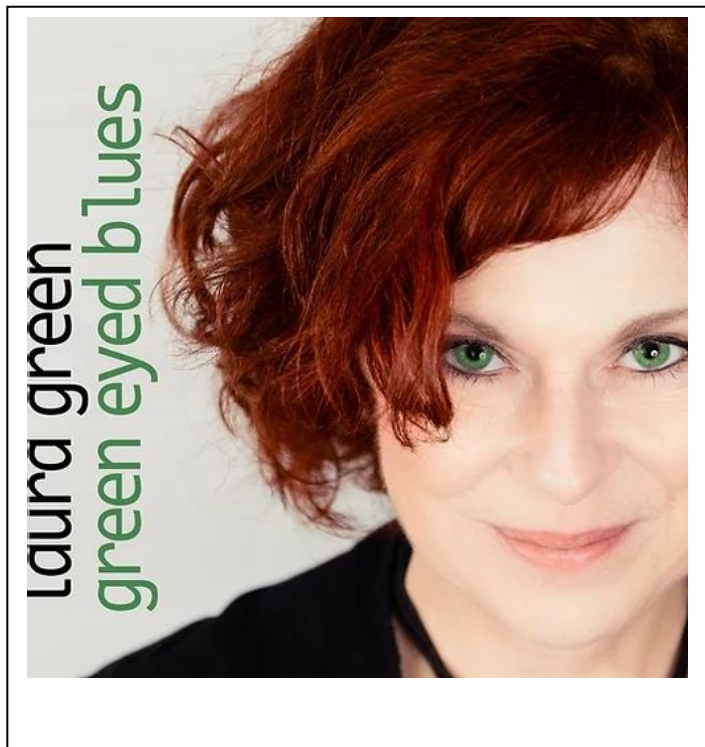
By Peter "Blewzzman" Lauro © September 2020

2011 Keeping the Blues Alive Recipient

Singer, songwriter Laura Green's debut release is titled "*Green Eyed Blues*" - and if I may take the liberty of being complimentary - it could also have been called "Fabulous Green Eyed Blues". Now, to those of you who may be wondering if by using the word fabulous I'm referring to Laura's music or her green eyes, the answer is simply YES!

Counting the one track co-written by the disc's co-producer, David Torretta, all eleven tracks are Laura Green originals. Joining Laura, on lead vocals, the band consists of: Art Dwyer on bass and background vocals; Aaron Griffin and Ron Roskowske on guitar; Rich McDonough on guitar and background vocals; Rob Lee and Joe Meyer on drums; Bob Lohr and Carl Pandolfi on piano; Bill Murphy on piano and organ; Charlie Pfeiffer on mandolin; and Ellen Hinkle, Michele Isam, Chris Shepherd and Renee Smith on background vocals.

With many more great tracks ahead, some of which I may even like better, "*Bone To Pick*" was by far the perfect song to open with. With first impressions carrying so much weight - especially when hearing an artist for the very first time - this track was symbolic of a pack mule. Between the chair dancing and air drumming it had me doing right out of the gate, I had no choice but to get lost in the music - I sure as heck couldn't type, that's for sure. Equally as impressive as everything I was hearing was the way I was hearing it - the mix was masterful: I heard - and felt - every beat of the killer rhythm Art and Joe were banging out: from the opening intro - and throughout - Bob's piano leads were profound; the pickin', strummin' and slidin' Rich was doing up and down that guitar were all sharp; and that gal with the fabulous green eyes, and equally fabulous voice, was well on her way to crushing that first impression thing. Very well done!



"*It Ain't Easy*" starts out with a beautiful piano lead from Bob while Laura softly, slowly, and soulfully belts out some blues filled, feeling lonely type, lyrics. Then before you know it, just as I was starting to think ballad - *BAM!* The vibrant rhythm kicks in, the tempo rapidly picks up and Laura - with lots of help from Ellen, Renee, Rich and Chris - takes the vocals to an outdoor, tent revival level. Good stuff!

Lyin', cheatin', who he's meetin' and other forms of mistreatin' are just a partial list of reasons this loser is being sassily chastised by Laura. He's obviously nothing but "*A Reason To Sing The Blues*" - a pseudo anthem for women scorned. Inasmuch as the lyrics and subject matter are melancholic, sullen is not the mood of the band. This one's full fledged funk at its finest.

Laura's folk roots come front and center on "*Mama Don't Cry*". With Rich and Charlie doing some classic so called front porch pickin' on a resonator and a mandolin alongside her, Laura sounds absolutely angelic on the inspirational and uplifting lyrics.

"*All The Kings Men*" may very well be the track that completely showcases Laura's vocal skills. With control being the only constant, she displays a well diversified range, tone, style, strength and attitude throughout the song. With Rob, Art and Bill all over the rhythm on the drums, bass and piano; and Rich lighting it up on an extended mid-song guitar solo, it's a musical monster as well.

So, remember what I said about the opening track? Well just replace Bob with Bill Murray on piano and Rich with Aaron Griffin on guitar and call this the "B side". Surely equally excellent musically and where as Laura had a 'bone to pick' with her guy, her now telling him 'I don't want to be your "*Baby No More*" is a perfect segue.

As with most of the tracks, the disc closes with a similar storyline. That said, this time Laura is on the receiving end of the hurt. "*Don't Know Why*", finds her having a very hard time accepting the fact that she's the one being left. As she emotionally pleads for him to stay, her pain can be clearly heard. On what is the disc's most traditional blues, Rich is apparently feeling that pain, as well. The two minute, scorching blues guitar licks he closes out the song with are as good as it can possibly get. Great slow blues song.

Other tracks on this fantastic release include: "*Still In Love*"; "*That's Right*"; "*Pretty Little Thing*"; and "*Cry*".

I happen to know for a fact that Laura is using time spent not gigging on doing some serious self promoting. That said, with the talent already in place, should she be lucky enough to get this disc into the right hands, I not only see her having a hit with it but maybe a "New Artist" or "Debut CD" nomination, as well.

To find out more about Laura Green just go to - www.lauragreenmusic.com

DEADLINE FOR THE NEXT HOLLER? Deadline for the next issue (June/July 2021 issue) is May 1, 2021. Here is your chance to write about the music you love...and 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.





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

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



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

THE Boulder DRUM SHOP

TRIBES
BOULDER COLORADO

The Boulder Drum Shop and Tribes Custom Drums endorse, sponsor and appreciate the Colorado Blues Society, Blue Star Connection and the wonderful, caring family of blues artists who donate their time and energy to promote worthy humanitarian causes that enhance the lives of those in need.

thedrumshopboulder.com

3070 28th St. Ste. D BOULDER CO 80501 TEL 303 442 0122 FAX 303 442 1164



RUF Records is a great friend to the Colorado Blues Society and has made generous donations to help CBS in our effort to support the Blues!

DISCLAIMER NOTE: *The opinions, beliefs and viewpoints expressed by the authors in this publication do not necessarily reflect the opinions, beliefs and viewpoints of The Colorado Blues Society or official policies of The Colorado Blues Society. The Colorado Blues Society makes no representations as to accuracy, completeness, correctness, suitability, or validity of any information in this publication and will not be liable for any errors, omissions, or delays in this information or any losses, injuries, or damages arising from its publication.*

MUSICIANS! VENUES!

GET YOUR BLUES GIGS POSTED

Did you know you can have your gigs posted on the Colorado Blues Society Calendar?

Posting your gigs alerts blues lovers to your shows.

The Blues Calendar is sent out weekly via an email blast to over 1700 blues lovers around the state as well as CBS members. AND it is announced weekly on the Blues Legacy show on KGNU Community Radio (www.kgnu.org)

All YOU need to do is email your gigs to calendar@coblues.org in this format:

Date, Act, Starting Time, Venue, City

Your shows will be listed for FREE!

Tune into KGNU Community Radio at

88.5FM
BOULDER

1390AM
DENVER

93.7FM
NEDERLAND



*Listen to diverse voices,
music from around the
world and programming
heard no where else!*

Blues Legacy Friday from 6-9 pm

The finest in old time blues to today's artists.

Dusty Grooves Friday from 9-11 pm

Exploring classic Funk & Soul music from the 60's and 70's, as well as new recordings steeped in the tradition of that era.

88.5FM
Boulder

1390AM
Denver

93.7FM
Nederland

Only on KGNU Community Radio | www.kgnu.org | 303-449-4885

Colorado Blues Society Mission Statement

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

Colorado Blues Society

Members

Music Acts-

Musicians/Bands etc...

50 Shades of Blue
Al Chesis and The Delta Sonics
Alfonzo
Blues*Wa*Feeling
Cary Morin
Cass Clayton Band
Clay Kirkland Band
Colorado's Midnight Train
Dan Haynes
Danny Ford Band
Dan Treanor
Deborah Stafford and The State of Affairs
Doc Brown's Blues Band
Erica Brown
Felonius Smith
Hogback Blues Band
Incoming Groove Band
Jack Hadley
Jenn Cleary
Johnny Johnston
Kerry Pastine and The Crime Scene
Mad Dog Blues
Reckless and Blue
Robert Wilson Blues Band
Shaun Murphy
Spidercat
Super Saxy Entertainment
Supertonic
The King Stan Band
The Lionel Young Band
The Movers and Shakers
The Rhythm Allstars
Three Shots

Officers and Board of Directors

Kyle Deibler- President
Wolf-Vice President
Scott Fitzke- Secretary
Joe Menke- Treasurer

Directors-at-Large-
Gary Guesnier
Daryl Reicheneder
Scott Wright
Alan Knight
Jodi Woodward
Mark Schleiger
Cindy Terwilliger
Lynn Pierce

Web Master- Chick Cavallero

Weekly Update Editor-Chick Cavallero

Holler Editor-Chick Cavallero

MOJO MEMBERS

Munsey & Rebecca Ayers
Chick and Patti Cavallero
Steve Coleman
Julie & Jim Gardner
Grand County Blues Society
Greeley Blues Jam
Dave Kennedy & Jill Kamas
Patrick Kennedy
Kerry Pastine and the Crime Scene
Dave & Priscilla Kropuenske
Gene & Kay Walker
Neil Sexton
Carl Seyfer
Super Saxy Entertainment

CBS Business Members

Buffalo Rose

119 Washignton Street
Golden, CO
303-278- 6800

Snowy Range Music Festival

Swallow Hill Music Assn.

71 East Yale Avenue
Denver, CO
303-777-1003

Colorado Lifestyles Properties, LLC

<http://tomsund.com/>

Gretchen Troop Photography

<https://gretchentroop.com/>

The Land of Bands

<https://landofbands.com>

970-214-1447

Memphiswest Music, LLC

<http://memphiswestmusic.com/>

Mark Sundermeier Booking

303-463-2981 Office
720-203-4539 Cell

The Normobbi Agency

<https://m.facebook.com/normobbi/>

One Sweet Summer Blues Nights in Downtown Loveland

www.downtownloveland.org

Get Connected Events

<https://www.getconnectedevents.com/>

TJMusic.net

<https://www.tjmusic.net>

The Blues Jam

<https://www.thebluesjam.com/>

CBS President's Column

Fellow Colorado Blues Lovers,

Slowly but surely our country and state is heading in the right direction in terms of managing the Covid pandemic and working to bring our lives closer to what we're all used to in terms of social interactions and opportunities to enjoy our favorite pastime, listening to live Blues.

While we still have a ways to go it's encouraging to see gig opportunities for our talented musicians slowly start to open up and I know we're all eagerly awaiting what the summer is going to bring in terms of our local festivals being able to operate at levels that sustain their operations and opportunities to continue to produce events in the future for all of us to enjoy.

In the meantime, there are still amazing things happening. The Blues Foundation aired the annual Hart Fund benefit on their FB and YouTube page for all to enjoy and the National Women in Blues successfully streamed 3 1/2 hours of performances from all over the world, including a very special performance by Erica Brown and her Cast Iron Queens that was out of this world. Those performances are archived and still available for your viewing when you have the time and opportunity to do so.

Wanted to extend a Hearty "Thank You" to the Brighton Armory and Dazzle for supporting streaming concerts from their venues and a deep appreciation to Dazzle and Cass Clayton for their tireless efforts in creating & staffing the Food Pantry that has provided canned goods and supplies for so many of our artists in need who have very little work available to them during the pandemic. A truly amazing effort indeed and truly appreciated by our entire musical community.

We're not out of the woods yet but the day is coming when we will be able to attend live events and enjoy the performances of so many of our amazing Colorado Blues artists. In the meantime, support them when you can at the live performances that are popping up, buy their music and merchandise and thank them for their amazing gifts they share with us at each performance.

Stay safe, wear a mask when out and practice safe social distancing at the gigs you are able to attend and we'll see you out on the Blues Highway soon.

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!!

*Beginning September 1, 2020, 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
HURRY! This is a limited offer!!!*



Sign up to support the Colorado Blues Society when you shop online at Amazon. Just visit smile.amazon.com where you can choose the Colorado Blues Society as your charity the first time you visit the site. The Amazon Smile Foundation will give 0.5% of the price of your eligible purchases to the Colorado Blues Society and will remember your selection the next time you shop.

NOTICE OF ANNUAL MEETING OF THE MEMBERS OF THE COLORADO BLUES SOCIETY AND BALLOT FOR ELECTION OF BOARD MEMBERS

The annual meeting of the Members of the Colorado Blues Society will be held on Tuesday, April 13, 2021. Due to COVID-19 restrictions, the meeting will be held via Zoom. The meeting will commence at 7:00 p.m., and will be followed by the CBS regular monthly board meeting. The link for the Zoom meeting is:

Join Zoom Meeting:

<https://zoom.us/j/92491799906?pwd=MWZQSHJSN053aDhXYi9NMGFpeFQwZz09>

The agenda for the meeting will include the election of new Members of the Board of Directors of the Colorado Blues Society. A strong Board is the backbone of the organization. CBS is excited to have these qualified candidates interested and available to serve. The following 5 Directors are running for 5 open positions: Daryl Reicheneder; Alan Knight; Jodie Woodward; Mark Schleiger; and Lynn Pierce. If you want a copy of the bios of each candidate prior to voting, please send an email to education@coblues.org and request the bios.

The vote this year will be by email. To vote, please cut and paste the following ballot into an email, mark your vote with an "X", and email it to education@coblues.org prior to April 5, 2021.

	BALLOT	
	YES	NO
Daryl Reicheneder	_____	_____
Alan Knight	_____	_____
Jodie Woodward	_____	_____
Mark Schleiger	_____	_____
Lynn Pierce	_____	_____

If you approve of all candidates, you may also vote by sending an email to education@coblues.org with a note that says you approve of all 5 candidates.

Thank you for your membership in CBS!