

THE HOLLER

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Editor- Chick Cavallero

Lady Plays Guitar

Lady doesn't just sing the blues, she often plays them on her guitar. Too often when someone does a list of blues guitar players and innovators, it turns into a list of just men. The performers mentioned in this article are all women and belong on any list of talented blues players, most have been overlooked and under appreciated for all too long. I only have so much room and will probably miss some for that reason, so to narrow my scope some I am focusing on some of these great women who sadly are no longer with us. Many were innovators of blues music and all were equipped with a heartfelt blend of talent, impressionable guitar skills, and passionate voices along with undeniable spirit and courage. These ladies paved the way for the current wave of women guitar players we have today. They are listed in no particular order and by no means is this an "all-inclusive" list, there are many many more I am afraid I omitted!.

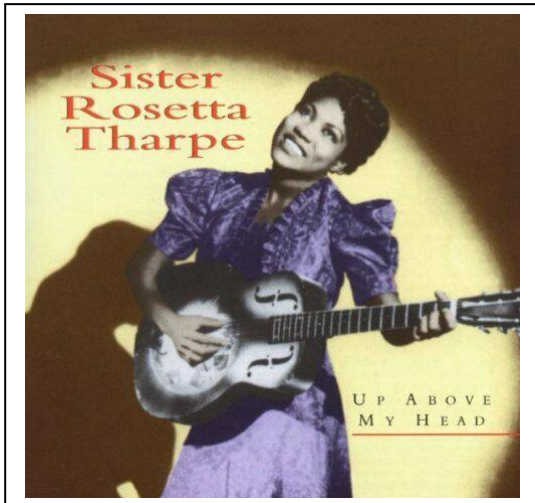


**2013 KBA -BLUES SOCIETY
OF THE YEAR**

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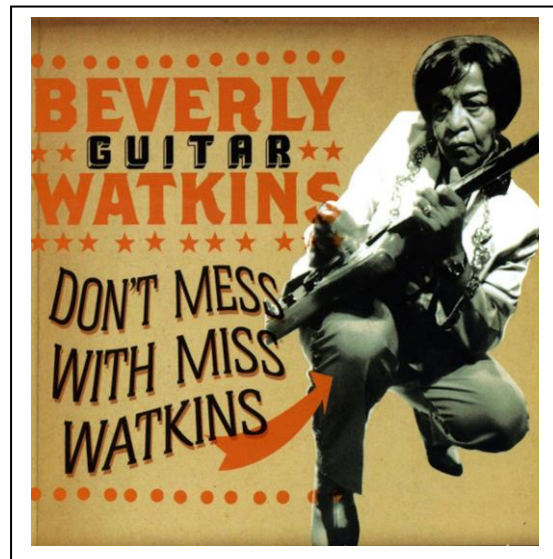
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***Sister Rosetta Tharpe** [March 20, 1915 - Oct 09, 1973]-Perhaps the most famous on this list, Sister Rosetta is a member of the Rock and Roll Hall of Fame, having had a huge influence on the birth of Rock and the guitarists of the British Invasion. She has been referred to as "the original soul sister" and "the Godmother of Rock and Roll". A gospel music star she was a true pioneer in guitar technique; she was among the first popular recording artists to use heavy distortion in her electric guitar style which helped lead to the rise of electric blues.

***Beverly Guitar Watkins** [April 6, 1939 – October 1, 2019]- Beverly was famous for her sizzling and fierce style of guitar playing. She had a long and continuous musical career, working with top stars in the business. Overlooked as a support player, she achieved recognition much later in her career when the internet made it possible for musicians not backed by major labels to be heard by a wider audience. She was re-discovered by Music Maker Relief Foundation founder Tim Duffy, who started booking her. In 1998, with Koko Taylor and Rory Block she was on the all-star Women of the Blues "Hot Mamas" tour. Her 1999 CD debut, *Back in Business*, earned a W. C. Handy Award nomination in 2000



***Willa Mae Buckner** [June 15, 1922 – January 8, 2000]- Willa Mae was known as "The Wild Enchantress," "Princess Ejo," "The Snake Lady," and "The World's Only Black Gypsy." She taught herself piano at age 21 and guitar at 35 touring throughout the country. Performing mostly during the segregation era Willa was a major star. Her name was known by most on the blues circuit, in rural America she was more well known than Muddy Waters!

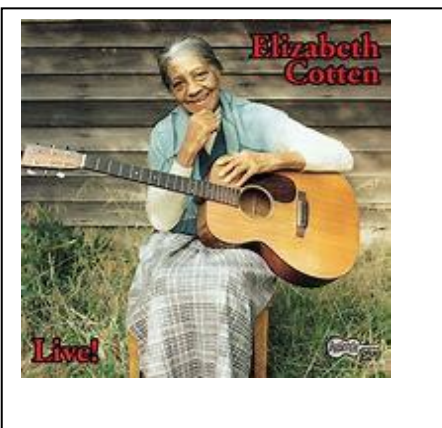
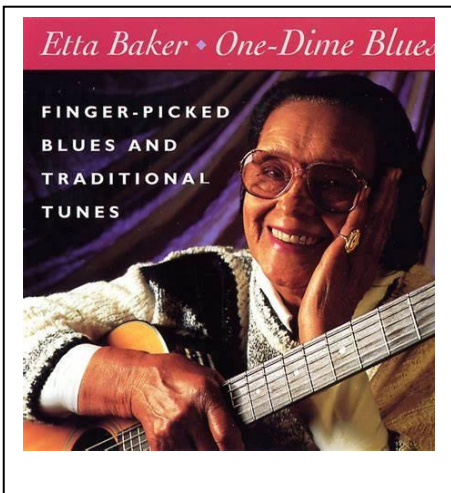
***Sylvia Vanderpool aka Robinson** (Mickey and Sylvia) [May 29, 1935 – September 29, 2011]- First teaming up with guitarist Mickey Baker, who taught her how to play guitar. Then in 1956, the duo became Mickey & Sylvia and recorded the Bo Diddley and Jody Williams-penned rock single, "Love Is Strange," which topped the R&B charts and reached number eleven on the *Billboard* pop charts in early 1957. In 1961 they formed their own label, Willow records, and with Baker on vocals and Sylvia playing guitar on Ike & Tina Turner's hit single, "It's Gonna Work Out Fine" . That earned Ike & Tina Turner their first Grammy Award nomination. "I paid for the session, taught Tina the song; that's me playing guitar," Robinson said in a 1981 interview with *Black Radio*



Robinson said in a 1981 interview with *Black Radio*

Exclusive. She later became a huge record producer in the Hip-Hop world.

***Etta Baker** [March 31, 1913 – September 23, 2006]- a Piedmont blues pioneer of African American/Native American/European heritage. She played both the 6-string and the 12-string acoustic guitar and the five-string banjo, playing the Piedmont blues for nearly ninety years .Etta said that she got her inspiration for chords through her dreams. She influenced many well-known musical artists, including Bob Dylan, Taj Mahal, and Kenny Wayne Shepherd



Elizabeth Cotton
[January 5, 1893 – June 29, 1987]- A self-taught left-

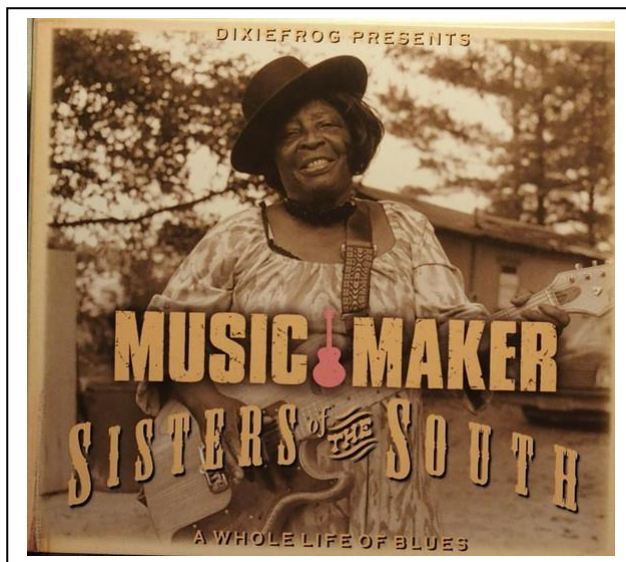
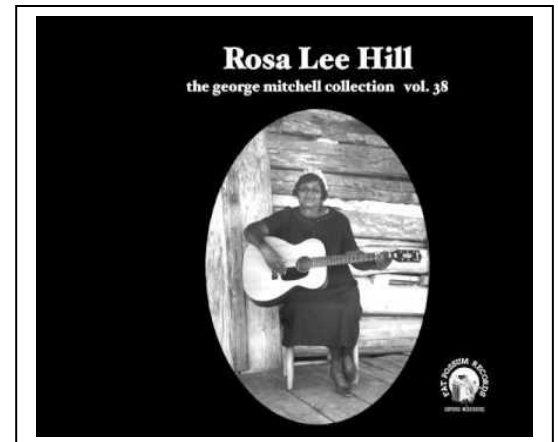
handed guitarist, developing her own original style- playing a right-handed guitar upside down. Her

signature fingering bass style became known as "Cotten picking". She did not begin performing publicly and recording until she was in her 60s. She was discovered by the folk-singing Seeger family while she was working for them as a housekeeper. She went on

to play concerts with some of the big names in the folk revival. Some of these included Mississippi John Hurt, John Lee Hooker, and Muddy Waters at venues such as

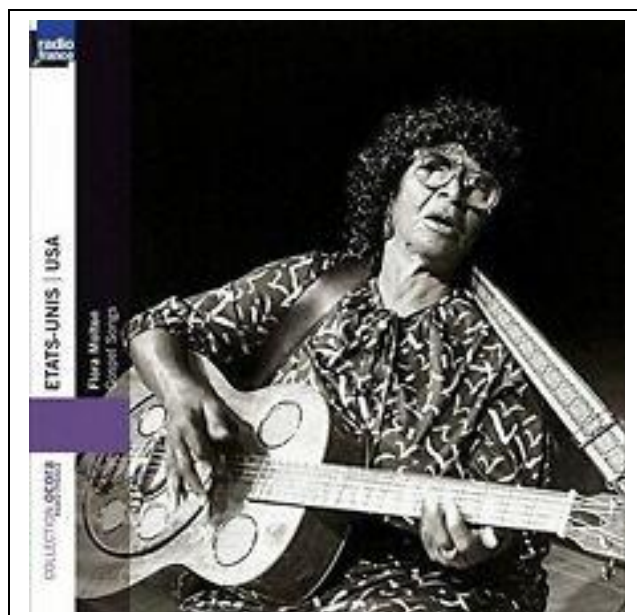
the Newport Folk Festival. She won a Grammy in 1985 in the Best Ethnic or Traditional Folk Recording category for *Elizabeth Cotten Live!*

***Rosa Lee Hill** [September 25, 1910 – October 22, 1968] -Rosa Lee played music that was in the tradition of north Mississippi, singing acoustic blues that made use of subtly varied repetition. The daughter of Sid Hemphill, her song "Bullyin' Well", which was recorded by Alan Lomax, has been included on a number of releases over the years.



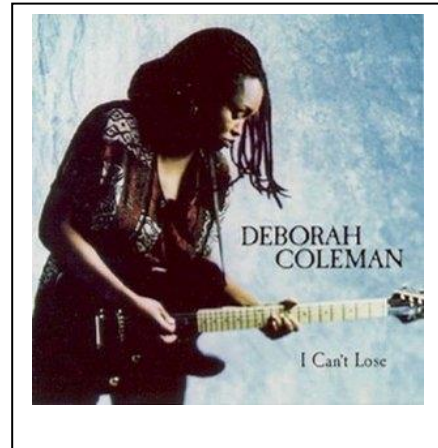
***Cora Fluker** [January 30, 1933 ~ September 27, 2017]- A deeply traditional artist with a large repertoire of work songs, spirituals, blues and ballads, she was often called a missionary. As a child she made a one-string guitar and was taught by her uncle to play guitar. "... if I want to sing a blues I'll sing them — because if the good Lord will forgive you for getting out there and lying, he'll sure forgive you for singing a song. A song ain't nothing."

***Flora Molten** [March 12, 1908 – May 31, 1990]- Flora was a gospel music street singer. She was born partially blind and was the daughter of a minister. She sang and



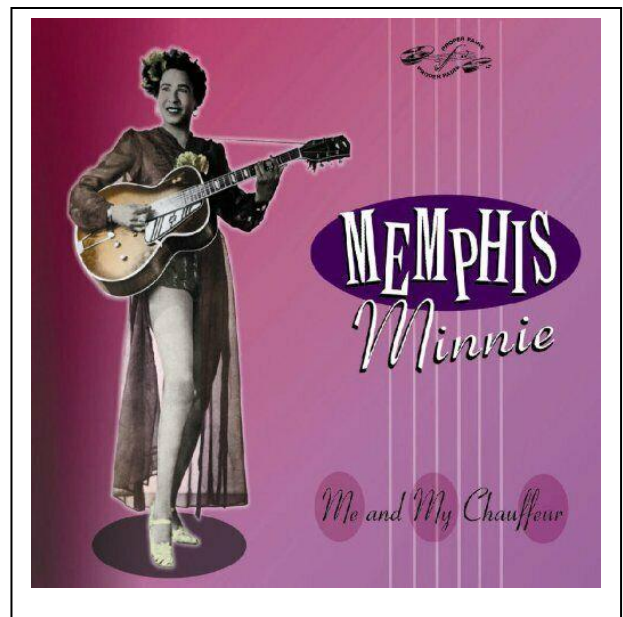
played slide guitar on the streets of Washington, D.C. She described her Blues music as having a "country" sound that also contained her religious faith. Her style of playing guitar was called "bottleneck", because she would slide a broken bottleneck along the strings to make her chord changes. She didn't gain her fame or record until late in life. In 1987, the DC Commission on the Arts and Humanities presented her with four awards. Phil Wiggins said he patterned his style on what he learned from Flora.

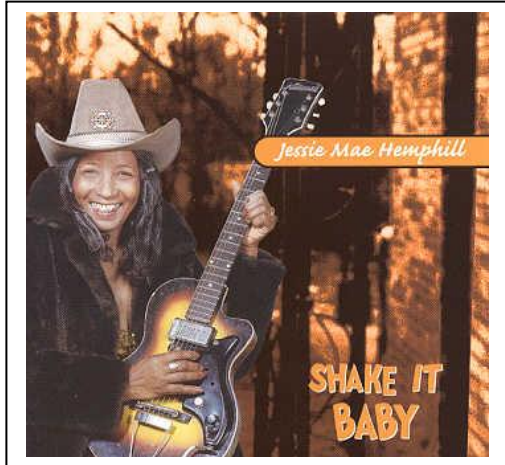
***Deborah Coleman** [October 3, 1956 – April 12, 2018]- The most contemporary player on this list, Deborah died too young from complications brought on by bronchitis and pneumonia. She played at the top music venues such as North Atlantic Blues Festival (2007), Waterfront Blues Festival (2002), the Monterey Jazz Festival (2001), Ann Arbor Blues and Jazz Festival (2000), Sarasota Blues Festival (1999), the San Francisco Blues Festival (1999) and the Fountain Blues Festival (1998). I was lucky enough to catch her at the Triniddadio a few years before she passed.



***Queen Sylvia Embry** [June 14, 1941 - February 28, 1992]- Queen Sylvia's talent on the bass impressed Willie Dixon so much he sent her to Europe to play on the American Blues Festival tours. She was considered one of the finest bass players in the Blues and also had an expressive, deep-toned Gospel voice. She worked with Lefty Diz for awhile before splintering off with her own band.

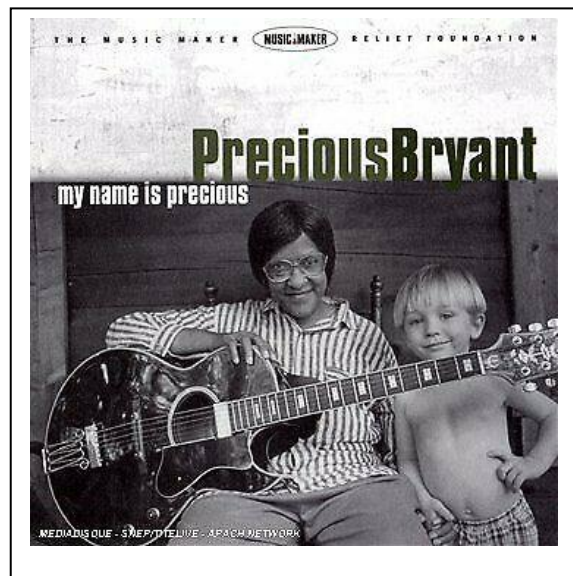
***Memphis Minnie** [June 3, 1897 – August 6, 1973]- Born as Lizzie Douglas, she was a talented blues guitarist, vocalist, and songwriter whose recording career lasted for over three decades. She recorded around 200 songs, some of the best known being "Bumble Bee" and "Nothing in Rambling". After taking up electric guitar in 1941 she released her biggest hit, "Me and My Chauffeur Blues". Her headstones has the following, "The hundreds of sides Minnie recorded are the perfect material to teach us about the blues. For the blues are at once general, and particular, speaking for millions, but in a highly singular, individual voice. Listening to Minnie's songs we hear her fantasies, her dreams, her desires, but we will hear them as if they were our own."





***Jessie Mae Hemphill** [October 18, 1923 – July 22, 2006]- Jessie performed in the North Mississippi hill country blues traditions of her family and regional heritage. The French label Black & Blue Records released many of her recordings by her. She also played concerts across the United States and in other countries, including France, Germany, Spain, Italy, Belgium, the Netherlands, Sweden, Switzerland, and Canada. Her first American full-length album, *Feelin' Good*, released in 1990, won a Handy Award for best acoustic album.

***Precious Bryant** [January 4, 1942 – January 12, 2013]-Precious performed country blues and gospel as both a folk singer and guitarist. Playing Piedmont fingerstyle guitar she was considered one of Georgia's greatest blueswomen. She released only three albums but her 2002 debut, *Fool Me Good*, was nominated for two Blues Music Awards, for Acoustic Blues Album of the Year and Best New Artist Debut. In 2006, she was nominated for a similar award for Traditional Blues Female Artist of the Year losing to Etta James. She learned to play guitar very young and was proficient by age nine. Her father then taught her to play bottleneck guitar. She performed at the Newport Folk Festival.



This list was compiled by the editor, Chick Cavallero. I hope you discovered a few interesting performers here that you need to look up and check out in further detail. It is easy to make a case that without these amazing women blues music would not be what it is today.

THE COLORADO BLUES SOCIETY ON RACISM

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

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Colorado Blues Society Q Blues 2021 Raffle

The Colorado Blues Society (CBS) Board of Directors encourages everyone to be watching for additional information on the upcoming Q Blues 2021 Raffle.

The CBS Q Blues 2021 Raffle is themed around “the way blues music sounds sweet and smokey, like barbeque tastes, and the way barbeque tastes soulful, like blues music sounds”.

The raffle prizes reflect the theme of communal cultures and moods of blues and barbeque. There are many great items that will let you personally experience cultural and blues themes!

There is a wide range of items that are valued from \$30 to \$1,000. There are featured prizes that have something for everyone to experience that great combination of Blues and Barbecue. Prizes include:

- Books signed by acclaimed authors that relate to the history, lives and cooking cultures of blues music and barbeque cuisine.
- Merchandise bundles of utensils, wares, spices, rubs and sauces for smoking and grilling.
- Blues music compact discs.
- Barbeque restaurant and retail store gift cards.
- Stained glass and ceramic mosaic guitar art.
- Barbeque smoker and backyard grill.
- Custom electric guitar.

Please pay attention to upcoming issues of the Colorado Blues Society Weekly Update, the CBS Web site, and of course our various social media posts for additional information. This will be a very exciting event you will not want to miss!

Special thanks to CBS board member Gary Guesnier who chairs the steering committee that includes board members Joe Menke, Alan Knight, Mark Schleiger and Scott Fitzke for putting together this great event.



‘FROM SPIRITUALS to SWING’ – JOHN HAMMOND Sr.

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>



In 1938, the ‘Spirituals to Swing’ Concert at Carnegie Hall in New York celebrated the contribution that African-American musicians had made to popular American culture over the previous decades. The Blues had grown up in the South as a folk music which documented the hard life of sharecropping field hands. It remained in the Delta, where it was the origin of the music developed by WC Handy and Ma Rainey, but when refugees from the brutality of rural life migrated to New Orleans at the end of the 19th Century, they took their music to America’s ‘melting pot’. The city was already full of French, Spanish and Caribbean influences, and the Afro-

American religious tradition of Gospel ‘spirituals’.

This combined with the local taste for brass marching bands, and the result was a heady mixture of improvised music that became known as Jazz, which flourished in the bars and ‘sporting houses’ of Storyville. Based on a Blues tone that is just as fundamental to the music as ‘scales’ are to European music, Buddy Bolden’s cornet, Jelly Roll Morton’s piano and the clarinet of Sidney Bechet inspired generations of musicians who spread the music during the ‘Great Migration’ to Chicago, New York and other Northern cities. Black musicians could not get their music recorded because of racist assumptions about record buyers, so early Jazz was only recorded by white musicians copying the originators. By the early 20s, the ‘race music’ market opened up recording to ‘Blues Divas’, women who sang the Blues and sold mainly to a black audience. Black men singing about what might be seen as the injustice of their lives was politically difficult, but their records began to appear some years later in field

recordings of country Blues, along with the work of Jazz men like King Oliver and Louis Armstrong. The 30s was an era when 'black' and 'white' music had different record labels, radio stations and sales charts, regardless of the 'integration' that had taken place to a greater or lesser extent outside the segregated South. At concerts, audiences were separated on racial lines in most parts of the country and in the recording industry, many great songs by black artists were 'covered' by their white counterparts, making huge amounts of money, often without giving credit. A rich New Yorker was about to do something to redress the balance.



John Hammond

John Henry Hammond II was born in New York in 1910 into an extremely wealthy family: he was the great-grandson of W H Vanderbilt. His first encounter with music came in 1922, when he was in London with his family, where he saw Sidney Bechet, the New Orleans clarinetist, and this led him to trawl the record stores of Harlem in search of more swinging Jazz. When he left school, John worked for a newspaper in Portland Maine before attending Yale, where he acted as correspondent for the British weekly Melody Maker. He dropped out in 1931 and moved to Greenwich Village where he hired

recording studios and organized concerts for his favorite Jazz artists. He continued to write about music and society, seeing it as a template for racial integration, and he paid a radio station to allow him to play his choice of music, using records by both black and white artists. John continued to work as a producer, recording Fletcher Henderson and Benny Carter, and when Benny Goodman, a Jewish clarinetist from Chicago, bought Fletcher's 'book', Jazz began to demolish the race barrier, especially when John helped to recruit black players like Charlie Christian, Teddy Wilson and Lionel Hampton into Goodman's band. John took the young Billie Holiday from a Harlem club to world fame, and when he heard Count Basie on a Kansas City radio station, he called him to New York and launched his massive career. John was involved in the controversy surrounding the death of Bessie Smith, when an article he wrote for Downbeat Magazine wrongly stated that she died because she had been refused treatment at a 'white' hospital in Memphis.

FROM SPIRITUALS to SWING

In 1938, John organized a concert of 'black' music which he called 'From Spirituals to Swing' designed to spotlight the huge contribution 'Race Music' had made to popular



Carnegie Hall

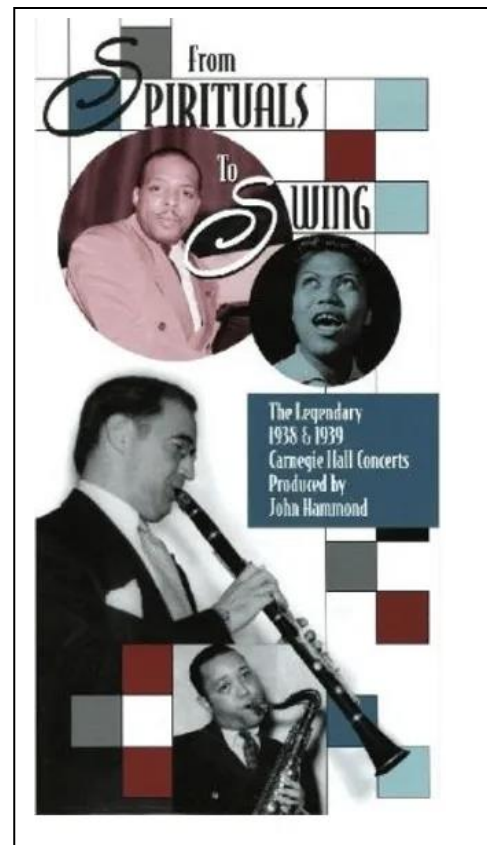
American culture. Gospel, Blues and Jazz players assembled on December 23rd in front of an integrated audience at Carnegie Hall for this seminal event. The bill included Count Basie's Orchestra, featuring 'Hot Lips' Page and Jimmy Rushing; boogie-woogie pianists Albert Ammons and Meade Lux Lewis, along with another boogie-man Pete Johnson, who accompanied Big Joe Turner; Big Bill Broonzy played some rocking Blues, apparently in place of Robert Johnson, who had died a few months previously; Sonny Terry played Blues

harp; Sister Rosetta Tharpe and The Golden Gate Quartet represented the Spiritual element, and The Kansas City Six played more Jazz. The show was a huge success, and the pianists, Albert, Meade and Pete, started a 'Boogie-woogie craze' that spread a new dance all over the country. All the artists saw their record sales increase, and although the concert was recorded, it was not released on disc until 1959.

The event was repeated on Christmas Eve the following year, again with Count Basie, fronted by Helen Humes' singing this time; Benny Goodman's Sextet featuring Charlie Christian, Fletcher Henderson and Lionel Hampton; James P Johnson played his 'stride' piano; Ida Cox performed some of the songs she made famous as one of the 'Blues Divas' of the 20s; Big Bill, Albert Ammons and Sonny Terry came back to play the Blues again, in another famous night of music. The specter of War in Europe stopped this becoming an annual event. The main impact of the shows on American society was to emphasize that music had no color, and that to accept the music of African-Americans was to acknowledge a common humanity.

POST-WAR

After Military service in WWII, John resumed his career as an executive with Columbia, where he signed Pete Seeger and discovered Aretha Franklin. He signed Bob Dylan to the label and produced his early recordings, then arranged for the release of the complete works of Robert Johnson as 'The King of the Delta Blues', but he did not seem to help much with the career of his



son, John Hammond Jr. who was making a name for himself as a Delta Blues preservationist singer and guitarist. John Sr, as he was now known, went on to sign Leonard Cohen and Bruce Springsteen to the label, and is credited as Executive Producer of Stevie Ray Vaughan's 'Texas Flood', even though he had been retired for several years at that point. John Sr's health was deteriorating, and he passed away in 1987, reportedly listening to the music of Billie Holiday.



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

2021 COLORADO FESTIVALS

The following is a list of the Festivals we have received information on and know will be happening this summer. The information listed is what we had received at the time of our publication. Watch the Weekly Update for further info on these.

GREELEY BLUES JAM June 5, 2021 Island Grove Arena, Greeley. Lineup- Ronnie Baker Brooks, Southern Avenue, Jimmie Hall, Johnny Sansone, Erica Brown and the Cast Iron Queens, Grace Kuch Band, and King Cake. Plus Blues 101 Stage managed by Colorado Blues Society during the Festival on Saturday. Friday Night Prefest with Johnny Sansone in the Downtown Plaza.

DENVER BBQ FESTIVAL June 18-20, 2021, Sports Authority

Brighton Blues Last July 10,2021 Brighton Armory, Brighton

BLUES & BBQ FOR BETTER HOUSING July 17, 2021 Edgewater Lineup- Nick of Time, Teledonna, MojoMama, Eef and The Blues Express, The Cass Clayton Band, Zepp11, The Erica Brown Band, Wild Love Tigress, The Duke Street Kings

BOULDER CREEK FESTIVAL July 16-18,2021 Boulder

BLUES & BBQ July 17, 2021 Citizens Park, Wheatridge.
Eef and the Blues Express

GUITAR TOWN August 13-15, 2021, Copper Mountain.

NEW WEST FEST/BOHEMIAN NIGHTS Aug 13-15 2021 Old Town, Fort Collins

BLUES FROM THE TOP August 14, 2021, Hideaway Park, Winter Park

THE TRINIDADDIO August 27-28,2021 downtown Trinidad. Friday night prefest, and Saturday blues fest. Bernard Allison, Vanessa Collier, Bob Margolin, The Claudettes, Johnny Iguanna, Los Albuquerque Blues Connection, Ken Saydek, Zakk Debono and the Broken Circle

TELLURIDE BLUES & BREWS September 17-19 2021, Telluride

FoCoMx Fall, 2021 Fort Collins Various venues

BLUES ON THE MESA, October 2, 2021 Colorado Spring, Lineup-Janiva Magness, Alvin Youngblood Hart, Buddy Whittington, Cass Clayton and Ladies Sing the Blues

The Focus on Shack

By Kyle Borthick

If you're anything like me, the first time you saw and heard Scott "Shack" Hackler sing and play you might have thought, "who the heck is this guy and where did he come from?". Shack isn't just a keyboard player who sings really well or a singer who plays keys really well, Shack is a presence. He's a great big warm good vibe! It doesn't take long being around him to pick up on the fact that his affable demeanor is 100% genuine. It says a lot about the world we live in that it seems a little surprising to meet someone who is just that nice.

I've had the privilege of spending stage, studio, and rehearsal time (as well as just hanging out) with Shack to testify to the fact that all of the above is true. But the questions still stuck in my head, who is this guy and where did he come from? The answers are really fascinating, and they tell a story that is simultaneously unique and common in the world of Blues and R n' B musicians. Yes, he came to the music through the church, as many have. He didn't come from the hill country of Mississippi or the low country of the Carolinas, however. Nope, Shack came up from churches in Indiana and Minnesota! But I'm getting ahead of myself, let's go back a few years...

Scott Hackler was born in Bloomington, Indiana in 1963 as one of five children in a midwestern family. His father was the pastor of the church they all attended where his mother played organ and older brother played piano. Of course, all kinds of stereo types



photo by Anthony Earl

can be made from a scenario such as this, but it seems Shack was not going to be easily typecast from early on. He tells the story of the first time he sang in church as a trio with his two sisters. Did they sing an old beloved hymn? No, in fact they sang an Andrae' Crouch song "Through it All". A beautiful song in which there's a message of strength that would stay with Scott through the trials that would come later. It also

sowed the seeds of black gospel chord changes, singing, and song writing.

Music became more and more of a focus in those early years. Scott spent time learning sax, bass, drums, and other instruments before settling in behind the keys. Moving to Frankfort, Indiana brought more involvement in church music, as well as more interest in the wide world of gospel music from other types of congregations. Shack and his brother became more and more immersed in artists like James Cleveland, Walter and Edwin Hawkins, Shirley Caesar, The Mighty Clouds of Joy, and more Andrae' Crouch. If you know Shack you know that he doesn't come off as a person who is likely to rebel against authority in a big dramatic way. Nonetheless, the messages conveyed in the music of these artists was a little different from the kind one might typically find in a Pentecostal church in the Midwest. In the black gospel music there's an unbridled level of joy and enthusiasm. Not to say the music in Pentecostal churches is dry and dusty at all, but check out the music of Bill and Gloria Gaither and The Gaither Family and compare it to the previously mentioned artists and you'll hear for yourself. Honestly, it's all great music and really well done, it's just a little different and that difference would come into play in the years to come.

Something else happened during those years in Frankfort that would have a huge bearing on things to come. A traveling two-person evangelism team came through town to have a revival meeting. One of them was young lady named Ann who performed with puppets and magic as part of the program. Scott watched her perform and could see that she was a very special person. "An amazing human being," as he says.

The two started dating and in 1982. There was definitely something unique and special between them. That once in a lifetime thing where both people just know that this is it. Scott traveled to Minnesota to speak with her father about marriage. He had a fantastic time getting to know her family, particularly her father. As the president and head pastor of the Apostolic Bible Institute in St. Paul, Scott really enjoyed their conversations. Unfortunately the young man could not seem to muster the courage to ask dad for his daughter's hand in marriage. He went on back to Frankfort, but he'd definitely made a positive impression.

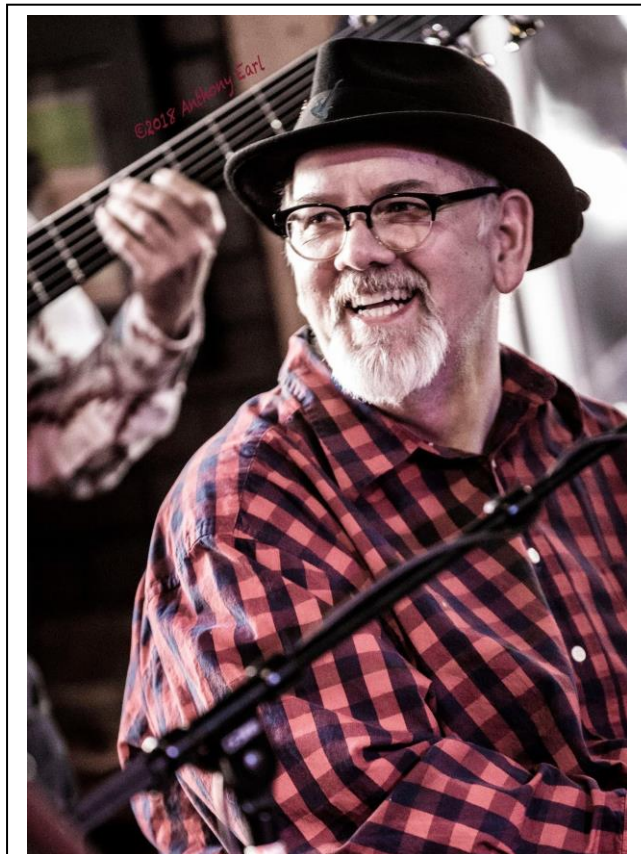


photo by Anthony Earl

Such an impression, in fact, that a few years later Ann's father offered Scott a position as the musical director at the college. This was, a big job and without going into too

much detail, responsibilities involved everything from teaching to organizing music for Sunday and other services. He fully immersed himself into the life of this church/college and also started earning a good living. So in 1994, almost 12 years after first proposing, Scott feels confident to propose to Ann again and asked her father (and his boss) for his daughter's hand in marriage. Everyone happily said, "yes!" Life was now shaping up rather beautifully for Scott Hackler. The couple married and Scott's responsibilities increased as the young couple settled into growing their family.

It is said that "Into each life a little rain must fall," and it is certainly true for our friend Shack. Five years into their idyllic marriage Ann became very sick. I have not pressed for details on her ailment. It's painful for me to think about, I can't imagine the pain of living through this. However, on January 24th of 2006 Ann passed away. The effect was devastating for Scott and his two young sons. Everyone deals with grief differently. For me, everything is called into question. Every emotion is raw and every hour of each day

is painful. Time heals all, but some things just take a while.



photo by Anthony Earl

I can't speak to Scott's way of handling grief. What I can say is that his life choices since that time have been a rich blessing for those of us who have come to know and love him out here because in 2012 Colorado is where he decided to relocate. In his heart, mind, and soul he felt he needed a complete change. Scott is not a guy to do things halfway and I'm summoning the very bit of writing ability I may (or may not) have to convey the level of courage it took to make this extreme move.

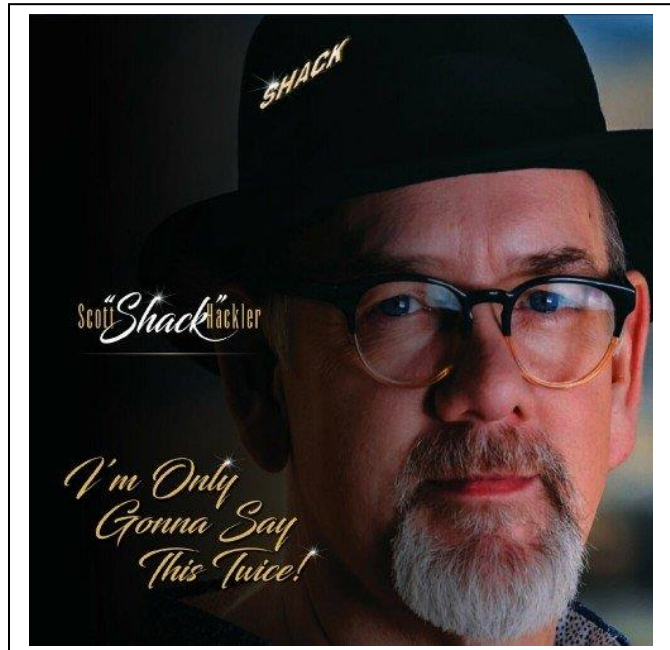
Maybe you know Scott casually, maybe you've seen him play with Eef and The Blues Express, or one of his many solo gigs, or tearing it up at a jam night. What you may not know is that this man had never set foot in a bar or music

venue other than church until 2012! Not once, nor had he ever played any secular music in public at all. So, imagine him packing up his entire life, even selling his beloved Baldwin Grand Piano to move to place he's only visited a couple of times. He knows no

one. There is no fat severance check, in fact the folks at his old job were not (and still are not) really happy that he made this move. His father-in-law kept his name on his office door for well over a year after he left, thinking that he would come to his senses and return.

Well, in my opinion, Shack has “come to his senses” in a very real way. Because, although his life was good in Minnesota, he always felt there was something more. Artists are like that. It’s this gnawing at your soul that tells you there’s something beautiful that needs to be explored, an urgent message from within that either must be responded to or squelched. The latter is far more terrifying than the former.

Since 2012 an entire new life has emerged for him. He still plays with the aforementioned Eef and the Blues Express. He also has his own band, Shack and The Bachs, which includes some the front range’s best players. His works as a solo artist continues to sustain him both financially and artistically. He won the 2018 Colorado Blues Society’s IBC in the solo duo category. Traveling to Memphis to compete, he actually reached the rarefied air of the Orpheum Theater to participate in the finals. He’s won numerous member’s choice awards from The Colorado Blues Society and I don’t know of a single soul who’s listened to his CD “I’m Only Gonna Say This Twice” who doesn’t just love it. The song on that CD “Spread Joy” pretty much captures, and sets free, the entire Shack message. You might say that Scott has not left the job he was doing at the church/college in Minnesota, rather he’s taken it to another level. Bringing a message of hope and good will out of the confining walls of the church and into a world where that message is desperately needed.



I highly encourage anyone reading this to go see Scott “Shack” Hackler at any of his solo or band performances. I guarantee you’ll come away feeling a little bit better, encouraged, and consoled all at once. The man has a gift, and he wants to give it to you.

For more information go to scotthacklermusic.com

PS- Personal plug Shack will be joining my new band King Cake on stage at The Greeley Blues Jam June 5th!

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-B. B. King



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Gone But Not Forgotten: Magic Sam

By Todd Beebe (reprinted from BG: Blues And Music News May 16, 2013)

Chicago blues has been dissected in endless ways through the years. The South Side, the West Side, even different labels have been associated with having a particular, personalized “sound.” Some Blues fans buy into this, some don’t. But, by coincidence or not, Chicago’s West side certainly has played host to some of the most iconic performers to ever play the Blues. Freddy King, Otis Rush, Luther Allison, Buddy Guy, the list is pretty impressive. Sadly, one name on that list never lived long enough to see how far his amazing talents would take him. Magic Sam’s life ended way too soon, but his legacy is still influencing artists today.



Samuel Maghett was born February 14, 1937 in Grenada, Mississippi. His first exposure to the Blues was through local Blues men playing at parties and fish fries. Before long, records by B.B. King, Little Walter and Muddy Waters found their way into his hands, and the young Sam was hooked! His family moved to Chicago in 1950, and Sam soon started making some noise on the cities West Side under the name of “Good Rockin’ Sam.” Along with Harmonica man Shaky Jake, it didn’t take long for the word to spread that Sam was a serious player in every sense of the word.

In 1957 he signed with Eli Toscano’s Cobra Records label. At his first session for Cobra, Sam’s Bassist, Mack Thompson suggested he use a play on words, and take “Maghett Sam” and turn it into “Magic Sam.” And so it came to be! Sam cut the classics “All Your Love” and “Easy Baby” on the Cobra label, which are still considered classic Chicago Blues to this day. Sam’s Cobra sessions have long been one of the bench marks for true Electric Blues.

Once Cobra folded, Sam ended up with the Chief label for a brief time. Although the Chief recordings failed to match the height of greatness he had waxed with his Cobra offerings, they still packed a punch. This writer believes certain artists have a knack for putting magic into everything they touch- and Magic Sam was one of those artists. Check out the Chief era recording of Sam’s version of the Fat’s Domino classic “Every Night About This Time.” A classic indeed.

In 1966, a 45 single was cut on the Crash Label, "Out of Bad Luck." The song brought back the sound of Sam's Cobra days, and hinted of things to come. And indeed, there



were very big things to come! In 1967 Magic Sam released the masterpiece, *West Side Soul* on Chicago's Delmark Records. *West Side Soul* has it all- from the soulful Blues of tunes like "That's All I Need", to the grit of "I Need You So Bad." With Sam's Voice and Guitar driving the LP from start to finish, *West Side Soul* is a classic in every sense of the word. Every artist has their "home run" moment, that one song or album that basically defines what the artist is about. For Magic Sam, that piece of work is *West Side Soul*. It should be in every music fan's collection.

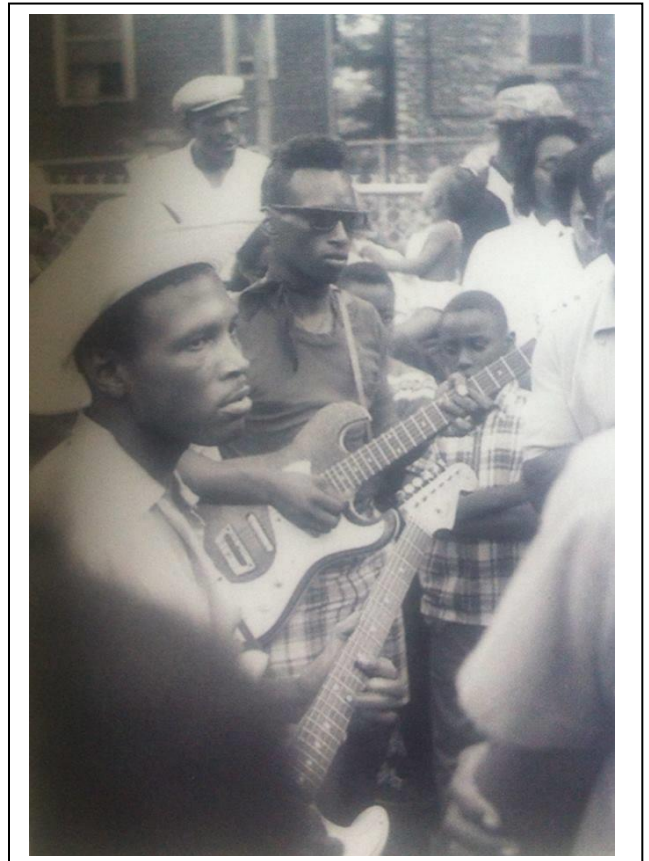
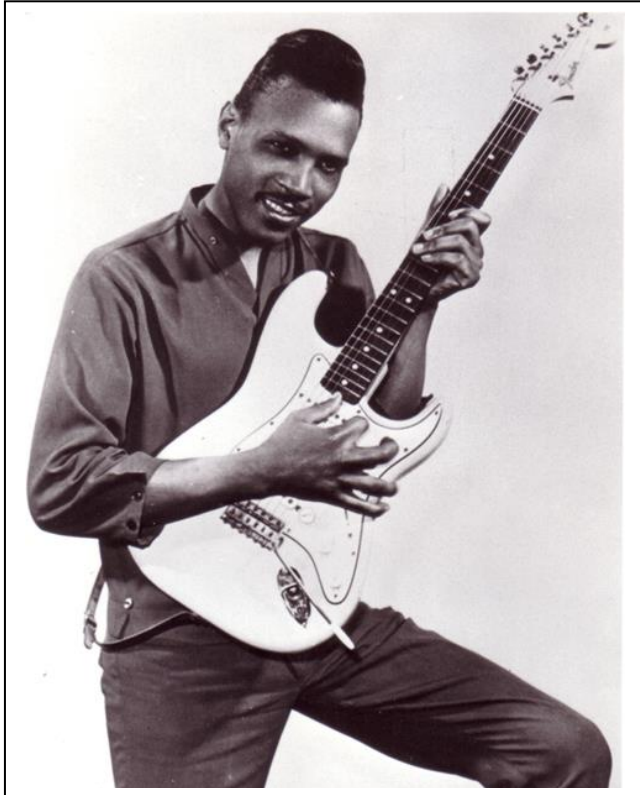
If you don't have it, or even if you already do, do yourself a favor and pick up the remastered, 2011 Edition. Your life will then be complete!

1968 saw Sam hit another one out of the park with *Black Magic*. Once again on the Delmark label, Sam was on fire! "Just Want A Little Bit" shows his soulful side, and tracks like "I Have The Same Old Blues" carry the torch of the Blues front and center. *Black Magic* is another must have album. Check out the great Eddie Shaw's always amazing Sax work on *Black Magic* too! If there really is "West Side Blues", then this is it at it's finest!

Artists have "home run" moments when they make defining, landmark recordings. But many are also lucky to have that "home run" moment at a live performance as well. In 1969, Magic Sam played the Ann Arbor Blues Festival, and blazed through a show that people are still talking about today. Sam brought the house down, and left everyone in attendance talking about the man called Magic Sam! Everyone, everywhere was talking about Sam, and everyone knew he had the ability and the potential to keep on growing. His music and his presence demanded it! Stax Records in Memphis was said to have been very interested in signing Sam. The world was ready for him to take that next big step in his career. So when he died from a sudden heart attack on Dec. 1, 1969, the Blues Community and the music world in general was shocked. He was only 32 years old. There seemed to be so much more for Sam to say, so much more music to be played. To lose anyone at any time is tragic. To lose any great artist at any time is always a sad loss. But to lose an artist when they are on the rise, when the world can feel they are on their way to bigger and better things due to their hard work and talent is a terrible, sad loss beyond belief. Magic Sam had alot left to say

Even though he left us so young, Sam's legacy was forever set in stone with those 2 classic Delmark Recordings. *West Side Soul* and *Black Magic* will forever be benchmarks for anyone wanting to learn how to play true, Electric Chicago Blues. And if anyone wants to pick a direction for the Blues, and is curious what people mean when they say "the West Side Sound", these 2 albums tell the story from start to finish. Any of

his recordings are definitely worth having and his legacy lives on along side any great Chicago Blues artist. When anyone new to the Blues wants to learn and study the greats, they'll dig into Howlin' Wolf, Muddy Waters, Little Walter, Elmore James, Buddy Guy, and will inevitably hear the name Magic Sam. That name begs to be heard, because Sam was indeed Magic, and his music and legacy will live forever. RIP Magic Sam. February 14, 1937 – December 1, 1969.



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/>

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The Juke Joint Festival

By Jack Grace

Whoa baby, has it been a bad year for live music. It's been bad enough for those of us on the listening end but think about the people trying to make a living in music without being able to perform. Also, the venues. And, the small towns like Clarksdale, Mississippi, that depend on music festivals to bring people that generate revenue for short but critical periods each year.



Clarksdale sits two thirds of the way up the Delta. By the way, for those of you who have wondered why the Delta is in the northern part of the state rather than where the Mississippi River flows into the Gulf of Mexico, the answer is that it really should be called the Mississippi-Yazoo River delta. The 200 mile long by 70 mile wide (at its widest point) stretch known as the Delta is bounded by the Mississippi river on the west and a line of bluffs plus the Yazoo river on the east. Before the levees were built, that area was subject to annual floods. Those floods brought minerals and sediments that transformed the soil in the Delta into one of

the best places in the world to grow cotton. At one time, that area was extremely wealthy but that was a long time ago, a very long time ago.

Cotton is still grown in Clarksdale but it is music that is revitalizing the town. Blues musicians abound in the Delta and many call Clarksdale home. Clarksdale has been holding the Juke Joint Festival each year since 2004 with the exception of last year, 2020, which was cancelled due to the coronavirus. The Festival was back for 2021 with at least 100 artists and 20 venues around town. For those of us who did not feel the urge to travel and mix with crowds just yet, several events were live streamed. Live, in-person music is the best but the live streams were fun and a good way to listen to some familiar and not so familiar artists.

The Thursday night kickoff was a stunner. Christone "Kingfish" Ingram played for an hour and a half on the Delta Blues Stage which is next to the Delta Blues Museum where he learned how to play drums, bass, and guitar. He opened with "It Ain't Right" from his album Kingfish. The guitar riff he blasted out would have made Bonamassa proud (or envious). At one point, he left the stage to join the crowd and play an extended solo. He also did a killer version of "The Thrill Is Gone." Kingfish is a young guy in his early 20s. They say he has an "old soul" because no one can get the blues

the way he does unless they have been here before. Could well be. The live stream video is at: https://fb.watch/4_LwiQ64It/



Friday afternoon, Roger Stolle, a driving force behind the festival and owner of Cat Head (delta blues and folk art), introduced Cadillac John Nolden and Bill Abel in the “stage” in front of his store. They were celebrating Cadillac John’s 94th birthday. John and Bill have been playing together for the last twenty years - even making multiple visits to Europe. Abel is a musician, painter, and potter. You want to hear the real country blues? I mean the

downhomiest downhome stuff? Catch the live stream video on: https://fb.watch/4_Lu1xzYhJ/

It ends with some words from Red Paden, owner of Red’s Lounge - possibly one of the last two juke joints in existence.

The Thacker Mountain Radio Hour broadcast from the Delta Blues Stage Friday night. It was “Ladies Night” with Miss Gladys, Eden Brent, and Peggy “Lady Trucker” Hemphill. The show opened with the house band, The Yellow Bushwackers, who rocked the crowd with “Dixie Fried.” Miss Gladys took the stage next with her band which included Terry “Big T” Williams on guitar. Miss Gladys sat in a chair to sing so “Big T” was the more enthusiastic entertainer - even dancing and shaking his “booty” at the crowd. He has that deep bass voice associated with the baddest bluesmen.

Next up was Eden Brent from nearby Greenville, Mississippi. She plays a mean boogie-woogie style piano and was accompanied by her husband, Bob Dowell, on the slide trombone. Nice combination and she is not afraid to sing the “blue” side on the Blues.

Peggy “Lady Trucker” Hemphill is so-named because she actually drove a truck for twenty years. She must have been singing the whole time. Her set included the classics - “Train, Train, Train; Sitting on Top of the World, and Smokestack Lightning. Watch the show at: https://fb.watch/4_LBGNmU0s/

Saturday was the biggest day for music with musicians playing on every block in town. The streets were also filled with arts and crafts tents plus specialty food tents. Monkeys riding dogs and pig races were also part of the festivities. Turns out that a lot of artists have contributed art to Clarksdale. One form is in the many murals that



decorate the sides of buildings. Wish I could have seen the monkeys riding dogs but it wasn't covered in the Shared Experiences live stream although we do get to watch the pig races. Dr. David Evans, Jaxx Nassar, Little Willie Farmer, and "Big T" were some of the musicians appearing in the live stream. See it at: https://fb.watch/4_LWxVs1IN/



The festival continued into the night but one had to be there to see and enjoy it. Sunday was capped off by the Reverend Peyton's Big Damn Band playing in front of Cat Head. The Reverend and his wife, Breezy on the washboard, comprise two thirds of the Damn Big Band but they were a kick playing up-tempo songs. Despite being called the Reverend, he had some pretty interesting stories about his younger days

(after making sure the statute of limitations had run out by now). His favorite new song is entitled "Dirty Hustlin'" Check out the live stream on: https://fb.watch/4_Lqbc7pJ1/

The Juke Joint Festival looked like a lot of fun, a whole lot of fun! It will be held again next year on April 21 through 24, 2022.

"The blues was bleeding the same blood as me. The blues didn't have to explain the mystery of pain that I felt; it was there in the songs and voices of singers like Lonnie Johnson and Blind Lemon Jefferson, in the cries of their guitars."

— B.B. King, [Blues All Around Me: The Autobiography of B.B. King](#)

Booker's Manchester Memories... Part 6

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 6 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 (70), 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 1-5 ran in the previous 5 The Holler ezines

We left part 5 just as I failed the Jeff Beck audition, I had no real expectations of getting the gig with Beck, but I felt I was putting a few 'feelers' out for my eventual planned permanent return to London.

Autumn was approaching again, and I had a good paying gig with O Hara's Playboys in Sheffield, a warm band house and plenty of 'social activity'. In the 3 years since leaving The Richard Kent Style 'Chicken In A Basket' circuit blue collar working men's clubs and pubs I'd come full circle and back in the same ol' henhouse again.



Tony Coe our roadie, and I moved into a pad in nearby Rotherham to get away from the band house madness, but we had bedbugs and a crazy landlady who harassed us nonstop. This was the last straw for both of us and prompted me to move to London as soon as possible, and Tony split back to Ipswich his hometown. The Playboys band were faltering, and our timing was good, I did not see Tony again for another 8 years.

Spring was in the air, I found a roommate situation in a nice place near Regents Park at Kent Terrace, my roommates were cool and hip. Roger Pharo was a studio guy at Marquee

Studios and Tom was a DJ at The Marquee Club and worked in a trendy record store in the day. I found a job in a Xerox copy shop, then fairly quickly got a job at Harrods in Knightsbridge at the 'Way In' boutique on the 4th floor, selling ladies shoes. An elevator



took you straight up, the place was very 'Swinging London' and played hip music all day.

1971 was going well for me so far! Two memories I'll never forget are (a) hearing the newly released Howlin' Wolf London Sessions every day and (b) My manager Alex who was from Iran taking customers into the shoe stockroom to see if he had 'anything special' that was not on display!

My regular visits to the La Chasse Club and the Marquee eventually paid off when I landed a gig

with Eclecion, who were a fairly well-known name on the Folk/Rock scene. They had an album out but were being re-formed by their singer

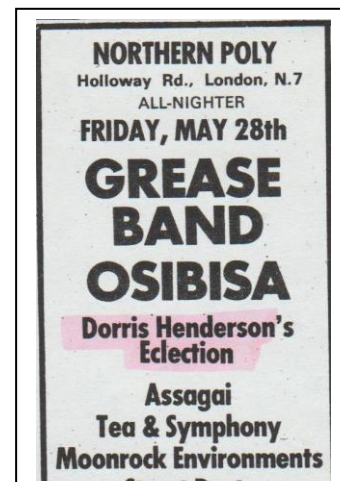


Dorris Henderson, a super black American Folkie performer. She was signed to Billy Gaff Management and needed a new band. Gaff also handled Long John Baldry and The Faces with Rod Stewart.



Rod Stewart and the Faces

The Dorris Henderson Eclecion line up was Eric Johns, her son on Acoustic guitar, Brian Chatton on



Hammond organ, me on bass, and Steve Smith, jazz drummer. We rehearsed and did a few pleasant, fun London gigs which Baldry usually attended as he and Dorris were great friends. You could always spot him in the audience he was 6'7" stood head and shoulders above the audience and always wore a big hat. I got used to hangin' out with him on these gigs and also running into him often at the Gaff Management office. A few years later I moved to Muswell Hill and found out he lived just down the street from me, we became tube train travelling companions and one night at the

Marquee after a night of extreme jollity I drove him, my girlfriend and guitarist Ric Adams home in my Mini Van, how we got him in there I'll never know!



Dorris Henderson's Eclection

In April '71, it was announced we were going to open for the Faces on a short British tour before they went on their first major USA Tour

Gaff hired a huge bus for the 5 of us, a publicist, and a reporter from Beat Instrumental Magazine to log our zany activities. Brian and I were the loonies, Dorris was bemused to say the least! Steve was quiet and laid back as was Eric until he loosened up and joined in the insanity. Time has erased memories of most of the gigs, but I recall Newcastle and Birmingham were on the itinerary. I think we did about 6 or 7 dates accompanied by flagons of alcohol of various flavors before finishing up at The Roundhouse Camden Festival 1971 on April 29th. We were in especially high spirits when we hit Birmingham (Ice Rink?) Emboldened by an alcoholic haze, I started chatting up this gorgeous blonde, she told me she was engaged to Tony Iommi of Black Sabbath, but he was in America all the time,

and right now he was on tour with Mountain over there.

I said, "Well hey baby why not get on the bus with us and come to London"? she gave me her number and sure enough two or three weeks later she came to London! This was the start of a tempestuous three years of my young and foolish life. The mini tour ended with Rod & Co at The Roundhouse in Camden Town at the Camden Festival (check the line -up for the weeks festivities) As I was putting my bass away, Jack Noton (R.I.P) the roadie said to me my friend and roommate is starting a new band, we're both from Manchester you should get together. Keyboardist and French Horn player Ian Kewley had been in Manchester band 'Samson' so we got together to play. We initially agreed it was going to be a Country style Byrds /Barefoot Jerry type sound but as we progressed

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Friday 30th 2 p.m. Tickets 30p	EXPERIENCE (Film) BE GLAD (Irish/Ireland Spring Band) SAN FRANCISCO (Paul Floyd)		Friday 30th 7-11 p.m. Tickets 51	HELP YOURSELF	
Sat., 1st May, 12-2 p.m. Children 10p, Adults 20p	FESTIVAL for under 12's Cartoons, Ballrooms, Dancing, etc.		Sat. 1st 7-11 p.m. Tickets 61	AMERICA	SAM APPLE PIE
				DEEP PURPLE	FAMILY
				EAST OF EDEN	QUINTESSENCE

through various studio demos and personnel changes with Tony Brock (Babies) coming in on Drums and Gary Grainger on Guitar it got Louder & LOUDER. This was not the path I wanted to go down, so I left. The band became known as Strider, London's loudest band! They got an album deal and they put two albums out before it all folded and Gary joined Rod Stewart's Band.

Dating the girlfriend of Tony Iommi was a little bit over my head, I was 23 and jealous, possessive, young and stupid, I thought marriage would calm things down a bit, but life

became a

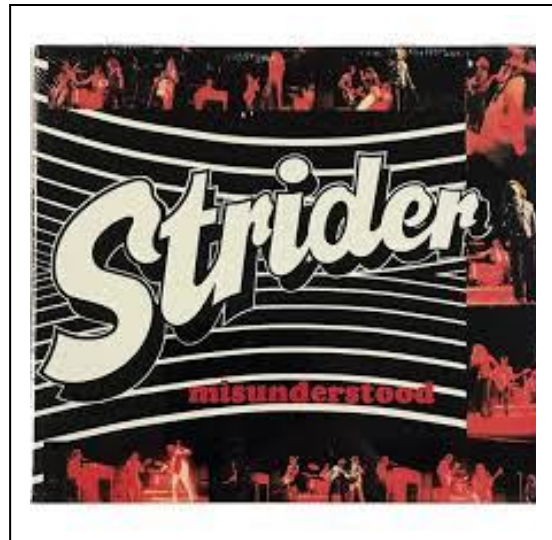
cauldron of aggression and abuse, both of us were guilty. We moved a lot; Portobello Road was a toughie; I woke up from a bad dream and there was an intruder in the room he scarpered pretty quick when I started yelling! thankfully he didn't get the engagement ring I'd bought that day and we moved pretty quick to a flat in Manor House N. London. Yes, another crazy landlady! We stayed there much longer than we should have! a final move to a nicer place in Hackney turned out to be the final nail in the coffin for us.

In between there was a broken nose (mine) and an incident (her) with the lead singer of Savoy Brown.

We tried a trip to Paris in 1973 (April in Paris) We drove to Dover got the ferry to Calais and picked up this young guy hitch hiker, and took him all the way to Paris. He showed us the scenic route

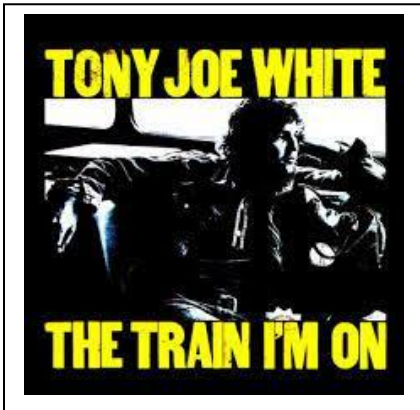
(Cheese and Wine) When we dropped him off, he insisted we stay for dinner, his dad was a Doctor and all the family were there, the radio was on the jazz station, we had an 8-course dinner, and a room was prepared for us to stay the night! A couple more days sightseeing and the journey back was pretty routine, by the time we got back I'd decided it was the end of the road for us.

We have to back up here a bit as my life was a hive of activity at this time. After the Strider thing, I was asked by my drummer friend Steve Brendell who worked at Apple if I wanted to do some recording at Polydor studio with the Beatles' Tony Bramwell producing, well, Yes! Steve and guitarist Rod Lynton had been the band before us in Beirut, they had been playing under the name Rupert's People and had a few records released, the two other guys were songwriters Paul Vigrass and Laurie Forsey. Bramwell had picked the Tony Joe White song 'I've Got A Thing About You Baby' from

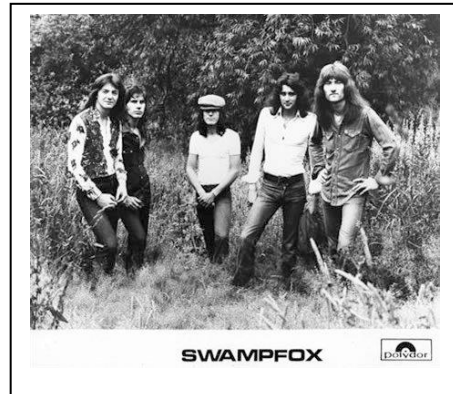


Booker get's married!

Whites 'The Train I'm On' album, Tony Joe's nick name was the 'Swampfox' so Tony decided to call the band Swampfox, we heard Tony Joe was NOT pleased about it, but we retained the name. On the session were guests Allan Clarke of the Hollies on harmonica and singer Lesley Duncan from Elton John's Band we knocked off a cool B



side called 'On Your Side' Vigrass' harmonies saved the day every time.



I had answered an ad in the Melody Maker and got a gig playing pubs in a country trio called Western Union, where I met guitarist Ric Adams we are friends to this day, and the whole thing turned out to be a bit of a money spinner, we were gigging a lot in London and the suburbs like Reading and Windsor, we seemed to be all over the place, it was all booked and run by the

drummer Mike Watson who was therefore forgiven for his awful drumming!

I had also secured a sales job in Soho at F. Cave and Sons selling Hi Fi (much better than ladies' shoes) I loved it there and learned a lot about amps/receivers, speakers, tape recorders, tv's, turntables and cassette decks! at the same time I was gigging steadily with Western Union, and listening to our Polydor Swampfox release on the radio everyday while working at the Hi Fi store. The BBC had it on powerplay about 4-5 times a day and we were lined up for a slot on Top of The Pops (the UK equivalent to Dick Clark) alas, it was not to be

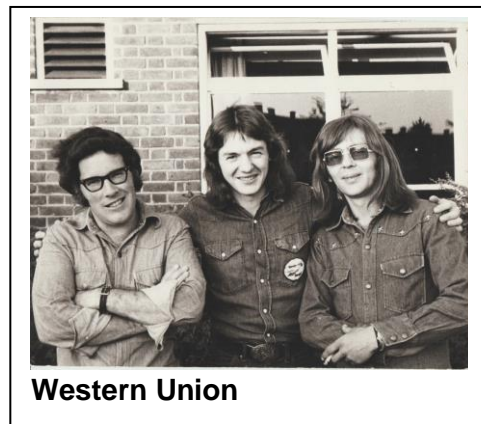


Todd Rundgren was in town and we got bumped for

the TV show.

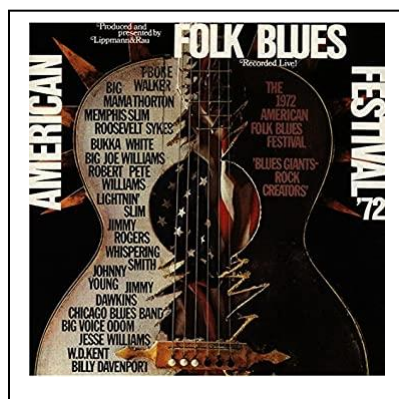
A follow up Swampfox release was recorded; one of the lads' catchy originals called 'Miss America' We added fiddle and some Piano from John Hawken of 'Renaissance' again we knocked off a cool B side called 'River Lady' the record didn't get the airplay as before and our 15

minutes of fame were up, we had no gigs to back the record up, no organization, Tony was getting tired of the high maintenance that Rod demanded and basically Rod



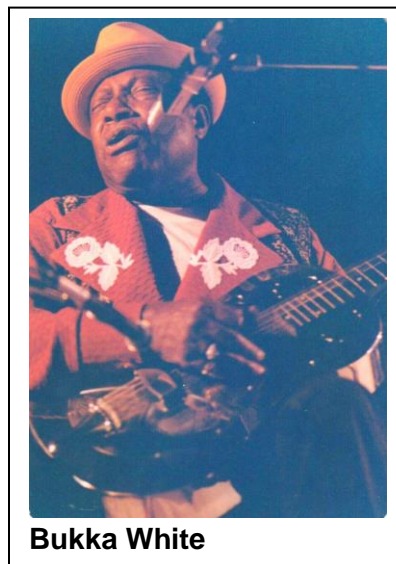
couldn't sing, Laurie and Paul's vocals were the essence of the Swampfox ensemble and sound .

Somehow in 1972 I managed to attend the 1972



American Folk Blues Festival at London's Rainbow Theater some of the folks listed on the album were not at this show. T Bone, Big Mama, Memphis Slim and maybe Roosevelt Sykes and Big Joe Williams may not have been there either, but I DO remember Bukka White, Robert Pete

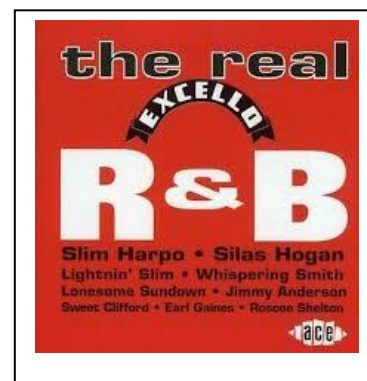
Williams, Jimmy Dawkins, Andrew Big Voice Odom, Johnny Young's cool rockin' mandolin set and the people I really came to see, Lightnin' Slim and Moses Whispering Smith from the Bayous of Louisiana.



Bukka White

I had been into Swamp Blues ever since I bought two albums on British Stateside. 'Authentic R&B' and the follow up companion, the 'Real R&B' they were my introduction to Slim Harpo, Lazy Lester, Lonesome Sundown, Silas Hogan and Lightnin' Slim, I always refer to them as the Big 5. This was my last American Folk Blues Festival, and I was lucky to see these gentlemen perform live in London.

Western Union were offered two weeks of gigs, hotel, and food, in the Seychelles Islands in the Indian Ocean, this was a good way out of a very unhappy and disappointing marriage, it was a few months after our return from the Paris trip which brings us up to date again. This was



August 1973.

I announced I was ending it over dinner one night, it didn't take long (just recently I

found out she had no idea it was



Lightnin Slim & Moses Whispering Smith

coming which surprised me) Ric had found me a place near him in Muswell Hill I was left to clear out the Hackney apartment and I moved into a place on Queens Avenue Muswell Hill (near Baldry) real fast, as we had to leave for the Seychelles almost immediately.

The Seychelles are a beautiful group of Islands located in the Indian Ocean about 1000 miles east of Kenya. The people at that time were terrific and the Main Island Mahe and others were

not developed like today. This gig was the tonic I needed to get my head and my life



Return to Seychelles



David in Seychelles

straight, I was so taken with the place, I convinced the guy there to book a trio I'd been rehearsing with in London (we had no name) but Colin Hawkins drums and Denny Barnes guitar from Sam Apple Pie flew back with me for another two weeks of gigging however it was not fun this time and I was

glad to get back to UK and dump these guys!

Working at the aforementioned F Cave Hi Fi Store in Soho was a wonderful experience for me, but after almost three years there the old man decided to close the store. 'Western Union' was not fun anymore and Ric and I made a decision to get serious and form what was to become our most recognized band thus far, playin' R&B from the Marquee and more; 'Grand Slam'.

Next Time in Part 7

- Grand Slam get busy, we even have a roadie!
- I record an LP for RCA do a tour with Andy Fairweather Lowe
- Grand Slam morphs into ABC via Charlie Gilletts Oval label
- Workin' with The Groundhogs' Tony T.S McPhee
- Hangin' with Glen Matlock of the Sex Pistols
- Invited to John Lennon's House in Ascot
- Off to Germany with aging teenybopper band 'Kenny'

CD Reviews

Reverend Freakchild *"Supramundane Blues"*

Treated and Released Records

Publicist: Betsie Brown, Blind Raccoon

Reviewed by Jack Grace

It's not often that a psychedelic gospel blues album finds its way to my CD player but I am happy that the double CD *Supramundane Blues* by Reverend Freakchild did. His music was new to me and I enjoy hearing unfamiliar artists. Plus I learned that he is currently earning a Master of Divinity degree from Naropa University in Boulder so, for now, we can consider him a Colorado artist.



First, let me emphasize that each CD in this package is totally different from the other. The first is really a collection of gospel blues songs. They are updated with modern tempos and instruments but they are gospel songs of one sort or another. The second CD can be characterized as psychedelic. The best analogy I can offer is "Revolution Number Nine" from the Beatles White Album.

The term Gospel Blues might seem a little contradictory at first. But, a lot of early blues artists grew up singing in the choir and playing instruments in church. Often, they struggled with the conflict

between their religious beliefs and playing the "devil's music" as the blues were characterized by many. Freakchild covers "Preachin' the Blues" by Son House, "Soul of a Man" by Blind Willie Johnson, and "It's Gonna Be Alright" by Reverend Gary Davis. House wanted to become a preacher and gave up playing the blues for a time. Johnson was a gospel singer who used blues structures, and Davis was a Baptist minister who

much preferred to play gospel songs. Albert King began his career in gospel groups. His hit, "Everybody Wants to Go to Heaven" is covered by Freakchild here. Freakchild also covers "Working on a Building" which was recorded by B.B. King who grew up singing in a church choir. So there is a long history of gospel and the blues. Freakchild modernizes the music on these songs but stays true to the original intent while playing slide on his open tuned guitar.

One of my favorites is "See that His Grave is Kept Clean" written by Blind Lemon Jefferson. Freakchild does a really nice job on slide guitar while keeping the groove moving. It's a foot tapper.

Of course there are some modern gospel songs on this CD too. "Jesus Just Left Chicago" might be debatable as a gospel song but Freakchild considers it to be one and does a tasty acoustic version. "Good Shepherd" is a traditional song covered at one time by Jefferson Airplane. Freakchild brings in lead guitarist, Mark Karan, to help keep the Jefferson Airplane vibe alive and succeeds.

Another traditional song is "Crying Holy" where lead guitarist Matt Rae will leave you wondering if Bill Kirchen from Commander Cody dropped by the studio. It's a Tele rocker!

"Seven Billion Light Years Old" closes out the first CD. It is a sixteen minute stew of Eastern and Western spiritual messages stirred with various samplings of music you will recognize. Some of it just plain rocks.

The second CD is entitled "Psychedelic Trip Hop Mass." That pretty much sums it up. It is divided into five songs, poems, or lessons - however one wants to label them. The eerie earthy voice of Her Majesty Reverend Galaxy provides consistent narration. Her voice is haunting. She begins with some Native American mysticism in "Kyrie." Next up is "Gloria" which samples Stevie Wonder. It's Christian mysticism with a beat. The resurrection of Christ is explored in "Credo." Stevie is back, along with some New Orleans jazz, in "Sanctus. Last on the CD is "Angus Dei" which is the most like "Revolution Number Nine" - especially because it samples "All You Need is Love" and "Give Peace a Chance."

One can listen to the second CD on different levels. The focus could be on the very spiritual messages delivered in a non-traditional format. Also, one could focus on the technical excellence of an unusual psychedelic symphony of sounds and music. Or, one could just relax with your favorite beverage or whatever, position your headphones, and sit back to let some good old fashioned psychedelic offerings take over for a little less than twenty minutes.

This double CD offering from Reverend Freakchild covers a lot of ground. I am a "roots" blues fan and really enjoyed it. Take it as fun or spiritual or however you choose. It's a good ride!

West Side Joe & The Men of Soul

“Keep On Climbin’”

Recorded by Darren Radach, Stout Studios, Ft. Collins, CO

Mixed by Dawn Hopkins, Pete Matthews and Toby Vest at High/Low Recording in Memphis, TN

Mastered by Alex McCollough at TrueEast Mastering in Nashville, TN

Review-by Chick Cavallero

This is the debut album Of West Side Joe and the Men of Soul, just released on May 7, 2021. It was a long-time coming but the wait was worth it. This is a helluva album from a talented trio of

professionals that have been together for 9 years, with collective musicianship that goes well beyond that.

Joe Schicke, aka ‘West Side Joe’ has a Memphis pedigree and worked with the Reba Russell Band for some time. Joe handles the guitars and vocals, with a voice that has been compared to Levon Helm’s.

Joe wrote all the songs while collaborating with Saja Butler on “Vacate My Heart” and Stella Schicke on “Raindrop Don’t Care”.

Steve Amedee (The Subdudes) handles the drums, percussion and vocals. Taylor Tesler (from

American Idol’s Casey Abrams) rounds the trio out on bass and vocals. They are a tight knit group whose sounds being to mind The Band, Black Keys, Mavis Staples and Tedeschi and Trucks... there’s a mingling of Americana, Blues, Roots and Gospel with a whole lotta Soul.

I’ll hit on some of the highlights, and there are plenty. As tight and talented as the band is, they called on some of the top talent in Colorado to assist them and it shows.



The album namesake, “Keep On Climbin’” has the earmarks of a classic. It’s has an up temp to, bouncy catchy beat. Saja Butler and Bevin Luna add some sweet backing vocals. It’s a marriage between gospel and the blues with a killer dose of lap steel guitar, this has all the elements of a song you can’t forget.

“Vacate My Heart” is another catchy hard driving tune. You better hold on cuz this one is like a runaway freight train. John Magnie, another Subdude alumni, provides some help on organ, piano and vocals on this one, as well as 4 other cuts on the record. This is one of 4 cuts that utilizes a horn section of Phuong Nguyen(sax), Greta Cornett(trumpet) and John Giordanengo (trombone).

“Easier Than You Think” has a mesmerizing bass line thumping thru it, showing off Taylor Tesler’s talents. Throughout it, the groups harmonizing is total perfection

“Found You” is classic R&B and “Come Thru” is a slow it down, grinding love song. One of the things they do so well is harmonize and on “Man Down” they harmonize so well, the voices blend together into one voice! And the instruments harmonize as smoothly as their voices. “Man Down” starts slow but finishes in a blazing blur of voices and instruments blended to perfection for a unique sound.

The band likes their gospel too. ‘Raindrop Don’t Care” has that gospel feel to it. The lyrics paint some amazing pictures while Al Gamble provides a beautiful organ solo that intertwines throughout the song. “I Gotta Letter” is a nice mixture of gospel and blues with Lionel Young adding his violin to Joe Schicke’s sweet lap steel. Lionel also adds his violin and vocals to “Come Thru” and “Man Down”.

“Colorado Mama” might be my favorite cut. This one is blues straight out of Chicago, Joe Schicke’s badass guitar with Al Chesis joining in on harp. The two pros trading back and forth, and John Magnie’s piano joins in with the instruments matching the vocals in cadence and style. This is another one you better be holding on to when it kicks in.

This is a special collection of songs you won’t be forgetting anytime soon. The band excels with a passion in their vices that is matched by the tightness between their playing with truly sizzling guitar playing sprinkled throughout. This isn’t somebodys ‘idea’ of the blues, where they produce a rock album with borderline blues and profess these are the ‘new’ blues. No, these are three guys who ‘get it’. West Side Joe & The Men of Soul took the blues of the 50s and 60s and created their own version that would have fit right into those times. This album is a collection of 12 tasty tunes that would have fit right into those classic times. A welcome addition to anyone’s album collection.

***“Blues is a tonic for whatever ails
you. I could play the blues and then
not be blue anymore.”***

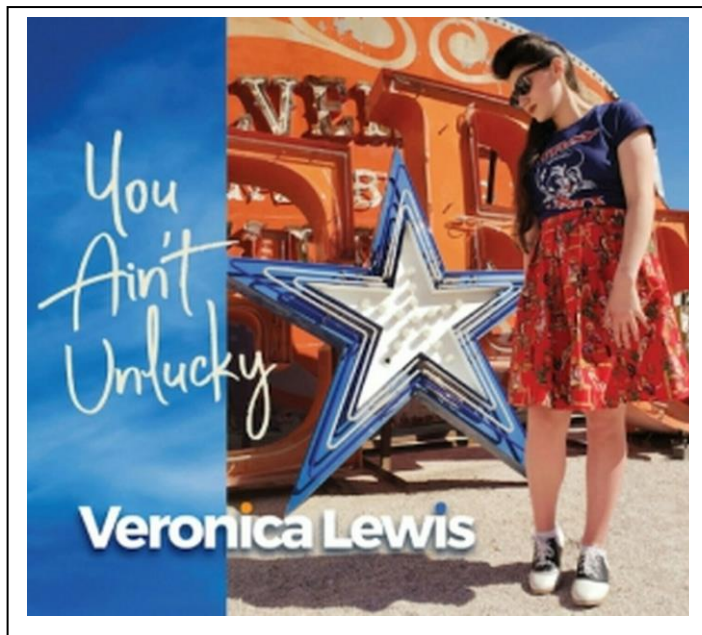
-BB KING

Veronica Lewis

“You Ain’t Unlucky”

Blue Heart Records
By Dan Willging

She’s this generation’s Jerry Lee Lewis, Professor Longhair, and Pinetop Perkins all rolled up into one. She’s Veronica Lewis.



This 17-year-old graduating high school senior has already garnered several regional awards, including the prestigious 2020 Blues Artist of the Year in The Boston Music Awards.

Lewis is unbelievably merciless on the 88’s, driving relentlessly with the left hand and dazzling across the upper ivories with the right. Six of the eight songs are originals, with Katie Webster’s “Whoo Whee Sweet Daddy” and Billy Austin-Louis Jordan’s “Is You Is My Baby” being the only covers.

Of Lewis’ mini-treasure trove, the humorously titled “Put Your Wig on Mama” was dedicated to her mother and recalls Chicago legend Otis Spann. “Fool Me Twice,” a great dust kicker, barrels full speed ahead, slows down enough to roll through a lazy stop, and then launches back up again at full speed in seconds flat.

The instrumental “Ode to Jerry Lee” (Lewis) is even more impressive and would even have ‘The Killer’ exclaiming ‘Great Balls of Fire!’ before kicking his chair into the audience.

With only eight tracks, it’s a little on the short side, but if it were any longer, you wouldn’t be able to catch your breath anyway.

Jose Ramirez

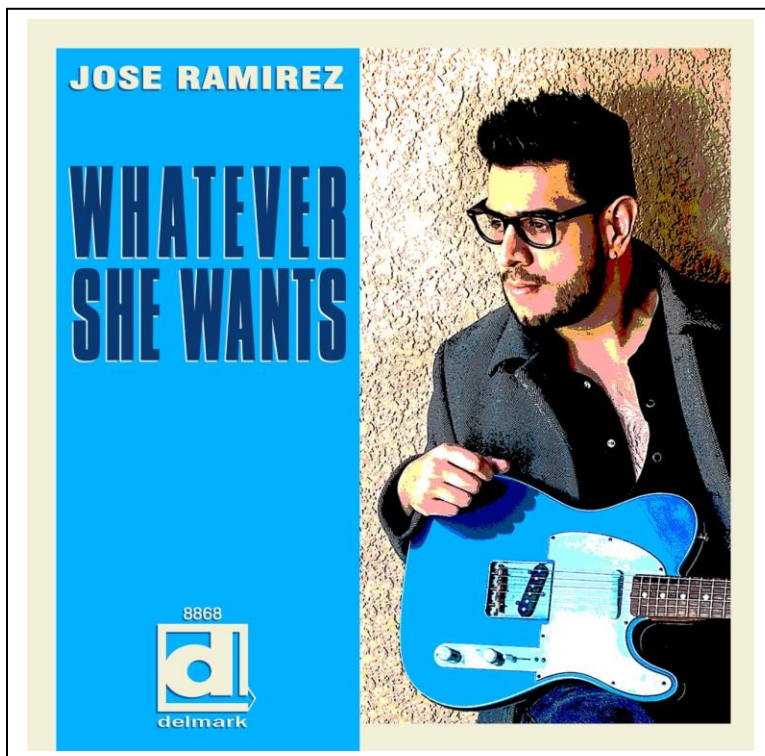
“Whatever She Wants”

Delmark Records

By Dan Willging

Guitarist/vocalist/songwriter Jose Ramirez turned a few heads in 2020 with his auspicious debut *Here I Come*, produced by Anson Funderburgh. It has since been nominated for a 2021 Blues Music Award.

For those familiar with the legacy of Chicago’s Delmark Records, Ramirez’s digital single “Whatever She Wants” could also turn a few heads. The Costa Rican native/Florida resident is the first Latino artist to appear on the prestigious imprint that has primarily featured Chicago blues and jazz artists.



Ramirez’s single is a harbinger of more exciting things to come for the 68-year-old label helmed by Windy City musicians Julia Miller and Uruguayan native Elbio Barilari. Last year, Delmark released *No Border Blues* that captured former Chi-Town blues guitarist Johnny Burgin jamming with some of Japan’s best blues musicians.

After Ramirez’s electrifying opening lick that recalls the ghost of BB King, “Whatever She Wants” quickly settles into a chill groove with Andre Reyes Jr.’s gliding keyboards adding to the vibe. Ramirez sings

passionately about a mysterious femme fatale who ‘has got ahold’ of him and won’t let go.

His channeling guitar solo also sounds like it’s also under the spell of this attractive enchantress. As a result of Ramirez’s magnetizing performance, it becomes apparent there’s no way out for anyone, even the listener.

Maria Muldaur with Tuba Skinny

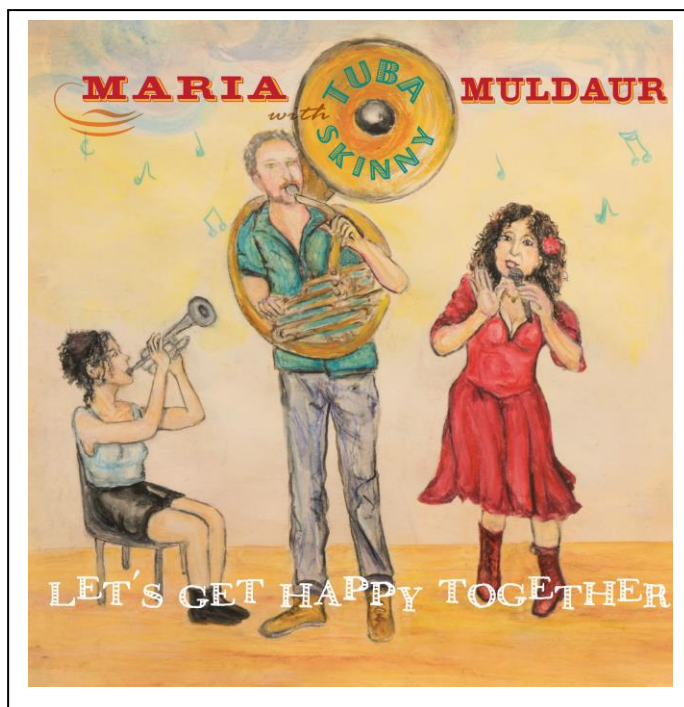
“Let’s Get Happy Together”

Stony Plain Records

By Dan Willging

The pairing of 77-year-old raspy vocalist Maria Muldaur with New Orleans’ young Turk ‘trad jazzers’ Tuba Skinny isn’t as farfetched as it seems.

Though she never got the skinny on Skinny until a Woodstock shopkeeper introduced her to a few of its recordings, Muldaur’s no stranger to Louisiana music either. Her eponymously titled 1973 debut album included “Don’t You Make Me High (Don’t You Feel My Leg),” written by New Orleans’ Blue Lu Barker and her husband, Danny. Forty-five years later, in 2018, Muldaur paid tribute to Blue Lu again with her 41st album Don’t You Feel My Leg: The Naughty Bawdy Blues of Blue Lu Barker.



In 1992, she cut a Louisiana-themed album, Louisiana Love Call that included Aaron Neville, Dr. John, and Zachary Richard, plus another rendition of “Don’t You Feel My Leg.”

Her discovery of Tuba Skinny and its deep repertoire of 20s-30s trad jazz, blues, and jugband music was an instant connection since that’s what she founded her career on in the early 60s.

For her 43rd album, Muldaur did significant research to cull these extraordinary dozen tunes. Outside of Irving Berlin and Duke Ellington, some of these names will likely stump most avid music listeners.

Three songs, “Be Your Natural Self,” “Big City Blues,” and “Some Sweet Day,” hail from colorful vaudeville vocalist/female impersonator Frankie ‘Half-Pint’ Jaxon. “Swing You Sinners” and “Patience & Fortitude” were recorded by Valaida Snow, AKA ‘Little Louis’ and ‘Queen of the Trumpet’ since she also played trumpet. (Louis Armstrong once proclaimed her ‘the second-best trumpet player in the world.’)

Lil Hardin Armstrong's "Let's Get Happy Together" bears some similarities to Stuff Smith's "If You're a Viper" and fits today's 420 hipster culture. "I Go For That" is the most lovable of the lot with its irresistible line 'You play the uke / you're from Dubuque.'

Besides Tuba Skinny, the New Orleans' connection is also present with "Got the South in My Soul," originally waxed by The Boswell Sisters. "I Go For That" was recorded by New Orleans native Dorothy Lamour in '39 before becoming the voluptuous movie star.

It's a delightful recording with unfailing support from Tuba Skinny, who feels like it arrived a century too late. Muldaur allows the ensemble generous intros before singing and ample soloing between verses. Skinny returns the favor by complementing its vocalist with unobtrusive arrangements. The CD comes with informative liner notes that conclude with Muldaur urging us to research these forgotten treasures. After all, they helped weave our rich musical fabric that Muldaur continues to embroider.

Jenn Cleary

"All Together Now"

By Wolf

Wolf is an internet DJ, you can hear him at <https://blues-at.co.uk> He also writes regularly for Blue Monday Monthly

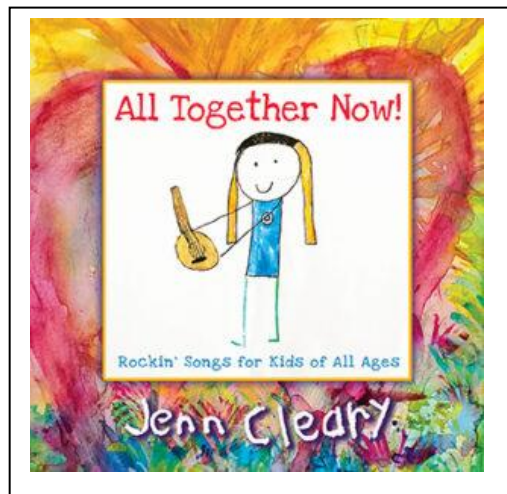
Longtime Colorado musical artist Jenn Cleary has put together a wonderful new collection of songs for kids, fun and educational and yes, adults will get a kick out of it as well. With a focus on nature and how humans and nature are interconnected, every song carries a strong message that "we are family" regardless of what form or shape.

"Animals, birds and trees
Are related to you and me
We all need the wild places
Waterfalls, rocks and bees
Make us happy, feel free
Let's take care of our family."

And so goes the opening song *Our Wild Family*, with backup vocals provided by ... well, a fabulous chorus of kids singing in perfect harmony, and therein lies the point of the song, and the entire CD: that we as humans need to live in harmony with nature, thus ensuring its preservation. Lest one think that there's no Americana/Blues, rest assured that you'll find plenty of toe-tapping music here. *My Sisters And Me* is just about as fun as it gets, as Jenn sings a song about honeybees:

"We make lots of honey, there's enough to share
We love to work hard and scare away the bears
Yes we do, honeybees
Ooooooh ooooooh my sisters and me."

With lyrics about pollination, the queen bee of the hive and a warning not to touch the



honeybees, there's nothing not to love about this tune. But be careful as you walk around and be sure to look down, because you might see a pile: *Scat's The Word For That*, and that "pile of poo" is precisely what scientists use to identify native creatures, such as bears, raccoon and deer. Cleary being the consummate artist, there's plenty of "scat" along the way, Ella Fitzgerald style, and it's incredibly good.

Clean Water is a song on how to keep pollution out of out of streams and rivers. Cleary, who founded a non-profit that, for nearly 15 years, promoted innovative, locally sustainable health

and economic sufficiency programs in Nepal, India, and Tibet, draws heavily on that background at every turn.

Love Right Now was inspired by words from Cleary's mother, Margaret Cleary, and gave the two a chance to work together. *Bubbles* is an endlessly fun number featuring some fabulous harp, while *Backyard Farm*, where Cleary touts the "little-bitty farm in my back yard" is a rundown of animal sounds and activities, much more fun than Old McDonald's farm, because Jenn Cleary. *Dinosaur Friend* and *Less Gravity* are toe-tappers that spark the imagination, as do the rest of the songs on **"All Together Now!"**

The closing song, *All Kinds Of Families*, is about the different kinds of families in which kids can live. Cleary wrote the song with her adopted daughter, Dorje Dolma, who was initially raised by aunts, parents, and grandparents who were nomadic yak herders in Nepal. Dolma was in a Nepali children's home before Cleary brought her to America for life-saving surgeries and subsequently adopted her. After college, Dolma went on to work in a preschool where she witnessed many different kinds of family situations. Dolma co-wrote the song with Cleary, and her artwork, "**Healing Heart**" is featured on the **"All Together Now!"** album cover. Music truly is the universal language, and Jenn Cleary offers up proof. **"All Together Now!"** is a CD for kids of ALL ages. Set for a June 21, 2021 release date, the CD will be available on Amazon and will be available at Jenn Cleary's live shows, as well as through her website:

www.jenncleary.com

... if you have kids, this is a "must have" CD, and if you don't, it's one that you'll probably want anyway: it really is just that good.

Dave Keller

"You Get What You Give"

Tastee-Tone Records

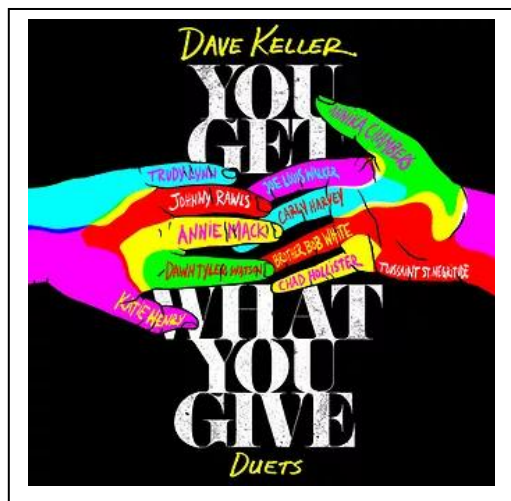
By Peter "Blewzzman" Lauro © February 2021

Blues Editor @ www.Mary4Music.com

2011 Keeping the Blues Alive Recipient

Preface

In addition to knowing about the sometimes sad and downright startling; to the sometimes uplifting and spiritual lyrics and songs on this project, there is a whole lot



more that needs to be addressed. First and foremost is to offer recognition to Mr. Dave Keller for his insight, dedication, kindness, and generosity in putting the project together and pulling it off with such wonderful results. Dave will be donating ALL (capitalized for emphasis because it's not just the proceeds) of the money generated from sales of the project to be equally split between five groups working for racial justice and equity. They are: NAACP Legal Defense Fund; Know Your Rights Camp; N'COBRA; Jus' Blues Foundation; and Southern Poverty Law Center.

Additionally, all the musicians (whom I'll give credit to later) donated their time and talents; photographers donated their photos; recording studios donated large amounts of time; graphic artists, publicists and radio promoters provided massive discounts; and my partner Mary Roby and I, of www.Mary4Music.com, are donating our time and services, as well.

In honor of their friendship, mentoring, kindness and selflessness, Dave has dedicated this project to the following black musicians: Nate Simmons, Reggie Taylor, Mighty Sam McClain, Fontella Bass, Robert Ward, Drink Small, Turner Foddrell, George Higgs, John Dee Holeman, Joe Moore, Brother Bob White, Johnny Rawls, and Darryl Carter.

Review

"*You Get What You Give*", features thirteen tracks - of which eleven were penned by Dave - that address the racial injustice running rampant in the United States. The album's subtitle, "*Duets*", refers to the many guests vocalists joining Dave on twelve of those tracks. In order of appearance they are: Annika Chambers; Carly Harvey; Annie Mack; Trudy Lynn, Johnny Rawls (lead and background); Joe Louis Walker; Dawn Tyler Watson; Chad Hollister (plus cajon); Brother Bob White; Katie Henry; and Toussaint St. Negritude. Musically, Dave Keller on electric guitar, acoustic guitar, National steel guitar and harmonica, is joined by: Ira Friedman on organ and piano; Alex Budney on bass; Jay Gleason and Larry Gann on drums; Mark Earley on tenor and baritone saxophones; Mario Perrett on tenor saxophone; Tom Palance and Garth Retallack on

trumpet; Chris Robertson and Vince Allen on electric guitar; and Katie Sterling, Havvah Keller, Idalee Keller and April Caspari on backing vocals and handclaps.

Normally, to keep my reviews simplified, I generally touch on five or six of my favorite tracks off of the album. That said, since this is neither a normal or simple project, and in order to give all of these very talented vocalists the recognition they deserve, I will do my best to do just that.

"*That Thing We Do*" is a beautifully uplifting song about hope, faith and love. The duet with Carly Harvey and Dave Keller starts off with melancholic tales of their loneliness and despair before turning into a heartwarming happily ever after story. That's what happens when two people who do the things they do to make each other happy meet. With her angelic voice, Dave teaming up with Carly was a match made in heaven. Musical highlights include a horn and organ enriched powerful rhythm and killer guitar leads.

Using only Ira Friedman (piano) and Tom Palance (trumpet) for the sullen and eerie musical backdrop, this track focuses on the the songs powerful vocals and stinging lyrics. It features Blues Music Award winners Trudy Lynn, Annika Chambers and Johnny Rawls, along with Annie Mack and Dave Keller, each mournfully singing a verse about "*The Evil That Men Do*".

"*Something Scratching At Your Door*" is a rhythm fueled, guitar driven track that features Dave and Chris Robertson swapping solos and raising all kind of hell on the electric and slide guitars. Kind of like what that demon (yep, that's what the something is that's scratching at the door) will do if you let it in. Like the guys are on the guitars, Joe Louis Walker - showcasing some crazy range - is all over the vocals.

If this were a demo cut from an album titled "*Dave Keller and Dawn Tyler Watson Go Gospel*", I'd buy it. Whether singing their own verses or harmonizing on them in true duet form, these two are a natural. This uplifting song is called "*God Is Love/Love Is Everything*" and if you're wondering exactly how spiritual it is, just re-read the title. With strong support from the horns and the organ, Alex Budney and Jay Gleason are laying down some of the disc's best rhythm on the bass and drums.

On this acoustic duet titled "*Make It to Tomorrow*", inasmuch as it sounds like Dave and Chad Hollister are singing about a woman when they say....."*I don't recognize this place, how did we end up here? Oh I miss your beautiful face, and I miss all your cheer*"..... in some strange way I got the feeling they were addressing a much deeper situation.

"*Precious Lord Take My Hand*" (T. Dorsey) features vocalist and pianist Brother Bob White taking us straight to church. With Dave and Larry being very subtle on the guitar and drums, this song pretty much takes on the feeling of a solo. Brother Bob's soulful and attention commanding vocals, along with his mostly soothing yet sometimes

invigorating piano highlights are absolutely masterful.

Because I'm a sucker for beautifully sung love songs and because I'm also a sucker for old school fifties style blues and R&B, "*The Kiss That I Want*" genuinely carried me away. With the band totally into one of those stop what you're doing, close your eyes and sway grooves, Dave and Katie Henry completely nail the vocals. With Katie being the only vocalist of the lot that I'm not familiar with, I will be looking to learn more about her.

The disc closes with I'm "*Gonna Let It Shine*" which is written and performed by former poet laureate, Toussaint St. Negritude. It features Dave, on National steel guitar and harmonica, backing the inspirational spoken word offerings of Toussaint.

Other tracks on "*You Get What You Give*" include: "*One More Tear*" with Annika Chambers; "*You Get What You Give*" with Annie Mack; "*Your Kind Of Fool*" with Trudy Lynn; "*The Spark*"; and "*Land Of The Lonely*" with Johnny Rawls;

To purchase a copy of "*You Get What You Give*" or in the unlikely event you are a blues radio host who has not received a copy for airplay, just get in touch with Dave at www.davekeller.com. When you do so, please tell him his buddy the Blewzzman sent you. Please "Like" Our Facebook Page...<https://www.facebook.com/Mary4Music1>

Dave Thomas

"One More Mile"

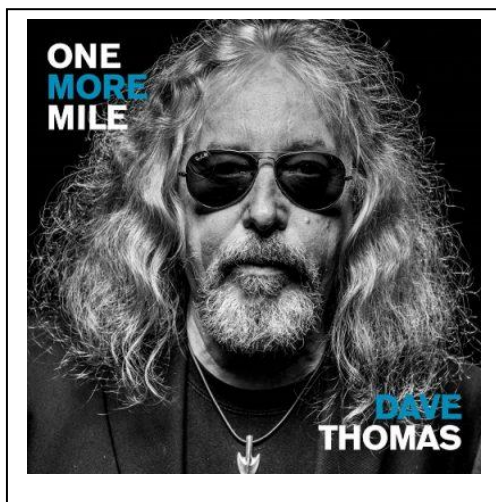
Blonde On Blonde Direct Records

Publicity: Blind Raccoon

By Peter "Blewzzman" Lauro © March 2021

Blues Editor @ www.Mary4Music.com

2011 Keeping the Blues Alive Recipient



Starting with the albums title, "*One More Mile*", telling you a bit about Dave Thomas and how this release came about is going to require using a lot of numbers. Having played music for well over fifty years, Dave chose the title because he felt like the project was just one more mile on his lifetime journey in music. Although Dave says that there are two more releases soon to come, this - his first in five years - was a decade in the making. The album's ten tracks - which were recorded in three different sessions and eras, with some of those sessions dating back over twenty years - include two originals and eight covers. Enough with the

math already, now let me tell you about the music and its makers.

Along with Dave - on vocals, guitar and harmonica - the first few tracks include: Terry Poppo on drums; Dylan Aplvor on bass; Tom Arnold on Hammond organ; Norman Tischler on saxophone; and Jeff Hager on trumpet; the next few tracks feature Dave along Declan Sinnott on all the other instruments; and the last tracks feature Dave playing with Ken Pustelnik's Groundhogs.

The disc opens with a classic B.B. King track titled "*It's My Own Fault*" and the guys clearly nailed it. Just as you'd expect to hear the arrangement performed at a B.B. show, this rendition features the high energy that's fueled by a powerful horn section and powerful organ leads taking the already powerful rhythm section to a much higher level. Then there's Dave, who while soulfully belting the hell out of the blues vocally, is also doing those things on his guitar that B.B. used to do on Lucille. WOW! If you're going to open your album with a cover, this is the way to do it.

One of Dave's original tracks is titled "*I Like My Chicken Fried*", and with some fabulously funky bass lines by Dylan; equally funky organ grooves by Tom; and Norman and Jeff firing pure funk out of their horns; the track could have easily had a subtitle....."*I like my chicken fried and my music funkified*".

Depending on who you ask, "*One More Mile To Go*" is either a James Cotton or Muddy Waters cover. Either way, regardless which one of them is performing it, you know it's going to feature some killer harmonica. That said, in this particular case, it's not: James Cotton; Little Walter; Carey Bell; Jerry Portnoy; or any of the other fabulous harmonica players that played with Muddy who is killing it here - it's Dave Thomas.

The last of the four tracks recorded with this ensemble is Dave's other original, "*Poor Boy*". With the rhythm guys in their groove, this one features Dave and Tom passing the lead around on the guitar and organ like a hot potato.

The middle three tracks: "*I Want the Blues*", "*You Danced In My Kitchen*" and "*There's A Train*", are all written Tony Henderson, a dear friend of Dave's. Along with some masterful acoustic guitar and mandolin playing by Declan Sinnott, the all acoustic tracks highlight Dave's outstanding vocal abilities.

The last three tracks: "*Garden*", "*Eccentric Man*" and "*Strange Town*" are Tony McPhee originals and they feature The Groundhogs backing Dave's vocals. Because they're a bit out of my wheelhouse, I'm going to steel a line from Rick Bowen's one sheet to describe them. "*The project takes a psychedelic side trip to a studio in Bristol where The Groundhogs jammed out three more acid blues rockers.....*"

To find out more about Welsh born guitarist, singer and songwriter Dave Thomas, and his long career on the British blues scene, just go to his website - www.davethomasblues.uk . Wherever you go and whomever you talk to, please tell them the Blewzzman sent you.

Jay Walter and The Rectifiers

"Rectification"

Self Released

By Peter "Blewzzman" Lauro © March 2021

Blues Editor @ www.Mary4Music.com

2011 Keeping the Blues Alive Recipient

If you are from the Minneapolis–Saint Paul area of "The North Star State" chances are quite good that you've heard of Jay Walter Wilkins. Dating back to 1989, on and off, Jay's been fronting roots blues and blues rock bands for over thirty years now. Fast forwarding past the years of The Blues Kings, gaps of music inactivity and day jobs, Jay - who is now retired from those jobs - is back and he's ready to take things to the next level. "*Rectification*", his first release under his own name - Jay Walter and The Rectifiers - could very well make that happen.

Along with Jay, on vocals and harmonica, The Rectifiers are: John Franken and Dan Schwalbe on guitars; John Schroder and Chris Johnson on bass; Bruce McCabe on piano and Hammond organ; and Victor Span on drums. "*Rectification*" contains eleven tracks of which ten are originals and/or collaborations by Jay and Don.

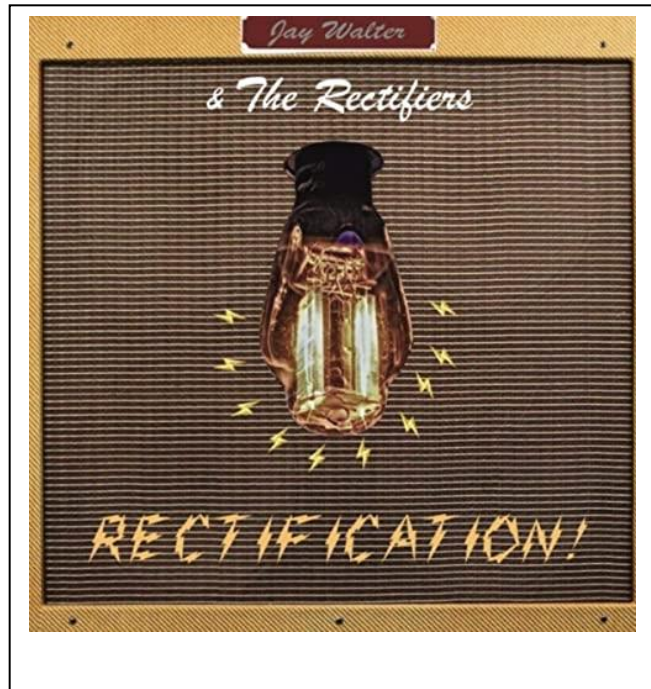
The Rectifiers get their inspiration from fifties style Chicago, Memphis and Gulf Coast blues and to me, that all translates to my kind of blues - "traditional". With that said, "*Rectifier Man*" - the disc's opening, will testify to that. It's a straight up shuffle with John Schroder and Victor Span in a tight rhythm groove; Bruce McCabe bangin' out smokin' piano leads from my favorite part of the piano - those high end right hand keys; gutsy blues guitar licks by John Franken; and front man Jay Walter belting out the blues both vocally and with heated harmonica leads. This is the kind of stuff us purists can listen to all night long.

I'm willing to bet that, regardless of the genre, those of us who often attend shows at live music venues know someone like this. Damn, I've already mentally put a three piece band together. The song is titled "*The Legend*" and by no means is it referring to a Buddy Guy, a John Primer, et al. You see, this is a song about that person whose got all the right gear, a vintage Fender amp and guitar too; Ray ban shades and a fedora hat; tattoos, diamonds and a golden earring; but none of this matters 'cause he just can't play or sing. His clothes are that perfect retro style with Italian shoes direct from China; he's totally convinced that he's where it's at and will be the next big find: he is indeed a legend.....in his own mind. My suggestion, based on what I'm musically hearing here, is that this guy should take guitar lessons from John and Dan and singing lessons from Jay. Fun and cleverly written track.

Flowing with Memphis soul and funk, "*Early Saturday Morning*" had me dancing in my chair. Containing the usually good rhythm and dynamite dual guitars, this one is highlighted by Jay and Bruce complimenting each other with their outstanding harmonica and Hammond leads, and Jay sounding his disc's best on vocals. Very good stuff!

I'm not going to mention any names but I seem to think I might know who Jay is referring to on a track titled "*Con Man*". This is a rock-a-billy smoker with more strong rhythm from Victor on the drums and this time Chris on bass; scorching leads from the guitar sparring between John and Dan; and fabulous Jerry Lee type piano runs that definitely add to the rock part of rock-a-billy.

Since I'm a huge fan of Jimmy Reed and my favorite harmonica chords are those high end ones he pretty much patented, I love it when harmonica players include a song of his on their releases. Jay not only did that but he nailed this rendition of "*Gonna Find My Baby*" (J. Reed), as well.



The disc closes with an instrumental slugfest titled "*On The Beam*". It's basically Jay and John going toe to toe for three rounds (minutes) on the harp and guitar. Think Whammer Jammer.

Other tracks on the excellent release include: "*Hitchin' 94*"; "*Mean Hearted Woman*"; "*Saw Me See You*"; "*Lies And Secrets*"; and "*Sweet Lovely*". Quite frankly, each and every one of them could have easily been highlighted.

If you're the kind of listener who enjoys hearing good new music from good new artists that you might not ever get to hear unless someone told you about, here is one and you've just been told.

To find out more about the Jay Walter and The Rectifiers, to purchase a copy of "*Rectification*" or to request a copy for airplay, just go to the bands website - www.jaywalter.com - or look for the music on your favorite digital platforms. When you do, please tell Jay that the Blewzzman sent you. Please "Like" Our Facebook Page..... <https://www.facebook.com/Mary4Music1>

The Scott O'Neal Band

"Ya Get What'cha Pay For"

Stoop Solo Records

By Peter "Blewzzman" Lauro © February 2021

Blues Editor @ www.Mary4Music.com

2011 Keeping the Blues Alive Recipient

Based out of Northern Arizona, The Scott O'Neal Band consists of: "Rev" Scott O'Neal on guitar, vocals and percussion; Gary Van Slyke on bass and backing vocals; Greg Woodbury on guitar and backing vocals; T-Roy Schilperoot on keyboards; Greg "Arizona" Funk on drums and "Guitar" Mary Kelly on backing vocals. *"Ya Get What'cha Pay For"* is the band's debut release and it features twelve all original tracks.

The disc opens with a song called *"Enough Is Enough"*, and with a title like that, I'm sure each and every one of us can come up with a situation we'd like to apply those words to.....especially right about now. With that said, Scott's using them for another good reason - to describe his disgust over a frustrating relationship....enough is enough, already! The hard driving rhythm "Funky G" (Greg Funk's other nickname), Gary, and T-Roy are pounding out on the drums, bass and organ, along the gritty guitar leads by Scott, add a high energy to the track - an energy similar to what Scott needed to take charge of the situation.



Although the lyrics on the title track have absolutely nothing to do with my interpretation of what the song meant, the music surely did. You see, the song's title is *"Ya Get What'cha Pay For"* and when it opened with such an ear popping guitar lead by Greg Woodbury and a profound rhythm beat by "Funky G" and Gary I couldn't help but think that Scott who, with beautiful and melodic backup help from Mary, is nailing it on the vocals - must be paying this band quite well. Since the lyrics state *"Ya get what'cha pay for and I pay for what I got"* - and what Scott's got is one hell of a talented band - he must be paying them a lot. Side note to radio peeps: this one's a spinner.

Put ten pounds of cash in a five-pound bag and somehow most of us would make it work no matter how far we had to schlep it. On the other hand, lugging around *"10 Lbs. Of Blues"* in a five pound bag just doesn't cut it. Mind over matter or matter over mind? Interesting thought, interesting track.

The swampy, minute long instrumentation on the intro had me thinking "*Crescent Moon*" was going to be an instrumental, but once Scott and backups Gary, Greg, and Mary added to the vibe with lyrics pertaining to voodoo down on the bayou, it all came perfectly together.

The title of this one tells you exactly what the band is up to - they're "*Busy With The Blues*". It's a swinging shuffle featuring both guitarists swapping out scorching leads; the disc's most smokin' piano highlights; more of that "I don't have to tell you how good they sound" rhythm and percussion; and Scott enticing the movers and shakers out to the floor as he croons about "being downtown and dancing in uptown shoes". Real good stuff!

This one is titled "*No Good Deed*" as in "no good deed goes unreward....." oooooops, I mean as in "no good deed goes unpunished". Yep, that's what it has sadly come to. That said, I'll be happy to offer "rewarding" compliments to the vocals on this track. From Scott's lead, to the bands backups and to Mary's snarky interjections, this was the disc's best sung song.

Other tracks on this well done disc include: "*The Way I Roll*", "*Anytime Anyplace*"; "*Fine Thing*"; "*Soul Survivor*"; "*Comeback*"; and "*Carefree Highway*".

If you'd like a copy of "*Ya Get What'cha Pay For*" for airplay, feel free to email Scott at thescottonealband@gmail.com and you can also friend him by searching his name on Facebook. When you contact him, please tell him the Blewzzman sent you.

Harvey Brindell

"Pennies On The Dollar"

Self Released

By Peter "Blewzzman" Lauro © February 2021

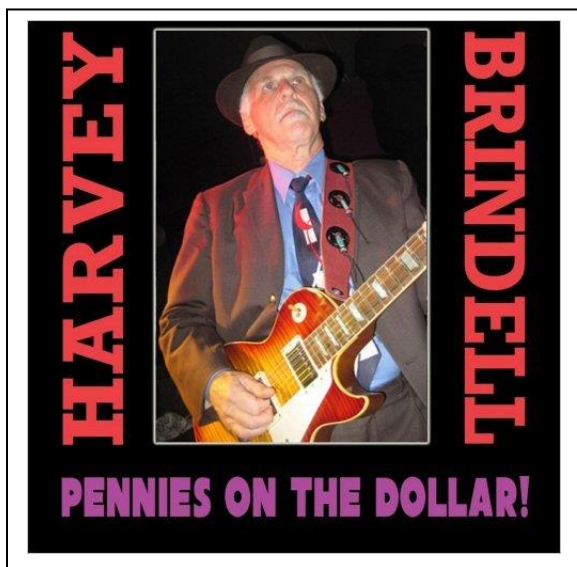
Blues Editor @ www.Mary4Music.com

2011 Keeping the Blues Alive Recipient

Having recorded and written songs for projects with other bands, "*Pennies On The Dollar*" is Harvey Brindell's first release under his own name. Of the disc's ten tracks, a few are his originals from those other projects, some are originals he's performed live but never recorded, and a few are newly written for this debut release.

For this recording, Harvey - on guitar, vocals, Hammond organ and harmonica - is joined by: Mike Brindell, JW Jones and Johnny Burgin on guitar; Alec Brindell, Dave "Shakey Dizz" Wagner, Eric Byorth, and Joel Meints on bass; Mitch Kashmar, John "Honeyboy" Turner, and Jim Wilson on harmonica; Jimi Bott, Gary Williams, Dave Meints, and Don Holmquist on drums; and Dennis Lusk on Hammond Organ. Recognize any of those names? Of course, you do!

The cleverly written and playfully sung opening and title track finds Harvey stressing over his financial situation. With rent and other bills due, and in dire need of some food as well, Harvey assumed getting a job would make him right. Wrong! It seems his paycheck only amounted to "*Pennies On The Dollar*". Additionally, in drastic need of gas for his car, he attempted to pawn his guitar but, of course, was only offered pennies on the dollar. As a matter of fact, when being ordered to pay his back alimony and child support, the judge threw him in jail for only offering to pay - yeah, you guessed it - pennies on the dollar. Musically, with his outstanding guitar leads, Harvey successfully pulls off the singer, songwriter, musician hat trick; Along with Jimi Bott on the drums, Harvey's son Alec is in a perfect rhythm groove on bass; and Mitch Kashmar, as you do expect, is killing it on the harp. Very impressive first impression.



When using it to describe a three piece blues band, the term "power trio" frightens me. Reason being is that more often than not this type of blues band is actually a rock band. That said, "*Take The Boy Out Of The Country*" features powerfully sung vocals, powerfully blown harp and powerful guitar leads by Harvey; and a profoundly powerful rhythm being laid down by brothers Joel and Dave Meints on the bass and drums; that I've got to go ahead and say it - this is indeed one hell of a power trio blues band.

If you're going to sing a song about the legendary Zoo Bar in Lincoln, NE; and you're going to mention some of the legends such

as Magic Slim, Lurrie and Carey Bell, Koko Taylor, Luther Allison, Albert Collins, Little Charlie and more who have played there; it might be a good idea if you make it a legendary performance. On this track titled "*The Old Zoo Bar*", Harvey Alec, Mitch and Jimi did just that. As a matter of fact, Mitch's harmonica lead and the rhythm groove Alec and Jimi are in midway through the track will totally blow you away.

Having lived in Nebraska for thirty years before relocating to Oregon, Harvey woke up one morning with the "*Blues For Omaha*". Being quite homesick, amongst other problems, the relocation started off a bit rough. You see, Harvey had a pocket full of money when he arrived, but waking up another morning, he discovered her - along with that money and his car - were gone. Bad, huh? Kind of, but the worse part is how he's going to explain this all to his wife. Yikes! Switching out the ensemble while not at all affecting the quality sound, this bluesy ballad features Dave Wagner (bass) and Gary Williams (drums) in a nice rhythm pocket with Honeyboy blowing some hot blues harp.

The instrumental "*Short Flight*" absolutely blew me away. It's one of those tracks that has so much going on that you've got to replay it many times - with 1-2 of those times

being for me to try and figure out what song it was reminiscent of. It features Harvey working his magic on both the guitar and the Hammond organ; Eric Byroth and Don Holmquist creating the dreamy rhythm on the bass and drums; and Jimi Bott on the tambourine. BTW, if you want to know the song it reminded me of you'll just have to give it a listen, but the tracks title is a good hint.

When you wake up from a dream crying out and screaming; when you're thinking about your fate and your heart starts palpitating; when you're feeling really wise then you find your compromised; "*That's The Blues*". These are just a few of the many similes you'll here on this all out blues rocker.

Other tracks on this outstanding debut release include: "*Need Him And Weep*"; "*Mississippi Medicaid*"; "*Omaha Bones*"; and "*Queen Of The High Waters*"

For more on Harvey Brindell, to grab yourself a copy of "*Pennies On The Dollar* and/or to possibly get some psychological help from a guy with a Masters Degree on the matter, just go to www.harveybrindell.com. When you do, please tell him the Blewzzman sent you. Please "Like" Our Facebook Page.....

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Rosedale Junction

"Stompin' On The Front Porch"

Center Block Records

By Peter "Blewzzman" Lauro © March 2021

Blues Editor @ www.Mary4Music.com

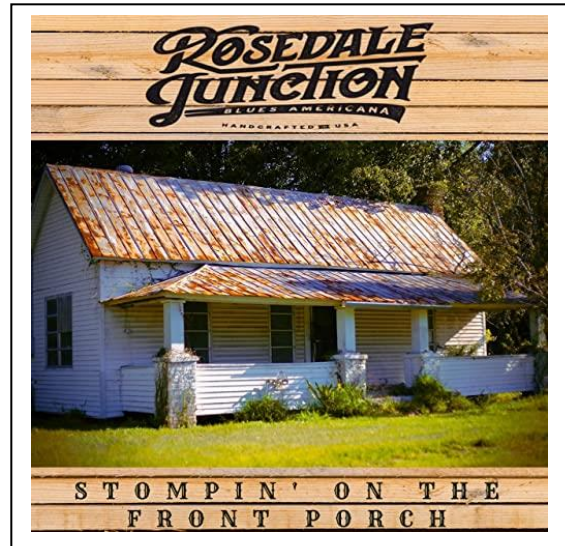
2011 Keeping the Blues Alive Recipient

"*Stompin' On The Front Porch*" is a very impressive debut release by the Boston based Rosedale Junction. The album contains thirteen tracks of what the band calls "traditional American born and raised blues, country, R&B, and good old fashioned rock 'n'; roll". Of those tracks, ten are originals penned by multi-instrumentalist and songwriter, Toby Soriero.

Those making the music with Toby - on guitar, bass, uke bass, resonator, banjo, drums, piano, percussion, handclaps and background vocals - are: Joel Jorgenson, Rachel Gavaletz, and Dgiovahni Denizevahni on vocals; Tyra Juliet on vocals and background vocals; Taylor Marshall on background vocals; John Lee Sanders on vocals and keyboards; Roger Smith on keyboards; Jim Reily on drums; Vito Gutilla on violin; Trent Williamson on harmonica; and Toby's sons Matt Soriero on tenor & alto sax and handclaps; and Joe Soriero on guitar.

Between John Lee Sanders' gritty and emotional lead vocals and Tyra Juliet's choir sounding background vocals, the disc's opening track, "*Prison Yard Blues*" is strongly reminiscent of the field hollers commonly associated with chain gangs. Lyrically, it's a fantasizing plea from an inmate to his loved one on the outside, in which she helps him over the wall and drives him in her Cadillac to the ball. Musically it's traditional blues with a deep roots feel that features a strong rhythm by Toby and Jim Riley on the bass and drums: and smoking blues licks from Toby and Trent Williamson on the guitar and harmonica. Great way to kick things off.

Now I can't say for sure that "*Brass City Blues*" has anything to do with Waterbury, CT - the city that's known as Brass City, but what I *can* say for sure is that the track is six minutes of hard drivin' boogie blues at it's best. With them coming from a different vocalist, gritty vocals seem to be a common denominator. This time it's Dgiovahni Denize detailing some of Brass City's most famous characteristics: guns, shootings, murders, drugs, booze, cop chases, and other such things commonly heard about on most cities evening news these days. In addition to Jim possibly being at disc's best on the drums, the track features an intense toe to toe slug fest between Toby on guitar and Roger Smith on the Hammond organ. Killer track!



Yes, history does have a way of repeating itself. This track tells the tale of a freak snowstorm that pretty much crippled the southeast portion of the United States, but it's not about the storm of 2021, it's about "*The Blizzard Of '73*". This is one of those occasions where nothing I say can be nearly as good as using the songwriter's description of the track. As Toby says, it's "A little bit country, a little bit bluegrass, and a whole lotta foot tappin' western swing". Sounding like he's calling a square dance, John's back at the helm on vocals; Toby's playing some of everything he could find in the whole guitar section of the music shop; Jim, who I'm recommending for a raise, is doing his usual craziness on the drums; and Vito Gutilla, who's tearing it up all track long on the violin, closes out the track with an ear opening, smile inducing thirty second solo.

Although there are several instruments involved, this one is basically a duo. It's down home Delta blues that features Joel Jorgensen sorrowfully lamenting about his woman running off with the "*Bourbon Man*" and Toby - amongst other things - laying down a masterful acoustic slide guitar performance.

So when I think Led Zeppelin the last thing that comes to my mind is an emotional blues ballad being belted out by female vocalists - and yet, that's what I'm hearing on this

Page/Plant/Berns penned track. The song is called "*Baby Come On Home*" and it's one of Zep's obscure tracks that has never been covered. That said, anyone wanting to cover it going forward had better give this rendition a listen first. Being slow blues it's got all the necessary musical components - a relaxed and tight rhythm groove (Toby and Jim), the heartbeat of the Hammond (John) and the hot blues guitar leads (Toby) but it's the ladies that make it magical. Rachel Gavaletz, with her angelic voice and awe inspiring range on lead vocals, and Tyra Julliet, again with that choir sounding voice on background vocals, are indeed a heavenly sounding pair.

Being pretty much one of my favorite blues songs of all time, I've often said that I've not often heard a bad version of the song. That said, having just heard Rachel's fabulous voice for the very first time, I went into this song already knowing this would be a killer version of "*I'd Rather Go Blind*" and yes, I nailed the prediction. Rachel, WOW! Then there were the guys. Since a powerful song like this needs powerful musical accompaniments, Toby, Roger, and Jim were all over that guitar, organ, and drums. For sure one of the disc's best tracks.

Simply because it features Tyra singing lead vocals on a duet with Joel, I knew this cover of Bill Withers' "*Grandma's Hands*" needed mention. It's a soulful R&B ballad with a bit of a Gospel feel that tells of the sorrow that comes from the loss of one's grandmother.. something most of us have had to experience.

Other songs on "*Stompin' On The Front Porch*", which combine for over seventy minutes of great music and vocals, include: "*Walk Me Home Tonight*"; "*Chasing The Devil Blues*"; "*Bourbon Man (Alternate Take)*"; "*The Ballad Of Letherman French*"; "*The Ballad Of Letherman French (Outtake)*"; and "*Song For Life*" (Rodney Crowell).

To find out more about Rosedale Junction just go to the bands website

- www.rosedalejunction.com - Additionally, the release can be found at all major online music platforms. Remember, wherever you go and whomever you talk to, please tell them the Blewzzman sent you.

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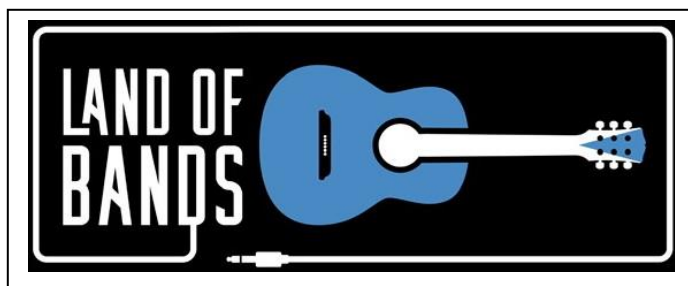


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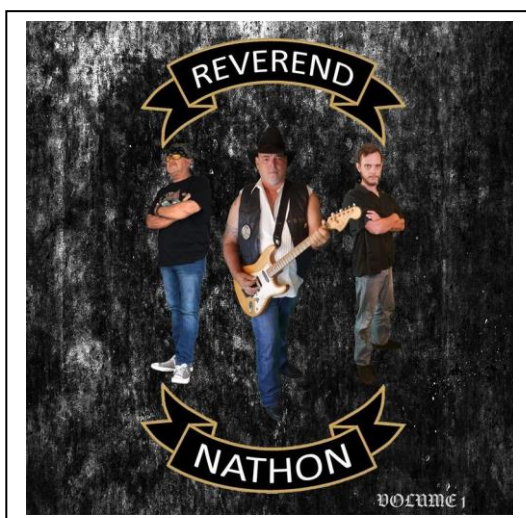


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