

# THE HOLLER

**Volume 28 No 6 October/November  
2021**

**Editor- Chick Cavallero**

## ***Can't Keep From Crying: Topical Blues on the Death of President Kennedy***

*Compiled by Chick Cavallero, some info gathered from an excellent piece [Can't Keep from Crying \(jfk-online.com\)](http://jfk-online.com) in 2000 by David Reitzes*

On November 22, 1963 the world changed for me and many folks my age when President Kennedy was assassinated in Dallas, Texas. I was 12, in 7<sup>th</sup> grade, and it was something I just never thought about. We had learned in school about Lincoln's assassination but never in our wildest dreams do I think something like this could happen in my



**2013 KBA -BLUES SOCIETY  
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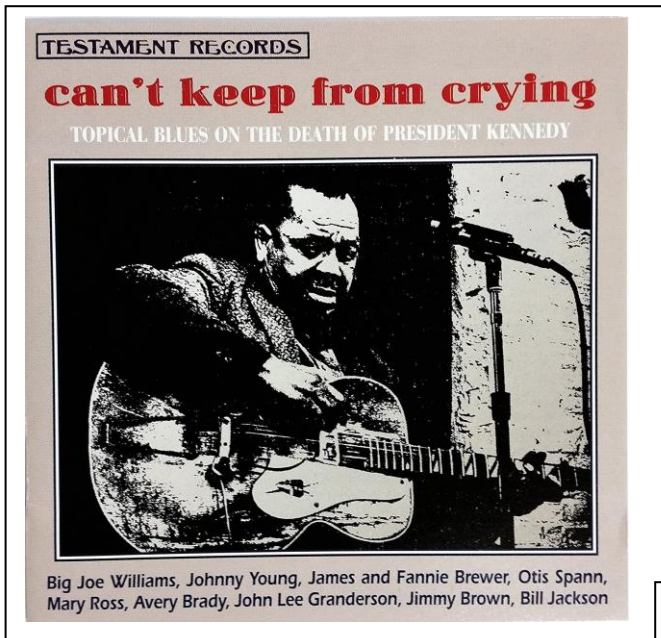
**CONTRIBUTERS TO THIS ISSUE: *Chick Cavallero, David Booker, Jack Grace, Dan Treanor, Todd Beebe, Wayne Goins, Kyle Borthick, Peter "Blewzzman" Lauro, Dan Willging***

lifetime. Little did I know, it wouldn't be the last tragedy like this as Bobby Kennedy and Martin Luther King would join him before I graduated high school.

I don't think there was a more powerful showing of grief during this time than there was in the rural and urban black communities across the country. JFK had been looked upon as a new champion for equality, the great white hope on the battlefield of American racism.

In the aftermath of John F Kennedy's assassination Peter Welding recorded over a dozen musical tributes to JFK. These were acoustic blues from Big Joe

Williams, Otis Spann, Johnny Young, John Lee Granderson, Avery Brady, Mary Ross, Fannie Brewer, and Jimmy Brown. The result was *Can't Keep From Crying: Topical Blues on the Death of President Kennedy* released in 1964 on Testament Records. Listening to these blues musicians you can feel the sorrow and loss felt through the entire black community by this tragedy The album is summed up perfectly by the title, "*Can't Keep From Crying*",



this was the emotional feeling across the country that was triggered by November 22. The United States had been poised to change for the better, with JFK and his policies to be a big part of that change. Kennedy had the country starting to actually focus on diversity and equality.

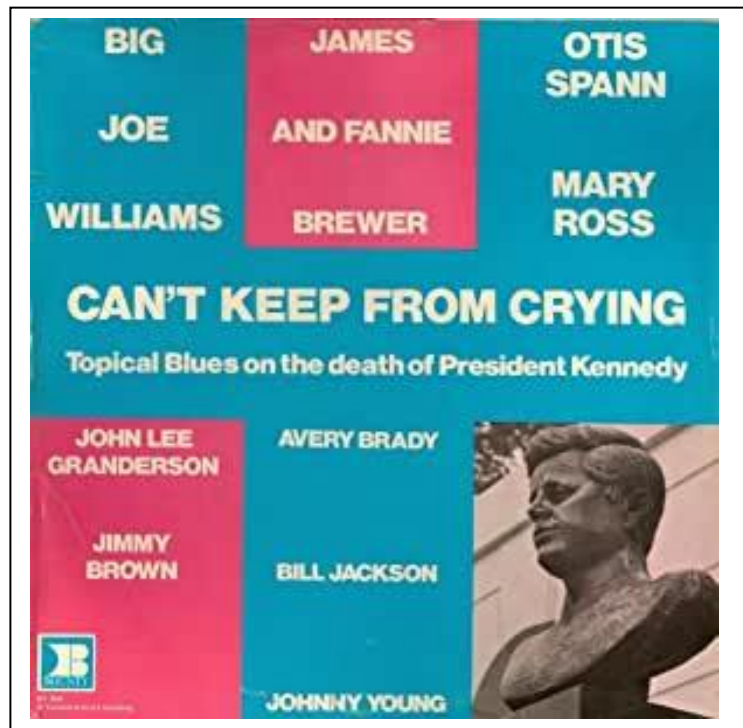
The Blues players on this album realized this about JFK and sensed that change starting to slip away with his death. They wrote these songs to mourn the loss of a great man, a great American President. Blues songs had been written before about Presidents, but in the past they were about a president's policies like J.B Lenoir's "*Eisenhower Blues*" and a number of Vietnam War protest songs that attacked Lyndon Johnson's handling of the war. On this album, the songs are tributes to JFK, the man, not criticisms. Most of the performers



were based in Chicago and the songs were recorded in the weeks immediately following the JFK assassination. Here, the blues performers are eulogizing the friend they had just lost, resulting in a true testament to JFK's impact to the minorities and the poor in this country.

Chicago bluesman Otis Spann's sadly sings JFK was "the only man I ever loved in my life." ("And I also loved his wife," Spann added.) "We'll never have another President," he sighed "and I don't want nobody else." "I tried not to cry, but the tears keep flowing on down," sings Mississippi bluesman Johnny Young. It's hard to imagine anyone saying such things about a President, or any politician, in today's world, isn't it?

The music focuses on the loss of innocence and sadness of a nation and can be felt in many of the titles on the album: "A Man Amongst Men", "Poor Kennedy", "A Man for The Nation", "Sad Day in Texas" "He Was Loved By All The People", and "I Tried Not To Cry". But there is also the confusion and questioning, "I Want To Know Why" and "Why Did He Have to Go?"



There are thirteen tracks on the album. I didn't write this to be a CD review but to show how the Blues bared its heart and soul on what John F. Kennedy meant to so many in this country. The music and words can explain why he inspires admiration even to this day. It was recorded in 1963 and 1964, released again in 1994. To me, this is one case where the music isn't as important as the heartfelt lyrics, the message is the focus as it recounts an emotional and devastating event. I never even knew it existed until I stumbled across it recently. I'm not even sure if you can buy it anywhere. But in lieu of JFK's Assassination being November 22, I thought it was a piece of history worth adding to this edition of The Holler.

Now seems the time for a similar album to reflect the horror and tragedy that continues in the wake of George Floyd, Elijah McClain and Brionna Taylor. Sadly, Civil Rights 2021 is still struggling and the crying hasn't stopped.

## The Tracks on the 1994 CD: ☐



**Big Joe Williams:** 1. A Man Amongst Men - 4:32 **James & Fannie Brewer** 2. I Want to Know Why - 3:00 **John Lee Granderson:** 3. A Man for the Nation - 3:02 **Otis Spann:** 4. Sad Day in Texas - 3:53 **Mary Ross:** 5. President Kennedy Gave His Life - 3:05 **Bill Jackson:** 6. The Twenty-Second Day of November - 2:09 **James Brewer:** 7. Why Did He Have to Go? - 3:31 **Johnny Young:** 8. I Tried Not to Cry - 4:29 **Avery Brady:** 9. Poor Kennedy - 2:37 **Fannie Brewer:** 10. When We Got the Message - 2:46 **Jimmy Brown:** 11. He Was Loved by All the People - 2:42 **Johnny Young:** 12. Tribute to J.F.K. - 4:46 **Avery Brady:** 13. Poor Kennedy #2 - 3:56



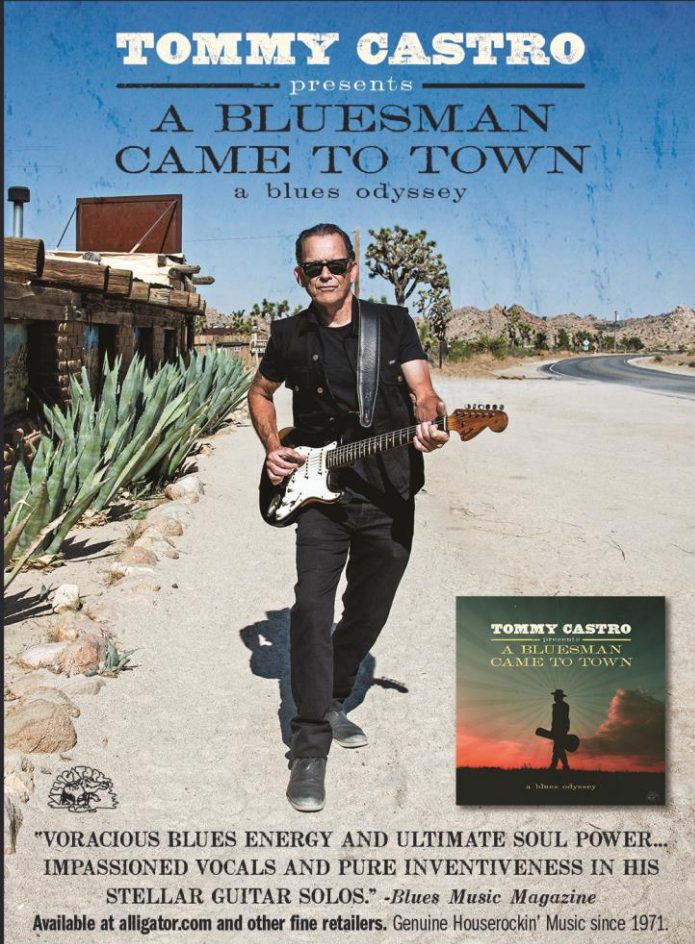
## September 26 1pm Buffalo Rose in Golden \$15 cover Colorado Blues Society IBC Finals

The Colorado Blues Challenge 1pm. The order of competitors is as follows:

- 1:00 Eddy's Blue Zephyr
- 1:30 Kyle & Ryan
- 2:00 Dr. Jim's One-Man Band
- 2:30 Lex Quasar & the Sonic Stomp
- 3:00 Randall Dubis & Jodie Woodward
- 3:30 Mad Dog Blues Duo
- 4:00 Whiskey Pickles
- 4:30 Deborah Stafford & Her Big, Bad, Funky Horn Band
- 5:00 The King Stan Band featuring Ted Loughry & Tamra Fisher
- 5:30 The Backbone Devils
- 6:00 Blue Shoes (Youth Act)



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# Swamp Blues, Slim Harpo, Lightnin' Slim, and Lazy Lester

By Dan Treanor

I'm in the middle of reading a great book by Martin Hawkins - "Slim Harpo, Blues King Bee of Baton Rouge". (highly recommend). It's the story of James Moore aka 'Slim Harpo', Otis Hicks aka 'Lightnin' Slim', Leslie Johnson aka 'Lazy Lester' and the rest of the Baton Rouge music scene, as well as J.D. Miller and the Crowley recording studio where it all went down. I have always loved the "Swamp Blues" sound. It's that lazy, relaxed, almost sloppy groove that is very pleasing to my ears. The harp was always a prominent part of that sound. The harmonica had a much different sound then the heavily amped version of 'Chicago Blues'. Lester was a master of that style. Very



Slim Harpo



lyrical, laid back with a Cajun type vibe.

I first met 'Lazy Lester' back in the mid nineties at the old Denver Blues and Bones Festival. I was playing with David Booker and Lester came on after our set. He was a trip! He was great! He didn't want to stop playing and singing. Finally, they literally had to gently escort him off the stage. I met him back in the what passed for a 'green room'. I introduced myself, gushed about what a big fan I was, how he influenced me, blah, blah, blah. He just smiled, said you play pretty good, then proceeded to talk about fishing for the next hour. It was awesome. As fate would have it, I met Lester several times over the succeeding years. At Amanda's Rollercoaster (maybe the greatest



harmonica event of all times), I ended up jamming with Lester in the hotel lobby. Me on harp, him on guitar. He played up at the Outlook in Boulder several times. I was always there. He remembered my name from way back in our first encounter. ..."hey Dan, lets go fishing"... Lester passed about 3 years ago, but the impact that he made on me as a person and musical influence will live on as far as I keep playing.

The "Swamp Blues" sound is a dying art form. You just don't hear it anymore. It was born in a time when the musical streams came together to forge a distinct sound and style. The Blues had a lot of babies and that sound that oozed out of the melting pot of Baton Rouge/Crowley Louisiana was one of the greats!



Lightnin Slim

*(editor's note- Dan wrote this article on Facebook in August 2021, some of you may have seen it already but I bet most of you hadn't and thought it was worth giving you a chance to see it. It's some good stuff!).*

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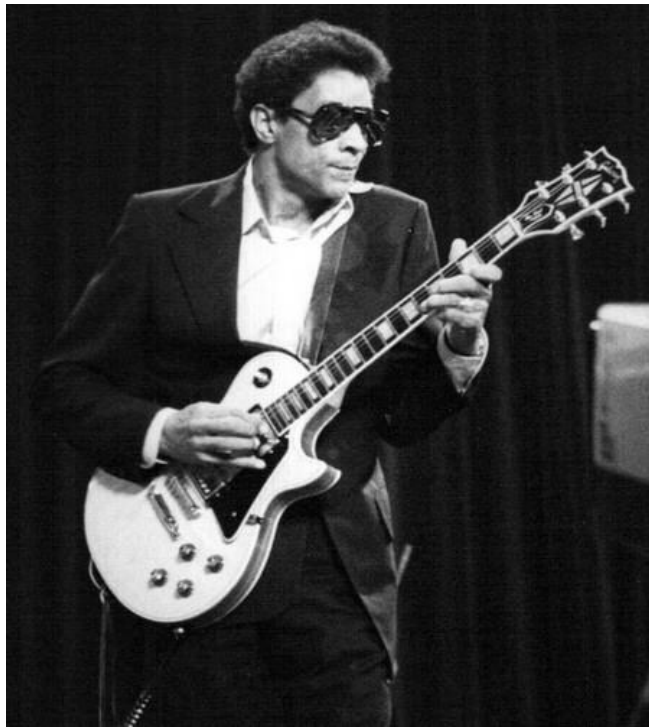
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# Gone But Not Forgotten: Hubert Sumlin

HUBERT SUMLIN: A true legend for the rock n' roll hall of fame

By Todd Beebe from April 17, 2013



**Editor's note- Hubert Charles Sumlin was born November 16, 1931**

The music world lost one of its true giants on Dec. 4, 2011. Mr. Hubert Sumlin created a guitar style that influenced generations of Blues players. Along with the mighty Howlin' Wolf, he literally created and performed the style of "Rock n Roll" before that term was even used. He indeed was a true legend. I had the honor of seeing Hubert perform numerous times, many of those at Legends. Even in his later years, when he was dealing with health issues, he always gave 110% to his performances. Hubert was also the definition of the word gentleman. One of the kindest, friendliest people you could ever meet, he always greeted everyone like they were a life long friend. I believe that was because he actually felt that anyone who took the time to come and see him perform WAS a life long friend.

Hubert Sumlin was a class act all around, and an architect of electric Blues – A legend in the true sense of the word.

Legends in the music business are an interesting breed. It seems like not a day goes by when we don't hear the word "legend" being used to describe someone who really, in the grand scheme of things, have yet to fully pay their dues. Don't get me wrong- leaving a mark on even a few listeners here and there is certainly cause for celebration! The music business can be a cutthroat world where you're on top one day, then thrown to the curb the next. So, it's certainly understandable and agreeable to give anyone credit that can rise to the top, even if it is for a very short time, but when the word "legend" is bestowed upon someone, in my opinion, that someone should be a person who's music and style has affected everyone, worldwide. There are even musicians who may not realize they've been influenced by that person, and are getting it through another source. One name that is most definitely on that list is Mr. Hubert Sumlin.

Hubert held the title of guitarist for the great Howlin' Wolf's band for many years. The Wolf and Hubert are so connected, when anyone familiar with Wolf's music is asked to name his greatest collaborator and musical partner, Hubert Sumlin's name is guaranteed to be the first to come up.

Hubert Sumlin was born on November 16, 1931 in Greenwood, Mississippi and raised in Hughes, Arkansas. Early music that Hubert heard and influenced him tremendously came from the likes of Charlie Patton, Lonnie Johnson, Robert Johnson, Blind Lemon Jefferson, Sonny Boy Williamson, Son House and Blind Willie McTell. He received his first guitar at the age of six when his mother spent her weekly paycheck of \$5 to buy one for Hubert.

A few years later, Hubert decided to sneak out to a juke joint where the great Howlin' Wolf was performing that evening. Standing outside the joint, and watching the show atop some empty crates, Hubert became more and more mesmerized by the Wolf and his music. "The music touched him so deeply, he suddenly found himself falling through the window he was peeping through, and landed right on the stage!" A perfect introduction to the rightful place he would soon hold with Wolf! The club's owner immediately tried to evict the underage Blues study, but Howlin' Wolf demanded that the boy could stay and watch the rest of his performance, sitting right on the stage. Hubert knew he was in deep trouble with his mother when he arrived home. Wolf accompanied him to his house and convinced her the boy was just curious and pleaded with her to please not punish him.



**Hubert Sumlin and Howlin' Wolf**  
Before long Hubert was playing in a band with James Cotton. Howlin' Wolf had moved to Chicago, and sent word out to Hubert that he would like him to join him in The Windy City. Howlin' Wolf originally recorded in Memphis, Tennessee at Sun Studio. Sun owner, Sam Phillips then sold/leased the sides to the RPM and Chess labels. During this time, Wolf's main

guitar man was Willie Johnson. Soon though, the mighty Wolf was asked to move to Chicago to work exclusively with Chess Records. Hubert accepted Wolf's offer to relocate and join him full time. His style was still in the developing stages at this point. One great story tells of how Howlin' Wolf told Hubert to put down the guitar picks because he was overplaying. Hubert listened and created a unique style of strictly playing with his fingers and created a sound and tone that would influence players around the world.

What happened next was the creation of some of the greatest Blues recordings ever laid to wax – a virtual blueprint of Chicago Blues at it's finest, and a textbook for all future generations of how it is supposed to be done. Any definitive list of the greatest Blues songs of all time will surely include Howlin' Wolf's great "Smokestack Lightnin'" where Hubert and Willie Johnson provide a double guitar tour de force that still has people scratching their heads to "get it" exactly how they did. Hubert Sumlin played alongside Willie Johnson and the great Jody Williams on many of those Chicago sides, but it is his guitar front and center on classics like "Killing Floor", "Shake For Me", "The Red Rooster", "Louise", and "Wang Dang Doodle."

When producers tried to bring the founding fathers of the Blues into a more "modern" era with the early 70's London Sessions albums, they asked then current Rock players to guest on the albums.

"When Eric Clapton was asked to play on Howlin' Wolf's London Sessions LP he stated "not without Hubert" - flat out refusing to join the sessions unless

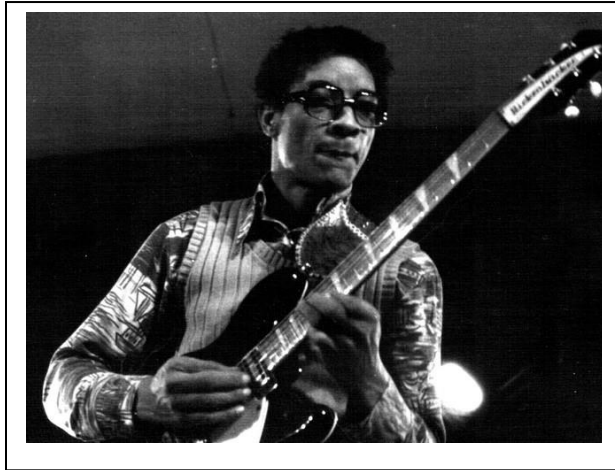
his hero, Mr. Sumlin was present and participating. Outside of a short period joining Muddy Waters band, Hubert was Howlin' Wolf's true right hand man – staying with him right up until the end, January 10, 1976, when the world lost one of the giants of music, the great Howlin' Wolf.



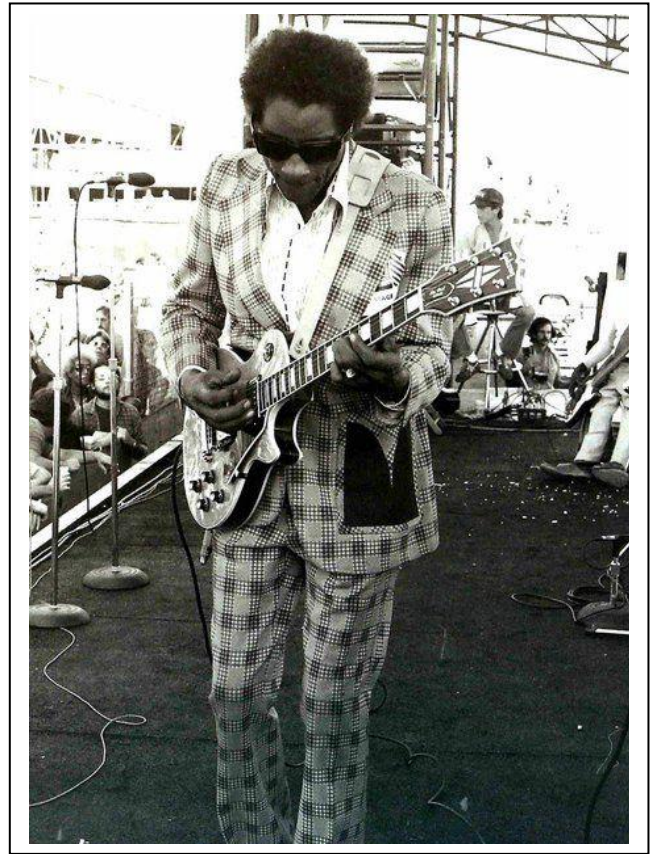
I would definitely like to take a moment here to mention how important I feel Hubert Sumlin's solo recordings are. Sumlin had released numerous albums over the years that showcase his influential style greatly. Some of those great discs are Hubert Sumlin's Blues Party, Heart & Soul, Blues Guitar Boss and the great About Them Shoes. For my money, the finest Hubert Sumlin solo album is 1998's great Wake Up Call. Put on any track on Wake Up Call and just sit back and listen to the master at work. This album, to me, is literally textbook Hubert Sumlin, and something every Blues musician needs to listen to and own. The guitar work is a lesson on each track. Hubert's voice is strong and grasping for your attention reminding us that he also has a great voice to go with his legendary guitar playing. Thanks to Jimmy Vivino for producing the



album and putting Hubert in a proper setting, allowing him to do his thing! Even if you're familiar with all of the classic Howlin' Wolf tunes Hubert has played on, do yourself a favor and check out all of his solo work as well. It's all classic stuff.



The fact that Hubert Sumlin is not in the Rock n' Roll Hall of Fame is mind boggling. There is a list a mile long that we can all come up with of performers we rightfully think should be inducted into the Rock n' Roll Hall of Fame. However if you really narrow that list down to the true founding fathers of the music, Rock n Roll, and the guitar styles which certainly define it, Hubert Sumlin is, in my opinion, #1 on that list. Sumlin was playing the "Rock n Roll Style" before it was even called "Rock n Roll."



Listen to any of Howlin' Wolf's great sides recorded in Chicago on Chess Records and you will hear the blistering, wild guitar of Hubert pushing the instrument far beyond it's limits! These songs and their unrestrained playing influenced Clapton, Jeff Beck and Jimi Hendrix without a doubt. Now we all know how much the 3 players I just named have influenced Rock n Roll, so if they learned from Hubert, it only makes perfect sense that he too should be in the Rock n Roll Hall of Fame.





Don't misunderstand what I'm saying here-The Rock n Roll Hall of Fame has done some great things bringing the public's attention to alot of the music's founding fathers. Howlin' Wolf was inducted in 1991, our own Buddy Guy was inducted in 2005, and countless other legends have been honored over the years. The importance of the induction itself varies from person to person. Some people seem to think it really doesn't matter, other's feel it's just a nice thing for a legend to have the honor bestowed upon them, especially during their living years. I'm in the latter group on this one. What a great thing it would have been to let Hubert enjoy an induction into the Rock n Roll Hall of Fame and witness a ceremony honoring him for the creation of music he was surely an architect of while he's was still here with us. Sadly, it is too late for that to happen now. But Hubert's life and accomplishments should still rightfully be honored by an

induction. Inducting Hubert Sumlin into the RnR Hall of Fame, would have surely put a smile on the man's face as he is looking down from Blues Heaven.



Legends truly are few and far between. Hubert Sumlin is the definition of the word. Anyone who picks up a guitar today owes the man a huge debt. Let's give the man all the credit he deserves. Thanks Hubert, for all of the great times, for sharing your life with us, and of course, for the music. Rest in peace our friend, Hubert Sumlin.

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/pg/ToddBeebeMusic/notes/?ref=page_internal)  
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**Pictured from left to right: Allisa Chesis, Jack Brown, Bob  
Margolin and Al Chesis at Roots Music Project on August 27<sup>th</sup>.**



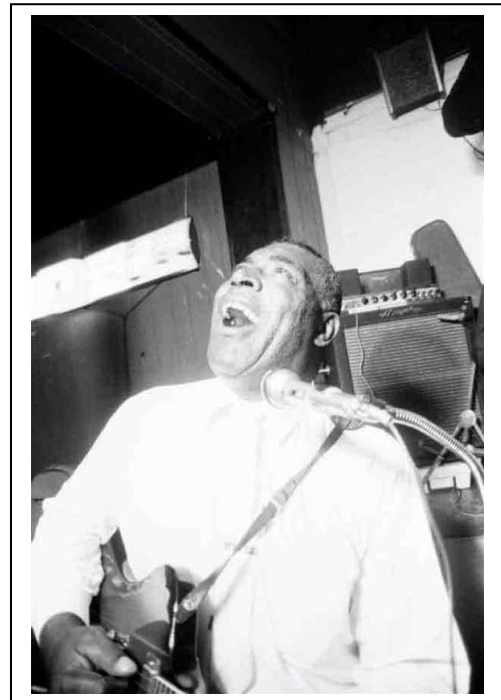
# Influential Native Americans in Chicago and West Coast Blues (part2)

By Jack Grace- *Longtime Blues Fan and Colorado Blues Society member*

In the last issue of The Holler we explored the connection between Native Americans, specially the Choctaw Nation, and an important artist in the Delta blues genre. This time we look at two very influential artists with Choctaw heritage in the Chicago and West Coast blues forms.

## Howlin' Wolf

Howlin' Wolf was born Chester Burnett in White Station, Mississippi, in 1910. His

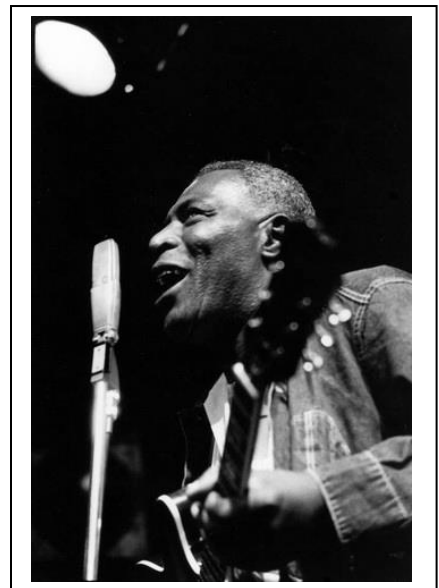


paternal grandparents were African-American as was his father. Gertrude, his mother, had a father who was a full-blooded Indian, most likely Choctaw. The heritage of Gertrude's mother is unknown.

Burnett's Native American grandfather nicknamed him the "Wolf." Chester had a bad habit of squeezing his grandmother's baby chicks and accidentally killing them. The grandfather, who liked to scare Chester with stories of wolves roaming the nearby woods, told Chester he was going to have to put the wolf on him. The name stuck and everyone called him Wolf from a very early age. He also had unusual blue-gray eyes like a wolf - probably from his mixed heritage.

Burnett's parents separated when he was a year old. He lived with his mother who performed and sold her original spiritual songs on the streets. She and Chester sang in the choir at Life Board Baptist Church. Chester said he got all of his musical talent from his mother.

For reasons unknown, she sent Chester away when he was ten years old and told him not to come back. Chester gave at least a couple of explanations - one being that Gertrude was light-skinned and she didn't want him because he was "too dark."



At age thirteen, Burnett moved to the Delta and worked on a plantation near Dockery Farms where Charley Patton resided. Somehow Burnett got Patton to teach him some chords on the guitar. Chester became a huge Patton fan and listened to him nightly outside a nearby juke joint. Patton heard Chester playing along, marched outside, grabbed him and said, "Come on up here and play with me, son."

From there, Burnette learned two important skills from Patton: how to play the guitar better and how to become a showman. They played together often for a time around that area. Wolf never became a great guitar player - he had huge hands and fingers that made it difficult to play. But he was a great showman and played a mean harmonica.

Wolf's gravelly voice resulted from damaged vocal cords caused by tonsillitis when he was young. His famous howl came from Wolf listening to Jimmie Rodgers records. Rodgers was known for his yodeling. In Wolf's words, "I couldn't do no yodelin' so I turned to howlin'. And it's done me just fine."

Wolf went on to become a peer of Muddy Waters in Chicago and influenced countless other musicians such as the Rolling Stones who refused to appear on the television show Shindig without him. See the Shindig performance and notice who was sitting at his feet. [https://youtu.be/w\\_xnw13bsns](https://youtu.be/w_xnw13bsns)

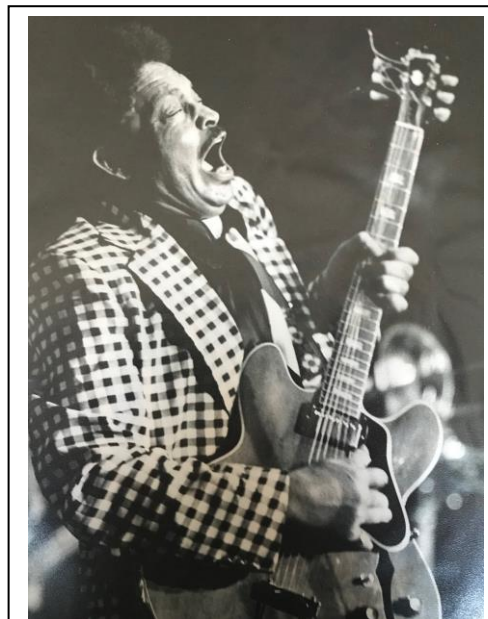
Wolf recorded his most famous songs in the 1960s: "Spoonful", "Little Red Rooster", "Ain't Superstitious", "Killing Floor", and many others.

Howlin' Wolf died in 1976 but not before recording the "London Howlin' Wolf Sessions" with Eric Clapton, Steve Winwood, Ian Stewart, Bill Wyman, and Charlie Watts.

### **Lowell Fulson**

Fulson's early history is a little vague. We know he was born in 1921. Some sources say he was born in Tulsa. Others say he was born on a Choctaw reservation in Oklahoma. Fulson describes his father as Choctaw. His mother is believed to be of African American descent.

Fulson grew up around Ada, Oklahoma, where his grandfather played violin and two of his uncles played guitar. It seems reasonable to assume his grandfather and uncles were Choctaw. Now comes the speculative part of Fulson's family history. We have no documentation to prove it but it could well be that Fulon's Native American roots came from Mississippi and perhaps even the Delta region. Some 25,000 Choctaw people were expelled



from Mississippi to the Indian Territory of Oklahoma beginning in 1830.

After serving in the Army, Fulson moved to Oakland, CA, where he met Bob Geddens -



an entrepreneur who built an African-American record industry on the West Coast. Fulson recorded for Gedden with his younger brother Martin over the next five years before switching to Chess Records.

Fulson wrote and recorded "Three O'Clock Blues" in 1947. That song turned out to be B.B. King's first hit in 1952. Fulson was the first to record "Everyday I Have the Blues" which rose to number five in the R&B Charts. In 1955, B.B. King recorded it and made it one of his signature songs.

Fulson was an important and influential figure in the West Coast "uptown blues" sound which added horns and piano to the standard blues band structure of guitar, drums, and bass. It had a more jazzy sound and highlighted Fulson's guitar solos much like King did later. For a time, Ray Charles worked as an

arranger and pianist for Fulson's band. Stanley Turrentine, a dynamite tenor sax player, also worked in Fulson's band.

Watch this link and see the influence Fulson had on B.B. King:

<https://youtu.be/af-loRnhFog>

Fulson managed to stay contemporary throughout his career. One of his last recordings was a version of "Everyday I Have the Blues" on a Chicago bluesman Jimmy Rogers album that also featured Mick Jagger and Keith Richards. Fulson died in 1999.

### **Conclusion**

One of the great things about the U.S. is that it is a melting pot with cultural influences from all over the world. In this case, it just might be that the very first Americans influenced one of our favorite and most original forms of music - the blues!



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"I wanted to sustain a note like a singer. I wanted to phrase a note like a saxist. By bending the strings, by trilling my hand - and I have big fat hands - I could achieve something that approximated a vocal vibrato. I could sustain a note. I wanted to connect my guitar to human emotions. By fooling with the feedback between my amplifier and instrument, I started experimenting with sounds that expressed my feelings, whether happy or sad, bouncy or bluesy. I was looking for ways to let my guitar sing."

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

*Anybody that sings the blues is  
in a deep pit, yelling for help.*

**-Mahalia Jackson**

*Once I was checking to hotel and a couple saw my ring  
with Blues on it. They said, 'You play blues. That music is  
so sad.' I gave them tickets to the show, and they came  
up afterwards and said, 'You didn't play one sad song.'*

**-Buddy Guy**

# Manchester Memories...Booker Part 8

By David Booker

(this is Part 8 of David Booker's story of Manchester memories in the 60s and 70s. Hope you have enjoyed reading this fascinating story of a Colorado music gem!)

We left off in part 7 where I was about to be hired by Doyle Dane Bernbach Advertising agency on Baker Street, my jean sales gig was over and I'd been working a few ABC gigs with Ric Adams and Mick Cook at The Spurs Pub, I'd put an ad in the Melody Maker, London's main music paper, listing my credentials as a bass player, hoping to find work or a band, instead I was contacted by me' old mate' Tony Coe from Beirut/O'Haras Playboys, It had been 8 years since I'd seen him and he'd been married/divorced got 2 boys, he'd got his own print business, and we decided to meet up . I'd been dating a beautiful Armenian girl called Markrid, and Tony brought his boys Oliver and Darwin down to London to meet up. (These kids are fully grown now and in their late 40's early 50's! A day out in Camden



The "Regulars"



town on the canal with barge rides and visits to various record stores ensued, it was a great day out and Tony started coming down to hang with me at weekends in London. I think we added Tony on a few gigs as a lark, and he played Conga a bit and livened things up onstage, we had Lyndsey Elliot on Drums from Cockney Rebel, we were playing Pubs and we became "The Regulars" (if you

drink in the same pub, you become a regular!) Yet again I got a call from Ian Kewley he was joining the aging teeny bop band Kenny who'd had a few hits, (The Bump) had been on Top of The Pops a lot and they were a household name. They



A day out on Camden Lock with Tony, his kids and Markrid



Kenny





Kenny in a German Pop mag

Out I'll Be There-disco version - me on bass!) on Decca. I put the Regulars on hold, and it was planned to mime/lip sync to these new recordings we'd done when we got over there. At about this time I was contacted by Alan Bown a



Alan Bown



The Red Baron

famous bandleader (The Alan Bown Set had been quite the thing, their singer was Jess Roden ) Alan was into management at this time and he needed a bass player for his project, I was asked down to John Lennon's house at Tittenhurst Park in Ascot to talk, so off I went in my red ex post office death trap of a van ( I used to carry my Cerwin Vega bass bin and my P.A around in it ) we had nicknamed it the Red Baron ! one time while driving up Muswell Hill from Crouch End the back door flew open and my bass bin in its road case (on wheels ) rolled down the hill behind me! Fortunately no one was hurt but it was close!



I arrived at Lennon's house (it was now owned by Ringo) in my rust bucket van, got out, and noticed some kids jamming in the distance, it turned out it was Bonham's kid and some of the Fab Four's offspring playing. I walked up to a door, it said "This Is Not Here" in the glass above and I went in. I was greeted by Alan, listened to some tracks, and did a couple of vocal backups on a tune they were working on in the studio. Alan said they were going on tour with Frankie Miller, and he was ready to give me two thousand pounds to join, I'd agreed to do the Kenny thing and Kenny were a great bunch of lads, I had to decline but as I explored Lennon's house, from top to bottom I



was giving it a long hard think. I went upstairs hit the bedrooms and bathrooms everywhere, I noticed there were microphone connections in all rooms going



The John Lennon "Imagine" piano

down to the board in the studio, and there were Fender Champs installed in the walls so you could actually record while sitting on the toilet if you wished, or from any location you fancied in any room! Amazing! It wasn't my nature to turn down money, but my loyalties and the thoughts of all the hard work all of us Kenny guys had put in up to this point got the better of me and I told the lads in Kenny I was staying, they were really surprised! So off to DDR Republic we went for TV shows in Rostock. I never got the name of Alan's band and never heard about the project again, I will say That Alan Bown was a pro, and a real gentleman R.I.P Sir. East Germany or DDR back then was a grim Communist Country we were chaperoned everywhere by this security guy who was quite pleasant, we had great hotels and ate like pigs, venison, steaks you name it, we got it. After 3 days the security guy said you guys have eaten and spent more money in 3 days than the average person earns in a year! DDR had their own pop shows, and they were broadcast in West Germany for a little propaganda, any exposure was going to help, that was the idea. The glossy West German pop magazines had us in their latest issues too and it was a fun time. After the German trip, it got quiet, so I decided to take my trip to USA. This USA trip was planned like a military operation, I had gotten all my visa, vaccinations, passport, and paperwork all sorted out ahead of time.

Mal & Boiler were Ex roadies in a few of my bands, they were now big time with Rod Stewart and other National Acts touring the USA constantly, one night in the Marquee I mentioned that I might be coming over, I got their L.A info.

I had established a contact through a Melody Maker ad in Denver, my buddy's fiancé lived in San Bernadino, and a gal I'd "met" at Ronnie Scotts one night gave me her



Pat Logue A.K.A Boiler in Denver at El Chapultepec on the Santana/Rod Stewart Tour

number in New York I was ready to go!

I decided on Denver first. I told this female person I was coming and needed a place to crash, and I'd pay her... It wasn't what I expected, so I ended up on a walkabout one afternoon in Cherry Creek, I saw a sign saying Gospel Records, so I went in, it was a basement store, I was a bit of a Gospel fan and was looking through the Dixie Hummingbirds section and having a conversation with the owner "Robbie" Robbie Marshall. Suddenly I heard a voice behind me are you British? I turned around and met this cat Dick Brown, turned out he was a frequent visitor to UK so we struck up a conversation, I told him about my vacation getting off to a shaky start so he said I got a basement you can stay in. I had nothing to lose, so I ended up hanging' out with Mr.

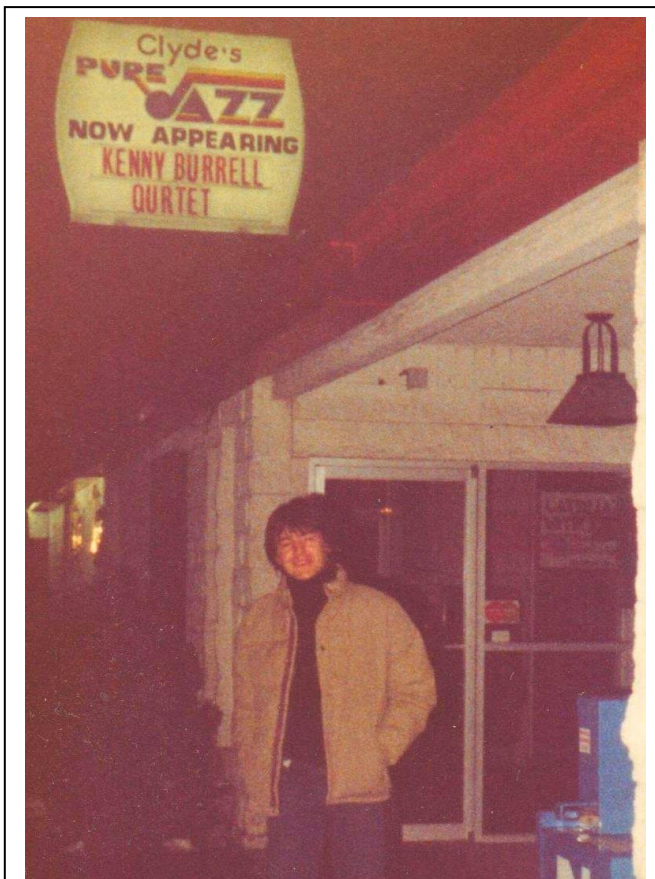


Brown for about 3 weeks just off Alameda and University! I started going down to the Cherry Cricket for lunch and tried a few beers (Henry Wienhardts!) Dick was an avid Christian and well known in the community here, Coincidentally Bob Dylan (new LP Slow Train) seemed to be spearheading a new boom in Christianity at this time. He never laid anything heavy on me but after attending some of his ' Christian meetings that were frequented by people who used the time and place to flaunt their wealth as well as Praise JC, I was turned off more than ever. I went to a church gathering where Barry McGuire (Eve of Destruction) gave a concert, I liked him and even more when I met him and shook hands.

I was looking through the paper one afternoon and it said "tonight at Clyde's Pub, Kenny Burrell!"

Dick said its out on 6th and Kipling you wanna' go? Yep! so off we went Kenny was great and so was the quartet, I was in heaven. I was beginning to notice how much live music there was in Denver at that time, I made a note and remembered the words of super roadie

Jack  
Noton



David outside of Clyde's



Clydes Pub

(R.I.P) when he told me if he ever was going to move to the states he'd move to Denver.

Dick said, "Hey I usually go down to New Mexico this time of year wanna' come? we can split gas

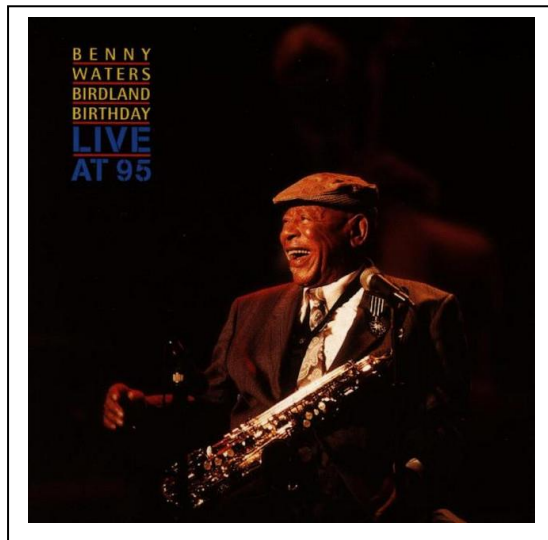
and hotels". This is what I had come over here for, so we hit the road to Taos Pueblo and all points in between Fort Garland, Mesa Verde, 4 Corners you name it. This was so new to me and the "The snowcapped mountains and the plains they satisfied my soul " is one of the lines from the song I wrote when I got back to UK. "Denver Town ". It was time to get to L.A, I found a guy from the Gospel Record store in Cherry Creek (now long gone) who was driving out there, I said goodbye to Dick (Dick visited me in

London the following year we had a great time) and off we went via Zion National Park. I'd never seen pink rocks before, it was a trip. Many years later after I'd moved here, I saw Dick eating in a restaurant Athena was not yet 2 years old, I went over and said hi and showed him the baby, he was tired and feeble, but I'll never forget that guy. R.I.P Dick Brown.

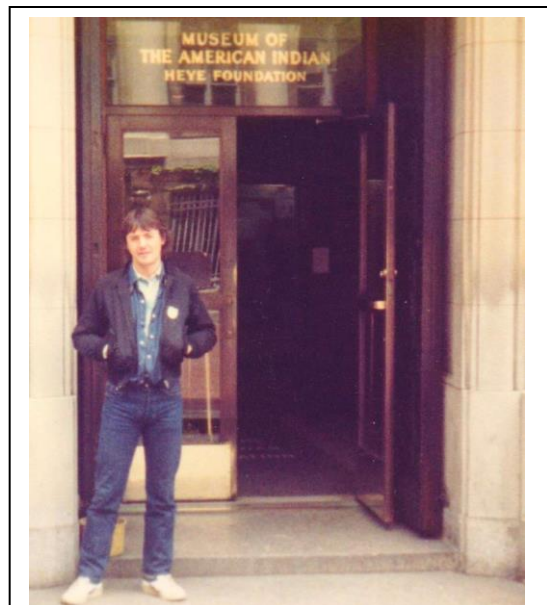
I finally hooked up with 'Mal and Boiler' in L.A at their Hotel (same one used for the Spinal Tap Movie years later) There was a party going on and they'd got friends over from UK, so I went down the hill and got myself a room. As I was leaving the hotel the next day, I had a spontaneous encounter with one of the female guests, I thought to myself "I Love L.A"! We went to eat at Barneys Beanery then off to Disneyland for the day!

My English buddy's then fiancé' lived in San Bernadino I hooked up with her family and friends, namely the Hearn family who insisted I stay with them. Emma Hearn was a cool ol' lady she said her son was on the way over and was in the Air Force and about to go on leave, he showed up with a jet engine strapped to his truck! we hit it off and he said I gotta' drop this engine off, pick my gal up in Mesa and we're headed to St Louis need a ride? St Louis was closer to New York (my ride home) than where I was right now, so I was on board! Along the way we spent some time with their relatives in Missouri, went tubing in the river and drank a few beers.

Eventually I got dropped at the Bus station in St Louis and got a bus to New York City The gal I'd met at Ronnie Scotts was cool she said I have roommates so we can't do what we did in London I said "No problem I just need a place to crash till I get my plane home. The couch was fine. Her apartment was located by Colombia University, the original West End Bar was still there at 114th in Morningside Heights and had Live music. The West End was a favorite hangout of Kerouac, Ginsberg, Carr, and the Beats. I went in and there was a drum kit and a piano and a mike, I got a beer and on walks



Benny Waters with his alto sax. Piano, drums, and sax no bass, the piano guy had it all covered, a night of splendid jazz! The West End closed in 2014 and there is another bar of the same name further downtown in Manhattan now.



David in NY at Museum of The American Indian



While in New York I also visited the Museum of the American Indian, Crazy Horses war bonnet was breathtaking, the museum is in Washington DC now, so I was lucky, I recall it was up on 132nd street Spanish Harlem? I remember walking and seeing folks being thrown out of bars, and this was in the daytime! I also went to The Lone Star, a tourist attraction where they shove you out and turn the tables round after one set and a 2 or 3 drink minimum, the band were a good country band, but their name eludes me as of writing. I noticed all the Live music bars did that; I saw a sign saying Harold Vick I'd have loved to have seen him!



After gate crashing a posh penthouse party (another encounter with a babe!) and seeing as much of Manhattan as I could, I had it timed to catch my plane back to London. My head was spinning what to do? There was work to be had in Denver, my mentor Charlie Gillett's words began to ring in my ears "If you want to play American Roots and R&B go there!"

### NEXT TIME

I get that Job at Doyle Dane Bernbach  
Advertising become a whiz on the Volkswagen  
Account

I Readjust the Regulars for more Pub work and fun  
I make my decisions and reveal my regrets all in Part 9, of Manchester Memories. After that I start my American Story of Western Swing, Country, then as The Captain via my Radio Show, a full-Blown Blues Band; Bo Diddley, Rufus Thomas, AC Reed, Albert Collins, Koko Taylor, Jimmy Witherspoon, Coco Robicheaux, Dr John, Jorma Kaukonen and more!



# DENVER SOUL: A PICTORIAL TALE OF BLUES N' BBQ

By Wayne Goins

Hi there, *Holler* fans!

I wanted to make a contribution to the magazine since it's been a minute since I was able to find time in my busy schedule to write a decent article for the Colorado Blues Society. I have been trying to get back to Denver since my last great excursion there with Gary Guesnier way back in 2019 when he invited me to come and see the Tedeschi/Trucks Band concert at Red Rocks, and also tour the Colorado Music Hall of Fame. What follows then, is a "food & friends" photo-documentary of my exploits over the last few days.

On July 16, I looked at my calendar and found an opening of a week that was unoccupied. I decided to call Gary and suggest to him that I make a three-day trip down there to meet/greet some new and old friends, and document the entire series of events for an article for the *Holler* magazine—so here it is, delivered as promised!

I left the house at 10 am Wednesday morning, drove from Manhattan, Kansas to the Salina regional airport. I hopped on a plane at 2:30 Central Time, plane touched down at 1:40 Mountain.

Later that evening, the Beard Award-winning book author Adrian Miller (better known as "The Soul Food Scholar") and his girlfriend Debra Meyer arrived at 5:30o. He arrived bearing gifts, including his newest book, **Black**

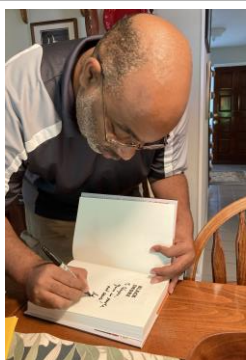
**Smoke** which was released this spring

2021. Miller promptly signed a copy for me on the kitchen table! Then suddenly, much to my surprise and great pleasure, he also gave me spice box, dubbed "Black

Smoke," a splendid array of six different spices that possessed incredible blend of aromas. What a gift!



Black Smoke



Signed Copy



Adrian and Deb



Spice box

We all sat down and eventually struck up a conversation that was a perfect blend of blues and barbecue. Gary's wife Marjorie made a platter of deviled eggs while Gary opened a



Gary Good Wine

bottle of Chateau Greysac red Bordeaux. He'd already prepared a large batch of seasoned chicken thighs, along with two styles of ribs—one was a sweet & smoky Kansas City style, the other a "Daddy Bruce" (Bruce style, the recipe 202 of Adrian mentioned earlier.



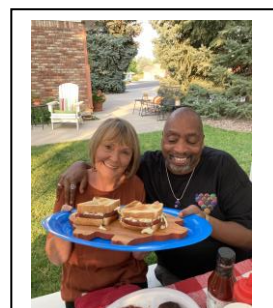
Gary ribs



Marge

Randolph) hot & spicy taken directly from page Miller's new book

Marjorie made a huge skillet of cowboy beans. We also had fried bologna (better known as "Mississippi Prime rib" in some parts of the country) topped with mustard coleslaw on Texas toast, complimented by a pan of sweet cornbread. Dessert was Summer Peach Crisp cobbler with blueberries topped with ice cream sprinkled with spiced vanilla bean sugar—taken from page 254 Adrian's James Beard Award-winning **Soul Food** book. We ate on a classic red-white checkered picnic table cover in the backyard underneath a canopy tent that Gary erected the night before we arrived.



Steak Sandwichs



Cowboy beans



Peaches and cream

The next morning I had home-made muffins and coffee with Marjorie's special granola for breakfast. At my request, Gary had arranged for my good friend and blues harp specialist **Al Chesis** to be a part of the three-day session—I hadn't seen him since I went to the Cheesman Park Arts Festival in 2019. He arrived around noon and we served him some of the food we had last night, which he thoroughly enjoyed. Chesis and I had a great chat about his slowly re-emerging touring/gigging schedule in the aftermath of pandemic. We also talked about his well-warranted concern about remaining mindful of crowd conditions and safety issues involved with maintaining appropriate distances, vaccinations, masking, and other

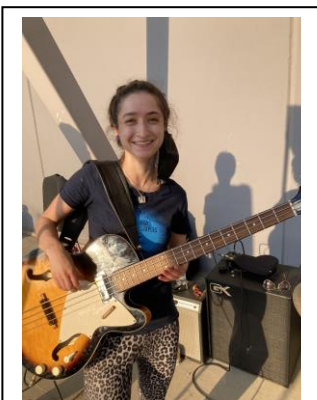


Al Chesis



current topics related to the performing arts in today's society .

Later that day we went to see Al's fantastic blues band, the Delta Sonics, as they performed at the Avalanche Harley-Davidson dealership in Golden, Colorado. The current group includes Al on harp and vocals; left-handed guitarist Bob Pelligrino playing lead guitar and providing backing vocals; drummer Stefan Flores; and Al's daughter Alyssa Chesis on bass, who literally bounces as she plays melodic and rhythmic bass lines—her joy was palpable,



Alyssa Chesis

and she added a great spark to the band's total sound! The band played two cooking sets, as Al Chesis sang the blues and blew his harp heart out, beaming like a proud papa the entire time!

Gary also had arranged for Kai Turner to meet us —again at my request, since I hadn't seen him since summer of 2019 when he'd invited me to his house and showed me his recording



Delta Sonics



Cool Chesis

as "The Blues Vassal" for his iHeartRadio. Turner arrived good in his charcoal silver Mustang convertible with red interior! We had a great conversation as we caught up on recent events, and he talked about his excitement and anticipation for the upcoming "Blues From The Top" Festival at Hideaway Park in Winter Park. Kai was slated to serve as



Kai Turner

emcee/host of ceremonies to artists including Sugar Ray Rayford, Eric Gales, Ruthie Foster, Kenny Wayne Shepherd and many others! His description of this concert really made me wish I could have extended my stay for a longer stretch—I had no idea what I was missing!

booth where he records his weekly broadcast Strictly Blues channel on heavily-bearded and looking

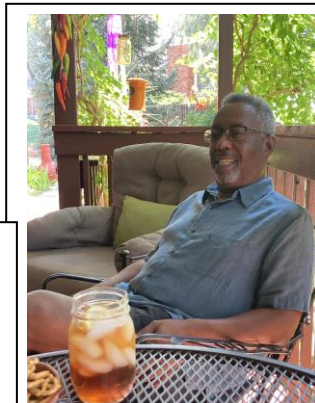


Gary, Al, Kai and Alyssa

Later that night, Gary and I sat out on the veranda and played some acoustic blues together—I'd brought my Epiphone ES339 guitar, so he pulled out his harmonica and we played along to some music of Jimmy Reed, Ron Thompson, and Henry Kapon. The music was mellow as we threw down on some blues shuffles while sipping on a few shots of Woodford Reserve Kentucky straight bourbon. As a final nightcap, I had one

last helping of that delicious Summer Peach Cobbler topped with vanilla ice cream! Needless to say, it was a great way to end my final night.

The next morning, I had high hopes that I would finally get a chance to meet a long-time associate and one of Denver's unsung heroes—Taj Mahal's bassist Bill Rich. Rich had recently completed a recording session with a blues artist, and had arrived back in Denver from a delayed flight from Seattle. Still, he found time to have lunch with us on that Friday afternoon, in the last few hours of the day of my departure from Denver back to Salina, Kansas. Finally meeting Bill after an eight-year long-distance relationship was like meeting a "Blues brother" from another mother! I'd been interviewing Rich sporadically from the beginning of my official biography for Taj Mahal, and planned on meeting each other in the most of the hour we had together, of recordings, blues bands and being Gary Guesnier for finally making it



Bill Rich



Bill and Wayne

appointment as Bill and I had always person—we made as we swapped tales on the road. I thank happen!



Gary, Bill and Wayne

Cheers,  
Wayne "Dr. G." Goins

Well, my story ends here—Gary drove me to the airport after emotional goodbyes were exchanged—he and Marjorie, once again, were the greatest hosts anyone could ever hope for. Needless to say, I can't wait to return to Denver, as there seems to be endless opportunities for me to experience the best that blues has to offer. Hopefully I will see YOU next time!





# Festival in the Clouds

By Jack Grace

To me, there is no better place to be in the summer than the mountains of Colorado. Judging by the traffic on mountain roads and in mountain towns, I am not alone in that belief. Everything just seems better in the mountains and that includes live music.



The 23rd Festival in the Clouds was held in Alma July 17-18, 2021. Attendance tends to be by true local people and the musical acts are also local, or at least from nearby mountain communities. Several of the artists performed both solo and as a member of a band. One favorite, Dean Misantoni (a 37 year resident of Alma) played guitar in both a solo set and as part of the duo Acoustic Moose. The next day he was the bassist in a four piece band doing funky originals and Rolling Stones covers.

Tracey Egolf also did a solo set then played guitar and sang harmony with the Sweet Alma Soul Sisters (SASS) in a rousing set that had the crowd dancing. The banjo player for SASS followed up with a set as part of the duo, Crane and McCoy. It's inspiring to witness the depth of talent and musical participation in a tiny mountain town.

Now the Festival is not strictly a blues festival.



There was a wide spectrum of music with a



smattering of the blues. If I had to classify the music played there, I would best describe it as "Alma Music." It was just fun music played and

enjoyed by mostly local people.

It was truly a festival for all ages. Kids and dogs were splashing in the Middle Fork of the South Platte River which runs behind the stage. Various groups of teenagers were tightly clustered and circulating through the crowd. Parents were multi-tasking - enjoying



the music and keeping an eye on the kids and dogs in the river. The folks of my vintage were lounging in chairs with excellent views of the stage. And, when the music locked into a primal groove, as it often did, all ages danced with abandon in the open area in front of the stage.



The clock on the stage was strangely stuck at 4:20. The attire was colorful. As one lady decked out in tie-dye from head to toe explained, one adds something wild to one's outfit for every year's Festival. After a few years, one has an outfit that can't be worn anywhere else - only once a year for the Festival.

The Festival in the Clouds is an event produced by the Alma Foundation whose mission is to promote cultural, scientific,

educational, and cultural activities in Alma. The link to its website is:

[www.almafoundation.com](http://www.almafoundation.com)



# CD Reviews

## **Altered Five Blues Band** ***“Holler if You Hear Me”***

**Blind Pig Records**

**Promotion by Blind Raccoon**

**Release Date-September 3, 2021**

**Review by-Chick Cavallero**

The Altered Five Blues Band came on the national scene in 2015. I was there in Memphis to watch them receive the Best Self Produced CD (BSPCD) Award at the IBCs that year for their album “Crying Mercy”. Their song “Great Minds Drink Alike” won first place in the blues category of the 2019 International Songwriting Competition. Since then, their music has been receiving steady play on SiriusXM’s Bluesville, and been a constant presence on Billboard’s blues charts as well as both the iTunes and Amazon blues charts, these guys come to play!



The band hails from Wisconsin and has been together since 2002 which attributes to how smooth and tight they are. This new album is produced by Tom Hambridge and has 13 original cuts that all blues and nothing but the blues. They cover a range of styles from New Orleans to Chicago and along the way you'll hear hints of many of the blues legends, but it's all pure AFBB as they pay homage to the blues gods.

AFBB are comprised of front man Jeff Taylor on vocals, Jeff Schroedl guitar, Raymond Tevich keyboards, Mark Solveson bass, and Alan Arber rounds the group

out on drums. They set the stage for a non-stop blues part with the opening song, “Holler If You Hear Me”. It's also the album title and right outta the gate the band is

smoking with a interesting blend of blues, rock and soul. Taylor's soulful vocals are on display along with a sizzling guitar and twinkling piano. Every note dances over the air clear and powerful. They don't need any help to capture the listener but to cap things off is the amazing Jason Ricci on harp. That's right, harp magician Jason Ricci blows some mean harp on 5 of the albums tunes. Hard to ask for much more!

The guitar work and Taylor's voice continue to grab the listener and drench them in the blues in "Guilty of a Good Time". The guitar work conjures up images of Robert Johnson but Schroedl manages to keep his own style and originality throughout. AFBB continually borrow from the masters but never steal from them.

When I was in college, many moons ago, we would go to a bar in Ann Arbor, Michigan called the Blind Pig and every weekend they had a different band I'd never heard of but every band a powerful lead singer, guitar, bass, piano, drums and harp player...it's where I really learned about the blues. AFBB takes me back to those times with a band of skilled blues craftsmen sharing the stage and sharing the blues.

"If You Go Away (She Might Come Back)" is a frenzied delight...hard driving rhythm, sweet guitar, mesmerizing harp that Taylor's somehow manages to keep up with. "Holding On With One Hand" is classic slowed down blues about love lost. It's a grinder. There lyrics are worth a listen as they match the tempo of the music and really tell the story.

"Full Moon, Half Crazy" gets the band taking off at top speed again. Raymiond Tevich's organ is supercharged and Jeff Schroedl's guitar work is electrifying! In fact, Schroedl's guitar jumps out on every tune of the album, he is as impressive as they come in teasing and bending those strings. "Where's My Money, dazzling organ and sizzling guitar with Taylor rasping out clever lyrics and more harp from the harp master Ricci. "All Suit, No Soul" and "I Got All I Need" is more of the same with Solveson and Arber keep a pounding rhythm though every song (these guys are tight and never miss a beat) providing a nice back drop for piercing guitar solos, Hammond organ sojourns, and Taylor's voice.

"Clear Conscience, Bad Memory" is more give and take between guitar and organ that drips with old style blues and Taylor telling of his adventures and memories that sound pretty good, lol, and not so bad at all! "In The Name Of No Good", "Leave Before I Let You Down", "Fifteen Minutes Of Blame", and the final cut "Big Shout Out" follow the same path as the cuts I've already described- pure blues, grinding vocals, guitar and keys battling throughout and taking turns in the spotlight with the safety net of a polished rhythm section that is always there for them. The blues is always familiar, true blues that loves the classics, yet AFBB breathes new exciting life into each and every cut. When you add Jason Ricci's harp to this talented Five you end up with one helluva sound. If you aren't familiar with AFBB this is the time to jump in and grab one of their CDs, you cant go wrong with this one.

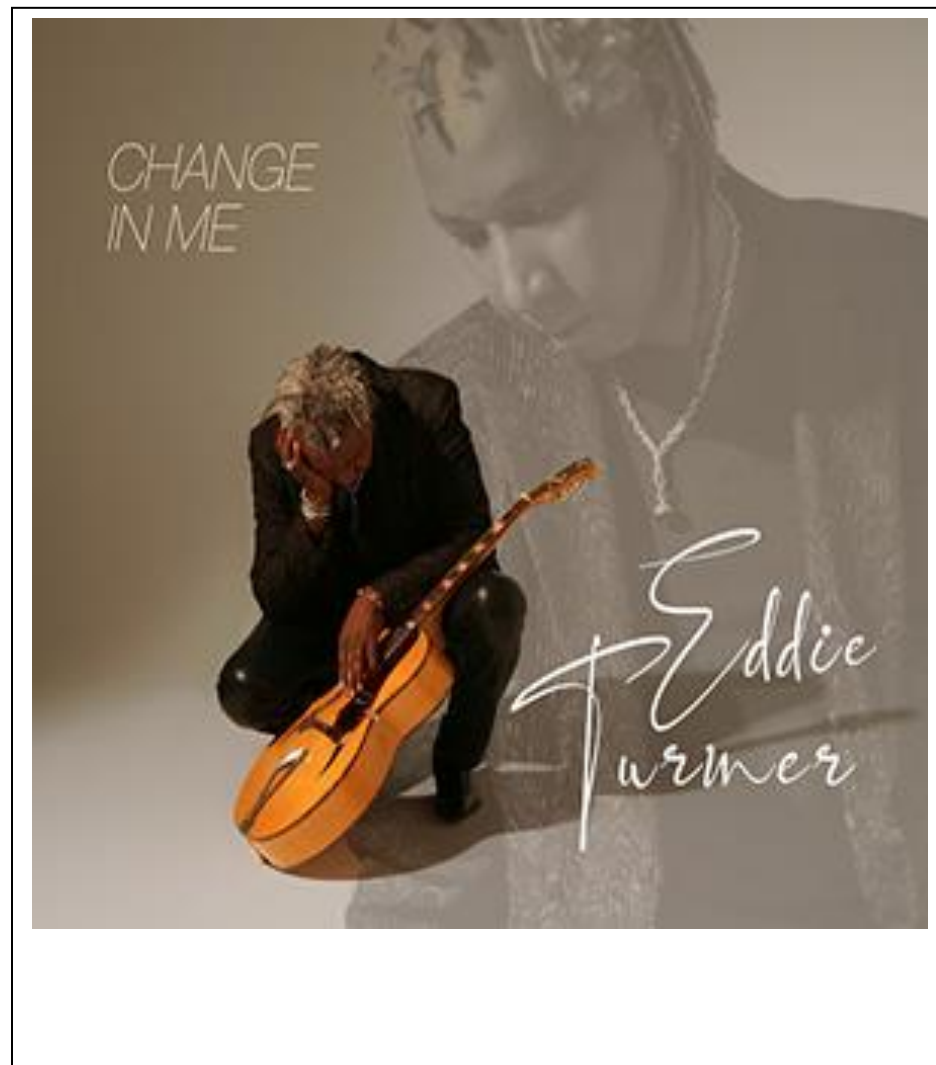


# **Eddie Tuner**

## ***“A Change in Me”***

**7-14 Productions Released May 2021**  
**by Chick Cavallero**

I'm not sure where Eddie Turner got the nickname “Devil Boy” but it sure as heck fits his style. There is an eerie sound in all of his music, it has a menacing quality, at times haunting and spooky yet always smooth as silk. Eddie is always smooth, his voice and guitar, always sensual and smooth with a swampy echo tone.



I was worried when I saw the album title, and lead song “A Change In Me” because I love Eddie’s style and music and was hoping he didn’t change ‘too much’. Thankfully he didn’t. That rich seductive Devil Boy sound is still there. Eddie’s guitar is as dominant as always, equally chilling as it is mesmerizing, the notes shimmer and shine as they effortlessly sizzle through the seven Eddie turner originals and four unique covers. His guitarwork is a tapestry as he weaves his guitar tastefully from song

to song creating an array of shadowy effects and sounds in search of his identity.

The originals are classic 'Eddie Turner'. Every tune he writes and performs has his soul breathing through it. The subjects are elements that are important to him, "Change in Me", "Dignity" "Another Sign of Weakness" "Soul Run Free"...powerful feelings in his life and music that pour out and capture the listener. Eddie's demons run rampant throughout the album. There is a social conscious awareness that runs through the originals. The past year has seen racism spin deeper than ever and it surfaces through Eddie's lyrics, not as 'in your face' as 60's civil rights but it's ever present..."But one day I know that some man will take me down/Look at me, look at me, a life of pain an endless train/Gonna be a change, change in me". Or on how in 'Standing on the Front Line' he whispers "Hear your voice evermore/Watch them leave through my splintered door" and with that you feel the horror of Brionna Taylor.

Long time associate Kenny Passarelli provides bass and keyboards along with some back up vocals, with Neal Evans on the Hammond B3, while Dean Oldencott and David Brenowitz team up on drums. But the key back-up vocals come from Colorado's Jessie Lee Thetford, her voice is the perfect compliment to Turner's, a feminine echo of the Eddie Turner whispers that mark his music.

Otis Taylor is another Colorado gem that took the blues and created his own unique style, a trance blues that is 100% Otis Taylor and no-one else. Eddie spent time as Otis Taylor's guitar player and some say Otis was the one that named him "Devil Boy". Since Eddie left Otis years ago he has done something similar, he has created his own blues. It's not Otis's "trance blues", although one can hear some deep strands underlying, but it is a style that instinctively Eddie Turner as soon as you hear it. Not traditional blues by any means, nor rock, but a distinctive blend of jazz and blues and soul. There really is no one else in the blues world I can compare to him. It is a sound that is all his.

To me, the genius of Eddie Turner comes out in the 4 covers on the album-'My Friend' (Jimi Hendrix), 'Hoochie' Coochie Man" (Willie Dixon) and a split song 'I'm Waiting For My Man(Lou Reed)/She Caught the Katy (Taj Mahal).' Eddie takes these are reworks them, pushing them so far to the limit they become Eddie Taylor songs with little resemblance to the originals beyond the lyrics, tho you feel the presence of Jimi in "My Friend". Talk about making a cover 'your own' Eddie does that in spectacular fashion. He leaves the sprits in the songs but takes them to his own level. In this case, he takes two of my favorite songs – 'Waiting For My Man' and 'Hoochie Coochie Man', 2 songs from different eras and genres and revitalizes them into something totally new and refreshing and 100% Eddie Turner. This is how covers should be "make them your own!". They are my two favorite cuts on the CD!

"Change in Me" is a change, but Eddie is always changing and experimenting and pushing the envelope. Few do it as well. This is a sweet album. I cant say it's classic blues, but it's classic Eddie Turner, there is nothing out there like it... and it's damn good!

# **Chris Daniels, Hazel Miller and Dana Marsh**

## ***“What We Did”***

**Moon Voyage Records July 2021**

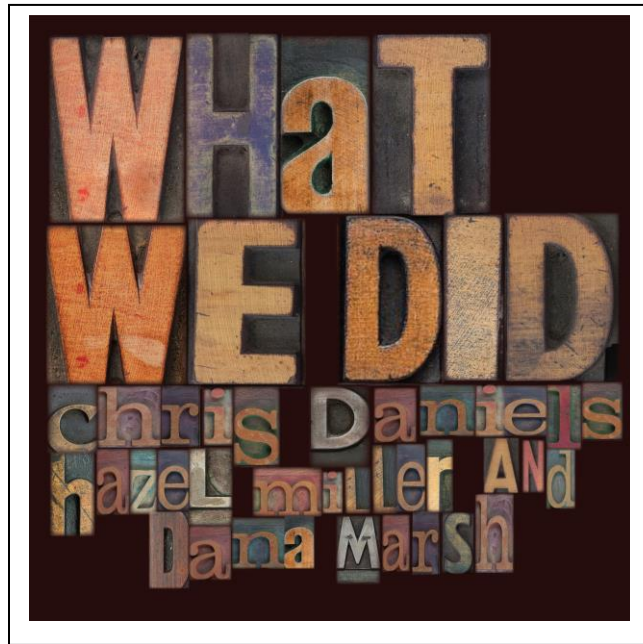
**Released by Blind Raccoon**

**Review by Kyle Borthick**

I have been a huge Chris Daniels fan since my high school days in Greeley CO when I'd walk up to the student union on the UNC campus to see his old band Magic Music play. I'm not going to attach any dates to that statement, but, it was quite a while ago. So, when the opportunity presented itself to review his latest recording I jumped at it!

“What We Did” is the title of the cd on Moon Voyage Records. A heads up for fellow long time fans this is a little different from other recorded output from Chris...and that's not a bad thing! In fact, it's a really good thing. Not that other recordings of Chris' are any less than, it's just that this is a little different approach with different collaborators

and some different material than you might hear at one of the legendary Chris Daniels and The Kings shows.



A little back story before getting into the music is good to have in order to listen with a little context. Chris Daniels' status in the Colorado music community is substantial. He has a long history of great musical output but he's also emerged as a leader in the Colorado music community over the years. He has served as Director of The Colorado Music Hall of Fame as well as Director of Swallow Hill Music. He's been honored with the coveted "Excellence in Teaching" award twice for his work as a professor at Colorado University for seventeen

years. He's also a Grammy nominee. The point is, yes Chris Daniels is a very talented musician, but he's also a whole lot more.

So, when a worthy organization such as Inner City Health ([innercityhealth.org](http://innercityhealth.org)) needs to call on musician to help with fundraising combined with community outreach Chris is the go-to guy. And, that is part of the reason this recording got made in the first place. A year ago Inner City Health reached out to Chris to perform for a virtual benefit for the



organization. Instead of bringing his powerhouse band The Kings for this event he instead opted to bring a smaller group of just himself, longtime friend Hazel Miller and Hazel's fantastic keyboardist/collaborator Dana Marsh.

The session was recorded and after having listened to the rough mixes evidently Ms Hazel Miller exclaimed "look at what we did!". Hence the title. Five of the songs from that engagement made it to the cd as well as five others. All these songs are played live with no overdubs. So let's get into it! I don't like to cover every single song in a review in order to leave some surprises for the reader to discover on their own. I'll tell you right now, this recording is full of some very pleasant surprises.

A cover of The Doobie Brothers Doobie Brothers' "Takin' it To The Streets" kicks things off. Hazel and long time member of the Kings ( and former leader of the legendary Freddi- Henchi Band) Freddi Gowdy share the vocals. They do a wonderful job taking advantage of a slightly slowed down tempo that serves to add a little grease to the tune. As good as those two are together the jaw dropping talent of Victor Wooten's incredible bass work really does kind of steal the show here. Wow! This has to be heard to be believed. I'd love to come up with a clever analogy but there just isn't anything or anyone I can compare it to! Incredible!

Next up the vibe kind of stays greasy and haunting with the classic blues by William Bell and Booker T Jones, "Born Under a Bad Sign". The rock solid drumming of Christian Teele keeps this groove right where it needs to be. Legendary Colorado guitarist and bandleader "Big Head" Todd Park Mohr contributes an appropriately fiery guitar solo. Aces all around!

From here a delightfully abrupt left turn takes us to the Irving Berlin classic "Cheek To Cheek". This arrangement is so sweet with Daniels and Miller trading verses while the soft shoe groove gets wonderfully enhanced by the one and only Sam Bush on mandolin. Dana Marsh gets the MVP for comping beautifully on the keys. Be careful with that toe tapping, it leads to heavier stuff!

"I'm Still Looking" is a deep cut from Chris and The Kings 2004 album The Spark. Chris and Hazel sing this one so well together and again, Dana Marsh on the keys keeps the salsa simmering nicely.

As I said I'm not going to review every cut here. You just have to pick this one up for sure! You'll be doing a great thing because the entire group agreed to give up a portion of the proceeds to help Inner City Health. That said, blues lovers will dig the jam night flavor of "Down Home Blues" mashed up with "Kansas City" . Tom Capek provides some, well, ballsy Hammond B-3 action while Mr Daniels proves he can do a little guitar slinging with some tasty slide work while trading riffs with Big Head Todd.

Overall I give this record high marks. Lot's of fun to hear some of Colorado's finest dig into these tunes. It also jumps off the tracks that the musicians were having fun making it! Pick it up today, you won't be disappointed!

# **Johnny Tucker**

## **featuring Kid Ramos and the Allstars**

### **“75 AND ALIVE”**

**2021 HighJohn Records**

**Publicity and Promotion: BlindRacoon**

**Reviewed by Jack Grace**

Here it is, 75 and Alive is a must listen album for several reasons:

1. Johnny Tucker has the authentic booming gravelly voice that can only be developed by singing the blues professionally for 57 years.

2. Tucker makes up the lyrics as he goes. On this album, Ramos had the grooves lined up and Tucker sat in his booth singing the words that came to him. As Tucker explains, “I ain’t the kinda cat that walks in the studio with papers and this shit, this song, that song. I don’t do it like that. I don’t have no nuthin’, no pencil, no paper, no nothing.”

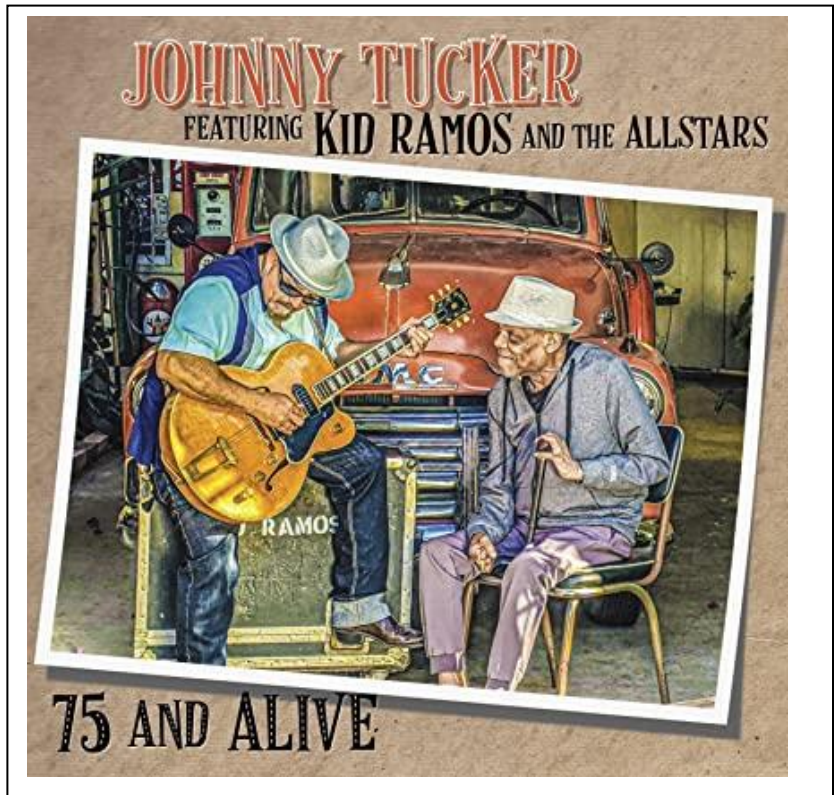
3. Kid Ramos is simply a fantastic guitar player in the West Coast Blues mode but who can channel Albert Collins, Earl Hooker, Elmore James, Albert King, T Bone Walker, and even Stevie Ray Vaughn. And he does them all on the album.

4. This album is pure West Coast Blues. There are no distorted guitars. Ramos plays clean lines on his 1951 Gibson ES 5 and 1959

Fender Esquire through Vox

and Magnatone amps. Ramos describes the West Coast sound as, “it’s more slick and uptown with horns and maybe upright bass. The guitarist is playing some 9th chords and 13th chords, a little more sophisticated.”

5. Ramos assembled a top notch band he calls the Allstars for this album. Two of the stars are Carl Sonny Leland who plays boogie woogie piano influenced by the nine



years he spent in New Orleans and Bob Corritore, a superb harmonica player whose *Spider in My Stew* album is currently at the top of the blues charts. The Allstars are hot.

The album kicks off with “All Night Long, All Night Wrong.” It’s a Jump Blues with Tucker’s stellar singing and Ramos’ jazzy T Bone Walker style playing. The horns are blasting away and Leland is swinging on the piano. This one is straight from the L.A. blues scene. Exquisite and fun!

Next up is “There’s a Time for Love.” This one is a slow burning sexy blues with Tucker stretching out and Ramos channeling T Bone Walker again. The horns are setting an earthy mood in the background.

“If You Can Ever Love Me” is a vintage 1950’s blues with that Magnatone vibrato. Leland anchors the rhythm with his piano ringing out chords. After the song ends, Tucker gives his approval. “I like-ed that!”

“Can’t You See” is a straight ahead upbeat blues. Corritore keeps us moving with his subtle yet pure power harmonica playing. Leland’s piano perfectly complements the driving beat.

“What’s the Matter” has a slinky slippery beat with the horns swaying and Ramos channeling Albert King. This is the kind of song that gets the crowd on its feet every time. Tucker says, “what’s the matter with it?” Ramos lets him know, “nothing at all.”

“Treat Me Good” has Ramos playing some Stevie Ray Vaughn licks through a Magnatone amp he likes because of the vibrato. Tucker’s vocals slither. He notes, “it happens sometimes.”

There are two instrumentals. The first is “Snowplow” where Ramos plays a slightly dirty (for him) version of Albert Collins. The horns are cooking. It rocks. The second instrumental is “Hookline” where Ramos plays a fat juicy slide a la Earl Hooker. Corritore lets loose on the harmonica.

Between the two instrumentals we have “What’s On My Mind.” Leland’s boogie woogie piano shines. Tucker’s power as a vocalist really comes through.

“Dance Like I Should” features Ramos on slide. One’s first thought might be, “Elmore James is back!” “Have a Good Time Tonight” has Ramos bringing Albert King back to life.

The album closes out with “Gotta Do It One More Time.” I’d say Ramos is playing a greasy version of Albert Collins on this one. Tucker definitely sounds like he can do it one more time. The band is on a full power groove.

Johnny Tucker says, “A lotta people say they love playing the blues, but a lotta people might love playing it, but it’s hard to play, man, ‘cause if you ain’t putting everything where it’s supposed to be, you’re not playing the blues.” My take? These guys are playing the blues!



# **Blind Lemon Pledge**

## ***“A Satchel Full of Blues”***

**2021 Ofeh Records**

**Publicity and Promotion: Blind Raccoon**

**Reviewed by Jack Grace**

The blues is a big tent. There are at least thirty categories of the blues ... and probably more. Here is one more - Folk Blues with a heavy emphasis on Folk. ***A Satchel Full of Blues*** is an all acoustic album with a serious San Francisco folk vibe. This is the ninth album James Byfield aka Blind Lemon Pledge has recorded since 2008. Some more oriented towards blues, others more towards jazz, and some with a little country thrown in.

***A Satchel Full of Blues*** has eleven original songs plus one traditional folk song. All are well crafted songs with serious musicianship. Peter Grenell plays bass. Juli Moscovitz is on the drums. Byfield plays guitar and harmonica plus does all the vocals. Succinctly put, this is one laid back album.

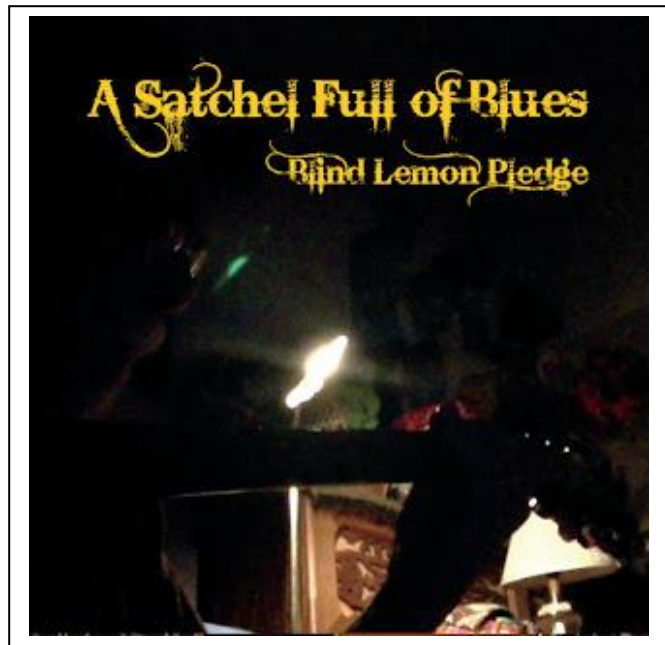
The album title comes from the second song, “If Beale Street Was a Woman.” The line is “I got a satchel full of blues and my back against the wall.”

“Black Eyed Susie” has some nice resonator guitar work in an open tuning as do the last two songs on the album, “Before I Take My Rest” and “Death Don’t Ask Permission.”

“Sherri Lynn” has an easy northern California groove. So much so that one can easily imagine J.J. Cale slipping in and playing some of his meandering but complex lead guitar.

The song “Heart So Cruel” sounds like Hank Williams found himself in a San Francisco basement studio one morning and thought that he might as well record a song. That is a strange description but Byfield pulls the song off pretty well.

The bluesiest song on the album is “I Killed the King of the Blues.” It’s a story about the person who poisoned Robert Johnson. Byfield plays resonator and sings “the devil wants his due since I killed the King of the Blues.”



Byfield is a fine songwriter and musician. These are good songs and the recording/mixing is high quality. The best analogy I can think of to describe this album is comparing it to smooth jazz. This one is smooth acoustic blue

## **Mad Dog Blues**

### **“Live Love”**

**2021 Self Released Reviewed**  
**by Jack Grace**

Mad Dog Blues is one of our own - a Colorado band steeped in country blues but expanding that genre to express its own eclectic approach to Colorado music. Live Love is the band's third recording in ten months: Family Reunion 2020, Hug with Our Heart, and now Live Love. That's a lot of music in a short time and each CD explores a new musical direction.



Live Love is a double CD recorded live at the Wibby Brewing Company in Longmont. It represents Mad Dog Blues' experimentation with acoustic jam band blues. There are four extended jams on the recording totalling some 47 minutes of music. Three of the four songs were written, or co-written, by Mad Dog Friedman. The fourth is a cover of "Get Up Stand Up" written by Bob Marley and Peter Tosh. The musicians are: Mad Dog Friedman, harmonica; Jeff Becker, mandolin; Clark Chanslor, stand up bass; and Sean Bennight, Mark Kaczorowski, and Big Willie Palmer on acoustic guitars.

The CD opens with "Never Lost Love." Intros to all four songs begin with an acoustic guitar laying down the rhythmic base in chords or riffs and then adding mandolin. The band takes off from there. Jeff Becker contributes some impressive mandolin. Sometimes his playing is so subtle it tickles. Other times he fills out the middle and then launches into long bouncing lines - always adding flavor. Friedman keeps his harmonica softly pulsating in the background before trading licks with Becker. Some nice lead guitar runs follow. All in all, the band is pretty tight on this selection.

Next up is "Mojo Queen." To me, this one sounds a little Ry Cooder-ish sans slide guitar because of the way the rhythms weave together. Mad Dog's harmonica sometimes flicks like a snake's tongue. Listen for it. It's tempting for the players in a jam band to jump in all at once - kind of like someone says, "let's all play lead." Sometimes that works and sometimes it doesn't but the band pulls it off pretty well in this song.

"Get Up Stand Up" follows. As expected, this is the strongest song lyrically and melodically. Who can top Bob Marley for a message and reggae groove? Although one normally does not think of a mandolin in a reggae song, Becker's mandolin adds a lot of strength to the song. There are also some very cool lead guitar lines running throughout.

The last song is "Shine." Mad Dog introduces it as a hill country song. One usually associates hill country music with a captivating one or two chord groove. We have that here. Everyone gets a chance to shine on their instrument. At times, Mad Dog's harmonica sounds like it is coming from something in the wetlands - eerie but compelling. Chanslor has a bass solo but it gets a little lost in the mix. Bass is important in keeping a jam together and I would have liked to hear it more clearly in this recording. There are some really interesting lead guitar lines with complex but perfect timing.

Colorado is famous for jam bands like The String Cheese Incident and Leftover Salmon. Mad Dog Blues follows in that path but with an all acoustic approach that is grounded more in the Colorado school of country blues. The band is developing quite a following on the Front Range. Extended jams add another reason to catch their shows.

One final thought. Jam bands appeal to a much wider audience than just musicians although some call it musicians' music. The beats and variations are infectious. If you are a musician, grab your instrument and play along with this CD. If you're not a musician, grab some spoons out of the drawer and add some percussion. Either way, it will add to your appreciation of the music and to your listening experience

## **Donna Herula**

### ***"Bang At The Door"***

**Self Released**

**Publicity: Blind Raccoon**

**By Peter "Blewzzman" Lauro © May 2021 Blues Editor**

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

2011 Keeping the Blues Alive Recipient

"*Bang At The Door*", is the third release for singer, songwriter, and guitarist Donna Herula. For the project, Donna - on lead and backup vocals, resonator and acoustic guitars, and foot stomp - is joined by: FJ Ventre on upright and electric bass, shakers, tambourine, percussion and backup vocals; Dana Thalhelmar on drums; Doug Hammer and Daryl Davis on piano; Tony Pons on trumpet; Tony Nardiello on lead and backup vocals, and acoustic guitar; the albums producer, Jon Shain on mandolin, acoustic guitar and backup vocals; Bill Newton on harmonica; Anne Harris on fiddle; Rebecca Toon, Katherine Davis, Janine Grandsart, and Chris Holda on backup vocals. Of the



disc's fourteen tracks, eleven are originals and three are covers.

Although Donna doesn't say so, I get the feeling that in some strange way the original title track is dedicated to someone - to be exact, someone she'd like to forget. You see, that "*Bang At The Door*" that's stressing her out is coming from the hand of a drunken ex.....at two o'clock in the morning. Despite there only being three performers - Donna with a very impressive and masterful performance on the resonator, along with FJ and Dana laying out some serious rhythm - there's a whole lot of good music goin' on.

Having tried many times, at the end each and every one of them I came to the conclusion that I'm better at listening to other artist's compositions and writing about *them*, than I actually am at writing a song myself. That said, as I listen to Donna tell of her gracious relationship with our dear and late friend Sunshine Sonny Payne, I almost feel that if there was ever a song I could have written, this is it. The song is titled "*Pass The Biscuits*" and with several verses of praise, it's a wonderfully heartwarming tribute to Sonny. Having had the honor of being on his show several times, along with breaking bread and sucking down martinis with him at the House of Blewzz, as I listen to Donna so joyfully say: "As a man in his eighties he acted more like a teen and he treated each guest like a king or a queen. Everybody loved him, he was one of a kind. A southern gentleman that's just a ray of sunshine"; I'm so understanding exactly how Sonny made her feel. Donna, from the bottom of my heart, thank you so much for writing and performing this fabulous tribute to an absolutely beautiful man. Of course, the accompanying music was awesome, as well. On their only appearance together, Doug and Tony give the track a fun, Dixieland vibe on the piano and trumpet; as you'll hear often, FJ and Dana are all over the rhythm; and with harmonious support from Rebecca, Donna's lead vocals make these sweet lyrics so much sweeter.



The guitar riffs on "*Can't Wait To See My Baby*" were strongly reminiscent of "*Memphis, Tennessee*", and just like Chuck Berry couldn't wait to get in touch with his Marie, Donna and Tony take turns singing about how they just can't wait to see their baby. It's a love song on which the husband and wife duo of Donna Herula and Tony Nardiello anxiously look forward to reuniting after nearly a month apart.

"*Black Ice*" and Lucinda Williams' "*Jackson*", are the kind of masterful performances that I like to say should be mandatory listening in music class.

They're both duets with the first being an instrumental featuring Donna on a resonator and FJ on instruments of percussion; the

second is a soft acoustic ballad that features hubby Tony on lead vocals and acoustic guitar and wife Donna on backup vocals and resonator guitar.

Stars and planets all over the wall; a Snoopy blanket and a Bozo doll; a Bert and Ernie bat and ball; vinyl records on the floor; a big Prince poster on the door; a Rubik's Cube on her desk; and The Breakfast Club on VHS; probably aren't items you'd currently expect to find in Donna's room. On the other hand, as a result of having lost her job and all she owned; not having any money or being able to get a loan; a stack of bills and no cell phone; they are all things she discovered upon "*Movin' Back Home*". Although what's next in store for Donna - while now living in that old room that hasn't changed at all - isn't very funny, the lyrics are absolutely hilarious. With the the catchy chorus line you just might find yourself singing along with the rest of the backup singers.

If you think the title "*Got What I Deserve*" features Donna proudly singing about rewarding achievements, you'd be mostly wrong.....but eventually right. On another cleverly written and humorous track, things appear to be quite contrary.....until a guitar magically makes things magical. This wonderful cloud with a silver lining song features fabulous acoustic guitar pickin' by Jon Shain, the songs co-writer; fabulous fiddlin' by Anne Harris; and, as on every song she sings, fabulous vocals by Donna Herula.

Other tracks on this dynamite disc include: "*Promise Me*"; "*Not Lookin' Back*"; "*I Got No Way Home*"; "*Fixin' To Die*" (B. T. Washington); "*Who's Been Cookin' In My Kitchen*"; "*Something's Wrong With My Baby*"; and "*The Soul Of A Man*" (W. Johnson).

To find out more about Donna Herula just go to her website - [www.donnaherula.com](http://www.donnaherula.com) - Wherever you go and whomever you talk to, please tell them the Blewzzman sent you.

## **Rodd Bland and The Members Only Band “Live On Beale Street: A Tribute To Bobby 'Blue' Bland”**

Nola Blue Records

Publicity: Blind Raccoon

Peter "Blewzzman" Lauro © August 2021 Blues Editor

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

2011 Keeping the Blues Alive Recipient

If everything in the above header reeks of familiarity, you certainly know your blues. From the iconic surname; to the band name; to the album's name; and even the recording's location; it's all already happened. Yep, it's reality, not a Déjà Vu. Rodd Bland, of course, is the son of the legendary Bobby "Blue" Bland; the Members Only Band is named after one of Bobby's biggest hits, "*Members Only*", off a 1985 album with the same name; the album's title is borrowed from Bobby's 1998 "*Live On Beale Street*"; and, of course, both of these recordings were done in locations on Beale Street, in Memphis, TN.

With this being a tribute to his dad, Rodd Bland's recording is appropriately



titled "*Live On Beale Street: A Tribute To Bobby 'Blue' Bland*". It was recorded in May of 2019, during the week of the Blues Music Awards, at an afternoon showcase in B.B. King's on Beale Street, in Memphis.

For this session, Rodd Bland - on drums - brought in a lineup of musicians whose common denominator was having worked with his father at one time or another. They are: Jerome Chism and Ashton Riker on vocals;

Jackie Clark on bass; Harold Smith on Guitar; Chris Stephenson on keyboards and vocals; Marc Franklin and Scott Thompson on trumpet; and Kirk Smothers on saxophone. Not wanting to use Bobby's mainstream work, Rodd chose to record six songs from earlier in Bobby's career.

The show opens with "*Up And Down World*" (V. Morrison/Don Robey) and although there probably isn't a singer in the world that would ever be mistaken for Bobby "Blue" Bland, Chris' super soulful vocal style does offer up some similarities. As you'd expect from a band leader who isn't a vocalist but one heck of a drummer, along with lots of horn support, the track does feature Rodd leading a drum rich rhythm.



So when you're listening to an album that pays homage to arguably one of the best vocalists ever, it should be obvious you'll be hearing some masterful singing, right? Right! This time that masterful singing comes to you by the fabulous voice of Ashton Rikers as he belts out the blues on one of everyone's favorites - "*St. James Infirmary*" (I. Mills) - a song which also appeared on Bobby's "*Live On Beale Street*".

"*Soon As The Weather Breaks*" (R. Bland/ M. Evans/V. Pea) features The Members Only Band decelerating some and settling into a scorching slow blues groove. Being the third vocalist on the show, like the two before him, Jerome makes it quite clear he came to sing his heart out - and from this listeners standpoint, there's no better way to do that than with a slow and low down blues song. Although the rhythm section - especially when an organ and a horn section are involved, give these types of songs their pulse - it's generally the vocals and guitar that steal them. With that said, Harold - who is crushing the scorching blues licks - is easily at his disc's best. Yeah, this track was as well.

The show closes out with a song that most likely ended the night with a jam packed dance floor. It's titled "*Get Your Money Where You Spend Your Time*", (T. Tate) and calling it funky would be a major understatement - this one's funk on steroids. On his third consecutive vocal performance Jerome defines the meaning of soul; Rodd's been on a drum rampage since the song started; with Chris lighting up the organ and Marc and Scott firing up the trumpets behind him, Kirk rips off an eye openin', ear poppin' sax lead; and at songs end, while putting on his best effort yet, Jackie is plain spanking the hell out of his bass. That's how you send a crowd home.

Other tracks on this great live recording include: "*Sittin' On A Poor Man's Throne*" (R. Hiller/B. Mononen/R. Wamil) and "*I Wouldn't Treat A Dog (The Way You Treated Me)*" (D. Walsh/M. Omartian/ M. Price/S. Barri).

Somewhat of a bittersweet thought for me is the fact that these particular showcases at B.B. Kings that started in February, 2017 and ran through 2019 originally took place during the International Blues Challenge and not only was I present at them all, I actually emceed one. Ironically, when this was recorded during BMA week in 2019, it was the first one I missed in nineteen consecutive years. Oh well, there's a blues song in there somewhere. For more about Rodd Bland just go to his website - [www.rbandthemob.com](http://www.rbandthemob.com).

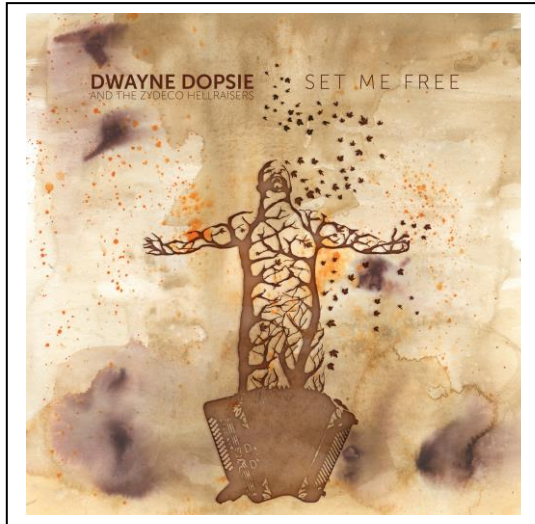
-Editors note- Rodd is a super guy and funny as can be as well. I had the pleasure of judging a preliminary IBC round with him in Memphis one year and he was a hoot to be with-Chick

# Dwayne Dopsie and the Zydeco Hellraisers

## ***“Set Me Free”***

Louisiana Red Hot Records  
By Dan Willging

When Dwayne Dopsie gets off the road, a favorite pastime is relaxing and playing accordion. Melodies, riffs, and storylines run rampant in his head, and before long, there are six or seven songs ready for the next album. His 11th release is possibly his best yet, a remarkable feat considering his sizable discography that now spans 21 years.



Dwayne wrote 11 of these dozen songs with varying textures and tempos that fit together seamlessly without all sounding alike. It's a 21st-century continuation of first-generation zydeco pioneered by founding father Clifton Chenier and his contemporary, Dwayne's father, Rockin' Dopsie, Sr.

Unlike that older style of zydeco, these tracks brim with an insane, high octane energy that's almost like Chenier or Rockin' Dopsie, Sr. overdosing on steroids. The opening track "Take It Higher" has a revivalist bent to it with imagery of waving arms and enthusiastically

clapping hands. The pandemic-inspired title track slows the pace down with a message about helping those in need.

Some storylines are imaginative. "Shake Shake Shake" describes an epiphanous experience of an underage youngster falling under the spell of zydeco at a house party. "My Sweet Chaitanya" is about a lady that this protagonist adores, despite all her quirks.

Of the six instrumentals, "DD's Zydeco Two Step" and "I Give It to You" are amped-up recreations of early zydeco and are jaw-dropping squeezebox clinics demonstrating Dopsie's limitless boundaries.

It's also an album of firsts. Dopsie never recorded with a female background vocalist before, but on "Louisiana Girl," R&B chanteuse Erica Fox adds her lush, Creole French-sung lines to the tune's overall infectiousness.

But bigger than that, Dopsie reunites with his older brothers, Anthony (keys), 'Tiger' (drums) and Rockin' Dopsie, Jr. (vocals) on various tracks for the first time on a recording under his own name. On the heartfelt rendition of Guitar Slim's "The Things I

Used to Do,” all four brothers come together to play homage to their father on one of his favorite songs.

Amazingly, the bulk of the recording was accomplished in a day. There were only two takes/tune, pick the best version, then on to the next one. Dopsie sang each song as it was being recorded, then went back to re-record his vocals so everything is audible amidst the action-packed arrangements.

His brilliant accordion playing comes through clearly, to the point you can visualize each button being pressed down. With no overdubbing of parts, you hear each hand playing independently of the other, such as bass notes and runs, but everything was accomplished in real-time. Somewhere high above in the heavens, Chenier and Rockin’ Dopsie, Sr. must be shaking their heads in disbelief, muttering ‘Egad, we created a monster.’

## **Teresa James & The Rhythm Tramps**

### **“Rose-Colored Glasses Vol. 1”**

**Blue Heart Records**

**Publicity: Blind Raccoon**

**Peter "Blewzzman" Lauro © September 2021** Blues Editor

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

2011 Keeping the Blues Alive Recipient

Wondering exactly how long I've been reviewing Teresa James & The Rhythm Tramps' music, I took a peek at the archives section of our website and discovered that it had been February, 2008 since I did my first, and it was of "*The Bottom Line*" - the bands fifth release. Reminiscing a bit, here is how that one opened up:

*The quality of music that has been sent to [www.Mary4Music.com](http://www.Mary4Music.com) since the beginning of this year has been absolutely stellar. Therefore, it was just a matter of time before we'd be hearing from our first Blues Music Award Nominee, and that time is here. Having said that, let me now congratulate and wish the best of luck to TERESA JAMES, nominee for 2008 "Contemporary Blues Female Artist of the Year"*

Being at that event, it was also the first time I had the pleasure of meeting Teresa James and band/soul/life mate Terry Wilson.

Fast forward some thirteen-and-a-half years later and here I am to say a few things about "*Rose-Colored Glasses Vol 1*", the bands twelfth release. Along with a few long time members and some special Rhythm Tramps, the players on this project are: Teresa James on vocals, piano and Wurlitzer; Herman Matthews and Jay Bellerose on



drums; Billy Watts on guitar and backing vocals; Kevin McKendree on B3 organ and piano; Darrell Leonard on horn arrangements and all brass; Paulie Cerra on baritone and tenor saxes; Terry Wilson on bass, backing vocals, slide guitar and guitars; Richard Millsap on percussion and backing vocals; Lucy Wilson on backing vocals; and featuring: Yates McKendree, Anson Funderburgh, Johnny Lee Schell, Dean Parks, Snuffy Watson and David Millsap on lead guitar; James Pennebaker on guitar; Nicki Bluhm on backing vocals; Lee Roy Parnell on bottleneck slide and lead guitar; and Michael Starr on violins, violas and cellos... Having read those names, some of you may

already be wanting to go to the bands' website to buy a copy, so go ahead while I continue.....



In addition to having co-produced "*Rose-Colored Glasses Vol 1*", Teresa James and Terry Wilson also wrote and/or co-wrote all of the disc's twelve tracks. Being Volume 1 leads me to believe that in the not so far future I'll be back here telling you about subsequent volumes, but for now I'll just tell you about some of my favorites from this one.

What do you get when you combine one of the blues genre's most skillful guitarists - Anson

Funderburgh, one of any genre's most skillful keyboardists - Kevin McKendree, a monster bassist and drummer - Terry Wilson and Jay Bellerose, and a horn section worthy of being in any of those world class horn bands - Darrell Leonard and Paulie Cerra, to create an ensemble to back up a vocalist able to nail any style of song - Teresa James? The answer to that - which you all already know - can be heard while listening to "*Takes One To Know One*".

Being able to say "*I Got A Love That I Want to Hold On To*" are words that everyone deserves to be able say during their lifetime. When you can, it will indeed be a wonderful feeling. Teresa can, and on this track she's more than happy to tell you all about it. With the move inducing rhythm Terry and Jay are laying down on bass and drums and the tandem trumpet and sax leads of Darrell and Paulie, this is a sure dance floor filler.

Although I've not witnessed this first hand, I've seen enough of the classics that include

a scene from a dimly lit, smoke filled cabaret featuring a glamorous doll in a sexy, form fitting outfit, softly and seductively singing jazzy ballads like "*All You Ever Bring Me Is The Blues*". *That's* exactly where Teresa and the guys took me with this one. Backed by a soothing rhythm; with soft horn and piano support; gently jazzy guitar chords; and sultry trumpet highlights; Teresa, with her fabulous voice and vocal range, is nailing the part of the seductive jazz singer.

Had I not read this on the one sheet (thank you, Rick J. Bowen) I'd have not known that the title of this song '*Wish It Into The Cornfield*' - derived it's name from an episode of the "Twilight Zone". Combined with the songs melancholic lyrics and somewhat eerie music vibe, it kind of makes sense. It's a song about a homeless vet - two words that when used in conjunction with each other turn this veterans stomach. That said, I appreciate The Rhythm Tramps adding light to the subject.

After the pandemic, or as Teresa so cleverly and truthfully says it - "*Once The World Stops Ending*", she - like all of us - is looking to "get back into the swing of things". That said, the band's not waiting.....with a bit of a funky rhythm going on - this time with Herman on the drums and some extra added percussion from Richard; the horns blowing their usual heat; and Dean stepping in with a few sizzling guitar leads; they're already in the swing of things.

With "Instrumentalist - Vocals" being a relatively new category added to the Blues Music Awards, the way Teresa's belting 'em out on "*Things Ain't Like That*" - as well as pretty much everything else she sings - this could very well be the category she gets her next nomination in. I know one ballot she'd be on if I were still a nominator. Belting out one of her best vocal performances on the same track that features maestros like Kevin McKendree and Lee Roy Parnell dazzling on the keyboards and slide guitar certainly bring the phrases "crème de la crème" to mind.

The excitement Teresa exudes on "*When My Baby Comes Home*" is quite similar to the pride she displayed while telling us "I got a love that I want to hold on to". Hearing, feeling and sharing her heartfelt sincerity on this sentimental ballad, might just have you looking forward to that door opening, as well. Along with Teresa's tender vocals, Lucy's delicate backing vocals and Michael's strings add to the songs romantic vibe. Very well done track.

Other tracks on this outstanding release are: "*Show Me How You Do It*"; the title track, "*Rose-Colored Glasses*", "*Everybody Everybody*"; "*Rise Together*" and "*Gimme Some Skin*". **To find out more about Teresa James & The Rhythm Tramps just go to - [www.teresajames.com](http://www.teresajames.com). Remember, wherever you go and whoever you contact, please let them know The Blewzzman sent you.**

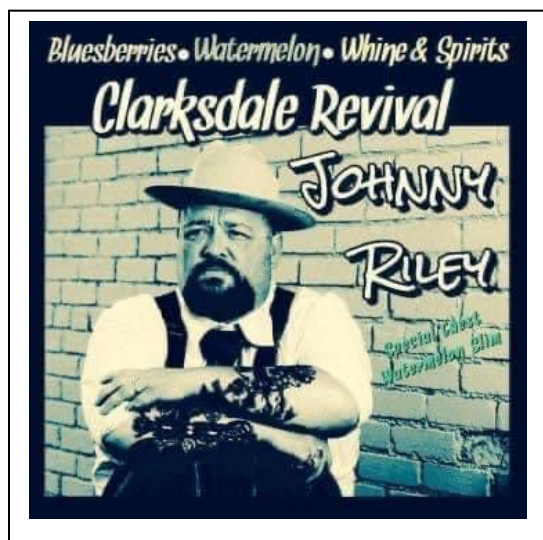
# **Johnny Riley With Special Guest Watermelon Slim "Clarksdale Revival"**

**Flyindog Records**

**By Peter "Blewzzman" Lauro © June 2021**

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

2011 Keeping the Blues Alive Recipient



"Clarksdale Revival", Johnny Riley's fourth release, was recorded live at Bluesberry Cafe in Clarksdale, Mississippi. Along with Johnny, on lead vocals and guitar, the music makers include: Walt Busby on guitar; Watermelon Slim on guitar, harmonica and hollers; Joe Eagle on drums; Seth Hill on bass; Art Crivaro on congas; and Fred McIntosh on harmonica. The CD contains thirteen tracks with nine being Johnny Riley originals.

This disc opens with the first of two hollers, both written and performed by Watermelon Slim, and it's simply titled "*Holler 1*". If, like me, you've seen his live shows, you know that there are

few better than Watermelon Slim when it comes to hollerin'. Although I can't remember the exact year (maybe 2009 or 2011), I will never forget seeing Slim stepping away from the microphone on the stage at the Blues Music Awards and belting out a crisp and clear holler that could be perfectly understood and heard in every corner of the Memphis Cook Convention Center. Both of Slim's hollers address what seems to be the common denominator of these shouts - a life of hard labor under unpleasant working conditions.

The next track is an original of Johnny's titled "*Ain't That A Shame*", and after hearing the lyrics, you'll agree that it indeed is. It's a tale of Johnny's father, a womanizing, con-man preacher. While faking a life of humility and peace, he was a saint when in the church house, but preferring to administer humiliation and pain, he was a devil when at home. Musically, Johnny's burning guitar chords, Fred's howling harmonica leads and the penetrating rhythm Seth and Joe are laying down, all provide that perfectly dark backdrop for Johnny's powerful, gritty and soulful vocal style - which adds sincere and heartfelt truth to the song's lyrics.

Six years ago, when I did a review of Johnny's "*Crossroads Of My Life*" CD, my opening paragraph was....."*I don't know what - if anything - Johnny Riley may have done for a*



*living besides being a musician. Quite honestly, from what I'm hearing, I couldn't imagine him ever doing anything else. With a voice like this, Johnny Riley was born to sing the blues."*.....When you hear him sing, you'll certainly pick up on some rock, soul, Gospel and country as well but with that said, the word blues should always appear in conjunction with those words. Speaking of country blues, this particular track is the type of song that put in the hands of a Blake Shelton, would easily top the country charts. It's an original titled "*She Don't Call Me Baby*", and with it's melancholy lyrics that tell the story of a war torn patriot returning home to find he's been jilted, the country folk would be all over it. That said, I'd actually like to see the song get into the hands of the right people and become a hit on the Roots Music Charts.

Picking the pace up some, "*Life Of Sorrow*" is a smoker that features Johnny doing his thing belting the hell out of the vocals and tearing up the guitar leads; Watermelon Slim all over the slide guitar; and not needing to be told twice, as Johnny gives him a "*C'mon Freddy Mac*", Freddy rocks out on the harp. Hot stuff for sure.

As you'll discover when listening to Johnny Riley's original songs, words like powerful, riveting, and compelling will come to mind as the common denominator for most of them, and "*Erase The Pages*" will be a testament to that. This is a not uncommon story about how someone can become a slave to bad memories. Sadly, and more often than not, alcohol becomes the tool used to erase those pages from their minds. Led by fabulous acoustic guitar strummin' by Johnny, despite the music being killer here as usual, it's the lyrics that run away with this one.

Inasmuch as Johnny can be deep, he knows how to lighten it up, as well, and this was the perfect spot for it. On a five-and-a-half-minute frolic titled "*Johnny's Boogie*", he and the band get into jam mode on a smoker that's surely a dance floor filler.

Both lyrically and musically, "*Change*" is quite the powerful song. Testifying about topical issues like "*brother hating brother for the color of his skin*" and "*Murderers and rapists going free for what they've done*"; Johnny pleads "*Lord, we need a change.....*". That we do, Johnny! As already mentioned, with a profound rhythm that's been kicked up a notch by Art on the congas, the added guitar of Walt's and some of the disc's strongest harp blowing by Fred, the band is doing some testifying of their own.

Similar to the way the album opened up, it closes with the second of Watermelon Slim's hollers aptly titled "*Holler 2*". And similar to the what he did on "*Holler 1*", Slim nailed it.

Other tracks on "*Clarksdale Revival*" - what I'm calling a "must have CD" - include three other originals: "*Talking To Your Headstone*"; "*Southern Born*" and "*Man Goin' 'Round Takin' Names*"; and covers of "*Rolling & Tumbling*" and "*Death Come Creeping*".

To find out more about Johnny Riley just go to his website - [www.johnnyriley.com](http://www.johnnyriley.com) - and if you'd like a copy "*Clarksdale Revival*" shoot him an email at - [liljohn1966@hotmail.com](mailto:liljohn1966@hotmail.com). As usual, please be sure to tell him the Blewzzman sent you.

# Malcolm Wells & The Two-Timers

## ***"Hollerin' Out Loud"***

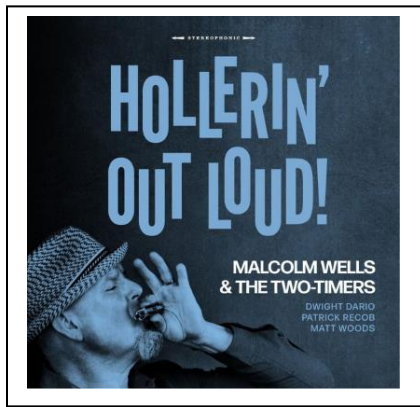
**Self-Released**

**Peter "Blewzzman" Lauro © July 2021**

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

2011 Keeping the Blues Alive Recipient

Although it didn't sprout till twenty years later, when he heard Muddy's "*Hard Again*" album, Malcolm Wells believes the blues seed was planted in him while being around blues royalty as an infant. Back then, when Bukka White played the clubs around Little Rock, AR, he was a regular guest of the Wells family. Along with some of the genre's legends, Malcolm's more contemporary influences include James Harman, Rick Estrin, Gary Primich, RJ Mischo and The Fabulous Thunderbirds - all of which should have you now knowing what instrument Malcolm plays.



For his debut release, "*Hollerin' Out Loud*", Malcolm Wells - on vocals, harmonica and shake egg -

assembled a band of top notch veterans of the blues scene. The Two-Timers include: acclaimed guitarist Matt Woods, who's own releases have been nominated for a Blues Music Award, two Blues Blast Awards and have twice made the finals in the Blues Foundation's "Best Self Produced CD" competition; bassist Patrick Recob, also a Blues Blast Award nominee, who has played with just about everyone of Malcolm's influences mentioned above and one of my favorite bands - Steve Gerard's National Debonaires; and drummer Dwight Dario who, during his five decades performing, was a seventeen year member of The Big George Jackson Band, has toured Europe a dozen times and has received several of his own various music organization awards. Indeed an impressive ensemble.

"*Hollerin' Out Loud*", which contains eleven Malcolm Wells written and arranged tracks, opens with a smoker titled "*Call My Name*". Shortly after Malcolm showcases his soulful vocals and killer harmonica skills during the tracks opening minute, the guys go on an awe inspiring, three-minute long, mid-song instrumental rampage that's not only a testament to their individual skills but a statement that they came to play, as well. This is exactly how things should be kicked off.

This track opens up with Malcolm and Dwight laying down one of those "more powerful than a locomotive" vibes on the harmonica and drums and from that point on, for the rest of this seven plus minute song there's absolutely no relenting. Lyrically, with

graphically descriptive and obviously very sarcastic lines like: "It's got flesh, got fabric, got a lack there of"; "It's got curves, got swerves, got a roll or two"; "It looks like someone started pouring and no one said stop, it just spilled right out over your pants top"; "You can be a size twelve and still wear a two"; I'm having a very hard time believing Malcolm when he says 'I'm crazy about that hot, pants "*Muffin Top*".

As this story goes, although Malcolm has never met this man, he offers to make him a "*Gentlemen's Bet*" claiming he can tell this stranger what his future holds. As a matter of fact, he pretty much guarantees he can do it by telling this guy "Nostradamus has nothing on me". That said, Malcolm's predictions obviously have nothing to do with physic powers. As it turns out, this poor sap is dating his ex, so in actuality, Malcolm's just advising him of the *WARNING!* label she should come with. Yes, there are indeed two sides to every story, but with his sincere deliverance of these melancholy lyrics, I'd take heed. Musically, being eight minutes of slow scorching blues, telling you that Matt is at disc's best on guitar is a true understatement.

With this one being an instrumental, the only "*Squawkin*" you'll here is the wailing coming from Malcolm's harmonica. With some fabulous bass lines from Patrick leading the band in a penetrating rhythm groove behind him, Malcolm pretty much puts on a harmonica lesson.....for the advanced.

A common denominator on many of Malcolm's songs are the clever analogies he uses to make his points. Some of those on this track include: "*You can travel the world wide over across ocean land and sea, but no matter how far you go you're just still too close to me*"; "*You can up and go join NASA and hop a rocket to the moon, if I never seen you again you're still too close and it's still too soon*"; and this gem..."*Now the good book has taught us forgiveness is key, but I just can't forgive myself for getting on bended knee*". The only thing that will make Malcolm as happy as a man can be is when the district court judges signs off on the "*Divorce Decree*". Another common denominator is the mid-song instrumentals sandwiched between the vocal verses, and like all others, these four maestros are nailing it.

The disc closes out with a track titled "*Number 9*", and after exactly five seconds you'll definitely know it's not Malcolm Wells & The Two-Timers rendition of a Beatles song. Sure, both songs relate to trippin' but this one's on a train, not acid. Just like they perfectly opened the disc, the guys closed it the same way - in all out jam mode with the power and speed of a runaway train. Phew!

Other tracks on "*Hollerin' Out Loud*" - a product that I believe may very well put one of those "New Artist Debut" type awards in Malcolm's hands, are: "*Walk It Slow*"; "*Night And Day*"; "*Six Feet Apart*"; "*That's What I Like*"; and "*State Fair Tattoo*" - an instrumental that I'd love to hear remade with some lyrics simply to see where Malcolm's ingenuity might take it.



To find out more about Malcolm Wells & The Two-Timers, and to purchase or request a copy of "*Hollerin' Out Loud!*" for airplay, just go to their website - [malcolmwellsandthetwotimers.com](http://malcolmwellsandthetwotimers.com)

## **Adam Schultz**

### **“Soulful Distancing”**

**Blue Heart Records**

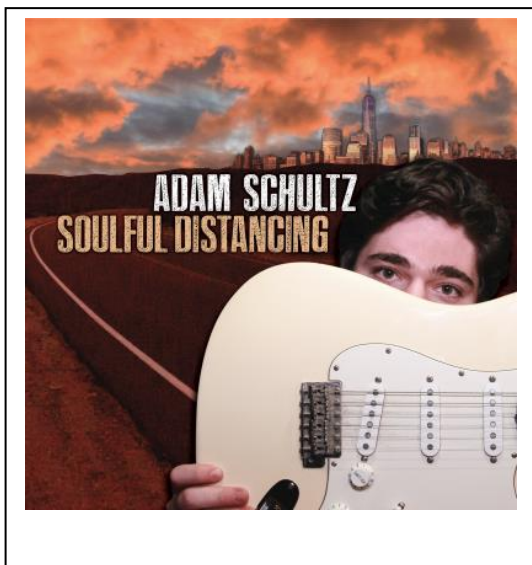
**Publicity by: Blind Raccoon Records**

**Peter "Blewzzman" Lauro © July 2021**

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

2011 Keeping the Blues Alive Recipient

My first exposure to Adam Schultz was exactly two months ago when I did my review of Clarence Spady's "*Surrender*" CD. In addition to playing guitar on several tracks, one of Adam's original songs appeared on the disc, as well. From Adam starting out as Clarence's student and protege; and Clarence starting out as Adam's teacher, mentor and now record producer; to them becoming associates



collaborating on song compositions and appearing on each other's releases; it appears that this relationship is very close to coming full circle. As a matter of fact, according to Clarence, the two are "joined at the hip". Congrats, gentlemen.

As I already alluded to, "*Soulful Distancing*" is indeed Adam Schultz's debut release. On it, Adam, - on guitar - is joined by: Clarence Spady on guitar and vocals; Adam Cohen on bass; Robert O'Connell on organ and piano; Sharon O'Connell on drums; Tom Hamilton on tenor and baritone saxophones; Scott Brown on piano; Ekat Pereyra and Jon

Ventre on vocals; Maia Banks on background vocals; and Pat Marcinko on percussion. Of the disc's eleven tracks, five are Adam Schultz originals.

Although mostly associated with B. B. King, "*Early In The Mornin*" is a song that was written and recorded by Louis Jordan, in 1947. Back then the song was a big hit, landing at number three on the Billboard Race Charts. That said, with Adam's impressive guitar leads; Clarence's oh so soulful vocals, complimented by beautiful

backing from Maia; the tight and slightly funky groove the rhythm section is in; and Tom's solid sax leads; if Blue Heart Records releases this rendition as a single it would probably do just as well on Billboard's R&B Charts - which by the way, is the current and much more appropriate name.

Penned by Adam, "*Good Conversation*" is the song that he contributed to Clarence's release. With other than Michael Angelo replacing Clarence on the vocals, the rest of the ensemble is pretty much the same on both takes. That said, I can't think of a better compliment to give this version than I gave that one. Therefore, let me again say that "*Good Conversation*" pointed me in so many wonderful musical directions that on this one song, I felt like I just listened to several hits from the 1970's. Adam (guitar), Jon (bass), Tom (horns), Scott (keys), and Sharon (drums) all dished out an amazing meld of sounds that mixed in funk, disco, jazz, pop and soul; and not since Marvin Gaye (and now Clarence Spady) have I heard vocals as smooth and soulful as Michael is delivering. Absolutely dynamite stuff right here.

Another of Adam's originals is "*Have Some Faith*". Among many highlights, being the only song that's sung by Ekaterina in itself makes it worthy of mention. Now that I've been exposed to this absolutely beautiful voice the next step is to obviously start Googling. Musically, Andy, Tom and the O'Connells are working their usual magic on the bass, horns, drums and organ; with the boss himself lighting things up on a mid-song guitar run.

According to Adam, without any help from Pfizer, Moderna or Johnson & Johnson, this original track claims he's found a "*Cure For The Blues*". It's not a shot, not a pill and hopefully, does not require a visit to a doctor or a hospital. As you listen to Michael soulfully fantasizing the songs lyrics, you realize that this cure involves a woman. To be exact, it's the woman who's eye he caught as she danced in front of the stage, singing along and howlin' at the moon. Anyone else thinking this cure includes giving her something else to howl about? Yet another rhythm powered track led by the penetrating bass lines of Adam Cohen, a relentless attack on the kit by Sharon, and Robert doing some howlin' of his own on the Hammond organ. Then there's the prodigy himself, of course, absolutely dazzling on guitar.

So being just eighteen years old, what the heck does Adam Schultz know about 1960's rhythm and blues music? Right? Wrong! Listening to his rendition of "*Can I Change My Mind*" (B. Despenza & C. Wolfolk), a song that Tyrone Davis took to the top of the R&B charts in 1969, will testify to that. Sure, it's Clarence Spady sounding as good as Tyrone on the vocals but it's Adam who is mastering the tracks' difficult guitar chords and tricky leads. Between the magic this maestro and his mentor are displaying, and the fabulous horn and rhythm vibes the rest of the

band are laying down, this is hands down the discs best track. Other tracks on this outstanding debut release include: "A Real Mother For Ya" (J. Watson); "Harlem Tonight" and "Toxic Medicine", two more of Adam's originals; "Who (Who Told You)" (B. Roth); "Cut You Loose" (M. London); and "44 Blues" (R. Sykes). To find out more about Adam Schultz just go to his website [www.adamschultzmusic.com](http://www.adamschultzmusic.com)

## DEADLINE FOR THE **NEXT** HOLLER?



Deadline for the next issue (**December/January 2022 issue**) is **November 1, 2021**. Here is your chance to write about the music you love...and your chance to see your name in print! Write about anything involving the Blues- a show you saw, favorite performer, festival, favorite club, why you like the blues and when you started liking the blues, your Blues 'Bucket list', take a stab at reviewing a new CD you might have. **Anything**. I want it your words, and hopefully we can have someone each issue with a different perspective on things. Include pix you took as well. I want THE HOLLER to be a mix of all things 'Blues' and a mix of different ideas and views. Send your ideas to [chick1951@hotmail.com](mailto:chick1951@hotmail.com)





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

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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.

# BLUES BROADCASTS

## Colorado Blues Radio, updated April 13, 2021

compiled by Jim Primock



### SUNDAY

**Midnight to midnight**, Worldwide Blues (all day Sunday) internet-only radio from Colorado Springs, [www.kcosdigitalmedia.com](http://www.kcosdigitalmedia.com)

**2-4 pm, every other week**, Blue Dog with Bob Mather KOTO 91.7 & 89.3

Telluride & Ophir, 89.5 Norwood, 105.3 Down Valley and online at [www.radiothink.com/tuner/index.cfm?stationCode=koto](http://www.radiothink.com/tuner/index.cfm?stationCode=koto)

**8-10 pm**, Strictly Blues with Kai Turner "The Blues Vassal" KRFX 103.5 Denver, and online at [www.thefox.com](http://www.thefox.com) or with the iHeart Radio app

**9-10 pm**, The Nine O'clock Blues hosted by Marc Applegate KJAC, 105.5 Greeley, 88.9 Steamboat Springs, 94.3 Summit County, and online at [ColoradoSound.org](http://ColoradoSound.org)

**10 pm-midnight**, Blues Mix with several hosts KHEN 106.9 Salida; online at <http://www.khen.org/live>

### MONDAY

**11am-12pm** "Community Blues hour" sponsored by Pikes Peak Blues Community Jazz 93.5 Colorado Springs

**11 pm-midnight**, Jazz, Blues, & Country Mix with several hosts KHEN 106.9 Salida; online at <http://www.khen.org/live>

### TUESDAY

**10 am-noon**, Blues Kitchen with Chef Mike KDNK 88.1; 88.3; 88.5; 93.5FM Carbondale; online at [www.kdnk.org](http://www.kdnk.org)

**11am-12pm** "Community Blues hour" sponsored by Pikes Peak Blues Community Jazz 93.5 Colorado Springs

**1-4 pm**, Blues & Other Colors Tuesdays with Todd & Cynthia KVNf 90.9 Paonia; 89.1 Montrose, Delta, Cedaredge, Olathe, Norwood, Nucla; 98.3 Crawford; 90.1 Ouray; 99.1 Grand Valley; 88.7 Lake City; 88.9 Ridgway; online at [kvnf.org](http://kvnf.org)

**7-9 pm**, Barrelhouse Blues with Rob Rawls KSUT 91.3 Ignacio, 89.3 & 90.1 Durango, 88.1 Pagosa Springs, 91.5 Silverton, 100.1 Cortez/Mancos, 91.9 Dolores online at <http://ksut.org/listen>

### WEDNESDAY

**7-10 AM** The Wolf's Den with Wolf online at: <https://blues-at.co.uk/>

**11am-12pm** "Community Blues hour" sponsored by Pikes Peak Blues Community Jazz 93.5 Colorado Springs

**8-10 pm**, House Rent Party with Jeff Koepke KRFC 88.9 Fort Collins; online at [krfc.fm](http://krfc.fm)

**8-10 pm**, Trinidadio Blues with Ken Saydak KCRT Trinidad 92.5; 99.3; 100.3; online at [kbkzradio.net](http://kbkzradio.net)

**11 pm-midnight**, Evening Blues with several hosts KHEN 106.9 Salida; online at <http://www.khen.org/live>

### THURSDAY

**11am-12pm** "Community Blues hour" sponsored by Pikes Peak Blues Community Jazz 93.5 Colorado Springs

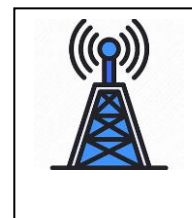
**3-4 pm**, Blues & Rock Mix with several hosts KHEN 106.9 Salida; online at <http://www.khen.org/live>

**7-9 pm**, Building the Blues with Erik KHEN 106.9 Salida; online at <http://www.khen.org/live>

**8-11 PM** The Wolf's Den (Rebroadcast) online at: <https://blues-at.co.uk/>

**9-9:10 pm**, Blues Bites from the Red Rooster Lounge (1 or 2 songs) KJAC Greeley 105.5, and online at [ColoradoSound.org](http://ColoradoSound.org)

**9-11 pm**, Blues with Suz KDNK 88.1, 88.3, 88.5, 93.5FM Carbondale, and online at [www.kdnk.org](http://www.kdnk.org)



### FRIDAY

**8-10 am**, Luigi's Blues Review KBUT 90.3 Crested Butte, 88.7 Gunnison, 94.9 Jack's Cabin, and online at [KBUT.org](http://KBUT.org)

**11am-12pm** "Community Blues hour" sponsored by Pikes Peak Blues Community Jazz 93.5 Colorado Springs

**Noon-1 pm**, Beale Street Caravan KOTO 91.7 & 89.3 Telluride & Ophir, 89.5 Norwood, 105.3 Down Valley and online at [www.radiothink.com/tuner/index.cfm?stationCode=koto](http://www.radiothink.com/tuner/index.cfm?stationCode=koto)

**6-9 pm**, Blues Legacy with several hosts KGNU 88.5 Boulder, 1390-AM Denver, and online at [www.kgnu.org](http://www.kgnu.org)

**9-10 pm**, Beale Street Caravan KHEN 106.9 Salida; online at <http://www.khen.org/live>

### SATURDAY

**Noon-1 pm**, repeat of Friday night Beale Street Caravan KHEN 106.9 Salida; online at <http://www.khen.org/live>

**4-6 pm**, All Blues with Sam Mayfield KUVO 89.3 Denver, 88.5 Vail, 89.7 Breckenridge, and online at [kuvo.org](http://kuvo.org)

**6-8 pm**, R&B Jukebox with Easy Bill KUVO 89.3 Denver, 88.5 Vail, 89.7 Breckenridge, and online at [kuvo.org](http://kuvo.org)

**7-8 pm**, Blue Plate Special with Jeff Bieri KRCC 91.5 Colorado Springs, Pueblo, Lake George, Florissant & Hartsel, 88.5 Westcliffe & Gardner, 89.1 La Junta, KWCC Woodland Park, 89.9 Limon, 91.1 downtown Trinidad, 91.7 Trinidad & Raton, 94.1 Walsenburg & La Veta, 95.7 Salida Buena Vista & Villa Grove, 105.7 Canon City, and online at <http://mod.krcc.org>

**9-10 pm**, Blue Horizon Show with Cheryl the Bluebird KAJX 91.5 Aspen, KJCX 88.9 Carbondale, and online at [aspenpublicradio.org/listen-live](http://aspenpublicradio.org/listen-live)



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## More 2021 COLORADO FESTIVALS

*The following is a list of the remaining 2021 Festivals*

**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





