

THE



HOLLER

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Play It Like You Feel It

By Michael "Hawkeye" Herman
www.HawkeyeHerman.com

"One of America's finest acoustic guitarists and blues educators."

I spent much of my time as an aspiring blues musician in the late 1950s through the early 1970s listening to blues records, going out to see live performances, and seeking out older blues musicians for advice and lessons whenever the opportunity afforded itself. I was blessed to be able to sit at the feet and learn from many icons of the blues: Son House, Bukka White, Mance Lipscomb, Lightnin' Hopkins, Furry Lewis, Sam Chatmon, John Jackson, Brownie McGhee, "Cool Papa" Sadler, Charles Brown, Yank Rachell, T-Bone Walker, and others. In the



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

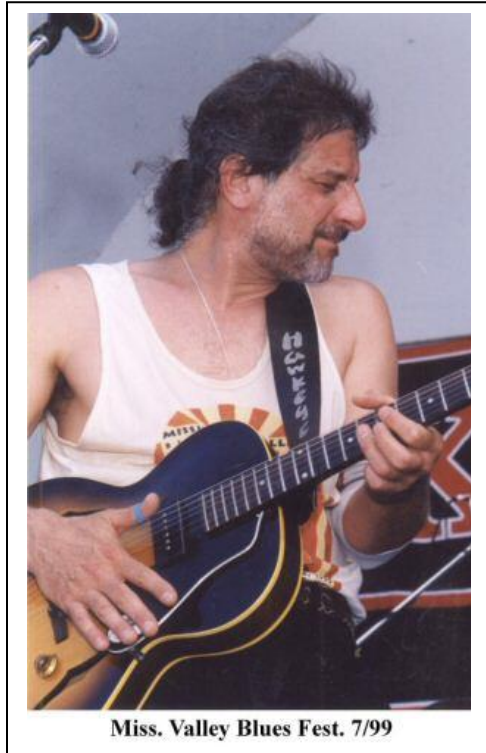
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***Seasons Greetings and Happy
Holidays from CBS"***

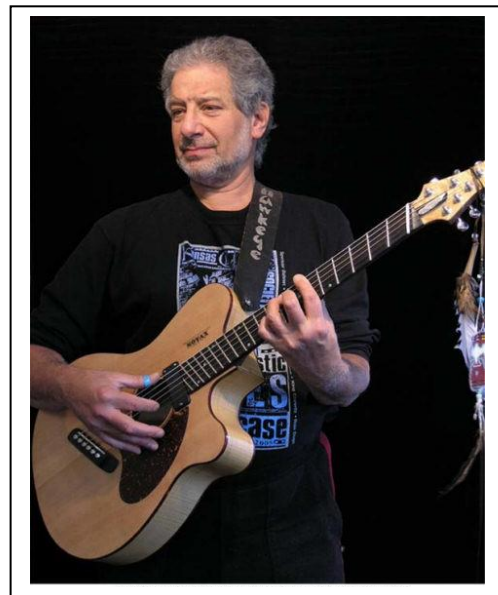
course of my blues "schoolin'" and being "brought along" by these wonderful artists, I kept hearing one particular phrase that seemed to permeate and define every encounter with these experienced elder statesmen of the music, and which was uttered by each of them in their own way: "Play it like you feel it, son."



The 'blues process' is not so much about replicating the work of others, it's about adding your own contemporary twist or statement to the body of work that already exists. Yes, you need to learn the form, rhythms, licks, riffs, and songs of those you aspire to emulate. But in truth? You gotta be yourself. Willie Dixon said, "The blues is truth ... if it ain't the truth, it ain't the blues."

An example from another artistic medium would be that if you were studying oil painting at an art school, you would eventually take what's called a master class. In the master class you try to replicate the works of great artists from the past, perhaps the Mona Lisa by da Vinci, Guernica by Picasso, or The Blue Boy by Gainsborough. The instructor has you do this so that you learn how each of the artists used composition and framing, colors, tone, light

and shadow, and brush stroke techniques to achieve their artistic goal(s). As a student, you do your best to copy and learn those elements of the masters. But upon 'graduating' from art school and seeking work out in the real world, you may find that nobody is interested in hiring you to paint the Mona Lisa, Guernica, or The Blue Boy. Those works have already been done quite well, indeed, by the masters of the past. So, it follows that you realize that it's your job, as an aspiring painter in search of truth through art, to use the skills and techniques that you learned from copying the Mona Lisa while in art school, to create your own version of a portrait. Not to 'replicate,' but to learn how to express yourself using the techniques and processes of the masters that you studied.



Over the years I have facilitated many blues guitar instructional workshops, and I always tell those attending that replicating a piece of music by a blues master is the

"jumping off place" in the search for your own truth in music, it is not the end goal. I'm not Robert Johnson, Big Bill, Bukka, Son, Charlie, Scrapper, or Furry. They all had enough trouble being themselves, so why should I try to be anybody other than who I am? But I have learned from all of them and play a great deal of the music of those whom I admire. I always try to learn from their techniques in order to give a tune my own personal musical twist. Yes, I use the forms, riffs, licks, rhythms, and techniques that give the nod of respect due to those from whom I've learned, but at the same time making every effort to "play it the way I feel it." The blues process is a process of using the past to push the envelope. The goal is to move the music into contemporary life, and even into the future, by building on the work of others and making your own contemporary blues statement. In this way, you are contributing to the body of all blues music by respecting the past, and at the same time, speaking your own truth.

Lightnin' Hopkins used to frequently say, as he played a particularly hot lick, "You can't touch this!" Some folks think he meant, "You can't EVER do what I'm doing." But in my opinion, I think what he was saying was, "Be yourself, and nobody can really duplicate what you're doing because only you can be you." Only Lightnin' was Lightnin', and he knew it. So go ahead and steal this lick if you can, but find a way to use it (and add or subtract from it) that makes it yours.

None of those blues musicians I learned from ever said to me, "Be like me and play what I play." All of them shared information with me in order to allow me to have more techniques ('brush strokes,' if you will) to build and create my own interpretations and original music. Replicating their music is just the beginning, not the end. Every one of them encouraged me to be myself and find my own voice within the music. Take a song/lick/riff/rhythm, find your own voice in it, and when you do, then you too can say, "You can't touch this!"

On the other hand, I once had a guitar student who came to me about 15 years ago and said, "Hawkeye, all I want to



learn is how to play Big Bill Broonzy's tune, 'Shuffle Rag.' I love that tune, and if I could play it, my life would be complete. I don't want to know anything else."

I said, "Well, let me show you some blues basics first, some chord progressions, licks, turnarounds, and the blues scales. Once you've got that under your belt and understand the form/genre, we can take a look at 'Shuffle Rag' as composed and played by Big Bill."

He said, "Nope, I don't want to know anything else but that song. That's all I want to do.



If I can do that, I'll be a happy man. I don't need to know any other songs. I just want the satisfaction of being able to play that tune, like Big Bill, for my own enjoyment."

Well, I thought to myself, "It's his life, not mine. If this is his main goal in his musical life, okay with me. I'm here to serve his musical needs. This is certainly not the way I approach music, but he knows what he wants, and I may as well give it to him."

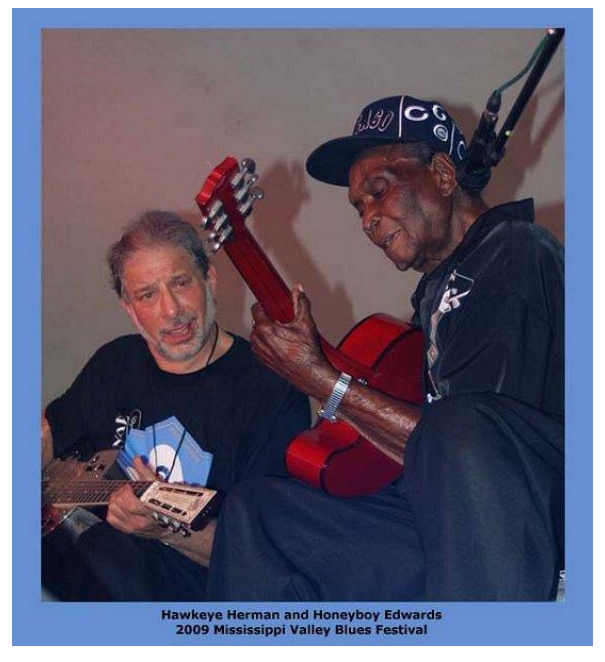
So, I proceeded to write out the music as close as I could in guitar tablature, and over

a period of weekly lessons, showed him how to play the tune note for note with a recording of Big Bill for guidance. I tried to show the student other blues songs and interject other ideas based on Big Bill's licks and riffs once in a while, but he'd always just shake me off as if I was trying to distract him from his quest.

It took eight one-hour lessons over a period of about ten weeks, and I could see that the student had the concepts of the tune in his head, how it was supposed to sound, the proper tempo, where to put his fingers, what notes to pick when, and that he could tell when he made a 'mistake.' I said, "Okay, you know what's going on with the tune. You know when you mess it up, and how and why. So my job is done. Your job is to repeat the tune over and over again until YOU are playing the tune and in control the entire time. It might you take months, it might take years, but your path is clearly ahead of you. You don't need to come back for any more lessons and pay me for sitting with you while you practice. Let Big Bill be your guide from now on. I hope you accomplish your lofty goal to your own personal satisfaction. May your life be happy and complete." We parted quite amicably.

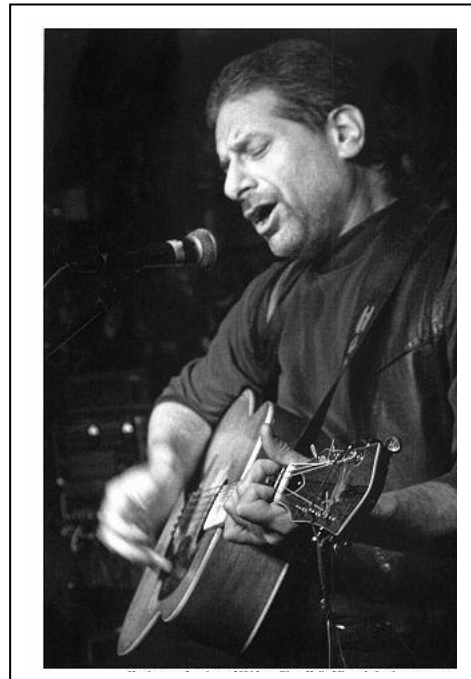
I never saw the guy again after that. I don't know, even now so many years later, if he can actually play the tune "just like Big Bill." I truly appreciated this guitar student's desire to learn the Big Bill tune note for note, but I never liked teaching blues as if it were 'classical' music, locked in time, and with only one way to do it. After all, what we have on the Big Bill recording is the version of "Shuffle Rag" that Big Bill recorded at

that particular moment. A few minutes later on take #2, #3, #4, or on the following day or night, it was most likely different. This holds true for almost all blues players. We play in the moment. We play the way we feel 'now.' Our ability to do this is built on studying



the past masters and their music and using those lessons and our own personal outlook to express the current moment, from moment to moment.

The late great blues musician, Michael Bloomfield, made a blues guitar




instructional recording many years ago. On the recording he plays examples of country blues, Delta blues, slide guitar, East Coast blues, fingerpicked blues, West Coast blues, Texas blues, Chicago blues, and gospel blues. It's a truly wonderful mix of blues music that illustrates the depth of Bloomfield's knowledge of the music and his understanding and appreciation for it all. While each of his musical examples have 'the sound' that typifies the category of blues he is explaining, each is also uniquely Michael Bloomfield. He entitled the instructional recording, "If You Love These Blues, Play 'em As You Please." Just another way of saying what Bloomfield had learned early on: that you should ... "Play it like you feel it."



Give the Gift of Music

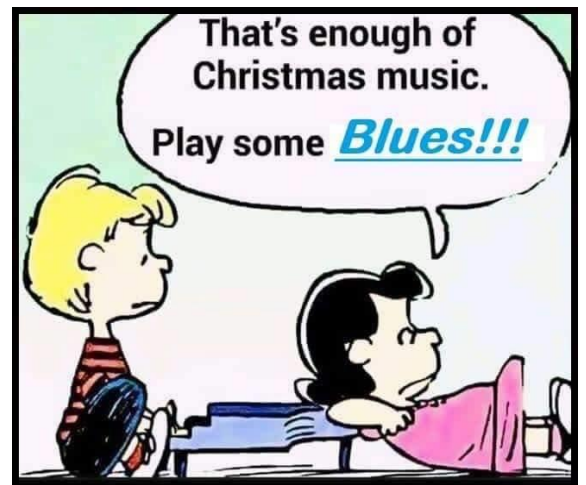
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Christmas Blues...just click the links below and get in the holiday blues spirit. These are 2 downloads of over an hour each of great Christmas blues!

<https://youtu.be/0zz5pg1cWoA>



https://youtu.be/HgIm_6vwEZ4

**** AND There's plenty more Christmas music starting on page 35 ****

CBS is Back in Memphis at the IBCs

By Chick Cavallero

The Colorado Blues Society has always had a strong showing in Memphis for the International Blues Challenge. CBS first entered the IBC competitions in 2008 with the Erica Brown Band and Lionel Young as our first entries, and Lionel took 1st place in the Solo/Duo that year! Since that first year, 6 Colorado Blues Society acts have stood on the Orpheum stage in the Blues Foundation's Memphis Finals! Three times in the Band Finals (The Lionel Young Band-1st, Dan Treanor and Afrosippi featuring Erica Brown-3rd, and Bad Brad and the Fat Cats) and three times in Solo/Duo Finals (Lionel Young-1st, Big Jim Adam and John Stilwagen, and Scott "Shack" Hackler). It might even have been more. In 2011 while I was CBS President and IBC Chairman, I met Taylor Scott and his band Another Kind of Magik and encouraged them to compete in the CBS IBC that year. I then worked with the Wyoming blues society's president, Lou Morris, on just what the IBC was, how to compete, and after some letter writer and phone calls convinced the Wyoming Jazz and Blues Society to send AKM as their first rep to Memphis. Without that CBS help Another Kind of Magik could very easily have been on the Finals stage in 2012 as the CBS entry and not Wyoming's! CBS' Lionel Young is the only performer to take first place in both categories. Plus in 2010 the Informants 'Crimescene Queen' took 1st in the BSPCD. Of the four blues societies we have here in Colorado, CBS is still the only Colorado blues society to place an entry into the Finals in ANY category.

2022 Solo/Duo entry- Lex Quasar and The

Sonic Stomp-aka Dan Treanor and Kyle Borthick, two of the grand masters of Colorado blues. Dan has been pounding the blues for over 45 years now, and is no stranger to the IBC with 3 trips to Memphis in the IBC band competition,



photo by Michael Mark



photo by Tarry Underwood

including 3rd place in 2013 with Dan Treanor and Afrosippi featuring Erica Brown, as well as several trips in the Solo/Duo contest. Kyle has 'driven the bus' on some of the biggest acts around and has been Memphis bound twice before in the IBCs with his own band, The Movers and Shakers, and once with Eef and The Blues Express. This is their first trip to Memphis as a Solo/Duo tho they have worked together plenty in the past. They met in 1982 at a jam Kyle was running at Brendan's and first gig together was a Blues in the School. The name? Dan looked down at the pedalboard he plays his harp through. There it was. He has a Lex Straymon rotary pedal and a Quasar Synth pedal. That's Dan! Lex Quasar. Also on the board is a BBE Sonic Stomp. That's Kyle! It kinda fits their music. Dan plays harp with effects and a looper, Kyle plays percussion on a handheld Djambi. It fits and they have a pretty unique sound-old traditional Blues blended with modern technology. They hear blues differently and filtering their Blues through electronics is just another approach to the music. When Little Walter plugged his harp into an amp he got a lot of blowback. Worked out pretty good for him and the Blues, and these seasoned pros have everything needed to spice up the solo/duo contest on Beale Street this year and catch a little blowback too!

2022 Band entry- Deborah Stafford & The Night Stalkers- This year Deb Stafford decided to create the IBC Band of her dreams by pulling together players from both the



photo by Tarry Underwood

Jazz & Blues Worlds. She is returning to Memphis after competing in the 2019 IBC. Deborah has been singing all her life. She can wail on the Blues just as easily as singing a beautiful ballad. She is backed by some of the best musicians around. Bob Tiger, a

Chicago-born bluesman on bass; Doug "JJ" Murphy, an East coast multi-instrumentalist, on drums; Doug Rasmussen, who early in life discovered swing and R&B has played with Gladys Knight and The Temptations on sax; Jim Griffis who attended Boston's Berklee School of



photo by Michael Mark

Music, on trombone; with jazzman Ryan Cavis on trumpet. To that group she added Tone Show on keyboards and Erik Boa on lead guitar. Tone has over 40 years as a professional musician. Bob Tiger and Erik Boa have been fixtures on the local blues scene and are no strangers to the IBC. Bob has kept that blues beat for several different bands in Memphis before, and Boa has been the bandleader/front man and sizzling guitar player on 2 other journeys to Beale Street.

The band is as talented as its lead vocalist! When they get together, they love to get funky with their crowd-pleasing trademark of jazzy Chicago blues.

2022 Youth Showcase entry-Blue Shoes- Blue Shoes is an exciting young band from Longmont that will be representing CBS on Memphis this January in the Youth Showcase. Ben Egan began learning bass at age 13 and is entirely self-taught. He adds in some sax that he began playing in middle school. Simon Von Hatten received his first drum set for his third birthday and has also been playing piano

photo by Tarry Underwood



photo by Tarry Underwood

since he was 6 years old! Brody Mundt is from Longmont, CO. His first instrument was the guitar, which he began playing shortly after he turned 11 years old. Brody also became interested in singing just before he turned 14 and has had very little formal training in vocals. He also enjoys experimenting with drums and piano in his spare time. Dylan Luther comes from Longmont, CO. He began to play drums at age 11, and met the rest of the band at Longmont High School.

Brody and Simon started together at the beginning of their 9th-grade year after discovering their shared musical interests. Soon they brought in Dylan who they knew from school to their practice sessions. When they realized they needed a bass, they brought in Ben from the school jazz band. The quartet mesh perfectly drawing from their love of almost all music genres-jazz and funk, blues and rock, jazz fusion, hip-hop and rap, and even some psychedelic. Brody's tendency to wear only blue shoes inspired the band name and now the entire band is wearing blue Vans for their performances.



photo by Tarry Underwood



photo by Michael Mark



photo by Tarry Underwood

**Look Out Memphis,
Here They Come!!!!**



photo by Tarry Underwood



photo by Tarry Underwood



photo by Michael Mark



photo by Michael Mark



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photo by Tarry Underwood

**IBC here they come! On
the Way to Beale Street!
Good luck to Lex Quasar and Sonic Stop, Deborah
Stafford & The Night Stalkers!**

WEST SIDE JOE & THE MEN OF SOUL

KEEP ON CLIMBIN'



The Colorado Blues Society is proud to announce ***Keep On Climbin'*** by **West Side Joe & The Men of Soul** as their entry into this year's Blues Foundation BSPCD. The winner will be announced at the 2022 IBCs in Memphis.

"West Side" Joe Schicke - guitar and vocals

Steve Amedee - drums, percussion, and vocals

Taylor Tesler - bass, acoustic guitar, percussion, and vocals

12 original songs by Joe Schicke

"Raindrops Don't Care" co-written with Stella Schicke

"Vacate My heart" co-written with Saja Butler



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Dogs Listening to the Blues

by Jack Grace

Here are a few of my favorite things: dogs, the Blues, and listening to the Blues while enjoying a cool IPA with my two Huskies.

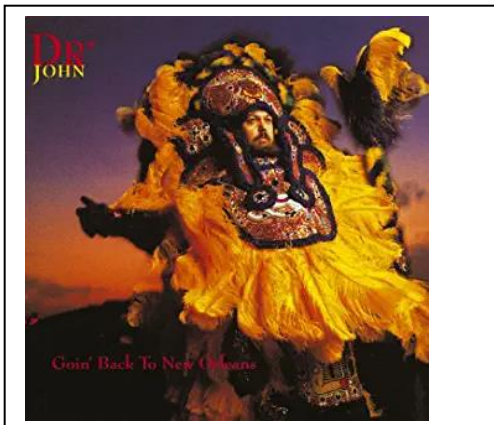
On a recent afternoon, several of the neighborhood dogs escaped from a Mardi Gras party and stopped by to listen to some Blues with us.

The first song we spun up was the inimitable Dr. John doing "How Come My Dog Don't Bark (When You Come Around)?"

Check it out: <https://youtu.be/B2fqUt7KVjA>

***"I still don't like it, I don't dig it one damn bit,
The way you and my dog's so tight, something don't fit.
I stepped through the alley, I called my dog,
Said, 'get off your rusty duster, move a little faster to your master, you old cayute, you.'
He took one look at me, an' he growled an' he ran straight to you.
Now somebody's been confusing my poor hound.
How come my dog don't bark when you come around?"***

Our local dog with the most expertise in barking (and a huge fan of the Night Tripper) liked the song but opined it was unrealistic that a small dog would cease barking just because of a new friend. She did allow, however, that perhaps a large breed would not bark at a familiar visitor - especially if treats were involved.



My huskies, Sarge and Sapphire



How come my dog don't bark...

Continuing on in a similar vein, we tuned in to Little Milton singing “My Dog and Me.”
Catch it here: <https://youtu.be/lqP0xtMf3yY>

***“They say a dog is supposed to be a man’s best friend.
I’ve got my doubts if that’s really true.
You see, I just looked everywhere for my dog and my woman,
And I think the damn dog done left me too.”***

Another one of the dogs had lived through a chapter in his life that was very close. All in all, he felt it was a very positive experience. He has a more comfortable dog bed, dresses better, and certainly has a more varied menu when dining in.



My Dog and Me

Here’s where things got a little touchy. We spooled up Keb Mo’s “The Worst is Yet to Come.” Listen to it here:
<https://youtu.be/uhWFztGDYpw>

***“Got back to my house, opened up the door,
She took everything I had, and the dog took a poop (substitute word) on the floor.
Lord have mercy, even the bed bugs up and run.
You know, I’ve got a bad, bad feeling, that the worst is yet to come.”***

While all the dogs looked a little uncomfortable at the mention of the business on the floor, one dog in particular gave a look that was the epitome of remorse.



The Worst is Yet to Come....

Lastly, we cranked up the perennial crowd favorite, "Let the Big Dog Eat." Albert Castiglia does a killer version of this song but there was unanimous agreement that Bill Wharton (The Sauce Boss) did the definitive version. Here it is:

<https://youtu.be/UkNBxCCMcY4>

Bill Wharton - The Sauce Boss "Let The Big Dog Eat" Boca Raton, Florida Funky Biscuit
-...

***"Way down in the South in the rain and the heat,
It sure gets hot, you can fry an egg on the concrete.
All the people on the city streets,
They say, Woo! Lookout! Let the big dog eat!"***

At that point, the biggest dog in the room declared he was hungry. Really hungry. When he gets like that, it's best for everyone to disperse. So, they did. Everyone headed back home.



There we have it: dogs listening to the blues!



The Roots Music Project: A Colorado Non-Profit Cultivating The Local Music Scene

Compiled by Chick Cavallero

There is a cool non-profit based on the Front Range of Colorado that is doing an



Coleman Dickson

amazing job of helping the Colorado Blues scene. The Roots Music Project's has a very simple mission: To foster the local scene for musicians, fans, and venues. In their own words "We believe in the power of music to make the world a better place. All music starts locally. We empower artists, audiences and venues to connect and create a

thriving and inspiring local music scene." What they are doing is growing musicians and opportunities, and helping keep live music alive in Colorado.

The RMP is a collection of musicians, venue-owners and fans who share a love of music and helping each other. They have a belief that Musicians have the ultimate responsibility to cultivate their audience... through musical artistry, connection, entertainment, and outreach.



Dave Kennedy

Its founder and driving force, Dave Kennedy, is enthusiastic about music and has put together a group equally passionate that includes Ian Steele, and music director Rick Gabler. They have teamed with a number of area bands and musicians that include (Past and Present) Spencer LaJoye, Midnight Strange, Fresh Fruit!, Jack Hadley, I.O. Underground, Delta

Sonics, The Desperados, Eastlin, Rick Gabler, Robin Lyn Band, Jack Hadley, One Heart Beat, Rex Peoples & XFactr, SIMO, Steele Blues Band, Hazel Miller, and many more. They have been particularly effective working with young performers like Coleman Dickson, Jack Brown, Blues Shoes and Abigail Osborn.

RMP is a charitable organization where everyone can contribute in some way. They are always looking for volunteers and help too, they especially admire people who are kind, who like to teach and learn, who are ambitious about their art, who work hard. What RMP has done is create a physical space for local musicians to rehearse, learn, share ideas, and perform. Their headquarters is the funky Roots Warehouse

at 4747 Pearl Street in Boulder, Colorado. They can be found on face book [Roots Music Project | Facebook](#) and their website is [Roots Music Project.org](#) .



15-year-old guitar phenom Jack Brown, Alissa Chesis and Bob Margolin



Ian Steele installing stage lighting

Keep your eyes on their webpage, Facebook, and the CBS Calendar as they



Rick Gabler coaching the Blue Shoes Band

continuously have opportunities for learning and jams, as well as outstanding shows. This summer they brought in the legendary Bob Margolin for both a show and a blues workshop. Also a Halloween bash with Hazel Miller, Coco Brown and Rex Peoples. Impressive stuff!



Jack Hadley, and instructor and musician at RMP



They also have a collaboration with Sofar Sounds. Sofar is a global live music project dedicated to bringing intimate concert experiences to unique venues around the world. Surprise artists in undisclosed locations make for music experiences you'd never expect. RMP is hosting 3 more Sofar events this Fall, and are a feeder for Sofar artists such as Christopher Morse. Upcoming Sofar/RMP events are November 20, December 3 and December 18, all

at the RMP Warehouse at 8pm.



Christopher Morse at the RMP Showcase

You can learn even more on RMP in an excellent article that appeared July 28 in 303 Magazine [Roots Music Project Inspires Musicians To Chase Their Dreams - 303 Magazine](#) written by Sydney Kapp, check it out.



A Blues dream Team-Erica Brown, Rex Peoples Bob Margolin and Al Chesis

Blues Music For Kids

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

(Editor note: These are some cool ideas for kids to introduce them to the blues! All of the books and music below can be found on Amazon, and I'm sure plenty of other sources. The first one has a both a book and a CD when you go to the music link.. BB King sings a pretty cute tune for kids. These would make some fun presents for kids and grandkids. Enjoy!)

The Blues usually deals with extremely adult themes. Undercurrents of sexual imagery are often close to the surface in Blues songs dealing with desire, love and loss in human relationships. Drugs, drinking, and violence are common themes too, and not suitable for young and tender ears.

However, that doesn't mean that even very young listeners can't enjoy some wonderful Blues artists.

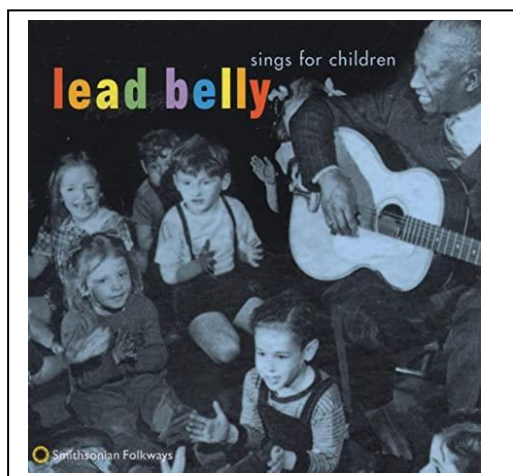
We have selected a few albums that are addressed directly to our children, and a few more tracks to sample and download that perhaps might encourage a sing-along, in the hope of sparking an interest in this most expressive and inclusive musical form.

Sandra Boynton's "One Shoe Blues" with BB King

<https://youtu.be/J8rLuk2PoMA>

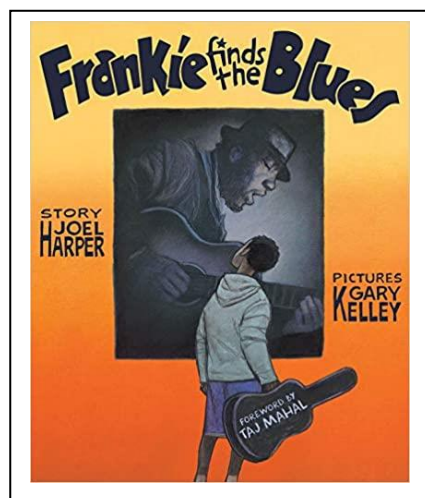
Frankie Finds the Blues

The story of how Frankie, with the help of his Grandmother finds the Blues. A night at a live Blues gig changes the young boy's life, introducing him to not only listen, but play The Blues.



Lead Belly Sings for Children

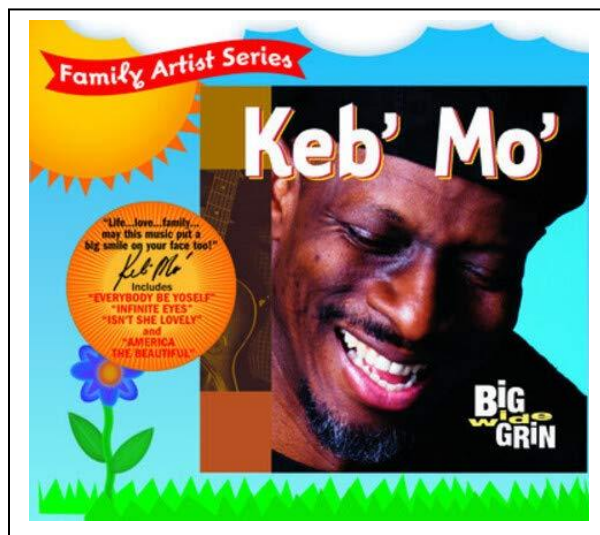
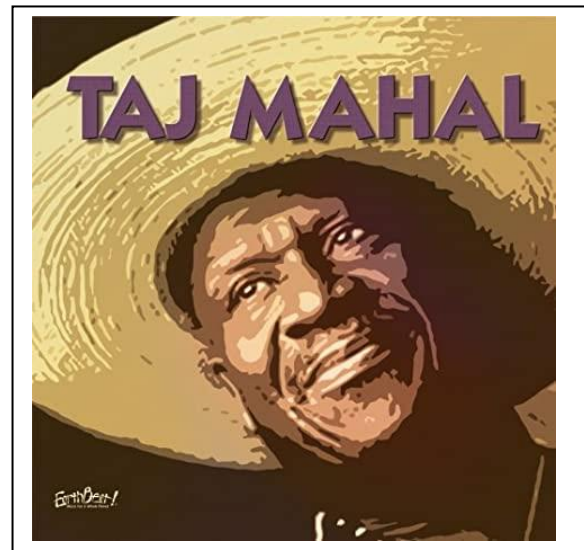
These tracks were recorded for posterity by a man who knew more early American songs than just about anybody. Lead Belly introduces each of these 28 songs with a little story. From



counting songs, spirituals, and a Christmas ditty to classics like 'Pick a Bale of Cotton', 'Jimmy Crack Corn' and 'Take This Hammer', this is warm, engaging music for everybody to enjoy.

Taj Mahal - Songs for the Young at Heart

Taj Mahal's own children join in the choruses on some of these songs, presented like a concert, complete with amusing links. In typical Taj style, the material is widely sourced, from West-Africa and the Caribbean to a song about going to the race-track! This is an expanded 15 track version of Taj's 1992 children's album 'Shake Sugaree'.

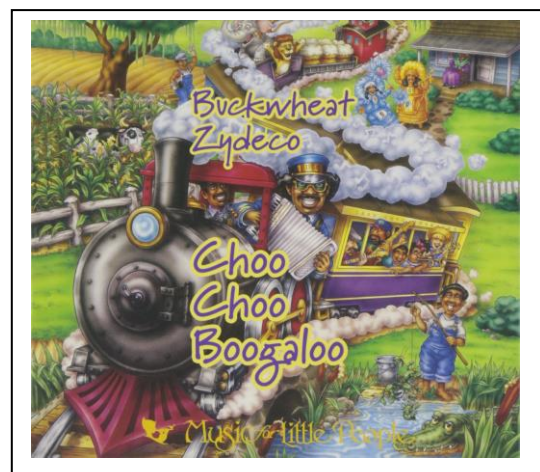


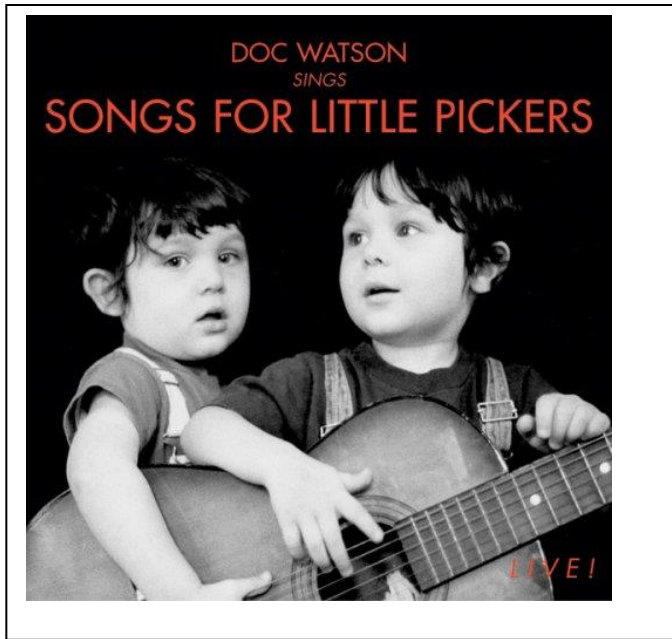
Keb Mo' - Big Wide Grin

Keb Mo chooses some classic popular tunes like 'Love Train', 'Isn't She Lovely' and 'Family Affair', along with some funny, spiritual and philosophical songs. This collection has a timely recognition that not all families are traditional 'nuclear' set-ups, with the extremely moving songs 'Color Him Father' and 'I Am Your Mother Too'.

Buckwheat Zydeco - Choo-Choo Boogaloo

A kids record with a whole new style! 'Little Red Caboose', 'Cotton Fields' and 'Iko Iko' get the Buckwheat Zydeco treatment, and 'Crawfish Song' and 'Mardi Gras Mambo' are Zydeco classics in themselves. Each of these 13 tracks is preceded by Buckwheat's unique introduction and each one makes you want to dance.



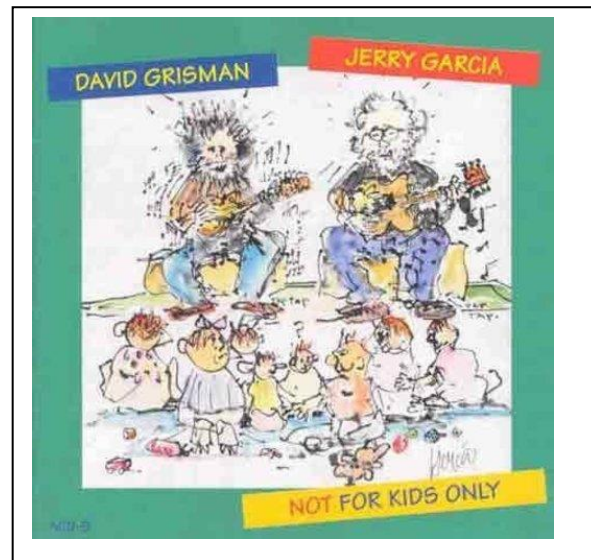


Doc Watson - Songs for Little Pickers

Doc Watson, the legendary Country/Folk/Blues flatpicking guitarist also shows off his talents as a harp player on a collection of lovely tunes, beautifully presented, with 'Mama's Blues' as the stand-out track.

Jerry Garcia & David Grisman - Not for Kids Only

The Grateful Dead never sounded like this! Jerry and David play guitar, mandolin, banjo and jew's harp on some simple and beautiful country tunes and kid's songs that are easy to sing along with. There's a great lullaby to end it too!



David Booker's Manchester Memories

Part 9

By David Booker *This is the final part of my British story, picks up from where in part 8 I had just returned from my holiday visit to the USA, the first visit since I lived in Connecticut from 1956' to 58. (Parts 1 thru 8 have been airing in the 8 previous editions of THE HOLLER)*



David Bowker/Booker at Doyle Dane Bernbach

I was looking for a direction in life, the big question; to stay in UK or pack up and return to USA permanently. I took the job option I was offered at Doyle Dane Bernbach Advertising, and yes played a few soccer games for the agency! I was put in the "Traffic" department (a glorified name for a progress chaser to get the ads out on time) after a few months of this I was called into the boss's office he explained there were two options, one to let me go, the other offered a promotion to a job nobody wanted. I said, "I'll take



Tony and David at DDB

the promotion, what is it"? The agency had just secured the Volkswagen Account and they had a huge budget. My job was to get 400 or so Volkswagen dealership ads out every week, so I got to work in a special office set up in the building across the street (Baker Street). This was before computers and pressing buttons, we had to physically get copy out to these papers by mail. This was just up my street and I got organized and did well. The doubting Thomas's of the company were complimenting me and saying well done in a matter of weeks.

When I took the job there was an element of hostility towards me amongst certain old farts as I hadn't been in the business for 12 years.



The Regulars

outta there to get to my Friday gig we did damn near every Friday Saturday and Sunday, and I would stagger in to work Monday morning to start the hard slog process all over again. Life wasn't so bad, I had a beautiful Armenian girlfriend, a good job and extra dough coming in from gigs. We'd expanded the Regulars to a 6 piece, adding Vibes (Roger Beaugolais), and a lap steel player

As I settled into my Advertising job I re-activated the Regulars Band for weekend gigs between my arduous encounters with the prima donna studio ad designers passively aggressively resisting me to enable me to get these ads out on time.

A typical weekend was getting those ads out on Friday, tearing

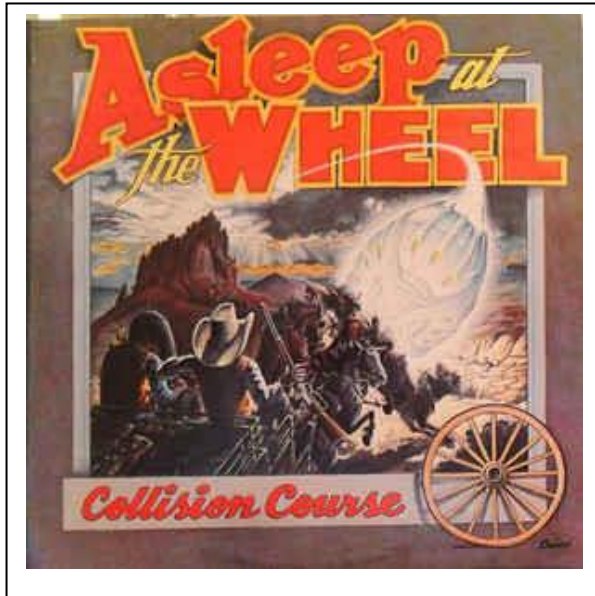


The Regulars



Kewley, David Tony & Willis at Red Shop Recorders studio

(Tommy Willis- R.I.P) both destined for great things musically. Roger is the top jazz vibes player in Europe and Tommy went on to play for Chris Rea, and Paul Simon. We played British Legion Clubs, Pubs, The British Rail Club at Kings Cross, private gigs, University bashes, we were everywhere. I kept us busy via various agents that I called during a lull in the action in the Ad agency or even after work when I could use the phones in peace and quiet.



Tony would drive in from Ipswich every Friday and crash at my place over the weekend, during the day on Saturday or Sunday we'd visit the Record shops in Camden Town and hob nob with all the armchair jazz experts, these were terrific times and I was heavily into Big Joe Turner, Count Basie, Dizzy, Milt Jackson, and the Pablo Norman Granz releases in particular, this stood me in good stead when I formed a real good swing band decades later in Denver. My love of Western Swing deepened when I went to see Asleep at the Wheel in London, Cowboy Hats, and a horn section! a tradition passed down from people like Milton Brown, and Bob Wills.

The first band I joined when I moved to

Denver was 'Rage of the Sage' a Western Swing Band that broke up shortly after I joined! We'll get to that in forthcoming episodes!

I booked some studio time with Red Shop Recorders with Jim Preen, a real sympathetic owner/engineer, we recorded a couple of my originals, which turned out pretty good seeing as it was an early attempt by me at songwriting. The players were top notch, and these demos still sound pretty good. There are some pretty good live cassette recordings still around, and a 4 track Reel to Reel set we did live at a university has the best fidelity.

I was still very torn between leaving UK for good for the States since returning from a mind blowing 8 weeks over there. While all this activity was going on, with gigs and my job and my girlfriend, I implemented plans to get a 6-month visa, it was going to take a while, so I bided my time.



Honest Jons our favorite haunt. Roger was working here when we picked him up to join the Regulars

I was the whiz kid on the Volkswagen Account, but after about a year I was gradually being thrown overload work and anyone reading this might sympathize with getting noticed as a hard worker you tend to get singled out to do extra duties (unpaid of course). This did not help my decision to make a go of it in UK and I began to see the USA move as a reality. I complained to my boss about this overload situation, and he said he'd get me some help. That help came

in the form of a girl with no filing experience, no ability to work unsupervised, which meant I had to stay behind after work to correct all her mistakes and cover my ass (rule

#1 in the Ad game). I decided that the time was right to move on. I'd got my visa, passport all my paperwork in order, all I needed was a plane ticket. I began to thin out my belongings, give my records away by the dozen, all my electronics, my beloved stereo system, my TV, clothes everything. I packed up and got ready to leave, I quit my job, my drummer in the Regulars said I'd be back in 6 months with my tail between my legs as did my account manager at Doyle Dane Bernbach. Markrid, my girlfriend, was devastated, something I cannot go too deeply into here, just to say letting her go was probably the biggest mistake of my life even after she got a plane over here to try to stay with me (she had relatives over here so she could have



gotten a green card pretty easy). How dumb can you get, but, no, me so stoopid.

Before I left, we all decided to go see Jimmy Witherspoon at The Venue with Rocket 88 who featured twin boogie woogie pianos, and Hal 'Cornbread' Singer sax legend. The show was amazing as you can imagine, the next day I fell violently ill, the doctor was called, and he gave me some stuff and the diagnosis was extreme stress and exhaustion.

When I recovered, I purchased a one-way ticket to Denver, Tony took me to the Airport and put me on the plane. I had 2 suitcases, and all the cash I could muster. I'd shipped 100 of my fave LPs to

my new address in Denver, Dick Brown's house near Cherry Creek.



Tony Coe and David at Gatwick Airport, London June 29, 1981 Bye Bye UK

My USA adventure was about to begin!

Dear readers I'm taking a break for a while to decide how to write about 41 years of playin' Blues and music in Denver and the United States, stay tuned and thank you for following my UK Roots right up to the beginning of my American Journey! - David Bowker aka- David Booker

I'M YOUR HOOCHIE COOCHIE MAN

Compiled by Chick Cavallero

"Hoochie Coochie Man"

the classic blues song written by Willie Dixon was first recorded by Muddy Waters in 1954. The song is pure Chicago blues and the 1954 version was one of Muddy's first recordings with a full band backing him up. It solidified Muddy as the star of Chess Records and established Willie Dixon as the song writing guru for Chess. Since then, it has been recorded by a wide variety of performers- not just the Blues people like BB King, Etta James, Karen Lovely, Eric Clapton, Johnny Winters, the Allman Brothers, Buddy Guy, and John Hammond but rock and roll folks like Jimi Hendrix, Jeff Healey, The Rolling Stones, Manfred Man, Them, Chuck Berry, The Doors,

Steppenwolf, and even jazz organist Jimmy Smith, and the New York Dolls, and Motorhead! Muddy's Mannish Boy and Bo Diddley's "I'm A Man" both have their origins in "Hoochie Coochie Man". Heck there are even some versions to be found in modern day hip-hop and even rap.

Like many of Willie Dixon's songs, 'Hoochie Coochie Man' makes references to hoodoo folk magic elements and bubbles over with pent-up eroticism. It also makes use of a catchy distinctive stop-time rhythm. That stop-action was soon pouring into rock and roll as Bo Diddley and Elvis Presley soon incorporated into the heart of their music. The term "hoochie coochie" itself has its origins as African-American slang words for alcohol and sex and also as very suggestive and risqué 19th century dance- a sort of strip tease



Willie Dixon and Muddy Waters

and belly dance punctuated with bumps and grinds and a combination of exposure, erotic movements, and lots of teasing. Willie Dixon mixes in gypsy prophecy and the black-magic imagery of voodoo religion (black cat bone, John the Conqueror root, and a mojo too). Add to this superstition and luck, and the magic number seven ("On the seventh hour/On the seventh day/On the seventh month/The seventh doctor say...").

"Hoochie Coochie Man" was Muddy Waters' best-selling single ever. Muddy had his best backing band ever for this one, a who's who of



https://youtu.be/e_I6A7krjrQ

Have a listen!

Chicago blues with Muddy on vocals and guitar and joined by Jimmy Rogers on guitar, Little Walter on harp, Fred Below on

drums (some list Elgin Evans), Otis Spann on piano, and Willie Dixon on double bass. It rested at the top of the R&B charts for 13 weeks. Not that Muddy Waters made a lot of money from it. At that time there were not many radio stations that played black music. As AM radio was very racist back then, and was basically "white radio".

In 1984, Muddy Waters' original "I'm Your Hoochie Coochie Man" was inducted into the Blues Foundation Hall of Fame. In 1998 it

The gypsy woman told my mother
Before I was born
"You got a boy child's comin'
Gon' be a son of a gun
He gonna make pretty womens
Jump and shout
Then the world wanna know
What this all about."

But you know I'm him
Everybody knows I'm him
Well, you know I'm the hoochie coochie man
Everybody knows I'm him

I got a black cat bone
I got a mojo too
I got the John the Conqueror root
I'm gonna mess with you

I'm gonna make you, girls
Lead me by my hand
Then the world will know
I'm a hoochie coochie man

But you know I'm him
Everybody knows I'm him
Well, I'm the hoochie coochie man
Everybody knows I'm him

Alright, darling.
Alright, darling.
Let's ...

On the seventh hour
On the seventh day
On the seventh month
The seven doctors say

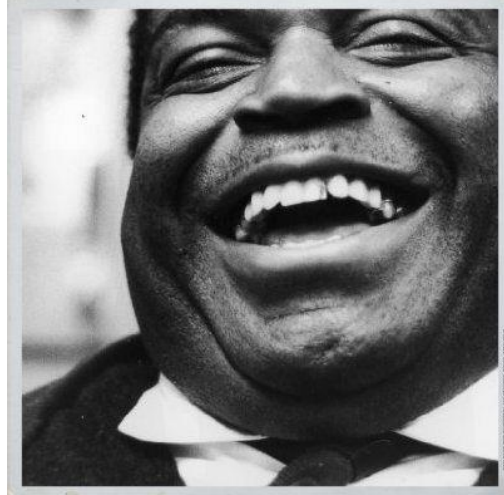
"He was born for good luck."
And that you'll see
I got seven hundred dollars
Don't you mess with me

But you know I'm him
Everybody knows I'm him
Well, you know I'm the hoochie coochie man
The whole round world know we're here

Words and Music by Willie Dixon

received a Grammy Hall of Fame Award (honoring recordings of lasting historical significance"). The Rock and Roll Hall of Fame's includes it on its list of the "500 Songs That Shaped Rock and Roll" and the US Library of Congress' National Recording Registry selected it for preservation in 2004.

Robert Gordon, a Muddy Waters biographer (*Can't Be Satisfied: The Life and Times of Muddy Waters* by Robert Gordon, 2002) had this to say, "I would think that 'Hoochie Coochie Man' is a keystone in the architecture of rock 'n' roll, because it was a song that could be covered by rock bands and sound like a rock 'n' roll song and be done by blues bands and sound like a blues song, and basically they're all playing the same thing."



Willie Dixon

So here we are 66 years later from that first recording and 'Hoochie Coochie Man' shows no sign of losing its importance in not only blues, but rock and pop music as well. Not only did Blues have a baby and call in Rock and Roll, but so did the Hoochie Coochie Man!





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SWALLOW HILL MUSIC

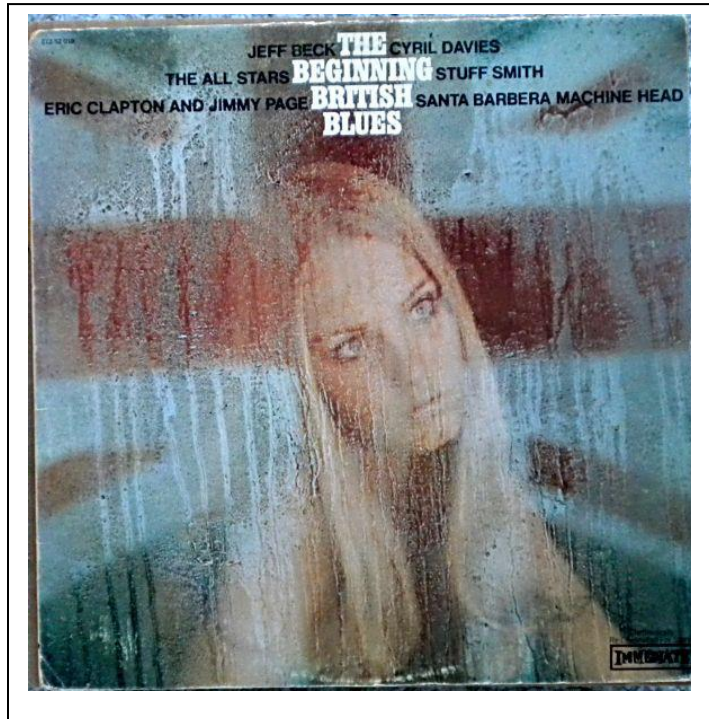
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Santa Barbara Machine Head

by Chick Cavallero

I got my introduction to the blues in a roundabout way, through the British Invasion in the 60s. Through The Yardbirds, The Animals, and The Rolling Stones. I had also picked up a few compilation albums back then under the title of Beginning British Blues. These albums had some great stuff on them, contributions from Clapton, Jimmy Page, Jeff Beck, and Cyril Davies.... those white English kids who embraced the music they were hearing from the Black Americans who created the Blues. Many of these kids went on to become rock and roll stars we all know but there was a group I never heard of called Santa Barbara Machine Head that really grabbed my attention, they had three instrumentals on the album that I played over and over, just could not get enough of them, nor could I ever find any information on them. After that release I never heard anything from them again. Recently they crossed my mind and with the beauty of the internet I looked them up and discovered they were a very short-lived supergroup.



Santa Barbara Machine Head was organized in 1967 with a total focus on electric blues and sadly only ever recorded those three tracks, "Porcupine Juice, " "Albert, " and "Rubber Monkey, " recording them under the roof of Andrew "Loog" Oldham's newly-formed Immediate Records. Oldham was making huge waves already as manager of the Rolling Stones from 1963-1967. They might've lasted longer except each member of the band broke away to be part of a slew of other bands in England making huge waves. Individually the members were so good they were soon receiving offers from other sources, and they split before maturing together. Santa Barbara

Machine Head incorporates a couple well-known names- future Faces-Rolling Stone member Ron Wood on lead guitar and Jon Lord on Hammond B3, enroute to Roundabout, the group he would meet Ritchie Blackmore and lead to Deep Purple. Rounding out the band were a couple talented performers, known more in England than the US- Twink (aka John Alder) on drums, who later joined Tomorrow and the Pretty Things, and Kim Gardner on bass, who played with Creation who were big in Germany. A British release of the album did have some liner notes and summed it up” The Santa Barbara Machine Head was born a few years ago and died after a bad attack of talent.” For what it’s worth I thought you might enjoy those 3 recordings click below for some fun electric blues with a monster Hammond B3 sound.

<https://youtu.be/UEXS19tcmuo>

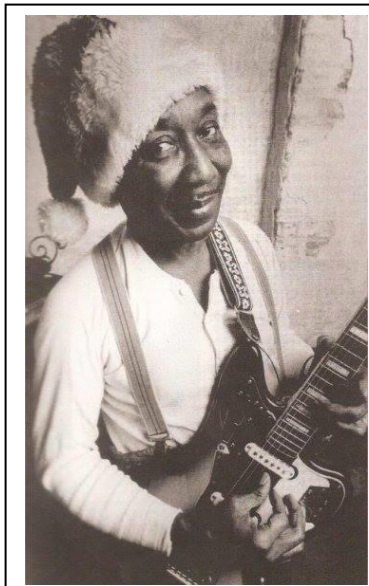
Porcupine Juice

<https://youtu.be/L6hflqWRgss>

Albert

<https://youtu.be/pVolq27IMZ8>

Rubber Monkey



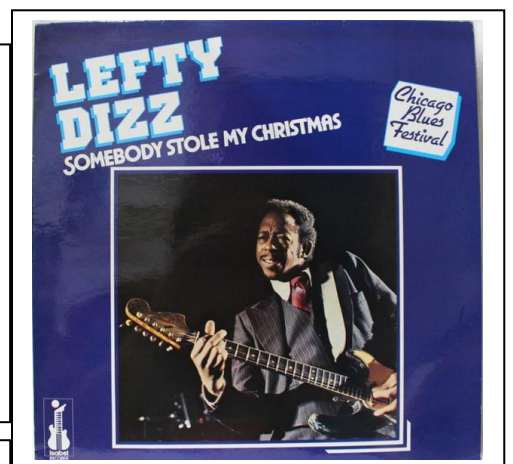
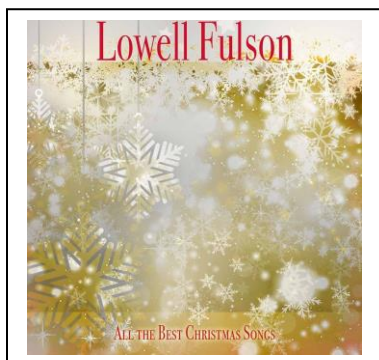
"This next number is a little piece I call *The Tastes Good with Giblets and Gravy Blues.*"

MORE CHRISTMAS MUSIC

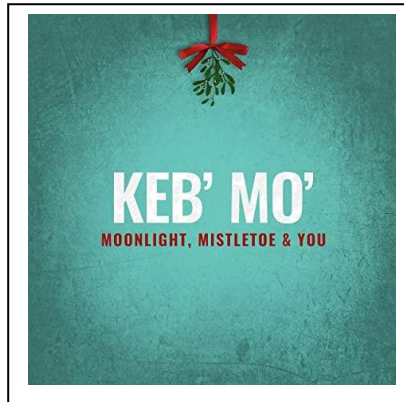
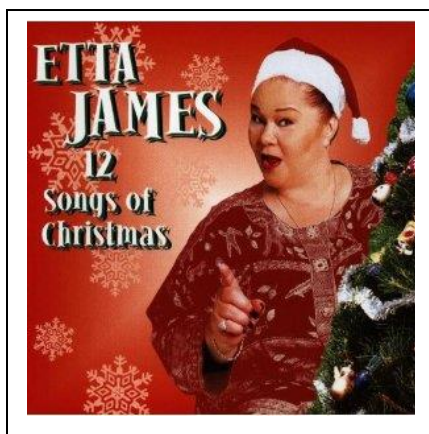
Here is another dose of Christmas Blues for you. Blues performers have always enjoyed getting into Christmas and adding their own touch to the Holidays. Here are a bunch of downloads you can start playing when the Christmas spirit hits you!

https://youtu.be/npvUJPp8lpU	Merry Christmas Baby BB King
https://youtu.be/ACMqG9mVQXc	Christmas Snow Lighnin' Hopkins
https://youtu.be/vmw9vHZCbMo	White Christmas Eric Clapton
https://youtu.be/mlOcxEsX2pE	Blues for Christmas John Lee Hooker
https://youtu.be/NarGvutAKAI	Rudolph the Red Nosed Reindeer Kenny Wayne Shepherd
https://youtu.be/Bq82UFxLtrM	Merry Christmas Keb Mo
https://youtu.be/g0BuG45GJmA	Santa Claus Little Charlie and the Nightcats
https://youtu.be/FWoKgG8u1k0	Please Come Home for Christmas Charles Brown
https://youtu.be/-QBYEUcPaE	Somebody Stole My Christmas Lefty Diz
https://youtu.be/74SNLx1mea0	Deck The halls With Boogie Woogie Katie Webster
https://youtu.be/-73HAU-99Nw	Silent Night Charlie Musselwhite
https://youtu.be/oBOSilmr-18	The Little Drummer Boy Elvin Bishop
https://youtu.be/Nr_GvVy4mvs	O Holy Night Joe Bonamassa
https://youtu.be/uaiBkjWWArI	Merry Christmas KoKo Taylor
https://youtu.be/ut8fVaRMLjc	Christmas Comes But Once a Year Amos Milburn
https://youtu.be/MB6shTfSvro	I'm your Santa Little Ed and The Blues Imperials
https://youtu.be/l26-sAEJ31g	Stay a Little Longer Santa Shemekia Copeland
https://youtu.be/8e8KZjGKRJQ	Back Door Santa The Holmes Brothers
https://youtu.be/plg5KHs2eRE	Christmas Blues Big Joe Williams
https://youtu.be/ZzkOTRjjTrc	Merry Christmas Baby Bonnie Raitt & Charles Brown
https://youtu.be/onDBP8iGPzs	Christmas Blues Eric Clapton and John Popper
https://youtu.be/ex5Ng_Kjp3w	Christmas Comes But Once a Year Joe Louis Walker
https://youtu.be/YeEiX3zHHVw	Boogie Woogie Santa Claus Debbie Davis

<https://youtu.be/y2og4vFwnfQ> Santa Claus Wants Some Lovin Larry McCray
<https://youtu.be/sWj2i4iwp0> I'll Be Home For Christmas Kenny Neal
<https://youtu.be/BERJm6WmTNA> Santa Claus Blues Keb Mo
<https://youtu.be/H2h94FX3gVk> All I Got for Christmas was The Blues Mike Zito
<https://youtu.be/GpqCJfEW6OQ> Far Away Christmas Blues Johnny Otis & Esther Phillips
<https://youtu.be/2f-2X2-eulc> Ugly Sweater Blues JD McPherson
<https://youtu.be/jid4mF8zrfY> Christmas Morning Blues Victoria Spivey
<https://youtu.be/9i2wypLkWKY> Christmas Tears Freddie King
<https://youtu.be/-Jb7SCnHv-w> Lonesome Christmas Lowell Fulson
<https://youtu.be/xvDGVYN20zQ> Christmas Comes But Once a Year Albert King



Merry Christmas!!!



CD Reviews

Elly Winger ***“The Blues Never End”***

Earwig Music Company 2021

Publicity by Blind Raccoon LLC

Reviewed by Jack Grace

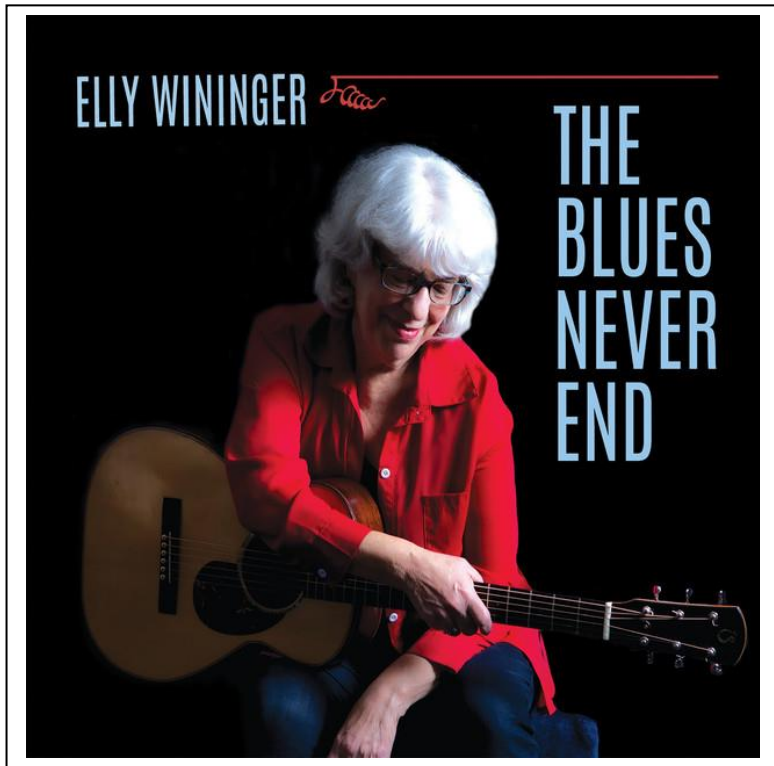
Sometimes you open a bottle of wine, take a sip, find it enjoyable, and finish the glass without too much thought. Other times, you open a bottle of wine, are taken in by the aroma, decide to let it breathe, take a taste, and savor the complex flavors. *The Blues Never End* by Elly Winger is like that.

I had some errands to run one day that spread across two towns, so I popped Winger's CD in the car audio player to give it a listen. I ended up listening to it three times that day. Each time I discovered more textures and authenticity in her music. One thing I discovered for sure is that she is a masterful acoustic blues guitar player and terrific songwriter.

The Blues Never End contains four original songs by Winger plus a palette of classic blues songs by early blues artists such as Skip James, Blind Lemon Jefferson, Lead Belly, and Blind Willie Johnson. To

include a contemporary artist, she covers Tony Joe White's "As the Crow Flies."

Winger took guitar lessons from a then struggling musicology student from Columbia University. You might have heard of him - David Bromberg. As Winger describes that time, "I dove into the blues and ragtime fingerpicking with all the enthusiasm of a high school student avoiding homework, which I was." Those lessons were well learned.



Wininger, like a lot of artists at that time, began by playing in coffee houses. In 1973, she found herself singing back up to Maria Muldaur at the Philadelphia Folk Festival. That is an interesting connection because some of the songs on this CD have a Muldaur-like vibe. Wininger does not have the bawdy voice of Muldaur, but you can hear the phrasing and inflection on at least a couple of songs. Those two would sing very well together.

The songs on this CD tell stories. They are not simply words that rhyme to a catchy melody. I am going to comment on just a few - only because this is a collection of songs that is best discovered by yourself. Put the headphones on and go to a quiet place where you can let the music absorb you.

“Skinny Legs Blues” was written by Geeshie Wiley. It is one of only six songs she recorded for Paramount Records in 1930. Paul Duffy adds some delightful stride piano as background for Wininger’s guitar. Listen and it will bring a smile.

The song that follows is “Right Kind of Trouble.” It’s an original. The writing is stellar. First verse is: “Too much time by myself, too much honey sitting on the shelf, So I’m looking for the right kind of trouble.” We have all been there. And Wininger puts us right back in that place.

All the songs on this CD are wonderful but one of my favorites is “Alabama Blues.” In 2019, the Alabama legislature passed a bill making it a felony to perform an abortion. There was no exception for rape or incest. The governor signed the bill into law. Naturally, the law was challenged in court and a District Judge ruled it unconstitutional. The law was never implemented but it remains a threat. The passage of that law clearly upended Wininger’s sense of justice and progress in women’s rights. She wrote “Alabama Blues” from the viewpoint of a young woman who was raped and impregnated by her uncle. It is one powerful song!

“The Blues Never End” is the title song of the CD. I cannot say anything other than it is beautiful. It is an experience to listen to it.

The last song I am going to comment on is “Black Snake Moan” - the old Blind Lemon Jefferson song recorded in 1926. Wininger stays true to the guitar motif of the song but adds a Dixieland Jazz backing that is a joy.

I am really impressed by Wininger’s acoustic guitar playing. It is subtle rather than gritty, complex rather than relying on power and repetition, and elegant rather than crude. Her guitar sounds more like a Gibson J-45 than a punchy archtop. She shared with me that it was made by Ivon Schmukler of Artisan Fretted Instruments. It has a sweet silky sound. Add that guitar to Wininger’s mastery of the instrument and we have a really strong combination. She also plays a resonator guitar and is quite a slide player too.

These are stories and music worthy of taking the time to listen to them properly. Doing so is rewarding. Enjoy.

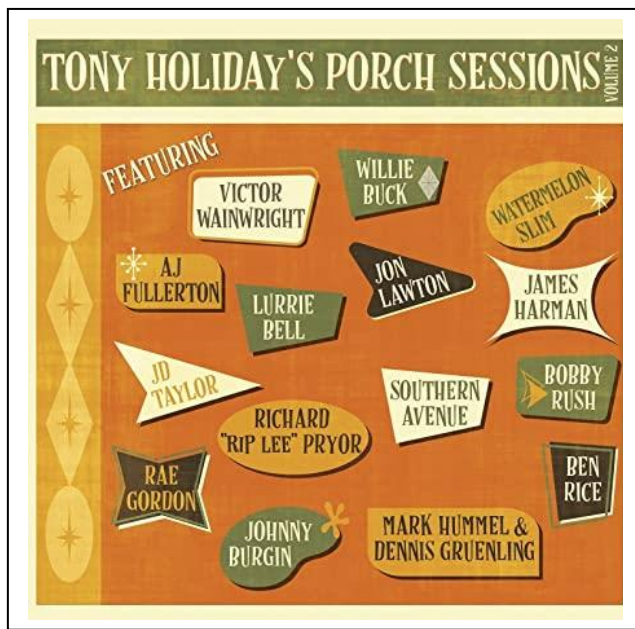
Tony Holiday's Front Porch 'Sessions - Volume 2'

Blue Heart Records 2021

Publicity and Promotion: Blind Raccoon

Reviewed by Jack Grace

There is a lot of music to unwrap in this CD - sixteen tracks, seven excellent harmonica players, fourteen skilled guitarists, two pumping pianists, and ... well, you get the idea. We can only hit the highlights in this review but let's begin with a little background on the CD.



Tony Holiday is a renowned harmonica player in his own right who resides in Memphis. He grew up in Salt Lake City listening to bluegrass and porch pickers. One day, after listening to Buddy Guy, he realized that the blues is really on the back porch too. "The porch is kind of the place where families used to go to cool off at the end of the day, get to know each other, and play music together." He was inspired by the Alan Lomax field recordings of the 1930s and 40s to hit the road and record some friends and mentors live and without overdubs. There is a Volume 1 which was released in 2019 and nominated for a Blues Blast Music Award in the Live

Album category. He felt there was more life in it, so he kept going. Volume 2 is the result.

Uniquely, the artists on this album include older bluesmen such as Bobby Rush, Willie Buck, James Harmon, and Watermelon Slim. Also included are the "bench" - the younger blues artists that are the next generation: A.J. Fullerton, Jake Friel, and Ben Rice. We have two blues ladies - Rae Gordon and Tierinii Naftaly (from Southern Avenue). There is a lot here.

So, here are a few of my favorites - not meant in any way to imply they are the best songs, or better than the rest. Everything on this album is excellent and the level and depth of talent blows me away.

The first song is "She's Tuff" - a killer shuffle led by Victor Wainwright. His piano work is absolutely stunning. Tony Holiday plays a wailing harmonica on this one. Best line:

“She walks past the clock, the clock won’t tell time,
She walks past the college, the professor lose his mind.”

A.J. Fullerton, in my view, is a very underrated young bluesman. He does “Change is Inevitable” with Jake Friel on harmonica. The Colorado Blues Society has recognized Fullerton with sixteen “Membership Choice Awards” including best male vocalist, slide guitar, and songwriter. Fullerton shines on all those categories in this song and Friel complements Fullerton’s acoustic guitar with some tasteful harmonica.

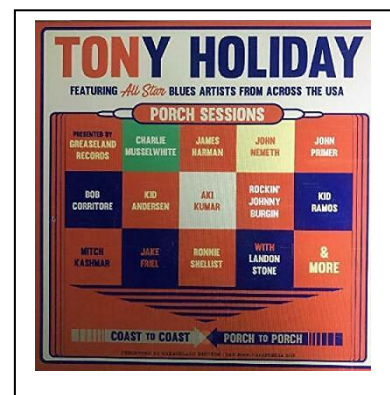
Bobby Rush, aka King of the Chittlin’ Circuit, has two songs on this album. They were originally intended to be recorded on the porch of the Blues Foundation in Memphis but rainy weather forced the performance and recording to be moved inside. His first song is “Recipe for Love ” with Vasti Jackson on guitar. The combination of Rush’s road-seasoned voice and Jackson’s expressive bluesy guitar makes this one a standout. Rush also ends the CD with “Get Outta Here” - a song about the father of a daughter who wants to marry a blues singer. The father and his dog named Bo put an end to that quest.

“Going to Court 2” was written and sung by James Harman who passed away in May 2021. Harman has southern roots, having been born in Alabama, but found success in Southern California where he, Rod Piazza, Kim Wilson (also on this CD), and John Logan backed or opened for such blues greats as Big Joe Turner, John Lee Hooker, the three Kings (B.B., Freddie, and Albert), and Lowell Fulson. This song is laid down over a boogie guitar beat with Kid Ramos and Landon Stone swapping leads while Holiday is killing it on harmonica. Listen to it and be amazed that this was done live with no overdubs.

Last song I am going to mention is “Find Me When the Sun Goes Down.” Rae Gordon began her singing career in piano bars and comedy clubs in L.A. Don’t underestimate her vocal prowess because of that - she has a multi-octave range. Ben Rice, from Portland, is on guitar. He began playing guitar at age seven and graduated from the Jazz program at the University of Oregon. He does some really nice jazzy guitar work on this song. And, Jake Friel provides some elegant harmonica on this one.

So, catch this CD. It weaves players from the West Coast and South and, even Israel, together on one collection of songs and porch recordings. There is a lot more to this CD than described here. Give it a listen and you will hear voices from the past, present, and future of the blues.

NOTE: I enjoyed Volume 2 so much that I ordered Volume 1 too. It has a slightly different format in that Tony Holiday (Harmonica), Kid Anderson (Bass), and Landon Stone (guitar) are the “house band” that accompanies all the artists on all tracks. I like Volume 2 a little better, but they are both solid. Put Volumes 1 and 2 on back-to-back and you will surely have a high level night of the blues!



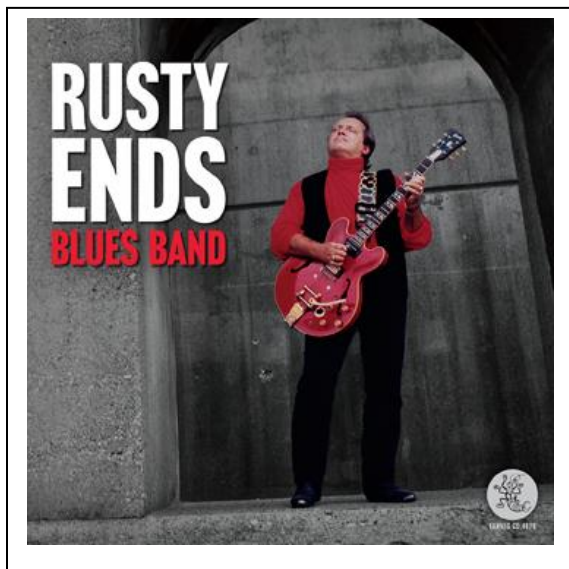
Rusty Ends Blues Band

Self Titled

Earwig Music

Publicity: Blind Raccoon
by Chick Cavallero

This is an interesting CD by a talented performer who is far from a newcomer. A popular figure in the Louisville (Kentucky) nightclubs, Rusty did his 1st recording in 1969 with Phillips International Recording Studio in Memphis owned by the same Sam Phillips who started Sun Records. In a way, Rusty's career is a bridge between the Rock n Blues of the 1950s and 60s and the twenty-first century. In his career he has backed up The Shirrilles, the Drifters, the Coasters and Bobby Lewis and been in recording sessions with Eddie Kirkland. He reminds me a little of Bugs Henderson, a talented guitar player who dabbles in blues, rock, country, rockabilly, pretty much everything and anything, and does it well. He disappeared around 2010 for a while but a few years ago he popped back on the scene and is still going strong.



This album is actually a re-release of one he put together a while ago. It's a nice mix of 17 originals written by Rusty covering many genres and released originally on Rollin and Tumblin Records in 1995. Rusty handles the bulk of the vocals and lead guitar. Most of the tunes are fast paced, upbeat numbers with a lotta bounce and rhythm to them. ***What's Next*** and ***I Wanna Know*** and ***I'm Searching*** are great examples of his style- runaway blues, with a sizzling pace that mixes in the rest of the band- the Hillybilly Hoo Doo- Dave Zirnheld on bass; Rod Wurtele on electric piano and Hammond B3 organ; Gene Wickliffe and Danny Kelly split the drums; Jim

Rosen on harmonica; Kelly Bechtloff on saxophone; Gary Hicks on trumpet; and Barry Shaw on percussion, The band is tight, and in particular, Jim Rosen is one talented harp player who really stands out when the guys really get smoking.

A guest on this recording is another Louisville performer, Robbie Bartlett, who takes the lead vocals on ***Blue Shadows*** and ***Broken Dreams For Sale***. A club favorite since 1982, Robbie's warm smoky voice is perfection on these slow blues numbers. Soft blues with a sprinkling of jazz. She also provides some back vocals throughout.

One Step Forward has some sweet guitar work. "**Sinner's Strut**" is an instrumental the boys have some fun with some insane guitar licks from Rusty matching with Dan Kelly's jungle beat on drums. **High Beams** is a fun tune with a mambo beat. He finishes up with a slow one, **The One Wish**, which showcases his voice, and lets his guitar picking tease with Rod Wuertele's B3 for a really nice finishing touch to an enjoyable album. It's got a feeling of the 1950s all over it and it will pull you into the era, I promise you that.

I barely mentioned half of the cuts on this album, there's 17 in all and they provide a sweet blend that result in a listening pleasure. I have to say, it's nice that this was re-released or else I may never have had a chance to hear this hidden treat. I'm hoping more folks get to discover Rusty Ends this time around.

Robbin Kapsalis & Vintage #18 ***"Soul Shaker"***

Bird Song Records

Management: The Galaxie Agency

Publicity: Jill Kettles

Peter "Blewzzman" Lauro © October 2021

2011 "Keeping The Blues Alive" Award Recipient

"*Soul Shaker*" is the second release for Robbin Kapsalis and Vintage #18. The band, who have been playing together for eight years now, consists of: Robbin on vocals; Bill Holter on guitar; Mark Chandler on Bass; Alex Cudell on drums and percussion; Ron Holloway on saxophone; and Thomas Williams and Vince McCool on trumpet; The album features eleven tracks of which seven are band originals.

Having emceed several shows that featured Robbin and the guys I can honestly say that this act is a force to be reckoned with; and from her custom made all white mic and stand, to her all white tasseled outfits, to the way her gyrations wildly toss those tassels around, Robbin simultaneously raises both the flair and energy bars to a whole other level.



On the one-sheet that accompanied the album, Robbin claims that the bands goal was to "*Bring that live energy we're know for to each and every song*". That said, it wasn't very long into the disc's opening track, "*Shake It Baby*" (Blackmore/Guy), before that statement was validated. The track opens with Mark - laying down some seriously deep bass grooves; Alex - having no mercy on the drum kit; and Bill - tearing off smokin' guitar riffs; basically it's a three-way musical slug fest. Then, shortly after the boss lady starts singing and howling the blues, Ron and Vince hit the ground with their horns running and yes, all hell is now breaking loose. Absolutely no further explanation necessary.

On a track titled "*Boogaloo*", the chorus line features Robbin sassily singing "I want you, to show me how to boogaloo". As I pretty much testified to already, Robbin Kapsalis does not need any one to show her how to boogaloo - or for that matter, any other dance, as well. The song actually finds Robbin singing it to a dance floor full of movers and shakers and not only is she encouraging them to show her how they boogaloo, she and the guys are also providing them with the vehicle to do it with.

"*Living Large*" (Deb Ryder) is one of the slower tracks of the bunch. With Mark and Alex in a sweet rhythm groove and Bill getting in some scorching slow blues licks, the song pretty much features Robbin putting on a vocals 101 class. Showing you don't need to be a soprano to hit the high notes, Robbin - with that deep voice her family teased her about as a kid - showcases her absolutely fabulous range.

From very well-known vocalists to local lounge acts of any genre of music, if you had a dollar for everyone - male or female - who has ever sang this song you'd be able to put a large dent in the national budget's deficit. That said, the versions that gives me a "*Fever*" (Coolkey/Davenport) are the jazzy one's performed by a sultry sounding woman like a Sarah Vaughan or a Peggy Lee - the one who pretty much started it all. Speaking of sultry singers, Robbin is indeed doing the song justice on this hybrid version. Hybrid in that she's got the steamy and jazzy thing going on with the vocals; Mark's bass lines sound as good as any jazz bassist I've ever heard; Alex's edgy drum work has a bit of a rock vibe; and there's no questioning that the way he's bending those strings, Bill's playing the blues.

So the next time I see Robbin live, I will be looking very forward to hearing this one. It's a smoker called "*The Cannonball*" (Williams) and with the band in pedal to the metal mode and the attitude Robbin's belting this one out with, I just can't wait for the sizzling, visual effects.

The disc closes with it's second performance of "*You Don't Deserve Me*". It's officially called the "*Extended Groove*", but for all intensive purposes let me just say it's the twice as long, steroidal version of the first performance. Not being the type of woman you'd

want to piss off, if you're the kind of man who stays out so late that the only things open are a bottle of gin and a pair of legs that don't belong to her, it's probably in your best interest to just never come home at all.

Other tracks on "*Soul Shaker*" that will get more than your soul shakin' are: "*Lost Souls*"; the shorter version of "*You Don't Deserve Me*"; "*Jukin*"; "*From The Hearts Of One*"; and "*Silver Spoon*".

To find out more about Robbin Kapsalis & Vintage #18 just go to their website - www.vintage18.net . Also, make sure you check out the Galaxie Agency, as well, by going to www.thegalaxieagency.com. Of course, whomever you contact, please make sure you tell them their friend, the Blewzzman, sent you.

Mean Old Fireman and the Cruel Engineers ***"Dumpster Fire"***

Self-Released

Release Date: 9/23/2021

Peter "Blewzzman" Lauro © September 2021

Blues Editor @ www.Mary4Music.com

2011 "Keeping The Blues Alive" Award Recipient

I first met the Mean Old Fireman, a.k.a. Ned Bolle, in 2018 at the "Blues Speed Networking for Musicians and Industry" seminar put on by the Blues Foundation during IBC week. It's a workshop in which IBC participants are invited to participate in networking opportunities/mentoring sessions with blues professionals across all areas of the music business. It's set up like a speed dating event where every ten minutes a bell goes off, and the participants must then move to the next professional they have registered to see. My agenda consisted of discussing the importance of providing often overlooked information on album jackets that are very helpful to reviewers. It was my first time mentoring and Ned was my first registrant. Since that time, both of



Ned's releases have left absolutely no guessing as to who wrote the songs; which of the three listed guitarists are doing what, and on which tracks they are doing it on; which tracks each of the two bass players are playing on; etc; etc. In retrospect, I can now say Ned got a "A" in my class.... lol.

"*Dumpster Fire*" is the second release from Mean Old Fireman and the Cruel Engineers, with four of the disc's ten tracks being originals - some of which come from Ned's real-life experiences as a first responder. Although he's not really old and certainly not mean, Ned Bolle is indeed a fireman in the Boston, MA area. Musically, he plays slide guitar, guitar, banjo mandolin, bass, percussion, and sings the lead vocals. The Cruel Engineers consist of: Joey Pafumi on drums and percussion; John Wadkins on keyboards; Marty Phillips on saxophones; Dana Andrews on harmonica; Lou Spagnola and Rick Plourde on bass; Christina Lacoste and Chat de Rouelle on backing vocals; "Shockwell" Morency on backing vocals and percussion; and Toby Soriero (of Rosedale Junction, reviewed in March) on lead guitar.

Saying "*Tour 3*", the disc's opening track is a Ned Bolle original, just doesn't quite cut it. Perhaps, telling you that the song was inspired by characters - some civilians and some co-workers - that Ned came in contact with during his field internship while working tour 3 on an ambulance that covered the East New York neighborhood of Brooklyn, NY; further explaining that tour 3 is the midnight shift and that East New York, plagued by poverty and drug addiction, has the borough's highest crime rate and is commonly called its murder capital; may give you more insight as to how original the song actually is. Musically, the dramatic rhythm feel Joey and Rick are laying down on the drums and bass, along with the eerie vibe created by Dana's harp leads and Ned's slide guitar chords, are the perfect accompaniment for Ned's gravely and gruff vocal presentation which encompasses the tiresome and worrisome mood that I'm sure a shift like this is conducive of.

This original track, titled "McArthur's Cunning Ruger" is a satirical approach to a very true story. The title combines McArthur Wheeler, a Ruger wielding bank robber who Ned says "is an unmistakable man, a little short on smarts but he did have a plan"; and Dunning & Krueger, researchers of "Why People Fail to Recognize Their Own Incompetence" - case in point, McArthur Wheeler. The fact that this dude rubbed lemon juice on his face because knowing that lemon juice could be used to make invisible ink, he figured it would have the same effect on his face, making it invisible to surveillance cameras is hilarious enough, but hearing Ned tell it is a flat-out riot. Not that it needed it, but adding Marty's scorching sax and the extra rhythm of Shockwell's percussion work definitely put a little more smoke (no pun intended) into this one.

For as long as I've been listening to the blues, I honestly believe I've heard every description of what's caused them. Some, like "my baby ran off with my Muddy Waters records" were clever, and even if they were true - quite lighthearted; while others, that came from real life experiences about tragic incidents, were indeed painful to hear. That said, I'd have to do some serious digging to find one as gut wrenching as

what Ned describes on "*Got No Spoons*", a song he wrote from his twenty-two years of seeing way too many lives destroyed by the opioid crisis. The true story being told here is of a father finding his 'baby daughter' overdosing in the gutter. Although Ned was able to prevent the young woman from dying, it's her father's belief that the Narcan didn't save her, it just kept her alive. The songs gripping lyrics end with dad's powerful message to his daughter's doctor..." *They say that no man can judge, I gotta leave that to old Saint Pete. But if our paths should ever cross, I'm gonna make damn sure you two meet*". Having no children of my own, the tears that are now rolling from my eyes have me feeling that poor man's pain. On a much brighter note, the lead guitar work by Toby, that starts at about one minute into the song then turns into a mind blowing minute-and-a-half solo that in addition to being the disc's best guitar work - could very well be the best I've heard since reviewing his "*Stompin' On The Front Porch*" CD back in March of this year. Then, having been inspired by Toby, Ned breaks out into his own minute-and-a-half slide guitar solo that in spite of the tears in my eyes, put a huge smile on my face. Worthy of my ultimate compliment, let me now say that if I were still a nominator, "*Got No Spoons*" would most definitely appear on my "Song Of The Year" ballot.

"*Cold Women With Warm Hearts*" is a cover of an obscure Albert King song. Oddly, but certainly not disappointingly, instead of string bending guitar leads, the musical highlights on this rendition include fabulous piano and saxophone leads by John and Marty, well fitted slide guitar leads by Ned and of course a powerful rhythm from Joey's drums and Lou's bass.

Being a big fan of J. B. Hutto, Ned wanted to make sure he included a song of his on the disc. The one he chose was "*Too Much Alcohol*" which was actually popularized by Rory Gallagher. That said, with Rory's rendition being a solo on a resonator, the Mean Old Fireman and the Cruel Engineers are rockin' it like J. B. did on his original. Giving the song a 2020 vibe, Ned's reasoning for sucking down all that booze is to "kill the virus off".

The liner notes about this track said, "*If you're gonna play a song about a car, it needs to move.*" Saying that the guys delivered on that statement, along with telling you the song is titled "*Rocket 88*" (Jackie Brenston/Ike Turner), should pretty much be all you need to know.

The disc closes with the last of its original tracks and it's titled "*Outrun The Blues (Album Version)*". On the one sheet, Ned proudly boasts that on their streaming services, the single version of this song is their most popular. He also says that you'll only know why after you listen, but I'll just go ahead and tell you that with it's frantic rhythm; wailing horns; piano keys that are being pounded, not tickled; guitars getting shredded; and boisterous backing and lead vocals; it's a full scale three alarmer (again, no pun intended).

Other tracks on this dynamite disc include: "*Barefootin*" (Robert Parker); "*Stack O Lee*", a.k.a. "Stagger Lee" - a song that depending on where you look could be credited to any one of a dozen people and spelled differently that many times as well; and "*Your Mind Is On Vacation*" (Mose Allison).

To find out more about the Mean Old Fireman just go to- www.meanoldfireman.com. When you do, please tell Ned that his friend the Blewzzman sent you.

The DogTown Blues Band ***"Search No More"***

RVL Music

Peter "Blewzzman" Lauro © August 2021

Blues Editor @ www.Mary4Music.com

2011 "Keeping The Blues Alive" Award Recipient

"*Search No More*" is the The DogTown Blues Band's 3rd release. Members of the band are: Bandleader Richard Lubovitch on guitar; Kaspar Abbo on vocals; Bill Barrett on chromatic harmonica and vocals; Wayne Peet on organ, piano and keyboards; Trevor Ware on upright bass; and Lance Lee on drums. For this project special guest Marcus Watkins adds his guitars to several tracks.



Of the disc's ten tracks, one is an original of Richard's, one is a standard from the seventies, and eight are classic blues songs. The band's motto is that they like to put a little jazz into their blues and a little blues into their jazz. Reading their impressive and diverse bios, it'll be pretty clear how that came about.

The disc opens with a swingin' rendition of a Percy Mayfield song that literally describes the groove the band is laying down. Yes indeed, The DogTown Blues Band are "*Cookin' In Style*". Pulling double duty on the track, Bill's doubly

impressive with some killer harp blowin' and silky smooth vocals. Now after just

the first time ever hearing him play and sing, I'm not quite yet ready to compare him to a Kim Wilson, but Bill sure did make Kim come to mind. In the meantime, the rest of the band's nailing a rhythm that's sure to fill the dance floor. Excellent opening track.

On this particular track, I'm going to take the liberty to say that the band put a little rock 'n' roll into their blues. With Bill back at it on harp and vocals - but at a much more rapid pace, Lance, Trevor, and Wayne are lighting it up on the drums, bass, and organ, with one heck of a rugged rhythm. When I tell you this one was a smoker, "*You Better Believe It*" (Paul Gayten).

So when your one sheet tells me that you've got some 'classic blues' songs on your disc, you better show me some legendary names. Okay! Willie Dixon works. On this very well-done rendition of Willie's "*You Shook Me*", the guys prove they're capable of getting way down and very dirty with some classic slow blues. Starting things off just as these kind of songs call for, Richard opens it up with a full minute long scorching blues guitar intro that I never wanted to end. As it did, Kaspar came in singing his heart out with a gut wrenching, emotional vocal performance that - with the help of Wayne's hypnotizing organ vibe - raised the song to hymn level. On top of all that....well actually, behind all that, Trevor and Lance are right where they should be - locked into a quite tight rhythm groove.

Richard's original track is an instrumental titled "*All Night*", and right here is where you'll get a big dose of that 'little bit of jazz'. With percussion and rhythm abound, Richard stands right in the middle of it all and puts on a dazzling guitar performance.

The title track, "*Search No More*", comes to us from the pen of the legendary Jimmy "Louisiana" Dotson (if you want to read a who's who list of blues royalty, check out some of the giants he's played with...but not now, later). Now you already know the song's not his, but I've got to tell you, Kaspar owned it on this vocal performance. Reeking of sincerity and emotion, when I heard him sing... "*If you need someone to love you, with all his heart and soul. If you want love and understanding, to be yours to have and to hold. Search no more my little darling, 'cause I'll be yours, oh yes I'll be yours*"...my heart melted and I was wishing I had a sister to introduce him to. Equally powerful was the instrumentation; with Lance being the star, a profound drum led rhythm and special guest Marcus, proving why he deserved being asked to take the lead on this one, with blistering blues guitar licks; everything came so perfectly together.

I have never done a review of an album that contained an old school R&B style blues song without saying something about that song, and since I'm crazy about them, I most likely never will. That said, this one is called "*Glory Of Love*" (Billy Hill), and depending on how old you are, you may have heard it covered by dozens of artists. As a matter of fact, if you're real old you may remember Benny

Goodman having a number one hit with it back in 1936. My philosophy on covering monumental songs like this is plain and simple - do them justice or just don't do them. DogTown Blues Band, with a masterful vocal performance by Kaspar and an immaculate piano performance by Wayne, thank you for nailing it.

Other tracks on this excellent release include: "*River's Invitation*" (Percy Mayfield); "*Miss Ann*" (Johnson/Penniman); "*I Wonder*" (Cecil Grant); and the Doobie Brothers smash hit, "*Long Train Coming*" (Tom Johnston). To find out more about The DogTown Blues Band just go to

- www.thedogtownbluesband.com - . Wherever you go and whomever you talk to, please tell them that the Blewzzman sent you

The Porkroll Project

'Papa Didn't Raise Me Right'

Roadhouse Redemption Records Sept.2021

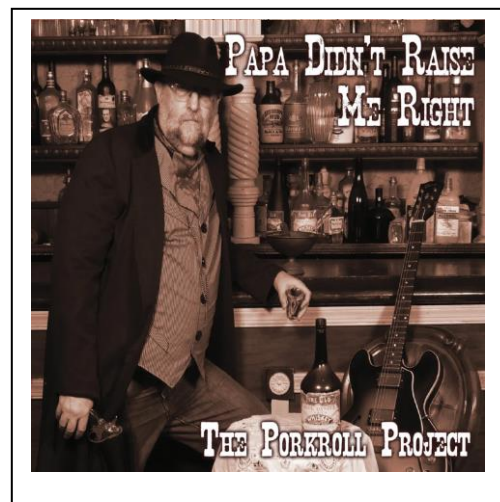
Publicity by Blind Raccoon Records

by Chick Cavallero

The Porkroll Project has been together, in various configurations, for around 20 years operating in the Philadelphia. During that time they've been no stranger to the IBC as I've caught them a few times as they represented the Billtown Blues Association three times in the competition and have had a couple previous CDs in the BSPCD competition of The Blues Foundation.

This is their 4th CD containing 9 originals and a couple covers. The band consists of Neil Taylor- guitars and vocals, Buddy Cleveland-harmonica, Walter Runge-organ vocals and piano, Anthony Pierucinni-bass vocals, John "J.T." Thomas on drums vocals, and Davis Renz- sax and horn arrangements. They get some help from their friends too-Chris Neal (trumpet), Paul Matecki (vocals), Andrew Whisler (trombone), and Jesse Taylor (bass). It's a nice sound, with Neil Taylor/Cleveland/Runge being the focal point. The three get rocking and the guitar-harp-organ/piano get a workout throughout the album.

Things get started with the title track "Papa Didn't Raise Me Right" which is a guitar driven track that Taylor gets to show his stuff on multiple times. "Down In Mexico" is an old Coasters tune written by Jerry Stoller



and Mike Leiber. It's got a Spanish beat to it complete with castanets mixing with a honkytonk piano and they've replaced the Coasters sound with an emphasis on the lead guitar and some tasty solos.

Things really slow down on "Crescent Moon" which is a slow bluesy number that lets the sax shine while the organ and guitar provide a nice backdrop. "Dancing With The Angels" is your shot at getting religion as it takes on a gospel sound that is bouncy and uplifting. The honky tonk piano, harp and guitar have some fun with this one.

"Nothin Yet" is my favorite cut. It's a funky blues number by Peter Rowan and Buddy Cleveland gets to take off with some sweet harp on this one and trades licks with some smooth B3 lines.

"The Next Thing Smokin" is another chance for the harp to take center stage and it does just that, at least before Taylor's guitar takes over. It a song that has a country gospel feel to it and a touch of blues. "Sentenced To The Blues" is the bluesiest cut on the album. Written by Buddy Cleveland a few years back it's got some gut wrenched harp solos, Runge's sweet honky tonk piano is tinkling throughout, and Taylor takes off with some pure blues solos. Well down song.

"A Taste of Malt Liquor" is a nice way to end things. This is a party song, or should say a drinking song, lol. It's got some great sax solos in it and conjures up a little Louis Jordan. Worthy of a listen, you'd be surprised at the number of IBC acts that fly under the radar.



Amaury Faivre "2020"

Self-Released

Peter "Blewzzman" Lauro © July 2021

Blues Editor @ www.Mary4Music.com

2011 "Keeping The Blues Alive" Award Recipient

Since over the last twenty years he's played on some eight hundred stages, in twelve countries on three different continents, there is a chance that some of you may be familiar with a French blues artist named Amaury Faivre. If by chance you were at one of those performances, you most likely saw him playing as a duo, with a full electric band, or even with a symphony orchestra. All that, of course, was prior to the Covid-19 pandemic. During lock down - while most of us were eating and watching Netflix - Amaury wrote eleven new songs; did all the musical arranging; produced, mixed and recorded the project on which he sings, plays harmonica, guitars, mandolin, banjo, and percussion. That said, he appropriately named his second release "2020".



I'd like to let it be known that when artists contact me about doing a review of their music, the form letter style reply I send that explains our whole process starts out with these exact words: *"Please be advised, that although there are always exceptions, very hard rock blues and solo roots type acoustic blues are not our preference at this time."* That said, Amaury Faivre and his music were a rare and welcomed exception.

"2020" opens with an instrumental titled *"Amuse-Bouche"*. The best translation of it that I came up with relates to an appetizer and at just eighty-three seconds long, that's exactly what it is - a tasty morsel of Amaury's masterful harmonica technique.

The tale this song tells might just be one that many of us men can relate to. It's about how much one's life can change as a result of messing with the *"Wrong Girl"*. While playing the mandolin, various instruments of percussion, and blowing very sharp harp leads, this track not only establishes Amaury as a formidable one man band, but it showcases his song writing; story telling; and commendable vocal skills, as well.

Sometimes I'll listen to a song that contains such touching lyrics and it's sung in such an extremely emotional and melancholic style, that I can't help but wonder if it was written from a real life experience or it's just a song with absolutely no relativity. This one titled *"Sister"*, is one of those songs. Having said that, my gut's telling me that this heartfelt outreach from a man to his sister is real - as the expression goes, you just can't make up stuff like this. Musically, I've got to go on

record as saying that I have never heard a harmonica more beautifully played. Call me crazy, but I felt like this may have been a song more suited for a violin and yet Amaury crushed the part with the harp.

"*Heart Of Stone*" has a cool country feel and with Amaury backing himself up, this is a masterful vocal performance. Additionally, with flawless guitar work, Amaury makes it clear that the guitar is not his second instrument.

"*Invite A Danser*" is a track that's totally sung in French and although I couldn't understand one word, I couldn't care less. The fun Amaury's obviously having singing and playing it is truly contagious. With all it's changes, it could very well be one of the disc's best instrumental performances. Starting out with soft vocals and killer acoustic guitar work it, at first, sounds like a country ballad. Then the vocal tempo goes into high gear and with a banjo and accordion sounding harmonica work it takes on this whole Cajun zydeco vibe. Great stuff!

"*Mary Mae*" is one of the more traditional blues songs. As a matter of fact, it's something like you'd expect to hear from Cephas and Wiggins or Sonny Terry and Brownie McGhee. The only difference is there's no and associated with Amaury Faivre, it's all him.

So here I am, seven songs into the disc and each of them has impressed me enough to want to highlight it. That right there speaks volumes and pretty much is a great statement to end this review with.

Other songs on this very well done, from every aspect, disc include: "*Even More*"; "*Best Thing For You*"; "*Watch Her Sleep*"; and "*Pouring Rain*", the only track that features someone besides Amaury - Marius Faivre (who I believe may be his child) on backing vocals. To find out more about Amaury Faivre just go to his website - www.amauryfaivre.com. As usual, please tell him that the Blewzzman sent you.

The Amy Ryan Band

"Shake & Shimmy"

Self Released

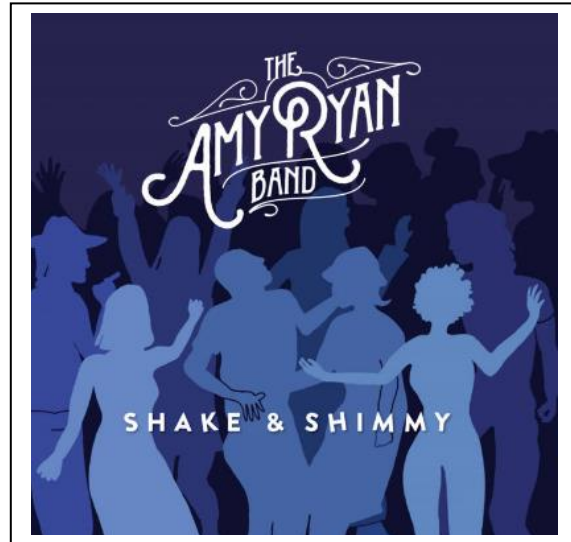
Peter "Blewzzman" Lauro © July 2021

Blues Editor @ www.Mary4Music.com

2011 "Keeping The Blues Alive" Award Recipient

The power of networking works in so many ways. As a result of my "Blues Music Networking" emails - the one's in which I send my CD reviews to many hundreds of radio and blues society contacts - I occasionally get replies from recipients who themselves would like me to review *their* music. Enter, the Amy Ryan Band. After reading one of my recent reviews, Richard Green, the President of the Capital Region Blues Network (Albany, NY) and the lead guitarist for the band, contacted me and here we are.

The Amy Ryan Band consists of: Amy Ryan on lead vocals and acoustic guitar; Richard Green on lead guitar and backing vocals; Ed Stein on keyboards; Dave Imbarrato on bass; and Mark McKay on drums. The band's debut CD is titled "*Shake & Shimmy*" and of its eleven tracks, ten are band originals.



Regular readers of mine know that I'm a big fan of the blues belting ladies and my favorite style of blues is slow, traditional blues. Put those two together, as is the case on Johnny "Guitar" Watson's "*Want Me Some Love*" - the disc's opening track - and I'm in blues heaven. Within the first sixty seconds of the song, Amy already showcased her softness, her strength, and her amazing vocal range - and with over five minutes to go she had already put a smile on the Blewzzman's face. With Dave and Mark in that perfect slow blues rhythm groove; Ed's amazing piano highlights that featured lots of that right hand, high end stuff that songs like this call for; and Richard scorching those slow blues guitar licks; the song could not have made a better introduction to this talented bunch.

On "*Don't Get Too Close*" - a song he penned - between the slinky slide guitar leads, the picking and the bending of those bottom strings, and the rough and raunchy chords, Richard is all over the ax on this one. Also all over things is Ed - first on piano and then on killer organ leads. Then there's the boss lady - emphatically making sure the woman checking out her man knows just that. Lines like "*Don't you get too close or you'll see the back of my hand!*" pretty much do the trick.

Although the one sheet referenced Cream while mentioning the guitar riffs, the opening guitar chords on "*Crossroads*" gave me flashbacks of Free doing "*Alright*"

Now" at their 1977 concert in Madison Square Garden. Regardless of the comparisons, I'm pretty sure you're getting the point that this one is one of the disc's several rockers. And just like Pat Benatar, Grace Slick, Patti Smith, Maggie Bell, and the other countless killer female rockers from that era did, Amy Ryan is rockin' the vocals. (Side note: this is a Ryan composition, not a cover of the same named song by Robert Johnson)

This song features Amy taking the opportunity to proudly praise her man. It's titled "*I Got A Man*", and by no means is he an ordinary man. Based on his many admirable characteristics that she candidly shares, it's no wonder she'll get upside your head if you get too close to him. Musically, it's a swingin', dance floor fillin', rhythm rich shuffle, with back and forth guitar and piano highlights. Real good stuff!

On "*You Better Run*", the somewhat dark and slightly eerie vibe the band is giving off; along with Richard's often repeated, gravely whispering of the songs title; and Amy's penetrating warning of "If you see me coming, you better run"; this intense performance had me thinking this one had movie soundtrack written all over it. (Side note: this is Ryan/Green collaboration, not a cover of the same named song by Junior Kimbrough.)

Midnight Sun has the effect of a very well-done melding together of two songs. Song one is an absolutely beautifully done ballad featuring Amy's angelic voice and soothing acoustic guitar playing which eventually crescendos into song two - a compelling instrumental with profound rhythm, vibrant piano leads and smoldering guitar licks. Easily one of the disc's very best.

The disc closes out with a way too short forty-one second song titled "*Hummingbird*". It's an a cappella presentation that all vocal teachers should make mandatory listening for their students. The lesson could be called "Vocal Range 101".

Other tracks on this dynamite disc include: "*FOLB*"; "*Good Shoes*"; "*All Along*"; and "*Nobody's Business*". **To find out more about The Amy Ryan Band just go to their website - www.amyryanband.com . Wherever you go and whomever you talk to, please tell them that the Blewzzman sent you.**



Gregg Martinez

'A Mac Daddy Christmas'

NOLA Blue Records
by Dan Willging

When your buddies call you 'Mac Daddy' and your prized '73 Pontiac is dubbed 'Mac Daddy,' it goes without saying that all things killer, including Christmas albums, are 'Mac Daddys' too.

A Mac Daddy Christmas, a digital-only release, is Gregg Martinez's second such yuletide effort. His first one, ironically titled Christmas, was released 19 years ago when Martinez was, of all things, a temporary Texan. But while his first holiday waxing was purely traditional and spiritual, this time Martinez scoured for obscure nuggets that fit his blue-eyed soul style. Top-notch interpretations are prevalent throughout, especially Donny Hathaway's "This Christmas" and The Carpenters' glistening "Merry Christmas Darling" that haven't been bludgeoned to death in the Christmas market.

Additionally, it swings with a New Orleans and Memphis Soul identity. Martinez rocks the rollicking "Louisiana Christmas Day," just as good as Aaron Neville did, and delivers a comparable, if not better, vocal performance than Frankie Ford did on "Christmas On Bourbon Street."

The most radical rendition is Irving Berlin's "White Christmas" that's in 6/8 time (not 4/4) and practically borders on swamp pop. Yet, the unexpected arrangement is not something Martinez invented but astutely follows Otis Redding's creative version released posthumously in '68.

Martinez and guitarist Tony Goulas also tackle Redding's version of "Merry Christmas Baby" as a duet. While Goulas is first and foremost a guitar player, he holds his own vocally against the natural powerhouse Martinez with a contrasting raspier, rougher edge.

"Mary's Boy Child" is the proceedings' only spiritual-centric number and, amazingly, is the first song Martinez ever recorded back in 1977 as a single. As the story goes, his father passed away the year before, and a friend funded the recording session as a keepsake for family and friends. On the reprised edition, Martinez pours his heart out for an applause-worthy, memorable performance. At the 3:24 mark, he modulates to a higher key, kicking it up a few notches emotionally for a coup de grace finale. A true Mac Daddy of an album."

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

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GET YOUR BLUES GIGS POSTED

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

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Colorado Blues Society Mission Statement

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

Colorado Blues Society

Members

Musicians/Bands etc...

50 Shades of Blue
Al Chesis and The Delta Sonics
Alfonzo
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Blues*Wa*Feeling
Bruce Cook
Cary Morin
Cass Clayton Band
Clay Kirkland Band
Danny Ford Band
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Doc Brown's Blues Band
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My Blue Sky
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The Blues Jam

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

THE COLORADO BLUES SOCIETY ON RACISM

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

Presidents Letter

Happy Holidays Everyone,

With year's end fast approaching there's a lot to be thankful for this year and I'm grateful to have the opportunity to comment on a number of fronts.

I'm grateful to the Raffle Committee, Scot, Gary, Joe, Mark and Alan for all of their efforts to solicit the prizes, develop the web presence for the raffle site, manage the transactions and ultimately ensure that all of the prizes were shipped out to their respective winners. Thanks to all who purchased tickets to the raffle and it was a great experience all the way around for our first online effort.

I'm thankful to our entire Board of Directors for pitching in where needed and all of their hard work staffing merchandise booths at the Greeley Blues Jam, the Trinidaddio and our IBC competition. It takes a village and we have one of the best in the country.

Congratulations to the winners of this year's Colorado Blues Challenge: the newly renamed Deborah Stafford and the Night Stalkers in the band division, Lex Quasar & the Sonic Stomp in the solo/duo division and Blues Shoes will be representing CBS as our youth entry for next January's International Blues Challenge. It was an outstanding day of music and congratulations to all of the competitors who entered this years competition! Looking forward to seeing how everyone does in Memphis.

And please put the January 9th date on your calendar for the Member's Choice Awards to be held at the Buffalo Rose. We will also be presenting some awards as determine by our honors committee to deserving entities and this event will service as a fundraiser to generate additional monies for our acts going to Memphis. We're bringing Hector Anchondo in to headline the event and it will be a great way to cure your pose Holiday Blues and support our IBC acts. The ballot is being compiled for the Member's Choice voting and will be up on the CBS website soon.

Looking forward to seeing you on January 9th, 2022 and

Happy Holidays!

Kyle

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

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.radiorethink.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 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

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

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

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

6-8 pm, House Rent Party with Jeff Koepke KRFC 88.9 Fort Collins; online at krfc.fm

8-10 pm, Trinidadio Blues with Ken Saydak KCRT Trinidad 92.5; 99.3; 100.3; online at 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

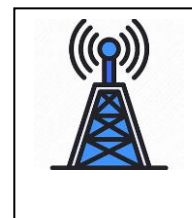
3-4 pm, Blues & Rock Mix with several hosts KHEN 106.9 Salida; online at <http://www.khen.org/live>

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

9-11 pm, Blues with Suz KDNK 88.1, 88.3, 88.5, 93.5FM Carbondale, and online at 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

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.radiorethink.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

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

6-8 pm, R&B Jukebox with Easy Bill KUVO 89.3 Denver, 88.5 Vail, 89.7 Breckenridge, and online at 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

The Colorado Blues Society Q Blues 2021 is completed.

And the Colorado Blues Society Q Blues 2021 Raffle prize winners are....

Dave Moazed,	New Bern, NC -	Adrian Miller's - "Dropping knowledge like hot biscuits" 3 books bundle
Candice Pulliam,	Denver, CO -	Proud Souls Barbecue & Provisions Bundle
Goodwin Lee	Longmont, CO -	KroDog Custom Crafted Electric Guitar
Amy Whitesell	Colorado Springs, CO -	G-QUE Barbeque \$75 Gift Card
Mike Servantes	Lakewood, CO -	Blues All Day Long, The Jimmy Rogers Story - by Dr. Wayne Everett Goins
Mike Servantes	Lakewood, CO -	Autobiography of Bluesman Taj Mahal with Stephen Foehr
Francine Mugge	Denver, CO -	Hog Heaven - Pork Rubs & Spices, 'Cue Glue + \$20 merchandise card
Mark Barnett	Denver, CO -	Low & Slow: Ultimate Pit Boss Spice Set
Nick Noel	Lincoln, NE -	Stained Glass Mosaic Art Guitar
Kerry Morrison	Littleton, CO -	The Cookbooks of Cheryl Alters Jamison
Mathis Santella	Thornton, CO -	Char-Griller Smokin' Champ Charcoal Offset Smoker
Steven Cleary	Westminster, CO -	Best of Britain - BBQ Ben Bundle
Margo Matthews	Ft. Collins, CO -	"Fire in the hole" - better burning charcoal & \$100 merchandise card
Mike Servantes	Lakewood, CO -	CBS' "Sauce Boss" bundle of aprons and hot sauces
James Taylor	Denver, CO -	Louisiana Wood Pellet Grill & Smoker

Marsha Kelley Tomball, TX -
Future of the Music by Adam Gussow

Whose Blues? Facing Up to Race and the

Jaime-Lynn Gallegos Aurora, CO -

True Blues CD bundle

Congratulations to the prize winners!



Colorado Blues Society Q Blues 2021 Raffle

The **CBS Q Blues 2021 Raffle** is themed to the way blues music sounds sweet and smokey, like barbeque tastes, and the way barbeque tastes soulful, like blues music sounds. Raffle prizes feature the kindred cultures and moods of blues and barbeque. Take a look at few of the great items!



Visit the Raffle Website to learn more and purchase tickets!!

<https://go.rallyup.com/qblues2021>

Thanks to all of our corporate sponsors:



And thank you to everyone who bought raffle tickets, generously donated items for drawing and invited family, friends and community to make their purchase in support of the Colorado Blues Society mission.



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

DEADLINE FOR THE **NEXT** HOLLER?

Deadline for the next issue (**February/March 2022 issue**) is **January 1, 2022**. 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

