

THE HOLLER

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2019 BLUES FESTIVAL SEASON

Winter is finally disappearing and Spring has had its obligatory couple of weeks here in Colorado and that means Summer Blues Festival Season is right around the corner! While it is disappointing with the number of Blues venues that are disappearing, one thing that is strong and vibrant here in Colorado is our Festival Lineup. We have a bunch of them and some that are really getting national recognition. At last count there are over 20 of them, so get ready for a summer of bluesing.

Time doesn't let me hit on all of them, but I'll try and catch what I think are offering some great lineups. The first two have dominated the Colorado Blues Society's Member's Choice Awards every year for Favorite

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2013 KBA -BLUES SOCIETY OF THE YEAR

The Colorado Blues Society lost its Editor when Jack .Hadley resigned last January. CBS had to do some scrambling if it was to continue publishing the CBS bi-monthly magazine, The Holler. That is why you haven't received a Holler for several months. Former CBS President Chick Cavallero is the new Editor and will be using a different format than ISSUU which we had been using in the past. Since I am also the editor of the Weekly Update which uses Constant Contact, I decided to shuffle up The Holler format and use Constant Contact for it as well, sending The Holler to you in pdf form. I am also taking over Web Master duties (obviously a glutton for punishment) I am going to be pretty busy so I welcome your articles into The Holler. If you see a great show or festival, or want to review a CD, write it up and send it to chick1951@hotmail.com and there's a good chance we will use it. Send your photos along too, we can use all the help we can get!!! Thanks!

Festival. First up is The Greeley Blues Jam in Greeley. "It Ain't Nothing But a Party" as Al Bricker has always stated, and that it is. A Party that starts Friday night with a free Blues Party on the 9th Street Plaza and continues into Island Grove Arena on Saturday. This year they are offering up Shemekia Copeland, Larkin Poe, Mr. Sipp, Watermelon Slim, Roy Rogers, The Taylor Scott Band, Kara Grainger, Mojomama, and Cha Wa so head on over to Greeley on June 7 & 8 and join the REAL party animals- The Blues Cows- for blues & brews.

Blues From The Top in Winter Park has split those Members Favorite Festival Awards with GBJ and I'm sure next year's MCA voting will be close again. BFTT is June 29-30 and happens at 13,000 feet so it's a great place to cool off with some hot blues. Between the 2 day Festival on Saturday and Sunday there are night shows Friday thru Sunday night. In town that weekend are Lucinda Williams, Robert Randolph and the Family Band, Allman Betts Band, Samantha Fish, Danielle Nicole, Selwyn Birchwood, Tinsley Ellis, Mike Zito, Jimmy Vivino, Kate Moss plus a major announcement to the lineup in June.

Blues Under the Bridge is the big one in Colorado Springs on July 13 with Tab Benoit, Nikki Hill, Selwyn Birchwood Band, Hector Anchondo Band, and Crystal and the Curious. Another CBS favorite is The

Trinidaddio in Trinidad on

August 24 with a free party downtown Friday Night August 23. Keeping things hopping in Trinidad that weekend are Sugaray Rayford, Rick Estrin and The Nightcats, Jimmy Thackery and The

Drivers, The Rockwell Avenue Blues Band, Los Albuquerque Blues Connection, and Jacque Gipson. Telluride Blues and Brews is a biggie over September 12-15 with tons of big names that include Boz Scaggs, Anders Osborne, Tab Benoit, Samantha Fish, Southern Avenue, Ruthie Foster, Otis Taylor's Psychedelic Banjo Posse, Allman Betts Band, Cedric Burnside, Cookie McGee, Joanne Shaw Taylor and Mitch Woods.

There's plenty more tho. Blues & Brews on Old South Pearl returns this year on August 10th. Guitar Town at Copper Mountain and New West Fest in Fort Collins are also that same weekend (Aug 9-11). The Carbon Valley Music & sprints Festival in Dacono is August 3. There are two renditions of the Durango Blues Train one May 31-June 1 and the other August 16-17. The Brighton Blues Blast is June 15 at the Brighton Armory and things finally wrap up with the Otis Taylor Trance Blues Festival in Boulder November 9. For a complete list of all Festivals and who is at them, be sure to check the CBS Weekly Update every week. Hope to see you there.

Contributors to this Issue:

Erica Brown, Karl Schmed, Steve Mack, Dan Treanor, Michael Mark, Wayne Goins, Tim Schrag, Peter "Blewzzman" Lauro, Joanne Cole, Dan Willging, and Chick Cavallero





THE MOVERS AND SHAKERS PHOTO BY MICHAEL MARK



STOMPIT PHOTO BY MICHAEL MARK

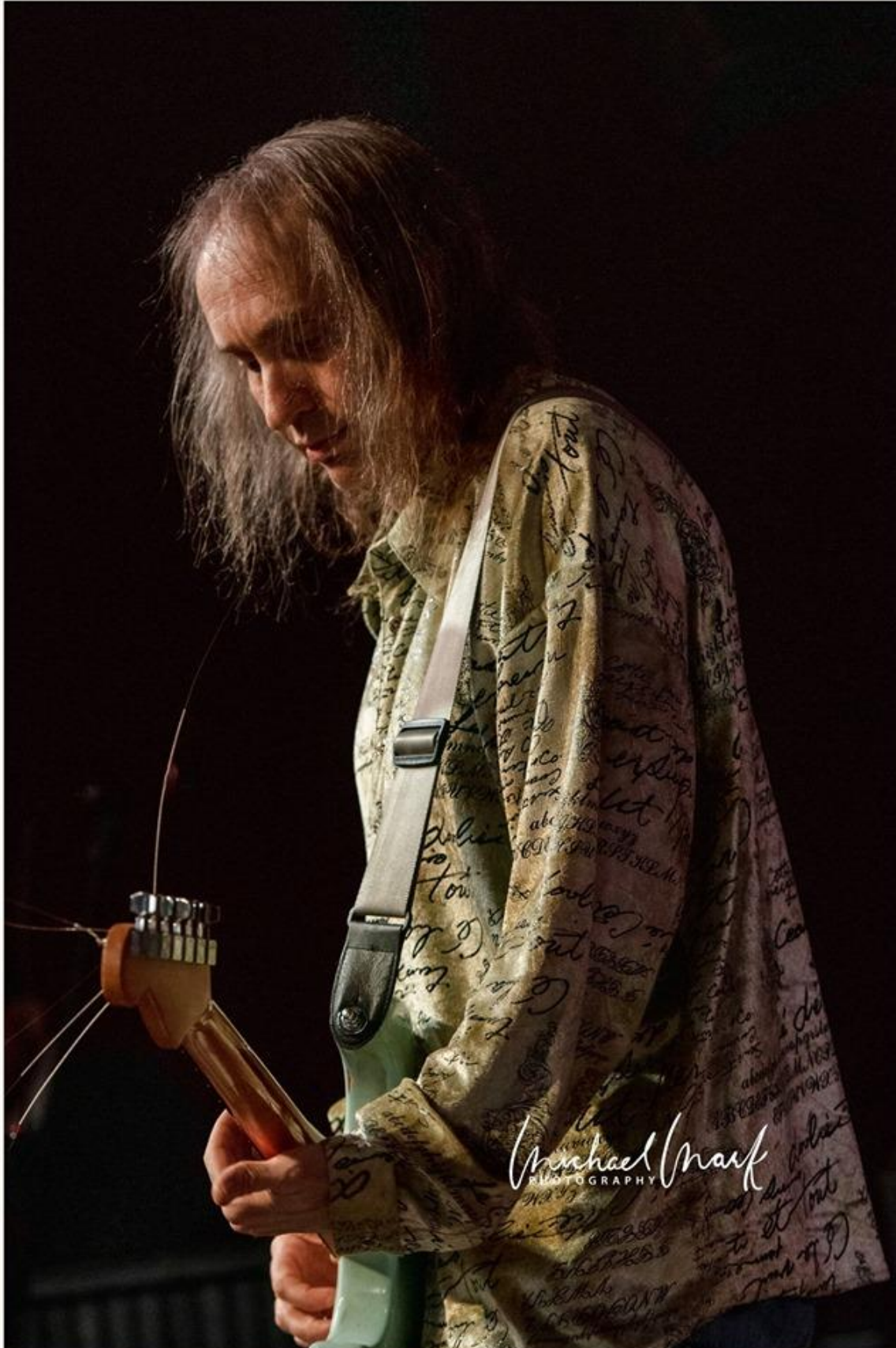
The 2019 Colorado Blues Challenge

On May 5, 2019 The Colorado Blues Society held its IBC Finals to select our participants for the 2020 International Blues challenge in Memphis. The Final competitors were: The Alfonzo Youth Band, The Tuffenuffs, Stompit, Reverend Freakchild, The Mad Dog Blues Duo, The King Stan Band, Three Shots, The Movers & Shakers, 50 Shades of Blue, and Deborah Stafford & the State of Affairs. The Colorado Blues Society is proud to announce our representatives at the 2020 Memphis IBC Competition:

Band: THE MOVERS and SHAKERS

Solo/Duo: STOMPIT

Youth: 9th AVENUE NOISE



2019 CBS
IBC
Finals....

Stompit

Photo by
Michael
Mark



**2019 CBS
IBC**

(top)The
Movers
and
Shakers

(Bottom)
The King
Stan Band

Photos by
Michael
Mark





2019 CBS IBC

Above-The
Mad Dog Duo

Below-
Three Shots

Photos by
Michael
Mark



My Personal Experience: Erica Brown, International Blues Challenge Contestant and 3rd Place Winner with Dan Treanor's Afrosippi Band

(editors note- having just completed Colorado Blues Society's IBC competition, this should be terrific insight for the CBS 2020 competitors. Thank you Erica!)

WARNING: This recollection is deeply personal, and not as general as some might expect, but I'm trying, through my own experience, to give a taste of what it is like when you are involved in a Competition this important, and also what I believe are very relevant tangents on my individual perspective of the IBCs. So, here goes!

My experience at the IBC's with Dan Treanor's Afrosippi Band was in a word: INTENSE. The feeling of hearing your name called when the finals are announced are like very few things that I can describe. You are on the World's Blues Stage, and everyone that loves Blues is paying attention to what is going on in that little town called Memphis on those days. The names being read in the instant of the Winners' Announcements are being read not only to the Orpheum Theatre audience, but it is the Shot Heard Round the

World. For me, hearing our name called in the instant of the Winners' Announcements suddenly set up an echo that I could actually imagine going out and reverberating through the heads of every blues lover in every Country Worldwide that honors Blues as an Art form. There is no other feeling like it. You've played for all the marbles, and you actually get to take some of them home!!

My favorite moment of the IBCs actually I was not privy to until the Contest was done and I was back home in Colorado. My daughter (an incredible singer in her own right) told me that as we were in BB King's waiting for the Finals announcement, she sent a Prayer up to Heaven and said (and I'm paraphrasing somewhat, but this is the gist): "Lord, you said this



was the year of the YES. If you grant me no other wish this year, grant me this one: Send my Mom to the Finals." When the announcement happened, she burst into tears, and I couldn't figure out why she was crying so hard, and I chalked it up to nerves on my behalf, but she had just heard her Prayer answered!! What a Moment!!!

In our particular case, I think that our Show was so different, given that we were honoring the Blues as they came to America from Africa in its earliest form, then taking folks on our unique musical journey and bringing them full circle back to 2013, was what fascinated the judges and the crowd. We were completely and totally invested in honoring the musical legacy that ultimately enabled us to stand on that stage, and it showed.

On a personal level, I was acutely aware each time I took the stage that I was carrying a lot of folks' expectations on my shoulders, not to say my own as well!! As does each act that makes it to Memphis. I think that this is why you hear so many songs with Memphis and the IBC's themselves as a Theme when you go to the Quarterfinals and Semifinals. Memphis is



like going to Valhalla, and there is nothing but good times there for that space in time. You are there with everyone who loves and cherishes Blues, and it's an amazing feeling to be on the SAME wavelength with SO MANY PEOPLE. That being said, here' a crazy thing: I

have to say that for me personally, when the Spirit took me over as I started my performance, I physically blacked out and let it have its way. I actually have to watch our performances now to see what I did, and try to remember. I DO remember that just before I started up the aisle at the Finals at the Orpheum, I asked for the strength and clarity to project my performance so that the people watching could come along on my journey as I was experiencing it in those moments, and I think I succeeded. When I looked around and saw my band mates giving it their all as well, that took me even higher. Dan Treanor was a sharp, focused laser, directing us all (band AND audience) in and out of our musical journey. Mike Wysocki was the floor I stood on, and that bass gave me the foundation I needed every time I used the beat to direct my performance. Michael Hossler was our rock, and the solid guitar and Slide that meshed with Dan's Kalam and Harmonica to give us our unique sound. Gary LaDuke was our Wildman, and brought an energetic PRESENCE to the

Drums that I believe has never been seen in the IBC's before. We were truly a Unit on that stage, and were as One in our Mission.

I realize that many folks eschew Competitions, and don't believe in them, but competition is a basic tenet of who we are as creatures that inhabit this Earth. The animal kingdom is a sterling example of this phenomenon, and it is borne out each time the Male of a Species goes to war with another male for the attention of a Female. Competition is built into us. Muddy Waters and his contemporaries used this to bring attention to who they were and enhance and build their reputations as the Best in their Art, and were ruthless in their stalk, so much so that they called it "Head Cuttin'". They were the best of the best, and wanted to find others of their ilk. Looking at it from another perspective, my personal feeling has always been that how can you get better if you do not engage with others to see what you are capable of when under pressure? And the IBCs ARE pressure, make no mistake. There are close to two hundred other bands and Solo/Duo acts who want what you want just as badly as you want it, and you must be somewhat ruthless yourself if you want to rise to the top. That's just the way it is. How can you not be inspired to give it your all, when everyone else around you is doing just that?

I've had folks say to me, "Erica, how did it feel to come in Third instead of First?" To that I say this: There were ONLY THREE awards being given that week, to roughly only FIFTEEN people. Over ONE HUNDRED bands came to see if they could capture one of those Three, which roughly equaled nearly a THOUSAND individuals. WE DID IT. We were five out of a thousand who came out on the other side and took home Hardware (as Charlie Musselwhite calls it!).

So you wanna work as a touring blues musician, and need the world to know you're out there? Compete in the IBCs and make it to Memphis. NETWORK. The opportunities are out there, just waiting for you to walk up and say hi. Didn't make it into the Competition? GO ANYWAY. The opportunities out there are not just for the contestants. I made friends and contacts that have served me well, and will continue to serve me, I believe, for the duration of my career.

The Blues Foundation has worked tirelessly on, and I believe, just about perfected, the method in which those who love this Art form can Honor their own. It's Head Cuttin' taken to the Max, and you better believe, this Competition takes no Prisoners. Run with the Big Dogs or stay on the Porch. Give it ALL you got, should you make it that far, and Reap the Rewards. They're there for the taking! The Colorado Blues Society has a History of sending deep and deadly contestants to this Arena, and the World watches what we do, and how we do it. I found it VERY interesting that after the performance of Bad Brad and the Fat Cats this year in the Finals (and you know what? Colorado ain't SCARED to go FIRST-we were the first band in the finals in 2013!!) many of the acts after them did what Brad did and came down into the audience, but Brad did it FIRST, and I think, showed them how it's done. Well done, gentlemen!!! Cary Morin gave a deep and soul-fulfilling performance each evening, and what so many took away from his performances was the love he has for the Blues, and, part of what Son House says the Blues are about: "Male and Female, that's in love" Cary's love for his wife and his tribute to her through his music shone through in so

much of his performance, and many of the Ladies who witnessed his performance remarked about it to me!

Now, here's another thought. I have also had conversations with people who've said, "I see many of the same bands year after year in the IBC's". Here's what I say to that. Each Blues Society holds their own Competition, and the best come to those local Competitions and give it what they've got. If they keep making it to Memphis, they seems to me that they're doing something right, and those blues societies recognize it too, and reward that hard work. What's funny is that no one bats an eye when (as is happening at the time of this writing) they see the same Competitors at the Olympics each time they happen-they cheer their faves on. Why can we not do the same? Just sayin'.

In summary, I would encourage any Blues Musician to try this at least once, and immerse yourself in a feeling quite like no other. It can be the highest of the high, and the lowest of the low, but isn't that what the Blues are about?? You'll never know until you try. KUDOS to every Colorado Musician that has given it their all in pursuit of this goal.

by **Erica Brown**



"White folks hear the blues come out, but they don't know how it got there."

Ma Rainey, "The Mother of the Blues" c. 1929



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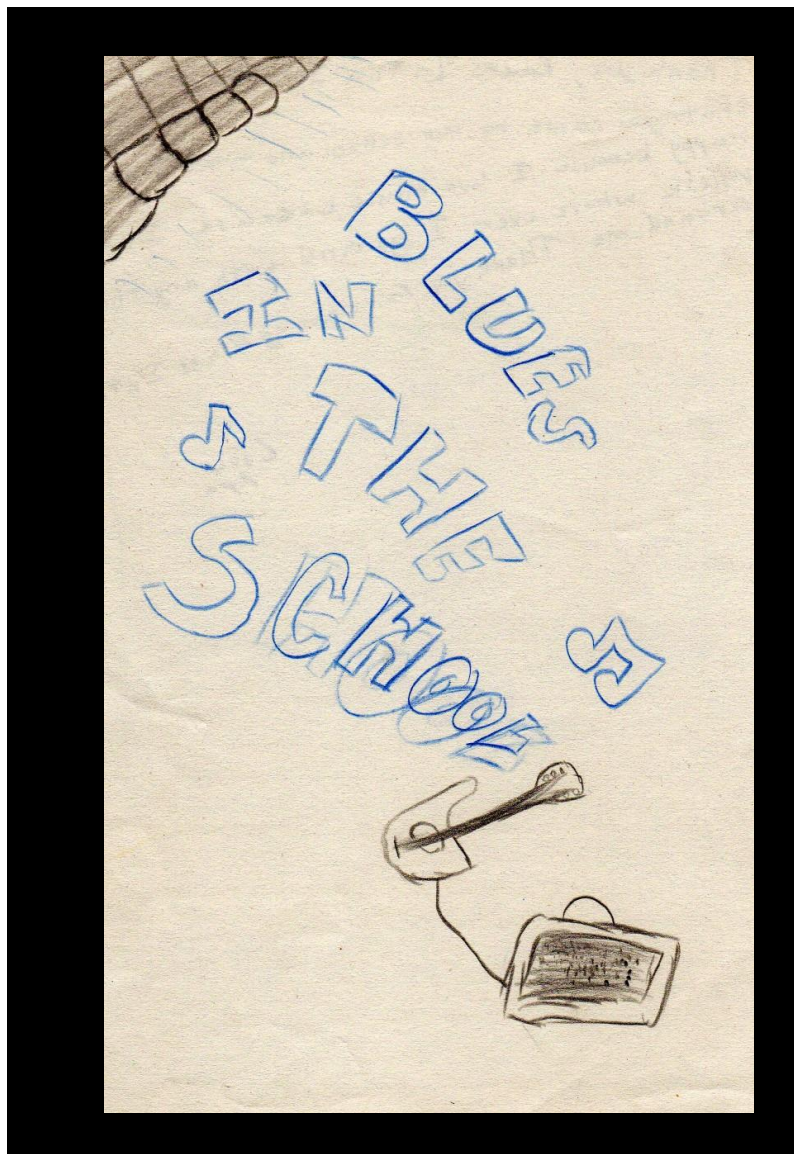
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Keeping the Blues Alive with the "Porky Pig Blues" – by Dan Treanor

In the Spring of 1994 'Arclight' was born. Myself, along with Darryl Lee Powell and Tim Mahoney decided that what the world needed was another Blues Band, a real one!

In the mid 80s I had met and played with Tim in a Country band - 'The Side Road Rhythm Rangers'. We only played two places - 'The Trail Dust Steak House' - North and South. It was a good paying gig, six nights a week, early hours. That was the only good thing about it, otherwise it was as soulless a job playing music as imaginable. We were like the animatronics band at 'Chucky Cheese', although I imagine the big rat had more fun! LOL. We were musical white noise adding to the ambience of the Trail Dust "experience". The Trail Dust was a literal steak

factory. A big barn like building with long rows of picnic style tables and benches. They served steak, lots of it. There was a slide that emptied on to what passed for a dance floor. It use to blow my mind to watch grown men and women come flying down that slide, squealing like they were back on some distant playground from their past. Oh yea, then there were the ties. You wore a tie to the Trail Dust, you got it cut off. For the people there, eating dinner with all the hoopla, it must have been fun, for the band, not so much. I wish I had a dollar for every time we had to play "Happy Birthday". I think the record was 17 times in one night. "Cotton Eyed Joe" and "Orange Blossom Special" - OMG, I use to like those songs. After the thousand or so times, it kinda' got old. They had this deal, if you eat and finish a 72 ounce side of beef, it was on the house. Only saw one person do it, Riley Odoms the old Bronco football player. Then



he had dessert! LOL. The Trail Dust was packed every night. There would be a line of people waiting to get in that would stretch out into the parking lot. This actually happened. The management was all about turning over the tables. They didn't want people hanging around after they finished eating, they wanted those seats filled with a new set of carnivores. We worked up a song, purposely played bad, I mean really bad. I don't remember what song it was, psychologists call it avoidance I think. Any musician will tell you it is very difficult to purposely play a song badly. It goes against the grain. The manager would give us the twirling finger signal, turn em' over. We'd play the song, it worked. People would get up and leave in disgust. Mission accomplished, tables empty, new customers, more steaks sold! That was the Trail Dust Steak House. Playing with Tim, I recognized him as being a great guitarist. He told me he loved the Blues and man could he play them. I told him, one day we'll play together in a real band.

Shortly after moving to Denver in 1982 I was jonesin' to play some music. I was totally new, had no idea what was going on with the music scene. This was a time period long before social media. Musicians and bands looking for gigs or members, would actually place ads in the classified section of newspapers. I was poring over the classifieds in the Rocky Mountain News when I came across an ad - "new band looking for members". I called, set up a audition, went and played. That is where I met Darryl Lee Powell. Darryl, and his then wife Lo, were starting a band. 'The Lo Michaels Band'. They already had a drummer - Gary Sundermeier and guitarist - Joe Hollenbeck. We jelled and I became a part of the band. My first Denver band. It didn't take me long to realize Darryl was a fine bassist and great soulful vocalist. Oh yea, and he loved the Blues. The 'Lo Michaels Band' was a variety band. We played everything from BB King to Hank Williams. It was a blast and over time we became a very good band. Just like with Tim, Darryl and I agreed that one day we were going to be in a real Blues band.

Time passed and those bands became memories. Tim didn't live too far from me and we would get together and jam. We actually started to work up some songs. Muddy, Wolf, Junior Wells, Butterfield and so on. I told him, I know this bass player. Good player, soulful voice, I'll invite him over. I did and so the nucleus of 'Arclight' was formed. Me, Tim and Darryl. Now we need a drummer. Kinda' like "Spinal Tap" we went through some. We finally landed a great one - Ben Culley. Benny had played with "Gatemouth Brown" for several years. That should tell you everything you need to know about his drumming skills! 'Gates' iconic Gibson Firebird with the hand tooled leather pickguard, Benny made that for him.

We rehearsed in "Spider Haven", a grimy, dismal storage room attached to my garage. It's a really nice studio now, back then more like a medieval dungeon. LOL. There is a reason we called it "Spider Haven". Eight legged monsters everywhere. It just seemed like a very appropriate place to play the Blues.

We felt like we needed one more piece, that's where Tony Arceneaux came in. Tony is a horn man supreme. Plays it all. Tenor, Alto, Soprano, harp and sings. Tony and I had shared the stage a few years prior with "Bob Yeazel and The Nightcrawlers". In reality, I knew Tony a lot longer than that. Back in Pueblo, in the mid 60s, before Nam, I worked as a clerk for 'Quick Stop' (Pueblo's version of 7/11), the late shift. Horrible job, we've all had them. A young Tony and his hoodlum friends would come in. One would attempt to distract me while the others would fill their pockets with candy. I knew what was up. For \$1.25 a hour I wasn't going to chase them

around the store! LOL. It was CANDY! My boss was a dick so I felt like it was pay back time. Tony joined the band and 'Arclight' was set.

I don't want to brag too much, but I will. This was one damn good band. We were tight because we rehearsed all the time. We had a great 6 year run (long time in band years). We played over 750 show together. My faves were when we would be 'Son Seals' backup band when he came to Colorado. One of the highlights of my career was when we closed the old "Blues and Bones Festival". We had the 'Big' band for that one. 'Arclight' plus Steve Turbot (Rollin' n Tumblin') on B3, Sonny Espinosa on sax and Ronnie Fruge on guitar. It was monumental. The crowd, 7000+, wouldn't let us stop playing. Son came out for an encore and we did a 35 minute version of "Funky Bitch". Now that was a time!

You are probably wondering by now what does this have to do with the "Porky Pig Blues"? I'm gettin' there. Like Son Seals would tell us when we were playing a shuffle - "...take your time, that's right, take your time..."

By 1995 'Arclight' was up and running. We were playing gigs, making a CD, getting our name out there, making fans. Anybody that plays in a band knows the process. It takes time. One day, somebody, I can't remember who, told me about some folks up in Boulder that were starting a club. A 'Blues Society' he called it. That got my attention. Apparently they would meet periodically at the old 'Dark Horse', talk some business than have a jam. I found out when the next meeting was and I showed up. That's where I met Dave McIntyre. Dave was a East Coast guy, New Jersey if I recall, that had replanted himself in Colorado. He brought with him his love of music and the Blues. He decided Colorado needed a Blues Society, so he set about creating one. Dave and I hit it off from the get go. We're still friends after all these years.

Ground zero for the Colorado Blues Society - CBS - soon shifted to Louisville, specifically a funky little place called "Pasquale's". Steve Rowe, the owner, was a friend of Dave's and he was all in on turning 'Pasquale's' into a Blues Haven. That it became. One of the first shows there was 'Honeyboy Edwards'! Are you kidding me. CBS sponsored weekly blues jams that featured a rotating roster of bands. 'Arclight' played there as well as 'Common Ground', 'The Lee Thomas Band', 'The Clamdaddys' and several other up and coming Blues bands. Dave and the CBS had created a kind of renaissance of the Blues in the area. Everything seemed fresh and new. It was a cool time to be in a Blues band.

One day Dave and I were carrying on a conversation when he asked me if I thought I could get up in front of some kids and tell them about the Blues. I said, "I think so". In one of my past life's, I was a school teacher. I always felt comfortable in front of a classroom. Apparently Dave's friend, Michael "Hawkeye" Herman, told Dave, a true Blues Society would have a "Blues In The Schools" program. 'Hawkeye' had been doing it for years, he knew what he was talking about.

The wheels were put in motion. Dave got on it and a couple of weeks later he called and told me he had a 'BIS' setup. It was an after school program at the Boulder Rec Center. After School Programs are where kids that have working parents can hang until mom and dad picks them up. It's either that or they run the streets as feral wild childs! LOL. All kidding aside, society needs more programs like that. THESE ARE OUR KIDS!

So off we went. I took Darryl with me as well as my 10 year old son David. He was a pretty good harp player, what a surprise! To be honest I had no idea what I was going to do. We met Dave and there they were, about 30 kids. They ranged in age from 5 all the way to 7 or 8.

I knew three things from my prior teaching experience.
#1 - kids are really smart. They can pickup BS fast. #2 - kids are eager to learn but they want to have fun doing it. Who doesn't? #3 - don't teach at kids, teach with them. Make them part of the process. Let them contribute.

We started off by playing some music. A epiphany I had early on in doing BIS is that for some kids this is the first time they have ever heard live music played by real musicians. Sure, they have seen it on TV, heard it on the radio but for many of them this was the first time they have had music played in front of them. Think about that for awhile.



I played guitar, Darryl bass and David harp. Darryl started singing and that grabbed their attention. When David started playing his harp, here was one of them, a kid, making this music, it was a hit. It was a great start. I started to tell them a little bit about this music we are playing called the 'Blues'. It didn't take long for the younger ones to start to get that "glassy eyed" look. Remember rule #3. I jumped into action. "Who wants to make up a song"? Eager hands shot skyward. "What shall it be about"? A momentary silence, than a little voice from the back of the room. "Porky Pig"! OMG, really. OK, you asked for it. I started to play a lazy Jimmy Reed style shuffle. Darryl joined in on bass. David playing little fills. I was stalling for time as my brain was racing around trying to find some "Porky Pig Blues". Then it just flowed out. "Porky is a pig, lives on the farm". Repeat that verse. Turnaround - "he goes oink, oink, oink". They loved it! I told them repeat after me (call and response - basis of all Blues). "Bessie was a cow, lives on the farm". They repeated it. Turnaround - "she goes moo, moo, moo". We did a duck - "quack, quack, quack", we did a dog - "bow, wow wow". A little voice shouted "lets do Porky Pig again". So we did. There was some soulful "oink, oink, oinks" going on, let me tell you. We all had a blast. These kids were singing with some old blues guys. Then it was over. I'll never forget those little smiling faces. Yes indeed - "the Blues are alright".

We were on to something and I've never looked back. Here it is 24 years later. By estimate we have presented BIS to thousands of kids over the years. We've done it through out Colorado,

Austin, Memphis, Grand County Blues Society, Pikes Peak Blues Community, libraries, CU, Regis, but nothing will be like that first time. "The Porky Pig Blues".

The Blues Foundation honored me and in reality, Dave, Karen Lockman, Mike Golden, Jeff Koepke, Jim Primock, Kerry Morrison, "Chick" Cavallero and so many other folks, volunteers all, that made this program work, by giving us the "Keeping The Blues Alive" award in 2012. This was one of my proudest accomplishments, but it wouldn't have happened if it wasn't for these dedicated people.

A few years back I was running the Blues 101 stage at the Mile High Blues Festival. A component of most Blues 101 stages is a harmonica give away accompanied by a lesson. For years, as part of our BIS program, we have given out thousands of harps to the kids. We give them a little lesson and down the road they go. My friend David Booker says I'm creating harmonica terrorist! LOL. Probably! After we had finished the harp give away and lesson, a young woman came up to me. In her arms was a little girl, maybe 3 years old. She said, "you don't remember me, but I remember you". "You came to my school when I was in the 4th grade. You told us about the Blues, we sang the 'Hippopotamus Song' and then you gave us harmonicas and showed us how to play them". I looked down and her little girl was holding a harp. She said "yes, that's the same one". "You gave it to me and now she has it." She said "thank you". At that moment, after a lifetime of music, I realized I had gotten a better award than any Grammy. All because of the "Porky Pig Blues".

Keeping the Blues alive with the "Porky Pig Blues". – Photos and Story by Dan Treanor

Editor's Note- Dan Treanor is the Heart and Soul of the Blues in the School program in Colorado, starting the BITS program in The Colorado blues Society and Grand county Blues Society, and even going out of state to help start other programs including the Austin Blues Society, even doing a shared BITS program with Keb Mo. Seeing Dan in action is a real treat and you should try to take in a Blues In the School program at a local school if you ever get the chance. The Future of the Blues is cultivating a new group of Blues Fans and Dan does that every time he steps into a classroom. Thanks for all you do Dan!



"....Ray Charles laughingly observed,'Gospel and the blues are really, if you break it down, almost the same thing. It's just a question of whether you're talkin' about a woman or God.'"

— Craig Werner, Higher Ground: Stevie Wonder, Aretha Franklin, Curtis Mayfield, and the Rise and Fall of American Soul



"Your mind is on vacation and your mouth is working overtime."

— Buddy Guy

"I apply the warrior energy to the blues by tapping into the ancient job of the griot class. That wasn't a job you did because someone said you had to do it; you did it because that's what you did.

It was your right as a person. In terms of warriorship, you had to stand up and do what was right, what you were born to do.....

In warriorship you have to be very present, very aware of where you are, where you've been and where you're going. Part of what a warrior does, the compassion and generosity of warriorship, is to get the door open and hold it open for other people to come through. That means the warrior is often out there alone. Sometimes the door closes behind you and you don't know it happened. Then you have to stop, put the guitar down, go back and get a wedge, and get the door open again, so..people can hear the music. You can't be afraid, no matter what's going on."

Taj Mahal -

Autobiography of A Bluesman"

Wayne Goins - A Jazz professor *Passionate*

about the Blues, the guitar and sharing his musical knowledge with those around him.

Wayne Goins, professor of music and director of Jazz Studies at K-State, has performed with many musical legends including blues harp master Kim Wilson, guitarist Kenny Burrell, saxophonist Bobby Watson and jazz legend Lionel Hampton. The Colorado Blues Society is pleased to welcome and introduce Wayne Goins to the Colorado blues community. Goins will be a guest writer for *The Holler* offering his deeply intimate perspectives on blues music, its artists, history and current affairs. ***This following story originally appeared in the 2018 issue of K-Stater magazine the quarterly publication of the K-State Alumni Association:***

There isn't a singular adjective that can accurately describe Wayne Goins, university distinguished professor of music and director of the Jazz Studies program at Kansas State University, but a handful might do the trick.

He's a musician and performer, a guitarist by trade skilled in playing jazz, blues, funk, pop rock and reggae. He's performed with guitarist Kenny Burrell, saxophonist Bobby Watson, organist Jimmy McGriff and recorded with jazz legend Lionel Hampton, to name a few.

Goins grew up in Chicago influenced by the blues. His father was friends with renowned harmonica player Little Walter and his uncle played the guitar. He was obsessed with the guitar from the moment his father gave him his first Teisco Del Rey electric guitar.

"It seems like I knew how to play it before I had a real guitar," Goins said. "I jumped on the thing and just went to town. It's something that's been really natural to me. That's all I've ever wanted to do. I never wondered or worried about what I was going to do. It was always 'I'm going to be a guitarist.'"

He's a teacher and educator. While in college, Goins said he realized his calling was to help others learn to play.

"I always wanted to be the kind of teacher that I never had," he said. "Teaching and playing to me are like two sides of the same coin. As soon as I learn something I'm going to turn around and teach it."

Goins joined the K-State faculty in 1998 after teaching in Chicago, Boston and Atlanta, where he served as the jazz director at Kennesaw State University. During that time, he also taught at Morehouse College and Emory University.

"The land grant approach to teaching is very much a part of my philosophy and probably why I've been a great fit for this place," he said. "I've always felt a natural affinity and organic bond with this place. I just love what this university represents."

Goins also gives volunteer guitar lessons to Manhattan youth at Wonder Workshop. The key to teaching guitar in his mind, regardless of age, is twofold: find out where the students want to go and get them there, and the importance of practice.

"It doesn't matter what level they are on, it's about finding out where they are and taking them where they want to go. That's my gig," he said.

He's a writer. Goins authored the award-winning book *A Biography of Charlie Christian* (2005), *The Jazz Band Director's Handbook* (2003), and *Emotional Response to Music: Pat Metheny's Secret Story* (2001). In 2006 Goins published *The Wise Improvisor*, a college textbook on jazz improvisation. He's also written numerous articles, CD reviews and columns for magazines, including *Pure Guitar Magazine*, *Jazz Ambassador Magazine* and *Jazz Improv Magazine*.

"I've always liked collections of stuff. When I get interested in things, I want to know the beginning, middle and end," he said of his writing.

He is currently writing a book on legendary blues musician Taj Mahal for the University of Illinois Press.

Goins also is fun-loving. On almost any given Sunday you can find him playing in Aggieville from 10 a.m. to noon at Bluestem Bistro. He regularly plays with the Red State Blues Band, a group made up of mostly K-State professors, and he also plays with four others to make up a five-piece ukulele orchestra called Doc's Ukulele

Orchestra.

Story and photo from Tim Schrag'12. Tim Schrag is the author and Editor of *K-Stater*, the alumni magazine of the Kansas State University Alumni Association tschrag@k-state.com.



"People keep asking me where the blues started and all I can say is that when I was a boy we always was singing in the fields. Not real singing, you know, just hollerin', but we made up our songs about things that was happening to us at the time, and I think that's where the blues started." - Son House

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Since I was a kid, I've had an absolute obsession with particular kinds of American music. Mississippi Delta blues of the Thirties, Chicago blues of the Fifties, West Coast music of the mid-Sixties - but I'd never really touched on dark Americana. - **Robert Plant**

*I wanted to play blues. But I wasn't blue enough. I wasn't like Muddy Waters, people who really had it hard. In our house, we had food on the table. We were doing well compared to many. So I concentrated on this fun and frolic, these novelties. **Chuck Berry***

But between sets I'd sneak over to the black places to hear blues musicians. It got to the point where I was making my living at white clubs and having my fun at the other places. **Stevie Ray Vaughan**

It's easier for a camel to pass through the eye of a needle than for a rich man to make a blues record. **Hugh Laurie**

THINK - A Tribute to Aretha Franklin

The Aretha Franklin show at the Fox Theatre in Boulder on January 12th was off the chain!! I hope this becomes an annual event so you can see/hear it down the road.

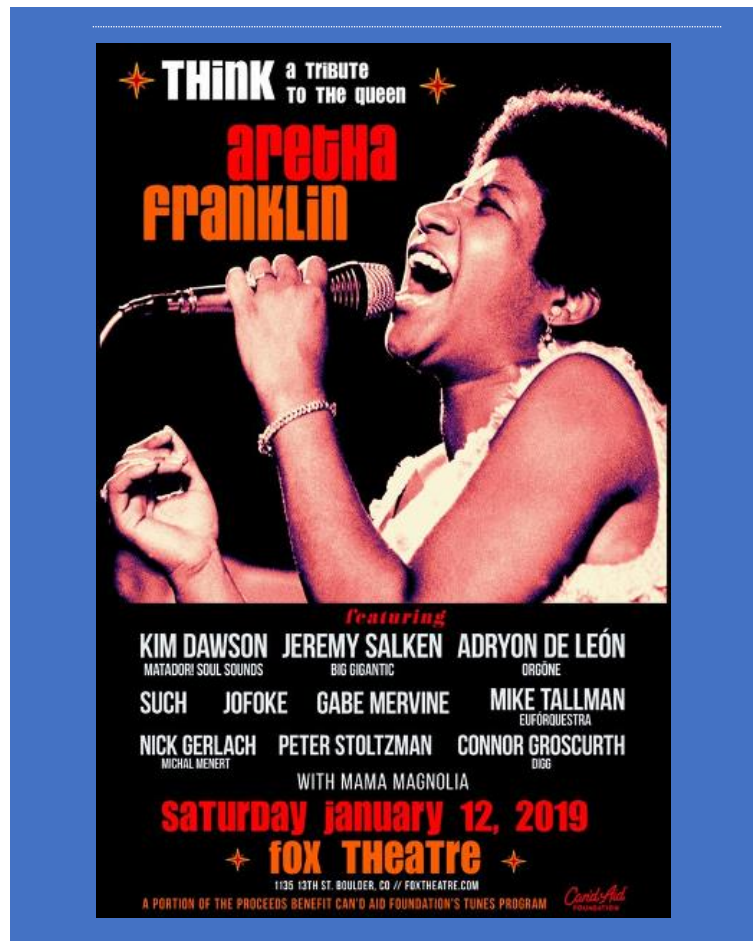
It is not easy to cover the Queen of Soul Aretha Franklin. Her voice and career was so much more than “one of a kind”. She changed the course of human nature on so many levels: politically, culturally, spiritually. As you can tell, I am a big fan of Aretha and my life changed the moment I heard her voice and message.

To hear four young, gifted and Black (and local) vocalists take the stage and pay homage was truly a bright moment. I look forward to hearing ALL these women sing again, be it on stage or in a club with their respective bands. I urge you to remember their names and make an effort to support them. They are truly the generation we should look to for soul healing music! We should remember the genesis and roots of Blues rises from Gospel. We should embrace Rhythm & Blues & Jazz to round out a true appreciation of genre we all know as American Blues.

The evening was titled: THINK - A TRIBUTE TO ARETHA FRANKLIN and featured vocals by Denverites Kim Dawson (MATADOR! SOUL SOUNDS), Jofoke, Such and Adryon DE Leon (ORGONE) from Southern California. The very tight band for the evening included, Jeremy Salken (BIG GIGANTIC), Gabe Mervine, Mike Tallman (EUFÓRQUESTRA), Nick Gerlach (MICHAL MENERT), Peter Stoltzman, Conner Groscurth (DIGG), With openers Mama Magnolia.

This was a true showcase of music along the Front Range of Colorado, paying respect (no pun intended) to one of the greatest. This show put the voice, energy & soul of Aretha Franklin front & center and never deviated from that goal. Bravo to all involved!

Story by Joanne Cole -DJ for Blues Legacy on KGNU Community radio



2019 CBS IBC Deborah Stafford and The State of Affairs
Photo by Michael Mark



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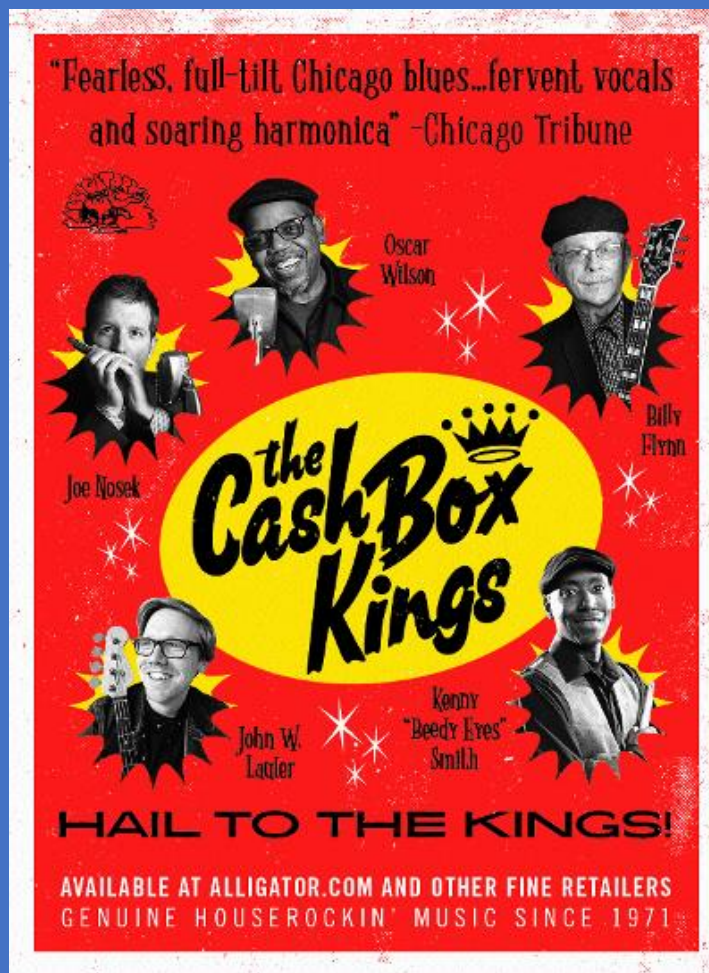
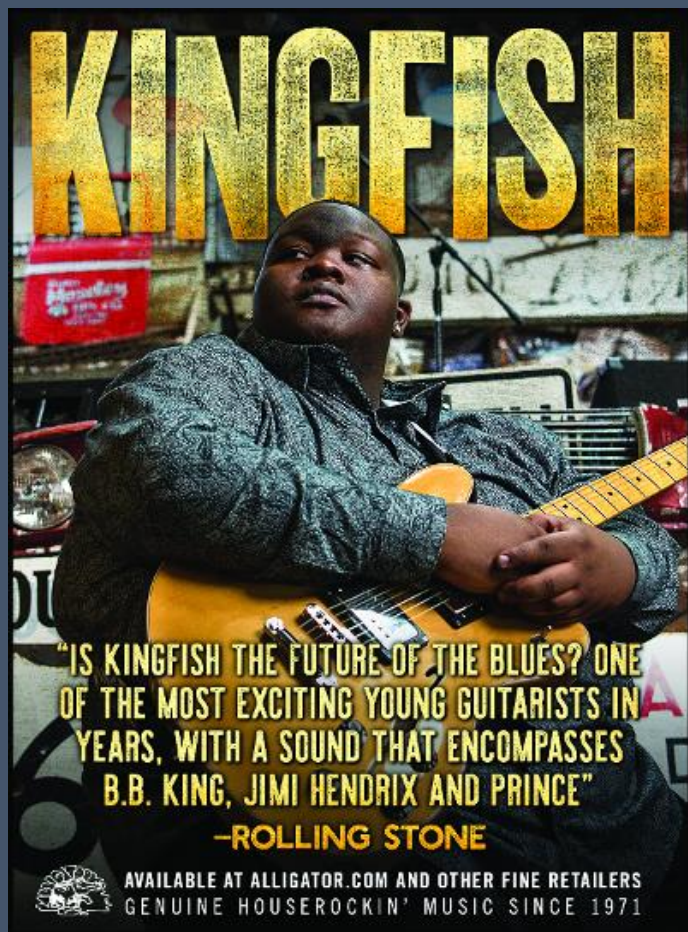
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"As a little kid, blues meant hope, excitement, pure emotion. Blues were about feelings. They seem to bring out the feelings of the artist and they brought out my feelings as a kid. They made me wanna move, or sing, or pick up Reverend's guitar and figure out how to make those wonderful sounds."

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

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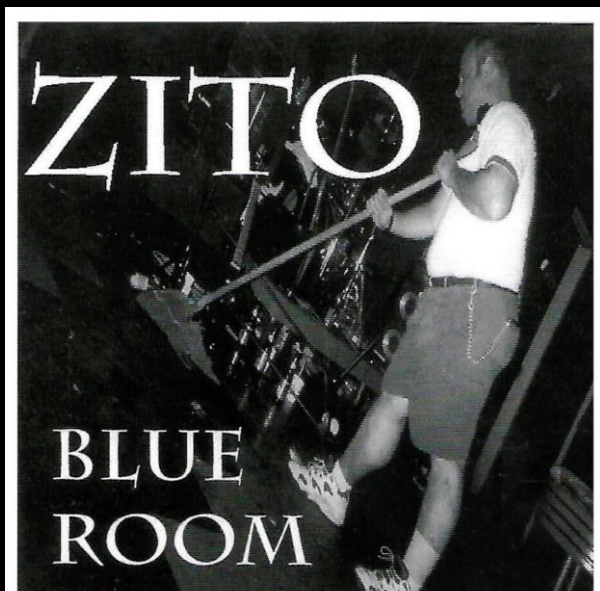


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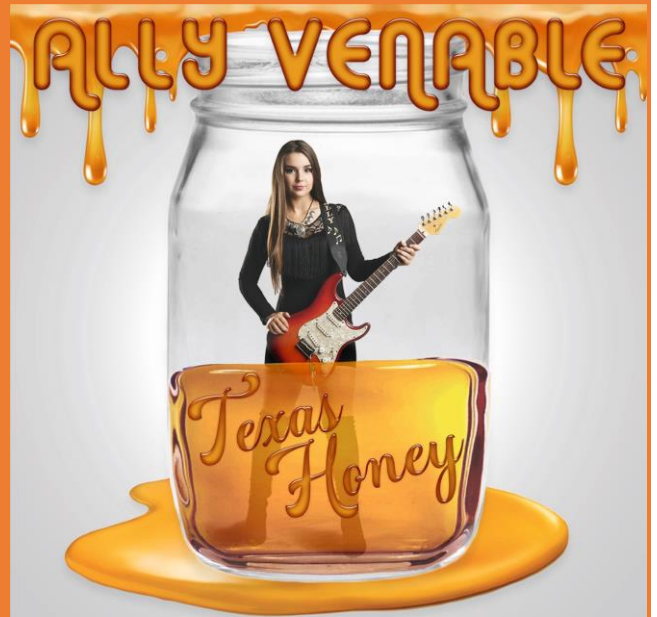
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**Next Issue is August/September
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CD Reviews

AG Weinberger "Reborn"

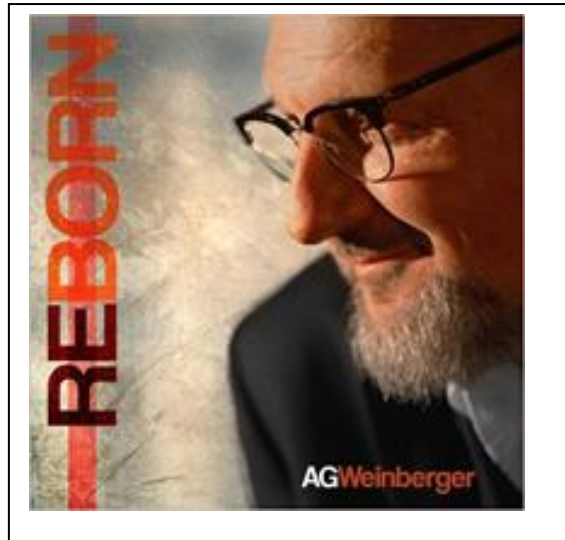
Bigfoot Records

Publicity: Blind Raccoon

By Peter "Blewzzman" Lauro © April 2019 Blues Editor @ www.Mary4Music.com

Since it still holds true today, some twelve years and several releases later, I thought I'd share the opening paragraph from a review I did of an AG Weinberger CD back in January of 2007.....

"Anyone out there remember a singer - and I use the term loosely - by the name of Bobby Pickett? Here's a hint - the band's name was Bobby "Boris" Pickett & the Crypt Kicker Five. Well back in 1962, and every Halloween since then, he's had a hit with a song called "The Monster Mash" - the dance that irked Dracula for replacing his "Transylvania Twist". Well, they're still dancing in Transylvania, but AG Weinberger - "The Transylvanian Blues Man" now has them doing the boogie-woogie to the blues. Apparently, over the last few years, the blues have taken Romania by storm. After listening to "NASHVILLE CALLING", my bets on AG having a lot to do with that".....



Although he's often referred to as a blues musician, AG Weinberger prefers his music to be described as "related to the blues". "Reborn", AG Weinberger's ninth release, is a testament to that. It features twelve tracks - of which ten are originals - that explore a wide range of styles yet never deviating that far from the blues.

On "Reborn", AG Weinberger - on all guitars, lap steel guitars and vocals - is joined by: Cseke Gabor on keys, organ and piano; Pusztai Csaba on drums and percussion; Hars Viktor on bass and double bass; Voga Viktoria and Pusztai Kabelacs Rita on background vocals; and special guest Bob Margolin on slide guitar.

The disc opens with a song on which the lyrics will be quickly recognized but the music most likely won't. AG and the band took Willie Dixon's classic "Wang Dang Doodle" and successfully wanged, danged and doodled a modern jazz sound into it. The track's highlighted by Cseke, Pusztai, and Hars beautifully sounding like a three-piece combo you'd hear in your favorite local jazz lounge, and AG keeping it very bluesy on the vocals while laying down some quite jazzy guitar chords. This interpretation was perfectly pulled off.

The jazzy groove stays right in place on "Sweet Little Number" but AG gets a little down and dirty on some hot and bluesy guitar leads. You may think you recognize the song but be careful

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as you attempt to sing-along here. Just as you're about to say "she's barefootin", you'll be stopped in your tracks.

For AG, which side of the tracks he was born on isn't an issue but being born "On The Wrong Side" of the blues is. Kind of makes you wonder if being born on the wrong side of the tracks may have changed that. As they've been all along - and unquestionably will continue to be, Cseke, Pusztai and Hars are magnificent on the piano, drums and bass and along with some heartfelt and melancholic vocals, AG does a fine job of channeling some of that pain he's feeling right through his lap steel guitar.

If you want to highlight one of the tracks on your album with a slide guitar then use Bob Margolin and make it just that - a highlight! Hearing Bob's masterful sliding throughout the track, culminating into a sparring session with AG on some closing licks, turns "The Fool's Lucky Day" into the listener's lucky day.

Since you already know my take on the outstanding musicianship involved here, and with this track individually highlighting all of them, let me simply say that "Slippery Slope" will most likely be six minutes of some of the best jazz-blues fusion you may ever hear. End of story!

Being from Detroit could have been a reason Johnnie Bassett knew a thing or two about a Cadillac, and anyone who ever heard him play and sing certainly knows he knew a thing or two about the blues. Doing Johnnie's song justice, AG knows a thing or two about those "Cadillac Blues", as well. This one isn't at all "blues related", it's straight up blues and you can feel comfortable calling AG a "blues musician" on this one.

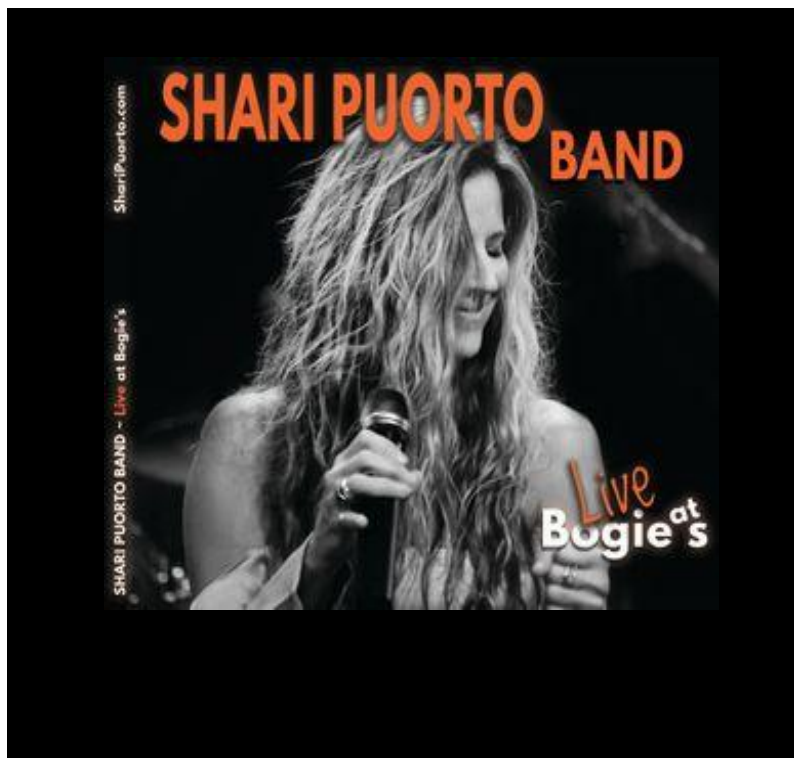
Other tracks on what I'm calling a must have CD include: "It Wouldn't Be Enough," "Just One Minute," "Shoot," "Caroline," "Reborn" and "I Am The Water."

To find out more about AG Weinberger just go to www.agweinberger.com and if you've not yet received a copy of "Reborn" for airplay, please contact Betsie Brown at www.blindraccoon.com. Regardless of whom you contact, please tell them the Blewzzman sent you.

SHARI PUERTO BAND “LIVE AT BOGIE’S”

ShariPuerto.com by Wayne Goins, Jazz Professor at Kansas State University

Shari Puerto is an award-winning, high-powered female blues vocalist whose previous four albums have garnered quite a bit of attention among those who really know what good music is. Released in June 2018 by Little Lightning Productions, **Live at Bogie’s** (her sixth outing) marks her first official live album and finds her captured in fine form as she delivers the goods in the popular California club situated in Westlake. Her blues/rock/roots band (John DePatie, guitar; Frank Scarpelli, bass; Mike Sauer, drums/vocals; and Jon Greathouse, keys/vocals) is up to the task of providing hard-driving rhythms to support the razor-sharp lyrics delivered in Shari’s sassy style. The CD compilation is comprised of twelve tunes, none longer than five minutes in duration, which means that the listener gets almost an hour of power-packed music featuring Shari’s talents tag-teamed with a variety of co-writers, including Johnny Hawthorne, Barry Goldberg, Alastair Greene, Jimmy Vivino, and Phantom Blues Band drummer Tony Braunagel



(who produced her 2015 album, **My Obsession**, featuring several other Phantom members like guitarist Johnny Lee Schell and Hammond B3 master Mike Finnigan!) Puerto’s eight original tunes are featured here, along with four popular cover tunes like Candi Stanton’s “Evidence,” Savoy Brown’s “I’m Tired” and Steve Winwood’s “Can’t Find My Way Home,” which Shari does a superb job of delivering—almost as if she wrote the tune herself.

The disc opens with DePatie’s funky guitar riff of “It’s A Damn Shame,” penned by Puerto. John cranks out a solid rockin’ guitar solo on this one, followed by another tasty one

on “Home of the Blues.” The band shifts gears on the smooth blues shuffle, “Outta My Mind” which has tight harmonized background vocals and a boogie piano solo by Jon Greathouse that happily reminds me of Reese Wynans, Stevie Ray Vaughan’s great keyboardist. Things slow way down when Shari serves up the 6/8 ballad of Randy Newman’s “Guilty,” which heats up again when DePatie fires up the distortion-driven blues guitar solo. More personal triumphs, trials and tragedies reveal themselves during the course of the album as you follow clever lyrics found in “All About You,” “Six Months Sober,” “Sugar Daddy,” and “All I Want Is You.”

Mike Sutherland deserves credit for successfully capturing the “lightning-in-a-bottle” performances on Bogie’s stage, and David Carey did a wonderful job mixing and mastering the album.

Meanwhile, Shari continues to prove herself as one of the hardest working artists in show business—this recording spurred her onto a cross-country tour that includes nearby hotspots in Northern and Southern California, regional outlets in Nashville, St. Louis and as far away as Massachusetts. I do expect to see more goodies coming from her, and no doubt the future is full of fortune for Puerto and her cohorts. —Wayne Goins

Mark Hummel

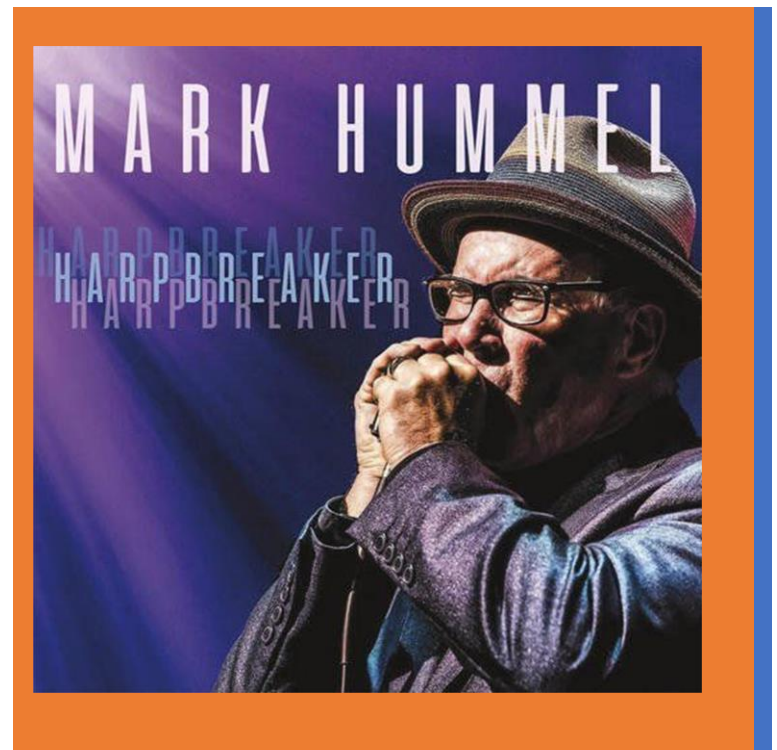
“Harpbreaker”

Electro Fi Records -by Dan Willging

All-Instrumental albums can be challenging since without a vocalist to serve as the song’s emotional focal point; things can stale quickly and run its course. On this killer all-instrumental affair, harmonica virtuoso Mark Hummel sidesteps that pitfall by keeping things grooving with a wide palette of stylistic arrangements and a varying assortment of personnel. Despite its selections recorded in a 14-year time span (2004-2018), Harpbreaker is still a seamless combination of previously unreleased and released material plus a few live cuts (“Harpoventilatin’,” “Rotten Kid”). It doesn’t hurt to have ‘A’ list guitarists Billy Flynn, Rusty Zinn, Anson Funderburgh, Little Charlie Baty and ‘Kid’ Andersen torching up the strings either. Incidentally, Andersen served as the backbreaking sherpa of these proceedings by recording tracks at Greaseland Studio in San Jose and Joyride Studios in Chicago, in addition to mixing and mastering. (Of interest to Colorado blues aficionados, Willie Panker drums on three tracks.).

Several tunes straddle the boundary between blues and jazz such as jazz guitarist Bill Jennings’ “Glide On” (written by pianist Jack Wilson) that has an infectious little bounce to its strut. “Cristo Redentor” finds Hummel mining his deepest emotional grooves of the album. Though “Cristo” is normally associated with Charlie Musselwhite in the blues universe, it was written by jazz saxophonist Donald Byrd’s pianist Duke Pearson. Here, Hummel patterns his rendition off of both Byrd and Musselwhite.

There’s even a touch of Latin with Horace Silver’s jazz standard “Senor Blues,” a pivotal composition that was deemed a



defining moment for the pianist/composer/arranger. On Hummel's interpretation, pianist Chris Burns does a magnificent job of cementing the Latin flavor with his dazzling playing.

But just as he has done several times throughout his career, Hummel pays homage to the legendary Little Walter with "Crazy Legs" and "Evans Shuffle." He quotes "Crazy Legs" practically note for note while taking a few liberties on "Evans Shuffle." A spectacular set of tracks that dispels the notion that all instrumental albums can't be intriguing.- **Dan Willging**

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



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2-4pm blues with Sally Barnes

WEDNESDAY

KCRT 92.5 FM Trinidad, 7-8 pm
Trinidad Blues Hour with
Ken Saydak and Darnell Miller
KHEN 106.9 FM Salida, 1-4 pm
Jazz & Blues with Bill
KVNF 0.9 FM Paonia & 89.1 FM
Montrose, 9:30 pm-midnight Crossties,
www.kvnf.org
KRFC 88.9 FM Fort Collins, 8-10 pm
House Rent Party with Jeff

THURSDAY

KAFM 88.1 FM Grand Junction, 9 am-noon
Blues Injection with Mickey the K
KVLE 93.5 FM Crested Butte/Monarch,
102.3 FM Gunnison, 2-3 pm Blues Deluxe
www.blueswithrussell.com, 8-10 pm
Blues with Russell
KAJX & KCJX 88.9, 89.7, 90.1, 90.9, 91.1,
91.5 FM Aspen, Carbondale, Rifle
and other towns, 11-midnight,
Beale Street Caravan
KLZR 91.7FM Westcliffe.
2-4pm blues with AJ Biggerstaff

FRIDAY

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

FRIDAY

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

SATURDAY

KAFM 88.1 FM Grand
Junction, 9am-6pm Jazz,
Blues, Folk & Rock
KHEN 106.9 FM Salida,
noon-4 pm Sonic Gumbo with Doc
www.kgoat.org,
noon-1pm
Jazz & Blues Crusade
with Count Rabula
KDUR 91.9 FM &
93.9 FM Durango,
2 Sides of the Blues,
6-8pm
KUVO 89.3 FM Denver,
www.kuvo.org 5-7pm
Blues Highway
with Sam Mayfield or
guest host
KUVO 89.3 FM Denver,
www.kuvo.org 7-8pm
R&B Jukebox
with Rolando, Pete,
Easy Bill or Carlos
KVNF 90.9 FM Paonia &
89.1 FM Montrose,
7-9:30pm, Turn It Up
www.kvnf.org
KRCC 91.5 FM Colorado
Springs, Noon-1pm
The Blue Plate Special
Vintage Voltage Style
KUNC 91.5 FM Greeley,
8-9pm Beale Street Caravan
KUNC 91.5 FM Greeley, 9-10pm
9 O'Clock Blues with Marc
KAFM 88.1 FM Grand Junction,
9pm-midnight Rockin' Blues
KAJX & KCJX 88.9, 89.7, 90.1, 90.9,
91.1, 91.5 FM Aspen, Carbondale, Rifle
and other towns,
Midnight - 4am
Blues Before Sunrise
KPLU Seattle, 7pm-1am
www.kplu.org

www.ckua.com

3-5pm Natch'l Blues

MONDAY - FRIDAY

KRCC 91.5 FM Colo.

Spgs, Noon-1pm

The Blue Plate Special

FRIDAY - SUNDAY

KVCU 1190 AM

Boulder -

www.radio1190.org

1-7am Blues Til Dawn

CABLE & SATELLITE, HD

RADIO 24-7

BLUES CHANNELS

Adelphia Cable Channel 430

Comcast Digital Cable Channel 930

Direct TV Channel 841

Dish Network Channel 978

KOSI HD 101.1-2

Sirius Blues Channel 74

XM Satellite Radio Channel 74