

THE HOLLER

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Alan Lomax at Stovall's Plantation

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

In the summer of 1942, Alan Lomax was travelling through the Mississippi Delta, recording examples of local folk music as part of his job as Assistant Archivist for the Library of Congress. In this work, he was following in the footsteps of his father John A Lomax, and together they contributed a huge catalogue of work to the Archive. Black folk music at that time and place meant country Blues and our knowledge of the local playing and singing styles has been deeply enriched by their work. Alan had passed through the district the previous year, when he had recorded a 28-year-old field hand called McKinley

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2013 KBA -BLUES SOCIETY OF THE YEAR

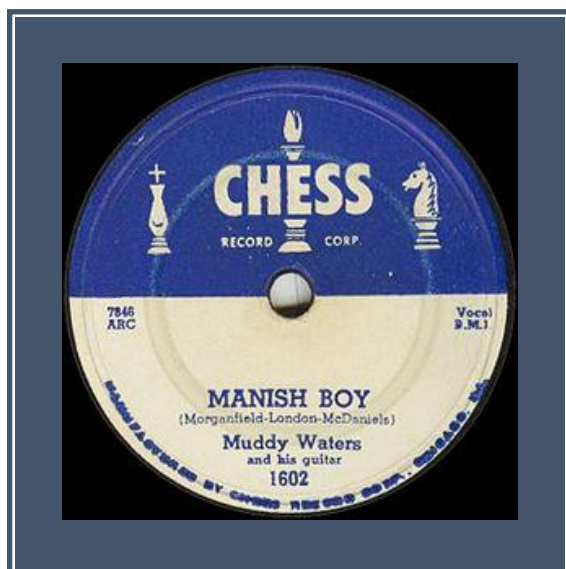
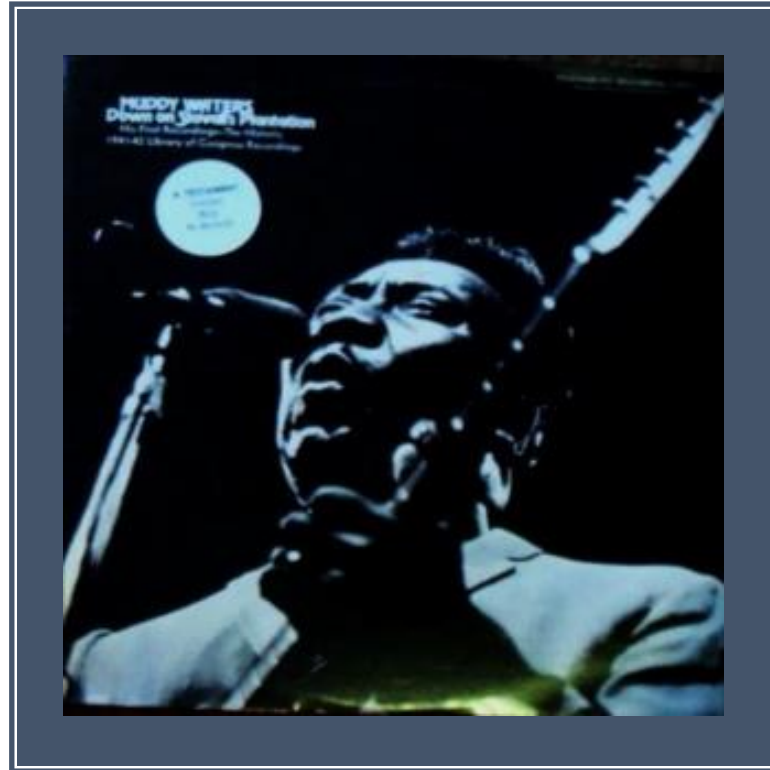
This lead story got me thinking about my start in having a taste for the blues. As a kid, I grew up during the arrival of the Beatles and the Stones and the full bore British invasion. I found myself drawn to the Stones and 10 Years After, Savoy Brown, a group called Them with an amazing lead singer (Van Morrison), but the ones who really got me (well ya, the Kinks did too) was the Yardbirds. I loved the rawness of them, and especially the harmonica and lead guitar exchanges. "Drinking Muddy Water", "The Train Kept a Rollin", "Smokestack Lightning" were favorites I thought were Yardbird originals, lol, and soon enough they were the songs I kept playing over and over. Including a Yardbirds and Sonny Boy Williamson album. So this American kid learned the blues from a bunch of British white kids. And soon I learned "Turn on Your Love Light" from The Grateful Dead, and "Ball and Chain" from Janis Joplin, and the strangest blues from Jim Hendrix. But through many nights of many albums it was "I'm a Man" by the Yardbirds that finished every night for me. Man, THAT was THE song to me. Until one spring day when a guy named Muddy Waters played at Findlay College and WOW, the BLUES suddenly went to a new level...with "Mannish Boy" That day at college, I met Bob Margolin for the first time, and we both think it might have been Carey Bell on harp. But it was Muddy and "Mannish Boy" and my idea of music was changed forever. Thank you Muddy!- Chick

Morganfield, singing and playing guitar. One of these recordings, 'I Be's Troubled', had attracted a lot of attention and Alan was keen to find him again.

Alan had passed through the district the previous year, when he had recorded a 28-year-old field hand called McKinley Morganfield, singing and playing guitar. One of these recordings, 'I Be's Troubled', had attracted a lot of attention and Alan was keen to find him again.

They set up a session at Stovall's Plantation on July 24th, and McKinley, who was known by his nick-name 'Muddy', came along with his old mentor Henry 'Son' Sims, who played fiddle and led a small string band. They recorded several tracks on the heavy disc-cutting machine in the back of Alan's car, and when the results were pressed onto a record a few weeks later, Alan sent a copy, and \$20, to McKinley. The story goes that when he heard his voice on a record, the young man decided to pack his guitar and go to the city to be a Bluesman. He travelled to Memphis and St. Louis, then on to Chicago, where he soon came to the attention of Big Bill Broonzy and the other Blues legends playing the Southside Clubs. When he signed for Chess Records in 1948, his first release was an adaptation of that early tune, called 'I Can't be Satisfied'. The rest is History.

<https://www.allaboutbluesmusic.com>



MANISH BOY

There are so many songs that identify Muddy- "I Got My Mojo Workin.", "Nineteen", "I Can't be Satisfied", "Rolling Stone", "Make Love to You", "Hoochie Coochie Man" the list is endless, but for me it's "Mannish Boy". Whether you call it **Mannish** or **Manish**, doesn't matter, it is still THE song. Muddy first recorded it in 1955 for Chess records. The song itself is somewhat of an evolution of several songs. Muddy first recorded Willie Dixon's "Hoochie Coochie Man". That then became Bo Diddley's inspiration for "I'm a Man". In turn, "Mannish Boy" became Muddy's 'arrangement' and

response to "I'm a Man". " That catchy "stop" that is repeated throughout the song can be attributed to Muddy, Bo, and Mel London, another huge blues writer in Chicago of the 50's and 60s as well as a record producer and owner of Chief records.

Muddy recorded "Mannish Boy" a number of times, including on his Electric Mudd album (a Chess idea to grab the Rock N Roll market) and a live version with Johnny Winter. The song was also featured in the documentary "The Last Waltz" as Muddy was part of the huge concert for the The Band's farewell performance. In 1986, Muddy Waters' original version was inducted into the Blues Hall of Fame "Classics of Blues Recordings" category. It was also included in the Rock and Roll Hall of Fame's list of the "500 Songs that Shaped Rock and Roll".



MANISH BOY (Mannish Boy)

Wooaah yeah....Woah yeah...(Wooh!)
 Everythin', everythin', everythin's gonna be alright this mornin'
 Ooh yeah, whoaw....(Yeah!)
 Now when I was a young boy, at the age of five
 My mother said I was, gonna be the greatest man alive
 But now I'm a man, way past 21
 Want you to believe me baby
 I have lots of fun
 I'm a man
 I spell mmm, aaa child, nnn
 That represents man
 No B, O child, Y
 That mean mannish boy
 I'm a man
 I'm a full grown man
 I'm a man
 I'm a natural born lovers man

I'm a man
 I'm a rollin' stone
 I'm a man
 I'm a hoochie coochie man
 Sittin' on the outside, just me and my mate
 You know I make the moon honey
 come up two hours late
 Wasn't that a man
 I spell mmm, aaa child, nnn
 That represents man
 No B, O child, Y
 That mean mannish boy
 I'm a man

I'm a full grown man.....Man
 I'm a natural born lovers man.....Man
 I'm a rollin' stone
 Man-child
 I'm a hoochie coochie man
 The line I shoot will never miss
 When I make love to a girl
 she can't resist
 I think I go down
 to old Kansas Stew
 I'm gonna bring back my second cousin
 that little Johnny Conqueroo
 All you little girls
 sittin' out at that line
 I can make love to you honey
 Ain't that a man
 I spell mmm, aaa child, nnn
 That represents man
 No B, O child, Y
 That mean mannish boy.....Man
 I'm a full grown man.....Man
 I'm a natural born lovers man... Man
 I'm a rollin' stone
 I'm a man-child
 I'm a hoochie coochie man
 well, well, well
 hurry, hurry, hurry, hurry
 Don't hurt me, don't hurt me child
 don't hurt me, don't hurt, don't hurt me child
 well, well, well, well
 Yeah

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

My influences were the riff-based blues coming from Chicago in the Fifties - Muddy Waters, Howlin' Wolf and Billy Boy Arnold records. --Jimmy Page

My favorite country blues player was Big Bill Broonzy. City blues was Freddie King, but I liked them all - Muddy Waters, John Lee Hooker, Ralph Willis, Lonnie Johnson, Brownie McGhee and the three Kings, B.B., Albert and Freddie. Jazz-wise, I listened to Django, Barney Kessel and Wes Montgomery. -- Alvin Lee, Ten Years After

When I was a kid, we didn't have any blues stations. I never heard Howlin' Wolf or Muddy Waters or any of those people until the Stones had come along, and I took it upon myself to find out who these people were that they were covering. --Tom Petty



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Last year, Colorado Blues Society Members voted our record the Best Album of 2018. That blew us away, and we kept on writing music. We hope you like the new stuff! Thank you for sharing the joy with us.

Cass Clayton

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The Mississippi Delta

By Jack Grace *Jack Grace is a CBS member who lives in Buena Vista with his wife and two huskies who howl every time they hear a slide guitar. His love of the blues goes back to when he was 10 years old. "My father got a hi-fi (the hottest new thing at the time) with a sampling of different types of jazz. Bukka White and Big Bill Broonzy were on that album. I have been hooked on acoustic blues ever since which would be about 56 years. Love the electric stuff too but I was listening to Furry Lewis and Mississippi Fred McDowell while all the other kids were tuning in pop radio."*



unusually cold even for
A cold rain showered
the map showed Indianola
album *Indianola*
introduction to his music.
mother ... and she may be
head as if B.B. were

I pulled off Highway 49 to
a few blocks, and found
where a statue of Lucille greets visitors. It was a serendipitous surprise. The museum is a
work-in-progress but still really enjoyable. Here is the kicker: B.B. King is buried there. His
gravesite sits in a little courtyard adjacent to the museum. This was special. I felt honored to be
there and took a few minutes to say thank you and goodbye to B.B.

It was cold, dark, and rainy heading up 49 to Clarksdale where I had a reservation at the Shack
Up Inn. The hotel occupies the grounds of the old Hopson Plantation. There is a lodge with a
few rooms but the best accommodations are the renovated sharecropper shacks behind the
lodge. While checking in, I noticed a dozen or so vintage acoustic guitars on stands. The
hostess cheerfully invited me to take one for use during my stay. Now there is a nice treat. She
also provided a map of Clarksdale denoting the music venues and restaurants.

The legend of Robert Johnson swapping his soul
to the devil in exchange for extraordinary guitar
skills at the crossroads of highways 49 and 61 is
burned deep into the lore of delta blues. Last
December I was in Alabama facing a long solo
drive back to Colorado and decided to make a
quick detour to see the crossroads.

Traveling up Highway 49 I stopped to see the
Mississippi Blues Trail marker for Skip James in
Benton. Something changed. I began to feel
the delta country where so much original
American music sprouted.

The weather was
December in Mississippi.
intermittently. A glance at
up ahead. B.B. King's
Mississippi Seeds was my
"Nobody loves me but my
jivin' too" rang through my
sitting next to me.

check out the town, drove
the B.B. King Museum

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After checking in, playing the guitar for a bit, I then headed into downtown Clarksdale passing the crossroads of highways 49 and 61 along the way. I parked and walked in the drizzle to Red's - a real juke joint where one sits on fold out chairs to listen to music and buy beer from an ice filled washtub. I poked my head in to find Red and his pet opossum. Red sheepishly said the musician didn't show up so there would be no music tonight. Oh well, it was a cold rainy weekday night in the low country.

Morgan Freeman co-owns the club, Ground Zero, up the street from Red's. Deak Harp and a drummer were on stage. Deak was new to me but he is the epitome of hill country music. He blasts trance-like music playing one chord on his SG and an amplified harmonica. Deak told me that he makes it up as he goes along.

The Delta Blues Museum downtown is a must see! Original guitars, clothing, personal effects, and stories about the musicians overwhelm you. There is even the cabin Muddy Waters lived in when he was a sharecropper. I spent a couple of hours lost in history there. Physically and emotionally, one recognizes this is the heart of the delta blues. It was humbling and inspiring.

My trip was much too short yet it was truly fulfilling. Clarksdale is 75 miles south of Memphis. It is not a picturesque postcard town but it is the REAL THING.



Editors Note: If you are going to The King Biscuit Festival in October, or the IBCs in January, take a side trip into Blues History and head down to the Clarksdale's area!

The Trinidaddio FREE Friday Night



Downtown Prefest

The TRINIDADDIO! Little Town- BIG

Festival!

The Trinidaddio Blues Festival has become a tradition of phenomenal music for almost twenty years now. It skipped a few years when the city council cancelled it, but has come roaring back stronger than ever when it started back up a few years ago. It's a perfect ending to summer, taking place the last weekend in August (August 24) in the little town of Trinidad just a few miles from the New Mexico border. Blues fans love the small town atmosphere and travel the state and entire country to attend this award winning festival! Neil Sexton, Jerry Campbell, Rusty Goodall and a host of volunteers work their tails off to create a first class festival of fun and world class blues. This year's lineup is another treat for blues lovers- Sugar Ray Rayford, Rick Estrin & the Nightcats, Jimmy Thackery, The Rockwell Avenue Blues Band, 2018 IBC Winner The Keeshea Pratt Band, and two



Neil Sexton with Los Albuquerque Blues Connection



fixtures at the Trinidaddio- The Los Albuquerque Blues Connection and Jaquie Gipson.

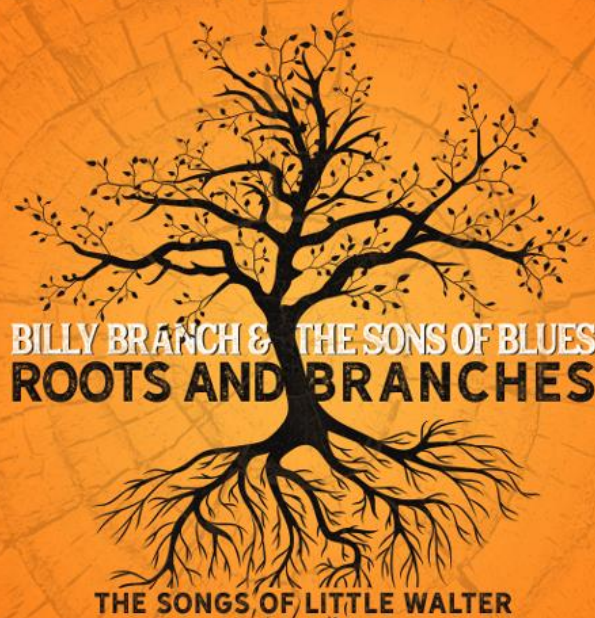
The Festival takes place in Central Park and is a grassy area with trees and plenty of room, with top notch food and merchandise vendors. The fact that the entire town gets involved gives it a special small town friendly feel. There is a sense of community ownership and the Festival is a great fund raising event that benefits the entire town. When the Trinidaddio was resurrected a few years ago they added another exciting element to the weekend with a spectacular FREE

Prefest on Friday night. There's 'dancing in the streets' as the Prefest is a regular street party in Old Town Trinidad.



Johnny Sansone with Dave Specter at the 2018 Trinidaddio

"A potent blend of rootsy integrity and exploratory zeal." –Living Blues



The Colorado Blues Society adds our IBC Band Winner every year to kick off the Prefest, and this year that means The Movers and Shakers will be on hand to start the festivities, followed by TelaDonna, Los Albuquerque Blues Connection, Zakk DeBono and The Broken Circle and The Keeshea Pratt Band.

If you have never been to The Trinidaddio you will never know the fun, friendships and amazing blues that you have been missing out on! It's time to join us! It's barely a 3 hour drive from Denver, time for a road trip don't you think? Hope to see you there! - **Chick Cavallero**



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**Central Park
Trinidad, Colorado**



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**Plus! Zakk DeBono and the Broken Circle,
Los Albuquerque Blues Connection, Teledonna
& Winner of CBC, The Movers and Shakers Band!**

Friday, August 23th The PreFest Party is a Free Event! Held at Main & Commercial Sts Check web site for details!

Trinidaddio Blues Fest is made possible in part by a grant from the City of Trinidad Tourism Board.



**Sorry, no coolers, umbrellas, pets, video equipment, food or drink
allowed into the fest. For more information, Tickets, Vendor
Applications, Volunteer Applications, a complete list of our
Sponsors & other extremely important Info... please visit:**

**Purchase Tickets
Online!!!**

trinidaddio.com

How To Write The Blues

Some Humor By **Danny Chicago**

Danny (Danny LoCascio) is from Chicago, Illinois. He has lived in Vienna for over 15 years. Danny performs his own music in his band Danny Chicago and The Lucky Band. Danny also performs a BOB DYLAN TRIBUTE around Vienna, celebrating the songs of Bob Dylan in the acoustic style. His book **Being Bob Dylan** was published in 2017 and is available on Amazon . His website is www.dannychicago.com

Well sit back and listen
Gonna teach you how to write the blues
Well sit back and listen
Gonna teach you how to write the blues
And before this song is over
You can write a blues song too

The first line of the blues,
you gotta sing a second time
The first line of the blues,
you gotta sing a second time
And the third line doesn't matter
But the fourth one's gotta rhyme

Then you throw in some words like mojo
juke joint and johnny cocker root
Then you throw in some words like mojo
juke joint and johnny cocker root
Black Cat Bone, Woke up this morning
Gypsy woman and Hoochie Coochie Too

Then the band stops on the one note,
They stop once again
And after the third time, they all come in again
Then you say the name of the song
Like.. "This is How To Write the Blues"
And it helps if you're in prison
or if your baby left you for somebody new

And then you get to the last verse
You tell the band to take you home
And then you get to the last verse
You tell the band to take you home
And then the band stops playin
And you sing the last line all alone.

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band**
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guy!**

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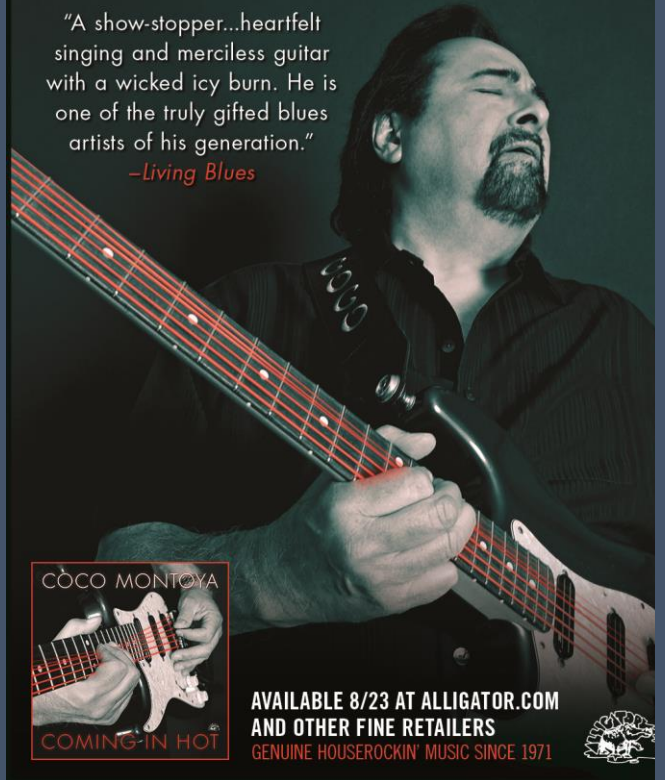
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—Living Blues



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The Quiet Ones: An Interview with Lionel Young

By Kim Christoff

Equating stillness with an all-powerful presence, Herman Melville wrote, “God’s one and only voice is silence;” of this, musician Lionel Young is aware. Watching him play, you sense he resides here, in this vast place, beyond the shouts of mind. Creating through silence, a fertile ground for his gritty vocals, electric violin, and guitar to translate the space beyond predictable, impulsive reactions—no posturing here. Young radiates joy and original sound, a heartbeat for the blues.



Photo by Kim Christoff

Wanting to play baseball and give up playing the violin, Young, at age 6, sensed his parents’ possible disappointment and he continued on with practice. “I never got the nerve, so I just kept playing. I started to like it a lot more,” he explained. Staying present, “being in it,” as he describes playing music, requires an appreciation for difficulty. Winner of the International Blues Contest, twice (in Memphis), Young names his mother, Florence Young, who played the piano daily, as one of his major musical influences: “I owe all my musical talent to her, she taught me discipline.” But, it was his teacher Josef Gingold, who taught Young to “play the silence.”

“He could play so beautiful quietly,” Young remembers. “I only studied with him for a year and a half, but his teaching influenced me in ways that changed my way of thinking. At first, it was hard to see as important: before I thought you tried to play louder and louder, and faster and faster. He taught me to play quieter as part of the music. If you can play the silence, you don’t have to try, it can be really profound. Gingold said, ‘When you play quiet, people listen harder.’ He did it so well, the first time he showed me, I kind of held my breath. There were people like Jimi Hendrix, Jascha Heifetz, and Miles Davis, who also learned to play quietly somewhere along the way.”

If Young’s karma yielded a different path, I imagine he could have rocked it as a pitcher on the Diamondbacks, the Colorado Rockies, or better suited on the New Orleans’s Baby Cakes (soon lucky Wichita). Surviving the frenzied travel, exhaustion, and endless crowds, wouldn’t be that different from a baseball player’s road life. His naturally infectious, clear, wide-eyes, and honey grin mouth—singing deep, beyond the urban legend of a bottomless pit of the earth, reminds me of the spontaneous smile Alex Rodriguez frequently offered even while his team was losing! It is liberating to witness Young’s presence—the crowd around him can’t help but feel happy.

For Young, once you surrender, it's all the game of bliss: "I like the quiet ones, who do their work in a kind of quiet way. When I play the blues, I'm free. Nothing can bother me; nobody's standing over me, telling me to do this or that. In the blues, there's a lot of coded language: some of it's about sex, some about the heart; usually, it's about some kind of negative thing you have to go through. The lyrics from the past teach you that the stuff you're dealing with today isn't that unfamiliar; it's like the stuff people were dealing with a long time ago and there's a way through. When you feel the pain of life kind of come at you, you can sing and dance your way to a more positive place. I think that's what the blues offer, a way to get out of the negative, so you don't have to kill yourself. It's the love of the music that heals people. It makes them celebrate even when they are dying inside, especially when they are dying inside. Many times, I've used music like that in my life; it got me out of a hole. It saved me and I'm really grateful that I've had music to get me through a lot of tough things. Sometimes you got to face life without music. But, I play every day, because I'll lose it if I don't. It gives me a lot of fluidity, so I can go in there and play at a high enough level where somebody might feel something. I might feel something. And I hope I can always play at a good enough level; otherwise, I'll stop."

A dreamy nature of possibility lives with Young, his band, and the vibe around him. Young's gone beyond the gravitational pull toward the deep—the way the Tao reveals the weariness of worry. Young says his method is like free improvisation, "I don't ever do set lists or plan anything out. I don't usually play requests. I play what I want to play. I just find a few things to hold onto in the song, a key... and where the song goes from there, sometimes is explosive—things blow up and I get to enjoy it. Things come and go; whatever happens is fine with me. I go in freely. I don't want to give anybody any kind of instructions. It's got to be free. All the guys I play with know how to play with me. I meet them somewhere in the middle. I don't care if I meet them at the beginning or the end, but there's a meeting. When that happens, it's something that's greater than any one of us. It's not because of me—it's just the way it is. I find my own freedom in it. When I'm with my band, it's one of the few times I feel like an extension of myself. I'm no longer just me, in a way, like one organism: not you and the band, not the crowd or the place. Our stuff goes through that and allows people to loosen up and celebrate. I just want to celebrate, celebrate one more day."

Playing emptiness and lighting it with a smile, his genuine heart of being here, is the most powerful sustenance to Young's virtuosity. "I've been gravitating toward a lot of old gospel music; it too has sacred space. You become a vehicle for it. When this happens, there's love. That's the heart of it. You leave yourself out and let that in. It's a really rewarding thing."

Clarence Gate Mouth Brown, The Beatles, Homesick James, Johnny Long, New Orleans (Young's paternal roots are there) all influenced Young to play the blues, zydeco, and other traditions. But New Orleans, Young says, "The music there will last forever. It's some of the greatest music you could ever hear. The rhythms make you want to get up and move around. In the US, there is no other place that has so much good music, maybe Nashville a little bit, maybe NY or LA, but none are like New Orleans. It's got its own thing. I'll be sad to see that place go, I hope it's not during my lifetime. I don't know how long it's going to be there."

If silence is an unknown road serving no reference, then Young is making a circle of fire: a space where it's ok to go low, blows accepted, difficulties embraced. Somehow survival is transmuted into the clarity of the unknown. This way, Young thrives: cultivating without shelter, without knowing what's next, but aware of the gut, the heart—where Young's moan meets his smile. He says, "I'm so grateful that I can help people forget or remember their worries. I wrote

stuff that's political, I don't know, some of that stuff is bitter. Sometimes, it doesn't leave people with a good feeling. The whole thing for me is that people leave with a good feeling, something that uplifts your soul somehow. If I can do that playing music, I'm going to do it. That gives me more satisfaction than anything—to see someone a little happier than when they came in, or a lot happier.”

Lionel Young's tour schedule <https://www.facebook.com/lionelyoungband/>

Editor's Note: This interview originally appeared in 2019 on the Fighters & Painters website, an e-magazine and forum. Author Kim Christoff is a freelance writer, poet, street photographer and teacher. For more articles by Kim Christoff and the video: Blues: A Way Through (featuring Lionel Young) see <http://bit.ly/2Yc8alg>

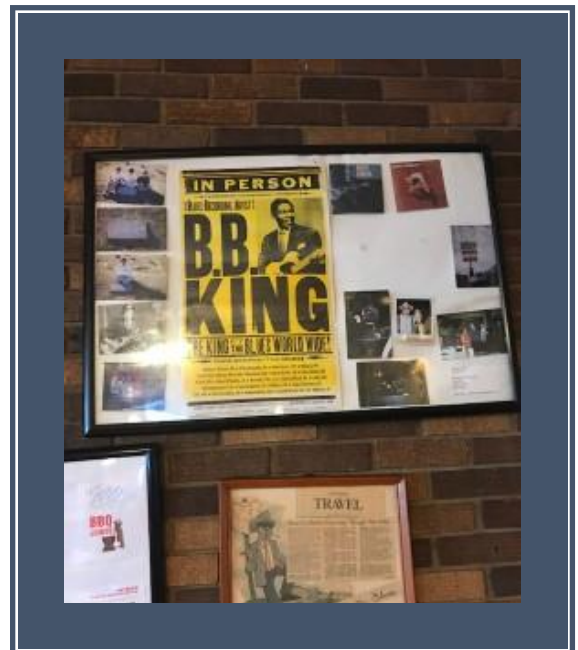
Barbeque and Blues

By Gary Guesnier

Director, Colorado Blues Society



Johnny Cash and June Carter. Ham and eggs. Gin and tonic. Many things are just better when paired. And that is why the blues and barbeque are time and again linked. I have a barbeque passion



that is stoked by the blues. Or it could be the other way around. And so it goes for much of America as the time of year for blues festivals and barbeque contests is in full swing.

Festivals pairing the blues and barbeque are being held in Colorado and around the country. At Beaver Creek, Colorado over the Memorial Day weekend the *Blues, Brews and Barbeque Festival* opened the summer season. Popup tents in the Beaver Creek plaza covered barbeque fare offered by smoke fueled pitmasters. Legendary blues band Los Lobos and current sensations Larkin Poe headlined the musical entertainment along with Colorado's Taylor Scott Band. The annual *Frisco Barbeque Challenge* in Frisco, Colorado draws over 15,000 people and nearly seventy competition teams from as many as ten states.



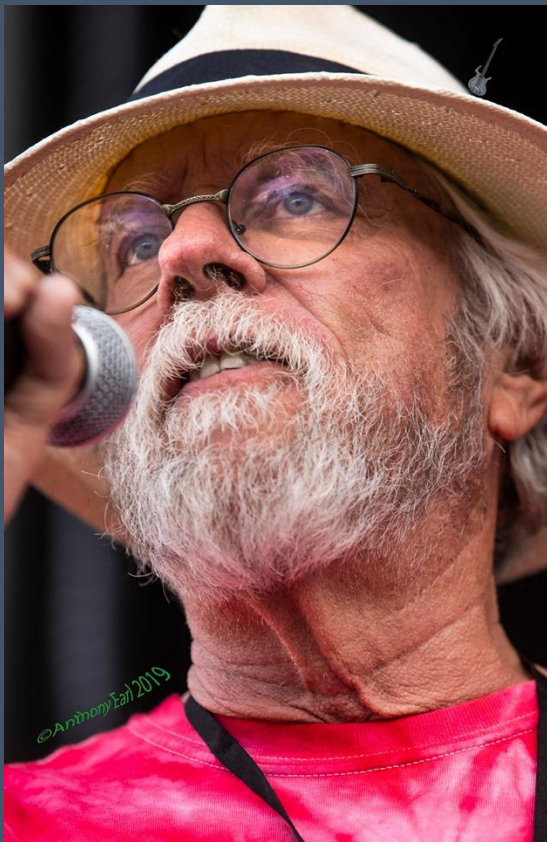
Live music performances are ongoing. The annual *Denver BBQ Festival* loads its Fathers Day weekend music lineup with many of Colorado's foremost bluesers such as; Hazel Miller, Erica Brown, Chris Daniels and the Kings, My Blue Sky, and The Austin Young Band. Throughout the summer and into the Fall nearly every weekend has festivals pairing a Kansas City Barbeque Society sanctioned cooking competition with performances by local and touring blues artists. And no admission is the prevailing general rule.

Any trip to Memphis mandates a blues and barbeque experience. This Mississippi River region holds no secret recipes; here is where slow wood smoke and low burning heat infuse the sounds of delta blues into a harmonious blend of food and music. The tones and tastes are savored from Kansas City to the Carolinas and relished from Chicago to New Orleans.

Since 1924, at the blues fabled crossroads of highway 61 and highway 49 in Clarksdale, Mississippi, has been Abe's Bar-B-Q. Here you sit at a table where original Elvis photographs and BB King posters hang from the wall and an aptly named waitress, Lucille, presents a pulled pork sandwich on white bread slathered with mustard spiced cole slaw for \$4.59. There is hardly a barbeque eating place in Tennessee where you cannot find and taste barbequed bologna, also described to renowned gospel and blues artist Mavis Staples as, "Mississippi prime rib."

The Colorado Blues Society encourages its members and friends to explore the culinary and artistic connections of barbeque and the blues. Oooohh, Sweet Mama!





AL BRICKER OF GBJ

PHOTO BY ANTHONY EARL



This years Greeley Blues Jam was another great success! Al and Pam Bricker put together another outstanding lineup. The talent was spectacular but I think two newcomers stole the show: Mr. Sipp and Larkin Poe were definitely the crowd pleasers! Check out the pix by Michael Mark and Anthony Earl Throughout this Holler for a sampling of the action.



GBJ VOLUNTEERS

PHOTO BY MICHAEL MARK



Mr. Sipp at GBJ photo by Michael Mark



Larkin Poe at GBJ photo by Anthony Earl



The Town of Winter Park raised a memorial to John Catt on June 27. The sculptured piece is mounted on the wall next to The Green Room behind the stage at The Rendezvous Event Center. A fitting tribute to the man responsible for Blues Star Connection and The Blues From the Top

Festival. Many of John's friends and Blue Stars were there for the dedication as a prelude to Blues From The Top #17. Photos by Richard Hawes.

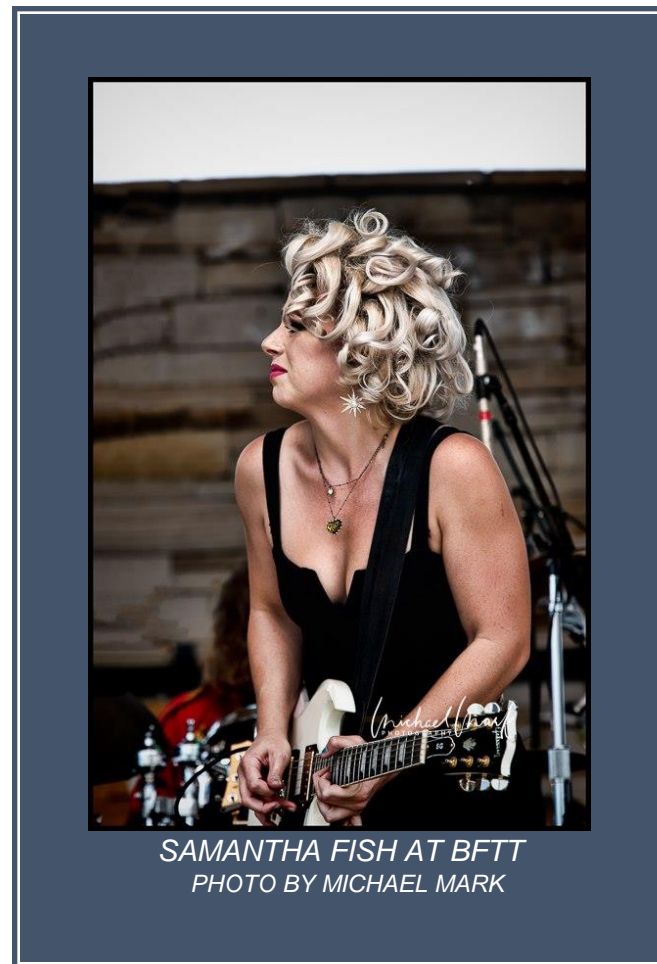


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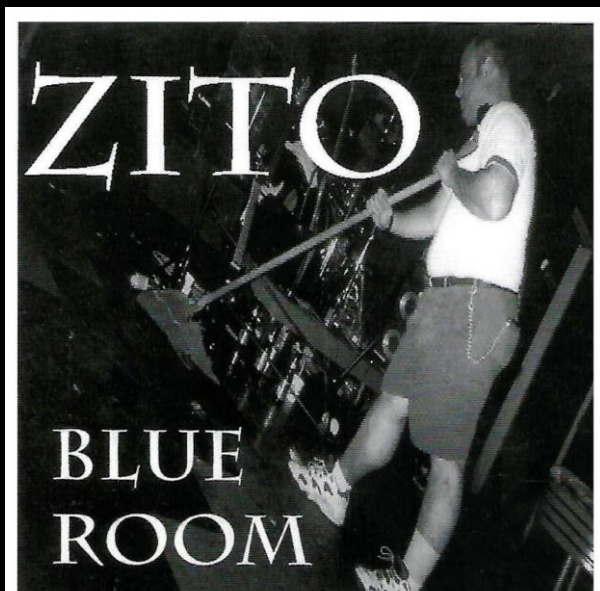
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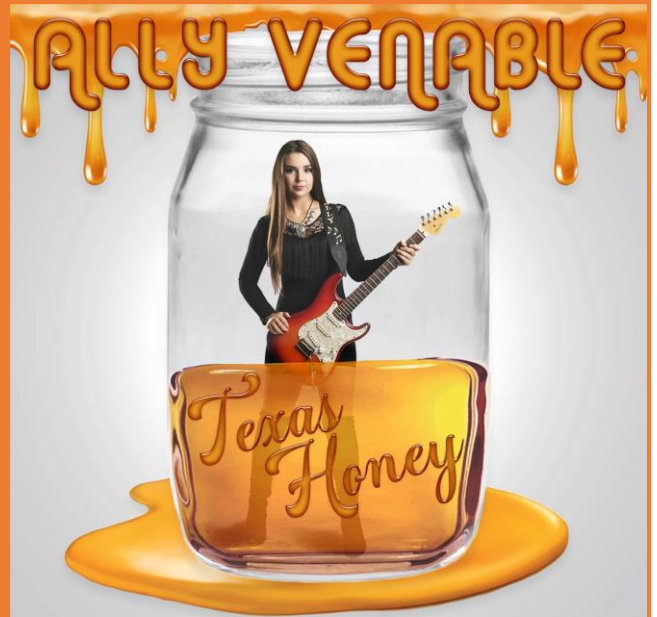
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*DUANE BETTS AT BFTT
PHOTO BY MICHAEL MARK*



ROBERT RANDOLPH AT BFTT PHOTO BY MICHAEL MARK



Danielle Nicole at BFTT
Photo by Michael Mark

CD Reviews

James Buddy Rogers "Everytime" (Live)

JBR Records

By Peter "Blewzzman" Lauro © April 2019 Blues Editor

@ www.Mary4Music.com

James Buddy Rogers is a long time member of the Mary4Music family. Back in 2012, not only did we review his "[My Guitar's My Only Friend](#)" CD but that CD wound up being my personal favorite of all the reviews we did that year, earning it the 2012 "Blewzy Award". The very next year, the title song from that CD was part of our nine CD compilation series - Mary4Music Presents: "[Keeping The Blues Alive - Volume Three](#)".

Since then, James has been nominated ten times in five other awards ceremonies including The Juno Awards, The Maple Blues Awards, and The Blues Blast Awards. On top of that, he's represented his blues society several times at the International Blues Challenge in Memphis, where I had the pleasure of seeing him perform most of those times. And if you think that's impressive, which it indeed is, just wait till you read his biography - which I'll tell you how to do later.



"Everytime" consists of five original tracks that were recorded live on the second day of a two-day show at The Blues Can in Calgary, Canada. The interesting part about the recording is that James Buddy Rogers - on guitar and vocals - and his bassist - Slammin' Mike Wedge - had just met the drummer - Mike Woodford - the night before, and this was only the second day they ever played together. That said, had you and I not read that in print, our ears would not have told us so - this talented trio nailed the set.

The disc opens with an instrumental titled "Puddle Jumper". It's a shuffle that's a perfect introduction to the band. It features 'old' and 'new' Mike in a smoking rhythm groove and James showcasing his rhythm and lead guitar talents. When you're as smooth as this there's nothing fancy necessary.

"Come Back To Me" finds the band in a similar groove but at five-and-a-half minutes in length, we happily get to hear James on some very nicely done, extended guitar leads. On top of that, the track also showcases his smooth and soulful vocal style. Another good one for sure.

The title track is more of a slow, bluesy ballad - the kind that always perks my blues ears up. Lyrically, it's a beautiful love song being sung to a lady that not only drives James wild with everything she does but it's "Everytime" she does it, as well. With both Mikes in the perfect rhythm groove for this type of a track, this one's all James. Spot on emotional and tender vocals and goose-bump inducing blues guitar licks.

What I found very impressive about the bands delivery on these, and the disc's other two tracks - "Can't Get You Off My Mind" and "All I Need" is that unlike other blues trios, they never took it over the top. Too often three-piece blues bands turn into three-piece rock bands but James Buddy Rogers, Mike Wedge, and the new guy - Mike Woodford did indeed stay true to the blues. Nice job guys!

For more on James Buddy Rogers, and to read about that bio I touched on earlier, just go to www.jamesbuddyrogers.com. While your there, please tell him his buddy the Blewzzman sent you.

Rosie Flores

"Simple Case Of The Blues"

The Last Music Company

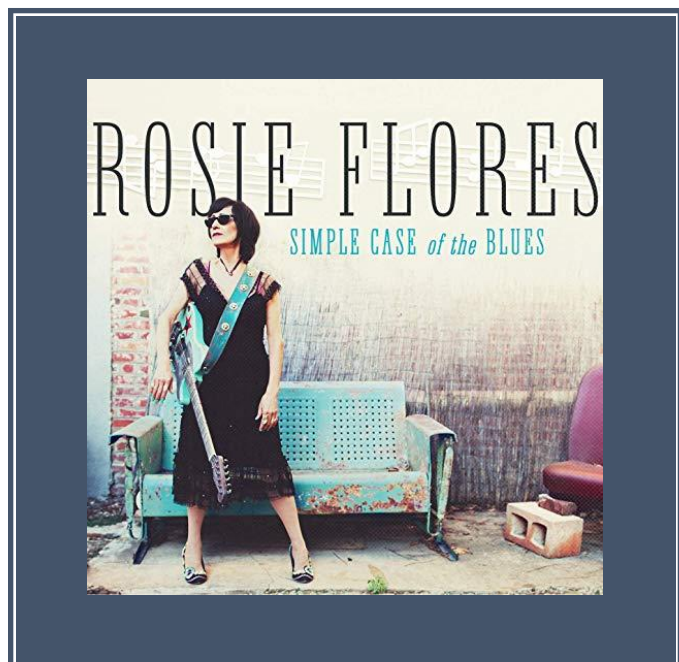
By Peter "Blewzzman" Lauro

Blues Editor @ www.Mary4Music.com

2011 Keeping the Blues Alive Recipient

So as a seasoned fan of many genres, you find yourself standing in front of a jukebox unable to decide what the heck to play. You're torn between something bluesy; something soulful; something country; possibly a bit of pop or rock; or maybe even something jazzy. Let me make this easy for you - just play "Simple Case Of The Blues" by Rosie Flores. As Frank de Blase, of *Rochester City Paper*, so correctly put it - "So they're calling it a blues record, huh? Well I'm here to tell ya it's so much more".....so am I, Frank!

Making music for over four decades - and in what seems like twice as many genres - "Simple Case Of The Blues" is Rosie Flores' thirteenth release. On it, Rosie - on vocals and lead guitar - is joined by: Kenny Vaughn on lead guitar; Charlie Sexton on rhythm guitar and percussion; Dave Roe on electric and upright bass; Jimmy



Lester on drums; T Jarrod Bonta on piano and Wurlitzer; Michael Flanigin on Hammond B3 organ; Cindy Cashdollar on lap steel guitar; Greg Williams on saxophone; Kevin Flatt on trumpet; Paul Deemer on trombone; and Robert Kraft, Sheree Smith, Michael Hale and Angie Kogutz on background vocals. The album features eleven tracks with Rosie having a part in penning three, and the rest a mix from notable names from various musical arenas.

According to the lyrics of Roy Brown's "*Love Don't Love Nobody*" - some of which refer to love as being the devil and being the cause of his downfall - he really seems to have had one hell of a bad experience. That said, putting those heartaches to music did account for a damn good blues song. This smokin' shuffle features hip-shakin' rhythm; prominent piano leads; dazzling, dual guitar leads; and Rosie belting it out like it is her story being told.

So with her emotional and heartfelt vocal presentation on "*Mercy Feel Like Rain*" (Cowie/Close), I'm finding myself hoping that Rosie's visit to blues turns into a long and prosperous one. Between those scorching vocals and her stinging guitar leads, this spiritual ballad is right in her wheelhouse.

She's stressed, depressed and really a mess; She's dazed, crazed and a little amazed; She's disappointed and her heart's blown a fuse; on this original track, all of Rosie's relationship woes add up to a lot more than a "*Simple Case Of The Blues*".

"*Till The Well Runs Dry*" (Wynona Carr) is definitely one for the dancers and with Rosie sounding like a blend of a handful of fifties pop stars, those dancers may just feel like doing the mashed potato, the twist, the watusi or the monkey. The smokin' horns and lively backup vocals give this one a big push.

Taking Dwight Yoakam's "*If There Was A Way*" and turning it into a fifties style soulful and bluesy ballad was pure genius on Rosie's part. Showcasing deep emotion, pure power, amazing range, and complete control, this was by far her best vocal performance on the disc. Kudos are also in order for the heavenly backup vocals, the outstanding guitars, the intense rhythm and Cindy's masterful lap steel highlights.

Kiss her, hug her, love her - often - and don't let her have to tell you twice. "*That's What You Gotta Do*" (Odom/Baron/Wilshire) if you want Rosie to be your baby. Sounding sassy, sultry and stern, that sounds like an offer you shouldn't refuse. The swing dancers will be all over this one. Great horn and piano highlights.

This original track is titled "*Teenage Rampage*" but band rampage could have also sufficed. It's one of those kinds of songs where the band seems to be playing it more for their own amusement but everyone else loves it as well. It's just a bunch of good musicians rapidly cutting loose and having a good ol' time.

The disc closes with a version of Wilson Pickett's "*If You Need Me*" and as I'm sitting here being blown away I've come to the conclusion that I want to hear a full album of Rosie Flores doing these old school, fifties style R&B songs. Whatchya think, Rosie?

Other tracks on this dynamite disc include: "*I Want To Do More*" (Leiber/Stoller), "*Drive, Drive, Drive*" (Flores/Gladstone) and "*Enemy Hands*" (Roe/Alford).

For more about Rosie Flores, just visit her at <http://www.rosieflores.com>; for more on the label check them out at www.lastmusic.co.uk; and should you need a copy of "*Simple Case Of The*

Blues" for airplay, just email Lisa Best at lisa@lastmusic.co.uk. Whomever it is you visit or contact please tell them the Blewzzman sent you.

Ray Fuller and the Bluesrockers

"Pay The Price"

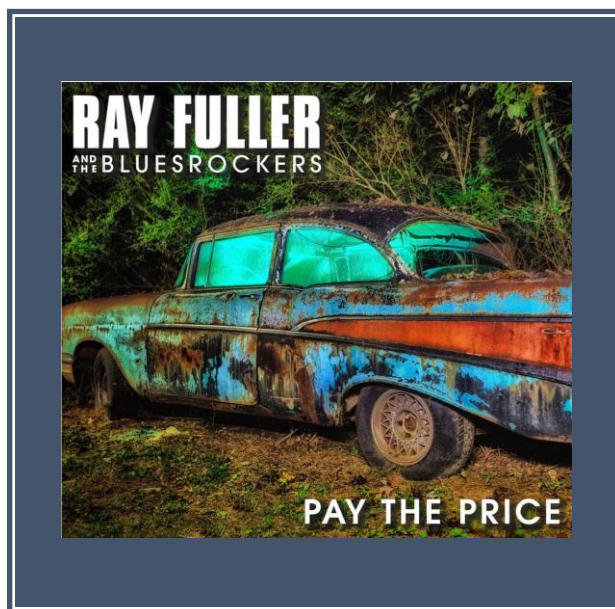
Azuretone Records

By Peter "Blewzzman" Lauro

Blues Editor @ www.Mary4Music.com

2011 Keeping the Blues Alive Recipient

So what's a better testimonial than having opened shows for Muddy Waters, John Lee Hooker, Stevie Ray Vaughn, and Buddy Guy? How about Muddy walking onto the stage after Ray Fuller's set and saying "*That was some hot slide boy, I could smell the smoke backstage*" or John Lee Hooker being so blown away by Ray Fullers opening set that he featured Ray as a special guest at his next show? That's testifying at it's best right there. Yeah, in the forty years Ray Fuller has been fronting The Bluesrockers, he's not just been around the block a few times, he's been around the world a few times as well.



"Pay The Price", which will be released on May 28, is Ray Fuller and the Bluesrockers eleventh release. Along with Ray, on vocals and guitar, The Bluesrockers are: Tutu Jumper on drums; Doc Malone on harmonica; and Manny Manuel on bass. The album features fourteen tracks of which eight are Ray Fuller originals. "**All Aboard**".....The "*Hoodoo Train*" is about to leave and this is one trip you don't want to miss 'cause once you ride, you'll never be the same. On this original track, Ray and his engineers take you on a smokin', rhythm-fueled train ride from Memphis, TN all the way to New Orleans, LA. The trip will take you through many cool places, and Ray will provide you with a musical history lesson along the way.

The opening lines on the title track, another original, are so real and so insightful that I've got to share them with you.....

*'Life is a gamble, you've got to live by the roll of the dice.
You think the odds are even, Mr. you'd better think twice.
A good hand is something few men will ever hold
and if you cheat the dealer, you've gotta "Pay The Price"'*

With Tutu and Manny laying down a strong rhythm behind him, Ray puts on a commanding vocal performance reminiscent of the way Johnny Cash would use that powerful voice of his to

grab you and never let go. Oh yeah, this is all going on in the midst of a song long, relentless slide guitar presentation.

Later on, Ray will cover a Chuck Berry song but right here on this original titled "*Pearlene*" you'll certainly hear Chuck's influence. That said, it's kind of needless to tell you that this one's an all-out rocker with smokin' lead guitar licks.

Nothing quite makes a song about a train work better than a profound rhythm and a smokin' harp, and on "*Alabama Train*" (Iverson Minter a.k.a. Louisiana Red), Tutu, Manny, and Doc have that covered quite well. With this train slowly chugging along, Ray's pain is quite evident as he sincerely and emotionally tells of being a long way from home with nobody to love him. "*Mean And Evil Woman*" is another of Ray's original tracks, and being good old down in the alley slow blues, certainly makes it one of my favorites. Mood inducing, in the pocket rhythm: smokin' harp and blues guitar licks; and gut-wrenching melancholic vocals.....that's what you call the blues.

What's also called the blues is "*Bad Luck And Trouble*" - something that seems to follow bluesmen like Ray Fuller wherever they go. The upside to that downside is ya get to write and sing some great songs and play the hell out a guitar - and on this particular track Ray's laying down some of the disc's best slide guitar work. Real good stuff right here.

To say that Ray Fuller and the Bluesrockers tore it up on "*Tore Up*" (Hank Ballard) would be totally understated. It's barely over two minutes and similar to calling the Kentucky Derby "the fastest two minutes in sports", this is the fastest two minutes in blues. Turn it up, hold on and just when you think it's time to catch your breath watch out because.....ah, you'll just have to listen and find out for yourself.

Other tracks on this exciting album include: "*Mojo Hand*" (Levy/Hopkins/Lewis); "*Rollin' And Tumblin'*" (McKinley "Muddy Waters" Morganfield); "*I Will Not Let You Go*" (Chuck Berry); three more originals - "*Devil Woman*", "*Keep On Keepin' On*" and "*Don't Leave The Man You Love*"; and "*My Father Was A Jockey*" (John Lee Hooker).

If you haven't yet gotten a copy of "*Pay The Price*" for airplay, or if you just want to learn more about Ray Fuller and the Bluesrockers, please contact the band at www.rayfuller.com. As usual, please tell them their buddy the Blewzzman sent you.

Michele D'Amour And The Love Dealers

"Heart Of Memphis"

BluesKitty Records

Publicity: Blind Raccoon

By Peter "Blewzzman" Lauro © May 2019

Blues Editor @ www.Mary4Music.com

2011 Keeping the Blues Alive Recipient

Ten months seems to be a good common denominator on Michele D'Amour And The Love Dealers calendar. Not only has it been exactly ten months since I sat here working on "Wiggle Room" (their last release), but with "Heart Of Memphis" being their fifth release since February of 2014 (when they cut their debut disc), they seem to be averaging a recording every ten months. Should we expect to be hearing from you again in March of 2020, Michele? This listener is hoping so.



"Heart Of Memphis" was recorded in Memphis, at the beginning of the year, while Michele And The Love Dealers were in town for the International Blues

Challenge. The band consists of: "Michele D'Amour McDanel on lead and backing vocals; hubby Patrick McDanel on bass; Jeff Cornell on guitar; Dave Delzotto on drums; Brian Olendorf on keyboards and horn arrangements; and Noel Barnes on tenor sax. Special guests include: Rae Gordon, Sheila Kelly and Kristi Miller on backing vocals; Greg Lyons on trumpet; and Greg Schroeder on trombone. The recording consists of eight tracks with seven of them being band originals.

With the rhythm and percussion providing a substantial Latin flair, if you like to Merengue, Cha-Cha, Mambo or Salsa then "Another Sleepless Night" is right in your wheelhouse. This opening track, although somber in the story it tells, is definitely one you may want to Samba to as well. "Come On Over" is not anything Michele would ever have to say twice. As a matter of fact, if there were ever an offer I couldn't refuse it would be hearing her sultrily saying "Come On Over, I need some relief. Only your love can satisfy me." From the vocals, to the rhythm, to the entrancing piano and trumpet leads by Brian and Greg, this is one hell of a very sexy song.

Since "No Time" is about life at a frenzied pace, that's a logical pace for the band to be at as well. With the guys in a funk on steroids mode, Michele playfully - and anxiously - sings about making 'instant' coffee, driving her 'fast' car in the 'express' lane, shopping on the 'high speed' Internet, making 'minute' rice and getting 'overnight' deliveries.....amongst other quick fixes. Be advised - if you're driving, as this one comes to an end there is no need to pull over.....as I almost did.

The title track, "The Heart Of Memphis" tells the story of Michele And The Love Dealers trip to Memphis. It's a soulful number that touches on the vibe of the International Blues Challenge; the allure of Beale Street; the camaraderie with fellow musicians; and something that I all too well remember - dealing with snow flurries; slick and icy streets; fourteen-degree temperature; and chilling winds. Yep, I was right - there was a song in there somewhere and Michele co-wrote it.

The only cover on the disc is the bands very soulful rendition of "Memphis Soul Stew" (King Curtis). As Michele narrates the instrumental recipe, each performer gets highlighted making it one of the disc's best musical tracks. That said, I'm thinking the band may have thought they were making a triple batch because they were pleasingly heavy with all the ingredients. Other tracks on "Heart Of Memphis" include: "Dirty Pool," "Cradle To The Hearse" and "Strange

Angels."

To find out more about Michele D'Amour And the Love Dealers just go to www.micheledamourandthelovedealers.com. Also, should you have not yet received your copy of "*Heart Of Memphis*" for airplay, please contact Betsie Brown at www.blindraccoon.com. BTW, when you contact the ladies, please let them know the Blewzzman sent you.



LARKIN POE AT GBJ PHOTO BY
MICHAEL MARK



LARKIN POE AT GBJ
PHOTO BY ANTHONY EARL



NIC CLARK & TAYLOR SCOTT AT GBJ
PHOTO BY MICHAEL MARK



MR SIPP at GBJ 2019
Photo by Michael Mark



KARA GRAINGER at GBJ 2019
Photo by Michael Mark



SHEMEKIA COPELAND at GBJ 2019
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MR SIPP at GBJ 2019
Photo by Michael Mark



Watermelon Slim at GBJ photo by Anthony Earl



Larkin Poe at GBJ photo by Anthony Earl

LARKIN POE

Rebecca & Megan Lovell of Larkin Poe were scene stealers at GBJ. The sisters are originally from Atlanta and currently live in Nashville, they are descendants of tortured artist and creative genius Edgar Allan Poe.

What they are saying about Larkin Poe:

"This isn't your basic Stevie Ray Vaughan-styled blistering blues rock. It's far more primal, malicious, and unsettling." – **American Songwriter**

"Larkin Poe Are Preachin' the Blues and Convertin' the Masses." – **Guitar World**

If you missed Larkin Poe at the Greeley Blues Jam you can catch them at the Dillon Amphitheater on August 31 for a FREE Show at 7PM.



Allman Betts Band at BFTT
photo by Michael Mark



Larkin Poe at GBJ photo by Michael Mark



WHAT IS BLUE STAR CONNECTION?

The Blue Star Connection (BSC) is a non-profit organization dedicated to bringing music into the lives of children and young adults who are fighting cancer and other life-challenging situations. We also work with musical therapists in various hospitals and clinics. We also host fundraisers and benefit concerts in many cities around the world.

THE BLUE STAR CONNECTION MISSION

The Blue Star Connection mission is to provide access and ownership of musical instruments for children and young adults with cancer and other serious life challenges. To date we have reached hundreds of kids and have donated musical gear to over 25 Children's Hospital Music Therapy programs, as well as several other community programs.

Please help us continue this mission.

bluestarconnection.org

The Colorado Blues Society is a proud supporter of Blue Star Connection. Donate to Blue Star today!





CHRIS DUARTE



AJ FULLERTON

5th Annual Hornbuckle Foundation 2019 SoulRepo Poker Run

A charitable event benefitting those that suffer from addiction who are seeking help through sober housing and sober coaching/sober mentorship.

SEP 7

1. Registration begins at RENEGADES 9 a.m. \$20 per rider/\$10 per passenger - 1st bike out at 10 a.m. - last bike out by 10:30 - 9215 WASHINGTON ST. THORNTON, CO
- 2nd stop is at JERRY D's - 604 8th STREET DACONO, CO 80514
- 3rd stop is at TAILFEATHERS - 11010 E 120th AVE, HENDERSON, CO 80640
- 4th stop is at ARMY SURPLUS - 3524 S BROADWAY, ENGLEWOOD, CO 80113
- 5th stop is at DIRTY DOGS ROADHOUSE - 17999 W COLFAX AVE, GOLDEN, CO

\$25 concert/admission fee for those attending ONLY the concert portion of the event



Bike Contest




ALL AGES




FINAL DESTINATION
Dirty Dogs Roadhouse

Performances by
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Texas guitar virtuoso Chris Duarte



SILENT AUCTION





MC Kai Turner

The 5th Annual Hornbuckle Foundation SoulRepo Poker Run For Recovery.

Registration begins at Renegades (9215 Washington St, Thornton) at 9AM on September 7. The Hornbuckle Foundation helps suffering addicts who seek help through sober housing and sober coaching/sober mentorship. The Hornbuckle Foundation is incredibly thankful for the support this event continues to expand upon. With the help from the Sober Souls Motorcycle Club and wonderful volunteers, they continue to grow on their efforts to impact lives. The Hornbuckle Foundation is a non-profit founded in 2015 by Michael Hornbuckle and Thomas Hernandez. The mission of the Hornbuckle Foundation is to provide education, sobriety maintenance, and support to the suffering addict. This is achieved by assisting in developing the tools and resources needed to transition out of active use and into becoming a productive and positive member of society. The final stop of the ride is at Dirty Dogs Roadhouse with performances by Colorado's AJ Fullerton and Texas guitar legend Chris Duarte.

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)

35



Taylor Scott at GBJ photo by Anthony Earl



Kate Moss at BFTT photo by Michael Mark

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Larkin Poe at GBJ photo by Anthony Earl

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Jenn Cleary
Johnny Johnston
Kerry Pastine and The Crime Scene
Mad Dog Blues
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*LARKIN POE at GBJ 2019
Photo by Anthony Earl*



*LARKIN POE at GBJ 2019
photo by Michael Mark*



*CHA WA at GBJ 2019
Photo by Anthony Earl*

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Montrose, 4-5 pm, Beale Street Caravan,
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Sunday) www.koto.org, Island Radio,
5-7 pm (rebroadcast Thursday, 5-7 pm)
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www.island92.com
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Blues from the Red Rooster Lounge
KPLU Seattle, 7 pm-1 am
http://www.kplu.org

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KAFM 88.1 FM Grand Junction, 1-4 pm,
Bluesday Laboratory
KLZR 91.7FM Westcliffe.
2-4pm blues with Sally Barnes

WEDNESDAY

KCRT 92.5 FM Trinidad, 7-8 pm
Trinidadio 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