

THE HOLLER

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Editor- Chick Cavallero

THE OTIS TAYLOR TRANCE BLUES JAM FESTIVAL-Like Nothing Else!

Story and Photos by Chick Cavallero

Every November a strange event takes place at eTown Hall in Boulder- The Otis Taylor Trance Blues Jam Festival-an event as unique as Otis Taylor is himself. Musicians of all ages and skill levels have a chance to play & learn with a list of International musicians. Otis draws from his musician friends like guitarist Mato Nanji, from Indigenous, sacred steel master Chuck Campbell, keyboardist Brian Juan, drummer Larry Thompson, cellist Beth Rosbach (yes, CELLIST), folk musician Harry Tufts, bassist Todd Edmunds, vocal teacher Rex Peoples, and daughter Cassie Taylor who has taken up the banjo. But this is no traditional music festival, at TBJF the participants aren't passive spectators they become the



2013 KBA -BLUES SOCIETY OF THE YEAR

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CONTRIBUTERS TO THIS ISSUE:

www.allaboutbluesmusic.com,

*Chick Cavallero, Peter
"Blewzzman" Lauro, Gary
Guesnier, Michael Mark,
Wayne Goins, Wikipedia,
[https://www.otistaylor.com/
tuneoftheday.blogspot.com](https://www.otistaylor.com/tuneoftheday.blogspot.com)*

stars of the show. Otis Taylor's approach is to encourage and inspire people to create music together.

More of a workshop than a festival, it allows players of all types, ages, and ability levels to partake in the amazing experience of creating music together. Regardless of what instrument someone plays, they all manage to mesh together and create music-in the past TBJF has included vocalists, guitars, tubas, keyboards, pianos, harmonicas, oboes, banjos, flutes, cellos, drums, violins, recorders, tambourines, maracas, mandolins bout anything and everything yo can imagine.



Every year The Colorado Blues Society collaborates with Otis and supplies a number of young musicians with scholarships. In 2018, CBS sent Riley Ann, Kayleen Patrick and Daniel Ford to the Workshop and night concert. Riley Ann wrote me to attend saying, " I just found out about the Otis Taylor blues workshop on the COMBO site today and was wondering if there are any more scholarships available. I'm an area musician, and I play lead & rhythm guitar (as well as vocals and am the primary songwriter) in my blues/rock band The Catcalls, and I also play blues fiddle & sax in my duo with Dave Jensen. I would love to know more about the workshop & scholarship opportunities. I perform around the region, and I also teach, and I think this workshop would be a great opportunity for me to expand my skills & pedagogy as a performer & teacher." Kayleen Patrick wrote us "I'm a blues guitarist. I play in a local, female fronted blues/rock band and would like to deepen my understanding of the blues genre. I believe that

jamming is a vital part to learning ones instrument as well as becoming more fluent in playing. Attending this festival would be an invaluable experience to me both as a musician and performer. I play rhythm and lead, I study jazz in my free time and I work to make the music I play as interesting and groovy as possible. This festival would enable me to take another step towards fluency in jamming. “ Once they arrive at the workshop, Otis and his team break the attendees into groups based on their instruments: guitarists together, vocalists together, strings together, etc ... The participants join with Otis and the Visiting Artists for both a morning and afternoon session, each groups is led by an expert (Rex Peoples-vocals, Mato Nanji-guitar, etc...) and spend the day creating a song that they perform for the other groups at the end of the day. The attendees are able to learn in small interactive workshops with less



focus on technical expertise and more on the actual playing and creation of music together in a group setting. The result is outstanding. I was lucky enough to catch many of these performances and the music was outstanding. I found it truly amazing was the quality that a small group of strangers could create together in only a few hours.

That evening, the visiting musicians that helped lead the workshop with Otis put on an incredible concert where each gets to showcase their expertise. Some of the workshop participants even get to take part in the concert for a truly one of a kind experience. It's a learning experience that most of the attendees are eager to repeat again. Here is what Daniel Ford had to say afterwards, “I had a ton of fun and learned so much while at the Trance Blues Festival! It was truly an inedible experience to learn

from masters of the Blues and hangout with so many like-minded people the whole day. I've attended the festival for the last 3 years thanks to the Colorado Blues Society and plan on attending every year that I can! Between learning from Otis Taylor and his band and special guests, writing a song with a few of the other musicians and playing it at the workshop, and the amazing soulful concert at the end of the day, it's something I look forward to every year and I can't wait until next year!" Daniel has been able to put what he has learned to use at the Greeley Blues Jam, and the last two years he has been the stage manager on the Blues 101 Stage there that CBS runs for GBJ.

This is a one-of-a-kind event with something for everyone, musicians as well as fans. The day is led by Otis' contagious passion, fueled by his band's driven excellence and unites with each participant's own personal musical expression to create a playground where each person can live their musical dreams. This year's TBJF will be November 9, 2019 at ETown Hall in Boulder.

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

Want to know more about Otis Taylor?

These are excerpts from his website... <https://www.otistaylor.com/bio.html>

With Otis Taylor, it's best to expect the unexpected. While his music, an amalgamation of roots styles in their rawest form, discusses heavyweight issues like murder, homelessness, tyranny, and injustice, his personal style is lighthearted. "I'm good at dark, but I'm not a particularly unhappy person," he says.

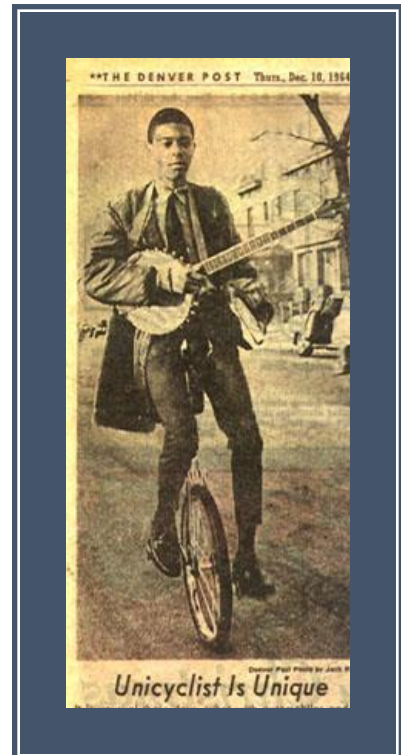
"I'd just like to make enough money to buy a Porsche."

Part of Taylor's appeal is his contrasting character traits. But it is precisely this element of surprise that makes him one of the most compelling artists to emerge in recent years. In fact, Guitar Player magazine writes, "Otis Taylor is arguably the most relevant blues artist of our time."

Whether it's his unique instrumentation (he fancies banjo and cello), or it's the sudden sound of a female vocal, or a seemingly upbeat optimistic song takes a turn for the forlorn, what remains consistent is poignant storytelling based in truth and history

...."I was raised with jazz musicians," Taylor relates. "My dad worked for the railroad and knew a lot of jazz people. He was a socialist and real bebopper." His mother, Sarah, a tough as nails woman with liberal leanings, had a penchant for Etta James and Pat Boone. Young Otis spent time at the Denver Folklore Center where he bought his first instrument, a banjo. He used to play it while riding his unicycle to high school. The Folklore Center was also the place where he first heard Mississippi John Hurt and country blues.when he

released Blue Eyed Monster (Shoelace Music), which riveted the blues world and marked the emergence of a singer/songwriter who has, in his own words, "a way of saying something that seems to be more intense." Further, he says, "you can definitely

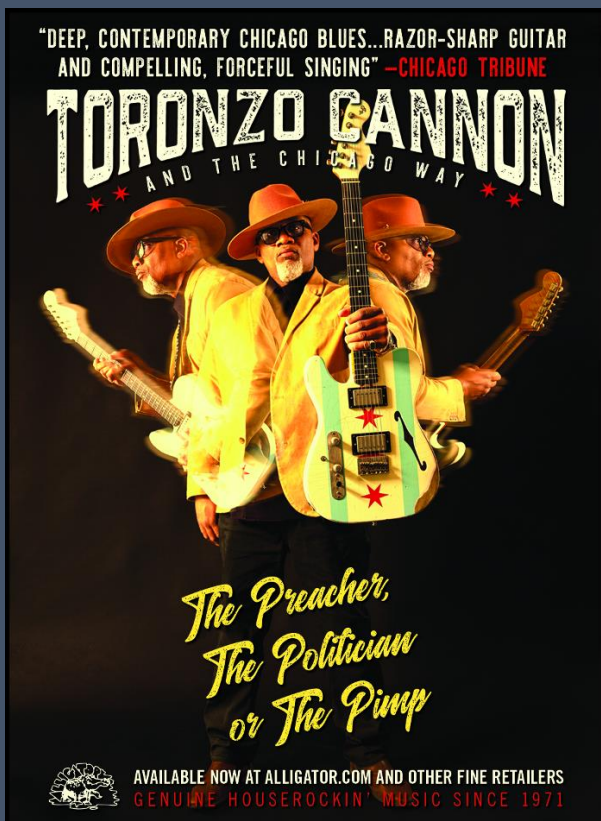


see how I was forming. There was the Christmas song about a guy that killed his parents. Definitely getting ready to go that way, you know?" In 1998, he raised more eyebrows with *When Negroes Walked the Earth* (Shoelace) an album replete with unapologetic lyrics, stark instrumentation and a gut-wrenching delivery.

....If Taylor's first two recordings cast a spell on the music world, listeners were officially entranced by *White African* (2001, Northern Blues Music), his most direct and personal statement about the experiences of African-Americans. He addressed the lynching of his great-grandfather and the death of his uncle. Brutality became his concern in songs that fearlessly explored the history of race relations and social injustices.

... In addition to traditional touring and recording, Taylor spearheads a Blues in the Schools program called "Writing the Blues." Conceived by his wife, he appears at elementary schools and universities around the country to offer advice, enlighten, and mentor students about the blues. "I start by asking them to write down what makes them sad; fears, disappointments, losses, whatever. It is just amazing to see some of these nuggets, these incredible thoughts. They are often simple sentences but so real, so sad, so true, so pure." . Otis is a recipient of The Colorado Blues Society's Lifetime Achievement Award. <https://www.otistaylor.com/bio.html>

More House Rockin' Music from Alligator Records



AMERICAN EXPORTS

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. This is about American Blues in Britain. Check it out at <https://www.allaboutbluesmusic.com>

British audiences in the 50's didn't have much exposure to the Blues. During the 30s, some dance bands had played jazz and swing-based repertoire, but when American servicemen came to London in 1944, the clubs around 'Rainbow Corner' in the West-End were suddenly bouncing to the sound of 'jump-Blues'. For the first time Young Brits heard this wild, good-time music and, like so many aspects of American culture, it was to prove the shape of things to come, but there was no local equivalent at the time.

Country Blues as American Folk music.

There was a revival of interest in British folk music in clubs and pubs all around the country after WWII, as live music made a comeback in the pre-TV age. In 1951 a nationwide tour of American folk performers, including Big Bill Broonzy, brought many new musical styles to Britain's major concert halls. Big Bill played his 'Chicago' version of country Blues (which was looked on as an esoteric type of rural folk music) to appreciative audiences, and their reaction led to Big Bill returning several times over the next few years. Many

future Blues players in Britain were turned on to Delta Blues through Big Bill's work in those early tours.



ALEXIS KORNER

By the mid-50s Rock'n'Roll was sweeping the new 'teenage' market, and this obviously had Blues roots too: Elvis covered Big Boy Crudup's songs and everyone latched on to Fats Domino and Little Richard's vibrant dance music coming out of New Orleans. Chris Barber, the trombonist and bandleader is the person most responsible for bringing the pure Blues form to the British public. In his jazz shows, he would play a 'trad' set with six players doing Dixieland numbers; a 'big-band' set with an 11- piece orchestra; and a Blues set with a smaller band which included Alexis

Korner and Cyril Davies, sometimes backing Barber's wife Otilie Patterson as she sang

the songs of Bessie Smith and Memphis Minnie. In the late 1957, the Musicians Unions of Britain and America were at war over work permits, and as a result American bands could not play in Britain. Singers were in a different Union, so Barber was able to bring in people like Sister Rosetta Tharpe, Sonny Terry and Brownie McGhee and Muddy Waters to play in front of his band. Chris was passionately evangelical about music, and he reckoned that playing with the experts would improve his and his band's skills, as well as spreading the word about this powerful musical form by showcasing its finest performers. Muddy was probably the first person to play pure electric Blues in Britain and he really started something!

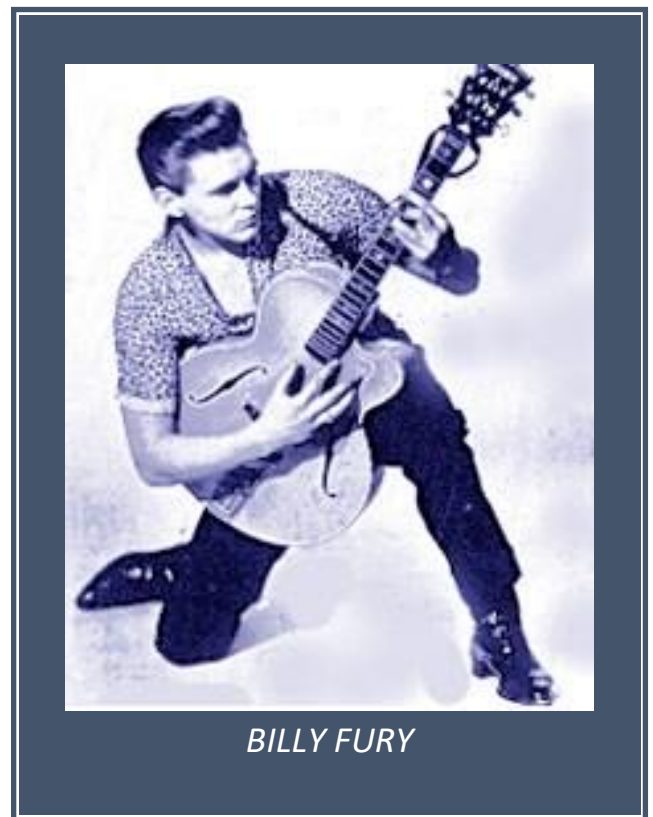
By 1960 the American rock'n'roll scene was dying. Buddy Holly was dead, Elvis was in the army and Jerry Lee Lewis was in disgrace after marrying his 13-year-old cousin. The music scene in Britain was dominated by plastic imitations of American rockers, exemplified by Larry Parnes' stable of young singers like Marty Wilde, Billy Fury and Tommy Steele. There were no Blues records in the shops. Radio was monopolised by the BBC, which regarded youth culture as an alien life-form, so the only outlet for American music were radio stations broadcasting from Continental Europe, like Radio Luxembourg and American Forces Network. Blues was not easy to find, on the radio, in record shops or played live.

Blues Clubs in every town.

Alexis Corner and Cyril Davies wanted to play Blues all night rather than being Barber's 'support act', so in 1961 they formed Blues Incorporated with like-minded jazz players such as Charlie Watts, Jack Bruce, Dick Heckstall-Smith and Long John Baldry. Barber and his friend Harold Pendleton had just set up the Marquee Club in Oxford Street, and made Blues Incorporated the resident band. In 1962, Corner and Davies set up their own Ealing Blues Club which, became the 'Cradle of British Blues' as young players got up to jam with the house band and got a taste for performing. At least a dozen famous bands got started in that smoky cellar. The Ealing Club, the Crawdaddy in Richmond, the Manor House, Klooks Kleek in West Hampstead, Eel Pie Island and a handful of other pubs in London, quickly provided the venues where this new 'British Blues' took root, and in a few months there was a Blues Club in every town.

Skiffle and up-dated 'Jug Bands'

Another British spin-off from 'American Imports' in the 50s was 'skiffle', an up-tempo folk genre which took its name and its ethos from the jug-bands that played around Memphis in the late 20s. Skiffle's prime exponent was another ex-Barber player, Lonnie Donegan, who had several hit records including a cover of Lead Belly's 'Rock Island Line'. Skiffle bands used cheap guitars, broomstick



bass and washboard rhythms and as such were easy to get going, so a lot of young people realized that they could form their own bands. John Lennon, Mick Jagger, Jimmy Page, and Van Morrison all started out in skiffle groups. The energy from this self-starting ethos, admiration of the power of these newly discovered American forms and the fact that a growing audience would support this music played in their local pubs, were the elements that came together to fuel the 'British Blues Boom'.

By 1963, The Rollin' Stones, Pretty Things, Georgie Fame & the Blue Flames, Zoot Money, Manfred Mann, Them, The Blues Breakers, The Groundhogs, The Alex Harvey Band and a host of others were part of a huge groundswell of interest in the emerging live Blues and R'n'B scene.

And that was just the start!

<https://www.allaboutbluesmusic.com>

BRAND NEW FROM:

Shaun Murphy

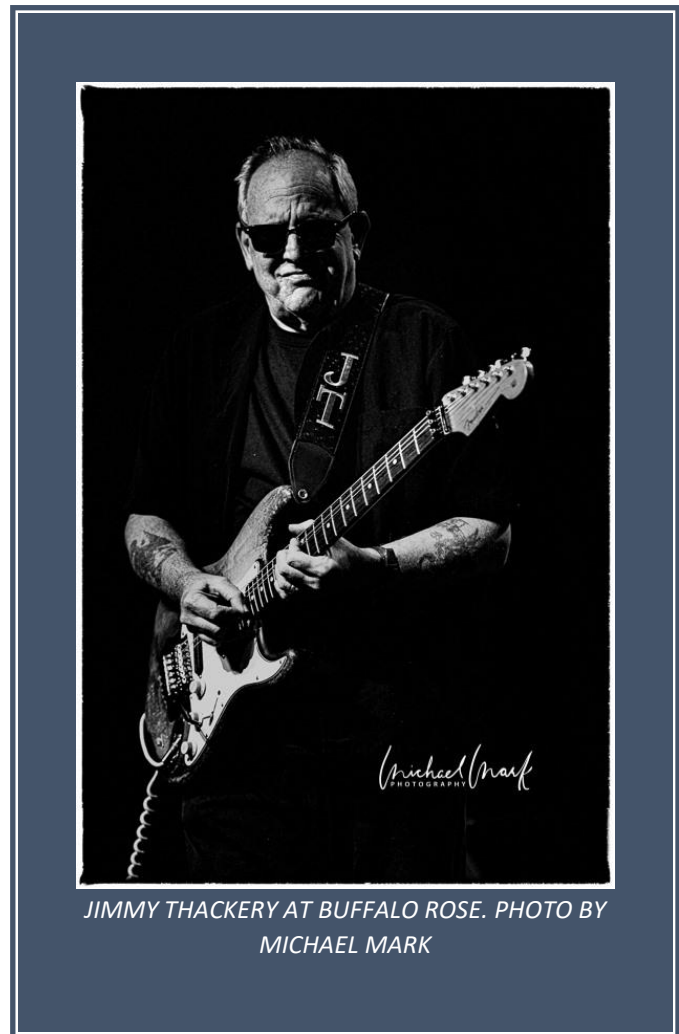

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"'Reason To Try' flat out sets a whole new standard of excellence!"
-John 'blueshammer' Hammer

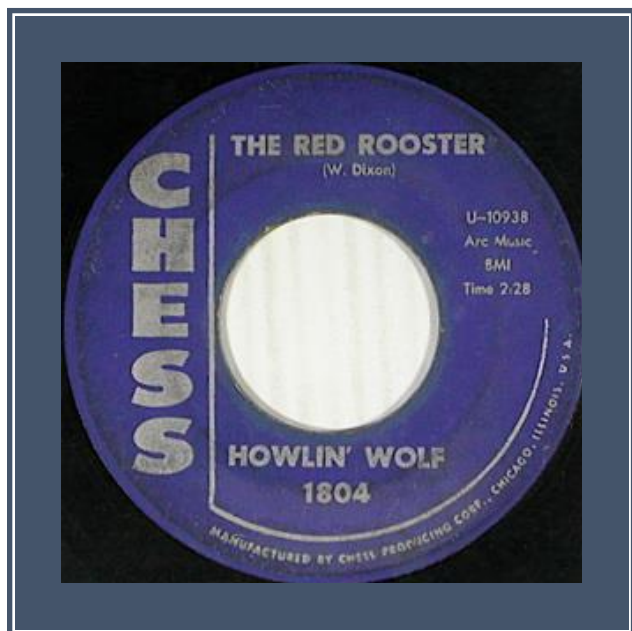
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Little Red Rooster



"The Red Rooster" also recorded as "Little Red Rooster" was written by the master of Blues music, Willie Dixon, the song writing machine for Chess records. Willie used elements from twentieth century folk tales and legends from the Southern United states that a rooster is the top dog and peacekeeper in the barnyard. Dixon' borrowed lyrics and images from several blues songs from the 1920s and 1930s. In the 20s, Lonnie Johnson's "Crowing Rooster Blues" and Charley Patton's "Banty Rooster Blues" set the tone of a boss brass rooster and his flock of hens. Memphis Minnie also had a song called "If You See My Rooster

(Please Run Him Home)" that had similar themes and she even did a full-throated imitation of a rooster's crow (maybe that's where Super Chikan got the idea?). Later Margie Day recorded a jump blues song in 1950 titled "Little Red Rooster".

Willie Dixon's version has some clever double entendres and sly meanings in the lyrics like many blues songs did, and do. Willie insisted it was just a simple barnyard tune but others read into it being an overtly phallic song, even suggesting the rooster as a pimp and the hens as his 'flock', almost as much sexuality as can be found in Blind Lemon Jefferson's "Black Snake Moan". Hard to say, I guess each person hears what they want and interprets what they hear. Bottom line, is the song is one of the true Blues Classics.

The Willie Dixon piece was first recorded by Howling Wolf in 1961 and Wolf's growling snarling voice coupled with Hubert Sumlin's sensual slide guitar in a slow blues grind set the standard for the song, tho it never made any of the US R&B charts. Wolf 's recordings all had a huge personal touch to them, his presence was immediately felt in any song he recorded – and you could easily see him as the top man in the barnyard, a mean ol' red rooster, and not a little one at that. As far as financial success went, soul singer Sam Cooke scored better singing it with both a R&B and pop hit using a more up tempo style. Sam's version showed just how much soul music and the blues had in common. Over the years hundreds of performers have done the song like Big Mama Thornton, Luther Allison, Johnny Shines, Willie Kent, even non-bluesmen like Jose Feliciano, The Grateful Dead, Tom Petty, and The Doors but many American teens in the 60s got their first taste of the blues from The Rolling Stones version.

The song caught on in Great Britain as part of the British fascination with the Blues. On Friday, November 13, 1964, the Rolling Stones released "Little Red Rooster". The song holds a unique place in British music history. It's the only recording of a blues song that has ever topped the pop charts in Britain. The Stones performed "Little Red Rooster" on *The Ed Sullivan Show* (May 2, 1965), and *Shindig!* (May 20, 1965). Mick Jagger and Brian Jones introduced Howlin' Wolf on the *Shindig* show as the first one to record "Little Red Rooster" and as being one of their inspirations for playing the blues. Willie Dixon later recalled *"When the Rolling Stones came to Chess studios, they had already met me and doing my songs, especially 'Little Red Rooster'. Dixon added, 'I left lots of tapes when I was over there [in London] ... I told them anybody who wanted to could go and make a blues song. That's how the Rolling Stones and the Yardbirds got their songs'".*



Andrew Loog Oldham, their producer, was against the Stones doing the song. Oldham was convinced it was much too slow and virtually impossible to dance to, so it wouldn't have any commercial appeal. The band stood firm and according to Mick Jagger, interviewed in November 1964, *"People say 'Little Red Rooster' is too slow. I don't see why we should have to conform to any pattern. We thought just for a change, we'd do a nice, straight blues on a single. What's wrong with that? It's suitable for dancing. It just depends who you're dancing with. Charlie's drumming makes it good for dancing"*. And when you listen to the Stones version and Howlin' Wolf's back to back they are pretty darn close in tempo and style, the Stones did not do a 'blues rock' versions it is pure Chicago blues. Brian Jones, admittedly the biggest blues fan in the group according to Jagger and Richards, offered a truly inspiring Chicago blues guitar, obviously doing whatever possible to follow Sumlin's standard. In the Stones version, Keith making his guitar howl like a hound, bark like a dog, and crow like a rooster... he had the entire barnyard covered! Wolf's version is the classic and the 'gold standard', but the Stones do their best to pay homage to it. Both excellent versions of a classic song. Howlin' Wolf's original "The Red Rooster" is included in the Rock and Roll Hall of Fame's list of the "500 Songs That Shaped Rock and Roll".

NOTE: Story put together by Chick Cavallero. The source for much of this information was [Wikipedia](#) and [tuneoftheday.blogspot.com](#)

WILLIE DIXON'S BLUES HEAVEN FOUNDATION

helps artists and musicians obtain what is rightfully theirs, and educates both adults and children on the history of the Blues and the business of music. To achieve this mission, they have successfully executed several programs, including The Muddy Water's and Willie Dixon Scholarships, Music Clinics, Music in the Garden/Record Row Festival, and Emergency Assistance, and are looking to establish additional programs in the near future. In order to help maintain the existence of BLUES HEAVEN FOUNDATION, and to realize the dream of its founder, WILLIE DIXON, your support is appreciated. Located at 2020 S. Michigan ave, Chicago you can contact them at 312-808-1286 info@bluesheaven.com

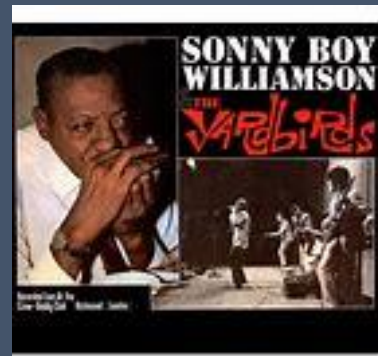
The world is incontestably a richer place because of WILLIE DIXON'S musical contributions alone. Believing that his work was not yet finished, Dixon devoted much of his time in the 60's, 70's and 80's to the organization he founded, BLUES HEAVEN FOUNDATION. His vision was to allow the echoes of great American Blues to continue to develop, to encourage a new generation of blues greats and to provide for the on-going welfare of senior Blues musicians.



Lyrics “Little Red Rooster”

*I'm a little red rooster,
Too lazy to crow for day
I'm a little red rooster,
Too lazy to crow for day
Keep everything in the barnyard,
Upset in every way
Dogs begin to bark now,
And the hounds begin to howl
Dogs begin to bark now,
And the hounds begin to howl
Watch out stray cat,
The little red rooster's on the prow!
If you see the little red rooster
Won't you please drive him home
If you see the little red rooster
Won't you please drive him home
Been no peace in the barnyard
Since that little red rooster's been gone
I'm a little red rooster,
Too lazy to crow for day
I'm a little red rooster,
Too lazy to crow for day
Keep everything in the barnyard,
Upset in every way*

Willie Dixon, Howlin' Wolf, Sonny Boy Williamson and Muddy Waters toured Great Britain and Europe often and they were the idols of the young British rockers. You can find Willie Dixon, Howlin' Wolf, Muddy Waters tunes on all of their early albums of the Rolling Stones and Yardbirds. This Blues movement in Britain inspired many collaborative albums with the American bluesmen and the young British musicians like "The London Howlin' Wolf Sessions", "the London Muddy Waters Sessions", "Fleetwood Mac in Chicago" and "Sonny Boy Williamson and the Yardbirds".





A Willie Dixon Timeline

- 1915: Willie Dixon was born in Vicksburg, Mississippi, on July 1
- 1932: Moved to Chicago at the age of 17
- 1937: Willie won the Illinois Golden Gloves Heavyweight Boxing Competition
- 1940: The Five Breezes was formed and recorded eight tracks for the Bluebird label
- 1941: Willie was arrested for ignoring his military call up papers
- 1942: Willie was classified as unfit for military service and forms the Four Jumps of Jive
- 1943: Willie formed the Big Three Trio with Baby Doo Caston
- 1952: Willie goes to work for Chess Records
- 1954: Muddy Waters recorded Willie's "Hoochie Coochie Man" and "I Just Want to Make Love to You"
- 1955: Little Walter released Willie's "My Babe"
- 1956: Willie left Chess for the Cobra and Artistic labels
- 1959: Willie recorded "Willie's Blues" for the Bluesville label
- 1960: Willie returns to Chess Records; Howlin' Wolf released Willie's "Wang Dang Doodle", "Back Door Man", and "Spoonful"
- 1964: The Rolling Stones reach number one with Willie's "Little Red Rooster".
- 1980: Dixon was inducted into the Blues Foundation's Hall of Fame
- 1982: Willie sets up the Blues Heaven foundation for young musicians.
- 1985: Sues Led Zeppelin and Atlantic Records for plagiarism on "Whole Lotta Love" (originally "You Need Love", recorded by Muddy Waters in 1962)
- 1988: Signed a recording contract with Bug/Capitol and released the Grammy Award winning album Hidden Charms
- 1989: Released Willie Dixon's Chess Box Set; Dixon published his autobiography I Am the Blues: The Willie Dixon Story with Don Snowden and wrote music for film called Ginger Ale Afternoon
- 1992: Willie Dixon passed away January 29

SWALLOWHILL MUSIC 40TH ANNIVERSARY



BARRY OSBORNE
 & OLIVIA SHAW YONI FINE,
 & NIKI TREDINNICK

OCT 03

**RAPIDGRASS
 AND SAM REIDER
 & THE HUMAN HANDS**

OCT 20



**WOOD BELLY AND
 THE LONESOME
 DAYS**

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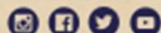


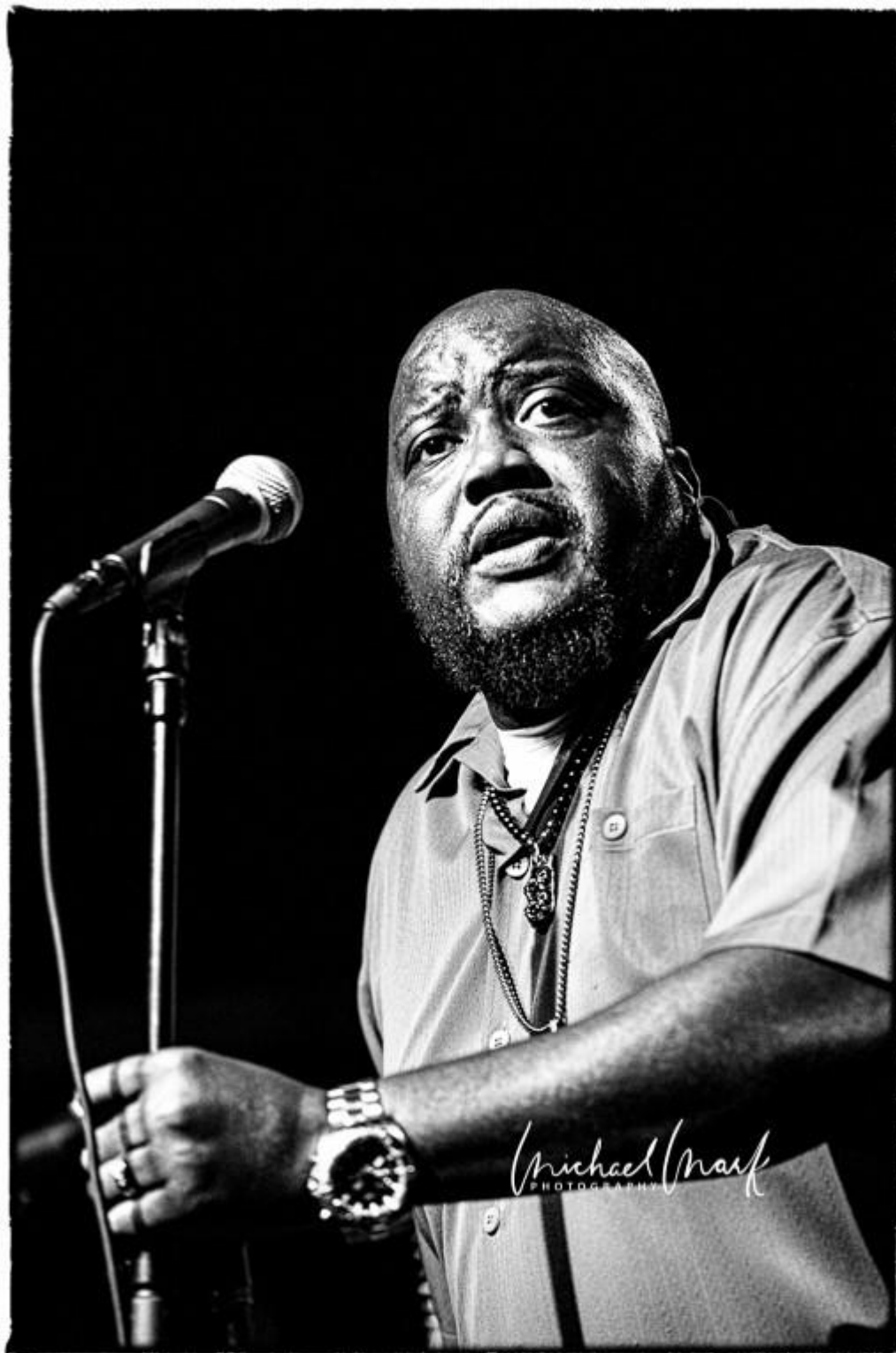
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 STEEL WHEELS**

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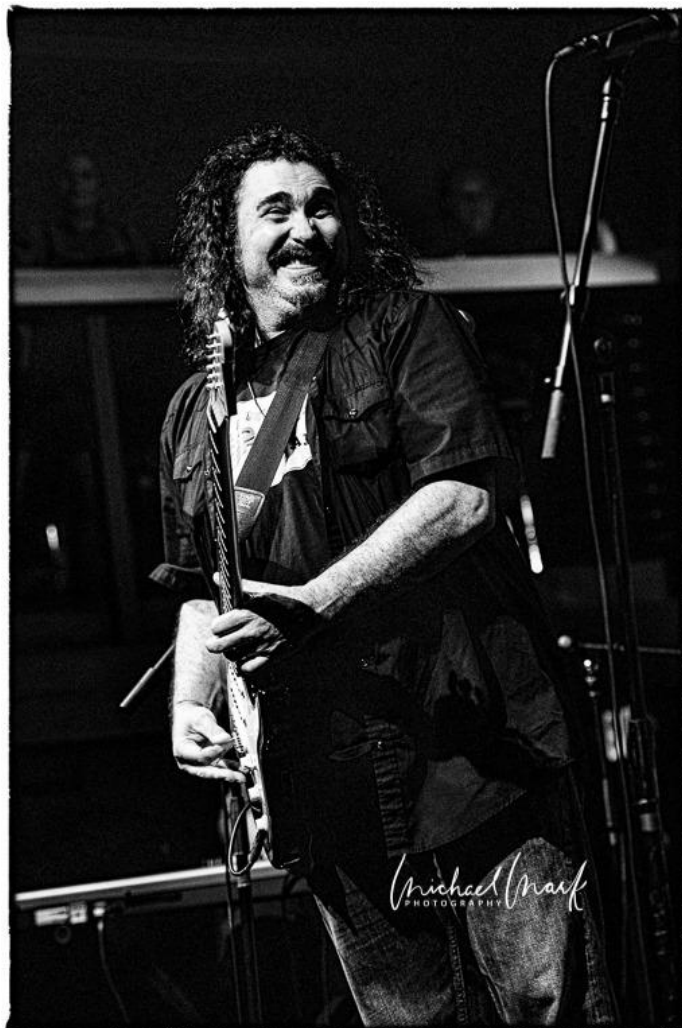


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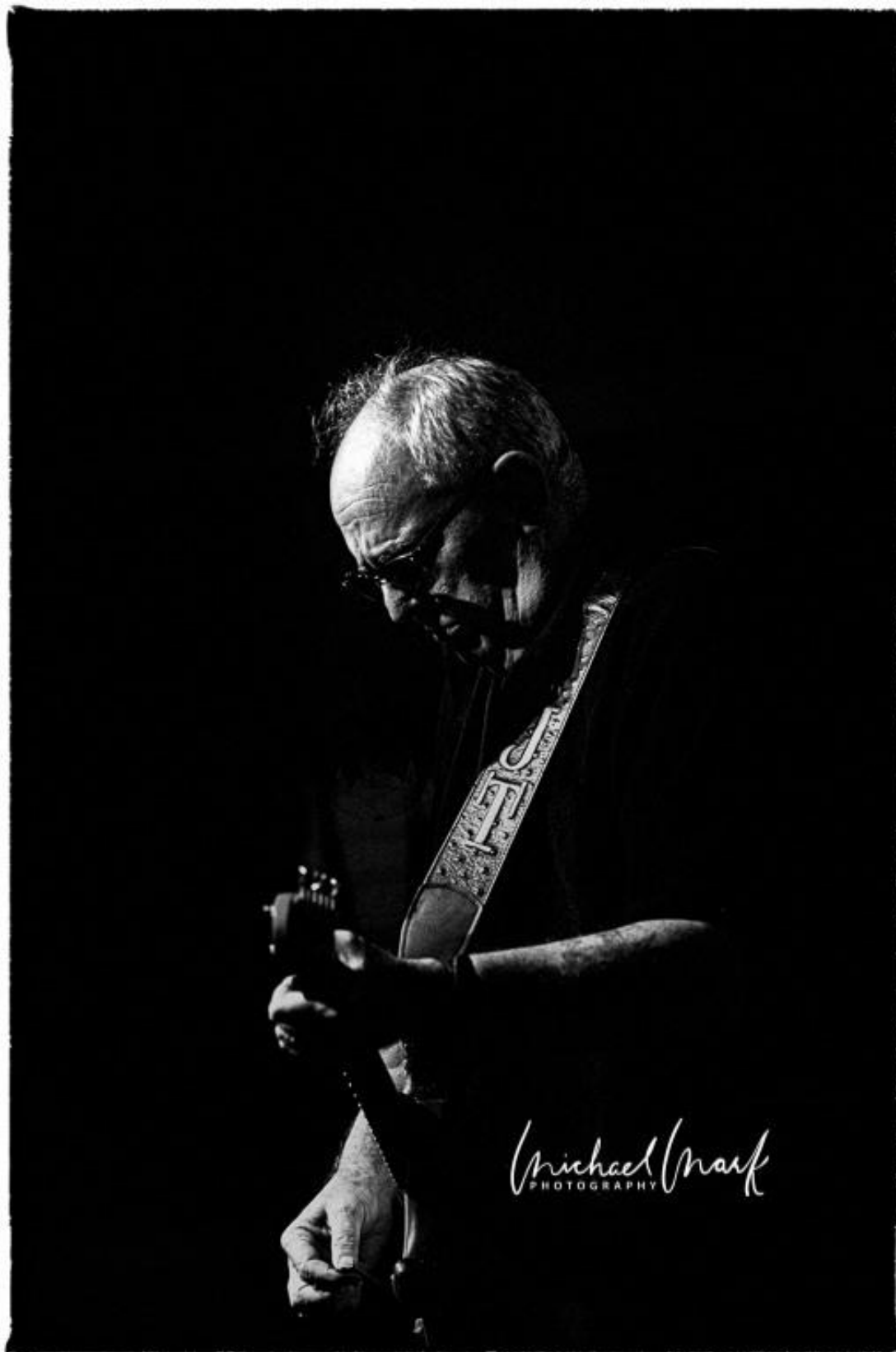


Sugaray Rafford at the Buffalo Rose on August 23rd. Photo by Michael Mark



Sugaray Rafford Band at Buffalo Rose. Above L-Alastair Greene from the band. Photos by Michael Mark





Jimmy Thackery at Buffalo Rose. Photo by Michael Mark

Feeling Like a Colorado Blues Brother

By Wayne Goins

Greetings from the Heartland. I come to you today with a heart filled with joy and remembrances of a glorious experience from the recent past, which occurred “right there in River City.” Let me start off right away by saying that your one and only Gary Guesnier single-handedly served as personal escort and dignitary, as he represented the Colorado Blues Society—he so generously provided me with this opportunity of a lifetime to experience the best that Colorado has to offer in terms of hospitality and talent! In early July, he spent several days helping me prepare for a brief three-day excursion to meet as many members of the Colorado Blues Society as I could squeeze in 72 hours. This is my story.

Before I even left Manhattan, Kansas I knew my itinerary was already quite full—I was planning to receive the royal treatment of all the great things that the Denver blues scene had to offer: the radio interview, meetings with a few local blues dignitaries, a tour of the Colorado Music Hall of Fame, arts in the park, and the ultimate highlight of the Red Rocks concert itself starring the Tedeschi - Trucks Band.

On Thursday July 25 while in Manhattan prepping for the trip, I received a telephone call from Denver by Kai Turner for a 4 p.m. interview on his “Strictly Blues” radio broadcast. Kai is central/northern Colorado's self described “Blues Vassal” and is the top blues DJ on KFRX radio (“The Fox Radio” 103.5FM station), and also KPAW. (We shared some pretty cool stories about our experiences with legendary artist Taj Mahal, who performed at Red Rocks not too long ago.) It was a great interview, and Kai posted it on his website which can still be accessed on his page. [The Blues Vassal Settles The Difference Between Blues & Jazz With Dr. Wayne Goins](http://www.strictlyblues.com/images/WaynGoins_20190728_FINAL.mp3) (click this link to hear interview http://www.strictlyblues.com/images/WaynGoins_20190728_FINAL.mp3) At the end of the interview I told him I had so much fun and hoped I would indeed get a chance to see him in person

The next morning on Friday, July 26, I drove from Manhattan to Salina where I could catch a small charter to Denver with one brief stopover in Hays. I flew into DIA where my plane was expected to land at approximately 2:21p.m., but somehow I arrived almost 40 minutes early—we must have had one helluva tailwind! Gary met me curbside at the airport passenger pickup. After we exchanged a hearty bear hug, he drove us directly to the Red Rocks and we casually began our CMHOF tour, with plenty of room to spare before the big Tedeschi - Trucks concert that evening.

Gary’s good friend Scott Wright served as the backstage security supervisor during shows at Red Rocks, and was working closely with Gary for my very first visit at the historic venue, and let me tell you he did not disappoint (by the way, Scott is also the CBS “Blues In The Schools” coordinator).



We already had purchased General Admission tickets for the show, and Scott was able to get us parking, which turned out to be a big help in terms of convenience and efficiency both before and after the concert. Since it was my first time being at Red Rocks, I spent a few hours before the show just taking in the beautiful sights surrounding the venue outside, and looking at the crowd gradually grow bigger and bigger as the time got closer to the main event.

Once the venue officially opened, we were given VIP treatment, and escorted discretely through a yellow roped area and allowed to enter as special guests, courtesy of the personal security that Scott provided Gary and me. We had incredible seats, where we could not only see the artists on the stage perfectly, but we also had a huge “jumbo-tron” above us to the right side of the stage where we got constant close-up shots of each artist—it was perfection! The entire concert was fabulous, with Shovels & Rope performing as the opening act, followed by southern rock band Black Smoke Mountain, and then the main attraction—Tedeschi – Trucks Band, who performed an incredible two-hour show packed with non-stop energy to an enthusiastic, overly-filled Red Rocks crowd which was literally packed to the very top of the stadium.

Gary and I were especially appreciative of Scott’s coordination and that of his co-worker, Jimmy “Mittens” D’Andrea, allowing us backstage access to see the “behind the scenes” facility near the very end of the Tedeschi - Trucks show as they were delivering their “encore” portion of the show.



Friday night after show we drove back to Gary’s place, where I was treated to a private viewing of the AXS television special, “Rocky Mountain Way” which featured several Colorado music superstars, including Chris Daniels, Amy Grant, Vince Gill, Joe Walsh, and many other CMHOF artists.

Saturday would prove to be an extremely busy day. We spent the morning having a great breakfast of muffins, fresh fruit, yogurt and home-made granola prepared by Gary’s wonderful wife Margie—she is an incredible cook, and even greater

hostess (you couldn't find a better bed-and-breakfast spot anywhere!) We then left the house about 10:30 to meet blues vocalist and harp player Al Chesis, in an effort to catch part of his show at noon at the annual Cheesman Park Arts Festival. I was introduced to Al and the three other members of his Delta Sonics blues band (Bob Pelligrino on slide guitar; Bob Tiger on bass, and Steve Saviano on drums), and we watched them put on an entertaining performance underneath the tent. The crowd seemed quite pleased with the Chicago-style blues that Chesis was laying down—especially when he performed one particular Little Walter tune, “Juke,” in honor of my attendance.

After listening to most of his first set, we had to make a hasty exit, as more adventures still lay ahead of us. We then returned to Red Rocks at 1:30 to meet Chris Daniels, band leader of the Kings and the executive director of the Colorado Music Hall of Fame. He gave me a personal tour the entire CMHOF, and offered personal insights into practically every display in the building—he is extremely knowledgeable about the honorees of the Hall,

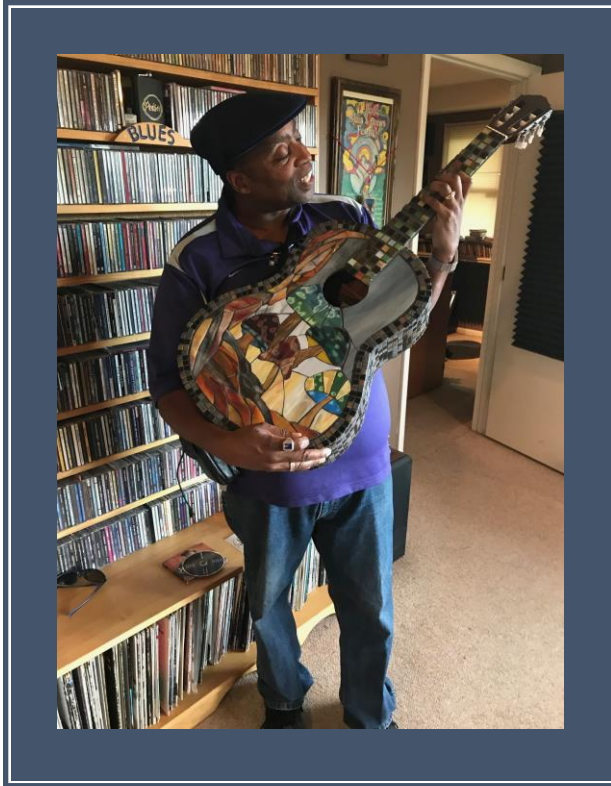


its evolution of the organization and its history—especially since he was recently honored himself as a recent member of the Hall of Fame! The two of us bonded like old reunited souls—we were “this close” to heading back to his place for an all-out jam session on guitars! The real highlight for me occurred as we were saying our goodbye’s and Chris generously offered me a vinyl copy of his Kings Band’s latest album, and also some CDs and a t-shirt.



The whirlwind tour continued as Gary whisked me off down the highway toward the home of the famous blues radio DJ, Kai Turner. On the way over, Gary informed

me that Kai is also well-acquainted with Chris. Unbeknownst to us, there was an added bonus to our arrival—the legendary Denver radio personality, Michael Floorwax, the veteran standup comedian who had a long-standing radio show called “Lewis & Floorwax” on 103.5 radio station he co-anchored with Rick Lewis since July 1990—an extremely impressive and successful run. It was indeed a pleasure to meet him and chat with him on the patio deck of Kai’s beautiful home, which had an awesome view of the Denver skyline—what a fortuitous occasion this was for me. I was hitting on all cylinders during this trip, lemme tellya. (And let me also say that Kai makes a pretty mean, large cup of cappuccino (or was is latte? Espresso? Whatever it was it had me buzzing after a while!)



After some serious back porch talk, Kai took us downstairs to his lair to see where all the award-winning work was done—and it was a sight to behold. His radio booth was neatly tucked away in the far corner in its own dark, private cove—kind of like a secret Bat Cave. He let us inside, and it was everything you might imagine: huge booming microphone dangling over the thick padded swivel chair, dimmed lights that barely masked the glow from the dials and slider/faders from the huge multi-channeled mixing board that Kai sat behind like the royal radio king he is. While we were down there, I saw an entire row of plaques, certificates and awards that decorated the walls of this sanctum. And then I glanced to my right, and saw a thing that made my jaw drop: the exquisite craftsmanship of Scott Fitzke, who created two hand-made

guitars, laden with porcelain-colored glass pieces completely covering an acoustic guitar body, turning it instantly into a priceless work of art. I wanted one instantly—it was love at first sight. I asked Gary to put me in touch with him so that I might be able to somehow make a considerable donation to some local blues organization in Denver—so that Fitzke might build me one for an auction, which is how Kai got his. I might get lucky and get one—Kai already has two!

Gary also showed me some of his beautiful handmade harmonica necklaces that a woman who works for the CBS makes as a past-time hobby. I fell in love with them instantly, and ordered three of them—mine specially made with Wildcat purple in the beads—to take back with me to deliver to a couple my blues harp-blowing friends back in Manhattan. I'm also keeping one for myself—you never know when I might start to blow.

Saturday night after the long busy day, the food feast began, and I was finally treated to Gary's signature barbeque. I must say, this man knows his way around a grill, folks! He served up two different brands of wings—and *oooh mama*, were they delicious! Not to mention the incredible bottle of red wine, breads and salad that complimented the meal.

After sleeping in late from a long night, Sunday morning we had a 9:00 a.m. brunch, and there is no greater place to have a late morning meal than at Gary's place—I hate to keep bringing this up but I **swear** Margie makes the most absolute best home-made

granola, assorted fruit plate, freshly-baked muffins, coffee, fresh-squeezed juice and cold milk, biscotti and a wide variety of Noosa yogurts.

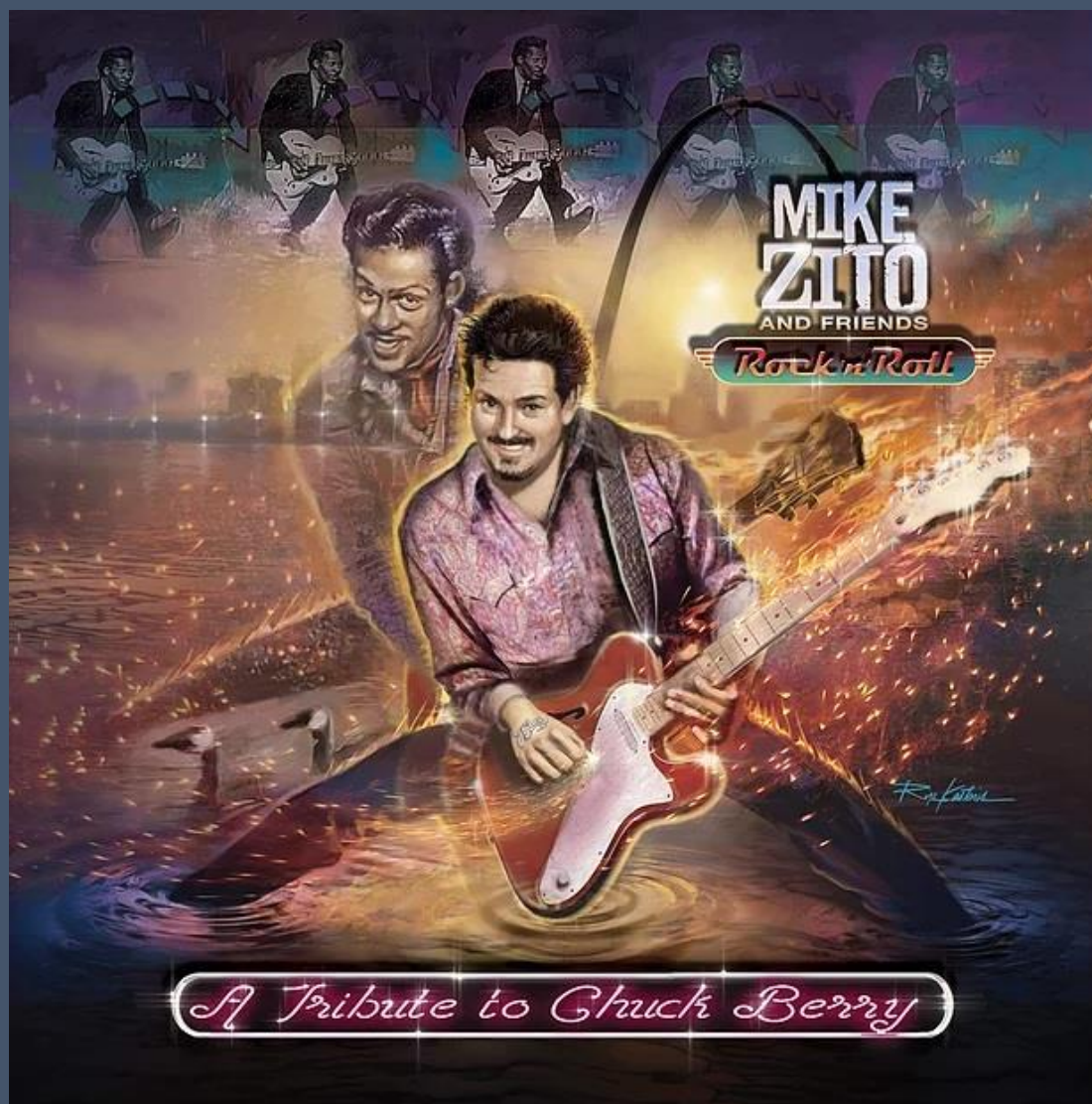
This casual Sunday out on the sun deck was further enhanced with the presence of a longtime friend of Gary's who arrived there, in part, to meet me. I have been waiting for quite some time to have the opportunity to meet the noted writer Stephen Foehr, and for good reason: He and I both have a shared experience of being biographers of blues great Taj Mahal, and it was a lively conversation with Foehr to say the least. I learned so much about Stephen who is quite an accomplished author and world traveler, war veteran, and family man among other things. Foehr was such a gentleman, and generous with his time and wisdom too—I hope I get a chance to hang with him again soon.

After brunch, I slowly prepared to pack my bags from the upstairs guest room so that we could leave Gary's house at noon to can catch the 1:45pm flight back to Salina. The Bridget Kelly Band show at the Dickens was scheduled for Sunday, but alas, I ran out of time and had to catch the flight to Salina in order to drive back to Manhattan. That was about the only thing I didn't get a chance to do while I was there—but there's always a next time—I promise you that!

The next night after I'd made it safely home, I reminisced on how much fun I'd had over the past three days, and to keep the good feeling going, I watched a fascinating movie featuring Chris Daniels called ***Magic Music*** through the Amazon Prime channel on my large-screen television. (if you haven't already seen it, you're missing out on one of the greatest documentary films in Colorado music history—I strongly encourage you to experience this!) I enjoyed it so much I immediately watched it a second time that same night. Little did I know that one of the main stars in the movie, the mandolin player Will Luckey, would pass away within weeks of my learning about his incredible musical journey with Chris in Colorado.

Looking back on it now, it reminds us all that life is so precious, and fleeting, and that we must try to enjoy every second of this time we have here together. And so, my friends, it is in that spirit that I write this tribute of love and respect for the great time I had with you all in Denver, and can't wait to do it again. I am so thankful for the special treatment I was given, and I would like to thank Gary Guesnier and all the fantastic people that made me feel like a Colorado blues brother the entire time I was there.

Wayne Everett Goins is a University Distinguished Professor / Director of Jazz Studies / School of Music, Theatre & Dance // Kansas State University



RELEASE DATE November 1, 2019 from RUF Records!

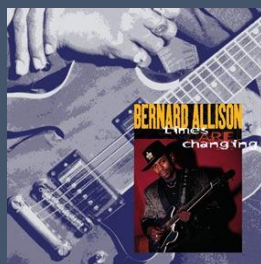
Zito's upcoming album -- his 16th -- due this November on Ruf Records and descriptively titled **Rock N Roll: A Tribute to Chuck Berry**, finds him broadening his boundaries still further even as it marks a return to his roots. The album consists of 20 Chuck Berry classics performed by Zito and an impressive array of 21 guest guitarists, among them Joe Bonamassa, Walter Trout, Eric Gales, Robben Ford, Sonny

Landreth, Luther Dickinson, Albert Castiglia, Anders Osborne and, significantly, Chuck's grandson, Charles Berry III

TRACKLIST

- | | |
|------------------------------|-------------------------|
| 01 ST. LOUIS BLUES | feat. CHARLIE BERRY III |
| 02 ROCK AND ROLL MUSIC | feat. JOANNA CONNOR |
| 03 JOHNNY B GOODE | feat. WALTER TROUT |
| 04 WEE WEE HOURS | feat. JOE BONAMASSA |
| 05 MEMPHIS | feat. ANDERS OSBORNE |
| 06 I WANT TO BE YOUR DRIVER | feat. RYAN PERRY |
| 07 YOU NEVER CAN TELL | feat. ROBBEN FORD |
| 08 BACK IN THE USA | feat. ERIC GALES |
| 09 NO PARTICULAR PLACE TO GO | feat. JEREMIAH JOHNSON |

- | | |
|-----------------------------|------------------------------------|
| 10 TOO MUCH MONKEY BUSINESS | feat. LUTHER DICKINSON |
| 11 HAVANA MOON | feat. SONNY LANDRETH |
| 12 PROMISED LAND | feat. TINSLEY ELLIS |
| 13 DOWN BOUND TRAIN | feat. ALEX SKOLNICK |
| 14 MAYBELLENE | feat. RICHARD FORTUS |
| 15 SCHOOL DAYS | feat. ALLY VENABLE |
| 16 BROWN EYED HANDSOME MAN | feat. KIRK FLETCHER and JOSH SMITH |
| 17 REELIN' AND ROCKIN' | feat. TOMMY CASTRO |
| 18 LET IT ROCK | feat. JIMMY VIVINO |
| 19 THIRTY DAYS | feat. ALBERT CASTIGLIA |
| 20 MY DING A LING | feat. KID ANDERSEN |



Pick up these other great CDs from RUF Records at the CBS Merch Table or Online from RUF

Colorado Blues Society Honors Committee

Gary Guesnier

The Colorado Blues Society Board of Directors announces the formation of *The Colorado Blues Society Honors Committee*. Among the CBS' most important undertakings is to honor those individuals who through their artistic skills and far-reaching service have impacted Colorado's blues community.

CBS President Kyle Deibler appointed five people to the newly formed standing committee. The committee's Chairperson is Gary Guesnier and members are Kyle Deibler, Mike Golden, Kai Turner and Jeff Koepke.

Honoring the Blues through the Lifetime Achievement Award and other recognition.

The Lifetime Achievement Award, presented by the Colorado Blues Society (CBS), will recognize and honor blues musicians who during their lifetime have achieved outstanding, meaningful and creative artistic significance for the people of Colorado or will recognize and honor non-performing individuals who during their service in the blues music community have made consequential and profound impact. The Award is an honor for national and regional level musicians and on any level for individuals other than performance.

The CBS shall present at least one Lifetime Achievement Award, or more, each calendar year. The Lifetime Achievement Award recipient must have amassed achievement during their lifetime of blues music performance, education, composition, production or cultural preservation or who have distinguished themselves by increasing awareness of and appreciation for the blues as a music art form. This person may be living in or outside of Colorado. The CBS may also choose to make the Lifetime Achievement Award posthumously if the circumstances are appropriate.

Over the years CBS has recognized blues musicians and bestowed various honors upon outstanding contributors to the Colorado Blues Society mission.

- Heritage Award – to persons whose legacy reflects profound credit upon themselves and the blues.
- Special Recognition – to outstanding CBS founders and members.
- In Memoriam – to persons deceased who put forth praiseworthy dedication to the blues in their life.
- Honorary Membership – to persons whose bearing on the Colorado blues community merits recognition and expressed gratitude

Recommendations sought for the Colorado Blues Society Lifetime Achievement Award.

Your help is needed! Do you know someone who has shown extraordinary achievement in blues music or exceptional contribution to the mission of the Colorado Blues Society? If the answer is “yes”, then you may know a future recipient of the CBS Lifetime Achievement Award.

Send an email to honors@coblues.org citing as many exceptional achievements as possible. Examples might include where the nominee has repeatedly demonstrated:

- A cumulative body work that elevates the blues by inspiration, instruction, or excellent example.
- Bringing what CBS does to new communities or local nonprofits.
- Expanding the repertoire of blues music art and literature through performance, scholarship or original composition.
- Working behind the scenes or enabling others to make these achievements.

Clay Kirkland was the recipient of the CBS Lifetime Achievement Award in November 2018. Photo by Gary Guesnier

*PAST RECIPIENTS OF THE
AWARD INCLUDE:
SON SEALS, KEB MO, OTIS
TAYLOR, RON THOMPSON,
BOB MARGOLIN, BUDDY
GUY, ROBERT LOCKWOOD,
JAMES COTTON, MARCIA
BALL, WILLIE HOUSTON,
MAMA KAT, PINETOP
PERKINS, AND JOHN CATT
AMONG MANY
OTHERS...FULL LIST IS ON
THE CBS WEBSITE.*



CD Reviews

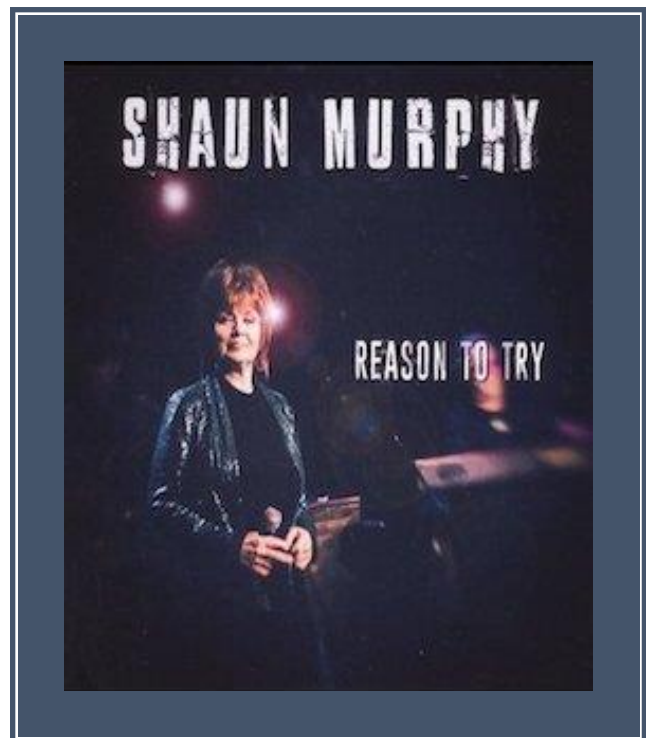
Shaun Murphy "**Reason To Try**"

Vision Wall Records

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

Prelude

Just for the record, Shaun Murphy doesn't sing the blues, she doesn't sing rock, she doesn't sing soul, she doesn't sing Gospel, she doesn't sing country and she doesn't get funkyshe does ALL OF THAT and more. As a matter of fact, after just saying that a crazy thought just ran through my head. Her versatility kind of brings to mind that Robert Klein "*Every Record Ever Recorded*" skit. It's the one where he spoofs those TV record sales commercials by saying "*if you act now, we will send you every record ever recorded*" and then goes into a rant with a lengthy and hilarious list of examples. "*That's right,*" he says, "*we will send a tractor-trailer full of every record ever recorded, right to your door.*" That said, if there was ever a person who could sing every one of those recordings, it would be Shaun Murphy.



Review

Shaun Murphy's latest release is titled "*Reason To Try*" and although she does sing most of the above-listed styles, she doesn't sing every song ever recorded. She does, however, belt the hell out of fourteen diverse songs that include a handful of covers and a handful of new material written just for this project.

Musically, Shaun Murphy - on all lead and background vocals and tambourine - is joined by some of Nashville's finest musicians. That very recognizable list of names includes: Kenne Cramer and Tommy Stillwell on lead guitars; Tom DelRossi on drums; John Marcus on bass; Kevin McKendree on piano and synthesizer; Eric Robert on B3 organ; and Miqui Gutierrez on saxophone.

On the opening track - "*Hurt Me Good*" (D. Burgess) - between Shaun's soulful, Gospel style vocals; her ability to sing her own background vocals and sound like a small choir; and the hymnal vibe Kevin's laying down on the B3 organ; you're immediately taken straight to

church. But just as your about to comfortably settle into a pew - BAM! - Tom and John start pounding out a vibrant rhythm; Tommy starts wailing on guitar; Eric and Kevin kick the keyboards up several notches and hot damn, mass just turned into a funk fest.

Every fan of Shaun's has their favorite type of song they love hearing her sing and this fans favorite is slow, bluesy, soulful and emotional ballads. The kind where she just blows you away with her amazing note holding ability and takes you on a roller coaster with that limitless range of hers. I got a "*Thang For You*" (M. A. Barnette/J. Hinson) is just that song. That said, you just can't beat the soul a saxophone gives a song like this and Miqui indeed put his soul and his heart into this one.

The first time I listened to the title track "*Reason To Try*" (D. Flowers), although there was so much more going on, Shaun's voice and Kevin's piano playing were so compelling that I was totally consumed by them. That said, the second listen broadened my pleasure but it was that third listen - the one where I stopped typing and sat back with the headphones on - that had me in awe. Now I need to correct myself and say these are not some of Nashville's finest musicians, they're some of music's finest musicians.

Okay, ladies, listen up and pay close attention - Shaun's got something very important to say to you:

"Sister I'm gonna give you some good advice,
If you wanna keep a good man around the rest of your life;
I've been around some I can swear I know it's true,
If you treat a good man right he's gonna stay with you"
You gotta love the man trust and understand,
As long as he's doing the best he can, you gotta "*Love The Man*"
(R. R. Rector).

Tell 'em, Shaun!

With everyone rockin' out in full jam mode, this dance floor filler features lots of crazy good piano and guitar highlights.

So the title of this one - "*Road House Rockin*" - (J. Neel) pretty much made telling you about this one an easy task. This rhythm fueled rocker features the Shaun Murphy who's mic could blow out and you might not even know it. Whoa!

Speaking of powerful performances, the next track is titled "*Power Of Love*" (A. Cleaveland/K. Greenberg) and with the help of that small choir of hers - as crazy as this may sound - she actually kicks it up a few notches on the vocals. Of the tracks mentioned thus far, this is the first that features Kenne Cramer working his magic on lead guitar and his monster performance is a testament to why Shaun uses him on all her releases.

Sounding snide, sarcastic and snarky - all characteristics required to be employed there - Shaun sounds quite proud of the first-rate work she does at her second job as a writer at the "*Rumor Mill*" (R. Gulley/D. Gulley/C. Kirby). Sadly, some know some people who actually do work there and as it's said to be a dirty job, I disagree that somebody has to do it. Fun song on which Shaun's having fun singing.

Already having a hit with a song of the same title, if she sang this version half as good as Shaun's doing, with that name recognition of hers I can see Miranda Lambert also having a hit with Kenne Cramer's "*Same Old You*". Better yet, sell it to Blake Shelton and have Shaun add him to the list of giants she's sang back up for.

Other tracks on the must-have album include: "Turn Me On" (Edwards); "Dancing In The Sun" (Greenberg); "Can't Blame Nobody But Me" (Barnette/Muir); "Don't Come Crying to Me" (Steen); "Welcome To Bluesville" (Cramer/Stillwell); and "Someday" (Seger).

This is the part of the review where I tell you that should you like to learn more about Shaun Murphy just go to www.shaunmurphyband.com - and I just did. That said, let me now say that visiting that website is not something you should do, it's something you **must do**. Shaun's bio: from her days performing on Broadway with Meat Loaf; to her days performing on stage with Muddy, B. B. and more; to touring and recording with the likes of Little Feat, Eric Clapton, Phil Collins and Bob Seger; is one of the most storied and interesting bios you'll ever read.

Also, if you've not yet received a copy of "Reason To Try" for airplay, it can be uploaded at Airplay Direct - which by the way, just awarded Shaun Murphy with their first-ever "Lifetime Achievement Award" - or you can email T. C. Davis at loroad7@yahoo.com. Be it Shaun or T. C. you contact, please tell them their good friend the Blewzzman sent you.

Peter "Blewzzman" Lauro is Blues Editor @ www.Mary4Music.com and 2011 Keeping The Blues Alive Award Recipient

WRITE FOR THE HOLLER?

Here is your chance to see your name in print! Write about anything involving the Blues- a show you saw, favorite performer, festival, favorite club, why you like the blues and when you started liking the blues, your Blues 'Bucket list', Anything. I want it your words, I would like to have a Guest Column every with a different perspective on things. Include pix you took as well. Take a stab at reviewing a new CD you might have picked up. Just email me at chick1951@hotmail.com and there is a very good chance I'll use you in the next issue of The Holler.

Next Issue is December/January DEADLINE for Articles and Ads- Nov. 1

Hey Colorado Blues Photographers!

I want to put together a special section of your best/favorite shots in the December/January Holler. If you want to have your pix included send me some of your favorite shots. They can be of any blues event and any time (just include the details of the photo (who, where, when). We have a bunch of talented photographers here in Colorado, lets show 'em off. Deadline for next Holler is NOVEMBER 1. Send 'em to chick1951@hotmail.com

Jimmie Vaughan **"Baby, Please Come Home"**

The Last Music Company

By Peter "Blewzzman" Lauro © June 2019

Blues Editor @ www.Mary4Music.com

Prelude

So while awaiting the arrival of Jimmie Vaughan's CD for review, I will admit to wondering what the heck I would say about Jimmie that hasn't been said a hundred times before and that his music doesn't already say for itself. Then the disc arrives and on the back cover I read this:

"Experiencing Jimmie Vaughan fronting his whole band with horns does not easily translate into words...so there's almost no point in attempting it.....". Thanks, Malcolm Mills, my task just got tougher.

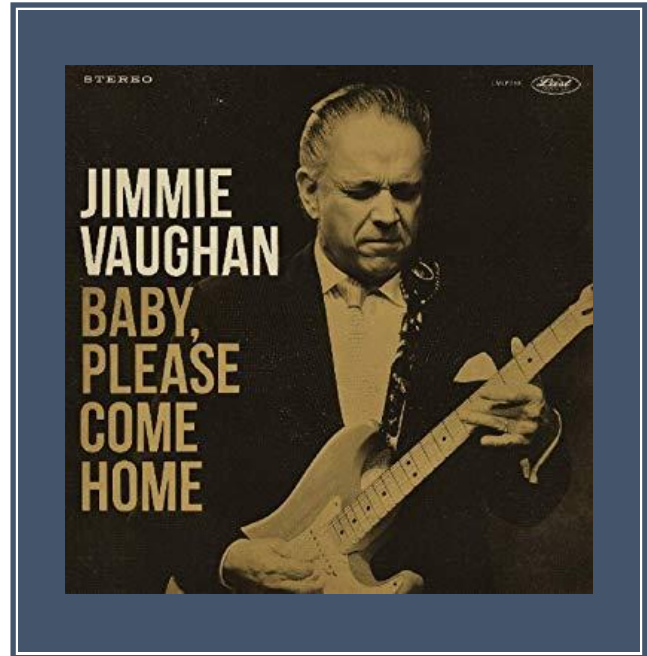
Review

Jimmie Vaughan's latest release is titled *"Baby, Please Come Home"* and on it, he has chosen to cover eleven of some of his favorite tracks, from some of his biggest inspirations. Joining Jimmie, on guitar and vocals, is his typical cast of high caliber bandmates: George Rains on drums; Ronnie James and Billy Horton on bass; Billy Pitman on rhythm guitar; Doug James and John Mills on baritone sax; Greg Piccolo and Kaz Kazonoff on tenor sax; Mike Flanigin on Hammond organ; T. Jarrod Bonata on piano; Randy Zimmerman on trombone; Al Gomez and Jimmy Shortell on trumpet; and Emily Gimble and Georgia Bramhall on background vocals. Having also produced the CD, with the credentialed talent like this, I can't at all imagine that having been much of a task for Jimmie.

On the opening and title track, Lloyd Price's *"Baby, Please Come Home"*, the band starts off in such an old school groove that you immediately - and quite happily - know it's one they'll never leave. The shuffle features the full horn section magnifying the already magnificent rhythm and Jimmie giving us an early taste of what's ahead - a whole lot of scorching blues guitar licks with bluesy and soulful vocals.

Speaking of those soulful vocals, *"Just A Game"* (Huey Meaux) is just the place to find them. With the band laying down a soft horn-led rhythm behind him, Jimmie's at his soulful and emotional best right here.

Lefty Frizzell's *"No One To Talk To But The Blues"* comes to us from the early fifties and on this rendition, Jimmie and the guys kept the country blues classic right there. If you're going to do old school, keep it old school.



Talk about old school, Jimmie's crooning on T-Bone Walker's "*I'm Still In Love With You*" is somewhat reminiscent of something you'd hear Nat King Cole singing. Musically: Ronnie's soft bass lines; Georges scratching of the brushes on the Tom; T. Jarrod's delicate tickling of the ivories; Mike's soothing Hammond organ chords; the subtle hum of Kaz and John's saxes; and the subtle stinging of Al's muffled trumpet; all provide the perfect, slightly jazzy accompaniment for Jimmie's cooing.

I found it somewhat peculiar that Fats Domino's "*So Glad*" didn't feature the piano. That said, it does feature some of Jimmie's best guitar solos. Combine that with Doug's unfathomed baritone highlights and Greg's outstanding tenor standouts, plus the fact that this is the only track that's over four minutes, and you've got the disc's best track.

The disc closes with "*Baby, What's Wrong?*" - a track by one of my all time favorites, the great Jimmy Reed. It features a fierce rhythm led by George, at his disc's best on drums, and Mike, covering for the missing harmonica with a rapid pace on the Hammond.

Other tracks on "*Baby, Please Come Home*" include: "*Be My Lovey Dovey*" (Richard Berry); "*What's Your Name?*" (Chuck Willis); "*Hold It*" (Clifford Scott & Billy Butler), "*It's Love Baby (24 Hours A Day)*" (Ted Jarrett); and "*Midnight Hour*" (Clarence "Gatemouth" Brown).

With the 2019 Blues Music Awards being just about five-six weeks behind us, I'm going to go ahead and call "*Baby, Please Come Home*" one of the morning line favorites for at least two-three nods in 2020.

For more about Jimmie Vaughan just visit him at www.jimmievaughan.com; for more on the Last Music Company check them out at www.lastmusic.co.uk; and should you need a copy of "*Baby Please Come Home*" 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.

Peter "Blewzzman" Lauro is Blues Editor @ www.Mary4Music.com and 2011 Keeping The Blues Alive Award Recipient

Kelly's Lot "Can't Take My Soul"

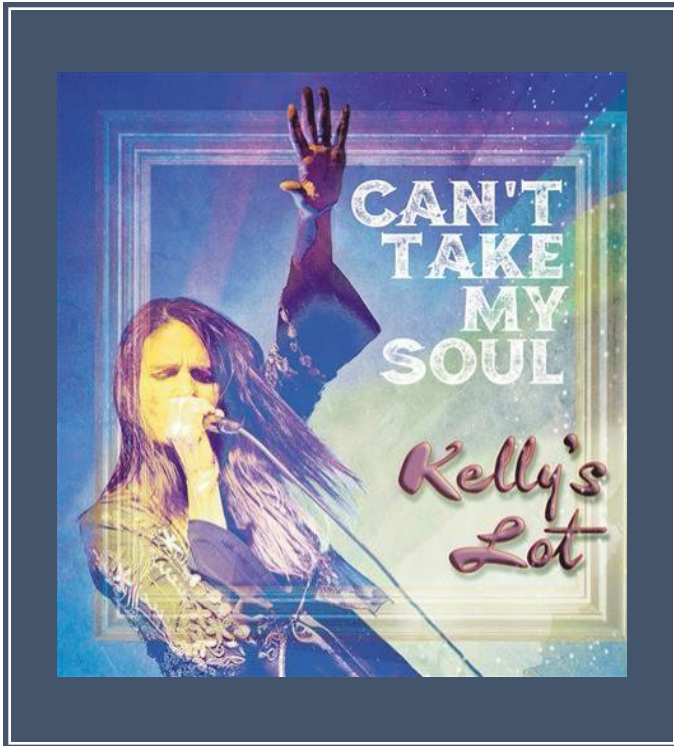
Publicity: Blind Raccoon

By Peter "Blewzzman" Lauro © May 2019

Blues Editor @ www.Mary4Music.com

Let me be one of the first to say "Happy Silver Anniversary" to Kelly and her Lot. Amazing as it is, in just a few short months (October), Kelly Z and her band mates - be it one, or up to seven of them - will be celebrating twenty-five years performing. Take a bow guys, that's something to be proud of. As a matter of fact, take a second bow, because releasing fourteen albums in that period of time - one about every twenty-one months - is another amazing feat.

As mentioned, "*Can't Take My Soul*" - which contains twelve original tracks of various blues related styles - is indeed the fourteenth release for Kelly's Lot. On it, the band consists of Kelly Zirbes on vocals, acoustic guitar and whistling; Perry Robertson - her partner from pretty much day one - on guitars; Matt McFadden on bass; and Michael Sauer on drums. Other musicians



involved include: Michael Mason on drums; Bobby Orgel on keys; Rob Zucca on lead guitar; Frank Hinojosa on harmonica; Jean Paule Monshe on accordion; Eddie Baytos on accordion and washboard; Jean-Francois Thomas on vocals; and Jeri Goldenhair, Andrew Mushin, Jenna Mushin and Aviva Maloney on background vocals.

The disc opens with a smoker titled "*All I Ever Want Is The Blues*" and as Kelly mentions Muddy Waters, B. B. King, Bessie Smith, Robert Johnson, Stevie Ray, Etta James, Howlin' Wolf, Buddy Guy, Koko Taylor, and Bonnie Rait, it's quite evident that the people who gave them to her are the very ones we all need to thank for doing the same for us.

On a song that addresses current issues, Kelly showcases her powerful and range roving vocals while emotionally and

wholeheartedly advising us that "*All Hope Ain't Lost*". The well-produced use of echoing and the addition of the harmonious background vocals add an anthem quality to the already compelling lyrics. Nicely done!

Get out your Mardi Gras beads, put your dancin' shoes on and turn this one up a bunch of notches. "*Woe Is Me*" is one of the two tracks that feature the accordion and on this one, Eddie Baytos will take you to the French Quarter in thirty seconds or less.

With the rhythm section in a relaxed mood behind her, this one's all Kelly. It's a beautifully written, beautifully sung love song on which Kelly's peace of mind is completely evident. Hearing her so happily and so genuinely singing about being "*Safe And Warm*" is a testament to the song's lyrics.

Having never heard of French bluesman Jean-Francois Thomas, as I do at the end of every review where I suggest you go to the artists' website to find out more, I will be doing just that for him. On this duet titled "*Rise Up (Leve-toi)*" he and Kelly exchange vocal forces - and languages - as they take turns singing the song in French and English. This excellent track also features Rob - speaking in blues - on a killer guitar solo.

Often performing as a duet, Kelly and Perry have mastered the singer, songwriter, acoustic guitar thing. If you need to hear a lot more on that, just give "*Little Bit Of This*" a listen or two. So where the last song that featured the accordion took you to N'awlins, this one - with Jean Paul Monshe doing the squeezing - will take you right to the streets of Paris. It's titled "*Mon Am*" and it also features French and English lyrics with Kelly effectively performing both. I'd like to also offer special kudos and a thank you to Kelly for her most beautiful whistling on the song. It brought back fond memories of growing up hearing my father always pitch perfectly whistling to songs on the radio. Because of that, I'm a big fan of the lost art.

Other tracks on "*Can't Take My Soul*" include: "*Alyssa*," "*Broke Myself*," "*Let It Breathe*," "*Dirt*" and the title track, "*Can't Take My Soul*."

To find out more about Kelly's Lot just go to www.kellyslot.com. Also, with a release date of May 17, radio hosts should be receiving your copy of "*Can't Take My Soul*" for airplay very

soon. Should that not happen, please contact Betsie Brown at www.blindraccoon.com. BTW, when you contact Kelly or Betsie, please let them the Blewzzman sent you.

Peter "Blewzzman" Lauro is Blues Editor @ www.Mary4Music.com and 2011 Keeping The Blues Alive Award Recipient

Tullie Brae "Revelation"

Endless Blues Records

By Peter "Blewzzman" Lauro © June 2019

Blues Editor @ www.Mary4Music.com

If there were ever a real-life woman who I would compare to the Statue Of Liberty it would be Tullie Brae. Like Lady Liberty, Tullie: is statuesque; wears flamboyant outfits; is stunning to look at; commands your attention; she's not someone you're not sure you've ever seen because her impression is everlasting; and, although in a different way - through her singing, songwriting and musical talents - she has a way of making people feel good.

Tullie Brae's third release is titled "*Revelation*". On it, in addition to writing all ten tracks, the multi-talented performer plays piano, Hammond organs, slide cigar box guitar and sings lead and harmony vocals. Joining Tullie on the project are: the disc's producer Jeff Jensen on guitar, percussion and hand claps; Bill Rufino on bass and hand claps; David Green on drums; James Cunningham on percussion and drums; Rick Steff on

Fender Rhodes and Wurlitzer organs; Susan Marshall and Dauniele Hill on backing vocals; Mick Kolassa on hand claps and backing vocals; Brad Webb and Sturges Nikides on slide guitar; Brandon Santini on harmonica; Alice Hasan on violin; and Myra Hall on viola.

Back in 1978, there was a documentary titled "*Scared Straight*". In a nutshell, it told the story of a couple of delinquent punks who spend a few hours with a handful of prisoners who are serving life sentences at Rahway State Prison. The object of the project could simply be described as "preventative prison" if you know what I mean. The disc's opening track reminded me of that documentary. It's my belief that if you locked a few domestic abusers in a room with Tullie Brae - powerfully belting the hell out of "*Price Of The Blues*" right up in their faces for a few hours - these bastards may just think twice before pushing another woman around. With the eerily intense rhythm and slide guitar work from the hands of Bill Ruffino, David Green and Sturgis Nikides respectfully, the song is as powerful musically as it is vocally and lyrically. Being the daughter of a preacher and honing her singing skills in churches at a young age, Tullie's Gospel roots are quite evident on "*Seven Bridges*". The song tells of a place where Tullie goes to find the water to wash her soul - something even us good people need to do from



time to time. Once again, the rhythm, percussion and slide guitar - this time compliments of Bill Ruffino, James Cunningham and Brian Webb - are outstanding and the heavenly sounding lead and harmony vocals, along with the timely hand clapping, lift this one to a hymnal quality.

"Mississippi Rain" is a melancholic ballad about the pain that accompanies a failed romance. As many times that I've had the pleasure of seeing and hearing Tullie perform, I can't ever recall having the pleasure of hearing her sing a song as soft and as emotional as I'm now hearing her sing. Along those same lines, I've also had the pleasure of seeing and hearing Jeff Jensen perform many times as well and cannot recall ever hearing him play the guitar as soft and as silky as I'm now hearing him play. Throw in an entrancing rhythm, led by Tullie's gentlest piano playing and, in spite of its sullen subject, you are now listening to one heck of a beautifully written, beautifully sung and beautifully performed song.

As the title may imply, this is another song centering around another unappreciative, non-understanding, love-less male and it's time for Tullie to "*Break These Chains*". Just like Tullie's vocals and attitude, the rhythm is rough and just like the story the song is telling, Brandon Santini's harp play is chill-inducing.

So sensing a need to put some of this negativity behind her and bring some happiness into her life, Tullie does what every woman does when that needs to happen - she gets a pair of "*New Shoes*". Well not really, but the person who has now entered her life does make Tullie feel as happy as having that new pair of shoes.....hey, it's a girl thing. Once again, from pen to performance, this is a beautiful song that features Tullie and Jeff sounding so good together on another soft, bluesy ballad.

The disc closes with a song in which the title consists of words that can never be said often enough - it's called "*Thank You Mom*". Of course, it did make me think of my mom and it did bring tears to my eyes as well. Needless to say, the lyrics are quite emotional and it may very well be the best tribute to a mother that was ever written. The song could have been spoken like a poem with no music and still have been touching however, the moving concerto that Tullie, Alice, and Myra perform on piano, violin and viola, took it to beyond the sky. Tullie, bring this to Hallmark to be placed in one of those musical Mother's Day cards and take the Brinks truck with you.

Other songs on this magnificent album include: "*Devil In Deville*," "*Ain't No Good*," "*Watch Her Move*" and "*Shine*."

To find out more about Tullie Brae just go to www.tulliebrae.com and to get your hands on a copy of "*Revelation*" - which I highly recommend you do - just go to see Mick Kolassa at www.endlessblues.com. As usual, please let Tullie or Mick know that the Blewzzman sent you.

Peter "Blewzzman" Lauro is Blues Editor @ www.Mary4Music.com and 2011 Keeping The Blues Alive Award Recipient

Jon Gindick "Love At The All Night Cafe"

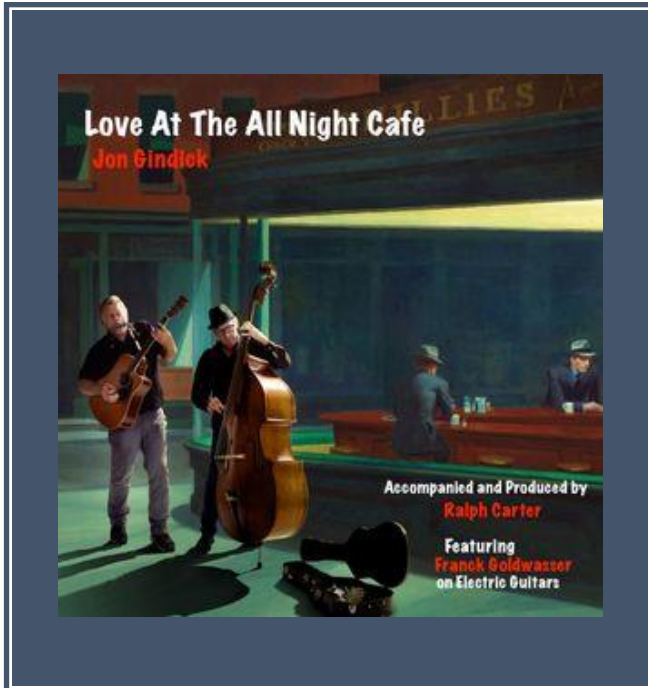
Old Chimney Records

Publicity: Blind Raccoon

By Peter "Blewzzman" Lauro © June 2019

Blues Editor @ www.Mary4Music.com

If you're a harmonica player chances are that you're not only a fan of Jon Gindick but you may have very well learned how to play from him as well. On the other hand, if you just read that



and thought "who is Jon Gindick?", then you need to do some serious Googling.

Long before Jon started recording he had quite a successful career as writer, publisher and marketing guru of instructional books and tapes. As a matter of fact, long before any of those "_____ For Dummies" books were published, Jon Gindick's *"Country And Blues Harmonica For The Musically Hopeless"* sold over a million copies.

That said, not being a harmonica player, I didn't discover Jon Gindick until he released (and re-released) his first recording back in 2010 (and again in 2016), titled *"When We Die We All Come Back As Music"*. I distinctly remember that release because as a former member of the Blues Music Awards Nominating Committee, I recall including the title track of that disc on the list of my five

nominations for the "song of the year" category.

Jon Gindick's second release is titled *"Love At The All Night Cafe"* and, like his first, it contains all original music. Joining Jon - on harmonica, guitar, and vocals - are: Ralph Carter - his longtime friend, band mate, and producer - on bass guitar, keyboards, percussion, classical guitar, cigar box guitar, and background vocals; Franck Goldwasser on electric and acoustic guitars; and Pete Gallagher on drums and background vocals.

The disc opens with a uniquely interesting track titled *"I Was Born To Wail"*. It's got the feel of a square dance being called by a rapper and it features Jon describing a dream of his which sounds more like a fantasy to me. In this dream, Jon has died and winds up in Juke Joint Heaven playing with the likes of Little Walter, George Smith, Sonny Boy, Cotton, Paul Delay, Muddy, Sonny and Brownie, Big Mama Thornton and Chris Michalek. When it was his turn to play, Jon not only felt unafraid but - as the dream goes - Sonny Boy says, "Son you played good but not as good as me!" Pinch yourself, Jon, you're just dreaming....I mean fantasizing. Great rhythm and percussion with lots of killer harp leads and hilarious lyrics.

Ever hear a song with lyrics that describe what should be a depressing situation but musically sounds like an uptempo, feel good, hand clapping sing-a-long that makes you feel like dancing? I just did and it's called *"Feeling Her Gone"*. Making it difficult to feel sorry for his so-called misery, this one's highlighted by more great harp and lead vocals by Jon, several slick guitar leads by Franck and infectious harmonious backup vocals accompanied by precision hand clapping.

Every big city has one but the beat on the title track - *"Love At The All Night Cafe"* - has me thinking that this particular franchise might just be located somewhere in Brazil or Argentina. The joint is a lonely hearts club of sorts - it's a place where *"at the end of any love affair in which you lose your way, you'll get twenty-four hour service at the all-night cafe."* Kinda like the place Jon should have visited earlier, while he was "feeling her gone." Musically, between his Flamenco style guitar playing; his profound percussion; and his delicate piano playing; this one show Ralph Carter's skill set.

"Happy Wife, Happy Life, Happy Home" is by no means advice that every married man hasn't already heard, should believe in and definitely try to follow. That said, with the level that Jon

takes it to, the song should have some kind of a disclaimer or warning attached - something like "Warning: you might want to skip this track if the Mrs. is listening. Not doing so can be costly". One of the more serious songs of the twelve is a beautifully written, beautifully sung and beautifully performed love song titled *"The Song I Couldn't Write"*. It features John soulfully and emotionally pouring his heart out on the vocals - and actually, on the harp as well - with Ralph and Peter laying down a soothing rhythm on piano, bass, and drums. Nicely done guys! So kudos to Jon for, during this time of political correctness, telling it like it is when it comes to what he likes in a woman. There's absolutely nothing wrong with walking behind a woman and enjoying the music of her movement and the motion of her ocean; liking the sound of those high heels clicking on the pavement; appreciating a little wiggling and jiggling; and admiring hips so friendly and loose that they seem to say hello. Right on Jon! Along with you, and countless other men, *"I Love The Feminine Girl"* as well.

Other outstanding tracks on what I'm calling one of the top five best releases I've heard all year so far include: *"Baby's Got The Blues," "Load Me Up Baby," "Mississippi Moods," "Hand Holding Man," "Can't Get That Girl Off My Mind"* and *"In The Land Of You."*

To find out more about Jon Gindick - especially if you're one of those harmonica players I alluded to in my opening paragraph - just go to www.jongindickband.com. Also, should you have not yet received your copy of *"Love At The All Night Cafe"* for airplay, please contact Betsie Brown at www.blindraccoon.com. BTW, when you contact Jon or Betsie, please let them know the Blewzzman sent you.

Peter "Blewzzman" Lauro is Blues Editor @ www.Mary4Music.com and 2011 Keeping The Blues Alive Award Recipient



RICK ESTRIN AT THE TRINIDDADIO



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