

# THE HOLLER

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**Editor- Chick Cavallero**

## **A Brief History of the International Blues Challenge**

by: Mick Kolassa

*“You don’t have to win the IBC, all you have to do is be in the game, and there’s no telling what good things can happen to you, because they happened to me.” Watermelon Slim*



2013 KBA -BLUES SOCIETY OF THE YEAR

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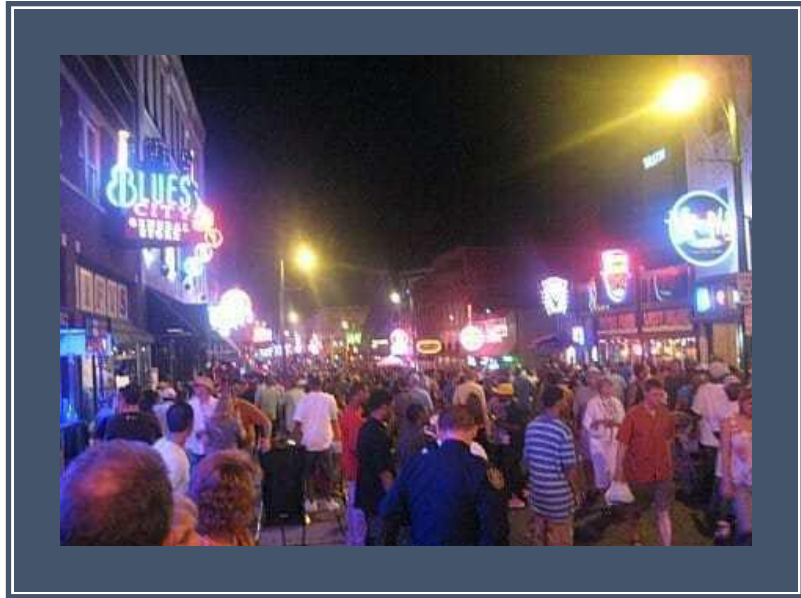


Albert Cummings, Sean Carney, Joey Gilmore, Frank Latorre, Robin Rogers, Arsen Shomakhov, Annika Chambers. Joel Da Silva and Damon Fowler all have in common? Aside from getting regular air play and showing up on stages all over the world, this is just a sample of the stellar artists who participated in the International Blues Challenge but didn't "win" – or did they? As *Mikey Junior* has said many times: **"Nobody loses at the IBC."** Every challenge has to have a winner, and there have been some great ones, including

Larry Garner, Jonn Del Toro Richardson , Zac Harmon , Dave Keyes, Eden Brent, Mr. Sipp, Trampled Under Foot , Little G Weevil, Little Toby Walker, Delta Moon, Grady Champion, Michelle Wilson and Diunna Greenleaf just to name a few you might recognize. *But in the 31 years since the first event (then called the "Blues Amateur Talent Contest") roughly 3,000 blues acts have participated in the challenge, and hundred have gone on to amazing careers as nationally and internationally recognized blues artists, and winning many BMAs along the way. Not a single "loser" in the bunch!*

What the Blues Foundation started in 1984 as a way to help "amateur" blues artists get a foothold has evolved into the largest gathering of blues acts on the planet and the world's greatest search for new blues talent. Blues artists from all over the world compete at the local level for the chance to come to Beale Street and show their stuff. The most recent IBC hosted over 200 acts, requiring over 20 venues and nearly 150 judges. Over 5,000 people came to Memphis for five days and nights of amazing music, camaraderie, and schmoozing with fans, artists, record labels, publicists, and just about anybody who has an interest in blues music and the business of the blues. At the IBC, which takes place in late January or early February each year, you will see all-star jams before and after the competition every night. You'll get a chance to see the International Showcase, where the acts for other nations all show their stuff the evening before the Challenge begins. There's also the Youth Showcase, where the future of the blues is on display, and a great regular get together of Women in Blues. There are fundraisers for Generation Blues (The Blues Foundation's scholarship program for young blues artists) and workshop for artists to learn about raising money and planning for recordings. A recently started Health Fair offers free health screenings for everyone in attendance and, oh yeah, did I mention there's a lot of great music?

As previously mentioned, the IBC began over 30 years ago as the “Blues Amateur Talent Contest” with the basic idea that up and coming bands could have a place to be discovered. This predated CDs and the home recording boom, when getting a record deal was essential for an artist at the time. The event grew, along with the *Blues Foundation*, and over time it has evolved into something that could not have been anticipated. In 1984, the first Blues Amateur Talent Contest, the brainchild of Blues Foundation founder Joe Savarin, was held at the New Daisy Theater. The winner that year was a band called “**Reliance**,” from Memphis. They are still playing, but tend to focus on dance music, Hip Hop, and R&B oldies today. Their prize: a gig on Beale Street.

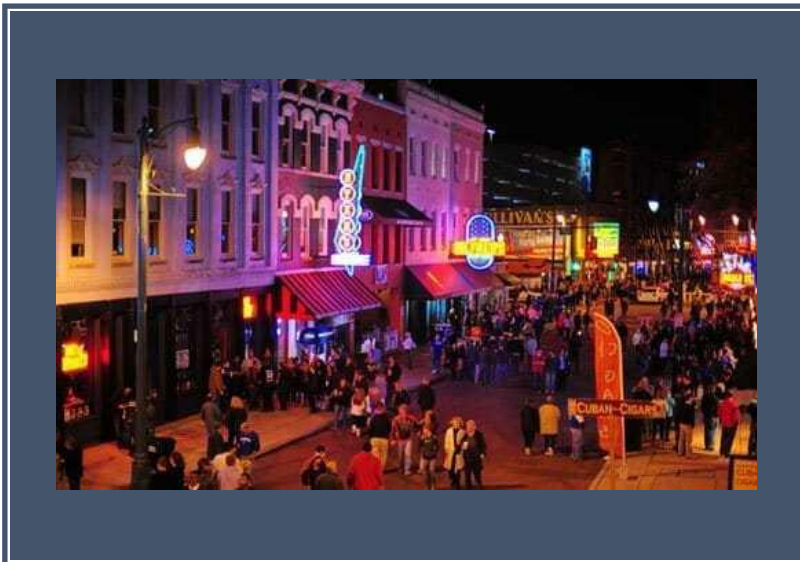


Blues Foundation founder *Savin* said that during that first year “When the artists came to town, I encouraged them to play with the blues players in Handy Park. You would think I had given them a million dollars.” Even today getting the chance to play on Beale can be the event of a lifetime for a young artist, and those who have competed often come back again whether they compete or not – just coming is enough.

In 1986 the event was renamed the “*National Amateur Blues Talent Contest*” and 17 bands came in from around the country to compete. In 1988 **Larry Garner and the**

**Boogaloo Blues Band** won the

competition. Two years later there were 35 entrants and the winner, **The Dynamics**, from Bloomington Indiana, won \$500 cash, the Lucille Award for guitar playing, a recording package from Malaco, and a performance slot at the W.C. Handy Awards (now called the Blues Music Awards).



Before 1993 the IBC had a rule that performers had to make less than 50% of their income from performing. This



rule was dropped that year and the following year the word “Amateur” was dropped from the name of the event. 1994’s National Blues Talent Contest was won by **The Hardway Connection**, a band that still works in the DC area. Notably, in that year the second place went to a young woman from Boston named **Susan Tedeschi**, and third place went to a guy from Arkansas named **Michael Burke**. Looks like we dropped that “amateur” thing just in time! Note that these two future superstars didn’t win the IBC but are proof that nobody loses. In 1995 the event was renamed “The International Blues Talent Competition” to reflect the expanded demand. Over 40 acts competed that year and first place went to Boston’s “The Movers,” who won \$1,000, twelve hours of recording studio time at the House of Blues Studios in Memphis, and bookings on the “Ultimate Rhythm & Blues Cruise,” The Handy Awards and the King Biscuit Festival. Around this time the event was held in conjunction with the King Biscuit Festival and the first day of competition was at the festival itself. Even then, the event was referred to by many people as “undiscovered.”

There was no event held in 1999 because the timing was changed, to the current schedule, to avoid conflicts with major festivals. Instead, the first International Blues Challenge (IBC) was held in January of 2000. Fifty four bands competed and the winner



that year was the **Dave Keyes Band**, from New York. Dave has gone on to win multiple BMAs and is one of the most in demand keyboard players around. With the event now held at the beginning of the year, the Blues Foundation also held the ceremony for the Keeping the Blues Alive Awards during the IBC, combining two major events.

The event continues to grow, with well over 200 acts competing each year. As it grew it was decided in 2002 to split the acts into two categories, band and solo/duo. Since then not



only has participation grown but so have the prizes and the overall level of the competition. What began as a contest for “amateurs” has evolved into a massive blues festival, with world class talent showing their stuff. But even as the level of competitors has increased, the experience for the first (and second) time contestant remains the same: a chance to play the blues on Beale Street, where W.C. Handy lived and wrote music, where Rufus Thomas walked his dog, where everybody who was anybody in the blues played. I’ve seen artists so overwhelmed with emotion at the thought that they cried. **John Del Toro Richardson**, who competed (and won) in 2005 as guitarist for **Diunna Greenleaf** and Blue Mercy, had this to say about the experience: “I just wanted to walk and absorb everything and feel and smell it. It was like I was actually walking down Beale Street feeling like I belong here. It wasn’t like I was visiting. Now I can come here, and this is like a second home. It’s not like a dream place to come and ‘ooh’ and ‘ah.’ It was just something that kept coming over me. It was like, ‘You’re part of me now.’” Like John, many past contestants come back year after year – to support their friends, to



hear some great music, and to just be part of this amazing gathering. **Wendy Dewitt and Kirk Harwood** competed in 2012, and had such a great time they came back in 2013 just to be there. In 2014 they won the Golden Gate Blues Society’s competition again and came back. Because of what they had learned (and the fact that they are amazingly talented) they made it to the finals, playing on the stage of the Orpheum Theater before a sold out crowd.

This January Beale Street will be crowded with blues fans and artists – some will be trying to reconnect with friends, some will be there to cheer on their favorites, but all will be there for the love of the blues. There’s no telling which acts will “break out” in the upcoming IBC – but I can’t imagine not being there to watch the future of the blues unfolding!

Author’s Note: ***Previous research done by Zach Glover and Don Wilcock was essential in putting this together and I am grateful for the work they did compiling the history of the IBC.***

***Mick "Mississippi Mick" Kolassa is a lifelong musician and hardcore blues fan who also happens to be on the Board of Directors of the Blues Foundation and an active participant in the Memphis Blues scene. Mick gave us permission to include this. This article was originally placed January 5, 2018 on <https://www.makingascene.org/> Making A scene is another excellent source for more blues, check out their Facebook page as well as their website.***

## **IBC Timeline of Key Moments & CBS Finalists**

**1984** - Blues Amateur Talent Contest - Band 1st Place Reliance

**1994** - 11th National Blues Talent Competition Band 1st Place The Hardway Connection, Washington, DC 2nd Place Susan Tedeschi Band, Boston Blues Society 3rd Place Michael Burks Band – Arkansas Blues Connection -Dropped Amateur from the title

**1996** - 13th International Blues Challenge -Present name adopted

**2002** - 16th International Blues Challenge – Added a Solo/Duo to the contest, no longer just bands. 1st Solo/Duo winner Little Toby Walker

**2007** - 23rd International Blues Challenge Band 1st Place Sean Carney Band (Columbus Blues Alliance) 2nd Place Homemade Jamz' Blues Band (Mississippi Delta Blues Society of Indianola) -Homemade Jamz consisted of 3 siblings, Ryan and Kyle Perry(16 and 14 year old brothers) and 10 year old sister Taya who played drums!!!!

**2008** - 24th International Blues Challenge Band 1st Place Trampled Under Foot (Kansas City Blues Society) 2nd Place Shakura S'Aida (Toronto Blues Society) 1st Place Solo/Duo Lionel Young Colorado Blues Society . The Erica Brown Band and Lionel Young were the first two Colorado Blues Society performers to compete at the Memphis IBC.

**2011** - 27th International Blues Challenge Band 1st Place The Lionel Young Band (Colorado Blues Society) 2nd Place The Mary Bridget Davies Group (Kansas City Blues Society) Big Jim Adam and John Stillwagon (Colorado Blues Society) S/D Finalists

**2012** - 28th International Blues Challenge Band 1st Place The WIRED! Band (Washington Blues Society) 2nd Place The Bart Walker Band (Nashville Blues Society) Other Finalists - Selwyn Birchwood Band (Suncoast Blues Society) Taylor Scott & Another Kind of Magick (Wyoming Blues & Jazz Society) Solo/Duo 1st Place Ray Bonneville (Ozark Blues Society of NW Arkansas)

**2013** - 29th International Blues Challenge Band 1st Place Selwyn Birchwood Band (Suncoast Blues Society) 3rd Place Dan Treanor's Afrosippi Band with Erica Brown (Colorado Blues Society) Finalists included Ghost Town Blues Band (Crossroads Blues Society of Rosedale) Kevin Purcell & the Nightburners (Windy City Blues Society) Mojo Theory (West Virginia Blues Society) Mr. Sipp & Kin Folk (Vicksburg Blues Society)

**2014** - 30th International Blues Challenge Band 1st Place Mr. Sipp (Vicksburg Blues Society) 2nd Place Ghost Town Blues Band (Memphis Blues Society) Bad Brad and the Fat Cats ( Colorado Blues Society) were Band Finalists

**2017** - 33rd International Blues Challenge Band 1st Place Dawn Tyler Watson (Montreal Blues Society) 2nd Place The Souliz Band featuring Sugar and Spice (Suncoast Blues Society) 3rd Place Rae Gordon & the Backseat Drivers (Cascade Blues Association) -First time bands fronted by women took the top 3 spots

**2019**-35th International Blues Challenge Scott "Shack" Hackler (Colorado Blues Society) Solo/Duo Finalist





## **NEW From RUFF Records!!!!!!!!!!**

Mike Zito gathered up his buddies and they made a rocking tribute to the King of Rock and Roll Guitar, CHUCK BERRY. 20 tunes featuring 21 guest guitarist: Joe Bonamassa, Walter Trout, Robben Ford, Sonny Landreth, Richard Fortus, Alex Skolnick, Joanna Connor, Anders Osborne, Ryan Perry, Ally Venable, Albert Castiglia, Luther Dickenson, Jeremiah Johnson, Tommy Castro, Tinsley Ellis, Josh Smith, Kirk Fletcher, Jimmy Vivino, Kid Andersen, and introducing Charlie Berry the 3<sup>rd</sup>!



Buddy Guy goes up to Mick Jagger during a party and asks, "What kind of cigar are you smoking there?"

It's a Ted Nugent." says Mick.

"What's a Ted Nugent?" Buddy asks.

Mick says "It's a piece of crap with a band wrapped around it."

~FIFTY YEARS IN THE FUTURE: ~

A guitarist dies and is quite please to find that he ends up standing before the pearly gates of Guitar Heaven. St. Peter shows him in, and gives him a guided tour.

"This is Stevie Ray's room here..." says Peter, and the guitarist is saying "Wow! Stevie Ray!"

"And this is Jimi's room..." and the guitarist is totally over the moon.

Finally Peter shows the guitarist to his own room. Before Peter leaves, he says to him, "I have to ask. Is Jeff Beck here?" Peter shakes his head sadly and says "I'm afraid he went... the "other" way..."

The guitarist is disappointed but goes to his room and tries to get some sleep. He is woken up in the middle of the night by someone playing a really incredibly, totally amazing lick - and it sounds just like Jeff Beck. He presses his ear to the wall, and listens more closely. Someone in the next room is playing really fast neo-classical shreds through what sounds very much like a vintage Strat.

The guitarist is confused as it sounds so much like Jeff Beck. The next day he tells Peter that he is almost certain that Beck's in the next room.

Peter pulls him to one side, and whispers into his ear, "Shhh.... don't tell anyone. That's God. He thinks he's Jeff Beck"



# Memphis

*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>*

Memphis gave birth to Rock'n'roll in the 50's and in the 70's it was known as Soulsville USA, but before WWII, Memphis was the center of the Blues world. Situated on the Mississippi river, just above the Delta, it was a port and a railhead as well as a rich cotton town, which made it a thriving cultural crossroads. In 1909 W C Handy composed a campaign song for the Mayoral candidate EH 'Boss' Crump, and when he published it as 'Memphis Blues' in 1912 it marked the birth of an industry. Crump was victorious and ran the place for decades, by getting 'his men' elected after him. His solution to the racial problems of the time, like many Southern states who had 'Jim Crow' laws, was to practice a virtual apartheid. The upside of this deplorable social segregation was that the authorities didn't care what went on in the black quarter, which gave an unprecedented degree of cultural freedom to the residents of that part of town.

When the US Government closed down Storyville, the red-light district of New Orleans, in 1917 many of its residents relocated upriver to Memphis. Gambling, prostitution, bootlegging, music and a good deal of violence could be found in the neighborhood of Beale Street. Clubs like Pee-Wee's Place, the New Daisy and The Monarch bounced to the sound of barrelhouse pianos, ragtime banjos, up-tempo blues and jug bands, as people danced the night away.

Gus Cannon's Jug Band was the biggest thing in Memphis in 1928 with their hit record 'Walk Right In'. Jug bands played a style of good-time 'hokum' music, with harmonicas, violins, banjos, washboards, spoons and jugs. Cannon learned to play banjo in Clarksdale, often using a bottleneck style, and his harmonica player Noah Lewis was a terrific stylist, sometimes playing two harps at once. When the jug-band craze ended, Lewis joined up with Sleepy John Estes to tour the Delta juke-joints. Another outstanding talent of the time was the humorous songwriter and unconventional guitarist Furry Lewis. He lost a leg in a railroad accident, and came to prominence again in the Folk/Blues revival of the 50s, when he told his tall tales on TV chat shows and in Playboy magazine. Memphis Minnie was another rousing performer, making a big hit in 1929 with 'Bumble Bee'. She went on to record over 100 tracks in the next two decades, including the outrageous 'Me and My Chauffeur Blues' and she became a major figure on the Chicago scene.



The proximity of the Delta just to the south meant there was a constant flow of country Blues players drifting through the town in the 20's and 30's. Riverboat connections with St. Louis and New Orleans meant that Jazz influences added to the cocktail of night-life on offer in the wild free-for-all of this 'wide-open' town. In the 1940's, BB King and Howlin Wolf both lived in Memphis and as well as playing the clubs, both had DJ gigs on local radio. Sam Phillips recorded both artists at his Sun Studios on Union Avenue. BB had run away from the farm to stay with his uncle, Bukka White, and kids who hung around looking for opportunities to play included Bobby 'Blue' Bland, Johnny Ace, Rosco Gordon and Junior Parker. Other postwar Memphis Blues players include 'Shakey' Horton, Little Milton, Rufus Thomas who would go on to become a Soul legend, and Ike Turner who produced his cousin Jackie Brenston's 'Rocket 88', often proposed as the first Rock'n'roll record, and whose later Soul Revue starred the unique talents of his wife Tina. As the music industry started to expand in the post-War boom, Memphis and New Orleans were the powerhouses of good-time R&B that young people of all backgrounds took to their hearts.



They say that in July 1954 'the Blues Had a Baby'. A hillbilly band were messing around at the end of a session at Sun Studios, and they broke into a version of Arthur 'Big Boy' Crudup's 'That's Alright Mama'. The singer was Elvis Presley and Sam Phillips knew instantly that the young man was going to be a big star. Sun Studios quickly became the centre of Rock'n'roll and Rockabilly music, with a stable of big-selling artists like Jerry Lee Lewis, Carl Perkins, Charlie Rich and Johnny Cash.

In the 70's the phenomenon of the Stax record label gave us the talents of Wilson Pickett, Sam and Dave, a revitalised Rufus Thomas, the phenomenal Otis Redding and many more. The house band Booker T. and the MGs, backed all these great Soul singers, and also recorded with Blues stars Albert King, and 'Pops' Staples who both made scintillating albums for Stax, but the massive billboard outside the studio announced that this was 'Soulsville USA' and the records they made took Soul all over the world. The death of Otis Redding in an air-crash in 1967 and the assassination of Dr. Martin Luther King at the nearby Lorraine Motel the following year took the heart out of the company, and when their distribution deal with Atlantic records ended, they began to fail.

In the postwar era, the Blues shifted its center of gravity north to Chicago, but for about 30 years Memphis was the undisputed Home of the Blues.

<https://www.allaboutbluesmusic.com>

# Christmas Blues

By Chick Cavallero

Well, it's that time of year when Christmas carols are on every radio station. But just because it is Christmas and Bing Crosby and Andy Williams are hogging the airways doesn't mean you can't listen to some good blues AND still enjoy the Christmas spirit. There is a lot of Blues Christmas music out



Christmas, O Come All Ye Faithful and Silent Night. Then there's Etta James "12 Songs for Christmas" with Etta doing many of the same standards as Kenny plus Little Drummer Boy, O Holly Night, White Christmas and Santa Claus is Coming to Town.

there, much more than just Elvis signing "Blue Christmas".

I imagine blues artists have been doing Christmas songs as long as they have been doing blues, probably longer. Leroy Carr in 1928 had a record out called "Christmas in Jail-Ain't That a Pain". Kenny Neal has a Louisiana flavored CD Called "I'll Be Home For Christmas" in which he does all the standards like Silver Bells, Winter Wonderland, Merry Little Christmas, Please Come Home for Christmas, I'll Be Home for





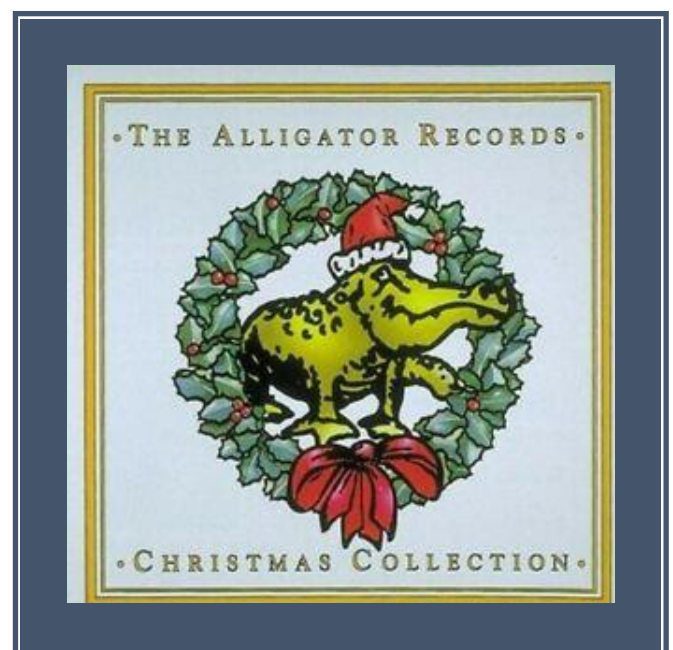
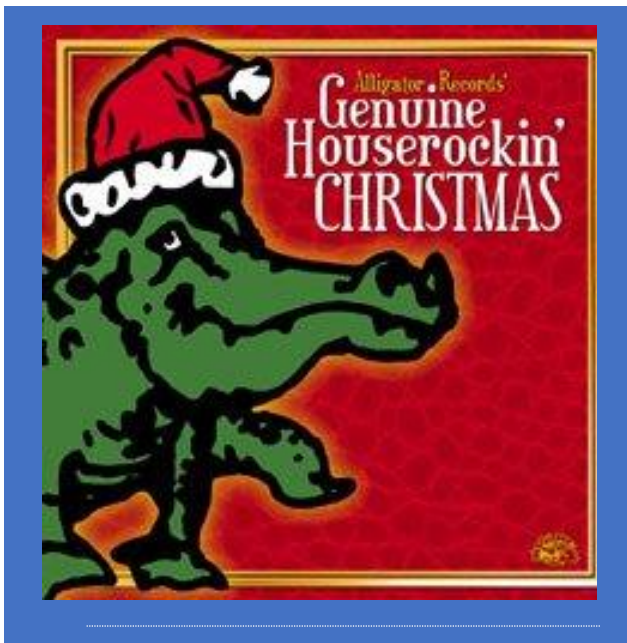




Brian Setzer, Vasti Jackson, Booker T and the MGs, Roomful of Blues, Fats Domino, Lefty Diz, Deb Ryder and Peter Green to name a few,

ALL have their own Christmas albums. Kid Andersen has "Christmas at Greaseland". Grady Champion has "Blues on Christmas (My Baby Left Me for Santa)" and Jimmy Reed has the "Christmas Present Blues". Joe Bonamassa has several single Christmas songs and last year Eric Clapton came out with his own Christmas album called Happy Christmas. And it's hard not to sing along with Chuck Berry on "Run, Run Rudolph". You can even find Canned Heat teaming up with the Chipmunks (you know ALVINNNNN!!!!) to do The Christmas Song (you might want to be fortified with eggnog for THAT one as Heat turns it into a blistering boogie).

For my money the 2 best 'must haves' are the two Alligator Records Christmas CDs that have some extremely unique Christmas songs that you just gotta hear during the holidays. There is actually a third one, called A Blues Christmas with Koko Taylor on the cover, but that is a compilation of these first two Alligator Christmas compilations.



Here are the lineups for those 2 great CDs that include a Who's Who of the top blues performers. Pick these up and your house will be full of Christmas Blues all through the Holidays!

### **Genuine Houserockin Christmas**

1. Have You Heard The News? - Koko Taylor
2. Christmas Train - Carey Bell
3. Christmas Snow - Michael Burks
4. Christmas Time - Lil' Ed & The Blues Imperials
5. Stay A Little Longer, Santa - Shemekia Copeland
6. Back Door Santa - The Holmes Brothers
7. Christmas Party - W.C. Clark
8. Zydeco Christmas - C.J. Chenier & The Red Hot Louisiana Band
9. Christmas Fais Do - Marcia Ball
10. Santa Claus, Do You Ever Get The Blues? - Roomful Of Blues
11. Really Been Good This Year - Saffire The Uppity Blues Women
12. All I Want For Christmas (Is To Be With You) - Lonnie Brooks
13. Bluesman's Christmas, A - Coco Montoya
14. Christmas Time Again (Spend, Spend, Spend) - Little Charlie & The Nightcats
15. Fattening Up The Turkey - Dave Hole

### **The Alligator Records Christmas Collection**

1. Merry, Merry Christmas - Koko Taylor
2. Christmas Time In The Country - Kenny Neal
3. I'm Your Santa - Lil' Ed & The Blues Imperials
4. Deck The Halls With Boogie Woogie - Katie Webster
5. Please Let Me Be Your Santa Claus - William Clarke
6. Santa Claus Wants Some Lovin' - Tinsley Ellis
7. Boogie Woogie Santa Claus - Charles Brown
8. Lonesome Christmas - Son Seals
9. Christmas On The Bayou - Lonnie Brooks
10. Santa Claus - Little Charlie & The Nightcats
11. The Little Drummer Boy - Elvin Bishop
12. One Parent Christmas - Saffire-The Uppity Blues Women
13. Christmas - Clarence 'Gatemouth' Brown
14. Silent Night - Charlie Musselwhite

So, this Christmas cut down on Burl Ives, Perry Como, Brenda Lee and Dean Martin and put on some house rockin' foot stomping Blues Party Xmas music!...Chick Cavallero



# Christmas Gift Ideas

Speaking of Christmas, or whatever holiday you are celebrating, here are a few ideas for a special Xmas present for the Blues Fan on your list.

1) **Tickets for THE MILLION DOLLAR QUARTET** -This is a fantastic touring show of an impromptu jam session involving Elvis Presley, Jerry Lee Lewis, Carl Perkins, and Johnny Cash made on December 4, 1956, brought together at Sun Record Studios in Memphis, by Sam Phillips. An article about the session was published in the Memphis Press-Scimitar under the title "Million Dollar Quartet. In 1990, the recordings were released in the United States as Elvis Presley - The Million Dollar Quartet. This session is considered a seminal moment in rock and roll. The actors in the show are fantastic and the singing is amazing. 2 local showings:

A) March 5, 8PM Buell Theater, Denver, CO or B) March 7, 7:30 Cheyenne Civic Center, Cheyenne, Wy



2) The **Coollest Festival Shirts** there are, are by RK KIDD II- this amazing artist has show-stopping designs on his shirts. Check them out ( above C and R) and at <https://www.facebook.com/RUSSUGLYHANDS/> 510-415-9085 and <https://uglyhands.com/about/> You cannot buy these anyplace except directly from him. He has plenty of styles and designs, you won't be disappointed.

3) And you cannot go wrong with the **CDs** advertised on these pages

a) **Shaun Murphy "Reason to Try"** page 16

b) **Mike Zito & Friends Rock & Roll- "A Tribute to Chuck Berry"** page 7

c) **Alligator Christmas** – the 2 Houserockin Xmas CDs featured on pages 13 and 14

Other ideas? 5) **Membership to Colorado Blues Society** 5) **Donation to Blue Star Connection** or 6) Buy your favorite musician or band an **AD in the Weekly Update or The Holler**

## COLORADO BLUES CHALLENGE 2019

Congratulations to the winners of the 2019 Colorado Blues Society IBC Challenge who will represent the Colorado Blues Society in Memphis this January in 2020.

**Band- The Movers and Shakers**

**Solo/Duo- The Tuffenuffs** (replacing Stompit who won the CBC but disbanded)

**Youth- 9<sup>th</sup> Avenue Noise**

Colorado also has several entries from other blues societies:

**Band- Westside Joe and the Men of Soul**

**Solo/Duo- Jeffrey Marshall**

**Youth- Alfonzo and Friends**

BRAND NEW FROM:

# Shaun Murphy

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-Bob Seger

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- What's the World's shortest blues song?  
"I didn't wake up this morning..."
- What happens if you play blues music backwards?  
Your wife returns to you, your dog comes back to life, and you get out of prison.





Laura Chavez Woodland Park 2015 by Rodney Golay



Late CBS member Kay Walker (with Krodog Guitar) at GBJ by Rodney Golay



Lurie Bell and Al Chesis at GBJ 2015 by Rodney Golay



Taylor Scott at Longmont Octoberfest 2017 by Rodney Golay





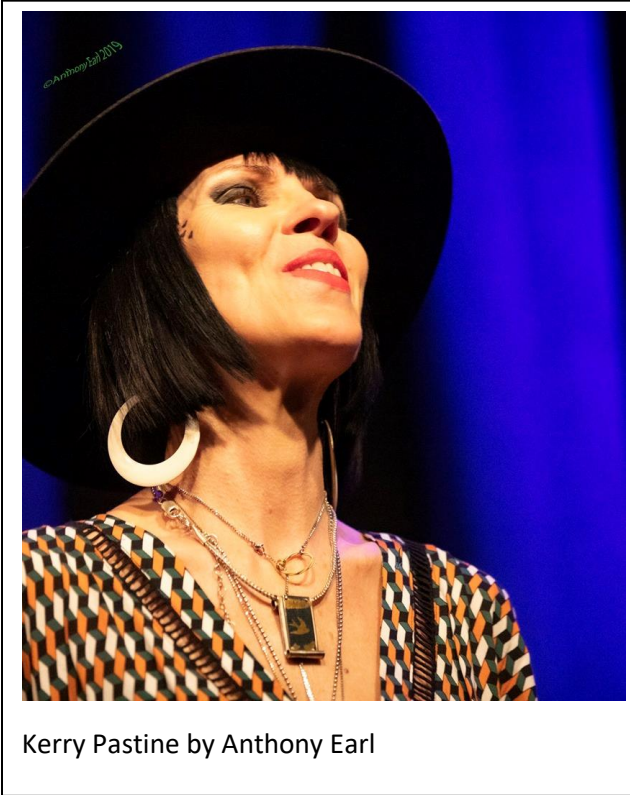
Vintage Trouble at Soiled Dove by Jerrilyn Corraggio



Kenny Wayne Shepherd BFTT 2018 by Goodsen Lee



The Cass Clayton Band at Dazzle by Anthony Earl





# **Stones Tribute at The Gold Hill Inn, October 6, 2019 -A Benefit for Boulder Hospice**

**By Maggie Simms** Every year at the Gold Hill Inn, Brian puts together a tribute show that pays homage to a great musician or Band. This practice for the Inn, is as much of a tradition as Sour Cream Apple Pie, and just as delicious. Brian Finn pulls from the incredible talent that he hires throughout the summer and hammers out a two-hour show using the vast cannon of music that the featured artist(s) has written. This year: The Rolling Stones. Now those of us Gold Hillians know to sign up for this show as soon as it is announced, and we are as reliable as Old Faithfull (and just as hot and steamy – dare I say?), in our audience commitment. We – most of us – are of an age, where we heard, danced to, and took to heart the rock and roll of the Stones long before many of the performers on stage were born (to quote from Mary Russell.) So, it is refreshing to hear the new kids on the block interpret songs as tried and true as the Gold Hill Inn itself.

First up was Kurtis Smith singing **Factory Girl**, backed up by John Mirims (who had some really hot licks on the

guitar!) Now I know from experience, that this show is nerve racking, to say the least. Almost all of the performers mentioned it as they walked on stage. But to kick off the show, is one step up from the scariest thing I ever did. I give great credit and applause to Kurtis and John for getting the shindig a-goin! And I give great kudos to Brian for opening up the opportunity for community members to be a part of this annual show. Good on ya boys!

Next was Kate Farmer, singing **Beast of Burden**. She killed it! Aside from how astonishingly beautiful she is to look at, her demeanor, her professionalism, and her love of rock n roll, bleeds out on stage.

I love the song: **The Girl with Faraway Eyes** and Martin Gilmore's take on the song was rustic, and folksy.

And then there was Danny Shafer with **Moonlight Mile**. Danny is a favorite around these parts. He not only is a wonderful singer, and talented musician, but he has stepped into the role of producer and musician's friend. This side of him is golden. I'm so proud of him, his





accomplishments, his ability to bounce back after incredible odds. His persona is warm and genuine on stage and off.

Erinn Peet Lukes from Thunder & Rain, kicked off her set with **Angie**. Her voice was startling crystal clear and pure. She sang **Playing with Fire**, and **Dead Flowers**, but her **Angie** was above and beyond the norm. I love the lyrics of this song and for certain Erinn created the heart-sick loneliness that one knows is the result of saying "...ain't it time we said good-by?"

Mary Russell. What can I say that I haven't said countless times before? The woman is a born performer. She started her set with **Give Me Shelter**, a song that she pointed out is very relevant today. She turned it into a sing-along and had the crowd on their feet doing the "Mic Wing Dance" and ooo ooo's before you could say "it's just a shot away." And her **Satisfaction** was oh so satisfying. Darrel's guitar playing is simply marvelous, and David on the harmonica is always solid, and a great contribution to the overall sound.

Greg Shocket, from Halden Wofford and the High-beams, played and sang **Salt of the Earth**



with Damon Smith backing him up on the drums. Greg is one of my most favorite guitar players on earth. He's an honorary Gold Hillian and has an easy and friendly way on stage. No line-up like this would be complete without Greg Shocket. Oh, and Damon Smith, also a High-beamer, was not only terrific in this song as drummer, but he frequently stepped in on drums for the line-up. Damon also did the sound set up and hand-holding

throughout the evening. He's a sharp shooter.

The band that was able to really crush the Rolling Stones in all of their deep sexual power and their raunchy in-yo-face rebel rock, was none other than the Pops. Gas Pops lead singer, Clay Rose "rose" to the occasion especially with **Paint It Black**, and **Loving Cup** wasn't anything to sniff at (if you catch my drift.) These boys captured the true rock n roll spirit, never mind they were still memorizing lyrics on the way up the canyon. Donny Ambory scorched the guitar licks – especially with the intro to **Paint It Black**. Bad Brad Morse is consistently cool as he lends the electric bass to the Pops' grizzled sound, and rounding it all out, was Kevin Matthews providing the driving beat that could make any band look as good as the Gas Pops do. The roots are really kicking in now!

As Brian says: “I love them so much, I want to marry them,” about Bonnie and Taylor Sims. I’m with you on that, Brian. Bonnie’s **Wild Horses** was as sweet and tender as a pony’s muzzle. And Taylor singing lead on **Sympathy for the Devil** was such a treat – both of them tore it up on the guitar and mandolin as the song warmed to a crazed frenzy.... The crowd was right with them, crying out to the Inn’s rafters, like the Devil himself: “whoo, hope you get my name.”

The finale was deftly handled by the New Family Dog with Britney Wagner singing lead on **You Got the Silver** and **Sweet Virginia**. This mountain girl understands her rock and was as solid on vocals as granite itself. The rest of the musicians assembled on stage for a rousing **You Can’t Always Get What You Want**, and it is true. But you just might find, if you live on a hill of gold, like I do, that you can get what you need at The Gold Hill Inn. Thanks, Brian.-

**Story and photos by Maggie Simms**



Tab Benoit, Mike Zito, Cyril Neville and Devon Allman at GBJ 2015 by Rodney Golay





Los Lonely Boys at Snowy Range Music Festival 2015 by Rodney Golay



Candy Kane and Laura Chavez Woodland Park by Rodney Golay



# CD Reviews

## 50 Shades of Blue “Don’t Call Me Baby”

**50shadesofblue.cool**

**Review by Dan Willging**

50 Shades of Blue was originally a duo consisting of bassist/vocalist Christine Webb and guitarist Jim Seely until late 2017 when it became a trio with the addition of drummer and former Papa Juke band mate Dan Crecco. Though Seely admits playing as a duo made them better musicians, especially when keeping time, the talented Crecco adds dimensions beyond belief with his unending funk-centric New Orleans, Washington DC gogo, Mozambique, swing, clave and rhumba beats, as evidenced by 50 Shades’ outstanding sophomore effort. As a result of Crecco’s groove-oriented presence, Seely has more flexibility to develop his extended string-scorching solos and Webb is able to do her best singing yet.

Unlike a lot of recordings where drums are an afterthought, here, on many tracks, they’re the foundation for the arrangements and lyrics to follow. Being a drummer himself, sound engineer Gary Flori knew how to mic Crecco’s multi-faceted drumming so he sounds as if he were playing in your very own living room.

Of these baker’s dozen tunes, nine are originals with seven written by Seely and two by Webb. Since Seely often writes from a female perspective, it’s easy for Webb to convey them as if they’re her own experiences. “Walk the Walk” is particularly funny. Webb vows to use a nail gun to nail her significant other’s feet down so he won’t wander off. Seely sings two of his originals, “Salty ‘N Sweet” and “If Your Love Was Money,” marking the first time he has ever sung on a commercial recording.

Of Webb’s two compositions, “My Mama Told Me” boasts airtight interaction between Seely’s dancing lead and her motoring bass lines.

While Crecco gives the proceedings a modern sensibility, in many ways, Seely pulls it back to a traditional bluesy baseline. His lyrics often follow the standard ABAB pattern while his resonator slide guitar playing has an unmistakable delta influence. The title track is a classic Chicago-style slow burner. A cool new hue by 50 Shades of Blue.

**-Dan Willging**

# **Altered Five Blues Band "Ten Thousand Watts"**

**Blind Pig Records Publicity: Blind Raccoon**

**By Peter "Blewzzman" Lauro © August 2019**

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

Although "Ten Thousand Watts" - Altered Five's fifth release - is the name of the album, I'm liking that title as a name for the band as well. Think about it - The Ten Thousand Watts Blues Band - it does have a ring, doesn't it? You could even go one step further and call it The Ten Thousand Watt Blues With An Attitude Band because that's exactly what Altered Five play - blues with an attitude. It's not traditional blues, it's not contemporary blues and it's not rock blues - it's an ideal mix of them all, but with added attitude.



"Ten Thousand Watts" is

Altered Five's second release on Blind Pig Records, their third with creme de la creme producer Tom Hambridge at the helm and their second being reviewed by yours truly. The album contains twelve all original songs presented to you by: Jeff Taylor on vocals; Jeff Schroedl on guitar; Mark Solveson on bass; Raymond Tevich on keyboards; Alan Arber on drums and percussion; and on two of the tracks they are joined by special guest Steve Cohen on harmonica.

The disc opens with a track titled "Right On, Right On" and as they say in horse racing, you can expect them to go *wire to wire* with the pace they're playing at. There are songs, albums, radio shows and more that use the term "blues power" in their name but Altered Five define the term - these guys have no idea what the heck *relent* means. Additionally - although it certainly isn't needed but welcomed nevertheless - this is one of the two tracks that feature Steve adding some extra added wind to the bands' sails with some gale force harp blowin'.

I guess, combined with the many other shortcomings being admitted to in this track's lyrics, all those Bloody Mary mornings, Blue Ribbon afternoons, whiskey in the

evenings, then tequila after 2:00, all added up to her being "*Too Mad To Make Up*". Can't say that I blame her, Jeff. So this isn't the title track but, with the powerhouse vocals, the whupping rhythm, and the blazing guitar licks, the wattage is right up there.

So when your love is dim and you need a spark, as if being equipped with "*Ten Thousand Watts*" isn't enough, Jeff will throw in two tons of passion and three steady hours of hot. He'll not only going to light you up, he'll blow your fuse as well. In the meantime, with Mark, Raymond and Alan ramping up the rhythm amps and Jeff jolting out some volts of his very own on guitar, the band's lighting things up as well.

If this smokin' shuffle titled "*Great Minds Drink Alike*" doesn't instantly get you moving, you may need to go get a drink yourself - a drink of Geritol, that is. While Jeff T. tells us how he and his baby solve their problems over dirty martinis and rounds of shots, the band - led by Raymond going absolutely crazy on the organ - is kicking ass behind him. WOW!

It doesn't take more than the opening line - "*I Hate To Leave You (With A 6-Pack In The Fridge)*" for you to understand the pain and suffering Jeff's feeling over the breakup taking place. C'mon man, she may be more trouble than a one-way bridge but are you really leaving with that 6 pack still in the fridge? Oh well! With misery loving company, by the sound of his scorching guitar licks, Jeff S seems to be feeling your pain.

On another track addressing a busted relationship, when Jeff's woman bolts, she's leaving with exactly "*Half Of Nothing*". Unless, of course, you call a beat-up truck, a pack of smokes and a bottle of gin something to boast about. However, I do recall there being a 6 pack involved as well. As has been the case throughout, this one - led by Alan kicking the kit's ass, is another rhythm fueled smoker.

As he pleads "*Let Me Do The Wrong Thing*", Jeff (jokingly, I'm sure) is boasting about having never: once getting a ticket; committed any crimes; run off with another woman; played hooky; and more. On the other hand - and based on the previous tracks, rightfully so - he never says anything about not drinking. One of the more relaxed pace tracks with some fine guitar and piano leads from Jeff S and Raymond.

Other *electrifying* tracks on "*Ten Thousand Watts*" include: "*Mischief Man*"; "*Don't Rock My Blues*"; "*Sweet Marie*"; "*Dollars & Demons*" and "*Let Me Be Gone*".

**Peter "Blewzzman" Lauro is Blues Editor @ [www.Mary4Music.com](http://www.Mary4Music.com) and 2011 Keeping The Blues Alive Award Recipient**



# Moonshine Society *"Sweet Thing"*

Mojo Music Group Publicity: Blind Raccoon

By Peter "Blewzzman" Lauro © August 2019

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



"Sweet Thing" is the second release for the D. C. based Moonshine Society. For the project, the nucleus of the band: Black Betty on vocals and percussion; Joe Poppen on guitar; Rodney Dunton on drums and percussion; and Christopher Brown on bass; are joined by: Jason Ricci on harmonica; Wes Lanich and Benjie Porceki on keys; Tod Ellsworth on bass and percussion; Ron Holloway on tenor sax; Vince McCool on trumpet; Ken Wenzel on baritone sax; and Billy Mayfield and Carly Harvey on backing vocals. Also appearing on a bonus track

are: Buddy Speir on guitar; Eric Scott on bass; Will Rast on keys; and Andy Hamburger on drums. The disc's ten tracks include six band originals, a collaboration with Johnny Winter and three covers.

On the opening and title track, Black Betty's cool with you wanting some honey - she'll even be your queen bee; and if it's some sugar you want - she's got all that you need. However, if you've got a good woman at home, with the tone of her voice I doubt she'll have to tell you more than once that she won't be your "Sweet Thing" on the side. From the vocals to the rhythm, to the guitar leads and to Blues Music Award winner Jason Ricci's harmonica leads, two words that perfectly describe the track are powerful and intense.

So when a gorgeous, curvy, statuesque woman says to you "C'mon baby whatcha doin' tonight?" I highly recommend you reply with "Whatever you want me to do!" That being done you just might be lucky enough to be invited to the juke joint where you can watch her "shake, shimmy and sway like a willow tree". This dance floor filler is an invitation for everyone to get out there and "Skake". With the full horn section blaring, the rhythm section rocking, tambourines clanking, hands clapping and Joe shredding it on guitar,

this all out smoker's got it coming at you from all directions.

My regular readers all know that I'm a sucker for a bluesy ballad and even more so when it's being sung by a woman. That said, right now Black Betty singing "*Come On Home*" has me on a musical high. From soft to rough and from low to very, very high, her tone and range are completely unrestricted. Being someone who is hearing her for the very first time I'm being totally blown away right now. Not to be overlooked or unnoticed the guys are killing it right along with Betty. No matter how the vocals shine on these type of songs they certainly need a good rhythm groove like Tod, Rodney and Benjie are in; horns being blown like Ron, Vince and Ken are blowing right now, along with the heavenly sounding backup vocals Carly and Billy, things that tend to give the song that hymnal effect; and those sax and guitar solos, like Ron and Joe are laying down.....yeah, those - the ones that make the hair on your arms stand up. Put me on one of those music awards committees and I'm nominating "*Come On Home*" for song of the year.

Far be it from me to tell anyone how to make a song better but I'm going out on a limb here and saying that I would have loved for Bourbon to be added to "*Biscuits, Bacon And The Blues*". On the song's intro, Benjie's organ chords and Betty's vocal chords seemed to be pointing us in the direction of a church but just as I was about to dip my fingers into the holy water, Betty got sassy and those fingers started snapping; my feet followed with some tapping; my body joined in with some swaying; and my head started bobbing. By now, the band had gotten into a hot little shuffle and it was now me who was shaking, shimmying and swaying like a willow tree.

I'm sure the day is going to come when I finally do hear a bad version of my favorite blues song....but today is NOT that day. Keeping it real and doing the song the justice it deserves, Black Betty absolutely nails this rendition of "*I'd Rather Go Blind*" (Jordan, James & Foster). Another bluesy ballad, being beautifully sung by a woman and I'm back on that musical high. Additionally, just as Koko Taylor's version had some scorching guitar licks, this one did as well. Thank you, Betty and Joe.

The bonus track - "*The One Who Got Away*" - deserves mention for two reasons. The first one simply being quality and the second being its cause. The song features Betty showcasing fabulous falsetto skills while being backed by a completely different ensemble which featured killer guitar work by Buddy Speir. The song originally appeared on a project for Cancer Can Rock, an organization that serves musicians with cancer.

Other tracks on this outstanding release by Moonshine Society include: "*Mama, He Treats Your Daughter Mean*" (Wallace & Lance); "*Southern Road*" (Moonshine Society & Johnny Winter); "*Use Me - On Gilded Splinters*" medley (Bill Withers - Mac Rebenack); and another original titled "*Deal The Devil Made*".

**Peter "Blewzzman" Lauro Blues Editor @ [www.Mary4Music.com](http://www.Mary4Music.com)  
2011 Keeping the Blues Alive Recipient**

# **The Music & Life Of Big Jack Reynolds "*That's A Good Way To Get To Heaven*"**

Third Street Cigar Records

By Peter "Blewzzman" Lauro © August 2019

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

## **Prelude**

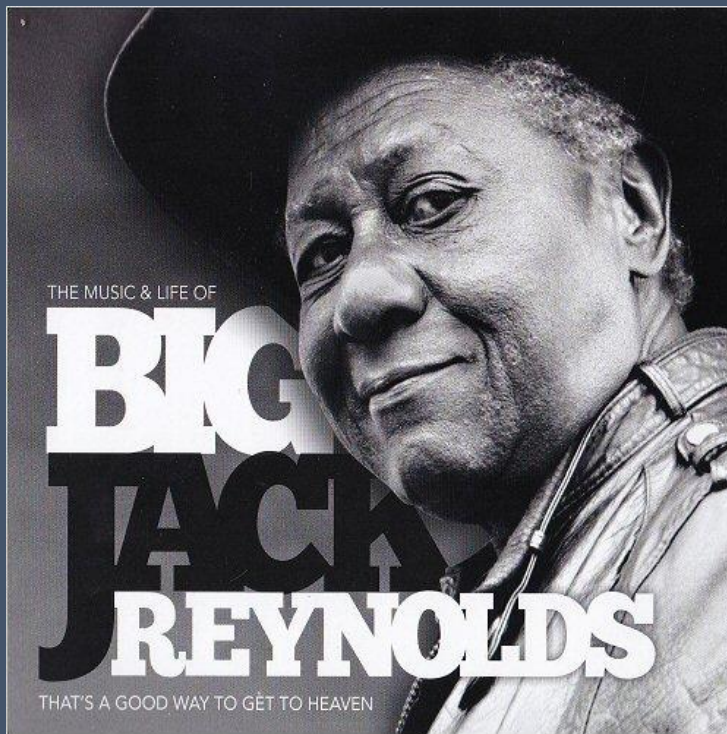
Unknown legend - is that a thing? It sound's like it shouldn't be and most likely isn't. On the other hand, if you wanted to break the rule, Big Jack Reynolds is the guy to do it with. To those in the Detroit and Toledo areas who knew and worked with him, the man was a legend; but to pretty much the rest of the world, he was virtually unknown. Marshall "Big Jack" Reynolds was strictly a regional blues musician whose amazing talents were sadly kept under the radar. It wasn't until after his death in 1993, when because of a few serious blues collectors, word of Big Jack would begin to spread. Now, some twenty-five years later, with the release of Third Street Cigars and TSC Entertainment's "*That's A Good Way To Get To Heaven: The Music & Life Of Big Jack Reynolds*" - a CD and DVD collection of Jack's rarest recordings - the word about Big Jack is about to deservedly spread like wildfire.

## **Review**

As mentioned, "*That's A Good Way To Get To Heaven*" includes a CD containing twenty tracks - of which a half dozen or so are archival, with absolutely no information available - and an eighty-minute DVD. The music disc features: Marshall "Big Jack" Reynolds on vocals, harmonica and guitar; Larry Gold on guitar; Johnny "HiFi" Newman and Joel Hazzard on bass; Slim Tim Gahagan and Chris Arduser on drums; Chad Smith on piano; and The Cobra Twist Horns which consist of: Brad "The Razor" Sharp on trumpet; Randy "The Slider" Knisely on trombone; and "Kevin "Nationwide" Maude on saxophone. Of its twenty tracks, eleven are originals and nine are covers.

The visual disc is loaded with: informative and sometimes hilarious interviews; footage of rare performances not seen since the eighties; other privately recorded performances that have never been seen anywhere; a never before seen performance between Big Jack and Sir Mack Rice of "*Mustang Sally*" and "*Cheaper To Keep Her*" fame; and footage of Big Jack's only TV appearance. The CD opens with "*Honest I Do*", the first of its three Jimmy Reed covers and also the first of three never released anywhere tracks. Once you hear his vocal style, along with those piercing high-end harp leads, you'll quickly understand the influence Jimmy had on Big Jack. With Larry, Johnny and





Slim in that repetitive rhythm groove that so fit this song, Jacks not the only one with the Jimmy vibe going on. Nicely done cover.

This original track is more straight-up blues. It's titled "*You Better Leave That Woman Alone*", and if you don't, Big Jack's promising you a big dose of some blues of your own. Good piano-led rhythm by Chad with loads of slick blues guitar licks by Larry.

Singing in a much deeper tone, Big Jack - and the guys - do a killer rendition of Slim Harpo's "*Scratch My Back*". After the harmonica lead and the precise groove the band was in on the intro I was so expecting to hear Slim. Sometimes taking a cover and making it your own is nice and others - like right here - doing it exactly like the original is perfectly fine.

If you're going to cover a B King song and you really want to do it justice then do it with horns. Being the only track featuring the Cobra Twist Horns, that's exactly what the guys did on their rendition of "*Rock Me Baby*". With Big Jack at his suave best on the vocals; HiFi and Slim right in the pocket on the rhythm; and Larry laying down the blues guitar leads; it's the horns - with a stellar standout by "Nationwide" on the sax - that give this one its soul.

Unlike most of the tracks, an original titled "*Gonna Love Somebody*" is an acoustic solo track featuring Big Jack singing, playing harp and legitimizing his place as a real deal blues/roots artist.

"*Made It Up In Your Mind*", a track Big Jack collaborated on, is also unlike anything else on the disc. It sounds like a duo that's featuring the big guy singing and blowin' harp with a pumped-up conga/bongo player providing quite progressive percussion.

One of the disc's rockers, another of Jack's originals and part of that shoebox full of stuff found in a storage closet somewhere - is called "*I Had A Little Dog*". Obviously, from an earlier point in his career, Jack's sounding quite spry on this organ-led, rhythm fueled dance floor filler.

The disc closes with Jack doing another original solo titled "*She Must Be A Millionaire*". The interesting thing about this song is why the big guy thinks she's rich. Ya see, according to Jack..."Her father must was (sic) a millionaire, I can tell by the way she walks". More importantly, though he also wants you to know... "That little girl is something and she's really fine. Yep, she really is something and you'd better know she's mine."

The documentary DVD is highly entertaining. The footage was reminiscent of stuff you'll have seen on the old Ed Sullivan Show, Hullabaloo and Shindig but with a restored sound quality that was absolutely outstanding. Along with interviews of band members, you'll hear what Eddie Shaw, Harmonica Shah, and others had to say about the often fun to play with and sometimes not fun to play with, Big Jack. Two stories that particularly cracked me up were the one where after the show, Jack came walking out of the club owners office with a bulge in his pants (not that kind) and told the band they got stiffed on the pay and another where (on more than one occasion) he just stopped the show in the middle of a song and started screaming at the band.

Other songs on the CD include: "*Go On To School*" (Reed); "*Shame, Shame, Shame*" (Reed); "*Help Me*" (Williamson); "*Ah'w Baby*" (Jacobs); "*Going Down Slow*" (Oden); "*She Moves Me*" (Morganfield); and these originals: "*Mean Old People*"; "*Walk On Up (But Keep That Red Dress On)*"; "*Poor Boy*"; "*Hot Potato*" "*In My Room*"; and "*You Don't Treat Me Right*".

In addition to "*That's A Good Way To Get To Heaven*" being a sure bet to appear as a nominee in the "Historical" category on many of next year's awards ballots, I'm saying it's a good bet to win on some as well.

This very well produced, very well engineered and very well mastered CD/DVD set is loaded with real deal, old school blues, lots of informative and educational clips and photos and is a must-have for any true blues aficionado.

**Peter "Blewzzman" Lauro Blues Editor @ [www.Mary4Music.com](http://www.Mary4Music.com)**  
**2011 Keeping the Blues Alive Recipient**



Jimmy Hall and Tim Kestle at The Dickens by Michael Mark



Kerry Pastine and Mark Shelloe at Dazzle by Anthony Earl



# DEADLINE FOR The February/March HOLLER

Deadline for the next issue( FEBRUARY/MARCH issue) is JANUARY 1<sup>st</sup>. 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, and hopefully have someone each issue with a different perspective on things. Include pix you took as well. Also, take a stab at reviewing a new CD you might have picked up. Just email me at [chick1951@hotmail.com](mailto:chick1951@hotmail.com) and there is a very good chance I'll pick you to be in the next issue of The Holler.



Kerry Pastine and the Crime Scene at Dazzle by Anthony Earl



Jimmy Hall at the Dickens with My Blue Sky by Michael Mark



Tony Luke at Ziggies by Jerrilyn Corraggio



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Andy Irvine at Rocky Mountain Bass Slam at The Venue by Ken Arias



Billy Hoke at Rocky Mountain Bass Slam by Ken Arias

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CBS is seeking like-minded sponsors to support its two premier events: The Member's Choice Awards and in February of 2020, the 25th anniversary celebration of the Colorado Blues Society.

The Member's Choice Awards is a celebration of the best of Colorado Blues and is an annual event. The winners are announced during the event and this year's event will be held on December 15th at the Buffalo Rose in Golden, CO. Kerry Pastine and the Crime Scene will headline the event with our International Blues Challenge participants; The Movers & Shakers and The Tuffenuffs rounding out the entertainment for the event.

The 25th Anniversary Celebration of the Colorado Blues Society will also be held at the Buffalo Rose on Sunday, February 23rd. Sammy Mayfield will be our featured artist for the event as we celebrate the long history of the Colorado Blues Society's contributions to the genre here in Colorado.

## **Sponsorship Opportunities:**

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**For More Information** contact [president@coblues](mailto:president@coblues) or [treasurer@coblues.org](mailto:treasurer@coblues.org)

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### Colorado Blues Society Mission Statement

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



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50 Shades of Blue  
9th Avenue Trio  
Al Chesis and the Delta Sonics  
Alfonzo  
Atomic Pablo  
Bobby Miller Band  
Cary Morin  
Cass Clayton Band  
Clay Kirkland Band  
Colorado's Midnight Train  
Dan Haynes  
Danny Ford Band  
Dan Treanor  
Deborah Stafford and The State of Affairs  
Deep Pocket Thieves  
Erica Brown  
Felonius Smith  
Grace Kuch Band  
Hogback Blues Band  
Incoming Groove Band  
Jack Hadley  
Jenn Cleary  
Johnny Johnston  
Kerry Pastine and The Crime Scene  
Mad Dog Blues  
Mojomama  
My Blue Sky  
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### **Road Dawg Touring Company**

<https://www.road-dawg.com/>

28289 Fireweed Dr, Evergreen, CO 80439

(303) 670-9950

### **Memphiswest Music, LLC**

<http://memphiswestmusic.com/>

### **Heart of Brighton**

<https://www.facebook.com/Heart-of-Brighton-206598189463592/>

### **Mark Sundermeier Booking**

303-463-2981 Office

720-203-4539 Cell

### **The Normobbi Agency**

<https://m.facebook.com/normobbi/>

### **Flipside Music**

1673 S. Acoma Street, Denver 80223

888-598-2637

<https://flipside-music.com/>

### **Guitar at a Bar**

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

### **Jazz Funk Connection**

2355 Platte Pl,

Colorado Springs, CO 80909

[719-632-4541](https://www.jazzfunkconnection.com/)

**WANT TO SUPPORT LOCAL MUSIC?**

# **BUY DIRECTLY FROM THE BAND**

**WHEN YOU BUY FROM THE BAND YOU:**

- **PAY FOR THEIR GAS TO GET TO SHOWS**
- **PAY FOR THEIR EQUIPMENT TO PLAY THE SHOWS**
- **PAY FOR THE YEARS OF PRACTICE IT TOOK TO SOUND GOOD**
- **PAY FOR THE RECORDING OF OLD AND AND NEW ALBUMS**
- **PUT FOOD IN THEIR MOUTHS**
- **HELP PAY THEIR RENT AND BILLS**
- **SHOW THEM THAT YOU RESPECT WHAT THEY DO**
- **SHOW THEM THAT YOU SUPPORT WHAT THEY DO**
- **SHOW THEM THAT YOU WANT TO HEAR/SEE THEM PERFORM MORE**

**WHEN YOU BUY FROM SOMEONE ELSE:**

- **YOU PAY SOMEONE OTHER THAN THE BAND**
- **THE BAND MAKES LITTLE OR NO MONEY FOR PLAYING SHOWS**
- **THE BAND CAN'T PAY THEIR RENT/BILLS**
- **THE BAND DOESN'T HAVE MONEY TO EAT**
- **THE BAND DOESN'T HAVE MONEY TO MAKE NEW MUSIC AND RELEASE NEW ALBUMS**
- **YOU SHOW THAT YOU DON'T REALLY SUPPORT THE BAND**

**SUPPORT THE BAND BY BUYING DIRECT!  
BUY PRE-SALE TICKETS, BUY MERCH AT  
SHOWS AND BUY FROM THEIR WEBSITES**



# BLUES BROADCASTS

## SUNDAY

KSTR 96.1 FM Grand Junction,  
9-10 am & 8-9 pm Blues Deluxe  
KVNF 90.9 FM Paonia & 89.1 FM  
Montrose, 4-5 pm, Beale Street Caravan,  
[www.kvnf.org](http://www.kvnf.org)  
KOTO 91.7FM, 89.3FM, 105.5FM Telluride,  
4-6 pm Blues Hang Over (every other  
Sunday) [www.koto.org](http://www.koto.org), Island Radio,  
5-7 pm (rebroadcast Thursday, 5-7 pm)  
True Blues with Brian Elliott  
[www.island92.com](http://www.island92.com)  
KRFX 103.5 FM Denver, 7-10 pm  
Strictly Blues with Kai Turner  
KBCO 97.3 FM Boulder, 9-10 pm  
Blues from the Red Rooster Lounge  
KPLU Seattle, 7 pm-1 am  
<http://www.kplu.org>

## MONDAY

KSBV 93.7 FM Salida, 9-10 am Blues Deluxe  
KAFM 88.1 FM Grand Junction, 9 am-noon  
Jimmy's Blues Kitchen (alternate weeks)  
KAJX & KCJX 88.9, 89.7, 90.1, 90.9, 91.1,  
91.5 FM Aspen, Carbondale, Rifle and  
other towns, 11-midnight Blue Horizon  
with Blue Bird

## TUESDAY

KVNF 90.9 FM Paonia & 89.1 FM Montrose,  
noon-3 pm, Blues & Other Colors  
[www.kvnf.org](http://www.kvnf.org)  
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  
Trinidaddio 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](http://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](http://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](http://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](http://www.ckua.com)  
9pm -midnight Friday  
Night Blues Party,  
[www.wfit.org](http://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](http://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](http://www.kuvo.org) 5-7pm  
Blues Highway  
with Sam Mayfield or  
guest host  
KUVO 89.3 FM Denver,  
[www.kuvo.org](http://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](http://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](http://www.kplu.org)  
[www.ckua.com](http://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](http://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