



BLUESPAPER

The LCBS Bluespaper - for your listening pleasure!

Issue 311

The Publication of the Linn County Blues Society - lcbs.org

July 2020



Hector Anchondo - Friday 7/3 5-7PM



Ryne Doughty - Sat 7/4 1-4 PM



The Janeys - Sun 7/5 1-4 PM



AMANDA FISH

SOULFUL, POWERHOUSE
BLUES-FROM-THE-HEART



2019 BLUES MUSIC AWARD WINNER
BEST EMERGING ARTIST ALBUM, "FREE"

Amanda Fish - Friday 7/3 8-10 PM



Tanya English Trio - Sat 7/4 5-7 PM



Electric Koolaid Trio - Sat 7/4 8-10 PM

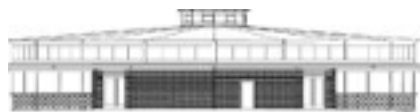


Due to the COVID-19 pandemic, Cedar Ridge will be enforcing new changes with their live music events: No reservation will be taken, and no standing room or dancing allowed. We will continue offering table side service, and band members will need to be 6 feet away from one another.

Inside the July 2020 Bluespaper

- Cover - Cedar Ridge's Bourbon and Blues Fest is on! July 3 - 5, 2020.
- Czech Village Blues postponed until 2021.
- Scating by Richard Finley - "Did Richter see (hear) the Blues coming?"
- Two new reviews by Phillip "Philly Cheeze" Smith
- The "Blewzzman" reviews Gerald McClendon's "Can't Nobody Stop Me Now"
- Brook Hoover's E blues scale review - Free PDF and Youtube Video
- A Bonus Scating by Richard Finley - Car Songs of the Blues

Czech Village Blues postponed until 2021



FRIENDS OF CZECH VILLAGE
CEDAR RAPIDS, IOWA
CZECHVILLAGEFRIENDS.ORG



After much careful consideration, the Czech Village Blues has announced the cancellation of the 2020 event, which was scheduled to be held August 8, 2020. "Out of an abundance of caution, and with the safety of our concert goers in mind, we have made the difficult decision to cancel the event this year," said Michelle Bell, President of Friends of Czech Village. "It was not an easy decision, but we feel it is the right one for the organization."

In previous years, the Linn County Blues Society teamed up with Friends of Czech Village to host the Czech Village Blues, a new blues tradition in Cedar Rapids. The one-day blues music festival is an event to raise funds to rebuild the Roundhouse in Czech Village. In 2019, the event had over 900 volunteers and spectators in attendance and raised \$6,000 in profit that was split between the Friends of Czech Village and Linn County Blues Society. This money was contributed to local nonprofits and put towards the overall mission to reconstruct the Riverside Roundhouse building. "We were looking forward to continuing and growing the great tradition again in 2020 but given the current health concerns related to COVID-19, we felt it was important to cancel," Bell said. "We look forward to seeing our concert goers again next year on **Saturday, August 14, 2021!**"

All sponsorships for the 2020 year will be carried over and honored in 2021. If a business or donor has specific questions regarding these sponsorships, please contact: info@czechvillagefriends.org. The Czech Village Blues would not be possible without the help of volunteers. Volunteer opportunities include event planning, venue setup and cleanup, ticket and merchandise booth coverage, and security. To get involved, make a donation, or find more information and details regarding next year's event, please visit:

<https://czechvillagefriends.org/>

Support our Artists in Other Ways

Buy a CD or digital download, watch a streaming show

While we cannot enjoy live music until we receive the all clear to resume our social activities, we can still enjoy and support our local artists.

KCCK 88.3 FM is planning on doing some short interviews with artists which will be aired with video shared on social media.

Visit the KCCK website KCCK.org often to see how this develops.

Check out the [LCBS Facebook Page](#)



The Linn County Blues Society is a way cool, non-profit organization dedicated to the preservation of Blues music in Eastern Iowa as well as to provide charitable contributions to other community organizations. LCBS is an Affiliated Organization in the Blues Foundation's international network. The BLUESPAPER is a monthly publication of the LCBS. Website: lcbs.org

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Membership

To learn more about the Linn County Blues Society or to join, see the membership form in this Bluespaper or the LCBS website. Your membership includes;

- Discount admissions to many local Blues activities.
- Monthly LCBS Bluespaper.
- Voting rights in the LCBS elections.
- Being a part of the groove!

Bluespaper Contact information

Send news, band or club live entertainment schedules, advertising, coffee, donuts, Oreos®, or Bailey's® to the editor: Bluespaper@lcbs.org

Bluespaper Ad Rates

\$15.00 - Business card size - 2" x 3.5"
\$35.00 - Quarter page ad - 3.5" x 4.75"
\$60.00 - Half page ad - 4.75" x 7.25"
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\$100.00 - Full page - 7.5" x 9.75"

Submission Requirements- All ads, photos or scanned images, either color or black/white, need to be 300ppi. Native Adobe Illustrator, Photoshop, JPG, TIFF, EPS, PDF, BMP accepted. Ads created in MS Word may cause dementia, severe cramping or diarrhea. Deadline for submissions is the 20th of the month.

Moving? Send your new address to; LCBS, PO Box 2672, Cedar Rapids, IA 52406-2672 so you won't miss a single issue of your Bluespaper. Better yet, save a stamp and email your changes to mailings@lcbs.org

Scatting - Did Richter see (hear) the Blues coming?

Richard Finley

Fewer instruments have more of a natural Blues sound than the harmonica. It would seem that the little 10-hole Blues Harp was specifically made for laying down a wailing, powerful accompaniment to the guitar and singer. But was it originally made for the Blues? Or is it just a happy coincidence? You decide.

Let's go back to the early days of the harmonica when manufacturers were still trying out various designs and no standard for tuning existed.

In the 1820's Joseph Richter adopted a construction and tuning method for a 10-hole harmonica that became the model that is used for the majority of Blues playing today. His instruments were tuned to a specific key. That is why when you buy a Blues harp you must choose a key (the letter designation is stamped or printed on the instrument). Richter is also credited with designing the draw/blow technology, where one hole plays a different note depending on whether the player is inhaling or exhaling. His breakthrough tuning method also allowed the instrument to play both chords and melody simultaneously. It was quite a capability in a small inexpensive package and soon others copied his work and put the design into mass production.

Richter foresaw how to create an instrument that could be used to play the popular songs of his day. However, one can be fairly certain that Richter did not consider the Blues in his design because the Blues form was not well developed nor broadly known at that time. Richter made his instrument to play what we may describe as "camp fire" songs like Red River Valley, Rock of Ages, Polkas, and such. Music publishers soon were producing harmonica instruction books but they made no

mention of techniques such as bending notes or playing the harmonica in keys different from its designated label.

A Richter tuned harmonica can easily play the notes in the scale that we all are familiar with. This is called the major scale, and its notes are available in the designated key of the particular harmonica. (Do Re Mi Fa So La Ti Do – think The Sound of Music). But the notes of a Blues scale are also available on the same harmonica, however the Blues pattern of notes is not in the designated key stamped on the instrument. Harmonica players discovered that their instrument could be adapted to the Blues genre by playing in a different key that is a "fifth above" the designated key of the harmonica. For example, if a Blues song is in the key of G, the harmonica player would select a C instrument. The G can be thought of as 5 letters beyond (or above) the letter C. Simply count "up" 5 letters from C – C, D, E, F, G. Similarly, If I wished to play Blues in the key of E, I would select an A harmonica. The key of E can be thought of as 5 keys above the A. Count "up" 5 letters from A – A, B, C, D, E. The method of playing the harmonica in a key 5 away from its designated key is called "cross harp". This



innovation requires techniques of note bending to bring out the full expression of the Blues but Richter's design was ready-made for it. This is the happy coincidence.

History does not record who was first to fathom how the Richter tuned harmonica could be adapted to the Blues. Some postulate that it came about when players sought to mimic the sound of a train whistle. I don't know. But I am pretty sure that Richter could not have anticipated nor imagined the glory of what he had created when musicians like Little Walter used it to put down his sweet, driving, distorted, powerful sound.

Made for the Blues? No. Happy coincidence? Yes. Now go find a Blues band with a harp player and give it a listen.

Richard Finley is the harmonica player and singer for The Blue Dog Band, and a blues historian.



Two new reviews by Phillip “Philly Cheeze” Smith!

Shawn Pittman - Make it Right!

2020 – Continental Blue Heaven



Shawn Pittman has toured with Susan Tedeschi, recorded with Double Trouble, been in a band with former members of the Fabulous Thunderbirds, and played with Hubert Sumlin, James Cotton, and Pinetop Perkins. That's quite the amazing resume, and it's no surprise his thirteenth release *Make it Right!*, hooked me from the git-go. Pittman's guitar performances are amazing, and he sounds so damn good as he maneuvers from crisp and twangy, to dirty and swampy. This is the kind of guitar-centric blues I enjoy most. Pittman, on guitar and vocals, is joined by bassist Erkan Özdemir and drummer Levent Özdemir for the making of this splendid twelve track album.

The delectable slow droning riff on “Done Tole You So” called out to me like a R.L. Burnside song. It embraces that North Mississippi Hill country sound, and I love every bit of it. A spectacularly funky cover of Albert King’s “Finger on the Trigger” follows. Its groove, surrounded in a Hendrix-inspired cloak of psychedelia, is warm and inviting. A pulsing breakneck beat courtesy of Levent is the only source for rhythm on title track, “Make it Right”. Pittman’s guitar performance is scorching. His rendition of Junior Kimbrough’s “I Feel Good” puts me in my happy place, as the juke joint experience is wonderfully recreated. The blues is played nice and slow on Pittman’s original “How Long”, as each note seems to hover in the air. I embrace their instrumental take of James Brown’s “Cold Sweat”. It’s one my top favorites.

Make it Right is one killer record. This is definitely one album you want to pick up. For more information about the artist, visit this website : shawnpittman.com

By Phillip Smith; May 30, 2020



Too Slim and the Taildraggers - The Remedy

2020 – Vizztone



Tim Langford (aka Too Slim) has hit the studio once again with fellow Taildraggers Zach Kasik (bass, banjo, guitar, vocals) and Jeff “Shakey” Fowlkes (drums, percussion, vocals), returning with yet another outstanding album. *The Remedy* is comprised of eleven songs. Ten of those are originals with the writing evenly split between Langford and Kasik. Recorded, engineered, and mixed by Kasik at his Wild Feather Recording studio in Nashville, the album features special guests Sheldon “Bent Reed” Ziro, Jason Ricci, and Richard “Rosy” Rosenblatt.

Too Slim tells the story of a volatile relationship in “Last Last Chance”, lacing the song with country-fried boogie and irresistible guitar licks. Kasik takes the mic and steps into the spotlight on “She’s Got the Remedy”. This killer song washes ashore with a steady hypnotic riff and a Pearl Jam vibe. “Keep the Party Rolling” is plumb fantastic. Langford rips it up on this phenomenal Texas-style blues anthem as Ziro belts smoldering blasts of harp. Shakey holds nothing back as he hammers out a heavy tantalizing beat. It sounds great. Their cover of Elmore James’ “Sunnyland Train” is a delight to hear indeed. Too Slim’s slide guitar is outstanding as usual. In western gunslinger fashion, Kasik breaks out the banjo and spins a wonderfully ominous tale with “Sure Shot”. It’s always a treat to hear Jason Ricci perform. The harp licks he throws down on the “Platinum Junkie” hit with hat-dropping precision. I love how this Kasik-penned song coolly walks the line between blues and funk. In a provocative John Fogerty-style, Too Slim takes an up-close, hard look at the current political situation in “Think About That”. Rosenblatt brings his harp for a guest appearance on this deliciously swampy song.

Too Slim and the Taildraggers remain one of my favorite bands as they continue to stay on point. This new batch of songs in *The Remedy* is fresh, poignant, and fearlessly packed with that punch which Too Slim delivers oh so well.

For more information about the artist, visit this website: tooslim.net

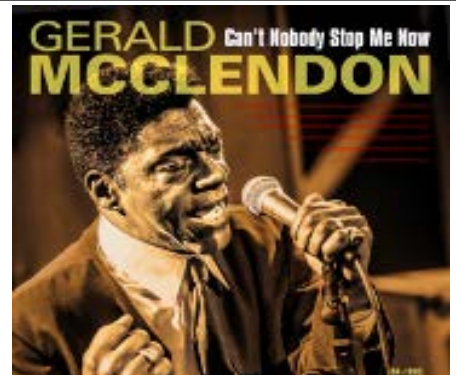
By Phillip Smith; June 6, 2020
phillycheezblues.blogspot.com

Gerald McClendon - "Can't Nobody Stop Me Now"

Delta Roots Records

Publicity: Blind Raccoon

By Peter "Blewzzman" Lauro © June 2020



Although this seasoned veteran of R&B has been around for quite some time, I only discovered him just ten short months ago when I did a review of a CD by various artists titled "Battle Of The Blues: Chicago vs Oakland". Here is what I had to say about Gerald's contribution: "In Chicago, Gerald McClendon is known as the "Soulkeeper", listening to him singing "Cold In The Streets" will attest to why. Back when I was a nominator for the Blues Music Awards, because of the abundance of greats in the category, "Soul Blues" was always my toughest category to narrow down to my top five. Had Gerald been in the picture, that already large field would surely have been larger."

Like that release, Gerald McClendon's newest, and first in over twenty years - "Can't Nobody Stop Me Now" - is also on Delta Roots Records and is also produced by legendary producer, songwriter and drummer - who himself is a six decade veteran of music - Mr. Twist Turner. That said, all of the disc's twelve tracks - which were originally recorded over a dozen years ago - are written by Twist.

On "Can't Nobody Stop Me Now", old school soul singer extraordinaire Gerald McClendon - who has been compared to the likes of Z.Z. Hill, Marvin Gaye, Otis Redding, et al is joined by: Herb Walker, Joe Burba and Mark Wydra on guitars; Roosevelt Purify; Sumito "Aryio" Aryioshi and Brian James on keyboards; Skinny Williams on sax solos; John "Boom" Brumbach, The Delta Horns and an unknown trumpeter on horns; Twist Turner on strings and drums; and Art Love on Bass. With track info no longer available on most of these songs, my name credits on any particular track may be sketchy.

On the title track, as Gerald confidently uses the line "Can't Nobody Stop Me Now" he's basically declaring he's got his shit together and there's nowhere left to go but up. Vocally and musically, there's so much soul happening here that this track alone might start you thinking about re-arranging that "top five soul artists" list

of yours to make some room for this guy.

Playing a game somewhat to "Name That Tune", when "Where Do We Go From Here" started, I was able to say "I can tell I'm gonna love this song after just three notes". With Skinny kicking it off on such a soulful and steamy sax lead it was a gimme that this was going to be some slow, sultry and melancholic blues - and most of us know it just don't get any better than that. After getting caught in the act at a motel, as difficult as it may be to feel any sorrow for him, Gerald's poignant vocals do make it easy to feel his pain. With the support of the full horn section, precision rhythm and percussion behind them, Gerald and Skinny shine on this one.

Sounding reminiscent of "Members Only", this is another track on which Gerald emotionally and soulfully pours his heart out in the song. The second you hear him say "She Don't Love Me Anymore" you're believing him. Musically - Twist, Art, and Roosevelt - on the drums, bass and organ - once again have the rhythm locked right into place and Skinny's blowin' more sentiment through his sax.

While Gerald soulfully laments that "It's Over Now", this track - at the hands of Mark Wydra - features some of the disc's better slow blues guitar licks going on behind him.

So we're towards the end of the disc and Gerald is still getting caught in the act. This time, however, it's a bit more serious. This particular lady he cheated on just didn't tell him "I'm gonna "Cut You Once" but she's gonna shoot him twice and she's got him runnin' for his life. But hold on now, there's a logical explanation, right Gerald?

After many songs about pain, sorrow, heartbreaks, getting caught cheating and worrying about getting stabbed, shot and run out of town, I love that the song that was chosen to close the disc was extremely uplifting. It's titled "I Think About You" and it features Gerald lovingly and beautifully letting his lady know that it's thinking about her that gets him through his trying times. It's a good feeling, isn't it Gerald?

The easy rhythm, led by soft horn and organ highlights, give what I would have called a song of the year candidate back when it was first recorded, a hymn like feel.

Other tracks on what I believe will be a hugely successful release include: "Groove On Tonight", "Runnin' Wild", "Mr Wrong", "You Can't Take My Love", and "Why Can't We Be Together?".

To find out more about Gerald McClendon just go to www.geraldMcClendon.com and should you have not yet received your copy of "Can't Nobody Stop Me Now" for airplay, just contact Betsie Brown at www.blindraccoon.com.

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

"The BLUES is my PASSION & THERAPY"

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Brook Hoover's E Blues Scale Review Free PDF

Some thoughts from Brook Hoover:

Hi! A nice rainy Monday. No lawn mowing fun today.

I'm working on making some plans for the rest of the summer. The plan is stay home and stay safe. The Surf Zombies have 5 gigs scheduled but I think we are going to withdraw from the ones that are held indoors. Would like to continue holding most lessons online using Zoom, videos and PDF files.

Here is a new lesson I created this morning based on the E blues scale. The is probably the first scale we ever worked on. If you know this scale, you'll be using the same notes favored by Jimi Hendrix, Stevie Ray Vaughn, Black Sabbath, Eric Clapton, Jeff Beck, Brian Setzer, The Beatles and Stones, Howlin Wolf, Elvis and every other rock n roller or blues guitar player we've ever heard of. The nice thing about the blues scale is that all six strings played open fit into the key. What could be easier or sound better?

Once we get the key of E memorized, it's not too difficult to use the same shape to play all twelve keys on guitar. But E is easiest, that is why I promote it regularly. People who dig into this scale often have an ah-ha moment where they start to hear how it works. We have to keep you guys on the path to getting your ears tuned in to how it's used. Most Metallica songs are in the key of E, as are countless classical, blues, rock, pop, country and folk tunes. Purple Haze is a decent example for hearing the key.

Have fun and let me know what you want to do in a Zoom lesson. Make sure to memorize and practice any chords I've drawn out for you in the past. All scales are intended to be memorized too. Parents getting involved with their kids is by far one of the best things I've witnessed for kids making good progress and staying on track.

Please print, practice and memorize this PDF file featuring the E Blues scale. Check out the [video](#) if you want to hear how it should sound.

Please keep in touch.

THANKS - Hang in there and stay safe!
 Brook Hoover
 hooverguitar@yahoo.com>

E Blues Scale Review

Essential Rock and Blues

Standard tuning
 ♩ = 120

1/1

Due to the 4th of July holiday weekend, the July LCBS meeting will be held on Monday, July 13, 2020 at the Longbranch. Soft start at 6:00 PM with business meeting starting at 6:30 PM

Blues is to Jazz what yeast is to bread; without it, it's flat. – Carmen McRae

Car Songs of the Blues

A bonus scattling column by Richard Finley

American cars came of age with the Blues and as the car became more available to the common man, the Blues reflected this in song. The first car was produced by Frank and Charles Duryea in 1893 in Springfield Massachusetts and I can imagine them bursting into song with the glee of piloting their invention.

When cars became available, the car song was born. One of the first was In My Merry Oldsmobile published in 1905. Johnny Steele and Lucille were riding in style and singing about it. Another milestone in car songs was He'd Have To Get Out And Get Under (To Fix Up His Automobile) - 1914. In this case it was poor Johnny O'Connor who was at the wheel. Both of these songs tell of a man with his car and his girl, a theme that persists. These songs were not Blues, but were more in the ragtime style.

In the late teens and early '20s Blues music began to spread across America along with the expanding availability of the motorcar. Henry Ford produced the model T from 1908 until 1927 and car ownership grew to be a fixture of life. Cars moved from temperamental curiosities to reliable transport and became symbols of power, freedom, personal mobility - the very things I imagine the first creators/owners were singing about.

One of the first recordings of a Blues car song was in 1936 by Robert Johnson. His Terraplane Blues tells the story of his Hudson and how it has broken down. It seems another man may have been driving it while he was gone. Again, a man with his car and a girl.

After the second world war cars became sleek and powerful. Roads were improved and joyriding came into its own, accompanied by the radio. In 1948 K.C. Douglas recorded Mercury Boogie. Also, in 1948 Jimmy Liggins recorded Cadillac Boogie. Then in 1949 there was Floyd Dixon's Red Head and Cadillac. It seemed like Mercurys and Cadillacs were the only cars worth singing about but then before the year was out Lightnin' Hopkins recorded his "T" Model Blues (although his "T" model seems to be giving him trouble). Cars, girls and innuendo.

In 1951 Sonny Boy Williamson recorded the classic Pontiac Blues. He sang about his car, his girl, and her natural attraction to the straight eight Pontiac. Then in 1955 Chuck Berry (yes, I know he is not known for his Blues) recorded No Money Down and we were back to hearing the accolades of Cadillacs versus Chuck's denigration of his Ford. I don't want to stray too far from being firmly planted on Blues turf but this is definitely a Blues song performed by a great rock and roller.

More Cadillac songs came along in 1955 with Wynonie Harris putting out Fishtail Blues. The name of the song reflects the "fin" styling of these classic cars. Then in 1960 Muddy Waters recorded Tiger in Your Tank. Far be it from me to disparage anything that Muddy Waters ever recorded but this is more of a commercial for Esso gasoline. However, the lyrics do harken back to Terraplane Blues as the extent of the maintenance that he will perform is recounted.

The list goes on: Automobile Blues - Lightnin' Hopkins 1960; Car Machine Blues - Memphis Willie B. 1961; Mustang Sally - Wilson Pickett/Sir Mack Rice 1965; Mustang sally & GTO - John Lee Hooker 1966; Big Black Cadillac Blues - Lightnin' Hopkins 1967; Black Cadillac - Lightnin' Hopkins 1969; Mercedes Benz - Janis Joplin 1970; Cadillac Assembly Line - Albert King 1976; She Loves My Automobile - ZZ Top 1979; and Solid Gold Cadillac - Mitch Woods 1991.

That is my take on Blues cars songs. Times have changed and it is hard to fathom how any Blues song could be written about a Corolla nor a Prius. I think we will just have to settle for the old classics (just like the cars).

Richard Finley is the harmonica player and singer for The Blue Dog Band, and a blues historian.

★ Linn County Blues Society Membership Application

Name (Please Print) _____ Phone _____ / _____

Street _____ City/State/ZIP _____

Email (Please Print Clearly) _____

Annual Membership Levels

\$20 Member

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\$250 Blues Contributor

\$500 Friend of the Blues

\$1000 Sustaining Member

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P.O. Box 2672, Cedar Rapids, IA 52406-2672.

We at the LCBS thank you for pledging your support for
LIVE music in the Linn County area.

2020

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2020 Inductees

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 Scott Eggleston
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Friday Blues-

- 6-10 PM - The Big Mo Blues Show
- 10-11 PM - Backstage Blues
- 11 PM to midnight - KCCK Jams
- Midnight Blues CD

Saturday Blues -

- 6-10 PM - Da Blues with Bobby D
- 10-11 PM - The Crawfish Circuit
- 11 PM -midnight - The Melting Pot
- Midnight Blues CD