

photo by Nera Anderson



CHRIS JAMES AND PATRICK RYNN

2009 BLUES MUSIC AWARDS NOMINEE: *Best New Artist Debut*

2010, 2011, 2012 & 2013 BLUES MUSIC AWARDS NOMINEE: *Bass Player Of The Year - Patrick Rynn*

2009 BLUES BLAST MUSIC AWARD WINNER: *Best New Artist Debut Recording: "Stop And Think About It"*

2009 BLUES BLAST MUSIC AWARD NOMINEE: *Best Blues Song: "Mister Coffee"*

2008 INTERNATIONAL SONGWRITING COMPETITION: *"Mister Coffee" Winner 3rd Place Best Blues Song*

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BLUES FANS HAVE LONG BEEN WELL AWARE OF VOCALIST AND LEAD GUITARIST CHRIS JAMES AND BASSIST PATRICK RYNN AS LONGTIME LEADERS OF THEIR OWN BAND, THE BLUE FOUR,

as well as for their stellar work with a dazzling array of blues legends. *Barrelhouse Stomp*, the duo's third album for the Earwig label, is firmly rooted in traditional Chicago blues, just like its acclaimed predecessors, the Blues Music Award-nominated *Stop And Think About It* (2008) and their 2010 encore *Gonna Boogie Anyway*. Yet the San Diego-based duo continues to evolve and take chances in the studio. This is tough, real-deal electric blues to party to, to dance to, to sit down and savor.

You'll never find a blues guitarist who appreciates the integral role of piano in the idiom more than Chris; every hard-hitting selection on *Barrelhouse Stomp* boasts rock-solid ivories accompaniment. Chris and Patrick recruited three of the finest blues pianists on the planet--Henry Gray, Aaron Moore, and David Maxwell--to take part in this project, along with a pair of Chicago legends, guitarist Jody Williams and saxist Eddie Shaw.

Patrick's driving bass (he's been nominated for four consecutive BMAs) provide rock-solid underpinning for Chris' earthy vocals and sizzling axe as they deliver another batch of splendid originals and well-chosen covers. Their longtime collaborator, harpist Rob Stone, was also in on their creation and blows up a storm on the opening track, "Goodbye, Later For You."

James and Rynn inaugurated their musical partnership in 1990 when both were in Chicago for the first time. The sartorially splendiferous duo has been inseparable ever since, their telepathic onstage interplay in evidence whether they're digging deep into classic postwar blues or dishing up the meaty, satisfying originals so prominent on their three Earwig CDs.

Born in North Carolina but raised in the warm and sunny climes of San Diego, Chris was hooked on blues as a child. "I started playing piano by the time I was 11. Chuck Berry was the first guy that was really a big influence on me," he says. Transfixed by anything having to do with blues, Chris snagged a gofer job at a local blues festival where he talked to Texas-bred guitarist Tomcat Courtney, San Diego's top bluesman then and now. Chris was skilled enough on harp at the age of 13 to join Courtney's band shortly thereafter their first encounter.

"I only played harmonica with him for maybe six months or something like that, and then the bass player quit. And then Tom just gave me a bass and said, 'Okay, boy, here's the bass. The bass player's quit. I need you to learn this by next week!'" laughs Chris. Soon he was alternating between bass and guitar with Courtney before switching over to guitar altogether.

In 1990, Chris made his first pilgrimage to Chicago. An impromptu jam with blues pianist Detroit Junior led to his first steady gig. In his free time, Chris made the rounds of local jam sessions. He first encountered Patrick while sitting in at B.L.U.E.S. Etc. "We did not hit it off when we first met each other," admits Chris. Fate decreed that the pair would cross paths again very soon at the Guitar Center, where Patrick worked. Chris came in and played a dazzling "Terraplane Blues." "We became instant friends," says Patrick. "He ended up coming down to the store just about every day." A new blues duo was permanently established then and there.

It wasn't like Patrick didn't have experience holding down the bottom in a blues band. Born in Toledo, Ohio, he was classically trained on bass before a buddy urged him to check out a high school jazz ensemble led by veteran saxist Floyd "Candy" Johnson, who invited the young bassist to play with the orchestra.

CONTINUED...

“That’s how I got introduced into blues,” says Patrick, who had an epiphany while attending college when he heard Elmore James for the first time on tape. “My whole world just changed,” he says. “It just blew me away.” After serious woodshedding, Patrick hooked on as bassist with Toledo’s leading blues band, the Griswolds, led by brothers Art and Roman Griswold. “I ended up playing with them for five years,” he says.

Harmonica great Junior Wells invited Patrick to Chicago in the spring of 1990. That autumn he moved there. With both young bluesmen thus settled in the Windy City, Chris drilled Patrick on the traditional aspects of the blues. “He was teaching me the rudiments of everything,” says Patrick. “I was exhausted. But over time, it started happening.” The pair’s first big break came at a tribute to harp immortal Little Walter at Rosa’s Lounge. An all-star cast of Chicago blues giants was in attendance, including the legendary Louis and Dave Myers.

“Louis and Dave and all these guys, they wanted a break,” says Chris. “They asked me, ‘Do you know Little Walter?’ I said, ‘Of course I know Walter’s stuff!’ So they put us up there, and we started playing. And there’s Willie Smith and Sam Lay and all these guys, looking at us.” It took a few months, but that performance paid off. “The phone rang, and Chris runs in the house, and he’s in there for about a half hour,” says Patrick. “And he comes running out.

He says, ‘Get packed! We’re going to Atlanta!’ I’m like, ‘What do you mean?’ He said, ‘Sam Lay—we just got hired!’” The two anchored the powerhouse drummer’s band for five years.

The two grew close to Dave Myers, co-founder of the Aces and a Chicago blues electric bass pioneer. “We used to go over to his house and spend all night just sitting in his kitchen playing. Chris on guitar, Dave on guitar, me playing Davey’s bass. I always knew I was doing okay if Dave was smiling,” says Patrick. “Dave Myers was a huge influence on me. Not only was he an influence, but he was a really dear, close friend.”

While playing in Colorado in 1994, Lay invited budding harp player Rob Stone to sit in with the band. Like Chris and Patrick, Rob felt a migrational pull to Chicago. The three teamed up as a unit there, and when Stone decided to make an album, he asked his friends to help. “Robbie wanted to start getting gigs in Chicago on his own, so he needed to have his own CD,” says Chris. “Then we said, ‘What are we going to call the band?’” They decided on the C-Notes, in honor of Rob’s spendthrift ways and Chris’s penchant for spending his last buck on CDs.

No Worries, Rob Stone & The C-Notes’ acclaimed 1998 debut album, was just the beginning. In addition to co-starring on the C-Notes’ potent 2003 Earwig release **Just My Luck** and Stone’s 2010 set **Back Around Here** for the same label, Chris and Patrick recorded with pianist Dennis Binder (2007’s **Hole In That Jug** on Earwig), and they were on Chicago guitarist Jody Williams’ second Evidence album in 2004, **You Left Me In The Dark**. They’d begun playing with Jody near the beginning of his comeback and traveled the globe with him until 2004, when Chris contracted a stomach ailment in Italy that took him off the road.

Stop And Think About It spread the names of Chris James and Patrick Rynn far and wide in 2008. The CD was nominated for a Blues Music Award as best debut recording and won a Blues Blast Award as best artist debut. “Mister Coffee,” a standout original from the album, was nominated for a BBA and a third-place finisher in the Independent Music Awards, where Chris and Patrick were nominated for a People’s Choice Award. **Gonna Boogie Anyway** proved that first disc was no fluke, and **Barrelhouse Stomp** makes it clear once more that this duo rates with the finest traditional bluesmen on the planet.

Chris and Patrick have had the distinct pleasure of playing and recording with many of their Blues heroes over the years.

Many of these legends influenced Chris and Patrick musically long before they ever shared a stage with them.

Here is a partial list of Blues luminaries Chris and Patrick have made music with, along with a short summary of the well-known Blues Venues and top Blues Festivals that they have played around the world.

CHRIS AND PATRICK HAVE PERFORMED WITH:

SUNNYLAND SLIM
ROBERT JR. LOCKWOOD
HONEYBOY EDWARDS
HOMESICK JAMES
PINETOP PERKINS
SNOOKY PRYOR
JUNIOR WELLS
DAVID MYERS OF THE ACES
BILLY BOY ARNOLD
JODY WILLIAMS
HUBERT SUMLIN
HENRY GRAY
SAM LAY
JAMES COTTON
LOUISIANA RED
WILLIE "BIG EYES" SMITH
EDDIE KIRKLAND
DENNIS BINDER
EDDIE SHAW
LONNIE BROOKS
LITTLE SMOKEY SMOTHERS
DETROIT JUNIOR
LEFTY DIZZ
CAREY BELL
BYTHER SMITH
MAGIC SLIM
WILLIE KENT
PHIL GUY
BIG TIME SARAH
LITTLE ARTHUR DUNCAN

EUROPEAN BLUES FESTIVALS:

2004 CHICAGO BLUES FESTIVAL TOUR

with Jody Williams, Deitra Farr and Andrew "Junior Boy" Jones

BAY-CAR BLUES FESTIVAL — Bay-Car, France
BERLIN JAZZ FESTIVAL — Berlin, Germany
BLUES ESTAFETTE — Utrecht, The Netherlands
BLUES SUR SEINE — Mantes La Jolie, France
BURNLEY NATIONAL BLUES FESTIVAL — Burnley, England
LUCERNE BLUES FESTIVAL — Lucerne, Switzerland
PARK TOWER BLUES FESTIVAL — Tokyo, Japan
RAWA BLUES FESTIVAL — Katowice, Poland
SOUTHERN BLUES NIGHT — Heerlen, The Netherlands

BLUES FESTIVALS IN THE UNITED STATES:

BIRMINGHAM JAM — Birmingham, Alabama
BLUES ON THE FOX — Aurora, Illinois
CHICAGO BLUES FESTIVAL — Chicago, Illinois
COURT AVENUE BLUES FESTIVAL — Des Moines, Iowa
KING BISCUIT BLUES FESTIVAL — Helena, Arkansas
MISSISSIPPI VALLEY BLUES FESTIVAL — Davenport, Iowa
POCONOS BLUES FESTIVAL — Pocono, Pennsylvania
RUSSIAN RIVER BLUES FESTIVAL — Guerneville, California
ROCK, RHYTHM AND BLUES FESTIVAL — Toledo, Ohio
WINTHROP RHYTHM AND BLUES FESTIVAL — Winthrop, Washington

BLUES CLUBS IN THE U.S. AND CANADA:

BELLY UP TAVERN — Solana Beach, California
BLUES ON GRAND — Des Moines, Iowa
CAFE CAMPUS — Montreal, Canada
COZY'S — Sherman Oaks, California
FAMOUS DAVE'S — Minneapolis, Minnesota
FAT FISH BLUE — Cleveland, Ohio
GRAND EMPORIUM — Kansas City, Missouri
GROUND ZERO — Clarksdale, Mississippi
ROCK 'N BOWL — New Orleans, Louisiana
SILVER DOLLAR ROOM — Toronto, Canada
SLIPPERY NOODLE — Indianapolis, Indiana
ZOO BAR — Lincoln, Nebraska

FOR A COMPLETE LIST OF MUSICIANS, CLUBS AND FESTIVALS, PLEASE VISIT CHRISJAMESANDPATRICKRYNN.COM

HERE'S WHAT PEOPLE ARE SAYING ABOUT THE BLUE FOUR...

"Look through your collection of recent blues albums and you'll probably find the names Chris James and Patrick Rynn. Together, they've backed some of the most important names in the blues world. ... "Stop And Think About It" is a fine set of gritty Chicago blues." — **BLUES REVUE BY ART TIPALDI**

"Chicago Blues couldn't ask for better representation." — **BLUE NOTES / PITTSBURGH POST-GAZETTE BY JIM WHITE**

"...They have dedicated their lives to the blues they love, spending decades backing up true legends and learning from the masters. Patrick and Chris have made a career as sidemen and this CD "Stop And Think About It" should bring them the notice they so richly deserve."
— **BIG CITY BLUES BY ROGER & MARGARET WHITE**

"Stop And Think About It features plenty of good, solid blues just like it was played in the Windy City years ago. These guys learned their lessons well and here's hoping there will be plenty more to come from them." — **BLUES BYTES BY GRAHAM CLARKE**

"James and Rynn have a knack for writing and performing songs as if they were living in the glory years of 50's Chicago blues."
— **LIVING BLUES BY TIM HOLEK**

"When I saw James and Rynn backing Jody Williams, I could appreciate how good they were as musicians, but this stellar release shows even more, how good they are out in front. This was an unexpected blues delicacy and highly recommended." — **JAZZ & BLUES REPORT BY RON WEINSTOCK**

"Do yourself a favor. Go to your locally owned music store and pick up a copy of this excellent CD. If they don't have it on the shelf, ask the owner to order it for you. You ain't gonna be sorry." — **BLUES SOURCE BY MIKE LUCAS**

"It's in large part Earwig's best release of 2008 and one of the best traditional electric blues releases, too. These guys play with lots of guts and no bullshit. For any traditional fan, this is pure bliss. For the contemporary fan, this will be in education in the raw power of yesterday's blues."
— **JUKE JOINT SOUL BY BEN THE HARPMAN**

"Stop And Think About It," twelve cuts of vintage blues which, from the first note, grabs you and makes you wanna boogie!!
— **MUSIC CITY BLUES SOCIETY BY SHERYL AND DON CROW**

"In their careers, James and Rynn have worked with lots of blues legends. And now they deserve to be legends their own selves. Buy this album. You will play it often. It is incredible." — **WICHITA BLUES SOCIETY BY PAT JENNINGS**

"For their first time out in the limelight, James & Rynn have hit a home run. It's about time the rest of the blues world discovers their phenomenal talents." — **MAINE BLUES SOCIETY BY PHIL WHIPPLE**

"Chris James and Patrick Rynn have made a recording that once again show us there is no music quite like the blues when it's played with love and enthusiasm." — **BLOGCRITICS MAGAZINE BY RICHARD MARCUS**

"...My friends couldn't tell whether it was a new CD or a slice of obscure late 50s Chicago Blues. Quite a compliment."
— **THE SUNDAY NIGHT BLUES PROJECT BY BRUCE**

"Stop and Think About It is one of the most powerful collections of traditional blues tracks available and one no blues lover will want to miss."
— **MISSISSIPPI HILL COUNTRY BLUES ASSOCIATION BY JOAN TURNER**

"This is a terrific debut from two of the finest performers out there today. If you like good old-fashioned Chicago Blues played with the perfect balance of finesse and grit then "Stop and Think About It" is an essential addition to your blues collection." — **ROB'S BLUES BLOG BY ROB LEHRMAN**

CHRIS JAMES PATRICK RYNN

BARRELHOUSE STOMP

BARRELHOUSE STOMP, Chris James and Patrick Rynn's third album for the Earwig label, is firmly rooted in traditional Chicago blues, just like its acclaimed predecessors *Stop and Think About It* (released in 2008, it won a 2009 Blues Blast Award for "Best New Artist Debut Recording" and was nominated for a Blues Music Award that same year as "Best New Artist Debut") and *Gonna Boogie Anyway* (2010). Yet the San Diego-based duo continues to evolve and take chances in the studio, as this collection attests in eloquent fashion. This is tough, real-deal electric blues to party to, to dance to, to sit down and savor.

You'll never find a blues guitarist who appreciates the integral role of piano in the idiom more than Chris; every hard-hitting selection on *Bar-*

relhouse Stomp boasts rock-solid ivories accompaniment. Chris and Patrick recruited three of the finest blues pianists on the planet—Henry Gray, Aaron Moore, and David Maxwell—to take part in this project, along with a pair of Chicago legends, guitarist Jody Williams and saxist Eddie Shaw. That's some heavy guest talent, and each of those blues greats makes their mighty presence strongly felt on the set.

Patrick's driving bass (he's been nominated for four consecutive BMAs on his chosen instrument) provides rock-solid underpinning for Chris' earthy vocals and sizzling axe as they deliver another batch of splendid originals.

Barrelhouse Stomp features two firsts: Patrick takes a surging bass solo midway through "Just Another Kick In the Teeth," while Chris

steps out on harmonica on "It Always Could Be Worse." Great originals are joined by well-chosen Robert Nighthawk, Little Brother Montgomery, Junior Parker, Big Bill Broonzy, and Elmore James songs.

Even though their high-energy attack reflects their love for postwar electric blues, Chris James and Patrick Rynn are decidedly of this moment—and *Barrelhouse Stomp* lives up to its title and then some.

"I didn't live in the '50s. I live right now, and all the songs that we write are about people and situations and things that happen to us. Our own experiences," says Chris. "The idea is that you create your own sound. We're playing blues, and it's a language. And you try to find your little niche and your style in that."

"Chicago Blues couldn't ask for better representation."

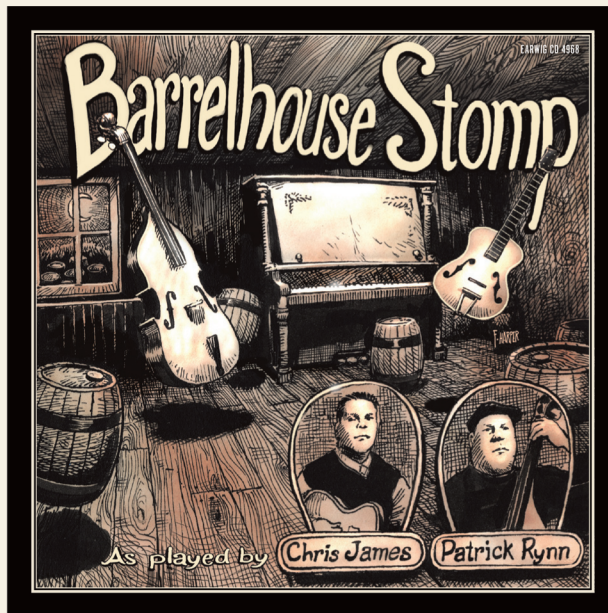
JIM WHITE / BLUE NOTES
PITTSBURGH POST-GAZETTE

"Buy this album. You will play it often. It is incredible."

PAT JENNINGS
WICHITA BLUES SOCIETY

"...James & Rynn have hit a home run. It's about time the rest of the blues world discovers their phenomenal talents."

PHIL WHIPPLE
MAINE BLUES SOCIETY



TRACK LISTING

01. GOODBYE, LATER FOR YOU
02. JUST ANOTHER KICK IN THE TEETH
03. I FEEL SO GOOD
04. MESSIN' WITH WHITE LIGHNIN'
05. BEFORE IT'S TOO LATE
06. A FACT IS A FACT
07. IT ALWAYS CAN BE WORSE
08. I'M GONNA STOP FOOLING MYSELF
09. VICKSBURG BLUES
10. BOBBY'S ROCK
11. TAKE IT EASY (A TRIBUTE TO PINETOP PERKINS)
12. LAST CALL WOOGIE

KEY SELLING POINTS

- Mailing to 850 national and international print and radio plus comprehensive digital campaign
- Publicity handled by Blind Raccoon (www.blindraccoon.com) with additional support from Earwig Music Company
- In-store copies, P.O.P. posters and Press Kit available
- National and international touring

PRINT:

- US blues, roots, Americana, acoustic, folk and mainstream music media, blogs and ezines.
- US freelancers covering blues, roots, Americana, acoustic, folk and mainstream music.
- International media, blogs and ezines covering blues, roots, Americana, acoustic, folk and mainstream music
- International freelancers covering blues, roots, Americana, acoustic, folk and mainstream music.
- Guitar media.

GRASS ROOTS:

- US and International Blues Societies newsletters.
- Blues online chat rooms and newsgroups.
- Email blasts to Blind Raccoon's database of music lovers and blues/roots music industry professionals including talent buyers, festivals, as well as media and radio.
- Postings on major Facebook blues/roots music and guitar groups.

RADIO:

- US radio that report to Living Blues Report and Roots Music Report.
- International radio that report to Living Blues Report and Roots Music Report.
- Program Director & DJs at Sirius XM.
- US syndicated radio programs.
- Internet blues radio programs.

RELEASE DATE: SEPTEMBER 17, 2013 FORMAT: CD WHOLESAL PRICE: \$9.90 SUGGESTED LIST: \$14.99 CATALOG NUMBER: EARWIG CD 4968 FILE UNDER: BLUES BAR CODE: 739788496827



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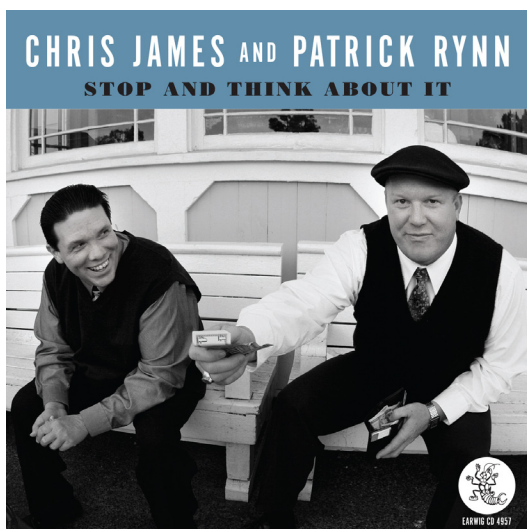
CHRIS JAMES AND PATRICK RYNN DISCOGRAPHY



GONNA BOOGIE ANYWAY Earwig Music Company

Gonna Boogie Anyway, Chris and Patrick's second album for Earwig following the BMA-nominated 2008 set "*Stop and Think About It*", takes it to the next level for the San Diego-based duo, whose high-energy approach remains deeply rooted in traditional electric blues from Chicago to all points south. Chris' dazzling guitar work is featured even more prominently than on its acclaimed predecessor, and for the first time on disc, the pair performs four unplugged selections, James' vocals ringing with extraordinary force over rollicking grooves anchored by Patrick's rock-steady bass. Original material dominates; the album's four covers include two Bo Diddley gems. Piano legends Henry Gray and David Maxwell and veteran Chicago drummers Sam Lay and Willie Hayes are all on board too, helping Chris and Patrick cook up an encore outing that's sure to please any traditional blues fan and win them plenty of new ones.

- | | |
|-----------------------------------|-------------------------------------|
| 01. Money Don't Like Me 3:59 | 07. Can't Stand To See You Go 3:48 |
| 02. Dearest Darling 4:46 | 08. Gonna Boogie Away 3:27 |
| 03. You Can't Trust Nobody 3:44 | 09. The Tables Have Turned 3:41 |
| 04. Life Couldn't Be Sweeter 4:14 | 10. Money Don't Like Me Part 2 4:32 |
| 05. H.M. Stomp 4:06 | 11. Black Spider Blues 3:29 |
| 06. Headed Out West 3:26 | 12. Little Girl 3:56 |



STOP AND THINK ABOUT IT Earwig Music Company

Chris and Patrick's long-awaited debut album for Chicago's Earwig Records, permeated in rollicking postwar Blues tradition and bristling with high-energy excitement. Blending sparkling originals with carefully chosen covers of classics by Jay McShann, Elmore James, and other revered Blues greats and featuring guest appearances by legendary drummer Sam Lay and pianist David Maxwell, the hard-hitting "*Stop and Think About It*" is certain to be acclaimed as one of 2008's top Blues releases.

- | | |
|-------------------------------------|------------------------------------|
| 01. You're Gone 3:47 | 07. Stop And Think About It 4:49 |
| 02. Early One Morning 4:17 | 08. Mona 4:41 |
| 03. Mister Coffee 4:51 | 09. Got to Move 5:25 |
| 04. Confessin' The Blues 5:26 | 10. Someone To Love Me 5:02 |
| 05. I'd Like To Write A Letter 4:50 | 11. Relaxin' At The Clarendon 2:58 |
| 06. Hawaiian Boogie 3:13 | 12. My Kind Of Woman 3:57 |

RADIO AIRPLAY FOR “STOP AND THINK ABOUT IT”

LIVING BLUES RADIO CHART:

#08 - September 2008
#06 - October 2008
#11 - November 2008

ROOTS MUSIC REPORT:

#06 Roots Blues Chart – November 14, 2008
#10 Roots Blues Chart – November 7, 2008
#03 Roots Blues Chart – October 24, 2008
#08 Roots Blues Chart – October 17, 2008
#08 Roots Blues Chart – October 9, 2008
#08 Roots Blues Chart – October 3, 2008
#06 Roots Blues Chart - September 26, 2008

LE POWERBLUES FRENCH BLUES RADIO CHART:

#01 - November 2008

SATELLITE / SYNDICATED:

Blues Deluxe **107 Radio Stations** - Syndicated Worldwide
B.B. King's Bluesville - XM Satellite Radio

UNITED STATES:

Blues Power **WOAB**-Dothan, Alabama
The “LA” Blues Cruise **WNSI**-Atmore, Alabama
Rollin’ With The Blues **KMXT**-Kodiak, Alaska
Marty Kools Blues Review **KXCI**-Tucson, Arizona
Every Shade Of Blue **KSDS**-San Diego, California
The South Side **KHUM**-Humboldt, California
Eight To The Bar With Tarr **KMFB**-Willits, California
Mick Martin’s Blues Party **KXJZ**-Sacramento, California
Strictly Blues **KRFX**-Denver, Colorado
House Rent Party **KRFC**-Fort Collins, Colorado
Out Of The Blues **WCNI**-New London, Connecticut
Don’t Forget The Blues Hour **WPFW**-Washington, D.C.
Smokestack Lightnin **WUCF**-Orlando, Florida
Good Morning Blues II **WRFG**-Atlanta, Georgia
Somethin’ Blue **KTUH**-Honolulu, Hawaii
GLT Blues Radio **WGLT**-Normal, Illinois
Sunday Morning Blues Podcast **WRTB**-Rockford, Illinois
The Blues Revue **WVPE**-Elkhart, Indiana
The Roadhouse Podcast Internet Radio-Iowa City, Iowa
Kansas City Blues Show **KCFX**-Kansas City, Kansas
Crossroads **KMUW**-Wichita, Kansas

Nothin’ But The Blues **WMKY**-Morehead, Kentucky
The Blues Box **KRVS**-Lafayette, Louisiana
The Blues Highway **WBOR**-Brunswick, Maine
Bates College Radio **WRBC**-Lewiston, Maine
True Blues **WBRS**-Waltham, Massachusetts
Ultimate Blues **Live 365**-Boston, Massachusetts
Bluestime **WHFR**-Dearborn, Michigan
Hammered By The Blues **KOWZ**-Owatonna, Minnesota
Down In The Alley **KDHX**-St. Louis, Missouri
Edged In Blue **KKFI**-Kansas City, Missouri
Blue Light Boogie **KEMC**-Billings, Montana
Highway Blues **KZUM**-Lincoln, Nebraska
Nothin’ But The Blues **KUNV**-Las Vegas, Nevada
The Blues Summit **WMWV**-Conway, New Hampshire
All Blues **KBAC**-Santa Fe, New Mexico
Crossroads **WVBR**-Ithaca, New York
Doc’s Juke Joint **WGMC**-Rochester, New York
C.B. Roy’s Mostly Blues **WWCU**-Cullowhee, North Carolina
Blues With Mike Olson **KFJM**-Grand Forks, North Dakota
The Blues Breakfast **WBGU**-Bowling Green, Ohio
Breakfast With The Blues **KRVM**-Eugene, Oregon
Sunday Blues Brunch **WZXR**-Williamsport, Pennsylvania
Friday Night Blues Attack **WDVX**-Knoxville, Tennessee
Soul Stew **WEVL**-Memphis, Tennessee
Blues At Sunrise **KVRX**-Austin, Texas
Texas Blues Radio **KNON**-Dallas, Texas
Red, White And Blues **KRCL**-Salt Lake City, Utah
Blues And Beyond **WMRW**-Warren, Vermont
Nothin’ But The Blues **WTJU**-Charlottesville, Virginia
All Blues **KPLU**-Seattle, Washington
Blues Therapy Show **KWCW**-Walla Walla, Washington
The Blue Side **WPNE**-Green Bay, Wisconsin
Blues Café 101 **WWSP**-Stevens Point, Wisconsin
The Blues Blowout **WIVI**-St. Thomas, U.S. Virgin Islands

CANADA:

Sunday Night Soul **CHKT**-Toronto, Ontario
In A Mellow Tone **CKCU**-Ottawa, Ontario
Friday Night Blues Party **CKUA**-Edmonton Alberta
Blues In The Dark **CFRO**-Vancouver, British Columbia
Emotion Blues **CFID**-Acton, Quebec
Blue In The Face **KFFF**-Peterborough, Ontario
Black Cat Alley **CHOM**-Montreal, Quebec
The Blues Never Die **CHRW**-London, Ontario

EUROPE:

Solo Blues **FM Barracas** - Buenos Aires, Argentina
Boom Boom **Equinoxe Radio**-Beez, Belgium
Rock Oko **Radio Krizevci**-Krizevci, Croatia
Blue Soul **Radio Holstebro**-Holstebro, Denmark
Nothing But The Blues Podcast-Loughborough, England
Boomerang **Radio Canut**-Lyon, France
Baker Street Radio **Radio Menergy**-Albi, France
Crossroads Radio **Grille Ouverte**-Ales, France
The Blues Riff **Radio Campus Anger**-Anger, France
Maxwell Street **Internet Radio**-Echillais, France
Surfin’ Bird **Couleurs FM**-L’Isle d’Abeau, France
Sweet Home Chicago **Radio 666**-Herouville, Saint-Clair, Fr.
All Blues **FCR Correze Ussel**-Ussel, France
Blues Power **Radio Weser TV**-Bremerhaven, Germany
Bernd’s Blues Corner **EVM Radio**-Lingen, Germany
Pickin’ The Blues **NEAR 90 FM**-Dublin, Ireland
Highway 61 **Radio Voce Spazio**-Allesandria, Italy
Juke Joint **Radio ARA**-Luxemborg
Bluesiana **Radio Purmerend**-Purmerend, NL
Blues And Friends **Golfbreker Radio**-Baarn, NL
Americana **Radio Lelystad**-Lelystad & Harlingen, NL
Triple R Blues Radio **Live 365**-Panningen, NL
Bluestimen **Radio Ung**-Kristiansand, Norway
The Voice Of The Blues **Radio Sfera**-Torun, Poland
Blues Power **Radio EM**-Katowice, Poland
Black And White **Radio Carcoma**-Madrid, Spain
Red Hot Blues **Radio Vilafant**-Vilafant, Spain

AUSTRALIA:

Tecka’s Tracks **HOTFM**-Victoria
Red, Hot and Cool **BayFM**-Byron Bay
Headless Chickens **3 WAY FM**-Warrnambool, Victoria
Movin’ And Groovin’ **BBB FM**-Tanunda, S. Australia
Jumpin’ The Blues **PBS FM**-Victoria
KK’s Blues Radio **2SER**-Sydney
Blues With A Feeling **98.9 FM**-Brisbane
South Australia Roots And Blues Podcast
Redwood Park, S. Australia

FOR A COMPLETE LIST OF RADIO AIRPLAY... PLEASE VISIT CHRISJAMESANDPATRICKRYNN.COM

BLOGCRITICS MAGAZINE - ALBUM REVIEW: STOP AND THINK ABOUT IT BY RICHARD MARCUS / PUBLISHED AUGUST 07, 2008

I like blues music, always have and always will. Yet I'm not blind to the fact that it's probably one of the most abused genres of popular music out there. Almost any idiot who picks up a guitar can play the twelve bars that form the basis for nearly every blues tune and blues-based rock song ever written. The problem is that most of them don't seem to know what to do beyond that. It's depressing the number of blues releases I listen to that I don't review simply because they sound just like twenty-five or thirty other discs that I've heard in the last year.

You can usually divide the guitar players into two different categories — the screamers and the plodders. The screamers are the guys who rip off guitar solos at every opportunity and play down at the high end of the fret board making lots of high-pitched noise that they think passes for music while the plodders plod through the music because they equate slow with sincerity. Sometimes if you're really unlucky you'll get somebody who combines the two and plods around making noise every so often.

After a steady diet of this you actually start to dread the arrival of blues discs by performers you've never heard of signed to labels that you didn't even know existed. Fortunately there are still some labels out there that you can usually count on, and even if you haven't heard of the band or individual on the disc, it will be at least worth a listen. Earwig Music out of Chicago are one of those labels and their recent release of Chris James' and Patrick Rynn's Stop And Think About It is a good example of the quality they tend to deliver.

Looking at Chris (guitar and vocals) and Patrick (bass and occasional vocal), you might not immediately think blues musicians, but once you start listening there's no denying that these guys have talent. While their band, The Blue Four, has played with quite a few more experienced blues musicians and appeared on other people's recordings, this is Chris and Patrick's first solo recording. Of course it's not just bass and guitar as they're joined by friends like Sam Lay on drums, Bob Corritore on harmonica, and Johnny Rapp taking second guitar for a few tracks.

The disc is a good mix of original material and interesting covers. Of course it doesn't hurt that they share my affection for Elmore James, and four of the tracks on the disc are covers of his material. What I like about their covers is that while they show respect for the original material they do more than simply offer imitations. Their version of Elmore James' "Hawaiian Boogie" not only captures the song's original bounce, but introduces some nice swing elements that give it an almost jazzy feel.

What I like about their own material is that while they are consummate professionals, they aren't so full of themselves that they take everything too seriously. You can't write a blues song called "Mr. Coffee" without having a pretty good sense of humour. Hey, don't get me wrong, coffee is very serious business and I'm glad to see people are finally giving it more recognition in song. Of course they could also be auditioning for a certain coffee maker commercial now that Jolting Joe has gone. What I especially appreciated about it was that unlike a lot of so called humorous songs, this one has genuine wit and intelligence behind it and isn't just some juvenile throwaway.

Musically they play a mixture of 1950s style Chicago blues and more contemporary sounds. What that does is create an overall atmosphere that is both comfortable in its familiarity and interesting because of the new touches that they've added. Both Chris and Patrick have a really good feel for the sound of that era, which explains why they do such a good job with the Elmore James songs, and such a genuine appreciation for the blues in general that you can't help but be caught up by their enthusiasm for the music.

It's one thing to be talented, which they are, but it's another thing altogether to be able to convey your love of what you're doing while playing the music. It's under those circumstances that even familiar riffs are infused with new life and no matter how many times you may have heard a song before you can't help but enjoy it like you're hearing it for the first time all over again. Stop And Think About It doesn't break any new ground when it comes to the blues, but it's one of those recordings that reminds you that something doesn't have to be brand new to be exciting.

Chris James and Patrick Rynn have made a recording that once again show us there is no music quite like the blues when it's played with love and enthusiasm. Not only do they bring both to this disc by the bucket load, but they have the skill to channel it into tight arrangements of other people's material, and create originals with their own distinct flavour. Not bad for their first disc.

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JAZZ & BLUES REPORT - ALBUM REVIEW: STOP AND THINK ABOUT IT BY RON WEINSTOCK / ISSUE 309 OCTOBER 2008

Guitarist Chris James and bassist Patrick Rynn have been working together for quite some time, playing the clubs in Chicago, and touring with Sam Lay for several years as well. This writer saw them as part of Jody Williams' backing band at the 2007 Pocono Blues Festival and had a chance to chat with Chris, finding him as knowledgeable as he was a marvelous player.

Earwig has just issued a release by the duo, "Stop and Think About It," which is a terrific recording of old school Chicago-styled blues.

James fronts the recording with his powerful vocals and his terrific guitar (evoking the late Robert Lockwood and Williams). He and Rynn are joined by a variety of backing musicians including harmonica player Bob Corritore, with whom they have toured Europe, pianist Dave Maxwell, drummers Sam Lay and Willie Hayes and saxophonist Jonny Viau.

They mix in some wonderful originals that suggest John Brim and Little Walter along with covers of songs from Elmore James (four numbers, of which only "Hawaiian Boogie" may be well known), Jay McShann, Bo Diddley, and Snooky Pryor. Check out the title track, a strong shuffle taken a relaxed tempo; a remake of Jay McShann's "Confessin' the Blues," with a terrific tenor solo from Carla Brownlee and strong piano from Julien Brunetaud; and "Mister Coffee," an easy rocker with hints of Jimmy Rogers and John Brim as James sings about being man who grinds so fine," with Corritore adding harp. "Early in the Morning," is one of the Elmore James covers here with some nice slide along with horns using the "Fannie Mae" riff. While "Hawaiian Boogie" often is played with a manic tempo, the performance here benefits from James' restraint, which does not diminish the power of this rendition. "You Got to Move" is one of the songs Elmore recorded for legendary Harlem record man Bobby Robinson, and with Brownlee's baritone helping to give bottom to the performance, James lays down a first-rate vocal and takes a terrific solo. It's so refreshing to hear someone put his own stamp on Elmore's music, yet remain true to the music's essence. James perhaps is a bit out front with the vocal on Snooky Pryor's "Someone to Love Me," but it still is a solid performance. "Relaxing at the Clarendon" is a fine instrumental that displays more of James' strong slide style taken at a walking tempo. Mix in the fine rendition of "Bo Diddley's "Mona" and one has little to find fault with on this disc.

When I saw James and Rynn backing Jody Williams, I could appreciate how good they were as musicians, but this stellar release shows even more, how good they are out in front. This was an unexpected blues delicacy and highly recommended.

THE BLUEGRASS SPECIAL - ALBUM REVIEW: STOP AND THINK ABOUT IT BY DAVID MCGEE / NOVEMBER 2008

Veterans of the Blue Four and Rob Stone and the C Notes, and in-demand session players as well, hotshot guitarist/vocalist Chris James and his stellar bass playing buddy Patrick Rynn consolidate nearly two years' of immersion in the blues, Chicago style, into this, their impressive duo debut on record. Working with a dazzling supporting cast of bandmates, James and Rynn blend five of their own well-turned original tunes with seven impeccably chosen covers, four of which are by one of their mutual heroes, Elmore James, which in and of itself says you need to check this out. They tear into James's "Early One Morning" two cuts into this exercise, with Chris James doing his best Elmore James emulation via a howling slide guitar attack, to which he adds a righteously growling vocal as the band stomps thunderously behind him, with piano player David Maxwell giving the 88s a thorough going over, especially with some right hand trills and a rush of cascading notes during his second solo. As ferocious as that James cover is, it's hardly a match for the gale-like force the band unleashes on the man's "Hawaiian Boogie," steered by James's roaring guitar and another driving piano assault, this time by Julien Brunetaud, whose exuberant rocking and rolling is the perfect complement to James's wildly angular, sputtering soloing during the song's heated last minute. The fellows also pay homage to Bo Diddley with a primeval, pulsating foray into "Mona" and time travel even further back for an easygoing romp through the Jay McShann-Walter Brown Kansas City blues classic, "Confessin' the Blues," which features not only a hearty, Clapton-like vocal from James but the added pleasure of rich tenor sax caresses from Carla Brownlee and an easy rolling, evocative piano solo from Brunetaud. All this talk of the great covers isn't meant to discount the strength of the original material here, though—James and Rynn percolate with tongue in cheek on an amiable double-entendre shuffle, "Mister Coffee," an homage to the man "that grinds so fine," with Bob Corritore adding extra flavor with his shimmering harp solos. More impressive still, "Stop and Think About It," one of five tunes featuring Sam Lay (James and Rynn's former employer) on drums, gets away from traditional blues themes in favor of advancing some sound advice to consider one's words before spewing them thoughtlessly. "Won't somebody tell me what is wrong with people these days/well they can't follow good advice/they won't listen to a word you say," James moans with barely disguised impatience before tearing into a screaming solo that mirrors his fevered annoyance with numbnut behavior, as the band stomps behind him, with Corritore rising out of the tumult for another fervent harmonica solo. The closest the duo gets to mellow is on the relatively gentle stomp of Elmore James's "Got to Move," but there's nothing gentle either in Chris's forthright grievance against his unfaithful gal or in the band's ominous pounding behind him. Pedal to the metal and don't let up—it's a winning formula for James and Rynn, who have made a very good year for the blues that much better.

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BIG CITY BLUES - ALBUM REVIEW: STOP AND THINK ABOUT IT BY ROGER & MARGARET WHITE / OCTOBER - NOVEMBER 2008

The CD "Stop And Think About It" makes you do just that. It's got the sound, it's got the feel and these young white guys are the real deal. Chris James on Guitar / Vocals and Patrick Rynn on Bass have played together for 18 years and they have paid their dues.

Growing up on the West Coast, James was playing blues piano at 11 and joining guitarist Tomcat Courtney's band on harp by 13. Rynn of Toledo Ohio was classically trained on Bass and played with the Griswolds. In 1990 they moved to Chicago in search of the blues and within six months were working as members of Sam Lay's band. They've been playing together ever since and have backed up such legends as Dennis Binder, Jody Williams, Robert Lockwood Jr., Honeyboy Edwards, Billy Boy Arnold and Junior Wells.

Currently they are members of Bob Corritore's Rhythm Room All Stars and the Blue Four. Most of this CD was recorded in two sessions in Tempe Arizona. The Oct. 30 2006 dates features Bob Corritore on harp, Johnny Rapp second guitar, Julien Brunetaud playing piano and Eddie Kobek or Frabrice Bessouat on drums. The second session on Oct. 17 2007 has David Maxwell on piano, Sam Lay on drums and adds the horns of Jonny Viau, Allen Ortiz and Carla Brownlee.

Kicking off things with the original "You're Gone," this ain't no tender ballad as they declare "I'm so glad to be done with you... what money couldn't buy was getting rid of you." Alternating classics with their own tunes, they follow with Elmore James' "Early One Morning" and Chris James could be channeling "Elmo" with his dead-on slide guitar, greasy vocals, chanting horns and the playful piano of Dave Maxwell. The boys also cover Elmore's "Hawaiian Boogie," "Got To Move" and "My Kind Of Woman." Elmore is such an influence that their original instrumental "Ralaxin' At The Clarendon" (a hotel in Phoenix) brings back that slide for another workout with Dave and the horns. Their "Mister Coffee" features the harmonica of Bob Corritore and the playful boasting of his fine grind that's good to the last drop. "Confessin' The Blues" shows off Chris' vocal prowess, with his smooth baritone sliding and growling, while the piano of Brunetaud and the sax drives this piece with an easy elegant swing. Chris' guitar brings it down in the alley. The jumping swing of "Hawaiian Boogie" is a jet propelled romp to the island of Elmore. Bo Diddley's "Mona" was recorded in Chicago and strips the band back to guitar, bass, drums and maracas for this reverb drenched recreation. The dirge of "Got To Move" is brought to life by the screaming slide and the heartfelt pleading vocals. After putting the women out of his life in "Got To Move" and "You're Gone" it's good to see Chris and Pat are still looking for "Someone To Love," and they do find "My Kind Of Woman" for the final song.

This is a record for real blues lovers. The liner notes states "We're staying very traditional, but with a modern edge, because we play very aggressive. We don't hold back. We like the real stuff." and they are the real stuff. They aren't some rockers rediscovering the blues, they have dedicated their lives to the blues they love, spending decades backing up true legends and learning from the masters. Patrick and Chris have made a career as sidemen and this CD "Stop And Think About It" should bring them the notice they so richly deserve.

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