



“Richard “White Boy” White brings something new to the blues, combining traditional acoustic sounds of old-style southern blues with new resources and electronic effects. Muddy Waters, Blind Willie McTell, Memphis Minnie, and Blind Lemon Jefferson are updated for today’s listeners, and their original musical ideas take on new lyrics and new life in these arrangements.”

Dr. David Evans
Professor of Ethnomusicology
University of Memphis
USA

“In a totally personal style White Boy White recreates blues covers along with his own compositions offering a new vision of old blues from the period before the 2nd World War, as recreated if a musician from the thirties had been able to work with the resources of the 21st century without losing the essence of the recordings of his own time. This album is a little jewel.”

Ramon del Solo
Director of Bluespain Magazine
Spain

“He's no slouch on the guitar (there are some tasty licks peppered throughout the record) and has a voice crafted especially for the blues, deep and dark, which paints a layer of authenticity over proceedings.”

Rhythms Magazine
Australia

“Philadelphia native Richard “White Boy” White may be Caucasian, but that’s not how he sounds when he sings. If one were to listen to his first debut solo album, *Till I Find My Dyin’ Bed*, without glancing at the CD cover first, one would swear he was African-American. His vocals are far more reminiscent of Ray Charles’ than Charlie Musselwhite’s, for instance.”

Rainey Wetnight
Blues Blast Magazine
USA