

Bocephus King experience full of psychedelic jams

Written by Richard Amery

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A Bocephus King show is something that must be experienced rather than just listened to.



Jamie Perry, aka Bocephus King, had an attentive crowd hanging on every note of their long winded, experimental, psychedelic and mesmerizing set – their second of the night, Jan. 19 at the Slice. He played delay drenched guitar licks as he got lost in the groove of his music.

They were in the mood to jam as their hour some long set only including about six songs, though each of them were about 20 minutes long. Paul Kype and Texas Flood keyboardist Earl MacAuley joined them on stage mid-set to add to the experimentation. He had never played with them before but fit in like he'd been with them for years.

The second set was also very much gospel flavoured including long and groovy versions of “Jesus the Bookie” and “St. Hallelujah.”

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Wynston Minckler played a lot of groovy bass while Paul Townsend played unstoppable drums keeping the time better than a Swiss watch. Charlie Hase added steel guitar which fit in just about perfectly.

His set was so much about peace, love and relaxation that mid jam, he admonished a couple of arguing girls to “play nice.”

Skye Wallace added gospel tinged background vocals while playing an array of percussion including a glockenspiel and an unusual pair of Thailand bells, which looked like miniature brass sombreros attached to each other with a leather lanyard.

She sang lead on a couple songs which blended jazz and blues with a touch of reggae.

I missed most of the performances from their latest album “Willie Dixon God Damn!” including the title track which were in the first set except for a laid back version of “The Job.”

They wound up their second set around 1:30 am. but were all set to begin a third, as they seemed ready to play until dawn by the time I left.

— By *Richard Amery, L.A. Beat Editor*