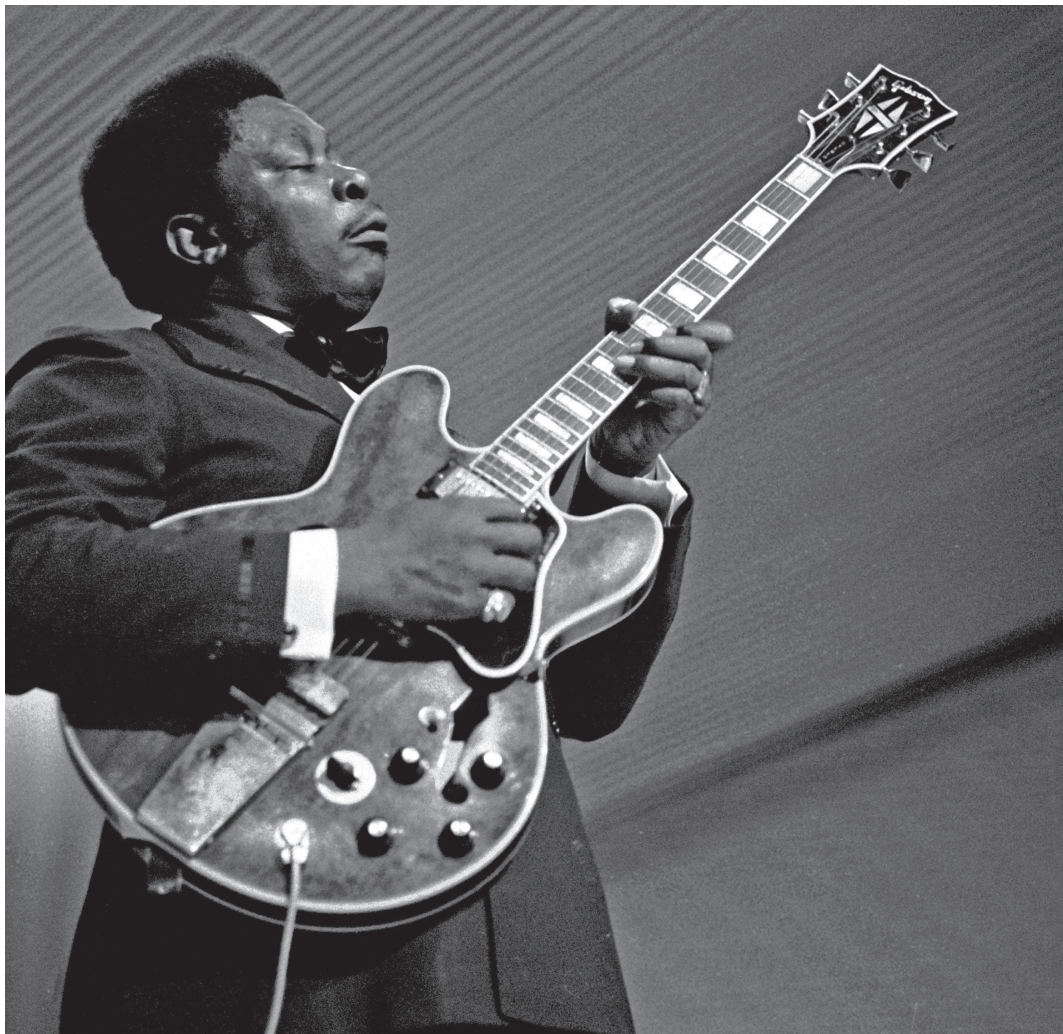


THE GOOD OLD DAYS DID THEY EVER EXIST?

BY JACK HADLEY

I never believed in “the good old days.” Whenever I hear someone longing for the past I think about how hard most people had to work to just get by. And that was especially true for a hard-working musician playing music a few generations removed from the cotton fields. The emergence of a superstar like B.B. King was a long time coming, years in the making. The commercial success of “The Thrill Is Gone” was absolutely a game-changing event in the history of modern electric blues. B.B. had already been playing for years on the chitlin’ circuit, in jook joints and Black clubs all over this country. I’ll bet he was grateful for his success but he never thought he “had it made.”

Continued on page 11



B.B. KING

IN THIS ISSUE

1 THE GOOD OLD DAYS
4 SHOUTIN' THE BLUES
8 ALL ABOUT THAT BASS
9 MY CREOLE BELL
10 BLUE STAR CONNECTION

11 GENGHIS BLUES
13, 14 BLUES PICS
15, 16 BLUES FESTIVALS
18 - 20 CD REVIEWS
21 MOJO & BUSINESS

22 BLUES ACTS
23 BLUES RADIO
24 MEMBERSHIP



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SHOUTIN' THE BLUES

BY TARRY UNDERWOOD



To say it has been a busy couple of months would be an understatement! The Colorado Blues Society celebrated its 21st anniversary with an over the top show at the Buffalo Rose in Golden. The John Weeks Band kicked it off with a great set and then The Ghost Town Blues Band put on an incredible show that exhibited a performance that won second place at the IBC last year. For the second set, they came out marching band style, which was cool to see. It was nice of Matt Isbell to invite Grace Kuch up to play a few songs. She gets better every time we see her play.

We also had a great, intense IBC at the Buffalo Rose and at Dicken's Opera House. I want to personally thank all the bands, solo/duo artists and all of the volunteers who helped at our party and all the IBC events. At our finals held at the Buffalo Rose, the winners were The John Weeks Band and Moses Walker/John Weeks. It was our first dual winner in the competition and per the Foundation's rule of only competing in one act in Memphis, John had to make a decision. He had discussed it with Moses prior to competing and chose to take the band. A.J. Fullerton then became our solo entrant and will represent the Colorado Blues Society well in Memphis.

The 9th Annual Rocky Mountain Bass Slam was held on May 15th at the Oriental Theater. This is a unique event that features bass players. It's the brainchild of Glenn Tapia and Paul Rogalski. This year's national acts were Chuck Rainey (Quincy Jones and Steely Dan) and Doug Johns (Buddy Miles). Also featured were several other local bass players. If you haven't been to one of these, you are missing out. Next year is the Tenth anniversary, so it will be a great one!

In closing, I just want to encourage you to get out and see some live blues. In June, we have the Greeley Blues Jam (10th and 11th) and Blues From the Top (25th and 26th), two of the best festivals in the USA.



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Acoustic photo © Benko Photographics
Jack Hadley photo © Nichole Olea



DESIGN JACK HADLEY DESIGN

When Curtis Hawkins, 32, began bass guitar lessons, his family thought he would grow out of it just as he had done with soccer, Lego modeling, RC cars, wrestling, and, oh, yes, guitar. Hawkins began private guitar lessons after high school graduation in his hometown of Bishop Hill, Illinois, and ended up hating guitar playing. "It was too involved. There are all these strings and like you have to put your hands in all of these configurations. It didn't click with me," he said.

Following a friend's advice, Hawkins switched guitar lessons for bass lessons. "Something about the bass felt right. I don't know what it was even to this day. I'm not really sure what makes me and the bass connect," said Hawkins. "I'm happy that he found something he wanted to do," said Hawkins' father, Jack.

Two instructors and two pockets full of new songs later, Hawkins played his first live performance at an open mic at Seminary Street Pub, Galesburg, Illinois. He played the songs 'A Friend of the Devil' by The Grateful Dead, and 'The Weight' by The Band. "Man, I was missing chord changes left and right. Half the battle of a musician is being able to remember and listen at the same time," he said. Fellow musician Al Chesis, master harpist and Delta Sonics front man, describes Hawkins as, "A good bass player, easy to work and get along with."

Ten years after refining his new love and playing at and co-hosting open mic shows, the time came when Hawkins felt he needed a change. He describes himself as the type of person that needs change. "When it was time for me to go ... it was time to go." Hawkins moved to Denver in January 2013. "When I came out here I wanted to know how good I really was. My goal was to make it or go home," he said. Hawkins quickly connected with the Denver blues community. Within 24 hours of arriving, he participated in a blues jam at the Continental Club hosted by The Delta Sonics. "That

first year, I played with everybody. I think I did a little over 225 gigs," he recalled.

In 2014, he produced three CDs. The first was 'Blue', featuring award-winning harp player Nic Clark and master guitarist Bob Pellegrino. "I wanted to do a record with Nic and Bob and I talked about it with them and they decided to do an acoustic record without drums." The songs were picked the morning of the recording. Hawkins said that the songs were picked by simply asking each other, "What do you guys wanna play?" The first song picked was Jimmy Reed's 'You Don't Have to Go. The second CD was 'South Clarkson

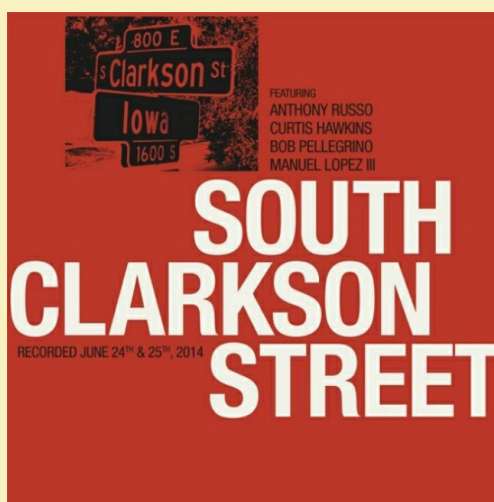
Street', west coast swing with Pellegrino and drummer Manuel Lopez III; and 'Another Shade of Blue', Chicago-style blues with Pellegrino, Clark, and guitarist Anthony Russo.

Hawkins will be recording again this year and hopes to include musicians he likes to work with such as Ronnie Shellist, Lionel Young, Anthony Russo and Nic Clark. "I love what Curtis does and I like who he picks to do it with. I'm always up to do what he wants to do," said Pellegrino.

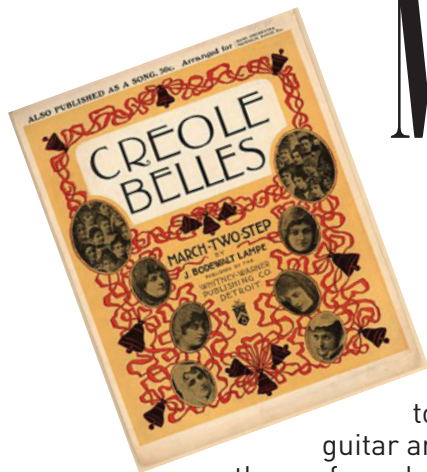
CURTIS HAWKINS

Learns That Love Is All About THAT BASS

.....
BY MARITZA VAZQUEZ



For more information about Curtis Hawkins Music, visit <https://squareup.com/market/curtis-hawkins-2>.



MY CREOLE BELLE

- ELIJAH WALD -



Like everyone else, I got this from Mississippi John Hurt, and for all any of us knew it was his composition. He sang it in that lovely, gentle voice, evoking a sort of charming Best of Mississippi John Hurt “old South” nostalgia, and I thought of this as kind of a companion piece to “Goodnight, Irene.” It was also one of his most basic guitar arrangements, in the key of C, and particularly easy for those of us who already had “Freight Train.” So I learned it early and kept playing it, despite the fact that the lyrics didn’t go very far.

www.elijahwald.com/songblog/my-creole-belle/

It was probably another twenty years before I heard the original, a ragtime composition published in 1900 by the Danish-born violinist Jens Bodewalt Lampe, and recorded in 1902 by a presumably ad hoc outfit billed as the Edison Concert Band. Lampe’s version had several sections, the second of which is what Hurt played, and Lasse Johansson, who has recorded a lovely guitar arrangement of the full rag, informs me that the original lyric was close to what Hurt sings:

**My Creole belle, I love her well,
Around my heart she has cast a spell.
When stars do shine I call her mine,
My dusky baby, My Creole belle.**

I always assumed the Creole belle of the title was African American, given Hurt, and ragtime, and this lyric confirms that assumption. Creole Belles But judging by the damsels adorning the cover of the sheet music for the instrumental version of the rag, at least some people thought of the titular belle as Creole in the original American sense of the term, which did not indicate race. In both French and Spanish, the word was used primarily for European-Americans born in the colonies, and only secondarily and by extension for African-Americans born on this side of the Atlantic.

That usage was continued in Louisiana, where Creole meant anyone of French heritage. After the Haitian revolution, thousands of French Creoles immigrated to Louisiana, many of them bringing their slaves and/or servants, who became a sort of in-between class in New Orleans, not white but also not black, and were racially designated as “Creoles of color” to distinguish them from white creoles. In recent decades, the term’s meaning has shifted yet again, being adopted by the African American Francophone population of rural south Louisiana, who were previously just known as black French. In linguistic terms, this shift is confusing, because the black French did not in general come from Haiti, but are descended from people bought as slaves by Francophone planters, and speak their own dialect, which is closer to Cajun French than to the Creole French of black New Orleans.

For a taste of the difference, compare the language of any Francophone zydeco song with a song like “Mo Pas Lemme Ca” (a unique orthography, but that’s what they wrote) on the wonderful Jazz a la Creole session featuring Danny Barker and Albert Nicholas, and sung in Creole French. A simple clue is the use of moi or mwa (or, in the LP orthography, mo) for the active first person singular, which is standard in Haitian Kreyol or New Orleans Creole, whereas a French, Cajun, or Black French speaker of non-Haitian heritage would use “je.”

ELIJAH WALD is the author of “Escaping the Delta: Robert Johnson and the Invention of the Blues” and “How the Beatles Destroyed Rock ‘n’ Roll: A History of American Popular Music.” This was post 107 in his performance/memoir/history blog, “Songobiography”.



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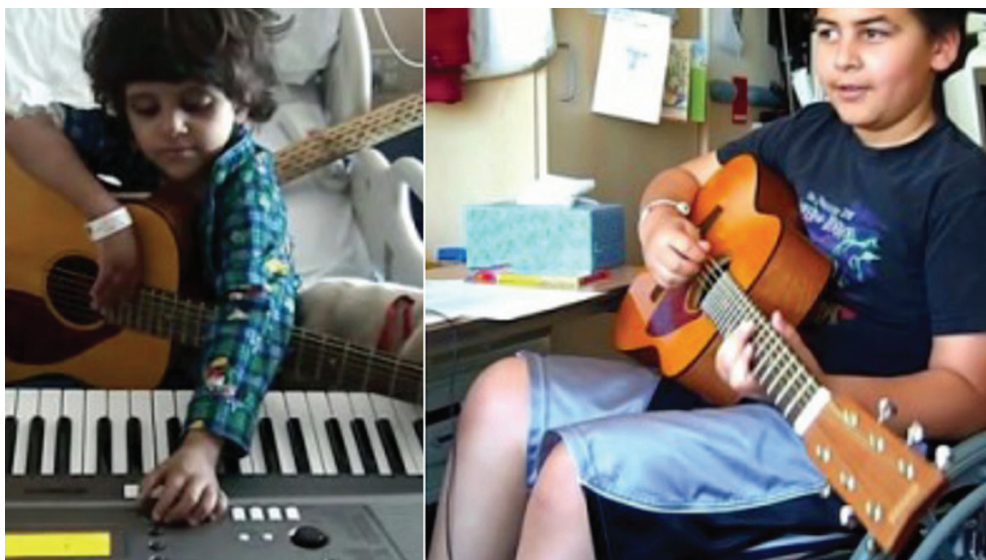
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GENGHIS BLUES: OLDIE BUT GOODIE

Genghis Blues is a REALLY cool movie, following the experience of Paul Pena (born January 26, 1950 – died October 1, 2005) who was an American singer, songwriter and guitarist of Cape Verdean descent. He lost his sight at the age of 20. His early career was Delta blues, jazz, flamenco, folk and rock and roll. Pena is best known for writing the song “Jet Airliner,” a 1977 hit for the Steve Miller Band.

While searching for a Korean language lesson on shortwave radio in 1984, Pena was intrigued by an example of Tuvan throat-singing he heard. At the same time he heard an interview with the English musician Jill Purce, a pioneer of overtone chanting in the West. Seven years later he found a Tuvan record at a local record store called Tuva: Voices From the Center of Asia, and listened to it “continuously”. Based on that record

and extended experimentation, he was able to teach himself the vocal techniques

“After playing the CD continuously for several months and driving many of my friends away by making weird noises while experimenting with my voice, I finally learned a few of the basic techniques of this fascinating group of vocal styles by remembering the styles of some of the blues greats of the past – especially Charlie Patton, Tommy McClennan, and Chester “Howlin’ Wolf” Burnett. — Paul Pena”

Pena also taught himself Tuvan. There were no Tuvan to English translation dictionaries, so Pena used two dictionaries: Tuvan to Russian and Russian to English. He used a device called an Optacon to scan the pages and convert the printed words into tactile sensations he could read with his finger. Pena attended a performance of Tuvan throat-singing in 1993 where he impressed famous Tuvan throatsinger Kongar-ol Ondar. Ondar invited Pena to sing in the Khoomei Symposium in 1995 in Kyzyl, Tuva. Pena travelled to

Tuva and was the first westerner to compete in the Symposium. He placed first in the Kargyraa contest and also won the “audience favorite” category.

The 1999 film Genghis Blues documented Pena’s journey to Tuva. It won the 1999 Sundance Film Festival Audience Award for a Documentary. It was also nominated for an Academy Award in 2000 in the Documentary Feature category. View the trailer here https://www.youtube.com/watch?v=-_xlb-Cq0WTw

This movie is a great example of the elasticity the blues and how diverse it really is.

**“...remembering the styles
of some of the blues greats
of the past – especially**

Charlie Patton...”

THE GOOD OLD DAYS DID THEY EVER EXIST?

BY JACK HADLEY

Continued from pg. 1

The heroes and sheroes of this music have only recently been getting the money and recognition they deserve. And it's a struggle that will never end. Buddy Guy is on the road, winning Grammy's and headlining festivals. The music business didn't have the Blues in mind when the explosion of product endorsements, videos and Super Bowl appearances became commonplace.

These are the good old days. We have a generation of musicians making great music, making their own history every day. I'm glad that we have the option to see Robert Cray, Charlie Musselwhite, Ruthie Foster, Gary Clark Jr. Janiva Magness and Shemekia Copeland. And don't underestimate the role of blues societies. Members and musicians aren't always on the same page, but I can tell you that every little bit helps. Keep buying CDs and going to festivals and shows whenever you can. The Blues is still alright. □



CLOCKWISE FROM THE TOP: BUDDY GUY, SHEMEKIA COPELAND, JANIVA MAGNESS, GARY CLARK JR. AND ROBERT CRAY.

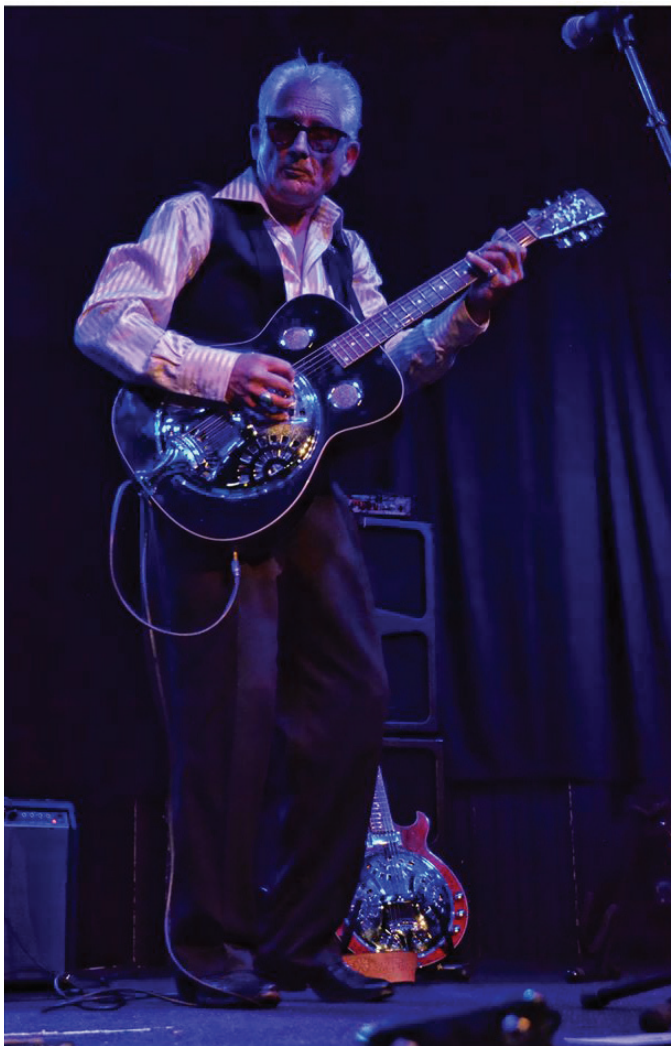


*LEFT TO RIGHT — CHUCK RAINEY & PAUL ROGALSKI
ROCKY MOUNTAIN BASS SLAM 2016*

PHOTOS © MICHAEL MARK

BLUES PICS

JUNE - JULY 2016 HOLLER
13



*LEFT TO RIGHT —
RANDALL DUBIS, IBC 2017
BILL LARSON, JAM FOR JOHN CATT, ZIGGIE'S*

PHOTOS © MICHAEL MARK

BLUES PICS

JUNE - JULY 2016 HOLLER

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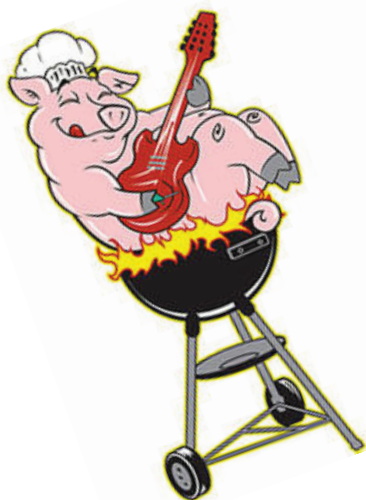
BLUES FROM THE TOP

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BLUES FESTIVALS



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The Colorado Blues Society (CBS) is dedicated to increasing awareness of
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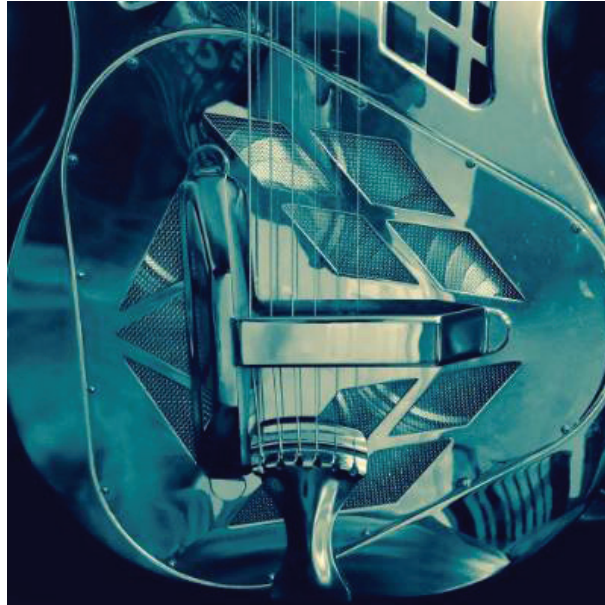
50 Shades of Blue

50ShadesofBlue.cool

By now the members of Papa Juke are involved in so many side projects; they could easily host their own festival provided there were enough vitamins in the green room. 50 Shades of Blue represents one-half of Papa Juke featuring bassist/vocalist Christine Webb and guitarist extraordinaire Dr. Jim Seely. Admittedly, a drummer-less duo can be challenging to keep time but it works with Webb's steady bass pulses. Seely plays his National Tricone Resonator steel body guitar for a Delta flavor on four cuts and is quite skilled with plenty of stinging slide licks.

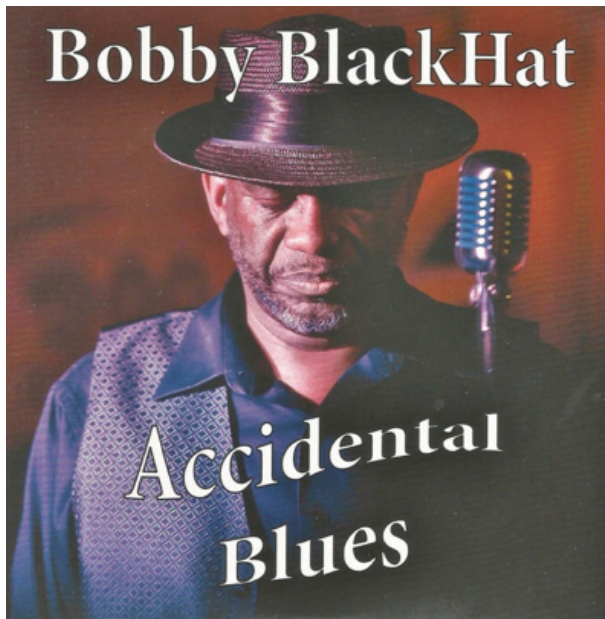
50 Shade of Blue avoids the pitfalls of a duo all sounding the same, primarily due to Seely alternating between his Resonator, Fender Stratocaster and Taylor acoustic guitars. The unencumbered format also allows Webb to really stretch out and sing on a variety of material ranging from the haunting "Slow Train" to the swinging "One Bad Stud." With only two people, there's no place to hide, which makes pulling off such a recording in the band's infancy a remarkable feat and something to build upon.

- DAN WILLGING



REVIEWS

Bobby BlackHat ACCIDENTAL BLUES



I always make a point to attend the International Blues Challenge in Memphis, not only as a fan of this wonderful music but also as a judge, and to find great artists from around the world. The cream of the crop do their best to make it to the finals, held at the beautiful Orpheum theater.

As I sat two rows back from center stage anticipating the music in store for Blues lovers, I was not disappointed. All of the finalists were great but when the Bobby BlackHat Band took the stage I was spellbound.

Hitting the stage, they took control with class, great music and may I say total Blues style as it should be heard and seen. This is where our journey began. We exchanged cards, and bless him for contacting me. What an honor to talk to this man and share thoughts about music.

He sent me a copy of "Accidental Blues". I will tell you this - and you may quote me - it is no accident to listen to this CD. It will take you everywhere you want to go in all genres of the Blues world. You will get your monies worth with fourteen tracks, and a bonus track to which my husband loves to dance.

The Bobby "Black-Hat" Walters band consists of Bobby on lead vocals and harmonica, Tom Euler on guitar, Brian Eubanks on bass, and Michael Behlmar on drums. Tom, Brian, and Michael all add background vocals. They do make their mark on this CD. Since Brian could not make the trip to Memphis, Bobby inserted Von Jos Roberts on bass during the competition.

The guest artists on the CD are richly talented in their own right. Among those I want to mention are Bobby's wife Joy (background vocals), and his son Rob Martin Walters (drums). The keyboard players on many tracks are outstanding. One vocal artist especially catching my attention was Shonya Carlock on "Please Mr. BlackHat." She has a pure female Blues voice which I would place with the likes of Etta James.

Bobby's smooth vocal talent is his own - no lessons other than performing in school and church choir. He credits his love for music to his father, Stanley, a professional dancer, and his mother Roberta, who always hummed and whistled as she went through her day. Yes, there was Jazz and Blues influence, and - needless to say - gospel.

Bobby considers himself an average Chicago-style harmonica player but I disagree. Where his voice leaves off, his harmonica sings for him. He credits the influences of Little Walter, James Cotton, workshops with Phil Wiggins, and classes taught by Dennis Gruenling.

This group is no stranger to the stage. Bobby has played at the Chicago Blues Festival as a guest of Fernando Jones, the Blues at the Beach Festival, and many others. Bobby is also an actor - he and his family had parts in a History channel documentary titled "Sherman's March to the Sea". Soon to be released is a PBS artist profile about Bobby and his music, filmed at his home and on the road.

You can purchase Bobby "Black-Hat" Walters music at <http://bobbyblackhat.bandcamp.com/>. If you would like to book this band for a festival or private party go to his website www.bobbyblackhat.com. You may also contact him personally at bobby@bobbyblackhat.com. Enjoy!

- MISS ELLA, SISTER TO THE BLUES

REVIEWS

Bing Futch UNRESOLVED BLUES



I had no Unresolved Blues after I listened to this CD which Bing Futch sent me to give a listen. After I did so, I made a resolution to put it on my most played list.

I spoke to Bing on several occasions on trips down Beale St. during the 2016 International Blues Challenge. He always had a smile on his face. Unfortunately due to prior commitments, I was unable to see any of his performances during the quarter and semi-finals.

However, at the finals held at the wonderful Orpheum I was sitting two rows back center stage. I was there to see all of the great artists from around the world who had made the finals, and were there to give their best.

All went quiet as Bing took the stage and set up to play. Who would think as we sat there we were to be entertained by a person playing a double necked mountain dulcimer, and then a resonator dulcimer (both were made by Folkcraft Instruments

for which Bing is an endorsing artist). Add to the mesmerizing sound of these instruments Bing's relaxed easy style, his rich vocals, and his unforgettable smile. It was as if Bing wanted everyone to have the great time he was having himself. Well, I can tell you he finished to a standing ovation, and later in the program was awarded the solo guitarist award which includes a cigar box guitar.

"Unresolved Blues" brings us so many great styles of music, but Blues music played on a dulcimer with Bing's vocals take you to a different world. I pretty much went to music heaven.

With only two covers and a few traditional songs listed on his inside cover, he gives such a smooth style that you want to take the trip again. Then he brings you his originals which are true stories. Wait for that ride as it will take you across all genres of music. You will be sitting on a front porch in the Appalachian region, then a smoky juke joint in the rural delta south, on to Chicago and lastly jazz influence from New York.

His rich cultural and musical influences come to life in his music. He credits his Father, Mother, friends and wife Jae for taking this journey. Jae encouraged him to start touring and let the world know about his talents. During this ten year period, he has certainly made his mark. I personally want to thank all of them, and you will want to do so as well after hearing "Unresolved Blues".

Now is the time to book Bing Futch for venues, festivals, workshops, and private parties as he is already scheduling appearances for his 2017 tour. I recently had the privilege of watching Bing in my home and witnessed his magic as did many others.

Please, go to www.bingfutch.com and learn more about this exceptional artist and how to contact him.

- MISS ELLA, SISTER TO THE BLUES

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MONDAY

KSBV 93.7 FM Salida, 9-10 am Blues Deluxe
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Jimmy's Blues Kitchen (alternate weeks)
KAJX & KCJX 88.9, 89.7, 90.1, 90.9, 91.1,
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and other towns,
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www.kplu.org

www.ckua.com

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