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OF THE YEAR

THE BLUES

ART FORM OR JUST ENTERTAINMENT?

BY JACK HADLEY

I recently attended a blues show in Denver at a venue called Globe Hall. The Peterson Brothers from Bastrop, Texas, played a Sunday afternoon show. This band is a phenomenal combination of blues, soul and funk. And they burned the house down. There might have been 30 people in the house. I also went to a Kenny Wayne Shepherd concert a few months ago at Hudson Gardens, a larger outdoor venue in Littleton. Blues rock mixed with straight-ahead traditional blues. It looked like a packed house to me. I didn't realize that drummer Chris Layton has been with Kenny for a number of years. It was a great concert.

The Peterson Brothers show was a CBS-sponsored event and the Kenny Wayne Shepherd show was not.

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THE PETERSON BROTHERS PHOTO © STEPHEN RATELIFF
KENNY WAYNE SHEPHERD (PROMO SHOT)

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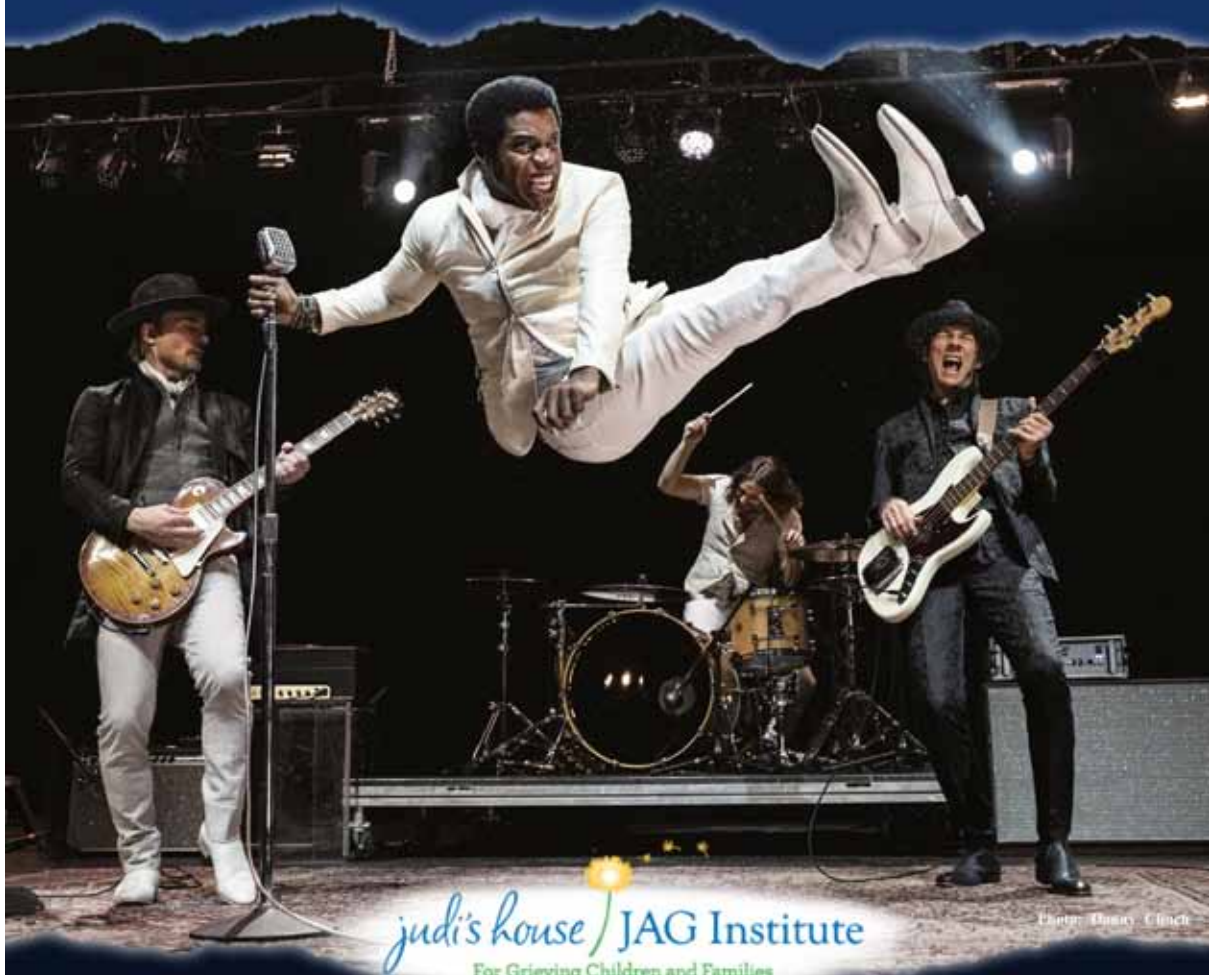
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SHOUTIN' THE BLUES

BY TARRY UNDERWOOD



Here we are in August already! I can't believe how fast the summer months go by every year. I'm really looking forward to some of my favorite festivals this month. It starts on Saturday, August 5th with the Carbon Valley Music Festival in Dacono. This is not a blues festival but CBS members My Blue Sky and Kerry Pastine and The Crime Scene are performing. On August 12th we'll be at the Blues and Brews on Old South Pearl Street. This is Denver's only Blues festival. It gets a little crowded, but always a good time. The line-up is strong with headliner John Nemeth, Kirkland Daniels Project, Dragondeer, Whiskerman and Ricky Earl Band Featuring Cherise. I've never seen Dragondeer or Whiskerman so I'm really looking forward to this one. Stop by the booth and say hello. You can renew your membership there, if you need to.

The Trinidaddio Blues Festival is August 25 - 26th this year. On Friday night, there will be a party in the streets of downtown Trinidad with the Colorado Blues Society IBC band winner, Mojomma, starting it off with a couple of other bands to follow. Saturday will find the festival at Central Park. This year's line-up is very strong with Jaquie Gibson, The Pleasure Pilots, Albuquerque Blues Connection (ABC), The Alexis P Suter Band, Tad Robinson and Alex Schultz, Nathan and The Zydeco Cha Chas, John Primer and The Real Deal Blues Band and the headliner, The Fabulous Thunderbirds featuring Kim Wilson. Love Trinidaddio! If you have never gone, treat yourself. It is right up there with Greeley Blues Jam and Blues from the Top as the best in Colorado festivals.

September offers the Taste of Colorado, although the line-up has not been announced. And in between these great events, support your local musicians and the venues hosting them. Keep the blues alive!



THE COLORADO BLUES SOCIETY was formed to create a greater awareness and wider appreciation of the American indigenous art form, the BLUES.

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EDITOR & CREATIVE DIRECTOR

Jack Hadley

CONTRIBUTORS TO THIS ISSUE

Jack Hadley, Tarry Underwood,
Lane Wilkins, Hawkeye Herman,
Peter "Blewzzman" Lauro,
Dan Willging, Herb Wise,
Stephen Rateliff

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Rev. Robert Wilkins

BY HAWKEYE HERMAN

I love the music of the Rev. Robert Wilkins, (b. 1/16/96, Hernando, MS - d. 5/26/87, Memphis, TN). I especially enjoy his songs "Prodigal Son" and "No Way To Get Along." I have performed those two tunes for well over 30 years. (The song 'Prodigal Son' is based on a parable Jesus tells in the New Testament book of Luke, chapter 15, v.11-32, The Lost Son or Prodigal Son. Check it out in your New Testament Bible. It won't take but a few minutes to read.)

I became a friend of Rev. Wilkins granddaughter, Lane Wilkins, who lives in Memphis, a number of years ago. She heard me perform the song 'Prodigal Son' at a club in Memphis. After my performance she introduced herself and we became good friends. We talked a great deal about her grandfather ... and you will be happy to know that the Wilkins family received a "righteous settlement" (\$\$\$) from the Rolling Stones for their having placed the song, 'Prodigal Son', on the Stone's album Beggar's Banquet ...and for having wrongfully taken credit (Jagger/Richards) for writing the song.

Rev. Wilkins played blues music in his early recording days ... but later became a "sanctified singer/preacher" and would only perform gospel/sacred music.

Lane told me about how, years ago (in the early 1950s) her Reverend grandpa would load up the car with family members on Saturdays, put .50 cents worth of gas in the car, and drive out to the small towns outside of Memphis in Arkansas, Mississippi, and Tennessee, to perform gospel music and "witness" on the streets for passersby, hoping to get donations enough to get enough gas to make it back to Memphis that night. They would usually bring only hard-boiled eggs and lemonade to eat on such all-day musical gospel missions. Lane told me that other members of her family played music with her granddaddy in these street gospel sessions, and that she was given a tambourine at the age of three, in order to join in on the music making. She also stated to me that that was the best way and most common way (in Black culture) to get a child involved in music in the church, and otherwise ... by starting them out on the tambourine, so that from the beginning they know where the beat is ... and after that, maybe they can apply that sense of tempo to learning another instrument. About a year after meeting Lane Wilkins in Memphis, I had an assignment to write about the 'meaning of the blues' for a blues music magazine ... I wrote to Lane and asked her if she could share any thoughts she might have on the subject ... or any thoughts her grandpa may have shared with her about blues music and its origins and 'meaning.'

Below you will find the message she sent back to me ... it is beautiful, and I have quoted it a number of times in articles I have written on blues history and origins ... I have titled her letter, "PRESSING OUT DIAMONDS." I hope you enjoy the letter as much as the music of her grandpa.

Truly,
Hawkeye

www.hawkeyeherman.com



PHOTO © HERB WISE



PRESSING OUT DIAMONDS

BY LANE WILKINS

Dear Hawkeye,

My grandfather, Robert Timothy Wilkins, Sr., was not a Delta bluesman, so his music had a hill sound to that is so popular around Oxford, Mississippi.

Towards the end of his life, my grandfather talked about his music and what it meant to him. Once he said, "Baby - God gave each Negro a compensation, something like a payment for slavery. This gift from God is a soulful thing and deals with what the Negro got inside himself. You see, after so many years of pressing down hard on the colored man, a person (the one being pressed upon) gets something like a diamond. Now that diamond is hard, but it is still the most highly dollared paid for stone in the world. Every Negro got one of them diamonds on the inside. The only problem is that they just don't know that much about mining.

The blues is what happened when Negroes starting 'mining' for their special gift from God. And the blues takes on different shapes for different Negro's. Some of them sing the blues, others play the blues, some paints the blues, and still others dance the blues right off of their feet like ol' Bojangles. You know you I'm talking bout. Find your diamond and you will find your blues."

I then asked him about white people and the blues. He laughed and said, "See that's another thing folks don't understand. Sometimes them white boys who done been to my house, the blues just leaps right out of their eyes. I can see the mean daddies with their drinking and woman chasing. I can see the fat back, biscuits, and sorghum syrup. I see their hard times. They got the blues cause somebody, usually their kin folks done pressed down on them and made a diamond. But some of them, I listen to their music and guitar playing, and I know they ain't been pressed on a day in their lives. Ain't got nothing but some grit inside. Don't know nothing about no suffering."

Yours Truly,
Lane Wilkins

p.s.
I hope this helps. I am a worker of the words and not the magician with the steel six strings that you are and my grandfather was. Tell me, just between you and I, have you ever been pressed on so hard until a diamond popped right out of your heart?

THE BLUES

ART FORM OR JUST ENTERTAINMENT?

BY JACK HADLEY

Continued from pg. 1

I mention this difference because I assumed that CBS members were more serious about their music, a little more enlightened than the general public. I bet most performers see music as an art form and a way of life. They HAVE to do it. Maybe the blues audience doesn't share that view (CBS members are an integral part of that audience). You have the freedom to take it or leave it. God know there are a million reasons to not go out the door and spend your hard-earned money on a show.

The blues has never been mainstream entertainment. Those who don't know anything about the blues often have much to say about it: anyone can play "that music", it's primitive and (even worse) old-fashioned and boring. And the number one comment I've heard is that there is no guitar "hero" to get people fired up. And these are serious comments. Really?

What the blues needs is support. If you, me and everyone else who claims to be a fan doesn't get out of the house more often and listen and dance to the music it will cease to exist. It will become a museum piece.

If you get that itch, go ahead and scratch it. If you believe the blues is art and entertainment you should support it. Experience the music wherever it exists. At a friend's house, a small club or a brewery. Don't wait for a Big Festival to make your appearance. Netflix will be around for a while. The blues might not be if no one is listening. □



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GREELEY BLUES JAM

Downtown Greeley & Islan Grove Arena
By Dan Willging

For the past five years, I've either hosted Greeley Blues Jam promoters Al Bricker or Chris 'The Music Man' Haug on KGNU's Blues Legacy a week before the Greeley Blues Jam (GBJ) was to occur on the second weekend of June. While we promoted and played music from that year's line-up, inevitably the discussion would venture into the mammoth Friday night events occurring in downtown Greeley on the eve of the GBJ. This year Chris was my guest. Since he's the mastermind booking fiend of over 20 acts playing in various venues, my curiosity was piqued. I literally couldn't take it anymore and had to find out for myself what the fuss was about. This year's Friday night marquee acts were the irreverent Rev. Billy C. Wirtz and Lincoln NE's Josh Hoyer & Soul Colossal, plus another 20-some of the Front Range's finest blues purveyors.

FRIDAY JUNE 9

It definitely was worth the hype. Downtown was crawling with anxious, impatient music lovers way before Wirtz would plink his first note on keyboard and bellow out 'C'mon, let's get excited here! Y'all act like you're at a Mennonite Wedding.'

All this, of course, was free to the music lover. Any alcohol was on you, unless you coerced a friend into buying you one.

In the four o'clock hour, I found Greeley's Ben Pu playing solo on a lime green box guitar in an 8th Street hair salon and boutique. Below the Moxi Theater in the 'well,' as locals call it (Batter Up Cakes and Armando Studio), AJ Fullerton delved into some North Mississippi trance blues.

While Wirtz flailed his tattooed arms around and pounded out boogie-woogie rhythms, he sang about deeply personal things like the male-aging process and automobile-driving grandmas. The Rolling Stones' "Get Off My Cloud" was parodied as 'Hey you little bastards, get off my lawn.' Wirtz confessed he was a senior citizen himself and apologized for offending anyone. But if he did, he quipped, 'it was well worth the trip.'

Josh Hoyer & Soul Colossal built up its soul-ish ballads to epic, grandiose proportions. Oftentimes at a song's apex, he would throw his arms up to the heavens and sing with thunderous emotion. In between verses and choruses, Soul Colossal deep dived into entrancing jams with guitar and keys that occasionally were psychedelic.

A few yards from Hoyer's stage were the Fahrenheit 360 fire spinners who amazed the crowds with twirling baton fire tricks.

There was still tons more to see but since my wife Julie was recovering from foot surgery, experiencing music would have to take a backseat until the next day.

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REV. BILLY C. WIRTZ
PHOTO © TARRY UNDERWOOD

GREELEY BLUES JAM

Downtown Greeley & Islan Grove Arena
By Dan Willging

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SATURDAY JUNE 10

Simply put, the GBJ gives the passionate music lover a staggering value for the money with two main stages alternating between 11 national and local acts. Count another handful from the educationally-minded Blues 101 Stage and it totals 17 performances. Because Island Grove Arena is a bowl-shaped rodeo grounds stadium, it has sufficient space for multiple stages and comfortable crowd movement.

With performers like Samantha Fish and Walter Trout, GBJ was an angler's paradise but for non-anglers, there was still plenty to get hooked on.

Since her four song debut EP, guitarist Grace Kuch has continued to rise in the blues world. The Fort Collins prodigy, now 13 years old, has no problem in playing with musicians several times her age. At the 2016 GBJ, she held her own with North Mississippi All Stars' Luther Dickinson and even delivered an applause-worthy solo. This year with her veteran squadron, she exuded more maturity and growth in her vocals while playing confidently with an understated presence. She sang "Blues is My Business" and proceeded to do just that.

Following Kuch at the west side of the stadium was Kerry Pastine and the Crime Scene who blew the doors wide open into full tilt party mode. Pastine was nothing less than spectacular as a front-woman performer and the band, propelled by Lance Romance's thumping upright bass, was a high-octane dragster peeling rubber down the strip. Guitarist Pauly Six lit many a string-torching solo.

Greeley's The Burroughs delighted the crowd with its soulish performance powered by beloved frontman Johnny Burroughs and a four-piece horn section. Burroughs dazzled viewers with Michael Jackson-inspired footwork.

With a sound somewhat similar to The Bur-

roughs, The Movers and Shakers looked sharper in its black and white attire. If frontman Andy Webber was not dynamic enough, special guest Erica Brown helped catapult The Movers and Shakers' performance over the top. Webber and Brown shared the stage well, allowing each plenty of



KERRY PASTINE & THE CRIME SCENE
PHOTO © TARRY UNDERWOOD

room. As usual, Webber danced all over the place while Brown added a revivalist presence with her emotive vocals.

Personally, Guy Forsyth was a pleasant surprise. Accompanied by the jagged tremolos of lead guitarist Nevada Newman, Forsyth's approach to blues is a bludgeoning one and sometimes quite quirky as evidenced by a few of his album covers like *Steak*, *Needle Gun* and *Unrepentant Schizophrenic Americana*.

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GREELEY BLUES JAM

Downtown Greeley & Islan Grove Arena
By Dan Willging

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He sang hard. He played hard, scorching on harmonica and burning on a weather-beaten Fender with a resonator tone. "Carried By Six" ('than be judged by twelve') was particularly moving, a motivational mantra for troops fighting overseas.

Southern Avenue was one of GBJ's much anticipated acts, especially since Israeli-born guitarist/songwriter Ori Naftaly lived here briefly a few years ago. He has since relocated to Memphis where his current band recently released its debut on the prestigious Stax label. All in all, Southern Avenue matched the intensity of the afternoon's rising temperatures. Savvy front-lady Tierinii Jackson wailed soulfully with her gospel-influenced vocals as if she were in the throes of a Pentecostal service. Back on the traps, her sister, Tikyra, never stopped smiling.



LIL' ED & THE BLUES IMPERIALS
PHOTO © TARRY UNDERWOOD

Though Chicago's Lil' Ed and the Blues Imperials could be considered the old guard of the blues given its 40-plus year longevity and nine album discography, the group shows no signs of slowing down. Just the opposite, in fact, even if Lil' Ed doesn't tippy-toe across the stage bending his guitar strings anymore. He never lacked for facial expressions, often smiled from side to side, sometimes looking as if he were

about to cry but with tears of happiness. His slide was practically screaming on "Raining in Paris" where he yanked the guitar neck to the sky. A motoring instrumental followed with everyone dancing madly. Though Lil' Ed provided most of the full bore attack, second guitarist Michael Garrett also added considerable heat. Erica Brown joined the band on a rendition of Gershwin's "Summertime."

Accompanied by her sextet that included sax, trumpet and keys, guitarist Samantha Fish was also one of the most anticipated acts of the day. Fish's set drew primarily from her splendid Detroit Motown meets Memphis soul Chills & Fever album that was a vast departure from her previous incendiary guitar sound. "It's Your Voodoo Working" was a fine 9:21 jamming performance. No token girl blues rock here - Fish is the real deal and is here to stay as a dominating artist.

Undoubtedly the biggest problem with New Orleans' Honey Island Swamp Band (HISB) is its latest disc, the Americana-ish Demolition Day, doesn't

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GREELEY BLUES JAM

Downtown Greeley & Islan Grove Arena
By Dan Willging

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match the intensity of its live shows. HISB rocked it hard with the twin guitars of Chris Mulé and Aaron Wilkinson, that is, whenever he strapped on the electric. Wilkinson also alternated between mandolin and harmonica and sang. At one point, Samantha Fish's horn players, trumpeter Mark Levron and saxophonist Travis Blotsky, also from New Orleans, joined HISB onstage for a funky, strutting number. Blotsky knocked it out of the park with his solo while the arrangement built up to a thunderous climax of searing guitars, organ and horns. Totally killer, for the uninitiated, it was all absolutely unexpected.

By now the sun was setting, nightfall was quickly approaching and scads of people were seen exiting the confines. The Island Grove Arena was still quite full, however, substantially more than what I remember for any past GBJ. Normally, I'm not impressed with over-the-top, blitzkrieg assaulting guitarists but Trout won me over for life, even after his first song ended with an insane barrage of wild, loud notes. In between numbers, he talked about how waiting for his liver transplant led to writing a new batch of songs that resulted in 2015's aptly named *Battle Scars*. He talked about how writing was therapeutic during his lengthy hospital stay and how he almost gave up the will to live, the subject of "Please Take Me Home." He talked about laying there with tons of hoses going in and out of his body and how elated he felt when the day he was informed a liver transplant was imminent. It was extremely moving performance for him, his band and all of us out there in the pitch black dark.

And it wasn't all Trout just shredding on guitar either. Keyboardist Sam Avila crashed the keys on organ. Avila's son Danny Avila, the group's new bassist, played a terrific jazzy bass solo.



WALTER TROUT
PHOTO © TARRY UNDERWOOD

After the last song "Going Down Down," Trout remarked how you have eight life-saving organs and how over 120,000 people are presently waiting for the right organ donor to come along. Since over 2,000 people die each month from not getting a transplant in time, Trout asked those who weren't organ donors to consider becoming one. He then went on to say how many parts of the body are useful. Badly burned victims can use human skin, for example. Afterwards, promoter Al Bricker came onstage to add that without his cornea transplants, he could be blind by now. And probably not doing this, either. □

2017 GREELEY BLUES JAM



JOSH HOYER & SOUL COLLOSSAL

PHOTO © TARRY UNDERWOOD

2017 GREELEY BLUES JAM



LEAD SINGER
TIERINII JACKSON FROM
SOUTHERN AVENUE

PHOTO © TARRY UNDERWOOD

2017 GREELEY BLUES JAM



LEFT TO RIGHT CLOCKWISE:

**THE BURROUGHS,
HONEY ISLAND SWAMP BAND,
ERICA BROWN WITH THE MOVERS AND SHAKERS,
THE GRACE KUCH BAND**

PHOTO © TARRY UNDERWOOD

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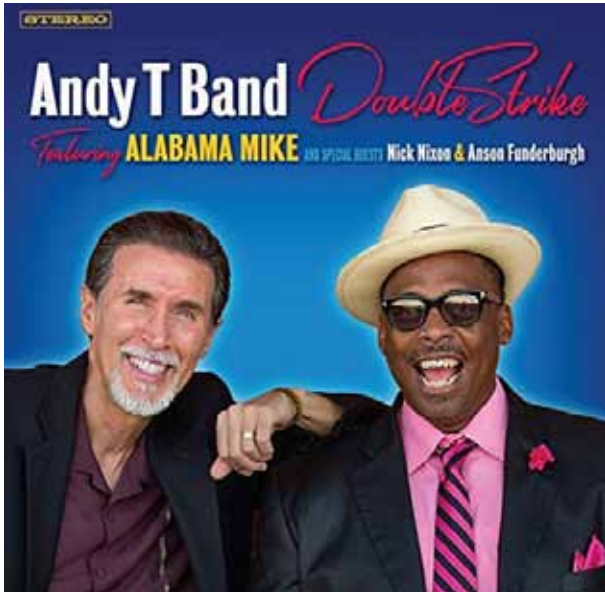
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REVIEWS

**Andy T Band Featuring
Alabama Mike
DOUBLE STRIKE
American Showplace Music**



Over the course of six years and three acclaimed albums, The Andy T-Nick Nixon Band held their corner of the blues world just fine, touring domestically and internationally while garnering three Blues Music and four Blues Blast awards. Its upward trajectory would have continued except, unfortunately, for Nick Nixon's retirement in 2016 due to declining health.

As luck would have it, Nixon's replacement turned out to be the flamboyant Alabama Mike (Michael A. Benjamin) of the Bay Area. With his unbridled, natural power and screaming high tenor voice, he adds a thrilling presence to the band. He sings on six tracks with his best performances being the rollicking revival-ish "Dream About You" and the shuffling "I Want You Bad."

Talamantez also asked Nixon to sing on these sessions, which, admittedly, became tougher than imagined due to the veteran's declining health. Other than the flat "Sweet Thing," Nixon's

performances are commendable, which most listeners wouldn't discern a problem anyway. Nixon does his job emoting, sounding distraught on "Juanita" and regretful on the peppy "I Feel So Bad." There's also an air of levity on the mambo-rocking "Drunk or Sober" where the protagonist proclaims his love regardless of the state of sobriety his woman is in.

Compared to the emerging trend of power trios, this record, in many ways, is a generational throwback. Talamantez' band features a sizable arsenal of piano, Hammond B3, drums, string and electric basses, saxophones and trumpet. Talamantez's guitar playing is often the centerpiece of the arrangements with eloquent, clean tones and an occasional buzzy edge. If there's any doubt about the band's virtuosity, check out "Mudslide," a cool instrumental led by a whooshing B3 with everyone getting an opportunity

to solo.

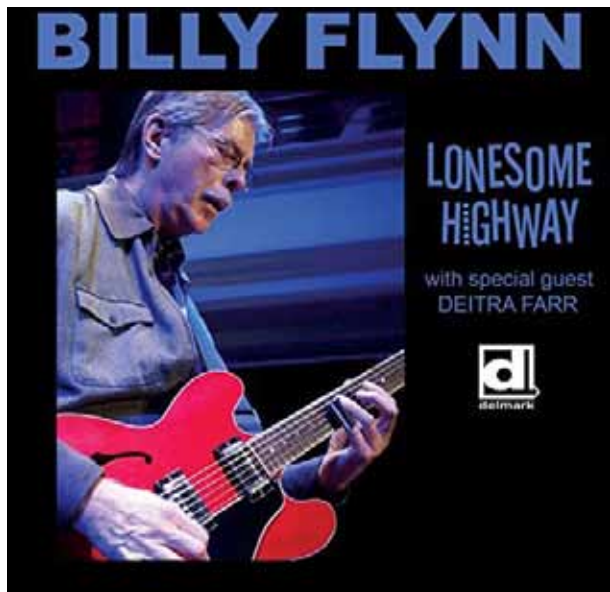
The prospects look promising for this latest incarnation of the Andy T Band. In the meantime, keep Nixon in your thoughts and prayers.

- DAN WILLING

"...flamboyant
Alabama Mike
(Michael A.
Benjamin) of the
Bay Area. With his
unbridled, natural power
and screaming high
tenor voice, he adds a
thrilling presence ..."

REVIEWS

Billy Flynn
LONESOME HIGHWAY
Delmark Records



But what's most impressive is his songwriting prowess. Sixteen of the seventeen tunes are originals with the lone cover being Ramsey Lewis' 1965 Grammy Winning "The "In" Crowd." Whether it's the barreling, Chuck Berry-ish rocker "Good Navigator," the soul funk "I Feel 'Um," the Americana-ish "Small Town"

or every shade of blues imaginable, every track differs from its predecessor. Many of these songs' early beginnings were consulted with longtime friend/mentor Jimmy Dawkins, whom Flynn started playing with as a teenager.

It's quite a palette of diverse styles only to be augmented by Flynn's crack outfit that includes brilliant pianist/organist Roosevelt Purifoy. There's even a bluesy Christmas song ("Christmas Blues") but this is one gift that will delight its recipient any time during the year.

Jimmy Dawkins, Willie Kent, Mississippi Heat, Billy Boy Arnold, Willie Smith, Little Smokey Smothers, Little Arthur Duncan, James Wheeler, Lurrie Bell and Eddie C. Campbell, it's hard to imagine who guitarist Billy Flynn hasn't played and/or recorded with among the Windy City's blues scene. And Flynn's tentacles extend way beyond that with such more nationally known names such as Eric Clapton, Keith Richards, Billy Gibbons, Kim Wilson, The Cash Box Kings, Bryan Lee, Charlie Musselwhite, Mark Hummel and the list goes on.

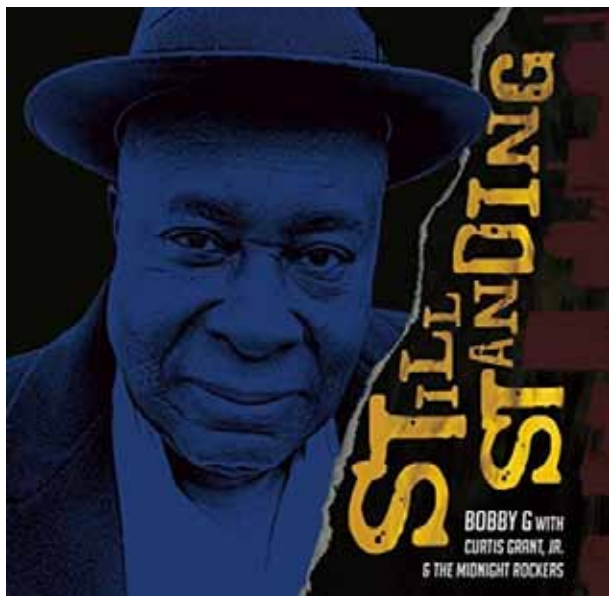
But dropping names really isn't what Flynn is about, nor is his Delmark label debut. He's not the killer shredder guitarist but is more of a master of tones (especially fuzz and crunch) with varying techniques and styles. His consummate musicianship extends beyond the six-string, such as holding his own on harmonica when he could have easily summoned a marquee talent from Chicago's harmonica elite.

- DAN WILLGING

"... it's hard to imagine who guitarist Billy Flynn hasn't played and/or recorded with among the Windy City's blues scene ..."

REVIEWS

**Bobby G with Curtis Grant Jr.
& The Midnight Rockers
STILL STANDING
Third Street Cigar Records**



Going with the "It's never too late" theory, Bobby G finally decided it was time to release his debut CD - at the age of 73. In many cases, that's the age where long time veterans of the genre finally get their long over due recognition anyway, however that was not Bobby's reasoning. Being born into a poor family on a plantation in Mississippi, like everyone else, Bobby G seemed destined to be a cotton picker - which he started doing at the age of seven. If there could ever be an upside to that, it may have been that in the area where this all took place, he was fortunate enough to become exposed to the blues by the likes of B.B. King, Mississippi Slim, and Bobby Blue Bland. That said, more than cotton was planted in those fields. By the time he was fifteen, he knew that one day he'd harvest those blues seeds sown in inside his soul.

Fast forward some fifty years or so, during which Bobby G: escaped

to Ohio; made a living working odd jobs; raised a family; and eventually retired from a thirty-nine year career working for a municipality. With his dues having now been paid, the time was right for him to introduce the world to Bobby G - the bluesman he was really destined to be.

"Still Standing" Features Bobby G on Vocals; Curtis Grant Jr. on drums; Larry Gold on guitar; Johnny "HiFi" Newmark on bass, and Johnny Rawls on keyboards and guitar. With Johnny Rawls - the perennial nominee and often winner of many soul blues awards - having written or co-written all of the disc's ten tracks, you'd be correct in assuming that this one's loaded with soulful blues.

Although not written by him, it sounds like the title track - "Still Standing" - was written for and about Bobby G. It's the sincerity he puts forth singing about much of his life's happenings - some good, some bad, some he's proud of, some he's not - and the matter of fact way in which he states that in spite of it all, he's "Still standing and wouldn't change a thing" that kind of gives the song an autobiographic feel. Musically it's got a bit of a nostalgic groove, kind of reminiscent of a soul/disco fusion. Surely one for the dancers.

On a ballad titled "Good As Gold", it's Larry Gold's guitar intro that had me knowing I was in for some serious, slow and low down blues.....and that's just the way I like it. With the rhythm locked into one of those tight, slow grooves that this type of song calls for, Larry and Bobby are all over it. It's only the second track in and I'm making the early call that I could very well be listening to some of the disc's best blues guitar work right here. Vocally, I honestly don't think Bobby can get any more

emotional and soulful than what I'm hearing right here as well, but I do hope I'm wrong. Real deal blues at it's best.

"Love, Love, Love" is a smoker that leans more towards a soul rock vibe. Led by a dramatic and constant group handclap, the rhythm is very hard driven, the guitar leads are quite assertive and the growling, gravelly voiced vocals are intense. Different yet excellent.

When Bobby G tells you he 'woke up this morning with "The Worst Feeling" he ever had', he does it with such conviction that you'll be thinking he really did - and that's exactly how a song should be sung. Additionally, Curtis and "HiFi" - on the drums and bass - are doing one heck of a job with the rhythm while Larry, once again, is like 'gold' on the lead guitar.

This one's a real feel good song. Whereas it once felt so good for Bobby G to escape Mississippi it now "Feels So Good" for him to return. Once again you can just hear the excitement in his voice as he sings of being back home in Greenville, hanging with some old friends and checking out some old stomping grounds.

Other tracks on "Still Standing" include: "Ball And Chain", "Little Bitty Woman", "Movin' On" "I Almost Love You" and "Party Man".

Besides this being Bobby's debut disc, it's also the debut disc for the record company - Third Street Cigar Records, founded by John Henry - a blues enthusiast, promoter and club owner. John has assured me that in addition to hearing a lot more from Bobby G, there will be many more recordings on his label from many more blues artists, as well. Now that's what I call good news.

To learn more about Bobby G and Third Street Cigar Records just go to the label's website at www.thirdstreetcigar.com.

- PETER "BLEWZZMAN" LAURO

REVIEWS

Kerrie Lepai
ORGANIC BLUES
Galex Records



"Organic Blues" is Kerrie Lepai's debut release. It consists of eleven original songs that were written by her and/or her husband Andrew JR. Boy Jones. The musicians joining Kerrie, on the vocals, include: Andrew JR. Boy Jones on guitar; Christole Jones on bass; Jamil Byrom on drums; with Julie Bonk and Shawn Phares on piano & organ.

The disc opens with a track titled "Bad Luck". Musically, it's got a funky groove; vocally it's quite sassy; and as the title may indicate, lyrically, it's all about the blues. Seems like this poor gal's paying some serious dues right here. With Andrews's quick and precise pickin', rapid rhythm led by powerful organ solos from Shawn and an "I'll kick these blues' ass" attitude by Kerrie on the vocals, this one made a great first impression.

Although this one is actually about the frisky mood Kerrie is in, it's also apparent that the rest of the band was "Ready To Play" on it as well. Had I been writing about another genre, right about now the word hoedown would come into play, but since this is the blues I'll just call it a barrelhouse smoker. Definitely one for the dancers.

Bartender, pour her a double, Kerrie's got a real bad case of the "Whiskey Drinking Blues". Let me just cut right to the chase, this is the disc's best track. It's slow, straight up, in your face, down and dirty, real deal blues - simple as that. Christol, Jamil and Julie are in an intoxicating rhythm groove; Andrew's stretching and bending of those guitar strings sound as good as I've ever heard; and Kerrie, with an impressive range and tone varying style, is pretty much putting on a "Blues Singing 101" lesson. This one rates my ultimate "this is song of the year material" compliment.

Now that you know about the disc's best track, let me tell you about it's most beautifully done one - "The Memory Is Fading". With the band laying down a calm rhythm behind them, this melancholic ballad is all about Mr. & Mrs. Jones. Andrew's subtle, soothing and skillful guitar work perfectly complimented Kerrie's soulful, heartfelt and emotional vocals. I'd love to hear this one as an acoustic duet.....hint, hint, hint.

With Kerrie having such a uniquely passionate voice, it seems she has me drawn towards loving all the slow, bluesy ballads and "These Dreams" are just that. All my life I've been a sucker for this type of song sung by this type of a singer. Kerrie, you're a welcome addition to my favorite ladies of song list. You keep singing 'em like this and I'll keep listening.

Earlier I mentioned how great I thought Kerrie and Andrew would sound as an acoustic duo and now I'm finding out. Psychic? No! Lucky? Indeed! As it turned out, the disc closes with one titled "Gambling Woman". As expected, the pair are flawless. The tone of her voice and the tone of his guitar were a heavenly match. I could listen to a whole lot more of this.....another hint.

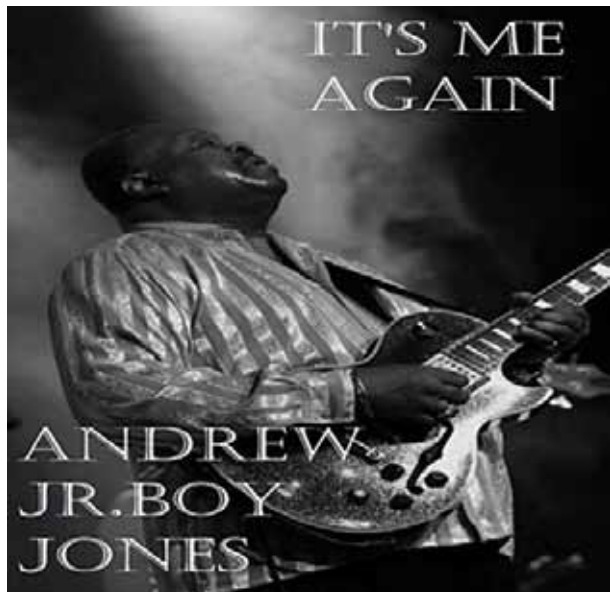
Other tracks on "Organic Blues" include: "I Am The One", "Eyes On You", "I'm Busted", "Mr. Bill Collector" and "Boogie Down Baby".

You can also say hello to Kerrie by searching her name on Facebook but for bookings, interviews, CD requests, etc. you can also shoot an email to abjentertainment@yahoo.com. Once again, when you do so, please tell her the Blewzzman sent you.

- PETER "BLEWZZMAN" LAURO

REVIEWS

Andrew Jr. Boy Jones
IT'S ME AGAIN
Galex Records



For those of you who know of Andrew JR. Boy Jones as I do, this paragraph isn't necessary. On the other hand, when the rest of you read some of this you just might think "Why the hell didn't I know that?" At the ridiculously young age of sixteen, Andrew was in a band called The Thunderbirds and although they weren't "The Fabulous Thunderbirds" they were The Thunderbirds that did a fabulous job backing up one of the King's of the blues - "The Texas Cannonball" himself - Mr. Freddie King. Additionally, JR. Boy spent some thirty years touring the globe playing with the likes of Johnnie Taylor, Bobby Patterson, Charles Musselwhite, Katie "The Swamp Boogie Queen" Webster and countless others while recording with many of them as well. Since beginning his solo career in 1996 "It's Me Again" is his ninth release. Right about now I'm thinking a lot of "Hm-mmmmmms?" are being muttered.

"It's Me Again" features ten tracks that were all penned by Andrew. Joining him, on guitar, lead and background vocals, are: Christole Jones on bass; Jamil Byrom on drums and Julie Bonk on piano & organ.

With many of the tracks being just the way I like them - straight up traditional blues - I'm looking very forward to telling you about a few.

Now a guy named Rodney may be more famous for using the line "I Get No Respect" but once you hear the chorus line on this one, it will be Andrew JR. Boy Jones who will be responsible for you singing the catch phrase over and over and over. It's a perfect blues song. Along with its grave lyrics, it features:

poignantly powerful lead vocals; rhythmic harmony vocals; blistering blues guitar licks; compelling piano leads; and rich rhythm.

About forty-five seconds into this track I found myself wishing it was an instrumental. With Christole and Jamil laying down a silky smooth rhythm behind them, Andrew and Julie were sounding absolutely magical together on the guitar and piano. Then, with all that still going on, sounding something like one of my all time favorite vocalists - Barkin' Bill Smith - Andrew starts belting out the blues, and what I had already thought was a great track just got greater. This one transcended me from tapping on a keyboard in my office to tapping on my knees in a "Blues Joint". Phenomenal track!

With a nice percussion groove going on in the background, Andrew JR. Boy Jones shines on this one. "Midnight" is a bit of a jazzy instrumental that's all about the guitar and the masterful way in which it should be and is being played. For students of the instrument, this should be mandatory listening.

This one's titled "I Need Time" and on it, Andrew has well over seven minutes to showcase his extraordinary vocal skills. With this heartfelt and emotionally soulful performance, he's easily at disc's best vocally. Also outstanding here is Julie's exceptional ninety second, mid song organ highlight.

The disc closes with a rhythm fueled smoker. That said, Christole and Jamil are at disc's best on the bass and drums and Julie's piano solo is telling us why she was a winner of The Sammons Center for the Arts Jazz Musician of the Year. Then there's Jr. Boy - smokin' on the guitar and sounding so soulful and so sincere with his "Baby I'm Sorry" apology.

Other tracks on "It's Me Again" include: "Negative Talking", "Just Playin' The Blues", "Mr. Domestic", "Blues Belly", and "Lonely Times".

You can say hello to Andrew JR. Boy Jones by searching his name on Facebook but for bookings, interviews, CD requests, etc. just shoot an email to abjentertainment@yahoo.com. When you do so, please tell him the Blewzzman sent you.

- PETER "BLEWZZMAN" LAURO

REVIEWS

Nina Massara
WATCH ME
CSP Records



Within seconds of the needle dropping on this one, it's easy to see why Rogers was knocked out by the opening track "Watch Me." A funky guitar riff kicks it off, a lip-peeling horn section follows and eventually Massara saunters in with her alluring, testosterone-raising voice that's a master at syncopation.

Throughout these songs, Massara manages to display a variety of emotions, sometimes coy, sometimes flirty. She states her independence one moment, then succumbs to unbridled passion the next, as evidenced by the steamy McClintonesque duet "Impossible to Resist" sung with Brooks. An unexpected blockbuster.

- DAN WILLGING

Texas-based CSP Records has historically been entrenched in Louisiana swamp pop and still maintains a deep catalogue of that indigenous genre that's rooted in New Orleans 50s R&B and Fats Domino. But when CSP Records' stable of artists either retired or fell off the scene, the label took a hiatus from new releases. At least until the day Nina Massara sent her unreleased CD to CSP Records' Jimmy Rogers after seeing a photograph of Rogers and her hero Delbert McClinton together.

Rightfully impressed, Rogers pieced together her story, a young, attractive Danish woman with a 50s throwback look and a great grasp of American blues and funk. Along with producer/songwriter Morten Wittrock, the dean of the Danish blues scene, Massara trekked to Austin, TX and recorded the core of these tracks with a few session sidemen, most notably ex-Band of Heathens' guitarist Colin Brooks who essentially shaped these proceedings with his swampy, jagged textures. Then it was back to Denmark where the horn parts were added.

"...it's easy to see why Rogers was knocked out by the opening track "Watch Me." A funky guitar riff kicks it off, a lip-peeling horn section follows and eventually Massara saunters in with her alluring, testosterone-raising voice..."

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CHILDRENS HOSPITAL OAKLAND



CBS MEMBER DISCOUNTS - JUST SHOW YOUR MEMBERSHIP CARD

ALBUMS ON THE HILL 10% off non-sale items • ANGELOS CD's & MORE (Littleton, Aurora, Thornton) • CHASE HOME FINANCE (Boulder, Barbara Goldman) \$200 off closing costs) • CHERRY BLOSSOM FLOWRISTS (Westminster) 15% off cash & carry items • CLEAR GRAVY PRODUCTIONS (Frederick) 15% off studio fees • DELTA BLUES MUSEUM (Clarksdale, MS) 50% off admission • FOLKLORE CENTER (Denver) 10% off non-sale items • HANGAR BAR (Denver) 2nd drink free • THE HATTERS (Trinidad) 10% off non-sale items • MARIPOSA PLANTS & FLOWERS (Greeley) 10% off non-sale items • OSKAR BLUES (Lyons) 10% off everything • PARKER REAL ESTATE BROKERS (Parker) 10% off fees • SWALLOW HILL MUSIC ASSOCIATION (Denver) 10% off non-sale items • TWIST & SHOUT CD's & TAPES (Denver) 10% off non-sale items • WAX TRAX CD's & TAPES (Denver & Boulder) 10% off non-sale items • ROCKY RIVER RESORT (Gunnison) 10% off non-sale items

YES, I WANT TO HELP SUPPORT THE COLORADO BLUES SOCIETY

BENEFITS INCLUDE:

- Subscription to the Colorado Blues Society HOLLER
- Discounts on CBS events & merchandise
- Privileged rates at participating businesses

**Send completed form & check to:
Colorado Blues Society
P.O. Box 386
Windsor, CO 80550-5328**

YES, I would like to volunteer

Name _____

Address _____

City/State/Zip _____

Work Phone _____ Home Phone _____

Email address _____

Occupation _____

Hobby/Interest _____ Name of referring member _____

May we share your contact information with other organizations/companies for blues-related purposes? YES _____ NO _____

\$30 INDIVIDUAL MEMBERSHIP \$20 STUDENT OR SENIOR (60 yrs or older) \$40 FAMILY MEMBERSHIP

\$60 BUSINESS MEMBERSHIP \$100 MOJO MEMBERSHIP \$35 INTERNATIONAL (NON-U.S. ADDRESS)

Check or money order enclosed (payable to Colorado Blues Society) VISA MASTERCARD

Account No. _____ Expiration Date _____

Signature _____ Date _____



Presented By: Trinidad Blues Fest, Inc.
A Colorado Non-Profit Corporation

Purchase Tickets Online!!!
trinidadaddio.com



Central Park Trinidad, Colorado
August 26, 2017



Fabulous Thunderbirds Featuring Kim Wilson!

John Primer & the Real Deal

Nathan & the Zydeco Cha-Chas

Also Starring!!

Tad Robinson Band

Alexis P Suter Band

Los Albuquerque Blues Connection ~ The Pleasure Pilots ~ Jaquie Gipson!



Special Prefest Party! A FREE EVENT! Friday, August 25th Check web site for details!

Starring ~ Alexis P Suter Band ~ John Primer & the Real Deal
Tad Robinson Band ~ Los Albuquerque Blues Connection
& the Colorado Blues Challenge Winner, Mojomama!



City of Trinidad, Colorado

BLUES CALENDAR AVAILABLE for all Blues Musicians and Venues

Did you know you can have your gigs posted on the Colorado Blues Society Calendar?
Posting your gigs alerts blues lovers to your shows.

The Blues Calendar is sent out weekly via an email blast to over
1200 blues lovers around the state as well as CBS members.

AND it is announced weekly on the Blues Legacy show on
KGNU Community Radio (www.kgnu.org)

**All YOU need to do is email your gigs to calendar@coblues.org
Your shows will be promoted for FREE!!**

For more information please contact
Jennifer at mrsblueswood@comcast.net or visit

www.coblues.org