

BLACK WOMEN & THE BLUES

TIME TO GET ON BOARD

BY JACK HADLEY

February is officially Black History Month, one of the few times that the contributions of Black people are officially recognized in our country. And because the blues is Black music, it has always been about the entire spectrum of human emotion, the good and the bad. Women have always been at the forefront. A woman can sing a beggin' blues with an entirely different feel than a man (no disrespect to Bobby "Blue" Bland). Baby, come back. I need you, don't leave me... A woman knows we still need to pitch a Wang Dang Doodle, courtesy of Koko Taylor. And, yes, Didn't It Rain? Thank you, Sister Rosetta Tharpe.

Men AND women drove that blues train we've been riding. The intersection of popular American music, that gumbo, that funky stew that became pop music is really all about the blues when you get down to it. So when you get on board make sure you stop at more than one station. Listen to some music that you never heard before. Dig a little deeper, go a little further. □



SISTER ROSETTA THARPE AND KOKO TAYLOR

IN THIS ISSUE

1 BLACK WOMEN & THE BLUES
2 BLUE STAR CONNECTION
3 SHOUTIN' THE BLUES
5 BLUES CALENDAR

7 2017 IBC
8 2017 IBC APPLICATION
9-10 303 BLUES PROJECT
11-12 BLUES PHOTOGRAPHS
13 -18 CD REVIEWS

19 MOJO & BUSINESS
20 BLUES ACTS
21 BLUES RADIO
22 MEMBERSHIP



WHAT IS BLUE STAR CONNECTION?

The Blue Star Connection (BSC) is a non-profit organization dedicated to bringing music into the lives of children and young adults who are fighting cancer and other life-challenging situations. We also work with musical therapists in various hospitals and clinics. We also host fundraisers and benefit concerts in many cities around the world.

THE BLUE STAR CONNECTION MISSION

The Blue Star Connection mission is to provide access and ownership of musical instruments for children and young adults with cancer and other serious life challenges. To date we have reached hundreds of kids and have donated musical gear to over 25 Children's Hospital Music Therapy programs, as well as several other community programs.

Please help us continue this mission.

bluestarconnection.org

The Colorado Blues Society is a proud supporter of Blue Star Connection. Donate to Blue Star today!



CHILDRENS HOSPITAL OAKLAND

SHOUTIN' THE BLUES

BY TARRY UNDERWOOD



Welcome 2017! A New Year and hopefully a better year than 2016 for most of us. We lost a lot of greats last year!

I'd like to give a shout-out to two CBS board members who have taken on new roles for the Colorado Blues Society. Board member Jude Talaba is our new membership/merchandise coordinator. Jude will be responsible for managing merchandise inventory and setting up and managing the booth at various events. CBS volunteer Phil Borcharding has agreed to help with transporting, set-up and tear down. Jerrelyn Corraggio will also continue to help as one of our top-notch volunteers.

Board member Kerry Morrison has taken over the Blues In The Schools (BITS) chair position from Mike Golden. I'd like to thank Mike for his hard work coordinating BITS performances over the years. Kerry is very excited to assume this role and is already busy contacting schools. If any of you have connections with a school that might be interested in having an educational presentation about the blues, please contact Kerry at education@coblues.org. Kerry and Jude both joined the board in 2016.

In closing, I want to thank the many volunteers who contribute to the mission of the Colorado Blues Society, including my fellow board members! Get out and support live Blues!



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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Affiliated with The Blues Foundation
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Sat • February 11th • 9pm

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Fri • February 17th • 9pm

BOURBON ROCK DOGS • *Rock*

Sat • February 18th • 9pm

COMEDY NIGHT "Love to Laugh" • *Comedy*

Fri • February 24th • 9pm

SWEET T AND THE BIG DRINK • *R&B, Blues*

Sat • February 25th • 9pm

TRACE ROCKS • *Rock n' Roll*

Fri • March 3rd • 9pm

PLEASURE GROOVE • *R&B, Rock*

Sat • March 4th • 9pm

ABBEY LANE • *Beatles Tribute Band*

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2017 IBC

This year's two preliminary rounds will be held on April 2nd at the Dickens Opera House and April 23rd at D's Tavern in Littleton. The finals will be held on May 7th at the Dickens as well.

CHANGES FOR 2017

1. The winning band will receive a gig as the act for the pre-fest of the Trinidadio Blues Festival in August. CBS will compensate the winning band \$500 for playing the pre-fest party and the act will also receive two hotel rooms for two nights from the Trinidadio Blues Festival.

2. We've adopted the IBC standard for act bios this year that will be used to introduce you to the attending audience at the Colorado Blues Challenge. Write a concise act biography limited to the 650 characters (including spaces) that the IBC requires.

3. A random number generating program will be used to determine the order of performing for each of the three rounds of competition. Each act will be assigned a number for that date and then compete in the order determined by the random number generator. All of the solo/duo acts and all of the bands will compete with their respective divisions for the finals.

As always, a competing band must be a band/business member of the Colorado Blues Society.

**Entries must be in by
March 18th, 2017.**

Questions: kyledeibler@cox.net

2017 IBC APPLICATION

2017 COLORADO BLUES CHALLENGE

An Official Preliminary to the International Blues Challenge

Official Application Form

April 2nd, April 23rd and May 7th, 2017

(Please print)

Name of Act _____

Type of Act: Solo/Duo _____

Band _____

The undersigned hereby attests that he/she is 18 years of age or older, and is the responsible spokesperson for the individual(s) listed elsewhere on this form and identified above by real or stage name, and herein referred to as "The Act." **To compete in the Colorado Blues Challenge, the Act must be a band member of the Colorado Blues Society.**

The undersigned spokesperson further attests that each person identified as a member of The Act has never been nominated for a W.C. Handy or Blues Music Award.

It is agreed by the spokesperson that he/she and each member of The Act do hereby exempt from all liability **The Colorado Blues Society**, and all persons, organizations and companies that are directly or indirectly associated with the **Colorado Blues Challenge**.

It is further agreed by the spokesperson that he/she and each member of The Act do hereby accept full responsibility for all taxes and restrictions relating to contest prizes received by The Act. Further, each member of The Act herewith permits **The Colorado Blues Society** the right to make use of his/her/their names, voices, picture images and other likenesses for the purpose of advertising, publishing and promoting the **Colorado Blues Challenge** through the media and radio/television shows presented or produced by **The Colorado Blues Society**. In addition, the spokesperson and each member of The Act hereby agrees that **The Colorado Blues Society** will retain total ownership of the program(s), the right to edit the program(s), the right to broadcast the program(s), the right to copyright the program(s) and the right to license others to use these rights. This does not include the copyrights or publishing rights of individual songs performed by The Act, the rights of which will be retained by The Act.

The undersigned spokesperson hereby acknowledges that each member of The Act is knowledgeable of and agrees to abide by the terms herein stated and the rules of the **Colorado Blues Challenge**, as set forth by **The Colorado Blues Society**.

Spokesperson's Signature: _____

Spokesperson's Name (Print): _____

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Phone: Day () _____ Evening () _____

E-mail address: _____

Best time to call: _____ A.M. _____ P.M.

DAVE KENNEDY

The 303 Blues Project

Interview by Jim Primock

JP: What is the 303 Blues Project?

DK: We are a charitable organization with a mission to foster an audience for live Blues music, provide gigs for upcoming Blues musicians and celebrate authentic live-music culture. Our model is to find a club to host our events and then we book, pay and promote the bands. By hosting gigs, we aim to inspire club owners to book more Blues acts and to introduce Blues music to a whole new audience.

JP: Tell me how 303 Blues Project came to be.

DK: The inspiration was partly philanthropic and partly selfish. In 2014 the Blues and Greens at the Outlook Hotel closed. I really miss it and, selfishly, I want to inspire another club owner in Boulder to make a serious commitment to the Blues.

On the philanthropic side, I want to support the local blues scene by providing paid gigs to Blues bands. I was playing for a number of years with my band, the Steele Blues Band, and as a new band it was difficult to find gigs. Booking a first gig was difficult. So we hosted the first 303 Blues Project event at 303 Vodka Distillery overlooking the Flatirons. We organized a "First Friday" with all of the artists, distillers and tinkerers that share the warehouse space where we practice. We hired Rex Peoples & X Factr to headline and our band played the warm-up slot.

The event was a huge success. We brought some blues back to Boulder, our band got to play. The crowd was a mix of young couples with their dogs, old blues fans and the artist community. Rex was in high form, preaching the Blues! It was the first time for many in attendance to experience the joy of live Blues music. I think we made a few converts that night.

From there, we began hosting more events and focused on supporting IBC bands. Then we added a charity component to raise money for IBC acts and local schools. We have hosted events at 303 Vodka Distillery, Boulder Beer, The Dickens Opera House, The Oriental Theater, Bohemian Biergarten and Shine.



JP: Is it difficult to find places to host the events?

DK: Yes. We ask the venues to host our events on a Saturday night and in return we pay the bands and promote the event. Venue owners are rightfully concerned about the bottom line. We have to prove that we can bring a crowd. This means that we have to book the right band, hook up with the right charitable group and do a lot of promotion.

The promotion is a combination of old-school marketing and social media. In addition, to hanging posters in the local music shops we have a growing social media presence at 303BluesProject.org. Ian Steele is our social media guru. He recently began shooting live Facebook video of our events. It's awesome.

**“...we began hosting more events
and focused on supporting IBC bands...”**

continued on pg. 9

DAVE KENNEDY

The 303 Blues Project

Interview by Jim Primock

continued from pg. 9

We are so grateful to our venue-partners. Many of them have seen the results first hand and now have begun to book blues acts without us. That's what it is all about. We want to plant the seeds and help it grow.

JP: What other types of outreach do you make in the Blues community?

DK: We have found that it takes a lot of talented people to achieve our goals. We support the poster artists, the radio stations and the music teachers. I want to encourage all new bands to book a band-coach. Our band has had some incredible coaching from Johnny-O, Rex Peoples, Brad Jones, Jim DeSchamp and others. Working with these folks has been one of the best experiences of being in a band. I can't say it enough ... support your local music teachers, poster artists, photographers! And don't forget the Colorado Blues Society!

JP: How did you get to the blues in the first place?

DK: It was the seventies and my big brother loved rock & roll. I wanted to be like him, so I started stealing his albums. After you listen to Led Zeppelin a hundred times, you start to ask yourself the question, where did this music originate? You already know the answer. It all goes back to the blues.

In the eighties, I lived in Austin, Texas, near Antone's, the famous blues club. Clifford Antone booked all of the best blues acts. I witnessed almost every old and new blues act of the day. Plus, I was indoctrinated in blues culture — watching Clifford preside over the club encased in a permanent cloud of cigar smoke. As a skinny kid from Iowa, it made quite an impression on me.

JP: Any last words?

DK: The Colorado blues scene is amazing. The Colorado Blues Society has been so supportive and encouraging. I feel very grateful. Thank you! ☐

Bands that have played 303 Blues Project:

- **Boulder Blues Quartet**
- **Deep Pocket Thieves**
- **Delta Sonics**
- **G'Jai Blues**
- **John Weeks Band**
- **King Stan Band**
- **Michael Hornbuckle Band**
- **Randall Dubis Band**
- **Rex Peoples and X Factor**
- **Simo**
- **Steele Blues Band**
- **Story of Two**

“..where did this music originate?

You already know the answer.

It all goes back to the blues...”

2016 BLUES PERFORMANCES



TOP LEFT:
*CYRIL NEVILLE WITH THE ROYAL SOUTHERN BROTHERHOOD,
ORIENTAL THEATER, DENVER, 6.16*

RIGHT:
BOBBY MESSANO, NISSI'S, LAFAYETTE, 10.16.16

PHOTOS © MICHAEL MARK

2016 BLUES PERFORMANCES



TOP LEFT:
JANIVA MAGNESS, ORIENTAL THEATER, DENVER, 8.26.16

RIGHT:
LAREA EDWARDS AT THE TOAD TAVERN, DENVER, 10.22.16

PHOTOS © MICHAEL MARK



REVIEWS

Marty Stokes
PICK UP THE PHONE
Lakehouse Records & Publishing



Marty Stokes calls the area around Sanibel and Captiva Islands (on Florida's Gulf Coast) home, and it's also where he grew up and has been playing the blues since he was a kid. As a member of the states' many blues societies, The Marty Stokes Band spreads it's blues all over the sunshine state. One would be hard pressed to find a club or festival in Florida where the band has not played. When you think about it, there's something to be said for that - the band is constantly working!

On "Pick Up The Phone", the band consists of: Marty Stokes on vocals, and lead, rhythm, slide & acoustic guitars; Jennifer Mazziotti on tenor and all harmony saxophones; Darryl Best on bass; and Carveth Clauson on drums. Special guests on the project include: John McLanne on B-3 keyboards; Summer Kilgore Mendez on lead and backup vocals; J P Soars on lead and cigar box guitars; and Chris Peet on drums. The album is Marty Stokes' third release, is self-produced and his first on the Lakehouse label. It features thirteen tracks of which nine were penned by Marty.

"Pick Up The Phone", the opening and title track, is the only track on the disc that features just the four members of the band. Basically, this fast paced shuffle is what those of us familiar with the band get to hear on a regular basis - tight and intense rhythm from Darryl and Carveth, with lots of smokin' sax and guitar leads by Jennifer and Marty.

The sixty second scorching guitar work Marty lays down on the intro to "Take A Little Time" immediately had me loving this one. Then shortly afterwards Jennifer blows out a similar scorching riff on her sax and that was it, I was in slow blues heaven. When these two team up on these tandem burning blues leads, it just doesn't get any better. Then again, with Chris Pete (JP. Soars & the Red Hots and Southern Hospitality) and John McLane running your rhythm it kind of does.

Since the song was made famous by a powerful female vocalist - Tracy Nelson - it was a smart production move to have another powerful female vocalist - Summer Kilgore Mendez - sing it. Between her lead and Marty on backup vocals, Summer nails this version of "Livin' The Blues".

"Whiskey Drinking Woman" and "Do You No Harm" are two tracks that are all about the guitars. With Darryl and Carveth in their usual rhythm groove behind them, these consecutive tracks feature a collection of phenomenal lead, slide, guitar box and rhythm guitar work by Marty Stokes and J P Soars.

All aboard the "Morning Train"..... next stop, church! This spiritual, Gospel track was pleasantly unexpected. Not being able to recall Marty ever doing this type of thing, I'm already looking forward to the next time he does. His acoustic guitar work is as moving as it is masterful and the harmony vocals between him and Summer are heavenly. Great track!

Other tracks on "Pick Up The Phone" include: "Sink Or Swim", "Low Flyer", "Pay My Dues", "Down Like A Man In Love", "Tumble", "I Found Love" and "Inside The Bottle".

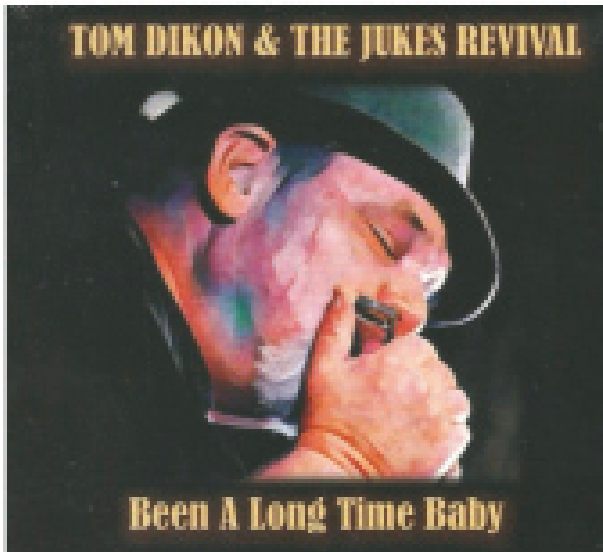
For more on Marty Stokes, you can go to his website at www.martystokes-band.com and the record label's website at www.lakehouserecords.com. When you do, please tell Marty and Reno that the Blewzzman sent you. FYI, Marty and the band will be performing in the 2017 IBC in Memphis.

- PETER "BLEWZZMAN" LAURO

"...scorching guitar work Marty lays down on the intro to "Take A Little Time" immediately had me loving this one..."

REVIEWS

Jon Gindick
WHEN WE DIE, WE ALL
COME BACK AS MUSIC
Old Chimney Records



First of all, I want to send a shout out to John Hammer of Blue Monday Monthly for sending Tom Dikon and the band my way. I contacted Tom and he "hot shot" me this CD. I put it in the CD player and have yet to take it out.

This is a self-produced CD, which I am a fan of. No bells and whistles are needed, just a great recording at Clay Garden Studios in Norfolk, Virginia with Brad Rosenberg as the lead engineer and The Crabhouse Studio in Hampton, Virginia with Jason Cale as lead engineer. Tom asked me to note that Jason made this CD possible.

Before I start the ride with Tom, I would like to mention the The Jukes Revival band. Talk about a drummer in Randy Hagin – this man carries some hot sticks and brings it back to each song beat for beat. Then there is Jason Cale on guitar who can match anything you throw at him, solid and lively as they come with smooth vocals. Dave Fatek is outstanding on sax, smooth at times and then in your face. My "Blues" soul

went straight to the stereo when "JR" Erb worked his magic on the upright bass. Exceptionally solid and strong – it's hard these days to find this rare talent and there is nothing like a good "Dog House" player. Tom brings along guest artists, one of which I would like to mention in particular is Jackie Scott.

The lyrics to all of the songs were written by Tom over a period of sixteen years, and each has a story to tell which is something I like to hear from artists. No covers on this CD – you gotta love that! What a gem it is to listen to.

Tom spent twenty-eight years in the Air Force and many of the people involved in the production are or have been military members in different branches. I would like to thank them for their service to our country.

Tom Dikon is a "Mississippi Sax" player and Hohner remains his favorite brand to play. He has kept all of the harps he has used through his long career. Tom cites the influence of James Cotton, Paul Butterfield, Big Walter Horton and John Mayall to name a few.

I personally put him up there with harmonica players I know such as Nigel Mack, Mikey Jr., and Marc Breitfelder (an IBC 2011 duo winner with George Schroeder). Not to drop names, but also Bob Corritore and Charlie Musselwhite.

Dig into this CD and you will get not only your share of Blues, but also jive, swing, and boogie woogie. You can dance, dance, dance. Got to get on the floor when Tom Dikon and the Jukes Revival take the stage – can't sit still, trust me!

In addition to the harp, with Tom you get wonderful vocals. They take you to the top and then slide you down to smooth where his harmonica sings for him. Hey, he's great but he can't play the harp and sing at the same time. Lucky for us we get both.

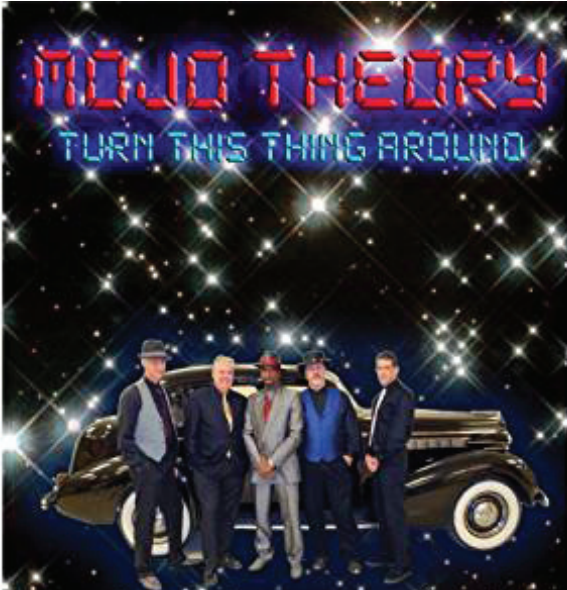
I'm telling you Blues lovers, you can't go wrong by adding this CD to your most played list. It's about time word got out about his talent. Go to www.tomdikon.com or contact him at harpgeek@gmail.com to get your copy. Tom is open for Blues venues and private parties. I would like to thank Tom's wife Julie for encouraging him to get his music to the public.

- MISS ELLA, SISTER TO THE BLUES

"...Tom cites the influence of James Cotton, Paul Butterfield, Big Walter Horton and John Mayall.."

REVIEWS

Mojo Theory TURN THIS THING AROUND



This is the latest CD for Mojo Theory. I write this "revisit" since they have reinvented themselves as all great artists must do in all genres of music to come up in the world of entertainment.

As an owner of their previous CDs "Time To Play The Blues" and "Mojo Theory II," I could not wait to listen to Turn This Thing Around. What I heard was solid Mississippi Blues with Boogie Woogie, R & B, and a small helping of Nashville thrown in – there are no covers on this CD.

Mark Richards, lead singer, will not let your eyes and ears leave the stage. He is so smooth and soulful that I don't think you will get enough and just want to keep playing it again and again. With Mojo Theory you get the one and only Todd Mollette on drums, an eternal smile on his face as he calls the entire drum set to motion. He doesn't need flash and bang, just as solid a drummer

as they come. Jeff "JMO" Morris is one of the finest keyboard players I have heard in quite some time. He does not need to sit down – his focus is on the music. Each track fits his wonderful fingers and soul.

A new member of Mojo Theory is something special. Welcome Brian Beatty and you are in for a treat. As lead guitar player he adds a new realm to the group. Brian brings thirty-five years of electric guitar experience. He not only plays with the band, but also builds electric guitars. I have heard him play an awesome acoustic guitar – even piano.

Duane Coffman (aka "Coffee"), the new bass player, is embedded in Jazz, R & B, and Blues. At

one time, he had his own group, the Coffee Clark Band. He credits some of his inspiration to Lewis Johnson and Larry Graham. As a bass guitar player he brings something special to the stage. His style is smooth and fun – the kind of bass player I like to see and hear. Don't miss that show.

I have had the pleasure of knowing this band for over ten years. I have believed in them and they always do a great show. I have seen them perform for one hundred blues lovers at my own small blues festival, and I have seen them play to two thousand at other festivals.

I have been honored to watch as they stepped on stage at the Orpheum Theater for the finals of the International Blues Challenge in 2011 and 2013. Both years they played to a standing ovation. A writer published in his review of the IBC finals that Mark Richard's rendition of Lay My Burden Down was the best song he heard the entire evening. Apparently I am not the only one who sees talent here.

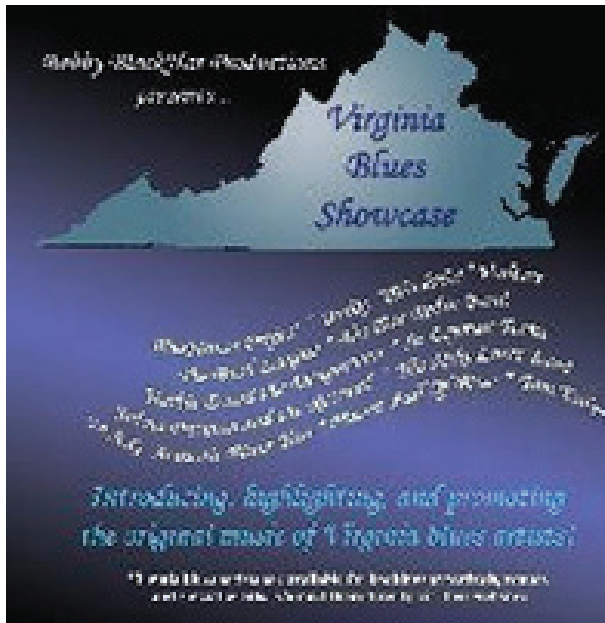
We'll hold on tight because Mojo Theory will once again compete in the IBC in 2017, having won the competition in Toledo, OH. I sincerely expect to see them on the final stage, if not in the winner's circle.

To find out more about this band, visit their website www.mojotheory.com. Read the history and purchase the music. This is a band to be seen live or just listen to in your own music world. Better yet both – I have!

- MISS ELLA, SISTER TO THE BLUES

REVIEWS

Various Artists
VIRGINIA BLUES SHOWCASE
Produced by Bobby BlackHat
Productions, Distributed by
Mary4Music



“Virginia Blues Showcase” is a compilation CD featuring eleven original songs by eleven different bands from the Commonwealth of Virginia. Since all of the tracks are worthy of mention, I will give a brief description of each. On the other hand, because I do not have access to the names of all the talented performers, I won’t always be able to give credit where credit is due.

The disc opens with “My World Did Not End” (Bobby BlackHat Walters, ASCAP) and it’s performed by it’s producer, Bobby BlackHat Walters (www.bobbyblackhat.com). By now, that should be a familiar name to most of my readers - Bobby’s had songs on several Mary4Music “Keeping the Blues Alive” compilation releases and I’ve had the pleasure of reviewing all of his releases. As with most of his work, this one features well sung, soulful, baritone vocals; rich rhythm; and a few hot harp, guitar and piano leads. The line “My world did not end when you walked out the door and honey now that you’re gone I smile a whole lot more” makes it quite obvi-

ous that although this IS a song about his woman leaving him, unlike others of that nature, it ISN’T a sad song.

Next up is “Can’t Shake it” (Tom Euler, BMI), by Tom Euler (www.tomeuler.com). The first minute of this six minute plus track was pure, unadulterated, scorching blues guitar licks that had me thinking “Oh yeah, I can happily go for five more minutes of this”. Then Tom started belting out some emotionally charged slow blues on the vocals and something good just got better.....way better. The purpose of these compilation discs is to introduce the listener to an artist he or she may want to hear more of - and in this case, mission accomplished. I want to hear a lot more of Tom Euler.

If you’re the kind of person who likes to “Kick Up Yo’ Heels” (Cecil, Moss, Folks, Davis, Burgess, BMI) here’s one to do, it to. From start to finish, this smoker by The Bush League (www.thebushleague.com) is an all out three alarmer.

This next song reminded me so much of a former next door neighbor of mine that before I tell you about the song, I feel compelled to tell you about him. Besides being a religious zealot, Bob was also a bigot who always made derogatory comments about some of the residents in the neighborhood. Yet, when he would see me washing my car on a Sunday morning, he’d stop by my house and say “Hey Pete, you know your soul needs cleansing just as that car does, why don’t you come to church with me today? My reply would be the same each time he asked, “Maybe next week, Bob”. Sometimes, if I was still out there when he returned, he’d stop, call me over to his car, then hand me the church bulletin. Well, one day I saw a for sale sign on Bob’s front lawn and when I asked why he was moving he proudly announced that he’d had it with the mix of races in the area and had found a piece of property in an area of northern Georgia where the demographic was 99% white. Now I know Bob honestly believes that one day his soul will rest in

heaven but I know - that although I won’t recognize him because of the hood he’ll probably have on - that I’ll be seeing his ass in hell.....and that’s my true story relating the song called “Mean Church People” (Jackie Merritt and Lisa Gibbs, ASCAP) by the M.S.G Acoustic Blues Trio (www.acousticbluesmsg.com). This very well written, very well sung acoustic track with precision guitar pickin’, is a real truthful song about real untruthful people. Touche` ladies.

“Flyin’ Blind” (Murray Miller & “Doc” Robin van Tine, BMI) is by another band who has been a part of what we do at Mary4music - the Doc Robin Band (www.docrobinband.com). It’s a rhythm fueled smoker led by Doc’s wizardry on the organ and piano.

“I Can’t Lose These Blues” (Ron Fetner, BMI) is beautifully done ballad by BlueHouse Project (www.bluehouseproject.com). It’s highlighted by tender, story telling style vocals backed by silk-like rhytm and sultry sax leads.

“My Well Run Dry” (Herbie Desseyne & Christopher Gifford, ASCAP) is done by yet another Mary4Music alumni - Herbie D & The Dangermen (www.herbieandthedangermen.com). This band is an acoustic blues band and had I not seen them perform live, I’d call anyone who told me that a liar. Their sound is LARGE, to say the least. The combination of the standup bass, acoustic guitar, percussion and saxophone create a completely unique vibe.

Not knowing them, if Cole Layman and Logan Layman were introduced to you as Barbie and Ken, you’d have a much easier time believing that than being told they were the nucleus of a blues band called In Layman Terms (www.3inlaymanterms.com). Yet, these two young, very good looking, well mannered, intelligent, sports playing, Ivy League looking siblings can get as low down and dirty as some of the best in the genre. Take it from me, there is no faking it at all on “Fake it Til I Make It” (Cole & Logan Layman, ASCAP). I’ve been a fan of theirs since I first saw them a few years back. It was in a club on Beale Street and the duo - maybe 14 & 15 at the time - handled the room like 60 year old seasoned veterans.

Continued on pg. 21

REVIEWS

Various Artists

VIRGINIA BLUES SHOWCASE

Produced by Bobby BlackHat
Productions, Distributed by
Mary4Music

Continued from pg. 20

"Money" (Johnny Ray Light, BMI) is a song from a band that's been in the Mary4Music family since they formed back in 2008 - Planet Full Of Blues (www.planetfulloffblues.com). The bands blues of choice is high energy, rhythm driven, horn powered blues backing up equally high energy, very soulful vocals.

Not only is "Good Man Gone Down" (Julius Ray Pitman, BMI) by Julius Pitman and the Revival (www.juliuspittman.com) the disc's longest track but it's the most mesmerizing as well. It's nearly seven and a half minutes of a trance inducing conglomeration of: melancholy lyrics delivered by smooth yet riveting vocals; trippy organ chords; bewitching rhythm; and sensuously soft saxophone leads. I suggest you listen to this one by sitting back with your headphones on after you've poured yourself a snifter full of Grand Mariner (or whatever it is you take the edge off with). Feel free to thank me later.

The CD ends with the most humorous track of the bunch - "In Law Blues" (Shelly Thiss & The Mike Lucci Band, BMI) by The Mike Lucci Band (www.mikelucciband.com). So right about now, those of you who can't stand you in-laws are probably thinking this one may be somewhat relatable.....WRONG! You see, Shelly's met several very wonderful men and women who she felt would have made excellent mothers and fathers in law. That said, it's the process of them becoming her in-laws that has her petrified and that's having to marry their son.

Since this disc is for promotional purposes only, and the amount pressed was limited, it's not likely that many of you will be able to get your hands on a copy. On the other hand, please feel free

to contact the individual bands about the possibility of obtaining a copy of their current releases.

Additionally, any day now, over 200 radio stations will be receiving a copy of "Virginia Blues Showcase" for airplay. Should you be one of those lucky recipients, we hope you'll give many of the tracks many amount of spins. When that happens, please send airplay lists to the disc's producer - Bobby BlackHat Walters - at bobby@bobbyblackhat.com.

As usual, should you make contact with any of this talented bunch, please tell them the Blewzzman sent you.

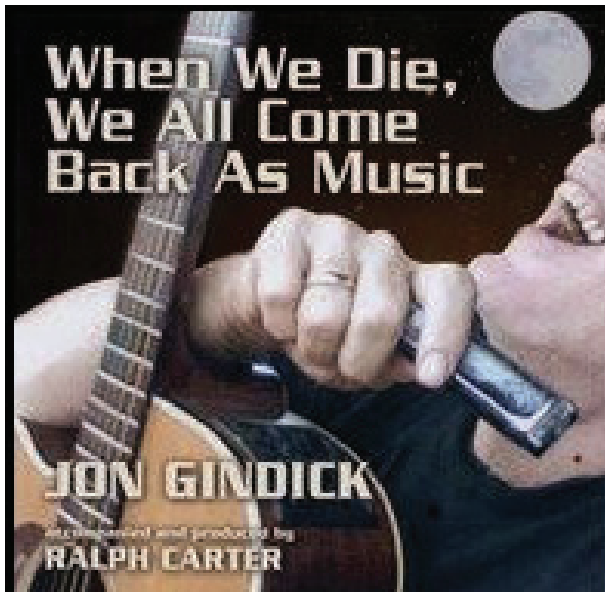
- PETER "BLEWZZMAN" LAURO

"...melancholy lyrics
delivered by smooth
yet riveting vocals;
trippy organ chords;
bewitching rhythm;
and sensuously
soft saxophone
leads..."

REVIEWS

Jon Gindick

**WHEN WE DIE, WE ALL
COME BACK AS MUSIC**
Old Chimney Records



"When We Die, We All Come Back As Music" is Jon Gindick's debut release. Having said that, he is certainly no new comer to the scene. He's a harmonica virtuoso who, as an instructor as well, runs several harmonica camps a year in Clarksdale, MS and Ventura, CA. These camps are world renowned and the coaches who assist him include many harmonica "A" listers. Having sold over a million copies of his instructional books, he's undoubtedly the force behind many harp blowers.

All ten of the disc's tracks are Jon Gindick originals and they are a blend of folk, jazz, funk and blues. Joining Jon - on vocals, harp and guitar are: Ralph Carter - the disc's producer - on bass, keys, percussion and backing vocals; Louie Broussard on drums; Chuck Kavooris on slide guitar; Brad Rabuchin on electric guitar; Ken Stange on piano and organ; Bill Bixler on saxophone and clarinet; Bobby Loya on trumpets; and Al Walker on tenor sax.

So with the 2017 Blues Music Awards nominations having just been released, I'm going very far out on a limb with my thoughts on this song. That said, they are my thoughts and I'm sticking with them. I honestly believe that right now I'm listening to an odds on favorite for a nod in the 2018 "Song of the Year" category - "When We

Die, We All Come Back As Music". According to Jon, "what else can we be?" As Jon soulfully sings about the various types of music he may come back as, those thoughts are accompanied by highlighting that music's instrumentation. Very well done track with great rhythm, trumpet, sax and piano work by Ralph, Louie, Bobby, Bill and Ken, and killer vocals and harp work by Jon. Just for the record, I want to come back as a very long and sultry tenor saxophone lead.

Yes, "Ghost Dance" is a song about dancing. And to help you along with that, Jon will tell you so many reasons for dancing you'll "keep on dancin' till the dancin's through" - which when you think about it, that can't really happen. Great up tempo track with some serious rhythm, percussion, and hand clapping and bang up slide guitar by Chuck.

Some of us - me for sure - may share Jon's recollection of things he learned in that place called "School". Especially the non-academic things like learning to carve your initials into an old wooden desk; learning the art of aimlessly staring out the window; unhappily learning what soap tastes like; and of course, something many of us majored in - learning how to fight. Jon's got a lot more and tells it a lot better. It's a funky number with the rhythm and horn sections on top of their game. Easily one of my personal favorites.

So Jon's detailed description of "Maxine" had me thinking I might know what her profession is. Then he confirmed it with "Maxine, honey is that you? In the clothes you wear when the rent is due?" Hey, ya gotta do what ya gotta do. Once again, outstanding harp blowin' from Jon and more remarkable rhythm led by Ralph, who's at disc's best on bass.

The disc closes with "Easy Come, Easy Go". It's a solo acoustic song that's barely two minutes in length but it's an awesome two minutes at that. It's just Jon on vocals & harp with Ralph on guitar putting on one hell of a riveting performance.

Other tracks on "When We Die, We All Come Back As Music" include: "Wishing Well", "Bird On A Wire", "I Love You More", "Mystery" and "Jealous Kind Of Guy".

I think it's interesting to mention that Jon did something on the liner notes of this CD that I have never seen before on the countless thousands of albums and CDS I've read those notes on. After each song he lists all the different keys in which he played his harps. Now that's a consummate teacher for you.

To find out much more about Jon Gindick, and maybe even look into attending one of his harmonica camps, just go to www.jongindickband.com. And as I always ask you to do, please tell him the Blewzzman sent you.

- PETER "BLEWZZMAN" LAURO

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