

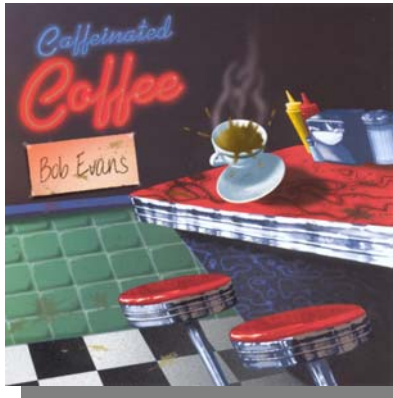
OUTSTANDING INSTRUMENTAL RECORDING 2000 PRAIRIE MUSIC AWARDS (WESTERN CANADA)

"Saskatchewan's gift to the world of finger-picked guitar. Bob is one of the most articulate players around."

Bill Garrett – Borealis Records

"[Evans'] compositions are refreshing, uplifting and very well written. ... a gifted and creative fingerstyle guitarist."

*Henk te Veldhuis-
Bridge Guitar Reviews - March 2003*



Caffeinated Coffee

"Bob Evans from Regina (again, WOW!), showed off his immaculate acoustic chops, playing instrumentals and singing, and can he play. Watching closely, we still couldn't figure how he was getting some of those notes."

*(W Bendfeld –Intercamp
Grant McEwan College)*

Evans has a strong sense of melody in his playing, and he can sketch a story with a tune This is a well-crafted solo guitar release that leaves you wanting to hear more.

IE – Dirty Linen – June 2000

Anyone who can pull off a solo fingerstyle version of "Ticket to Ride" is OK in my book. The music on "Caffeinated Coffee" has personality... it's playful and effervescent. ... I hear a veritable blooming, a wellspring of artistry and riveting fingerstyle conceptions. ... I easily give "Caffeinated Coffee" two thumbs up, and more if I could muster additional thumbs.

Alan Fark – Minor 7th – May 2000

*Penguin Eggs – Fall 2004
Dave McDonald*

Bob Evans and Don Ross are the only two Canadians to have won the prestigious 'National Fingerpicking Champion' title in Winfield, Kansas. This isn't some obscure redneck hygiene festival this is a serious solo instrumental guitar feat. So with this in mind and with a swag of Don Ross records in my collection for comparison I pressed 'play' to survey Bob Evans' latest release 'The Voice of the Grain'.

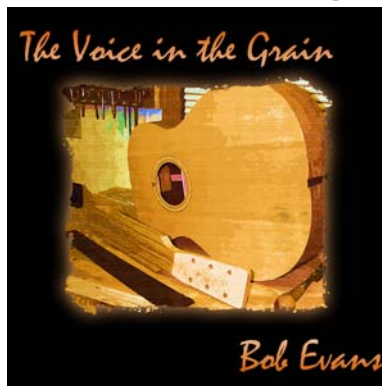
The opening self-penned track 'The Slippery Slope' promptly informed me that some awards are worth the winning or maybe that should read, some award winning winners are worth the listening. Bob Evans is a tremendous guitarist.

This record hits the spot with six original compositions and half a dozen adaptations of popular classics including 'Yesterday', 'Got to Get You Into My Life', 'Christmas Time is Here' and 'The Theme from Peter Gunn'.

Bob effuses the melodic spirit of Chet Atkins and the fiery verve of Tommy Emmanuel with his own sense of humor here. Never self indulgent, each track is quick to the richly spirited and melodic chase.

So, back to 'The Slippery Slope' a happy-go-lucky double stopping strut which is full of that dynamic yet relaxed phrasing all guitarists aspire for while we listeners get that auto-toe-tapping "hey, I feel kinda good all of a sudden" sensation. The Lennon-McCartney adaptations are faithful to those timeless melodies and gratefully Evans saves the melancholy for the liner notes. It is this restraint from excessive ornamentation and flashy playing that

The Voice in the Grain



NOMINATED FOR OUTSTANDING INSTRUMENTAL RECORDING 2004 WESTERN CANADIAN MUSIC AWARDS

makes tracks like the stealthy onomatopoeic feline midnight bluesy prow of M. Nelsons' 'Cat's Meow', the meat and potatoes fare of 'Dickie's Blues' and the title track 'The Voice in the Grain' such fine listening.

This record plays rich in timbre and never goes against the grain while the Sitka Spruce sacrificed for Bob Evan's guitar completes a shady grove in heaven where this record possibly enjoys high rotation in the pearly appointed lobby.

*Minor 7th – September, 2004
Patrick Ragains*

Fingerstyle enthusiasts may remember Canadian Bob Evans' contributions to a couple of Kicking Mule Records anthologies in the 1970's. Evans' relatively loud, outgoing style caught my attention back then and I was pleasantly surprised to learn that he is now more musically active than ever.

"The voice in the Grain" is his second solo instrumental effort. Evans mixes originals with such well-known tunes as "Yesterday" and "Christmas Time is Here" (from Vince Guaraldi's score to A Charlie Brown Christmas), and throws in a couple of tunes by fellow fingerstylists Joe Carpenter and Mike Nelson. Evans contributes six of his own pieces, each a well-developed composition. "Dune" and "The Noodle Kitchen" are extended pieces showing off a wide range of Evans' compositional and performing. His own pieces sit well beside the covers – that's no mean feat when standing up to works by Lennon & McCartney, Vince Guaraldi and Henry Mancini. Evans' choice of material shows both a sense of humour and his love of a challenge; the slow string bends in "Cat's Meow" will tickle the listener's funny bone. His rendering of the Beatles' "Got to Get You Into My Life" is astounding. On this tune and the closing "Theme from Peter Gunn", Evans captures the energy of the original recordings, yet makes each song his own with his strong bass, clear treble and energetic chording. These arrangements raise the bar for steel-string fingerpickers in terms of technique and selecting material. Bob Evans' music well-rounded, accessible and captivating. I'm eagerly awaiting his release.

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